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Upbeat on Two Counts
The personal thoughts of hi-fi’s most versatile music man

Have Pipe Organ—Can’t Move
A theater organ enthusiast tells about the inside anatomy of a monster and how it grew

Beginner’s Luck
The novice collector who knows what to look for can build a basic hi-fi library at rock-bottom cost

On a Chassis Built for Two
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STEREO—A SPUR TO MUSIC LISTENING

He who has been lured by the sonic blandishments of stereophonic hi-fi is likely to agree that things will never be quite the same. Gone are the days when one could flip an LP on the record player, set the volume level and settle back to enjoy a favorite symphony, the Maninovani strings or selections by the Modern Jazz Quartet. Now you don't dare sit back—stereophonic hi-fi compels active listening. Similar to TV, it demands undivided attention.

As the era of disc stereo rounds out its first year, records and equipment show significant improvement in quality and operating ease. Cartridges now approach the perfection of the best monophonic cartridges of eighteen months ago. Rumble-free turntables and changers are common rather than exceptions to the rule. Stereo amplifiers of truly first-rate quality, fitted with controls that are sensible and which provide compensation for the vagaries of room acoustics, may be purchased off the dealers’ shelves.

Compact and unobtrusive speaker systems are being offered the public, many of them equaling the quality of the best monophonic monsters. Undeniably, there are signs that all things concerning stereo are moving in the right direction.

Meanwhile, the “active” aspect of stereo listening, if anything, is enhanced by the tinkering one must do with speaker placement. Then there is the business of knob twiddling which for many enthusiasts has become more fascinating than ever, what with dual tone controls, balance, reversal, loudness, etc. Of course, there is no optimum stereo amplifier equalization and control setting i.e., one that can stay put. The changes in the microphone pickup pattern from one stereo recording to the next, occasional thinness of bass or stridency of violins make knob twiddling part and parcel of home stereo. Speaker placement, once the optimum spacing and projection angle have been worked out on a cut-and-try basis, can usually be allowed to stay put—that is, unless major changes occur in the acoustics of the listening room. It is surprising what changes a new rug, overstuffed chair, or paneled cabinet can make, not only in terms of the general listening area, but even in apparent speaker balance.

There is this to be said for coping with the present products of the stereo art—the necessary twiddling of controls and juggling of speaker placement has forced the listener to use his ears critically as never before. This is healthy, it removes some of the purely passive elements of home hi-fi listening. A good number of us find a greater enjoyment in live concerts—if only as a standard against which we judge what is heard in our living rooms.

All of this brings me to one major improvement that I hope the record companies will adopt as speedily as possible—a diagram or description that tells the listener what he should expect to hear from his right speaker, from his left speaker, and even in between. Practically all record jackets contain elaborate information of really little value concerning the use of AKG or Telefunken microphones, Scull lathes, variable depth of cut and the like. Such quasi-technical “prestige” material could easily be replaced by factual information that would tell the listener whether he hears the recording in the spatial relationship that the recording company preserved. For the rest, stereo has done one thing that may prove to be a major accomplishment in our time. It has turned music listening into a true art, as opposed to the passive experience which it had previously tended to become.
The common-sense purpose of the Society is to help music-lovers build up a well-balanced record library systematically instead of haphazardly... and at an immense saving.

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. Under this plan, since the collecting can be done systematically, operating costs can be greatly reduced, thus permitting extraordinary economies for the record collector. The remarkable Introductory Offer above is a dramatic demonstration. It can represent around a 40% saving in the first year.

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A cardinal feature of the plan is guidance. The Society has a Selection Panel whose sole function is to recommend "must-have" works for members. Members of the panel are: DEEMS TAYLOR, composer and commentator, Chairman; SAMUEL CHOTzinOFF, General Music Director, NBC; JACQUES BARZUN, author and music critic; JOHN M. CONLY, editor of High Fidelity; AARON COPLAND, composer; ALFRED FRANKENSTEIN, music editor of San Francisco Chronicle; DOUGLAS MOORE, composer and Professor of Music, Columbia University; WILLIAM SCHUMAN, composer and president of Juilliard School of Music; CARLETON SPRAGUE SMITH, chief of Music Division, N. Y. Public Library; G. WALLACE WOODWORTH, Professor of Music, Harvard University.

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Like any art form, music is the result of people doing things. Its history is neither more dignified nor hidebound than that of poetry, painting and sculpture. HiFi Review is proud to add to its staff of regular contributors the renowned music lexicographer, Nicolas Slonimsky. Author, conductor, composer and protagonist for 20th century music, Nicolas Slonimsky is a veritable storehouse of musical lore and anecdotes. Most recently he was appointed to the Editorial Advisory Board of the Encyclopaedia Britannica and he has just received the first copies of his new editorial work, a fifth edition of Baker’s Biographical Dictionary of Musicians (G. Schirmer, New York, N. Y., 1958). In the months to follow Nicolas Slonimsky will shed light in unexpected corners of musical history.

—Ed.

Hefty prima donnas dying of consumption on the operatic stage are always the target of much audience ridicule. When the Italian tenor Giuseppe Anselmi, as Wilhelm Meister in Mignon at La Scala, could not lift and carry off an exceptionally ample Mignon in the configuration scene, a sympathetic voice from the gallery suggested: “Make it in two trips!”

In another operatic situation, it was the tenor who was hefty, and the soprano rather thin. The corpulent French tenor Léon Escalas, singing the title role of Meyerbeer’s Robert le Diable, did his dramatic best in the scene of the attack on the castle, when the hero suddenly recognizes the lady of the house as his foster sister. “Desist!” he cried to his followers. “It is Alice! On the same milk were we nurtured!” Just as the orchestra struck a foreboding chord, someone shouted from the audience “You villain! You must have lapped up all the cream!”

Ravel was extremely absent-minded which resulted in numerous embarrassing incidents. One of them occurred in Chicago in January 1928. At the end of a movement from his suite Le Tombeau de Couperin, he gave the final downbeat and dropped his arms to his sides. The orchestra continued to play for two more bars. Ravel had completely forgotten that he had added these two bars in the final version of the piece.

Biographies of great musicians are frequently made up of anecdotes and reports from friends and disciples—the most unreliable witnesses. Contrary to popular biographical anecdotes, Beethoven did not tear up the title page of his “Eroica” Symphony in disgust at learning of Napoleon’s “Proclamation of Empire”—nor did he delete Napoleon’s name from the dedication. The only known copy of the “Eroica” is preserved in the library of the Gesellschaft der Musikfreunde in Vienna, where it can be seen that Beethoven linked out the original title and replaced it with the famous dedication, “To celebrate the memory of a great man.” The Symphony was never “dedicated” to Napoleon—it was originally titled “Napoleon Rondoparnic.”

No book on musical instruments lists an “Augengläser.” Yet there is a piece by Beethoven scored for viola, violoncello, and two Augengläser obbligato. It is dedicated to a couple of Beethoven’s friends, Nikolaus von Zmeskall, who played the cello, but who was so nearsighted that he could not read without his Augengläser, i.e. eyeglasses, and to a viola player who was equally myopic. (See Boston Record 210)

In his heyday in America, Paderewski never refused requests from his female admirers for a lock of his flowing hair. His manager was appalled by this generosity. “Why, you will be bald in no time if you go on giving away your hair.” “Not I,” replied Paderewski coolly. “My dog.”

—Nicolas Slonimsky
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Utah Speakers
Utah Radio & Electronic Corp., Huntington, Ind.
fingertip control of the full orchestral range... octave by octave new BLONDER-TONGUE audio baton

Each musical instrument possesses its own beauty of tone and overtone. Each lends its own timbre to the magnificent whole that is the orchestra. If you really love music, you deserve to hear all of the instruments, purely, cleanly, realistically. To assure yourself the fullest possible enjoyment of your music system, you need the new Blonder-Tongue Audio Baton—one of the most dramatic developments in the audio field in 30 years! Imagine that you have just heard an exceptionally beautiful passage in the alto strings—the cello. The chart above shows you at a glance, exactly where in the orchestral spectrum this instrument is located. The Audio Baton enables you to draw any instrument forward from the orchestral background for study, or to enhance your enjoyment when the selection is replayed. The same is true of the flutes, the double-bass, the snare drum, and so on through the dynamic range of musical sound.

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• Allied Radio apparently believes in hi-fi equipment absorbing the least possible living area. They have recently introduced several new items in their "Bantam" line. The Knight KN-130 "Bantam" stereo AM-FM tuner is a good example in point. It measures 3¾" h x 11¼" w x 9¾" d. Featuring two completely independent r.f. and i.f. sections, the KN-130 has a claimed FM sensitivity of 4.0 µv. for 20 db. of quieting and 10 µv. for 20 db. of AM signal-to-noise ratio. Full stereo tuner provisions and a separate front panel AFC defeat switch. The unit has eight tubes plus a selenium rectifier. Attractively finished in a leather-tone brown with a brushed brass panel and ebony trim. Price $79.95 (Stock Number 9251421). (Allied Radio Corp., 100 N. Western Ave., Chicago 80, Ill.)

• Argos may have the answer to your playroom or basement speaker problem. Four of the popular Argos baffles are now offered with factory-installed speakers. Two of the baffles use 8-inch speakers and two use 12-inch speakers. Two separate models are available, one with front-the-wall mounting provisions and one for slanting-corner mounting. Prices range from $9.90 to $39.20 complete. (Argos Products Co., Genoa, Ill.)

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Other new Harman-Kardon models include complete stereophonic amplifiers priced as low as $99.95 and new stereophonic tuners as low as $114.95. Harman-Kardon also produces The Nocturne, Model AX20, the ideal instrument to convert any existing system (console or component) to superb stereo. The AX20 price is $99.95. Prices of all units are slightly higher in the West.

For complete information on Harman-Kardon stereo write to Dept. MR-3, Harman-Kardon, Inc., Westbury, N. Y.
"What do you mean I can take the first step toward stereo at no extra cost?"

"Easy. This Sonotone Stereo Cartridge plays your regular records now...plays stereo when you convert later on."

Sonotone Stereo Cartridges
give brilliant performance on both stereo and regular discs...and cost the same as regular cartridges.

Specify Sonotone...here's why you'll hear the difference:
1. Extremely high compliance...also means good tracking, longer record life.
2. Amazingly clean wide-range frequency response.
3. First-quality jewel stylus tips—correctly cut and optically ground for minimum record wear.
4. Rumble suppressor greatly reduces vertical turntable noise.

Prices start at $6.45 (including mounting brackets).


(Continued from page 16)
copies of this book reach Salzburg, there will be a municipal uproar. —hbf

"SCHUBERT — Memoirs By His Friends," collected and edited by Otto Erich Deutsch. Published by The Macmillan Company, 60 Fifth Avenue, New York City 11. 501 pages, 23 plates. $10.00.


To read about the life of Franz Schubert is a frustrating experience for one who loves his music. There is the unhappy fact that if Schubert had been a virtuoso concert performer, his compositions would have been accorded more contemporary respect and would have been published more readily, circumstances that would have made his life easier and probably would have delayed his death many years.

Another nagging suspicion is that some of his lost music was not lost accidentally. It is a sorry aspect of cause and effect that an individual's good nature should betray him—and also posterity.

Schubert's friends often borrowed his manuscripts and one of these friends was a composer whose servant was found using Schubert's manuscripts for kindling. I join Maurice J. E. Brown in wondering how a servant in a composer's household would dare to burn a piece of music without permission.

Mr. Brown's book places Schubert in excellent historic and artistic perspective.

This may not be flattering to the musical sophistication and tastes of Vienna, despite the high opinion the Viennese have held of their culture.

In 1827, only two years before Schubert's death, a well-known publisher rejected some of his piano pieces because he was involved in publishing the Complete Works of Friedrich Kalkbrenner. (The repertoire barrel will have to be pretty near complete exhaustion before any recording company follows that publisher's lead.)

(Continued on page 20)
Now! The Most Important Product Announcement in the History of H. H. Scott!

Here are the exciting details on The Stereo Amplifier that sets the Standards for the Next Decade!

The H. H. Scott engineering laboratories proudly introduce the new Model 299 40 watt stereophonic amplifier and control center. It contains many advance features that not only meet the needs of today's stereophonic program sources, but anticipate the requirements of the future. Check the details of this new amplifier, and see for yourself why the new 299 is superior to any other amplifier available.

1. 40 watt power stage consisting of dual 20 watt power amplifiers. You need this much power to meet the requirements of today's speaker systems.
2. Completely separate Bass and Treble controls on each channel so that different speakers may be matched.
3. Provision for connecting both a stereo phono cartridge and stereo tape heads.
4. Phase reverse switch to compensate for improperly phased tape recordings or loudspeakers.
5. Special balancing circuit for quick and accurate volume balancing of both channels.
7. Unique visual signal light control panel, instantly indicates mode of operation. Can be used as an electronic crossover (bi-amplifier).
8. Special compensation for direct connection of tape playback heads without external preamp.
9. Switching lets you use your stereo pickup on monaural records.
10. You can play a monaural source such as an FM tuner through both channels simultaneously effectively doubling power.
11. Loudness compensation.
12. Stereo tape recorder output.
13. D.C. filament supply for preamp to virtually eliminate hum (80 db below full power output).
14. Distortion (first order difference tone) less than 0.3%.

Size in accessory walnut case: 15 3/4 x 5 x 12 1/2. Price $199.95. (West of Rockies $204.95)

Write for complete technical specifications and new catalog MR-3.
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Hi-Fi Cabinetry from WELLCOR that breaks the Sound and Beauty barrier.

WELLCOR'S "Inspiration 59" offers new beauty in Hi-Fi Cabinetry styling. WELLCOR equipment "quality engineering" guarantees audio perfection for your stereo or Hi-Fi system.

Send for a catalog today. See the entire WELLCOR line at your local dealer. "Inspiration 59", WELLCOR, the finest in Hi-Fi Cabinetry.

Audiophile Prices

E2 Cabinet........$130.50
S12-15 Enclosure 72.00
5X-12 Enclosure 51.75
E1 Cabinet........157.50
S12-15 Enclosure 72.00
Cabinet $130.50
Econo Cabinet E6..28.50
C12-15 Enclosure 33.75

Prices quoted are for mahogany, walnut or limed oak slightly higher.

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WELLCOR, INC., 1214 NORTH WELLS STREET, CHICAGO 10, ILLINOIS

When Chopin visited Vienna in 1829 and again in 1830, he encountered no references to Schubert in the musical life there. And Karl Canny, in the "Reminiscences" of his life in the Austrian capital up to 1832, also makes no single mention of Schubert's name.

As late as 1870, Schubert was dismissed in Viennese musical circles as a song-writer. This judgment condemned him to the bottom of the musical totem-pole; high man was the opera composer. Hence the reason for his persistent attempts to write a successful opera.

As a song-writer (and not necessarily because he was a highly original path-breaking song-writer), Schubert attracted a circle of friends and hangers-on who came together with irregular frequency in gatherings known as "Schubertiads." They read poetry; they played music; they sang Schubert songs; they indulged in what was termed "merry nonsense."

In the course of these Schubertiads and other gatherings of "merry nonsense societies," many people came in contact with the composer. With the refusal of Schubert's music and reputation to be interred with his bones, these friends and acquaintances began to remember more and more about him, and many of these memories were committed to writing. Some of them were accurate and perceptive; others merely provided a peg upon which their authors' immortality hangs.

Otto Erich Deutsch has done yeoman work in collecting and editing these reminiscences and the reminiscences of persons who came into more serious contact with Schubert. They are published in a solidly handsome format. This volume, which is well-indexed, is a gold mine for the Schubert biographer who can read between lines and separate wheat from chaff.

Maurice J. E. Brown has done just that in his book and it is deservedly termed a "critical biography." To his erudition and insight, Brown adds a literary style that skillfully organizes disorganized material into an entirely readable story. This is a biography about a composer who has grown greatly in over-all reputation and importance during the past two decades. Brown's book explains to a large degree why Schubert's place in the musical firmament is taking so long to fix. It also offers the good cheer to Schubert admirers that that place is high and secure.

—WDM

Hi Fi Review
Professional stereo-monoaural AM-FM tuner kit

**MODEL PT-1** $89.95
The 10-tube FM circuit features AFC as well as AGC. An accurate tuning meter operates on both AM and FM while a 3-position switch selects meter functions without disturbing stereo or monaural listening. The 3-tube front end is prewired and prealigned, and the entire AM circuit is on one printed circuit board for ease of construction. Shpg. Wt. 20 lbs.

**MODEL SP-2** (stereo) $56.95 Shpg. Wt. 15 lbs.
**MODEL SP-1** (monaural) $37.95 Shpg. Wt. 13 lbs.
**MODEL C-SP-1** (converts SP-1 to SP-2) $21.95 Shpg. Wt. 5 lbs.

Stereo equipment cabinet kit

**MODEL SE-1** (center unit) $149.95
Shpg. Wt. 162 lbs. (specify wood desired)

**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): 82” W. x 36½” H. x 20” D.

Professional stereo-monoaural AM-FM tuner kit

**MONOURAL-Stereo Preamplifier Kit**

*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.*

World’s largest manufacturer of electronic instruments in kit form

HEATH COMPANY
Benton Harbor 40, Michigan

Subsidiary of Daystrom, Inc.
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 base 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 track deviation. 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 33 1/3 and 45 RPM records regardless of their sequence. Four speeds provided: 1 1/2, 33 1/3, 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 stylus. Change cycle. Changer base is made of sapphire, changer base, stylus pressure gauge and GP RPM spindle. Extremely easy to assemble. You simply mount a few mechanical components and connect the motor, switches and pickup leads. Shpg. Wt. 19 lbs.

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

HIGH FIDELITY TAPE RECORDER KIT
MODEL TR-1A $99.95 Includes tape deck assembly, preamplifier (TE-1) and roll of tape.

The model TR-1A Tape Deck and Preamplifier, combination provides all the facilities you need for top quality monaural or stereo recording. The standard 7 1/2 and 3 3/4 IPS tape speeds are selected by changing belt drive. Flutter and wow are held to less than 0.35%; Frequency response at 7 1/2 IPS ±3.0 db 50-10,000 CPS, at 3 3/4 IPS ±2.0 db 50-6,000 CPS. Features include NARTB playback equalization—separate record and playback gain controls—cathode follower output and provision for microphone or line input. Signal-to-noise ratio is better than 43 db below normal recording level with less than 1% total harmonic distortion. Complete instructions provided for easy assembly. (Tape mechanism not sold separately.) Shpg. Wt. 24 lb.

Model TE-1 Tape Preamplifier sold separately if desired. Shpg. Wt. 10 lbs. $39.95.

IT'S EASY . . . IT'S FUN
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With Do-It-Yourself Heathkits

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

HIGH FIDELITY AM TUNER KIT
MODEL BC-1A $269.95

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. Selectivity 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.

HIGH FIDELITY FM TUNER KIT
MODEL FM-3A $269.95

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

"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. 28 lbs.

"MASTER CONTROL" PREAMPLIFIER KIT
MODEL WA-P2 $19.75
All the controls you need to make a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within ±1½ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early-78 records. Dimensions are 12¾" L x 3¾" H x 5¾" D. Shpg. Wt. 7 lbs.

CHAIRSIDE ENCLOSURE KIT
MODEL CE-1 $43.95 each
Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and EM-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 precut for easy assembly. The Contemporary cabinet is available in mahogany or birch, and the Traditional cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46 lbs.
"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 1 watt is ±1 db from 5 CPS to 80 kc with controlled HF rolloff above 100 kc. At 70 watts output harmonic distortion is below 2%, 20 to 20,000 CPS and 1% distortion below 1% at 25 watts and 16,000 CPS. Hum and noise are 39 db below 25 watts for truly quiet performance. Shpg. Wt. 52 lbs.

YOU'RE NEVER OUT OF DATE WITH HEATHKITS

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

GENERAL-PURPOSE 20 WATT AMPLIFIER KIT
MODEL A9-C $35.50
The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut. Covers 20 to 20,000 CPS within ±1 db. A fine unit with which to start your own hi-fi system. Shpg. Wt. 23 lbs.

ELECTRONIC CROSSOVER KIT
MODEL XO-1 $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 1% distortion and matching problems. Crossover frequencies for each channel are at 100, 200, 400, 700, 1200, 2000 and 3,500 CPS. This unit eliminates the need for conventional crossover circuits and provides amazing versatility at low cost. A unique answer to frequency division problems. Shpg. Wt. 6 lbs.

"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 circuit is rated at 25 watts and will follow instantaneous power peaks of a full orchestra up to 20 watts. A "tweeter saver" suppresses high frequency oscillation and a unique balancing circuit facilitates adjustment of output tubes. Frequency response is ±1 db from 5 to 160,000 CPS at 1 watt and within ±2 db 20 to 20,000 CPS at full 25 watts output. Harmonic distortion is less than 1% at 25 watts and 1% at 20 watts (60 and 3,000 CPS, 4:1) Hum and noise are 39 db below 25 watts for truly quiet performance. 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 distortion is less than 1.5% and IM distortion is below 2.7% at full 20 watt output. Frequency response extends from 10 CPS to 100,000 CPS within ±1 db at 1 watt. Output transformer tapped at 4, 8 and 16 ohms. Easy to build and a pleasure to use. Shpg. Wt. 28 lbs.

HiFi Review
"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT
MODEL SS-2 $39.95
Legs optional extra. $4.95
Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 8" mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer surfaced furniture-grade 1/4" plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT
MODEL SS-1B $99.95
Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer and a super tweeter to extend overall response from 35 to 16,000 CPS ± 3db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of 1/4" veneer-surfaced plywood suitable for light or dark finish. All parts precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.

"LEGATO" HI-FI SPEAKER SYSTEM KIT
MODEL HH-1 $299.95
Words cannot describe the true significance of the "Legato" speaker system...it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design allow this combination to produce startling realism long sought after by the hi-fi perfectionist. Two 15" Altec Lansing low frequency drivers and a specially designed exponential horn with high frequency driver cover 25 to 100,000 CPS. A unique crossover network is built-in. Impedance is 16 ohms, power rating 50 watts. Cabinet is constructed of 1/4" veneer-surfaced plywood in either African mahogany or imported white birch suitable for the finish of your choice. All parts are precut and predrilled for easy assembly. Shpg. Wt. 195 lbs.

DIAMOND STYLUS HI-FI PICKUP CARTRIDGE
MODEL MF-1 $269.95
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 30" tape reels and 800' reels of 8 or 16 millimeter film. Incorporates automatic shutoff and braking device. Shpg. Wt. 12 lbs.

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

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Write today for free catalog describing over 100 easy-to-build kits in hi-fi test—matine and amateur radio fields. Complete specifications, schematics, and detailed information to help you in your selection.
My friends and I have endless arguments over speaker phasing. Is it necessary for stereo, how is it done, and is there any simple method of demonstrating its effectiveness?

It is very important that the two stereo speakers be phased properly, i.e., the cones move forward and backward in unison. If they do not, some of the bass notes will be cancelled out by the ears of the listener. Midrange and treble notes will not be as noticeably affected, although their contribution to stereo directionality will confuse the average listener—making instruments and performers apparently leap from speaker to speaker. A few stereo amplifiers and pre-amplifiers have a switch for speaker phasing built into their circuits, e.g., Bogen DB212, General Electric MS4000, Scott 299, etc. This eliminates messy speaker lead changing which is just as effective but not as flexible.

The simplest method of verifying speaker phasing is to play a monophonic record, stand as close as possible and equidistant between the stereo speakers, essentially hearing the left speaker with your left ear and vice versa. The bass notes should sound full and well-rounded. Have a partner quickly reverse the leads to one speaker. There will be a significant change—either adding or subtracting the bass frequencies. The lead position that adds the bass is the correct one.

You can effectively demonstrate the importance of speaker phasing if you can move one speaker over to a point one or two inches in front of the second speaker. Out of phase speakers will automatically have a severe reduction in bass output due to the tight air coupling and bass cancellation. In-phase speakers will sound unmistakably richer and stronger in the bass range. This will conclusively prove the importance of speaker phasing to any “doubting Thomas.”

The store where I bought my extra equipment to convert to stereo “unsold” me on the Stephens Stereodot, but I still haven’t figured out why. I had a Fisher 80AZ power amplifier and Stephens speaker system. I added a Scott 130 stereo preamplifier and second Fisher power amp.

You must have been adamant about keeping the Fisher power amplifier. Oddly enough, the Fisher 80AZ, Heathkit WT-M, Heathkit WH-M, and a few other power amplifiers cannot be used with the Stereodot—unless you’re a die-in-the-wool tinkerer. The problem is in the power amplifier output connections. The Stereodot needs both a 16-ohm and 8-ohm input on both channels—which some power amplifiers do not provide simultaneously. They were designed before the Stereodot connections were announced. This is a rare case of mismatched components—give your dealer an extra “thank you” for being on his toes.

The literature accompanying my new speaker said that it was rated at 20 watts. My Heathkit W-7M power amplifier is rated at 55 watts. Is there some way that I can “fuss” or protect the loudspeaker from being permanently damaged?

Speakers with limited power handling capacity and especially those used with modern, very high power amplifiers should be protected by appropriate fusing. Such a device is currently marketed by the Prosound Corp., 175 Fifth Ave., New York 10, N. Y. It is called the “Gramercy Speaker Saver” and has an audiophile list price of

FUSES prevent speaker cone damage from power amplifier overloads. Model shown is sold by Prosound Corp., 175 Fifth Ave., N. Y. C. 10, N. Y.

$4.98. The “Saver” consists of a small fuse panel mounted in a plastic box. It is connected between the power amplifier and the speaker. Internal wiring of the “Saver” permits its operating from 4 to 16 ohms and from 1 to 100 watts.

I want to convert my monophonic system to stereo, using my present preamp 50-watt power amplifier combination. I’ll add a cartridge, low-wattage second amplifier, for the time being, and second speaker. How do I reverse channels?

Since your planned approach to stereo seems most economical, try either the Electro-Voice 21D or 26DT stereo ceramic cartridge and the E.V.505 adapter. The adapter is inserted between the cartridge
the woofer that repeats exactly what it hears

NEW ALTEC 803B . . . Linearity—cone movement exactly following the voice coil current—has been achieved to the highest degree in the new ALTEC 803B bass speaker. The optical test—the most precise measurement of linearity known—has proven it. You can prove it to yourself by listening for the distortion-free reproduction of sound from the 803B. And listen too for its outstanding transient response—the clean, sharp reproduction of sounds from percussion instruments.

The 803B is the improved version of the famous 803A, the same bass speaker which is installed in more theatres throughout the world than all other makes combined. These ALTEC speakers are used exclusively in Cinerama and other "big sound" reproducing systems.

ALTEC assures linearity in the 803B through advanced engineering and precision manufacturing in all five major areas of bass speaker design:

- high-compliance suspension components for wide linear excursion
- stress-free assembly for ultimate linearity of the suspension system
- voice coil which stays in a uniform magnetic field axially
- high-flux density magnetic field for optimum damping
- low cone resonance of only 25 cycles for clean reproduction of the lowest bass notes

SPECIFICATIONS: 803B BASS SPEAKER. power: 30 watts · impedance: 16 ohms · cone resonance: 25 cycles · range: 30-1600 cps · magnet weight: 2.4 lbs · price: $66.00.

YOU CAN GET THE ALTEC 803B AS A SINGLE COMPONENT, OR IN ONE OF THESE SUPERB ALTEC SPEAKER SYSTEMS

The Laguna. Two 803Bs, 511 horn, 802 high frequency driver. Walnut, blond, mahogany. Price: $659.00


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advanced in design, features, performance and styling outstanding for superb musical quality

knight KN-734 deluxe 34-watt stereo amplifier

The Knight KN-734 is, above all, an instrument of superb quality, embodying in its technical excellence an unrivaled combination of features intended to bring to the listener the fullest measure and meaning of musical enjoyment. Here, for your pleasure, are the...

peerless value features:

Cleanest reproduction of trumpet blasts, cymbal crashes, deepest organ pedal tones—assured by ample power reserve well beyond the rated 34 watts • Velvet-silent background during quiet musical passages, through the use of fourteen special deposited-carbon resistors at critical circuit points • Exact acoustic matching of speakers and fullest compensation for different absorption characteristics in various parts of the room, made possible by dual concentric tone controls • Lowest distortion because output transformers incorporate finest quality grain-oriented steel • Unlimited versatility—five pairs of inputs • Response beyond the full range of human hearing • Exciting privacy stereo listening feature—has built-in plug-in jack for stereo headphones • Maximum stereo enjoyment in any room, because the wide-range balance control balances the volume of both speakers to provide proper stereo perspective from any listening position • Instantly convertible to 34-watt monaural amplifier and stereo preamp merely by switching; may be added to any hi-fi amplifier to provide perfect stereo • Can be used with any magnetic cartridge • Beautiful solid aluminum front panel, gold anodized, with beige leathertone case • U. L. Approved • One-year guaranty

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See the world’s largest selection of everything in stereo; all the new KNIGHT components and systems; every famous line. It’s your complete money-saving guide to hi-fi. FREE—write today.

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ALLIED RADIO
100 N. Western Ave., Dept. 115-C9, Chicago 80, Illinois

and the two amplifiers. It has a switch for channel reversing, eliminating the danger of “blasting”—a problem you would normally have with dissimilar amplifiers. The voltage output of the cartridge on either Channel A or Channel B is identical and you can safely reverse channels at this point in the circuit. By the way, the E-V 505 will also switch the A and B outputs so that they feed the amplifiers monophonically.

Every once in a while I see an advertisement recommending that I use the TV antenna for FM reception. I live in an apartment house and tried it. It doesn’t work—how come?

Presumably you used a “Two-set Coupler” connected to the apartment house master TV system, Jack Beever of Jerrold (manufacturers of master TV systems) informs us that probably the system had no FM band amplifiers. Master systems use either a broad-band amplifier covering all TV frequencies (now a fairly rare method) or separate strip amplifiers for each TV channel in use. Unless your building claims FM reception through its master system then it is doubtful that the system has it. However, such amplifier strips are inexpensive and most apartment dwellings leave them out because they feel there is no demand. Speak or write to your landlord, or better yet check your neighbors and probably you are not alone. There may be a big demand—it’s a good renting gimmick—and he will be only too glad to oblige. He would put one in for a new TV station in the area—why not FM?

Is there any way I can measure stylus compliance at home?

No. This is a laboratory measurement. Many manufacturers of hi-fi cartridges do not agree on how compliance should be measured. To some extent, it is dependent on the tone arm used with the cartridge. The audiophile has little alternative but to accept the manufacturer’s published statement. Some are honest appraisals and valid measurements that will withstand the test of day—others are not. The audiophile can approximate the magnitude of compliance by listening for “needle talk.” A cartridge with infinite compliance would have no needle talk. A lot of needle talk is a reasonable sign of poor compliance.

My amplifier has a “damping factor” control that reads 0.1 to 15. I have rotated it from one extreme to the other, but notice no change in volume or tone. What should I be looking for?

The damping factor control effect will be more noticeable on some speaker systems than on others. It depends on the type of speaker, type of baffle (reflex, infinite, horn, etc.) and to a very minor extent on the room acoustics. You should hear some changes in the bass region and on the treble notes as the control is varied. Too
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Never before such thrilling tone quality in this size at this price! Much damping can be just as detrimental to good Hi-Fi sound as too little. Starting from the minimum reading, turn up the control until the boominess of the speaker system is reduced—or until the bass is smoothed out. Another technique involves the use of an FM tuner with a Foster-Seely discriminator, rather than a radio detector. Is between FM stations, the hiss contains random noise pulses covering the entire audio spectrum. With too much damping, this hiss will sound as if it is being heard inside a barrel. Decreasing the damping will make the hiss more sharply defined without the barrel-like reverberation. Leave the damping control at this setting.

Most articles on stereo installations emphasize the necessity to have the cartridge stylus exactly perpendicular to the record. What is the easiest way for the audiophile at home to check on this?

There are two important facets to this problem, both of which may be quite simply checked out in any Hi-Fi installation. To verify that the stylus is riding correctly in the stereo grooves, we must assume that the cartridge is properly mounted in the tone arm head or shell. If it is, you need only place a mirror under the stylus so that the reflected image may be directly compared with the actual mounting. As shown in the photograph below, the head is displaced so that excessive stylus pressure would be exerted on the outer walls of the record grooves. The shell holding the cartridge should be rotated so that the reflected image appears to be a truly parallel extension.

Audio technicians use another method to determine how well the tone arm will ride in the record grooves. All of this, of course, assumes that an "idealized" stylus pressure has been decided upon. Technicians take

**MIRROR REFLECTION** of the shell holding the stereo cartridge reveals that the stylus would exert unequal pressure in the record grooves. If the cartridge has been properly mounted, the reflection would appear to be a parallel extension. By the way, just in case you recognize the turntable and tone arm used in these photos, they were both gimmicked to illustrate the common mistakes discussed in this question.
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GLIDING TONE ARM on a blank acetate disc indicates that the turntable is not level or possibly that the tone arm has been improperly mounted.

I have seen a lot written about strobe discs and turntable speeds, but what about the changer or turntable whose speed is a little off? How much variation may I allow and how do I measure it?

There are a wide variety of strobe discs available to the audiophile. All of them have one common feature—216 separate dots or bars around the periphery. At 33.33 rpm and with a neon light connected to a 60-cycle line, the dots or bars should “freeze”, i.e., appear to stand perfectly still as if they were not in motion. Standards for turntables and changers are predicated on less than 0.3% speed error. Most turntables and changers have an error of less than 0.05%. You can compute this by observing how many dots or bars slip by an imaginary line in a 60-second period. Seven dots or bars are equal to an error of 0.1%.

This is the first installment of a new monthly department—devoted to answering (in print) selected questions from our voluminous mail. Inasmuch as the questions and answers have been extracted from previously answered letters, the names and addresses have been omitted.

Questions are selected as examples of those areas in which our readers have the greatest interest. Specifics will be frequently mentioned in this column in order to elaborate or fully illustrate a particular point.

Questions for possible use in this department may be addressed to "Sound and the Query," HiFi REVIEW, One Park Ave., New York 16, New York.
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Dual 17-watt basic power amplifier, and the SR-1717 Stereo Pre-Amp/
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Upbeat on Two Counts

By MORTON GOULD

Photographs by Irv Dolin

BECAUSE I follow two supposedly distinct paths in my musical life, I am sometimes expected to stumble over my own feet. My dual musical personality is supposed to be getting in its own way. Many people think there must be a conflict between the public image of myself as a popular music maker and my involvement with symphonic composition. But there is no conflict; at least not in me.

To me, the supposedly divergent paths lead in the same direction. The “two sides” of the street make one avenue. It may not be the most traveled road, but it is my way of music making.

(Continued next page)
ALL MUSIC is made of the same substance. Music is not split—just diversified into various types.

I grew up with all kinds of music, ranging from the so-called classical to the so-called popular—and I feel part of all of them. Some of my student days were also spent in the practicalities of vaudeville pits and the Broadway theater. At the same time, I have been engaged in symphonic composition since the late '20s. Sometimes, of course, the two phases of my musical life interact. The symphonic attitude may rub off on my popular arrangements, and maybe a thread of Broadway shows up in the tonal fabric of my own concert compositions—either consciously or unconsciously.

But I don't object. I think it is a mistaken attitude to make entirely separate categories of so-called "light" and "serious" music. All music is a single category, made of the same substance. The realm of music is not split—just diversified.

Music, though a unified art, has varying intents, purposes and modes of fulfillment. Like the other arts, the purpose might be a love ballad, a descriptive poster, an advertisement, a philosophical tract, an epic mural, a spiritual revelation or just an exploratory romp. All these areas of music are valid and "serious" in their own right and time and place. What matters is that the music reflects genuine talent and imagination on the part of the composer, self-imposed discipline, and craftsmanship.

It is this very diversification of music that acts on me as creative stimulus. My first symphonic work, performed by Stokowski and the Philadelphia Orchestra, was written when I was 18 or 19. It was called Chorale and Fugue in Jazz. I think the title is significant. It already shows my "split," which marks most of my work, whether it is a transient "popularization" or a developed symphonic invention. But cross-pollination is a natural process in both nature and art, and contact between different areas of music might beget some healthy specimens.

I certainly don't feel patronizing about popular music. I enjoy it, and when I work with it I give my fullest abilities and concentration. I try to transmit my pleasure in this idiom through my performance and settings.

But I know that the purpose of such work is merely to create an immediate impact—much like a poster. I am aware that when I write such arrangements I am not creating lasting art. To believe otherwise would be personally pretentious and musically self-deluding. Such self-delusion is a trap from which an artist can rarely spring himself. When I arrange and record a popular song—in contrast to my work as a symphonist—I am not engaged in expressing my basic outlook and attitude. I am merely doing a project in orchestral colors to bring out what I conceive as the salient elements and essential moods of the song.

Now as a symphonic composer, my purpose and method are wholly different. To be specific, let me cite an example that is still within the realm of transcribing or arranging, but at a different level, and closer to the pure creative process. Some years back, I arranged a number of Stephen Foster songs for my radio program. During this same period, I wrote a large-scaled symphonic work on Foster material for Dr. Fritz Reiner—then conductor of the Pittsburgh Symphony. The work was called Foster Gallery and the difference between this 33 minute metamorphosis, and the three or four minute arrangement is evident from the first note—yet both start with the same tunes. In the larger work I used the Foster songs as folk material—germinal kick-off patterns for extensive development and transformation. In the radio arrangement I translated for orchestra rather than transformed pretty much the literal tune. One is evocation and synthesis, using all my creative fantasy and resources. The other is restricted to a smaller and more readily assimilable aspect of my musical expression. One took place on a program and atmosphere of spacious and stylized musical architecture; the other on a half-hour program of eight or nine three-minute pieces designed for immediate impact and di
HAVE PIPE ORGAN—CAN'T MOVE

What is this fatal attraction that a bellows

and a box of pipes have on our fellow man?

By ROBERT HAZELLEAF

Illustration by Leo Summers

Part I of Two Parts

A NY approach used to describe a pipe organ is legitimate—as long as superlatives are employed. The pipe organ is the oldest keyboard instrument; and of all musical instruments, it is the most complicated, most versatile, most deafening, most capacious, most prodigious—AND the least understood.

All an audience sees is a console (the housing for the keyboard apparatus), perhaps a few large decorative pipes re-splendent in gilt, and some screens or grillevwork. Actually the modern organ console is little more than a dial telephone system with keys, relaying information to the pipe chambers. Deep in the bowels of the instrument will be a panel rivaling an electronic computer in wiring. An electric motor with up to 25 or more horsepower behind it drives a blower. Yet, many pipes will sound with the merest breath of air, so delicately are they made. Sound in the chambers may range from barely audible to downright painful.

The hectic past of the pipe organ from the first box of pipes encompasses 2100 years. At the time of Ctesibius, a gentleman from Alexandria who lived about 200 B.C., flutes were all the rage; not the side-blown flutes we know, but the penny-whistle type blown from the end. The makers had progressed through finger-holes and were looking for a new kick. They tried blowing two flutes at once, which worked but made for complications.

Enter Ctesibius. With a stroke of genius he took an assortment of pipes scaled to graduated pitches. Being an ambitious type, he made several sets, each pipe corresponding in pitch up the scale. Then a large box was constructed with holes in the top for the pipes. Slides were inserted under the “flutes” of each note, a bellows attached, and Ctesibius was on his way.

To provide a semblance of even pressure, bellows were rigged to water chambers. Raising the water level brought air pressure to the pipes. By being fast with his hands, the organist blew his pipes to create melody of sorts, pulling and pushing the wooden slides under them. This worked well as long as the men on the bellows bowed their backs to the job. Labor must have been cheap in those days. The Ctesibius Model Mark I needed about a half-dozen men to blow it, but it set no records.

Centuries later, by 1382, the water chambers had been superseded by bellows working in gangs. In an organ at Halberstadt, Germany, built by the priest Nicolas Faber, a score of overgrown blacksmiths' bellows were used. “Bellows-treaders” placed each foot in a special shoe arrangement, working two of them as they held handrails above their shoulders.

Through evolution, wind supply became more efficient, res-
If you'd like a record album of authentic early pipe organ sounds, try, for one, Columbia's *A Mozart Organ Tour*, by E. Power Biggs. He plays the music of Mozart on instruments used by the composer himself when touring Austria and Germany.

A word of warning: If a record jacket mentions "tracker action" organ, be prepared for a bit of shake, rattle and roll in the recording. Some, but by no means all, trackers had noisy linkage between key and pipe. You can hear it on some discs, so don't tear down your music system when you encounter the strange sounds. When asked about the execution on tracker manuals, one organist said, "Well, you press a key, then go for a drink of water. By the time you return, there's your note." This represents an extreme view, for most modern and some 18th century tracker action instruments are easy to play and quick to respond.

Enough of mechanism to a while. How about some of the terms the jacket-writers toss around so freely? When a stop list accompanies a record, it reads as though several different instruments are under discussion. The writers mention Great, Choir, Swell, Solo and Pedal organs for a four-manual installation, then blithely list the voices included—using four or five languages to do it. Harking back centuries, when these were separate organs in a sense, the designations stick. Each organ has its special use.

Great organ is the "original" organ corresponding to the "Hauptwerk" of the baroque organ. All pipes are meant to be exposed, their primary purpose to provide music as a solo instrument. Volume is determined by the pipes themselves, voiced for tonal differences as determined by the designer. The early baroque organ, with some modern mechanical refinements, is still being built today, with good LP records to prove it.

The so-called Choir organ was a late development being derived from the baroque *Positiv*—a small set of pipes usually placed in back of the organ bench and before the *Hauptwerk*. Its purpose was to accompany the voices of the church choir. To keep from overpowering the singers, pipes were voiced for softer tones and frequently enclosed behind screen or grillwork. In early days, choir organ had an independent manual to itself, just as the great organ.

What has come to be known as the *swell organ* is credited to Jordan, an Englishman, who devised a Venetian blind effect for an instrument in London about 1712. It took more than a century for this addition to the baroque *Brustwerk* to meet acclaim on the continent. Maybe the British were making up for their tardiness in accepting pedals, for this was the first continuously variable control for loud and soft dynamics on a pipe organ. Opening and closing the shutters did not give the full effect desired, muffling as much or more than it softened the tone. Still, it was something else to add for effect—and another pedal for the organist to worry about.

_Solo organ_ is just that. The chamber is well-stocked with incise solo voices to carry the melodic lines over its own accompaniment and that of the other chambers.

_Pedal organ_, and the not-too-common _echo organ_ are self-explanatory. Pedals were first used almost as drones on bass tones, later became essential support and then gradually capable of occasional solo passages in their own right. The echo organ used with some of the more elaborate instruments is a chamber located at some distance from the other pipes—no wonder stereo is the coming thing in recorded music. Organs have had it for hundreds of years!

Sizes vary, of course, from small, two-manual church and residence organs to the enormous four-manuals now available. As an example of sheer size, the Atlantic City installation offers seven manuals with 455 ranks of pipes and 1250 stops.

**18th CENTURY ORGAN in cross section**—featured three manually operated bellows filling the wind chest. Keys and/or pedals actuate pallets via tracker action, releasing air to pipes in hautwerk (above) or positiv (right) chambers.
reliable, the system was a tremendous help on large instruments. Since fully pneumatic actions are now relatively few in number, let's look at a modern console.

A key is pressed, making contact with a low-voltage circuit under it. Wired through a relay, a magnet attracts a small armature-valve, opening the wind chest. Action is so rapid it is exceeded only by some makes of latter-day electronic organs. The electric action, now almost universal in the United States, was perfected about the turn of this century, just in time for the motion picture theater, without whose existence it is doubtful if many of the organs we presently enjoy on records would exist.

Now that we have buttons to push and keys to play, how about the pipes themselves? They are simplicity itself, up to a point.

If you can find a dime-store tin whistle, make a good, critical examination. It has a mouthpiece for the entry of air; a lip to disrupt the flow of air; and a small block of wood or metal immediately behind the lip, restricting and directing air against the lip. This block is called a "languid," a sophisticated word for tongue. There you have an organ pipe, of sorts.

When a stop list mentions numbers like 2-foot, 4-foot, etc., up to 32-foot, it means the pipe-length of low "C" in that particular set. Each doubling is an octave. Four-foot is an octave below 2-foot, and on down the line.

Thirty-two foot means just that. It's a wind tunnel that belts out a 16-cycle blast, felt rather than heard. Pipes have been built and are used on 64-foot pitch, but all the listener gets is an earthquake effect in the seat of his pants.

Open, or flute pipes, are the foundation of any pipe organ. They're called "diapasons," emitting a tone quality imitative of no other instrument. That first "box of flutes" used pipes of this type, and today they are found well-distributed in modern organs in all pitches to 2-foot. Take one of these open pipes and put a plug in the top. It becomes a stopped flute, and an octave lower in pitch. A 2-foot stopped flute sounds as a 4-foot.

Usually the largest pipes are made of wood, both for lightness and resonance. There are certain types of metal pipes, though, to 32-foot length. They are made of zinc and tin and weigh upwards of 1,000 pounds. For their individual characteristics, even the metal in the pipes is considered—brass (mainly for trumpets and horns); "spotted metal," a mixture of tin and zinc; and lead. Each imparts a flavor in tone.

Still reading the stop list on a record jacket, we see violins, cello, violas, etc., called by dozens of names. These are stringed instruments, but there the resemblance in an organ loft ends. On many pipes you'll see a projecting fin on each side of the lip. Naturally, they're ears. On string-tuned pipes, there will often be a round cylinder of wood just below the lip. It's a "beard," and further guides and disrupts the air flow, giving a definite string quality to the sound. In lower registers the strings are about as imitative as you can get.

Finally, there are the reeds, and here pipe-makers have a real picnic. Look at a saxophone or clarinet mouthpiece. Change the bamboo reed to brass. Call the mouthpiece against which it beats a "shallow." This assembly is combined in a cylinder or cone which forms the lower portion of the pipe. The upper pipe may be straight, conical, or with a flare at the top—each shape giving its own effect to tone. A wire projects from the reed enclosure for tuning. Sliding it up or down changes the vibrating reed's length.

From this basic design we get trumpets (that's a reed?), the oboe family, clarinets, saxophones and other reeds voices. Many of these, too, are surprisingly good imitations.

Part of the graceful appearance that marks a pipe organ is due to the symmetrical alignment of pipes in chromatic scales: the large diapasons, slim and petite strings, reeds with their intriguing hardware. All combine for a well-balanced whole in sound as well as esthetic design. Sizes run the gamut, right up to little peanut whirlies less than a half-inch in speaking length.

This is where you can check your hi-fi coverage. From a low of 16 cycles the range may often soar to a high of 16,000. Builders, even centuries ago, made pipes in this range—knowing darned well no one could hear them. But they thought it might add to the total effect. Who knows? Maybe some of them weren't averse to loading a customer when they had a live one!

Wedgwood's A Comprehensive of Organ Stops uses well over a hundred pages to explain and picture thousands of pipe voices both current and obsolete. The high number is due in part to many stops that sound the same, but with different names. A typical organ can have from fewer than a dozen to well over three hundred different voices and combinations each on a stop table or draw-stop.

The classic instruments employ many duplicated stops in their various chambers for both tone color and ease of execution. To give an idea of the confusion that can reign supreme at an organ console, here is a very sketchy list of stops and their voices. It is not intended to present an actual stop list, but to give examples of some of the names:

<table>
<thead>
<tr>
<th>Diapasons</th>
<th>Strings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal</td>
<td>Cymbals</td>
</tr>
<tr>
<td>Twelfth</td>
<td>Vox Angelica</td>
</tr>
<tr>
<td>Fifteenth</td>
<td>Dulciana</td>
</tr>
<tr>
<td>Geigen Principal</td>
<td>Gemshorn</td>
</tr>
<tr>
<td>Violone</td>
<td>Violoncello</td>
</tr>
<tr>
<td>Octave</td>
<td>Echo Cymbal</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Flute tone</th>
<th>Reeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Claribel</td>
<td>Tromba</td>
</tr>
<tr>
<td>Flute Harmonique</td>
<td>Clarion</td>
</tr>
<tr>
<td>Concert Flute</td>
<td>Hautboy</td>
</tr>
<tr>
<td>Bourdon</td>
<td>Corvopcan</td>
</tr>
<tr>
<td>Flagoelet</td>
<td>Corno di Basso</td>
</tr>
<tr>
<td>Lieblich Gedacht</td>
<td>Orchestral Oboe</td>
</tr>
<tr>
<td></td>
<td>Clarinet</td>
</tr>
<tr>
<td></td>
<td>Tubas</td>
</tr>
</tbody>
</table>

Historically, pipe development followed no pattern. Builders, organists and designers all worked at the gradual accumulation. Through the years, some voices are lost in a fog of antiquity—others have been in use for as little as fifty years. In tone quality, they can range from a cloying sweetness to sounds uncouth as a belch.

(to be continued)

Robert Haseloff has been a "Mighty Wurlitzer" fan since he first heard them accompany 2-reel comedies, circa 1925. He was introduced to the anatomy of the organ through affiliation with the Theater Organ Club of Los Angeles. This branched into a liking for all types of organ music as well as the craftsmanship going into the instrument itself.

March 1959

41
HIGH-FIDELITY for $1.98 with name conductors and orchestras? . . . "I don't believe it!"—this remark has sent many record buyers scouring through the Schwann Catalog. But it is an easy matter to prove that it is possible to build a genuine hi-fi classical collection from the more than half-dozen $1.98 record labels.

From the one hundred fifty classical discs bearing the $1.98 price tag we have singled out thirty-five which offer distinguished music, well performed, and respectably recorded according to modern hi-fi standards. To this group you can add another twenty by way of supplement for those to whom the music is the thing—re-issues of great pre-LP performances with Toscanini, Koussevitzky, Stokowski, Rachmaninoff, Ponselle, Lehmann, and Kipnis.

London Records has given the $1.98 hi-fi repertoire the biggest shot in the arm by transferring some of their choicest B.S. (before stereo) monophonic recordings to their Richmond label. Chances are that the fifty discs comprising the present Richmond catalog constitute a bare beginning and that eventually the greater part of the London ffr catalog (recorded prior to 1955) will turn up on $1.98 labels.

True, RCA Victor's Camden label and the Harmony series produced by Columbia have been steadily building up a varied catalog of top-notch classic repertoire and there are indications that their activities will be accelerated in terms of re-issues and brand new recordings. But, the fact remains that it has been London's Richmond re-issues that have applied the strongest impetus toward the development of a consistently high quality line of $1.98 classical discs.

The Richmond listings hold their own on both musical and sonic grounds and some still remain "best recordings"—e.g., the Ansermet-London Symphony version of Rossini's Barbican Fantasque ballet as arranged by Respighi, or the Sibelius disc with the late Erik Tuxen and the Danish State Radio Symphony Orchestra.

The Columbia Harmony line calls for careful selection, but there are some extraordinarily pleasant surprises—notably in the form of the Rochester Philharmonic recordings of Viennese classics under Erich Leinsdorf's baton. His Beethoven "Ercoles" has been considered with ample justice the best all-around monophonic version of this mighty masterpiece. Nor do Leinsdorf's versions of Mozart (generally superior to his later Westminister recordings) and Schubert have to take a back seat. An out-of-the-way "best buy" is the Rochester Oratorio Society recording of the Berlioz Requiem. While it takes no prizes for the ultimate in precision and Berliozian style, there is more musical vitality here than in either of two recently issued stereo albums—at $3.96 it is a fantastic bargain.

Until recently, the Camden label concentrated on re-issues from 78 rpm originals—tapping a superb vein of recorded artistry. Lately, Camden has come forth with a fine series of brand new recordings, such as the tastefully eloquent Beethoven sonata disc with pianist Ania Dorfmann or the superb set of "student pieces" for violin, played by Norman Carol, and for piano as neatly interpreted by Lorin Hollander. We are now promised a big new symphonic series from one of the best of Europe's smaller orchestras, the Oslo Philharmonic. Rachmaninoff's C Minor Piano Concerto, Haydn's Surprise Symphony, Grieg's Peer Gynt Suites, and Ferde Grofe's Grand Canyon will be in the stores by April—and in stereo at $2.98 each.

Vanguard, that connoisseur label*, has been paying more and more attention to the broader aspect of public taste. Not the least of Vanguard's contributions has been their SRV series of $1.98 classics recorded in Vienna, most of which are also in the process of being made available on low cost stereo discs. The Mario Rossi version of Rimsky-Korsakov's Scheherazade is sonically top-drawer in anybody's league. Another fine buy on Vanguard mono is the Bach concerto disc with Felix Prohaska conducting with his accustomed vitality and light touch.

Period's SHO series stems from a smaller scale operation than those summarized thus far, but two items—the Vivaldi Four Seasons and the Boccherini Cello Concerto miscellany represent excellent values by virtue of the repertoire and the redoubtable Janos Starker as cello soloist. These elements adequately compensate for minor sonic deficiencies.

So much for the highlights from the list of $1.98 discs recorded as LP originals. We will say, in a word, that you can select your repertoire from this category with confidence. Quality of pressing is in no way inferior to the general run of $4.98 discs.

The $1.98 repertoire is generally weak on chamber music and music for the voice—opera in particular. There are hard-boiled economic reasons for this. One has to do with the fact that discs in this price bracket must sell in massive quantities in order to make their issue worthwhile. The other revolves around the high artist royalties called for in connection with most major operatic recordings. Hence it may

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be some time before the low-priced disc repertoire begins to expand beyond the best loved “50 pieces” of the symphonic repertoire—except in fits and starts.

The “fits and starts” in this instance have to do mostly with the remarkable line of re-issues from RCA Victor’s 78 rpm recordings that have been made available on the Camden label. Even without access to the masters of its former British EMI affiliate, the RCA Victor vaults boast a fabulous treasury of great recorded performances made prior to the microgroove epoch, a substantial number of which can still be successfully rehabilitated for modern aural consumption. Some, even without the enhancement of “hi-fi,” remain priceless artistic treasures and irreplaceable documents of musical interpretations. The Camden re-issues noted here barely scratch the surface of what could be made available.

There are a number of remarkable Stokowski-Philadelphia Orchestra and Koussevitzky-Boston Symphony performances which could be made to sound quite tolerable and which would represent the work of these mighty virtuosos of the baton in their prime and with their best orchestras. As it is, we do have Koussevitzky’s excellent Beethoven “Fifth,” and Stokowski’s “Nutcracker”; but there is much, much more worth digging into.

Toscanini’s New York Philharmonic recordings show him for the most part at the very peak of his form; and the later ones of the series like the Beethoven Seventh Symphony, Brahms’ Variations on a Theme by Haydn, and Rossini Semiramide Overture, still sound quite well.**

A few noteworthy surprises among Camden’s orchestral re-issues are the discs of the young Leonard Bernstein in music composed by Copland, Gershwin and Bernstein and the remarkable anthology of French repertoire under Pierre Monteux’s baton. Milhaud’s Proteé Suite is a real find and offers some of that 20th century French master’s most vital and uncluttered writing.

By far the most exciting aspect of Camden’s re-issues is comprised in the line of discs known as The Art of . . .; the Kirsten Flagstad, Alexander Kipnis, Lotte Lehmann, Ezio Pinza,ROSSI Ponselle, and Sergei Rachmaninoff discs are all real treasures offering unique and incomparable interpretations, regardless of their sonic shortcomings. There is plenty more where these came from—some of it, like the discs of pianist Josef Lhewinne, cellist Emanuel Feuermann, soprano Elisabeth Rethberg, and baritone Giuseppe de Luca, once available on Camden have been withdrawn.

WHAT of the future of the high-quality low-priced discs? As intimated earlier, it would not be surprising to see a major expansion of the $1.98 catalog resulting from a wholesale transfer of recordings made prior to 1955 as the major labels build their stereo disc lines. Whether the major firms other than RCA will consider the possibilities of the $1.98 category as a working repository for great recordings of the pre-LP past remains to be seen.

Meanwhile, the low-priced high-quality stereophonic disc at $2.98 is fast becoming a major reality—a trend sparked by the Stereo-Fidelity label of Swarthmore, Pa., which led off with a dozen classical symphonic favorites, although somewhat variable in performance and sound. However, their latest release—a complete Handel Messiah on four stereo discs at $11.92—show that they are going to provide top quality merchandise. This recorded performance is one of genuine merit on all counts, musical and sonic. RCA Camden has begun to jump on this bandwagon which would seem to show the shape of things to come. If more labels with major artistic and financial resources do likewise, it will be the neophyte record buyer with limited budget who will reap handsome benefits in musical enjoyment.


** There are still quite a number of outstanding pre-LP Toscanini performances that we feel should come out as Camden re-issues—the Haydn Symphony No. 98, the Samuel Barber Adagio for Strings, the Strauss Trittich-Trittich Polka, and Wagner’s Fasol Overture. For some of the NBC Symphony recordings we have in mind. From the Philharmonic series we should have Rossini’s 2/4 Visions in Allegro Overture, or the complete set of BBC recordings comprising Beethoven’s Leonore Overture No. 1, the Pastoral and Fourth symphonies, Mozart’s Magic Flute Overture and Rossini’s Overture to La Scala di Seta.
GRIEG: Peer Gynt—Suite No. 1; Harmony 7057


HAYDN: Symphony No. 94 in G Major Harmony 7105

("Surprise"); SCHUBERT: Rosamunde—Incidental Music; Rochester Philharmonic Orchestra, Eruh Leinsdorf cond.

MOZART: Symphony No. 35 in D Major Harmony 7702


MOZART: Symphony No. 40 in G Minor Harmony 7104

(K. 550); SCHUBERT: Symphony No. 8 in B Minor ("Unfinished"); Rochester Philharmonic Orchestra, Eruh Leinsdorf cond.

RACHMANNINOFF: Piano Concerto No. 2; Richard B 19009

in C Minor, Op. 18; Julius Katchen (piano) with the New Symphony Orchestra. Ana- 

tomical Futility cond.

ROSSINI: La Boutique fantasque—Ballet; Richbl 81012

London Symphony Orchestra, Eruh Ansermet cond.

RIMSKY-KORSAKOV: Scheherazade—Vanguard SGR 103

Symphonic Suite, Op. 34; Vienna Staats Oper Orchestra, Mario Rossell cond.

SIBELIUS: Symphony No. 5 in E-flat Major; Richard B 19036

Op. 82; Karliea Suite, Op. 11; Danish Staats Radio Symphony Orchestra, Erik Turesen cond.

STRAUSS FAMILY: Tales from the Vienna Staats Oper Orchestra, Eruh Ansermet cond.

R. STRAUSS: Don Juan, Op. 20; Richard B 19043

Till Eulenspiegel's Merry Pranks, Op. 28; Vienna Philharmonic Orchestra, Clemens Krauss cond.

STRAVINSKY: Petrouchkas—Complete Ballet; Richard B 19015

Suisse Romande Orchestra, Eruh Ansermet cond.

TCHAIKOVSKY: Violin Concerto; Richard B 19011

Ruggiero Ricci (violin) with the New Symphony Orchestra, Sir Malcolm Sargent cond.

TCHAIKOVSKY: Romeo and Juliet; Richard B 19027

Overture 1812; London Philharmonic Orchestra, Eduard van Beinum cond.; Paris Conservatory Orchestra, Enrique Jorda cond.

TCHAIKOVSKY: Symphony No. 5; Richard B 19006

in E Minor, Op. 64; Northwest German Radio Symphony Orchestra, Hans Schmidt- 

Isersteedt cond.

VIVALDI: Concerto Grossi, Op. 8

Period SHO 309

("The Four Seasons"); Concerto in C Major for 2 Trumpets; Paris Collegium Musicum, Roland Douattie cond.

DISCOVERING THE PIANO—Cedam 460


Lorin Hollander (piano).

VIOLIN FAVORITES—Tartini: Prasto; Cedam 419

Variations on a Theme of Corelli; Chopin: Nocturne in C-sharp Mi-

nor; Mozart: Ave Verum; Fiozco: Allegro; Sarasate: Zigeunerweisen; Klawer: The Old Refrain; Lieberfreund; Liebesleid; Schön Rosmarin. Norman Carol (violin) with Julius Levine (piano).

GREAT PERFORMANCE RE-ISSUES

Leonard Bernstein conducting

Jeremiah Symphony; Camden CAL 196

[with Nan Merriman—Soprano]; On the Town [excerpts]; Fascinimile—Balleh—Bernstein.

Billy the Kid—Ballet Suite—Copland; Camden CAL 439

An American in Paris—Gershwin.

Kirsten Flagstad (soprano)

Oberon—Ozeed, du Ungheizer—Weber; Camden CAL 462

Fidalo—Abscheulicher, wo elit der hin?—Beethoven; Lohengrin—

Euch luften die mein Klage; Tannhauser—Elisabeth's Prayer; Die Walküre—Ich will-o-to-he; Du bist der Lenz—Wagner (with the Phila-

delphia Orchestra, Eugene Ormandy cond.; with Orchestra, Hans 

Lange cond.).

Myra Hess (piano)

Piano Sonata in A Major, Op. 120; Harmony 7119


Alexander Kipnis (bass)

Boris Godunov—Excerpts; Camden CAL 415

Mousorgsky—Eugene Onegin—Prince Grimen's Aria—Tchaikovsky; Sadko—Song of the Viking Guest—Rimsky-Korsakov; Prince Igor—

Galitzin's Aria—Borodin; Roussalka—The Miller's Aria—Dargomiz-

sky (with Chorus and Orchestra, Nicolai Beringer cond).

Serge Koussevitzky cond., the Boston Symphony Orchestra

La Mar—Debussy; 8 Gymnopédies—Satie; 3 Duos—Bach; Rapsodie Espagnole—Ravel; Peter and the Wolf—Prokofiev

(Camden CAL 101)

(Sir_Hale_Hatter—Nara); Till Eulenspiegel—R. Strauss.

Symphony No. 5 in C Minor, Op. 87;

Egmont Overture, Op. 84—Beethoven.

Lotte Lehmann (soprano)

Das Maedchen spricht; Mein Maidel hat einen Rosenmund; Botschaft—Brahms; in dem Schatten meiner 

Locken; Anakroons Grab; Auf ein altes Bild; Auch kleine Dinge; Perenologia No. 1—Wolf; Greetl—Pfitzer; Ich liebe dich—Beethoven; 

Salige Nacht—Mars; Lahn—daine Wang—Jensen; Die Manner sind 

machtbar; Dar Erkbnig; An die Musik—Schubert (with Erno Balogh; Paul Ulanowsky—piano).

Pierre Monteux cond., the San Francisco Symphony Orchestra

Proteo—Symphonic Suite No. 2—Milhaud; Camden CAL 385

Inter Variations; Passion—Prelude—indy; Sarabande—Debussy— 

Ravel; Rakocky March—Barfiz.

Edo Pinez (bass)

Enrani—Infelicia, a tu cradivi—Verdi; Camden CAL 401

Robert the Devil—Suona cre riposate—Meyerbeer; La Caiss—Drum 

Major's Air—Thomas; Don Carlo—Dor meiro sol nel Manto—Verdi;

The Magic Flute—O Iris and Osiris—Mozart; La Juive—Si la rigueur; 

Vous qui du Dieu vives—Hablay; Requiem—Confutatis—Verdi;

Norma—Ahi del Taber—Bellini; Foul—Le Veu d'or—Gounod; Il 

Triavatore—Abiata Zingara—Verdi; The Marriage of Figaro—Non 

piu andrai—Mozart.

Lilly Pons (soprano)

Lakme—Ball-Delibes; Camden CBL 101 2 12" 

Lucia di Lammamoor—Mad Scenes—Donizetti; Rigoletto—Caro 

nana; Tutte la forte—Verdi & others.

Rosa Ponselle (soprano)

La Vestale—Tu che invoco; Camden CBL 100 1 12"

O nune tutela—Spontini; Enrani—Enrani, involamo—Verdi; Aida— 

Pur ti voce grandi; La tra forseta vangli—Verdi; La Gioconda—Suici-

dio—Ponchielli; L'Africaine—in grembo a me—Meyerbeer; Norma 

—Casta diva; Mira, O Norma—Bellini; La Forza del Destino—Pace, 

pace mio Dio; La Vergine degli angeli: Act IV Finale—Verdi; A 

l'amore—Fenizianalis; Si tu la vouais—Taetl; The Nightingale and the 

Rose—Rimsky-Korsakov.

Serge Rachmaninoff (piano)

Piano Sonata No. 2 in B-flat Minor; Camden CAL 396


Moritz Rosenthal (piano)

Piano Sonata No. 3 in B Minor, Op. 58; Camden CAL 377

Tarentella in A-flat Major; Chopin Polonaise No. 5 (arr. Liszt)—Chopin; Air and Variations—Handel; Blue Danube—Waltz—J. Strauss.

Jesus Maria Sanromán (piano)

Rhapsody in Blue—Gershwin (with the Boston Pops Orchestra, Arthur Fiedler cond.).

Leopold Stokowski cond., the Philadelphia Orchestra

Nutcracker Suite, Op. 71a—Tchaikovsky; Camden CAL 100

Carnival of the Animals—Saint-Saëns (Orch. designated as "War-

wick Sym. Orch.").

Arturo Toscanini cond., the N. Y. Philharmonic

Sinfonietta Overture—Rossini; La 

Camden CAL 309

Traviata—Preludes Acts I & III—Verdi; The Sorcerer’s Apprentice— 

Dukas; Siegfried Idyll—Wagner.

Symphony No. 7 in A Major, Op. 92— 

Camden CAL 352

Beethoven.

Variations on a Theme by Haydn, Op. 11—Brahms; Scherzo from A Midsummer Night’s Dream— 

Mendelssohn; The Barber of Seville—Overture—Rossini; Symphony 

No. 35 in D Major [K. 865] ("Haffner")—Mozart.

HiFi Review
On a Chassis Built for Two

Survey of nine dual power amplifiers for use with stereo preamplifiers

by WARREN DEMOTTE

IN AN article published in our September 1958 issue,* it was postulated that "the separate preamplifier provides the means for achieving the finest reproduction of sound." As a corollary, we also stated that the separate stereo preamplifier "permits the use of power amplifiers that conform to the audiophile's preferences in quality and wattage."

At that point, we left the power amplifier, but the hi-fi manufacturers stayed with it, and now we have nine dual power amplifiers before us for consideration. These are new 1958-59 products, specifically designed for use in component hi-fi stereo systems.

Each of these units consists of two individual but identical amplifiers employing a common power supply and mounted on a single chassis. Each has one power transformer and two output transformers, plus their concomitant tubes, capacitors, resistors, et al.

Any one of these power amplifiers can be used with any self-powered stereo preamplifier. The Acrosound, Arkay, Leak, Pilot and Sargent-Rayment are graced with tapoff arrangements that can supply filament and plate power to unpowered preamplifiers or to unpowered tuner/preamplifier combinations. As we stated last month in our review of the Pilot SP-210 preamp,** the virtues of combining powered and unpowered units are real in lessening cost, space and weight. Unfortunately, these virtues are only potential since there is no uniformity in the style of connecting cables and plugs and universal interchangeability is not possible.

The outputs of most preamps are cathode followers, so the leads between preamp and power amplifier can be quite long (even to 50 feet) without discernible treble quality deterioration. Hence, it is possible to set the power amplifier in an out-of-the-way place which is well ventilated, while the preamp, record and tape mechanisms, and tuner, which generate very little heat, are located more conveniently at hand in cabinets or bookshelves.

As the operational flexibility of a stereo system is primarily determined by the design of the preamp, it is evident that the power amplifier can be kept to basic simplicity. Besides input jacks and output terminals, which are usually connected just the once and then forgotten until the time for overhaul or repair arrives, any device for making changes is subject to two questions. (1) Is it a function that can be performed only on the power amplifier? (2) Is it a function that properly belongs to the preamplifier?

If the answer to the first question is affirmative, well and good. If the answer to the second question is affirmative, then

* "Stereo Preamp Premiere," p. 27.
### DUAL POWER AMPLIFIERS FOR STEREO

*(Based on data and specifications supplied by the manufacturer)*

Last four categories contain refinements not instrumental to good operation.

<table>
<thead>
<tr>
<th>MODEL</th>
<th>ACROSOND</th>
<th>ALTEC LANSING</th>
<th>ARKAY</th>
<th>HARMAN-KARDON</th>
<th>KNIGHT</th>
<th>LAFAYETTE</th>
<th>LEAK</th>
<th>PILOT</th>
<th>SARGENT-RAYMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRICE</td>
<td>99.50</td>
<td>270.00</td>
<td>79.95</td>
<td>99.95</td>
<td>74.50</td>
<td>69.50</td>
<td>189.00</td>
<td>129.50</td>
<td>106.60</td>
</tr>
</tbody>
</table>

- **Power per Channel** |
  - 18 WATTS |
  - 40 WATTS |
  - 30 WATTS |
  - 25 WATTS |
  - 15 WATTS |
  - 18 WATTS |
  - 25 WATTS |
  - 30 WATTS |
  - 17 WATTS |

- **Height** |
  - 5½" |
  - 6½" |
  - 6" |
  - 6¼" |
  - 6" |
  - 5½" |
  - 6½" |
  - 5½" |

- **Width** |
  - 10" |
  - 16½" |
  - 15¼" |
  - 15" |
  - 13¾" |
  - 13¼" |
  - 13¾" |
  - 14¼" |

- **Depth** |
  - 7½" |
  - 12½" |
  - 8½" |
  - 8½" |
  - 9½" |
  - 10¾" |
  - 10¾" |
  - 8¾" |

- **Net Weight (lbs.)** |
  - 18 |
  - 38 |
  - 26 |
  - 26 |
  - 19 |
  - 20 |
  - 27 |
  - 32 |

- **Output Tubes** |
  - EL84 |
  - 6CA7/EL34 |
  - 6L6 |
  - 6L6GB |
  - EL84 |
  - KT-66 |
  - 6CA7/EL34 |
  - 7189 |

- **Level Controls** |
  - YES |
  - YES |
  - YES |
  - YES |
  - YES |
  - YES |
  - NO |
  - NO |

- **Bias Balance Control** |
  - YES |
  - YES |
  - YES |
  - YES |
  - NO |
  - NO |
  - YES |
  - YES |

- **Damping Factor** |
  - 20 |
  - 1 |
  - 16 |
  - 8 |
  - 10 |
  - 15 |
  - 23 |
  - 4.5 |

- **Output Taps-Ohms (per channel)** |
  - 4-8-16-32 |
  - 8-16 |
  - 4-8-16-32 |
  - 4-8-16-32 |
  - 4-8-16-32 |
  - 4-8-16-32 |
  - 4-8-16 |
  - 4-8-16 |

- **Fusing** |
  - YES |
  - YES |
  - YES |
  - YES |
  - YES |
  - YES |
  - YES |
  - YES |

- **Paralleling Switch** |
  - YES |
  - YES |
  - NO |
  - YES |
  - YES |
  - NO |
  - NO |

- **Convenience Outlets** |
  - NONE |
  - 2 |
  - 2 |
  - NONE |
  - 1 |
  - 1 |
  - 2 |
  - 1 |

- **On-Off Switch** |
  - YES |
  - YES |
  - YES |
  - YES |
  - YES |
  - NO |
  - NO |

---

1. Available as list, price $59.90.
2. Available as list, price $64.95.
3. Available as list, price $47.90.
4. Voltage adjustment only.
5. Plus "phantom" or third speaker channel.
6. Switches outputs to parallel as well as inputs. Also changes output impedances automatically.
7. Jacks can be put in parallel by jumpers across duplicate input jacks.
Because the power amplifier is usually hidden away and not readily accessible, any control located on it is inconvenient, so it should be necessary. In this necessary class, we can think of only three controls: bias balance, paralleling and level. The bias balance control adjusts the electrical relationships around the output tubes so that hum and distortion in this part of the circuit are at a minimum. Paralleling permits the utilization of the sum wattage of both channels in monophonic listening. The level controls make it possible to adjust the inputs of the dual amplifiers so that equal volume comes out of both speakers when the preamp stereo balance control is at zero (center) position. They also can be used to limit the output of the amplifiers, so that when the volume is turned on full at the preamp, the loudspeakers are not overloaded. Without level controls, care must be taken to acquire speakers capable of accepting the full output or that the system's volume control is never raised beyond the danger point.

The balance control—or controls—obviously should be on each high wattage (20 watts or more) power amplifier. Once set, they rarely require further adjustment until either channel begins to exhibit signs of wear. The same is true of the level controls.

Switching the inputs of the power amplifiers into a parallel relationship can be done readily enough by the preamp. By itself, this permits a monophonic signal to be amplified by both channels and heard through both speakers simultaneously. By strapping outputs, the total wattage of both amplifiers can be heard through one preselected speaker. This cannot be effected by the preamp controls; it must be accomplished in the power amplifier. Only the Altec Lansing achieves this with the flip of a switch; the others require rewiring of the speaker connections.

Of the fourteen stereo preamps we have surveyed, only three did not include a stereo reverse. Hence, only the owners of these and the user of two monophonic preamps who obdurately refuses to link them with a stereo adapter would need a channel reverse switch on the power amplifier.

The value of the on-off switch that appears on some of these dual amplifiers eludes us. As the preamp is the control center of the system, it invariably includes the on-off function. Of what use, then, is this switch on the power amplifier? The system cannot function with the power amplifier off, so the switch must always be at the “on” position. If, through some quirk, the power amplifier is plugged directly into the house 117-volt a.c. outlet for independent control, the system's owner certainly has confidence in the infallibility of his memory. He also does not worry much about inconvenience.

The Altec Lansing, Arkay, Harman-Kardon, Leak and Pilot will drive any speakers on the market. The other amplifiers cannot be used to peak effectiveness with very inefficient speaker systems. This must be borne in mind when buying either speakers or amplifier. Also, it is wise to match the recommended damping factors of these components as closely as possible, although some leeway is permissible without ill effect. Impedances should also be matched. It is somewhat surprising to note that neither the Altec Lansing nor the Pilot has 4-ohm speaker taps; some very good speakers are rated at this impedance figure.

Variable damping factor, prevalent in monophonic power amplifiers (see HiFi-ings, P. 53), has not been included in any of the stereo amplifiers examined. Instead, they each have a preset factor which should be given consideration if a critical speaker system is to be employed.

For example, the good sounding Elco HFS-2 speaker system which incidentally needs a high wattage power amplifier also needs an amplifier with a very high damping factor. Hence, the powerful Altec Lansing would be an excellent choice except for the fact that it would not give as good a transient response as the less powerful Leak—with its higher damping factor—used with the same speaker.

All of these units perform very satisfactorily. Not one of them reaches distortion levels that are unreasonable at normal listening levels. It is worth noting that in no instance are the output tubes over driven. The new RCA 7189 tube, which is rated somewhat higher than the EL84, may be used instead of the EL84, but the reverse is not always possible.

Whether your stereo system or your purse finds more compatibility with the efficient lightweight Acrosound, the economical Lafayette or Knight, the professionally-styled Altec Lansing, or any other of these dual amplifiers, you will have a durable instrument that does its allotted task well.

—Warren DeMotte
more suited to the home listening situation in moderately-sized rooms.

As long as the result is musically valid—that is, as long as it does not falsify the meaning of the music—I have no objection. But there is no sense in pretending that the type of sound we now deliberately create on recordings is the replica of what we hear in the concert hall. It isn’t, and we don’t want it to be. “Concert hall realism” has been technically superseded. We have a new sound-ideal to which we are becoming accustomed through our phonographs.

For better or worse, this may lead to a rather absurd situation. I often wonder what will happen in a few years when a younger generation of conductors takes over the podium. I now see these future orchestra-builders as music students listening to records a great deal. Of course, records are wonderful study material and no previous generation of musicians enjoyed the advantage of having such a wide repertory available to them in recorded form. But in the process of listening, these youngsters may get sonically conditioned by hi-fi. As conductors of the future, they will expect from the orchestra the kind of sound they get from their phonographs—which puts a reverse twist on high fidelity.

The idea of “live” music imitating the sound of recordings is an odd turnabout of means and ends—a sort of tail-chasing dog situation.

Such circular speculation naturally gets us nowhere and all we can do is wait the turn of events. Meanwhile I would like to shift our attention to another aspect of musical developments in our time that concerns the lighter side of my musical two-way street. I am often asked why I draw my musical material chiefly from the great songs of the ’30s. The implication is that present-day songwriting is not up to par and that our collective musical imagination has faltered since the days of Gershwin, Kern, Youmans, Rodgers, Schwartz and Porter in their heyday.

I rely on the songs of the ’30s and early ’40s mainly because many of the perennial favorites happen to have been written at that time. But I disagree with the premise that the art of songwriting has withered since then. I believe that talent is the attribute of an individual; not of a era. It is true that there was an amazing lot of talent around in what is now getting to be known as “the Gershwin era.” But for all I know, some all-time great songs might be written right now. The trouble is that they would have a hard time coming to the surface and gaining public recognition.

The real cause of the apparent paucity of great songs today lies not in lack of musical imagination but in the pattern of musical marketing. The music business today is geared to a different audience. It is no longer the relatively sophisticated Broadway public to which the major part of the musical output addresses itself. Instead, it is the youngsters with their TV sets and juke boxes. It is difficult to project a great lyric tune to this audience. They don’t want a melodic revelation; they just want a charge. They want to be jolted.

Take my own four children. They go for rock-and-roll and say, “Daddy, why don’t you write music like that?” Of course, at their age the simple rhythmic appeal of such music is a valid experience. But they will eventually outgrow it if their environment also contains elements to stimulate a natural maturation of taste. Just the same, they represent today’s mass audience simply because there is now a larger proportion of young people among the listening public of the electronic media.

The danger lies in catering predominantly to this majority audience and thereby removing from the environment the stimulants for esthetic growth. Of course, you can’t blame the youngsters for not buying what doesn’t appeal to them. But at the same time they discourage richer types of musical expression in the popular field. The problem becomes one of policy in radio and TV broadcasting in music publishing.

A new song is plugged so hard on radio and TV that it is played to death within a few weeks. Great songs with genuine lyric and melodic content just don’t lend themselves to that kind of saturation marketing and fast turnover typical of radio and TV. Therefore the publishers seek and push simple tunes, elemental and aggressive in their approach. In other words a sort of “musical tabloid”—disposable after short use.

These external factors acting against the genuinely talented songwriter today are one of the reasons why I believe that talent in the song-writing field has not deteriorated. It is merely shouted out and can’t get a song in edgewise.

This, of course, is profoundly discouraging to individual composers. But I am not discouraged about the future of popular music. I believe it is talent rather than economic or technical circumstance that ultimately shapes the development of music. I still believe that an individual composer in any province of music, given time and stamina, can transcend the prevailing climate.

Considering the sheer mass of musical infantilism and bunkum lyrics on the air, I admit that it is sometimes a little difficult to maintain this optimism. But perhaps we can look at the situation this way: An art, like any other growth, needs mother and its roots. Since we are providing that in quantity, perhaps we can eventually expect a good musical harvest. But let’s not substitute the fertilizer for the crop.

THE BEST GOULD ON RECORDS

As Serious Composer

Concertette for Violin and Band. — Emanuel Vardi with MGM Orchestra, Arthur Winograd cond. (MGM E 3714 $3.98)


Whitemore & Lowe (duo-pianists) with the San Francisco Symphony Orchestra, Leopold Stokowski cond. (Decca V.S. 630 $5.98 and Hyde Variations. — RCA Victor LM 2244 $4.98

National Symphony Orchestra, Howard Mitchell cond. (Epic 2538 $4.98)

Fall River Legend—Ballet. — Arthur Winograd cond. (Capitol P-8320 $4.98)

Bellet Theatre Orchestra, Joseph Levine cond. (Interplay—Ballet (American)— Epic LC 3021 $3.98)

Concertette No. 2. — Cesar Gire (piano) with the Hague Philharmonic Orchestra, Willem van Otterloo cond. (EMI LM 2019 $3.98)

String Choir and Orchestra. — London Symphony Orchestra, Walter Susskind cond. (Everest 1260 $3.98)

As Light Composer

Battle Hymn; American Youth; — Morton Gould Orchestra (available in stereo)

Fourth of July; Parade for Percussion; — RCA Victor LM 2080 $4.98

Morton Gould Orchestra.

Rhapsodies on Familiar Themes; — Columbia ML 4657 $4.98

Rhapsodies for Piano and Orchestra. — RCA Victor LM 2232 $3.98

Music for the Film—excerpts. — Morton Gould Orchestra.

As Conductor

COPLAND: Billy the Kid; Rodeo—Ballets. — Morton Gould Orchestra. (RCA Victor LM 2195 $4.98)

(MGM E 3714 $3.98)

(MGM E 3714 $3.98)

(RCA Victor LM 2080 $4.98)

(Morton Gould Orchestra.)

(Columbia ML 4657 $4.98)

(RCA Victor LM 2232 $3.98)

(Everest 1260 $3.98)

(RCA Victor LM 2080 $4.98)

(Morton Gould Orchestra.)

(RCA Victor LM 2195 $4.98)
A shocker in 1805, still ahead of its time, a challenge to every conductor

"One of the most incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and in the history of music in general," is the way Paul Henry Lang (in Music in Western Civilization) describes the work which sprang into Ludwig Van Beethoven's consciousness and which occupied him through all of 1803 and into the following year. This, the mighty Eroica Symphony, is perhaps the most personal and characteristic work that Beethoven ever composed.

For the source of such a creative outburst, we must recall the spring of 1802, when a Dr. Schmidt suggested to the then 32-year-old Beethoven that he take up lodgings in a quiet place where his failing hearing might be spared. The distraught composer thereupon rented a small peasant house in Heiligenstadt, a peaceful suburb of Vienna. Here was an ideal location; for in the mornings he could take long walks in the woods and meadows of the surrounding countryside and return refreshed to his music sketchbooks. He was alive with music that summer as never before. To a friend he wrote "I live only in my notes and when one composition is scarcely ended, another is already begun. As I work at present I am frequently occupied with three or four compositions at the same time."

To his friends Beethoven presented an outward appearance now high-spirited, now sullen; none knew, however, of the calamitous battle he was waging within himself: he had become aware that his deafness was a progressive and incurable affliction, that he was doomed to a life apart from his fellow men. Among the papers found after his death there was a large, folded sheet dated Heiligenstadt, October 10, 1802 and addressed to his two brothers, Carl and Johann, "to be read and executed after my death." This, the soul-baring Heiligenstadt Testament, tells of the composer's tortured state of mind. Near the end of the document is this significant sentence: "I almost reached the point of putting an end to my life—only art was that held me back. ah, it seemed impossible to leave the world until I had brought forth all that I felt called upon to produce."

By Beethoven's own admission, then, it was the irresistible, Herculean drive to compose that saved him from suicide. Notebooks from that summer are full of sketches for such piano music, violin sonatas, and most important of all, the Second Symphony, which was completed at Heiligenstadt. Indeed, this work may have served as a catharsis for Beethoven, giving him an inner peace which allowed him "to take a new road." The Eroica Symphony was to be its most monumental milestone.

One can sympathize with the listener at the Symphony's first public performance in April, 1805, who is said to have
shouted: "I'd give another kreutzer if the thing would only stop!" In length (the "Eroica" runs about twice as long as the average Haydn or Mozart Symphony), in formal design, in complexity, and in harmonic daring, the "Eroica" marks a complete break with the musical past. Much has been said and written about Beethoven's original dedication of the Symphony to Napoleon Bonaparte, a dedication which was angrily withdrawn when the full impact of the latent personal ambition of the then First Consul impressed itself upon the composer. Now, more than 150 years after the events and circumstances surrounding its creation, the "Eroica" is seen to look far beyond Napoleon. Even the published dedication— "Heroic Symphony to celebrate the memory of a great man" — imposes a temporal and personal significance which the music itself far transcends. The "Eroica" is about the heroic, about how it can liberate mankind from inward and outward oppression. This is the message of the Symphony—and of Beethoven. It is a message which sounds as a pedal point sustained throughout his entire output, whether the works be Fidelio, the Egmont music, or the Ninth Symphony.

The one conductor who in this writer's opinion has come close to an ideal recorded statement of all that is in the "Eroica" is Otto Klemperer. He has given us an "Eroica" that has a grandeur and a nobility, a personal warmth and an objective rightness. His recorded performance for Angel offers the listener a mesmeric fascination in the way an interpreter can display unerring response to the ebbs and flows of the music. Yet there is nothing very mysterious about Klemperer's unassuming success; it stems straight from the printed score. By adopting tempi which are just a shade slower than almost everybody else in this music (but which seem absolutely ideally chosen), and by carefully paying attention to all of Beethoven's accents and dynamic markings, Klemperer's performance communicates a unique and unmistakable sense of conviction and identification. The Philharmonia Orchestra plays magnificently for him and the British engineers have captured a rich, cleanly-balanced and full-throated sound. Presumably the performance was also recorded stereophonically, so we may expect the eventual release of a stereo disc, but the available monophonic version (Angel 35328) is a glory of recorded literature.

Several conductors, during the course of long recording careers, have been given the opportunity to record the "Eroica" more than once; Koussevitzky and Toscanini, with two recordings each, are the most notable examples. One who has had the rare privilege of recording this colossal score three times is Bruno Walter, whose most recent recording has been released by Columbia (ML-5320) just as we go to press. The two previous Walter recordings were both with the New York Philharmonic; the first, which marked Walter's initial recording activity in this country, was made in February, 1941, very soon after he arrived on those shores following a flight from war-ravaged Europe. For about a half dozen years this reigned as the most generally preferred recording of the music—a broad, sturdy performance and good-sounding reproduction.

Then, in the late 1940's, Columbia re-recorded the "Eroica" with Walter and the same orchestra. This one, ML-4228, is still in the current Columbia catalog and has basically the same qualities as the earlier one, but with fuller sound. The most recent Walter recording is a product of sessions held on the West Coast last year which eventually will yield all nine Beethoven Symphonies. This is no fist-shaking, heaven-storming performance, nor is it endowed with the Klemperer kind of noble, exalted grandeur. Rather, it is a mellow, leisurely kind of approach, secure and confident in its conviction. From the standpoint of playing time this is probably the longest of the available recorded "Eroica"—50 minutes and 18 seconds, more than a minute longer than Klemperer's 48:59. At press time I had heard only the monophonic edition, which had a sound of great richness and detailed clarity. Certainly if the stereo sound turns out as good as on Walter's recently released Beethoven "Pastoral", we shall have something to look forward to.

In the same tradition as the Klemperer and Walter performances, if lacking somewhat in the ultimate authority which both of them bring to the music, is the version by Eugen Jochum and the Berlin Philharmonic Orchestra (Decca DL-9865). This is a carefully-prepared, beautifully-played performance with recorded sound of solid fullness and depth. Anyone looking for an "Eroica" that presents the music clearly and allows it to speak for itself without the intrusion of the conductor's "personality" should investigate this version.

Now we come to the "Toscanini performances"—and there are many of them. The late Maestro recorded the "Eroica" himself twice. The first version, a cough-punctuated, wretched reproduction of an actual concert performance in NBC's old Studio 8-H in October, 1939. The other was the product of recording sessions in Carnegie Hall exactly ten years later. But the Toscanini style—fast tempi; nervous, restless energy, and hard-driving propulsion—has infected almost every other conductor who has recorded this music. I would class as "Toscanini performances" those by Szell, Reiner (RCA Victor), Dorati (Mercury) and Munch (RCA Victor), in addition to Toscanini's own, of course. Of these hell-for-leather readings, I would unhesitatingly put Szell's at the head. For sheer visceral excitement the Szell recording (Epic LC-3385) packs even a greater wallop than the original Toscanini model. And not the least element of the fascination of Szell's performance is its awesome display of orchestral discipline. These Cleveland musicians play as if their very lives depended upon instantaneous response to the demands of their conductor.

One other performance remains worthy of mention before we turn to the available stereo versions. This is Capitol's performance by Steinberg and the Pittsburgh Symphony Orchestra (P-8334), which falls somewhere in the middle between the generally uncomplicated ease and freedom of Walter and Jochum, and the kinetic energy of those I have classed as "Tuscanini" performances. It assumes this middleground approach handsomely and is richly recorded.

Stereo? There are already six versions of the "Eroica" listed in the catalogs. Three of these (Szell, Munch and Dorati) have been mentioned in the discussion of the monophonic versions; the other three are by Boulé (Vanguard), Horenstein (Vox) and Scherchen (Westminster). The last named I have not heard; but Boulé's is a curiously weak, undistinguished reading, Horenstein's, rather shapeless. As of the moment, then, the stereophonic palm goes to Epic's version of Szell's exciting reading (BC-1001), which is further distinguished by firm, well-sounded sound. Indeed, no conductor who has recorded the "Eroica" generates the dynamism which Szell gives to the coda of the Finale. Let Szell be your choice, monophonically or on stereo, if unleashed fury is what you want out of your "Eroica". Take Klemperer, monophonically now but with a stereo version almost sure to follow soon, for an exaltation and a dignity, a grandeur and a nobility which are indeed heroic.

—Martin Bankspan
The Well-Tampered Claviers

Tricked-up sound in multitrack recording revamps two-piano trade

By HANS H. FANTE
Illustrations by Bob Weber

Tampering with the entrails of a piano is a compulsion common among mechanically-minded small fry. It remained for duo-pianists Ferrante and Teicher to develop such urges into a notably strenuous and profitable art form.

"There are many ways of playing the piano without even touching the keys," says Arthur Ferrante and promptly proceeds to demonstrate by tapping the strings inside the piano with a pencil eraser or stroking them with a soft brush while holding down the sustaining pedal. A delicate, shimmering sound welled up. Still holding down the pedal, he then hit the sound board from underneath with the heel of his hand. An iridescent boom came from the instrument.

"The sounding board is a unique drum" explains Ferrante, "capable of beautiful percussive sounds. And don't think percussion is just crash, bang and bump. You can get wonderfully delicate effects. Or, you can pluck the strings like a mandolin. Don't forget that the piano still contains its ancestors—harp, lute, dulcimer, zither, clavichord, harpsichord—it's a whole museum of sounds."

The "museum" of non-pianistic piano sounds was first opened to the public in a big way by John Cage, an American composer who "prepared" his piano with nuts and bolts and other paraphernalia strewn on the strings for the playing of his own music. Teicher and Ferrante have refined these techniques and now apply them to playing popular favorites, show tunes and the like. In effect, they "orchestrate" the songs with their sonic experiments.

These sonic byways first appeared to Ferrante and Teicher merely as a detour from their regular routine as a strictly classical two-piano team. Rehearsing Ravel's Bolero they were trying to set off the one insistent note that taps the rhythm throughout the piece, so that the ear could easily pick it out. But no trick of touch or pedaling kept Ravel's hypnotic rhythm of the repeated G from being drowned in the tonal torrents. At last, near desperation, Teicher jammed his pencil eraser between the strings. That did it. Now the G sounded like a tight, muffled drum, ominously beating against the rest of the music.

That moment of exasperated inspiration established the principle and technique of Ferrante and Teicher's unique brand of pianism.

The intrepid experimenters then proceeded to modify the piano sound by scattering nuts and bolts on the strings, varying the effect by replacing the nuts with chains, tinsel, and they call "an occasional plateful of silver macaroni." Later they undertook the construction of highly elaborate devices known respectively as bones, bongs, pings, strums, plucks, and clucks. A whole orchestra of sound variants soon inhabited their pianos.

As so many other areas of experimentation, this, too, has its clandestine side. Like "Mack the Knife" of Weill's famed ballad, Ferrante and Teicher keep the tools of their trade strictly out of sight. Not that they are naturally furtive, but so far the U. S. Patent office has failed to acknowledge the originality and exclusiveness of their assorted bongs and clucks; and while imitation may be the sincerest form of flattery, it can also ruin a business. No one is permitted on stage at their concerts. The gadgets remain under cover until
they are slipped speedily inside the Steinways. At recording sessions, engineers must have a special "security clearance" before being admitted anywhere near the clanking paraphernalia.

Organists have it easy by comparison. If they want to change the tone color of their instrument, all they have to do is pull a "stop." Yet Ferrante and Teicher must jump up in the middle of a piece, jam their gadgets into the grands, and back down to the keyboard in time for their next note. An allegro con brio played in this fashion literally keeps them hopping. Mapping their musical arrangements, they constantly ask themselves "Is it feasible from an athletic viewpoint?" Translated into practical situations, this means "Can I reach high C with a long inside the piano while holding a chord in the bass?" or "Can I get back in time for that left hand run after pulling the sizzler across the upper strings?"

Without meaning to imply other similarities, a physiologist once reported that wood chopping and piano playing are the two most strenuous forms of work. The statement was based on calories of energy expended per unit time. With their own brand of "athletics" added to the usual "keyboard exercises" Ferrante and Teicher probably do the most physically demanding job in the whole history of musical performance.

Compared to the fast-paced workout at a live concert, their recording sessions seem like a breather. Each sound effect is prepared at leisure and the various "takes" spliced together afterwards. But the final product sparkles with unparalleled sonic frenzy. The studio permits pianists and engineers to throw together their respective bags of tricks into a big clangorous pile. The pianistic arsenal of effects is reinforced by virtuoso engineering. No less than seventeen mike mixes were used at a recent session, feeding five recording tracks gimmicked with different filters, variable speed controls, and loop-type reverberators. The tracks are then cross-dubbed and superimposed upon each other until the sonic witches' brew attains its ultimate potency. A recent stereo release even resorted to such legerdemain as blending reverberation from the left channel over to the right channel and vice versa. The result might best be diagnosed as a kind of acoustic schizophrenia.

Tonal gimmickry, recorded or live, proved a potent magnet. Vast audiences that would have passed up conventional duo-piano recitals in droves exposed themselves to assault by sounds sans pareil. The magnet, incidentally, had two poles. One drew the audience; the other acted on the pianists themselves. It pulled them away from the classical repertory into areas more inherently hospitable to experiment. They turned toward the tunes that traditionally serve jazzmen as springboards for improvisation. Popular and Broadway songs are now the chief foundation of their sonic edifice. But the solid pianistic craftsmanship of their classical training was never compromised. It is still clearly in evidence in even their wildest experiments, lending to what sounds strictly "way out" an astonishing flavor of disciplined musicianship.

This musicianship was nurtured at New York Juilliard School of Music, where the team was formed when each partner had reached the ripe age of six. Ferrante, a native New Yorker, and Teicher, a prodigy from Wilkes-Barre, Pa., had been enrolled at Juilliard's Preparatory Division after each alarmed his parents by picking out tunes at the age of two. By sheer circumstance of "being there" the two tots were harnessed together for two-piano work. From the start, it was a winning combination. Together they progressed to more advanced stages of training, sharing the same teachers, and after completing graduate work in piano, composition and orchestration, they joined the Juilliard faculty.

Over the years, Ferrante and Teicher grew into a sort of Siamese twins joined by two pianos. Even marriage and growing families in both the Teicher and Ferrante households did not budge their musical partnership.

This life-long association is the key to their freewheeling arrangements of popular songs and show tunes. Their kind of pianistic hi-jinks have so much spontaneity that they are almost unrivetable. This raises the question how one knows what the other is going to do next.

"We read each other's minds," is the simple answer.

"We don't have to spell it out. We feel ideas right in our fingertips."

"But can you mind-read fingertips?"

"When you've been playing piano together since the age of six—you can!"

As for the popular acclaim of their sonate experiments, the pianists modestly disclaim their own originality and credit their success to the temper of the times. "The public has been sensitized to sound. The interest in high fidelity sound reproduction has made people responsive to the element of tonal color—so they are receptive to our ideas. You might say we're riding the crest of the electronic wave."

--Hans H. Fante
Knight KN-1260K Ducted-Port Enclosure Kit

Manufacturers Data: A ducted-port enclosure kit for 12-inch full-range loudspeakers. May be modified to accommodate horn-type mid-range speaker or separate tweeter. Enclosure is 32" h. x 17¾" w. x 15½" d. Wood surfaces prefinished, grille cloth affixed, and connecting wires soldered to terminal strip. Available in mahogany, limed oak or walnut finishes. Price $36.50. (Allied Radio Corp., 100 N. Western Ave., Chicago 80, Ill.)

With all due respect to the late Dr. Lindner, the manufacturer of this enclosure received a good beat in not calling it the "30-Minute Kit." This is exactly how long it took us to assemble the seven pieces, attach the four legs, bolt down a three-way KN-800 speaker, and connect it up to an amplifier. We were not out to break any records so it would not be too surprising to hear of the KN-1260K being assembled in just over a half hour. The beauty of the whole operation is that it could just as well have been assembled by a novice do-it-yourself fan— it would have looked and worked just as well!

The KN-1260K is a sign of things to come in the kit field. While there is a hard determined core of wood finishers and polishers, there is a much bigger market for prefinished enclosures and equipment cabinets. By prefinishing, we mean that all exposed surfaces are stained or veneered, sealed and polished. The constructor slips the necessary panels together and holds them in place with screws and glue. Most prefinished—and the KN-1260K is a good example—have carefully mitered or tongue-and-groove joints so that once assembled it is difficult to distinguish the kit from a factory-finished product.

We mounted a Knight KN-800 12-inch speaker in our test enclosure. This speaker sells for $44.95 or is made available at the time of the purchase of the enclosure kit at an $8.00 saving, at a total of $73.15. The KN-800 is a three-way speaker consisting of a 2000 cycle mechanical crossover and a 4000 cycle transition to a horn-loaded, compression-type tweeter.

The assembled speaker system is surprisingly rigid and the use of a ducted-port smooths out the base region as far down as 50 cycles. The tweeter is not excessively efficient and the constructor does not find it necessary to back off on the tweeter level control to be sure that the bass and mid-ranges are not being overpowered. All in all, the system sounds smooth and suitable for use in moderate to moderately large living rooms for "along-the-wall" installations.

Acrosound Ultra-Linear II Power Amplifier

Manufacturers Data: Power amplifier for monophonic use rated at 60 watts, 120 watt peaks. IM distortion less than 0.5% at 50 watts, or less than 1.0% at 60 watts. Harmonic distortion less than 1.0% within ± 1.0 db. (60 watts) from 20-20,000 cycles. Frequency response ± 1.0 db. from 54-50,000 cycles, or at 60 watts ± 1.0 db. from 18-30,000 cycles. Variable damping factor control range 0.5 to 10 (for fixed at 1). EL34/6CA7 output tubes with possible substitution of EL34's or KT-66's. Fused, 1.6 volts rms input for 60 watts output, Price $109.50 wired or $79.50 as a kit. (Acro Products, 309 Shars Lane, Philadelphia 28, Pa.)

The staff of HiFi Review was hard put to decide two things about the Ultra-Linear II. Can we really call the lower priced version a "kit" for the do-it-yourself fan, and if it is, why should anyone spend an extra $30.00 for a wired model? Since the interpretation of a "kit" is fairly liberal, you can look at it from the angle that the manufacturer thinks your services are worth $15.00 an hour. That's right, it takes just two hours on the nose to open the boxes, bolt the chassis together, mount the transformer, mount the circuit board, solder the few wires and affix the cage over the
tubes. In all honesty, even the most fumble-thumbed could put this one together—we've seen more difficult toys for 6-year-olds.

The gigantic saving in time is due to the use of a printed circuit board—which in this case already has the tube sockets, resistors, capacitors and bias rectifier mounted and soldered in place. If the constructor had to do this himself, the time expended would have been much longer.

JERROLD MASTER ANTENNA SYSTEM was designed for the suburban home. A typical installation would put the broad-band FM-TV amplifier in the garage fed from the antenna on the roof. In some locales, the antenna works as well in the attic. Output of the amplifier feeds 300-ohm lead and a series of outlet jacks. Lead may be strapped to baseboard or strung across joists in the cellar. Kit described in this review is sold complete with five outlets and 100-feet of lead. List price shown is subject to variation from store to store with some discount usually allowed.

(Continued from page 54)

At convenient locations, outlet boxes tap off the signals from the 300-ohm lead and feed them to the FM or TV receivers. The kit contains outlets which permit easy installation and eliminate the need for soldering or stripping the 300-ohm twin-lead cable.

As tested in the Connecticut hills, reception was checked particularly for number and quality of stations in the FM band. Before installation, some 20 FM stations could be received with quality ranging from poor to fairly good. Installing the master home system resulted in greatly improved quality from all of the FM stations, and in addition, brought in five more stations that could not be heard without a broad-band amplifier. The addition of a table model AM-FM receiver further along the 300-ohm line did not have the slightest effect on reception through the hi-fi FM tuner—either in loss of signal strength or distortion from line reflections. TV reception was similarly improved and, here again, coupling in another receiver had no effect on FM reception.

New home owners will be pleased to note that the HSK-3000 system permits the use of a hidden attic antenna which ordinarily would have provided considerably weaker reception than a roof-top antenna.

Stromberg-Carlson SR-440 AM-FM Tuner

Manufacturers Data: Nine-tube (plus tuning indicator and rectifier) AM and FM tuner. Two-position AM selectivity: 15 kc. (thud) and 6 kc. (sharp). FM sensitivity is 1.8 microvolts for 20 db. quieting with 300-ohm antenna input. Frequency response: AM—20,000 cycles in the "broad" position. FM—20,000 cycles. Dimensions: 131/2" w. x 41/2" d. x 91/2" a. Low-impedance cathode follower output controlled by tuner volume control. Price $159.95. (Stromberg-Carlson, 1400 N. Goodman St., Rochester 3, N. Y.)

The old maxim against judging by appearances is given the lie by this handsome example of Stromberg-Carlson's new styling. Just in case you haven't noticed, the basic lines are simple but highly complemented through the knowledgeable use of gold and white trim striking a note of elegant opulence. Pulling ourselves away from its handsome decor, we found after a prolonged and critical listening test that we could easily agree that this tuner sounds as well as it looks.

As hi-fi listeners we were interested primarily in the FM capabilities of this tuner. As claimed by the manufacturer, the tuner is exceptionally sensitive. In the heart of New York City under the most adverse receiving conditions possible—without an antenna—most of the local FM stations could be heard with a virtually silent background. These excellent characteristics are due partially to the r.f. cascade front end and partially to the unusual noise clipping limiter stage ahead of the ratio detector. Employing a dual diode using a principle seen frequently in short-wave communications receivers, the output of the ratio detector is unbelievably clean and with a wide linear slope of 350 kc. Stability, the trick of holding the station once it is tuned in, was handled with relative ease by the SR-440. Proof of the padding is, of course, the stability without the a.f.c. switched into the circuit. We let the tuner cool off all through a very cool winter night. Next morning, we turned it back on and the station was at the identical spot on the dial.

In our informal home testing procedures, we do not attempt to state the distortion figures and percentages. Rather, we attempt to judge performance from a listener's chairside perspective. Perhaps we can best sum up the aural impression made by the SR-440 by saying that its FM sound from a station broadcasting a record was comparable to the sound of the same record played on our own turntable with a top-notch cartridge.

For those living remote from the benefits of FM and who may find it necessary to rely on standard AM broadcasts, we can report that they, too, will be well served by this tuner. The AM refinements include a tuned r.f. stage for additional sensitivity with a special "Local-Distant" switch. This prevents overloading on strong nearby stations while permitting maximum r.f. gain for high quality long-distance AM reception. The variable bandwidth selector on the AM band permits the listener to choose sharp selectivity (to isolate a weak station from its stronger neighbors) or broad frequency range for improved sound quality. Excellent AM reception results from the use of the built-in looppick antenna.

There are two possible output connections from this tuner. A high impedance taken directly from the detector and a low impedance from a cathode follower. The latter has its output governed by a panel volume control. Multiple provisions are also provided in the FM tuner section.

The tuning indicator on the SR-440 has been connected to a new type of feedback circuit which makes the visual indicators uncommonly fast, sensitive and accurate.

In summary, the SR-440 is a handsome, well-made, sensitive AM-FM tuner that would complement any hi-fi installation. It is sensitive and clean in circuit design with such refinements that put it in a class by itself.

(Continued on page 58)
Reduce record wear...

Less mass, higher compliance with G.E.'s "Golden Classic" stereo-magnetic cartridge

The more moving parts, the more resistance to groove motion. General Electric's "Golden Classic" has only one moving part—the stylus—which "floats" freely in special-formula damping cushions. This means freer motion in the record groove. You get less wear on records and stylus, and superior sound at all frequencies. Hear the "Golden Classic" GC-5 or GC-7 soon. You'll agree they are a fitting climax to the famous General Electric cartridge tradition.

- Plays both stereo and monaural records
- Frequency response: 20 through 20,000 cycles
- Output 8 mv
- Effective mass of stylus about 2 milligrams
- Lateral compliance $4 \times 10^{-4}$ cm/dyne
- Vertical compliance $2.5 \times 10^{-4}$ cm/dyne
- Recommended tracking force with professional-type tone arm 2 to 4 grams.

Model GC-5 (shown) with .5 mil diamond stylus, $26.95.
Model GC-7 with .7 mil diamond stylus, $23.95.
Model CL-7 with .7 mil synthetic sapphire stylus $16.95 (Manufacturer's suggested resale prices).

Smooth response on both stereo and monaural records. Consistently high channel separation, because the stylus is magnetically linked to the coils.

TM-2G "Stereo Classic" tone arm

A professional-type tone arm designed for use with G-E stereo cartridges as an integrated pickup system. Unusual two-step adjustment permits precise setting of tracking force from 0 to 6 grams. Lightweight, brushed aluminum construction minimizes inertia. Statically balanced for minimum friction, reduced stylus and record wear $29.95 (Manufacturer's suggested resale price).

See and hear the G-E "Stereo Classic" cartridges and tone arm at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept., 44E3, W. Geneva St., Auburn, New York.

GENERAL ELECTRIC
Stephens Trusonic B-100 Speaker System

Manufacturers Data: Ducted-port reflex baffle utilizing 150CX coaxial speaker. May also be used as a 1-, 2-, or 3-way system through addition of tweeter or mid-range speakers. Dimensions, 33 3/4" h. x 31 1/2" w. x 18 1/2" d. Soft grille cloth wrap-around on three sides. Solid top walnut or mahogany finish. Price $219.00. (Stephens Trusonic, Inc., 8630 Warner Dr., Culver City, Calif.)

Since the first moment this system was connected to an amplifier, it has consistently won the accolade of being "easy to listen to." To our way of thinking, this can only be given to a speaker system that possesses an imposing array of negatives: it is not boomy, it is not vibrant or unduly colorful, and it is not fatiguing to the ear. By having just the opposite of speaker undesirables, the B-100 system emanates a smooth, clean sound.

The B-100 is available with a pre-mounted 150CX coaxial speaker. The 150CX consists of a "free-cone" suspension 15-inch woofer and mid-range speaker and a coaxially mounted SKT toroid tweeter crossing at 5000 cycles. An 80-M speaker is now available to those wanting more mid-range (though we don't know what for) with crossover provisions at 500 cycles. This should make a superb three-way system for those finding it necessary to exercise control over the different speakers—or those faced with unusual room acoustic problems.

The B-100 is a ducted-port with the port exhausting out the front of the enclosure. The duct is an 8-inch long tunnel, especially engineered to provide the proper acoustic resistance to give optimum damping to the speakers. This was verified in our tests with several frequency runs in the range of 20-300 cycles. The results show a substantially smooth curve slightly tapering off below 65 cycles. The free-air resonance of the speaker is apparently below 35 cycles. The enclosure itself is smart looking, primarily obtained through the successful execution of the subtle design ideas. One, an outwardly canted front with a two-inch peak and secondly, a modernistic top which to outward appearances is 1 1/2 inches thick. The absence of brass trim and plastic grille cloth is a pleasant relief from the recent excessive trend in that direction.

Bell 6060 Carillon Stereo Preamp/amplifier

Manufacturers Data: Integrated stereo preamp/amplifier rated at 30 watts per channel. 60 watts peak per channel, 120 watts total peak. Frequency response 15-30,000 cycles ± 1 db. Harmonic distortion less than 1% at 30 watts at 1000 cps. Hum level 71 db. below rated output. Inputs (dual): microphone, NARTB tape head, magnetic phone, ceramic phone, tape recorder, auxiliary. Controls: selector, left channel bass, left channel treble, balance control, continuously variable loudness control, right channel bass, right channel treble, level control, on-off switch, lo-filter, hi-filter, function, stereo speaker selector. Rear chassis controls: level set controls for tuner inputs and tape recorder inputs. Two a.c. convenience outlets controlled by power switch. Outputs (dual): speakers, 4, 8 and 16 ohms left and right; high impedance to feed tape recorder. Power consumption 230 watts at 117 volts, 60 cycle. Tubes (11): 4-EL34/6CA7; 6-ECC83/12AX7; 1-5V.3. Size and weight: 6 1/2" h. x 16" w. x 11 3/4" d.; 40 lbs. gross. Price $219.95. (Bell Sound Division, Thompson Ramo Woolridge, Inc., Columbus 7, Ohio.)

This amplifier is going to be one of the great ones. It is a second-generation integrated stereo amplifier that exhibits the effects of careful breeding. Fortunately for the consumer, Bell Sound had been working with the design of integrated stereo amplifiers long before the appearance of the stereo disc. The fact that they have been able to produce several new products within the past year is undoubtedly due in no small part to their early faith in the eventual evolution of stereo.

The Carillon is rated at 30 watts output per channel, making it one of the most powerful integrated stereo amplifiers on the market. Each channel is capable of driving a low efficiency speaker without strain. The power output circuit uses tubes that are practically loosing at maximum room volume. There are numerous refinements in the Carillon. In our original stereo integrated amplifier survey (August 1958, page 30) we examined the Bell Model 3030 and at that time expressed a preference for individual channel tone controls over ganged tone controls. It is pleasing to see that the Carillon has followed this thinking, and in fact, has gone one step further. Not only does it have individual channel tone controls, but the bass and treble controls for each channel are logically mounted on the same concentric shaft. This is in contrast to the usual individual tone control mountings wherein the bass controls are on one side of the instrument and the treble controls on the other. In the Carillon, the left channel controls are on the left side and the right channel controls are on the right side—no pun intended.

The Carillon continues to use the handy on-off switch as a part of the volume (level) control. Pull the knob out; the amplifier is on. Push it back in; the amplifier goes off. This push-pull arrangement, common to TV sets but too infrequently seen in hi-fi equipment, allows the volume control to remain at a room setting without continuous adjustment whenever the system is turned on. The Carillon does not include the balancing and channel reversing method used in the Model 3030. The latter, although admittedly handy when mastered, certainly caused some perplexed head-scratching until the mystery of the three interlocking control functions became apparent. In the Carillon, a continuously variable loudness control is mounted concentrically on the same shaft as the stereo balance control. Thus, the two most (Continued on page 60)
40 watts of balanced stereo power ... only $179.95

General Electric's MS-4000 40-watt Amplifier gives you power to spare for clean stereo reproduction, with less than 1% distortion. It offers 40 db or higher channel separation, a rumble filter effective on all inputs, and maximum output stability at all frequencies.

For top stereo performance at a sensible price, hear G.E. 's "Stereo Classic" Amplifier soon.

OUTSTANDING PERFORMANCE FEATURES

- Full, balanced 20-watt output from each channel (28 watts per channel music power)
- Flat response within 0.5 db from 20 to 20,000 cycles
- Extremely low hum and noise level
- Single-knob controls for easy adjustment of both stereo channels at same time
- Contour control provides smooth, gradual bass boost without apparent change in sound intensity. Only $179.95* MS-2000 (28-watt Amplifier) $139.95*

New G-E Remote Control RG-1000

Now you can change the stereo perspective without moving from your chair! Two knobs permit adjustment of channel balance and volume up to 30 feet from the amplifier. Especially useful in stereo because of individual preferences for channel balance and variations in room acoustics. May also be used as volume control with monaural amplifier. 30-foot cord included. $14.95*. *Manufacturer's suggested resale prices.

FM-AM Tuner FA-12

Receives even weak signals with unusually low distortion, hum and noise level. No audible drift. Visual meter provides center channel tuning of FM and maximum AM signal. RF amplifier stage in both FM and AM increases sensitivity. FM multiplex jack for stereo adaptor. Built-in AM antenna; folded FM dipole included. $129.95*

See and hear the G-E "Stereo Classic" amplifier and tuner at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept., 46E3, W. Genesee St., Auburn, N.Y.
important functions of a stereo amplifier are contained within a fraction of an inch of one another.

Knobs alternate with throw switches along the length of the front panel. In addition to the tone, level, and balance controls mentioned above, the fifth knob is for input selection. Like most good stereo amplifiers, the Carillon will handle any stereo or monophonic sound source: turner, magnetic phono, crystal/ceramic phono, tape head, tape preamp output and microphone. Two of the throw switches are involved in high and low cut filters. A third throw switch provides for stereo channel reversal and for strapping inputs together for monophonic use. The fourth, and last, throw switch is for operating a second pair of stereo loudspeakers, say for example, in a den or play room.

The rear panel of the Carillon is distinctly marked for all the necessary input jacks. This too, is a decided improvement over the facilities seen in the Model 3030. Fingertip level setting controls (with blue colored coating) adjust the tuner and tape preamp volume levels so that they may be balanced with the phono inputs. The primary of the power transformer is tapped for two input voltage settings: 117 volts for normal, well-regulated a.c. lines, and 125 volts for rural lines subject to high voltages.

The physical appearance of the Carillon is a designer's delight. It is handsome and seemingly compact—both virtues having been maintained without sacrificing good engineering principles. An aluminum cage extended above the regular top of the unit permits ventilation and dissipation of heat given off by the husky power output tubes and rectifier tube. The narrow front panel extends well forward beyond the actual base of the unit. With this hidden lower portion and the upper cage, the Carillon is not exactly a pygmy in height—even though it looks deceptively low because of the narrow front panel.

The Carillon is a smooth working, integrated stereo amplifier. There are no annoying bangs or clicks when switches are thrown, nor are the tone, volume and loudness controls eccentric in their operation. The hum and noise level is well below that called for by good engineering specifications. There is sufficient record compensation (three positions) to permit use of even your oldest monophonic recordings. The Carillon also has provisions for immediate use as a monophonic amplifier. There is little reason to exercise caution in thinking that this amplifier will go out of date. For as long as there is disc stereo there will be Carillon amplifiers.

CARILLON integrated stereo amplifier is the first of a new breed featuring flexibility with higher output wattage. Design of the chassis and front panel makes it appear as though the unit is very slim. Actually the panel overhangs the main chassis and a perforated cage at the rear enclosing the tubes add to the height. All controls are clearly marked on both the front and rear panels. Our reviewers rank the Carillon the most flexible (among those tested in the last eight months) in all categories in its power rating.

Coming
In the April Issue
Bonus 16 Page Insert
A Panoramic History of Jazz

By John S. Wilson

...
Get big-speaker performance in a “stereo-compact” enclosure

General Electric’s LH-12 “Stereo Classic” Speaker System combines enclosure compactness with full, smooth response over the entire audio frequency range. The complete unit — with woofer, tweeter and crossover network — occupies only two cubic feet of space.

But small size is gained through no sacrifice in sound. G.E.’s new Extended Bass design puts out four times as much power (+6db) at low frequencies as standard 12" speakers in the same enclosure. For superb stereo sound, we invite you to compare this system with all others, regardless of size.

Complete LH-12 Speaker System in four most wanted finishes at $129.95*. LC-12 and LK-12 Speakers available for separate mounting at $89.95*.

LH-6 Bookshelf Speaker System

Only 9" high, 17¼" wide and 8½" deep, yet provides better low-frequency response than speakers tested in enclosures up to twice the size. Perfect solution to problem of getting high quality performance in a limited space. May be positioned on side or end, as shown at right. Also offered as kit without enclosure. From $49.95 to $57.50* (Kit form, $29.95).

New EN-50 5-cu. ft. enclosure for 12" speakers available in four finishes. $69.95*

There’s a full line of General Electric speakers at your High Fidelity dealer’s. Finest performance — sensibly priced.

*Manufacturer’s suggested resale prices.
Manuel Rosenthal on WESTMINSTER conducts French music with all the insight and feeling of the composers themselves. A great conductor, a close associate of Ravel, Rosenthal's performances are charged with drama, imagination, and undeniable greatness.

Manuel Rosenthal Conducts the Orchestre du Théâtre National de l'Opéra de Paris on the following Westminster recordings:

STEREO AND MONOPHONIC

DEBUSSY: La Mer; Ibéria. (XWN 18770 monophonic) (WST 14020 stereo)
ALBÉNIZ: Ibéria (Arbois Orchestration)
FALLA: The Three-Cornered Hat (Suite No. 2) (XWN 18798 monophonic) (WST 14028 stereo)
FALLA: El Amor Brujo (with Amparito Peris de Prudêncio, Mezzo-Soprano); Nights In The Gardens of Spain, Yvonne Loriod, piano. (XWN 18603 monophonic) (WST 14021 stereo)

STEREO

RAVEL: Boléro; Pavane Pour Une Infante Défunte; Rapsodie Espagnole. (WST 14022)
RAVEL: Daphnis and Chloe Suite No. 2, with the Chorus of Radiodiffusion Française; Alborada Del Gracioso, Le Tombeau De Couperin. (WST 14024)

MONOPHONIC

DEBUSSY: Prélude A L'Aprés-Midi D'Un Faune; Jeux; Nocturnes: Nuages, Fêtes. (XWN 18771)
RAVEL: The Orchestral Ravel (Complete—La Valse; Valses Nobles Et Sentimentales; Menuet; Ma Mère L'Oye; Complete Ballet; Le Tombeau De Couperin; Rapsodie Espagnole; Alborada Del Gracioso; Menuet; Pavane Pour Une Infante Défunte; Daphnis and Chloé Complete Ballet). (XWN 3309).

BEST OF THE MONTH

- Warner Brothers scores a bulls-eye with Robert Prince's Ballets U.S.A. and the dance sequences from Bernstein's West Side Story—"I can't recall when I have heard percussion recorded with such true skin tone." (see below)

- Everest has come through with a long needed new disc of the lyrical Shostakovich Sixth Symphony with Sir Adrian Boult and the London Philharmonic—"an intense and sympathetic reading aided by absolutely magnificent engineering." (see p. 70)

- Angel's Kletzki—Philharmonic Orchestra version of 1812 Overture—with Tchaikovsky's Marche Slave and Francesca da Rimini—is a real winner complete with cannons—"You will be completely exhausted, for Mr. Kletzki pulls out all the stops." (see p. 72)

- RCA Victor adds luster to the recorded Wagner repertoire with Eileen Farrell and the Boston Symphony under Munch in the Immolation Scene from Die Götterdammerung—"the voice... is produced with an ease and an accuracy that are thrilling. Munch... turns in a fiesty orchestral backing..." (see p. 76)

York in the fall of 1957, Gian-Carlo Menotti asked Jerome Robbins to create an American ballet for the Festival of Two Worlds at Spoleto. Choreographer Robbins asked a young unknown, Robert Prince, to write the score, N. Y. Expert: Op. Jazz. After opening night, Mr. Prince was unknown no longer, for his music took Europe by storm. The next step on the ladder was the Brussels World's Fair, and here, too, Prince's music with Robbins' choreography created a sensation. After listening to this new Warner Bros. release, one can well understand why the crowds at Brussels and Spoleto were so enthused. The art of jazz is represented here magnificently, and the most remarkable thing is that even in the middle of the most frenetic passages, rhythms are so clear cut and well spelled that even on first listening you hear razor-sharp articulation in the midst of percussive brass and wind jazz cacophony. I cannot recall when I have heard percussion recorded with such true skin tone. Even if you don't like jazz you should listen to and buy this record, for it is exceptional all the way. An invigorating coupling of two great modern theater ballets.

J. T.

BIZET: Carmen—Love Duet (see COLLECTIONS)

BOCCHERINI: Cello Concerto (see COLLECTIONS)

BOCCHERINI: Minuet (see COLLECTIONS)

- BRUCKNER: Symphony No. 7 in E Major, Southwest German Radio Orchestra, Hans Rosbaud cond. Vox PL-10750 $4.98

Musical Interest: An acquired taste, but you're hooked once you have it. Performance: Transparent and airy—dead wrong for Bruckner! Recording: Lacking in bottom.

Bruckner, remember, grew up in this organ loft and the massive sonorities of this noble instrument shaped his conception of sound. Despite the well-intentioned efforts of editors like Loewe and Schult who reorchestrated the Bruckner symphonies, softening some of the harmonies and sand-
Harmonic. Dante (orch.) ‘the formed for later, early music. This feature is cherished. The performances were obviously a labor of love, and we can only be grateful to the musicians and to Vanguard and their engineers for this fine disc.

- STERE0—Bach Guild 5004 $5.98

Stereo Directionality: Good enough Steno Depth: Fine and dandy

Written in the late 16th century for the vast spaces and double nave of St. Mark’s Basilica in Venice, this gorgeously colored music needs not merely stereo but radical sound for ideal home reproduction. A second set of stereo speakers—one for each channel—placed to the rear of the optimum listening area should do the job splendidly. Only in this way can you approximate the overwhelming grandeur of pieces like the Nunc dimittis and the Exaudi Deus.

Heard on conventional stereo equipment, this disc still adds up to a thrill as well as genuinely moving musical and aural experience. A must for stereophiles! D. H.


Musical Interest: All is not good Gould that glitters Performance: Good Recording: Good

Morton Gould, it seems, has been around a long time, but yet he still is a young man in his mid-forties. He has probably orchestrated more successful music than any other composer of the day, and there is no doubt about his great ability. Declaration Suite is a kind of symphonic narrative, telling originally for solo speakers and a speaking chorus. Gould himself says of it, “The intent of the work is an evocation of the drama and atmosphere of that particular period in our history.” The work is in five sections: Liberty Bell, Midnight Ride, Concord Bridge, Summer ‘76, and a chorale-symphony entitled Celebration. It is all very clever but by no means the best of Gould. The Jekyll and Hyde Variations are another matter, and there is supposed to be something psychological and psychiatric in the meaning of the music. Although Gould writes brilliantly, one is always too aware of variations within variations, and the composition gets bogged down in the web of its own making. I could never stop thinking that other composers could do as well as Gould’s score. It is sort of like a grand exercise in composition by a master orchestrator, but it doesn’t say anything new or startling, or even say anything new in the old fashion. It just sort of goes. And I’m afraid it is dull.

GOUNOD: Faust—Love Duo (see COLLECTIONS)

- HANDEL: Organ Concerti—No. 11 in G Minor, Op. 7, No. 5; No. 2 in B-Flat, Op. 4, No. 2; No. 7 in B-Flat, Op. 7, No. 1; No. 5 in F Major, Op. 4, No. 5. Lowrance Moe with Unicorn Concert Orchestra, Klaus Liepmann cond. Kapp KCL-9018 $3.98

Musical Interest: First rate

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**Your All-AMERICAN Line of MICROPHONES...**

**AMERICAN MICROPHONES FOR EVERY BROADCAST, P. A., MOBILE OR RECORDING NEED**

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**ALSO—ACCESSORIES AND REPLACEMENT PARTS**

- PHONO PICKUP ARMS AND CARTRIDGES
- Western Plant: Los Angeles 16, California
- Main Plant: ROCKFORD, ILLINOIS, U.S.A.
- Write Today for free Catalog 58
- American Microphone MFG. CO., Division of G-C—Textrow Inc.
Performance: Excellent
Recording: Resonant

The jacket of this disc—reissued by Kapp from masters of the now defunct Unicorn label—bears the legend “Music at M.I.T.”, and the notes contain details about the construction of the Kegan Auditorium, where the recording was made. Whatever efforts have gone into both the auditorium and the recording seem to be more than justified by the results. The recording is superb. So, too, is the playing.

The organ is ideal for Handel’s music, and the organist has an obvious affinity for the music. The accompanists are expertly played. Handel, too, may be credited with an assist, since his concertos make delightful listening.

In short, this disc can be recommended without reservation.

D. R.

HANSON: Merry Mount—Suite (see p. 80)

HAYDN: Cello Concerto [see p. 76; also COLLECTIONS]

- HAYDN: Symphony No. 100 in G (“Military”); Symphony No. 102 in B-Flat, Bamberg Symphony Orchestra, Ferdinand Leindl cond. Decca DL 9989 $3.98

Musical Interest: Haydn at his best
Performance: At least one is good
Recording: Good and bad

Decca, whose surfaces have never been too good, seems to have outdone itself here, at least in my review copy. The Symphony No. 100 is covered over with such an amount of surface noise as to make it impossible to review the performance. This is all the more pity, since the Symphony No. 102 is well-performed.

The orchestra seems to be a fairly large one, and it is recorded at some distance, giving a nice over-all sound to the sound.

D. R.

HAYDN: Trumpet Concerto [see COLLECTIONS]

IVANOV-KRAMSKOY: Variations on Russian Theme—Preludes [see COLLECTIONS]


Musical Interest: Magnificent
Performance: Far above average
Recording: Amazingly good for a Russian tape

How long does it seem since the American public was made so dramatically aware of Aram Khachaturian? How many years ago was it that the Subre Dance took the country by storm, appearing even on juke boxes? The Masquerade and Gavne suitcs have become staple items by now, and it has been altogether too long a time since fresh music has arrived from the pen of this remarkable composer on discs. His ballet, Spartacus, which was premiered in Leningrad by the Kirov Theater of Opera and Ballet in 1943, is recorded by Monitor for the first time. Here is a work abounding with ravishing melody. It is refreshing to hear music written by a master of orchestration who is not ashamed to say new things in the old forms.

Khachaturian’s gift for melody and his feeling for dynamic rhythms are the immediately obvious things you hear at first; but after several playings, new things keep cropping up for attention on this recording, which is by far the best transfer of a Russian tape I have ever heard. Russian audio engineering has never been noted for exceptional work, but if this release is any example, bigger and better recordings are surely on the way.

The suite is based on the familiar story of the Thracian gladiator who led his poorly equipped slave army against the Romans in 78 B.C. Spartacus has been arranged into eight scenes, the first four being played without pause. Alexander Gauk extracts beautifully disciplined playing from the State Orchestra of the USSR. The principal melody from Scena and Adagio of Agony and Horrificus and the thrilling melodic contour of the last scene between Spartacus and Phrygia rival in every way the melodies we know in Khachaturian’s more familiar works. I would say it is a superior score.


Musical Interest: Considerable
Performance: Clean cut, sympathetic
Recording: Excellent, slightly harsh

Were it not for the obvious fact that Columbia has only recently issued a tremendous performance of the Mahler C Minor Symphony directed by Bruno Walter, this similar Westminster release would be one of the most outstanding in its considerable catalog of superior recordings Scherchen gives us a reading that is sensitive, bold, and dynamic. His sympathy with Mahler’s music is very evident. Scherchen is frequently an extremist, a rugged individualist of the baton. He often is by turns very, very good and disappointingly bad. In this reading of Mahler’s great score he is at his best.

If articulation is what you desire, then the Westminster recording would be found in some ways superior to Walter’s magnificent release. The Vienna Academy Chorus appears much more concerned with the spiritual quality of the Resurrection Symphony. Cundill and Ferres are recorded with more ample tone than Goetel and West. From the standpoint of orchestral pickup, the Westminster sound is “dry” and sometimes harsh in fortissi, whereas with Walter and the New York Philharmonic, sound is warm, full, and resonant, without the icy definition of the Scherchen release. If you like to follow recordings with score and are particularly interested in following all of the instruments, the Westminster recording will be an irresistible choice, because of its clarity and because Scherchen takes this vast musical canvas and conducts it with transparency. Walter, on the other hand, imparts a warm glow, a touching affection, and a love that combines to make one of the most memorable albums ever issued.

There is plenty of fire and dramatic intensity in both versions, but Walter’s lightning is the kind to illuminate the mountain, while Scherchen’s pyrotechnics give off a cold light. In the Wiener sverfahren episode, Scherchen gives us the greatest moments with the Vienna Academy Chorus and is in this instance superior to his illustrious competitor.

Actually, the two performances are both distinctive and outstanding. You pay your money and you take your choice. Mine is Walter’s. But Scherchen has many fine moments, too.

- • • • STEREO—Westminster WST 206 2 12” $11.96
Stereo Directionality: Good
Stereo Depth: A little harsh

Westminster’s stereo release of the Resurrection Symphony even more readily reveals transparent handling. Comparison with the Columbia stereo shows that the latter has more dramatic appeal, and, surprisingly enough, articulation in the Walter spatial issue competes readily with Scherchen’s effort. In this case, the decision for Walter would be even more pronounced, except that Westminster’s bass line is better defined. But at the risk of being redundant, let’s repeat that both recordings provide great contributions to the catalog.

J. T.

MALATS: Spanish Serenade [see COLLECTIONS]

MASCAGNI: Iris—O come al tuv solite (see COLLECTIONS)


Musical Interest: MND—You bet; Reform—Turgid
Performance: Ordinary
Recording: Good

This disc has to stand against some very stiff recent competition: Soll and the Concertgebouw Orchestra in the move for A Midsummer Night’s Dream, Munch and the Boston Symphony Orchestra in the Reformation Symphony. Parry’s performances are respectable enough, without the fanciful lightness and hair-trigger precision of Soll. 

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MARCH 1959
in the one case, or the overwhelming emotional drive of Munch in the other. The recorded sound is fine. M.B.

- MORLEY: Madrigals—Now is the Month Of Maying; In Dew Of Roses; Shoot, False Love, I Care Not; Miraculous Love’s Wound; Outside; Cheerly: Answer; Get Up, My Dear; Leave This Tormenting; I Go Before, My Darling; Say, Gentia Nymphs; Good Morrow, Fair Ladies; April Is In My Mistress’ Face; Though Philosophy Last Pales, Lobes; Hide by A Crystal Fountain; Whither Away So Fast; I Follow, Lor, The Footing; O Grief; When, Lo, By Break Of Morning; Besides A Fountain; First Fire My Heart. The Deller Consort. Bach Guild BG 577 $4.98

- WILBYE: Madrigals—Thus Saith My Cloris; Happy, O Happy Me; Ye That Do Live In Pleasures; Ah, Cannot Sigh; Stay, Corydon; Draw On, Sweet Night; Lady, Your Words Do Spite Me; As Fair As Morn; Weep, Weep, Mine Eyes; I Always Beg (2 settings); Oh Have I Woved; Come, Shepherd Swains; The Lady Oriana. The Deller Consort. Bach Guild BG 578 $4.98

Musical Interest: Masterpieces of their genre
Performance: Exquisite, but with one glaring fault
Recording: Excellent

Let us state at the outset that from the standpoint of stylistic insight, interpretation and diction, these are altogether beautiful performances. It is generally agreed that these Elizabethan madrigals are among the glories of English music, and the two composers represented here rank high on the list. Moreover, the works have been well chosen.

What, then, is the "glaring" fault in the performances? Strange as this may seem, it is Alfred Deller himself who is the one jarring note in these otherwise excellent renderings. The sheer novelty of Mr. Deller’s high, counter tenor voice, has, I’m afraid, blinded us to the fact that his method of tone production is not consistent with that of the other singers in the group. His is the "straight," vibratoless type of tone, which has become almost too exaggerated in recent years by his adoption of what sounds like a colorless falsetto. The other singers in the group, on the other hand, all employ a certain amount of vibrato. To their credit, it should be said that they limit the vibrato very tastefully, in accordance with the needs of the music of this period. Nevertheless, the vibrato is definitely present in their singing. Mr. Deller’s "straight" tone therefore stands out of the ensemble, presenting a completely different color—or lack of it. At certain moments, when the music calls for a special effect of sadness, his tone quality is wonderfully apt. But these moments do not occur frequently enough to justify the consistent use of that "dead" tone quality.

If Mr. Deller is convinced that madrigals were meant to be sung entirely without vibrato, then it might have been incumbent upon him to find five other singers of the same persuasion. Since he did not, and since the other singers use the modern approach, these otherwise exquisite performances are marred, for the sensitive listener at least, by the intrusion of his "white," unsupported tone. In addition, his occasional mannered "scooping" is completely out of keeping with the clear articulation of the other singers. How does Mr. Deller recognize his "pure" tone on the one hand, with his coy scooping on the other; certainly, the latter practice is more suited to romantic music than to the Elizabethan Madrigal.

- • • • Bach Guild BGS 5002 $5.98
Bach Guild BGS 5003 $5.98
Stereo Directionality: Sufficient
Stereo Depth: Adequate

The lyrical Wilbye and the lively, light-weight Morley could stand more passion than they are endowed in these performances; but it is good to have such a comprehensive representation.

The advantages of stereo here are not spectacular, but the two channels serve one important function—to minimize the distortion seemingly inherent when it comes to single channel recording of vocal ensembles. The distribution is nicely handled here—no tricks, just good, honest recording. A fine item for Elizabethan specialists.

D. F.

- MOZART: Piano Concerto No. 19 in F Major, (K. 459); Concerto No. 20 in D Minor (K. 466). Ingrid Haebler with the Vienna Symphony Orchestra. Karl Molléns cond. Vox PL 11010 $4.98

Musical Interest: Supreme
Performance: Good
Recording: Good

Two of the greatest of Mozart’s twenty-seven piano concertos receive satisfying performances on this disc. In fact, in certain respects, I found this reading of the D Minor Concerto preferable to that by both Robert Casadesus and Edwin Fischer. I refer specifically to the second movement, the Romance. Miss Haebler’s tempo seems to me to be exactly right, where both Casadesus and Fischer take it so quickly as to rob it of its warmth. Yet, it is in that very same movement that I also find the one disappointing aspect of her performance. The faster middle section, an amazing emotional outburst, could do with a more demonic approach. Here, Casadesus seems to have the right touch. As a definite choice, though, I prefer Miss Haebler, for as mentioned above, she brings a poetry to the remainder of the movement that is lacking in the two other versions.

The recording as such, while it is quite good, is not up to the standard set by Columbia, where Casadesus’s piano emerges with utmost clarity, together with the entire orchestral fabric. Generally speaking, the present disc can be highly recommended on musical grounds. Miss Haebler brings all the necessary élan to the Concerto No. 19, and her performance of the dramatic opening movement of the D Minor lacks nothing in the way of drive.

D. R.

- PARADIS: Sicilienne (see COLLECTIONS)

- • PROKOFIEV: Love for Three Oranges—Suite [see p. 76; also COLLECTIONS]

- • • • PUCCINI: Madame Butterfly [complete, with minor cuts]. Victoria de Los Angeles (soprano)—Madame Butterfly; Giuseppi di Stefano (tenor)—Pinkerton; Tito Gobbi (baritone)—Sharpless; Anna Maria Catali (mezzo-soprano)—Goro; Ercole Sbarbaro (tenor)—Goro; Bruno Sbalchiero (bass)—The Bonzo & others with the Orchestra and Chorus of the Opera House, Rome. Giuliano Gavazzeni cond. Capitol—EMI CGR 7137 $14.94

Musical Interest: Tops
Performance: Very good
Recording: Fair

With two brand new “Butterflies” ushered in by London and RCA Victor respectively at the end of the splendidful Puccini centennial year, some realignment in preferences will no doubt be inevitable. But it is safe to assume that this set—first introduced in 1955 by RCA Victor and now returned to circulation—will remain a very strong contender.

Unless you insist on an even more girlish timbre for Act I’s 15-year-old Clío-Clo-San, you’ll find it easy to agree that De Los Angeles has the ideal voice for the part. In conveying innocence, tenderness and pathetic grief the vocal characterization is complete and overwhelmingly affecting. The more passionate moments are tempered by characteristic restraint, but it all adds up to a deeply human portrayal illuminated by the oft-admired virtues of musicianship and vocal purity.

In a part which is often entrusted to unassertive tenors Di Stefano, in resplendent voice, makes more of his opportunities than any singer on records since Gigli. Tito Gobbi offers a sympathetic Sharpless, especially resourceful in the “letter duet,” although his voice has been heard in other roles with more freedom and richness. The best of the competent secondary singers is Arturo La Porta, whose talents are utilized in the three unrelated parts of Yamadori, the Registrar and the Commissioner.

Where this set will be found wanting, I afraid, especially in the face of strong competition, is in the engineering. Gavazzeni’s incisive, effectively paced performance comes through with much orchestral detail inadequately defined. Also, the late Bonzo is not given the needed presence to make the causes of his diapause sufficiently intelligible above the din of massed voices. Nor are the distant voices, frequently found in the score, realized for best aural effects.

The standard Ricordi libretto is enclosed; my only complaint is that it follows the performance without including the omitted passages.

G. J.

PURCELL: Tune and Air; Voluntary; Trumpet Sonata (see COLLECTIONS)


Musical Interest: A grand popular favorite
Performance: Sensitive
Recording: Good

In the 78 rpm days Moiseiwitsch was known as quite a Rachmaninoff player and his recordings of the composer’s First and

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MARCH 1959
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<td>Massenet: last Sleep of the Virgin; Rimsky-Korsakov Coq d'Or—Cortege &amp; 4 others.</td>
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<td>ENCORES BY KOGAN—Leonid Kogan (violin), Andrei Milnik (piano)</td>
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<td>Naxos: Adagio; Shostakovich: 4 Preludes; Debussy: Clair de lune &amp; 8 others.</td>
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<td>MERRY OVERTURES—Cleveland Orchestra, George Szell cond.</td>
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<td>Berlioz: Roméo et Juliette; Auber: Fra Diavolo; Smetana: Bartered Bride &amp; 3 others.</td>
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<td>Bach: Air from Suite No. 3 in D; Handel: Tamberlaine from Alcina; Boccherini: Minuet &amp; 5 others.</td>
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<td>RHAPSODIES—The Philadelphia Orchestra, Eugene Ormandy cond.</td>
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<td>Liszt: Hungarian Rhapsodies Nos. 1 &amp; 2; Enesco: Roumanian Rhapsodies Nos. 1 &amp; 2.</td>
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<td>SWAN LAKE—BALLET SUITE &amp; TCHAIKOVSKY WALTZES</td>
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<td>Berlin Radio Symphony Orch., Ferenc Fricsay cond.</td>
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<td>Decca DL 9990</td>
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<td>STARLIGHT WALTZES—Hollywood Bowl Symphony Orchestra, Felix Slatkin cond.</td>
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<td>R. Strauss: Rosenkavalier; Waldteufel Skaters &amp; España &amp; 3 others.</td>
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<td>RHAPSODY IN BLUE—AN AMERICAN IN PARIS (Gershwin)</td>
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<td>Bert Shuller (piano), Heindorf cond.</td>
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<td>SOME PLEASANT MOMENTS IN THE 20TH CENTURY—Oscar Levant (piano)</td>
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<td>Encores by Rachmaninoff, Shostakovich, Cyril Scott, Prokofiev, Manpou, Kavel, Debussy.</td>
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<td>FRENCH OVERTURES IN HI-FI—Paris National Opera Orch., Hermann Scherchen cond.</td>
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<td>Auber: Masioniello; Thomas: Magny; Adam: I II Were King &amp; 3 others.</td>
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<td>FOUR HUNGARIAN RHAPSODIES (Liszt)</td>
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<td>Vienna State Opera Orch., Antoni Fistoulari cond.</td>
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<td>Moussorgsky: Night on Bald Mountain; Saint-Saëns: Danse macabre &amp; 2 others.</td>
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<td>WORLD'S 10 GREATEST POPULAR PIANO CONCERTOS—George Greeley with Warner Bros. Orch., Ted Dale cond.</td>
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<td>Street Scene; Laura; Warsaw Concerto &amp; 7 others.</td>
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<td>Liebestraum, Moonlight Sonata, Fantasie Impromptu &amp; 9 others.</td>
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<td>Warner Bros. W 1322</td>
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**Musical Interests:**
- Excellent
- Very Good
- Good
- Fair
- Poor

**Performance:**
- Superb
- Very Good
- Good
- Fair
- Poor

**Recorded Sound:**
- Brilliant
- Very Good
- Good
- Fair
- Poor
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76

TURINA: Danzas Fantasticas (see p. 64)
VERDI: Otello—Love Duet (see COLLECTIONS)
VISOTSKY: Variations (see COLLECTIONS)
VIVALDI: Cello Concerto (see COLLECTIONS)
VIVALDI: 2 Trumpet Concertos (see COLLECTIONS)

WAGNER: Die Götterdämmerung — Brünnhilde's Immolation; Tristan and Isolde —Prelude and Liebestod. Eileen Farrell (soprano) with the Boston Symphony Orchestra, Charles Munch cond. RCA Victor LM-2255 $4.98

Musical Interest: Of course Performance: Excellent Recording: Fine

These performances were recorded in Boston in November, 1957, just before Farrell signed a contract to record for Columbia exclusively. Columbia's gain is RCA Victor's loss, for Farrell assuredly will become a valuable property. As heard on this disc the voice has a free, limpid quality of great beauty. All is produced with an ease and an accuracy that are thrilling. When she assumes these roles in the opera house, as assuredly she must one of these days, a new glory will be restored to the Wagner repertory.

Munch, who has collaborated honorably in this music with Margaret Harshaw on several live concert occasions, turns in a fiery orchestral backing throughout the Immolation Scene, as well as a passionate exposure of the Tristan music.

Recorded sound is first-rate — rich, full, and exciting.

M. B.

WAGNER: Die Walküre — Du bist der Lanz & Hoho-to-ho! Lohengrin — Elsa's Dream & Buch Löfften; Tannhäuser — Dich, teure Halle & Elisabeth's Prayer (see COLLECTIONS)

WEBER: Oberon—Ozean, du Ungeheuer (see COLLECTIONS)

WILBY: Madrigals (see p. 68)

COLLECTIONS

SERENATA—ALBINONI: Concerto a cinque in B Flat, Op. 3, No. 1; BOCCHERINI: Minuet from Quintet in E, Op. 13, No. 5; PARADIS: Siciliana; ROSSINI: Sonata No. 5 for Strings in B Flat; Sonata No. 6 D Major; CORELLI: Sarabande, Giga, Rondine; HAYDN: Serenade, i Soliati di Zegre; Antonio Janigro cond. Vanguard VRS 1024 $4.98

Musical Interest: Varied Performance: Impeccable Recording: Excellent

Included among these "Serenades" is the very familiar movement of the Haydn Op. 3, No. 5 Quartet, and the equally familiar Minuet of Boccherini. Included, also, are two other examples of rather slight music; the Paradis and the Sonata No. 5 of Rossini. The Sonata No. 6 seems to be of a higher calibre. There are also two examples of first-rate music by Albinoni and Corelli.

Regardless of the calibre of the music, however, the performances are among the finest you are ever likely to hear. The string tone, the balance among the parts, and the attention to detail are things to marvel at. The familiar final movement of the Corelli is played with a marvelously gossamer quality. The recording, likewise, is of the highest quality.

D. R.

STEREO — Vanguard VSD 2013 $5.98

Stereo Directionality: Perfect Stereo Depth: Fine

The musical phrasing here is, if anything, too-too refined, but there is delightful listening to be had here — especially with stereo enhancement. Call this superior 16th century "Muzak" if you will. Excellent recording in every respect.

D. H.


Musical Interest: Combination of the familiar Performance: Excellent Recording: Unusually bright

You would expect that another performance of Tchaikovsky's Nutcracker Suite would be hastily considered by the reviewer and immediately stashed alongside unpromising other records of this familiar score, and it was — almost. However, Nicolai Malko does not follow the American tradition of presenting Nutcracker as just a brilliant tour de force. His tempos are more leisurely and his disciplined hand with the Philharmonia Orchestra is a delight! At no time are you made overly aware of "hi-fi" in this recording, yet Angel has released one of the loveliest sounding records in its entire catalog.

The happy fact is that Malko is brisk when tempo demands and languorous where it sounds right. The same feeling pervades Prokofiev's Love for Three Oranges. After being knocked flat by some of the Mercury-Dorati version of Prokofiev's suite, I had expected a good but less exciting performance from Malko and the generally soft-sounding Angel tone. However, this is no second fiddle to any release but first chair in every section. If you want to shatter your window pane, strain the plumbing, and drive your neighbors outdoors, you will want the Dorati interpretation. This record is no less exciting and in many ways is musically superior.

Liadov's is pleasant enough and likewise brilliantly performed, but it is rather like looking at a grade-B film after an excellent double feature. My advice is to listen to the Liadov before the other two selections, not after.

J. T.


Musical Interest: Delightful Performance: Skilled Recording: Good

Two of the three works recorded here gained quite a bit of popularity even in Hi-Fi Review
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the days before the advent of the long-playing record. They are the concerto by Haydn and his contemporary, Boccherini. The performances are all in the hands of a virtuoso cellist, who obviously knows his way with the music. I found his reading of the Haydn concerto preferable to that on the Archive label reviewed above. The faster tempi of the outside movements give this version a greater sparkle.

The Vitaldi concerto is actually a transcribed version by M. C. of one of that composer's sonatas for cello. Nevertheless, it emerges as appealing music. The Boccherini, likewise, is not heard in its original form, since the slow movement actually came from another concerto by the same composer. In view of the beauty of the music, this bothers me not at all. D. R.

- IVANOV-KRAMSKOY: Variations on Russian Themes for Guitar and Orchestra: Preludes in D Minor; BACH: Courante; MALATS: Spanish Serenade; VISOTSKY: Variations on Spinning Wheel; GIULIANI: Concerto for String Quintet; Alexander Ivanov-Kramskoy (guitarist). Monterey MC 2024 $3.98

Musician Interest: Variable, but pleasant Performance: First rate Recording: Good

This should be a very popular record. First, let it be said that Ivanov-Kramskoy is a finished artist. Everything that he touches is played with utmost sensitivity and with the finest musicianship. There is technique to spare, yet nothing is made "fla" for the sake of displaying virtuosity. The real "curiosity" on this disc is the Concerto for Guitar and String Quartet by Mauro Giuliani, who was born in 1780. While it is by no means an earth-shaking work, it is, nevertheless, serious music that never indigates in empty display, even for the solo instrument. The theme of the second movement bears a marked similarity to the variation melody in Mozart's A Major Piano Concerto.

The guitarist's own pleasant Variations on Russian Themes are accompanied very skillfully by an orchestra of folk instruments. The closing movement, called "At the Gate" is based on one of the melodies that Tchaikovsky used in his 1812 Overture. Here, too, Ivanov-Kramskoy's fine musicianship is always in evidence, in his double capacity as composer and performer.

The slighter work on the disc is the Spanish Serenade. But here, the guitarist once again demonstrates his sense of style by giving it a Spanish folk quality, which he wisely keeps out of his performance of the Bach Courante.

- HAYDN: Concerto in E Flat for Trumpet and Orchestra: VIVALDI: Concerto for Two Trumpets and Orchestra in C; PURCELL: Tuba and Air for Trumpet and Orchestra; in C; Trumpet Voluntary in D; SOANELLA: Trumpet and Strings in D; DOBRETTI: Trumpet Concerto in E; VIVALDI: Trumpet Concerto by Ellis Dickson cond. Kapp KCL 9017 $3.98

Musician Interest: Unusual Performance: Full blown Recording: Risonant

These are brilliant performances of unusual music, which, by the very nature of the solo instruments, cannot avoid being described as "brilliant." Both soloists - Boston Symphony players - are among the outstanding masters of their instruments, and their performances are admirable in every way. So, too, are those of the accompanying orchestra.

The acoustics of the recording are quite spacious, which adds fittingly festive quality to the recording. I would have preferred a slightly greater degree of strings presence, though, especially in the Haydn. The recording, as such, is excellent. D. R.

- OPERATIC DUETS — VERDI: OTTELLO — Gia nella notte dense; MOSCAZZI: IRIS— O, come al tuo sultto; BIZET: CARMEN— Ah, vous dirai-je; LES PECHEURS DES PERLES— Lella mia; GOZONDA: FAUST— Tardi si fa, Adde!; ROSSELLA CARTERI (soprano) and GIOVANNI DEL MESTRE (tenor) with the Milan Symphony Orchestra, Antonio Tonnini cond. Angel 35041 $4.98

Musical Interest: For operaophiles Performance: Enjoyable vocal display Recording: Satisfactory

The five extended duets—those that are especially welcome for their relative unfamiliarity—add up to an interesting program. The emphasis here is on vocal display and not on music-dramatic authenticity. With this in mind the positive values will delight while the negative ones will cause no major concern.

Most tenors endowed with the heroic power required for an "Otello" voice cannot manage the lyrical pages of the Act I love duet convincingly. Here is where Di Stefano comes in, blessed not only with a voice of exquisite beauty and flexibility but also with a rare gift of diction that is worthy of the Shakespeare-Beito text. His dramatic gifts, however, are on a lower plane, and little of the "ecstasy of the supreme moment" is communicated. Also, a golden opportunity is missed in the corroboration of measures. Verdi's notable markings are sacrificed to uninhibited fortissimo tenorizing. In the Bizet and Gozona excerpts—which are sung in Italian —Di Stefano never fails to deliver a wealth of ingratiating sound which is made even more attractive by appropriate youthful fervor. Such a performance by almost any other tenor would elicit nothing but the highest praise. With an artist of Di Stefano's tremendous potential one cannot help being overcritical; good as he is he could be even better by mending his vocal mannerisms (souping and toning off, especially) and by treating the printed page with more respect.

Carteri brings a strong sense of characterization and brilliant top notes to the duet from Moscazzi's seldom-if-ever heard Iris, which is her most successful contribution. Elsewhere she sings with an agreeable tonal quality sure for a tendency to shrillness in the top register whenever she is called upon to produce tones at less than full volume. Her intonation is not always secure and the vocal similarities in the Faust duet are not brought off successfully. Still, there is enough evidence of her ability to project a moving Desdemona and an affecting Marguerite.
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In keeping with the general tone of the recital, the version of the Handel recorded very close, and Tofu was quite obviously a discreet and deferential conductor. Angel has provided full Italian texts which, unfortunately, contain an alarming number of errors, misspellings and, in some cases, lines entirely different from those sung on the record.

G. J.


Musical Interest: Very high.
Performance: Superlative.

**THE COMPOSER AND HIS ORCHESTRA.** Howard Hanson (conductor and narrator) with the Eastman-Rochester Orchestra. Mercury MG 50175 $3.98.

Musical Interest: Excellent educational material.
Performance: Authoritative Recording: Spectacular.

Here is a unique and valid method of introducing the listener to the symphony orchestra. Its uniqueness lies in the particular approach that Dr. Hanson has taken. Speaking to the listener as if from the conductor’s podium—delineating certain groups of instruments as being “here on my right,” Dr. Hanson has each of the orchestral instruments play a characteristic passage from his own Merry Mount Suite. Then, from the viewpoint of the composer, explaining why he chose certain instrumental combinations, he goes on to build the orchestration in the listener’s presence. This process is followed through with each of the orchestral choirs, and culminates in a complete, uninterrupted performance of the entire suite. So much for the technique of presentation.

The approach—or the philosophy—is through “color.” Throughout his discussion, Dr. Hanson places great emphasis upon the colors of the various instruments, and upon the qualities of the sounds when the colors are mixed. I am pleased to be able to report that this correlation with actual visual colors, but wisely confines his remarks to the realm of music. His reference to the final orchestral result as a “large canvas” is therefore entirely valid, and excellent as a teaching device. The choice of Dr. Hanson’s Suite from his opera, Merry Mount, as the vehicle is a wise one; it enables him to speak as a practicing composer and lends further authenticity to his “tearing apart” the score and putting it together again. In addition, the idiom is sufficiently conventional so that the listener will not have to be concerned with the problems of ultra-modern music, and can concentrate on the orchestration. The recording is quite spectacular, and should appeal to the hi-fi enthusiast as well.

This disc invites comparison with two others that deal with the same subject. One is another Mercury record (MG 50047) by the Minneapolis Symphony Orchestra under Antal Dorati. It contains Benjamin Britten’s Young Person’s Guide to the Orchestra, which approaches the subject in terms of the various sections, or “chairs.” At the time that this record was being planned, the Musical Director for Mercury turned the excellent idea of coupling the Britten work with the Variaciones Concertantes of Ginastera, the contemporary Argentine composer. While this work was not written specifically as a teaching piece, it happens that each variation features a different solo instrument, with the full orchestra given its head in the final variation. Thus, this work complemented the approach taken by Britten’s “Young Person’s Guide.”

Still another approach is taken in Vanguard’s two-record album (VRS 1017/8) called “The Instruments of the Orchestra,” played by the First Desk Men of the Vienna State Opera Orchestra, with narration written and spoken by the writer of this review.

Our approach was to discuss and demonstrate the possibilities of each of the orchestral instruments, in terms of their techniques, range and capabilities, and to show how those instruments were used by various composers, as part of the orchestral fabric. The album culminated in a complete performance of the brilliant closing section of Rimsky-Korsakov’s Caprice Espagnol, with each solo instrument identified vocally, just before its entrance. As an additional educational tool, Vanguard’s album includes a fifteen page booklet containing pictures of the instruments, as well as further details about their ranges and history.

To this, we have three approaches to “What makes the orchestra tick,” which taken together offer a singularly comprehensive view of the subject.

G. J.

Recording: Pre-war vintage.

Another bull’s-eye for Camden—their re- edit would be a bargain at almost any price. We’ve come a long way since 1937, when Flagstad’s memorable Philadelphia series were regarded as high marks in recorded sound, but these grooves hold treasurable art as well as treasurable memory. The Beethoven, Weber and two of the Wagner excerpts, incidentally, were recorded on a single day (October 17, 1937), a fact that would be miraculous even if the results had been half as good. The Tampe-hinsterarias, Elsa’s Traum and Brunnhilde’s Battle Cry are of 1934 vintage, with considerably paler orchestral sound but equally impressive vocal grandeur.

Careful engineering has preserved the aural likeness of the originals and with it the stunning gamut of the soprano’s vocal art at its zenith. Do not miss this one!

G. J.
BEST OF THE MONTH

- Vanguard brings to life the glitter and pomp of 16th century Venice with their wonderful disc of *Processional and Ceremonial Music*, composed by Giovanni Gabrieli for opposed multiple choirs of voices, brass, and organs—"a thrilling as well as genuinely moving musical and aural experience." (see p. 64)

- London’s combination of Falla’s *Night’s in the Gardens* of Spain and Rodrigo’s *Guitar Concerto*—Argenta conducting—displays superlatively the art of recording small sounds in stereo—"A superior record in every way!" (see p. 82)

- Angel’s long awaited stereo release of Verdi’s last opera masterpiece Falstaff is a stunner on both disc and tape—"the monophonic release . . . was good enough, but this is overwhelming!" (see pp. 88 & 100)

- RCA Victor’s disc and tape versions of Bob and Ray Throw a Stereo Spectacular belongs in a class by itself as both entertainment and stereo demonstration—"the dialogue and situation comedy alone are worth twice the price." (see pp. 90 & 101)

Here is a rather curious combination, one side devoted to the last major orchestral score of Debussy and an orchestral transcription by Ravel from one of Debussy’s very early piano pieces. The other side is taken up with Dukas’s last work of any importance, the *Poème danse*—*La Péri*.

Almost any time you put such scores as these in front of Ernest Ansermet, you will be treated to a very beautiful, transparent reading. Sometimes it appears as if the great Swiss conductor consistently practices too clinical an approach. But transparency, when heightened by such glorious first chair playing, can only lead to one conclusion—more, please!

*Jeux* survives today as a concert piece but is almost never staged as the tennis game it portrays. It is perhaps the most moody of Debussy’s music, and there are flashes in it that remind one of Pelléas et Mélisande. The Ravel orchestration of *Daphnis* originally a Tarentelle stiennére for piano, reflects Debussy’s impressionism in its early manifestations. It is a lovely little piece. *La Péri* was Dukas’s last work of any note and was first danced at the Châtelet theatre in 1912. Still a favorite at the Paris Opera, it is never given in this country as a theater piece. Its fanciful story and glittering episodes are reminiscent of d’Indy’s *Istar* Variations, only the music is better. Dukas uses a large orchestra, and he has put together a sensual piece of music displaying a wealth of harmonic invention. This, the most extended work on the disc, is somewhat marred by skilllessness in the brasses, but that is small complaint. It is, by and large a good record, well worth owning for those whose tastes run to the exotic and colorful in late romantic repertoire.

J. T.
DUKAS: La Peri [see p. 81]

DUKAS: The Sorcerer's Apprentice [see COLLECTIONS]

• FALLA: Nights in the Gardens of Spain;

Musical Interest: Wonderful coupling of familiar and unfamiliar concertos
Performance: Yepes is marvelous; Soriano is agile
Recording: Superb
Stereo Directionality: Couldn't be better
Stereo Depth: Resonance just right

Although Narciso Yepes is a wizard soloist in the Rodrigo Concerto and Gonzalo Soriano is agile and alert in the De Falla opus, the real star of this London issue is the late Ataulfo Argenta. More and more it becomes evident that music suffers a great loss when Argenta was so tragically killed in a freak auto accident.

The National Orchestra of Spain, under his inspired direction, acquires every ounce of languor and excitement from both scores. Orchestrally, Nights in the Gardens of Spain has never sounded sostunning nor so subtle, and if there are moments when Soriano seems to stumble, especially in the left hand, it does not really matter. The Rodrigo is a fascinating piece, with perhaps the best writing in the quietly affecting Adagio.

The music contained on this stereo disc was released monophonically two years ago on a London International recording and subsequently in a new recording on London UK. This third edition, in the stereo version, is so good that it makes even the stunning monophonic release seem pale by comparison. A superior record in every way.

J. T.

GOUNOD: O Divine Redeemer [see COLLECTIONS]

• GLUCK: Alcesto (complete opera). Kirsten Flagstad (soprano)—Alcesto; Raoul Jobin (tenor)—Admetus; Alexander Young (Baritone)—Euristion; Marion Lowe (soprano)—Ismene; Thomas Helmley (bass)-Apollo; High Priest, & others with the George Jones Orchestra and Singers. George Jones cond. London OSA 1403 4 12" $23.92

Musical Interest: Substantial
Performance: Of sound values
Recording: Outstanding
Stereo Directionality: Well-balanced
Stereo Depth: Very good

With its heavy strain on credibility—even by operatic standards—Alcesto can easily overtax the tolerance of listeners who insist on viewing all operas from a dramatic angle. For the elements which once helped make this opera a historic milestone add up to little more than a series of posturings and protestations today.

Let us then not be too insistent in our search for dramatic illusion in London's Alcesto, the monophonic version of which appeared during late 1951. Stereo's help in this instance is negligible for there is little if any suggestion of movement or even distance in a stubbornly static score such as this. What stereo does for us is to add dimension to the massive richness of sound that the London engineers so marvelously captured. It also enriches our admiration for George Jones's handling of the orchestral and choral details which reveal Gluck's music in all its torrential grandeur.

Miraculous as it is to witness Flagstad's conquest of this taxingly difficult role, one cannot help wishing that she had been given the opportunity about a decade ago, when her upper register was free of the edginess often apparent today. This reservation aside, only endorsement of the most emphatic kind is in order for the unflinching power and opulence of her contribution. Her interpretation towered over all surrounding forces—and this is inescapable, for Alcesto even without Flagstad is the only big role in the opera. The cast, on the whole, is well-schooled and assured but performs in a variety of ill-assorted accents which have only one common denominator—similarity to idiomatic Italian. Raoul Jobin does creditably if hardly brilliantly by the thankless role of Admetus, and Marion Lowe is a strong-voiced, secure Ismene. It was, however, a serious bit of misdirecting to give the role of Apollo to a singer whose vocal quality could never possibly suggest divine origin—however heaven.

G. J.

• HANDEL: Messiah (complete). April

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Jubilee JLP 1081 | $4.98
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Echojodler; Gabbyjodler; Das Rindvlieh; Kropladler & 6 others.
Westminster WST 15025 | $5.98
MEYERBEER: Les Parfumeurs (see p. 83)

MOZART: March in D Major (see COLLECTIONS)

PARRY: Jerusalem (see COLLECTIONS)


Musical Interest: Great Prokofiev
Performance: Sonically exciting
Recording: Sometimes overmodulated
Stereo Directionality: Good
Stereo Depth: Exemplary acoustics

Dorati is particularly gifted in scores that call for sonic excitement, and he makes this Prokofiev disc a hair-raising aural experience. The "Love for Three Oranges" seems to receive somewhat better technical treatment than the wild and woolly Scythian Suite.

In the opening section of the Scythian Suite marked allegro feroce, the seething orchestral torrent is better separated for articulation than in its monophonic counterpart. But oddly enough, the very low frequencies are distorted, and although I tried the stereo version at the stylus pressure ranging from three to seven grams it was impossible to get away from the overmodulated grooves in the Insouciance to Venus and Alia and the equally dynamic excitement in parts of the following Allegro assai.

The stereo tape of this music must be truly stunning. Although Dorati has a wonderful imagination for orchestral color, especially in the percussive section, there are times when he also makes the strings of the London Symphony Orchestra whisper with a light and beautiful sheen. All in all, it is a very exciting recording. Perhaps the next time around, Mercury can reprocess its disc and not modulate the grooves so heavily.

J. T.

- RACHMANINOFF: Symphony No. 2 in E Minor, Op. 27. Detroit Symphony Orchestra, Paul Paray cond. Mercury SR-90019 $5.95

Musical Interest: 20th century Romantically par excellence
Performance: Straightforward
Recording: Mostly good
Stereo Directionality: Natural
Stereo Depth: Good

This performance was released in a monophonic edition some time ago. The stereo version is a great improvement from the standpoint of fuller, more resonant sound. There was one bad engineering lapse in the two different copies of the disc I’ve heard: in the middle section of the Scherzo there is a brief patch of distortion which sounds like tape flutter. Presumably this has been corrected in subsequent pressings.

Paray’s performance is an admirably straightforward one, in a score which all too easily can tempt the conductor to indulge in “interpretive” excesses. Mercury’s stereo sound is well-balanced throughout the frequency spectrum, with especially warm and natural bass.

M. B.

RIMSKY-KORSAKOV: Russian Easter Overture (see COLLECTIONS)

RODRIGO: Guitar Concerto (see p. 82)

MARCH 1959
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- ROUSSEL: The Spiders' Feast—Symphonic Fragments Op. 17; Piano Concerto, Op. 33. (Columbia A46001). Conducted by Daniel Barenboim. Both applause for Dacapo. His pacing in the other movements seems just right, especially in that marvelously Bunyanesque finale, which takes on a new, easy swing in Argentina's performance. The microphoning is close-to-the sound is clean, with very natural directionality.

- Jochum's performance is a typical Jochum performance: meticulously prepared and solid, traditional lines. There are no surprises here, but the whole is a generally satisfying account of an enduring masterpiece.

The German engineers have favored a more distant microphone setup than that used in Argentina's recording, with a somewhat keener sense of depth resulting.

Neither Argentina nor Jochum succeeds in conveying that extra measure of exultant elation which distinguishes Epic's mono recording, but (which may be available in stereo by the time these words appear), but both serve the music well.


Musical Interest: Slight but of irresistible charm.
Performance: Perceptive
Recording: Fine
Directional: Good
Depth: Excellent

Here is a stereo reissue of one of these performances which were widely hailed in their monophonic release some time ago. Fournier plays both with an aristocratic élan which is just right for the rather modest musical framework of these pieces, while Sargent offers accompaniments in much the same vein. The stereo qualities of the new release are excellent, marked by an especially fine sense of depth.


Musical Interest: A well-loved masterpiece
Performance: Fine
Recording: Excellent
Directional: Fine
Depth: Superior

Engel is a pianist in his mid-thirties who has enjoyed considerable success in Europe as an interpreter of the Romantic literature. He has previously been represented on a couple of Epic discs in music by Schubert and Schumann.

This performance of the exciting Schumann Concerto is a solid and forthright one with very nimble finger work. It generates real kinetic excitement, with plenty of zing and genuine stylistic flair. If Omega chooses to give Engel more recording opportunities, he may yet emerge as a major artist.

The technical aspects of the recording are exceptional, with full, resonant sound, superb balance, and excellent stereo characteristcs.
SIBELIUS: Valse Triste (see COLLECTIONS)

Smetana: The Moldau (see COLLECTIONS)


Musical Interest: Tops
Performance: Tops
Recording: Tops
Stereo Directionality: Understated
Stereo Depth: Just right

The first issue of this magazine (February, 1957) carried a feature review of Angel's great recording of Der Rosenkavalier, which paid appropriate homage to the set's multiple excellence (conducting, singing, sound, packaging). The appearance of the stereo version will now make this outstanding performance available in an even more splendid anural framework. This close of the Ochs is the major beneficiary of the phono-graphic treatment, I am convinced, in that no one sitting in the theater, with the possible exception of the prompter, can hear so much vocal singing without being wholly engulfed by the mighty orchestral waves.

Unless my recollection of the monophonic version is hallowed even by itsdue merits, the relative advantages of stereo are not too prominent. Depth, rather than separation, is emphasized. In the third act, particularly, the stage action lends itself to a more spectacular exploitation in the new medium. But I refuse to let critical hair-splitting detract from the overwhelmingly successful realization of this undertaking.

G. J.

• Stravinsky: Firebird Suite; Capriccio for Piano and Orchestra. Charlotte Zeika with the Southwest German Radio Symphony Orchestra. Janos Herstein, Harold Byrns cond. Vox ST PL 11020 $5.95

Musical Interest: Odd Stravinsky joining Performance: Barley adequate—but better in the Capriccio
Recording: Lacks orchestral articulation
Stereo Directionality: Hampered by distant mixing
Stereo Depth: Too much

Jascha Herstein leads the Southwest German Radio ensemble in a rather routine performance of Firebird, but this critic's opinion could be influenced by the fact that the stereo pickup is technically inferior. This can be partly cured by raising the playback volume level, but that also makes more evident an ugly acoustic. Herstein has done much better by Vox, and the performance here sounds hurled and careless.

On the other side, Harold Byrns and Charlotte Zeika collaborate more effectively in the Capriccio. Stereo directionality is heightened by the divided playback of the orchestra to somewhat duplicate the concertgoer's style of concertino—ripieno group playing. It is a truly wonderful score, which in this recording suffers by reason of a very strange stereo pickup. Not recommended.

J. T.


Musical Interest: Repertoire "bread-and-butter"
Performance: Easy and lyrical
Recording: Good
Stereo Directionality: Good
Stereo Depth: A little lacking

The stereo tape of this performance has been available for a couple of years. The disc sounds fine, too, with good balance in the orchestra and the solo violin pretty definitely established in the left channel. A greater illusion of depth would have made of this an outstanding stereo release. Morini's performance is, in all the best senses of the word, a "feminine" one: warm, sensitive and lyrical, with a smouldering passion underneath it all. Now and again she has slight intonation problems, but these are not at all important. Rodzinski, whose recent death was a tragic loss, gives her an accompaniment perfectly adjusted to her conception of the score.

M. B.

• Tchaikovsky: Romeo and Juliet—Overture-Fantasy. 1812 Overture, Op. 49. Vienna State Opera Orchestra, Hermann Scherchen cond. Westminster WST-14005 $5.98

Musical Interest: Neophyte favorites
Performance: Erratic
Recording: What? no cannons?
Stereo Directionality: In fair balance
Stereo Depth: Too distant

Dr. Hermann Scherchen has never been known as a conductor you could depend upon for a steady, solid, traditional performance. His interest today lies chiefly in the realm of new music, from all I hear, and he still apparently maintains his enthusiasm for the Baroque and early classical schools. So it is that his performance of these two works, wonderful pieces, so having to the veteran and so marvelous to the neophyte, is wooden and indifferent.

The 1812 Overture has no cannons in the rousing finale here. Moscow has wonderful artillery in its monophonic recording of the "1812," and London has just issued a really dazzling performance, complete and replete with marvelous cannon thunder in the last grooves. Furthermore, Moscow was so busy about its cannon effects that it has been re-recorded in stereo. Scherchen settles for a big bass drum, but frankly, it would take all the sixteen inch guns of the USS Missouri to save this "1812" from its indifferent treatment.

Romeo & Juliet fares a little better, except that the Fritz Lawrence introduction is played à la funérailles, and ad infinitum, it seems, and the battle scene between the Montagues and the Capulets generates about as much excitement as a softball game between the Girl Rangers and the Organization for the Preservation of the Tufted Snowy Egret. There are moments of great beauty, but they are too far apart.

J. T.

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Atautfo Argente Minor, facetted and interrively vocalized recording Orchestra. Constantin Silvestri cond. Angel S-35487 $5.98

Musical Interest: Absolutely! Performance: Rather subdued Recording: OK Stereo Directionality: Good Stereo Depth: Fine

**TCHAIKOVSKY:** Symphony No. 6 in B Minor, Op. 74 ("Pathétique"). Philharmonia Orchestra, Constantin Silvestri cond. Angel S-35487 $5.98

Musical Interest: A must Performance: Capricious Recording: Fine Stereo Directionality: Good Stereo Depth: Excellent

Both these performances are familiar from their previous monophonic releases. Both gain measurably in these stereo versions by way of added warmth and richness of sound. The performances remain what they were: subdued and with a Finale that's quite pale in the case of Argenta's reading of the "Fourth," wayward and rhythmically unsteady in Silvestri's "Pathétique." M. B.

**TCHAIKOVSKY:** Variations on a Rococo Theme (see p. 86)

**VERDI:** Falstaff (complete opera). Ti- to Gobbi (baritone) — Falstaff; Rolando Pan- nerai (baritone) — Ford; Elisabeth Schwarzkopf (soprano) — Alice Ford; Anna Moffo (soprano) — Nannetta; Nan Merriman (mezzo-soprano) — Mistress Page; Fedoro Barbieri (mezzo-soprano) — Mistress Quickly; Luigi Alva (tenor) — Fenton & others with the Phil- harmonic Orchestra and Chorus. Herbert von Karajan cond. Angel S 35532 3 12" $17.94 (for stereo tapes, see p. 100)

Musical Interest: Unique masterpiece Performance: One in a thousand Recording: Excellent Stereo Directionality: Limited but well balanced Stereo Depth: Generally good

In the fine essay that accompanies Angel's Falstaff Francis Toye observes that "it is not till the score is known in every detail that all its subleties of manner and matter can be appreciated. The ordinary member of the operatic public can scarcely be expected to possess such a knowledge. Yet to acquire it would be well worth his while — and incidentally, I can think of no better method than listening repeatedly to a recording . . ." At this very point I would like to add that this is the recording which should guide the opera lover into the in- finite subtle delights of Verdi's last opera. Toscanini's magical and commandingly authoritative reading (RCA Victor, 1950) is all one can ask for in matters pertaining to leadership. But Karajan reveals the score's kaleidoscopic vistas in the same rich- ness of detail and with a similarly keen in- sight. There are differences, of course, in approach with respect to tempos and bal- ances, but both achieve outstanding results. Superior sound and more impressive singing till the balance in favor of the Angel set (which incorporates monoephonically in 1956). Inspired is the word for Angel's casting, far it has no weak points from the multi- faceted and inventively vocalized Falstaff of Tito Gobbi down to the sharply drawn char- acters of Caioz and Bardolph. No one

needs to be singled out for the value of his or her individual contribution — this is a superb ensemble, and nothing less than that can do full justice to this demanding score.

The potentialities Falstaff offers to the stereo medium are realized only to a rela- tively small extent. There is little evidence of the plot's quicksilver action that has not been conveyed to us in the "mono" version. Stage placement and off-stage voices are suggested with some effectiveness in the Herne's Oak episode but the over-all results are, plainly, of low sound. No matter, the play's the thing and, by the way, the recorded sound is topnotch.


Musical Interest: And how! Performance: Lacking a little in color Recording: Superb Stereo Directionality: Just right Stereo Depth: Fine

One of the earliest recorded performances of The Four Seasons was the Münchinger-Stuttgart Chamber Orchestra release in the early days of longplaying records. That performance, which has seen yeoman service, is still retained in London's monophonic catalog as LL-386.

The stereo re-recording by Münchinger and his Stuttgart forces is a superb piece of work on the part of the recording en- gineers, but lacking a little in color, anima- tion and imagination on the part of the conductor. The Vanguard-Bach stereo version (BGS 5001) by Janigro and 1 Soldat di Zagreb remains a more interest- ing performance.

**COLLECTIONS**

**LOLLIPOPS**—Favorite Pieces of Sir Thomas Beecham. SAINT-SAENS: La Roue d'Ormonde; DELIBESY: Prelude à l'après-midi d'un Faune; BERLIOZ: Dance of the Syphils; CHABRIER: Joyeuse Marche; SUPPE: Post and Pasquall Overture; SIBE- LIUS: Valse Triste; BERLIOZ: Les Troyens; Royal Hunt and Storm; MOZART: March in D major (K. 249). Royal Philharmonic Or- chestra with chorus, Sir Thomas Beecham cond. Angel S 35506 $5.98

Musical Interest: All flavors Performance: Sweet, not syrupy Recording: Super Stereo Directionality: In fine balance Stereo Depth: Quite good

Sir Thomas explains that a "lollipop" in accepted English terminology is a kind of sweetmeat or candy, and he applies the term to encores he has played. The British audience, he discloses, has the "discon- certing habit of remaining in its seat and declining to depart until, emulating Oliver Twist, it has obtained an extra helping." If his conducting of this recording is any measure of his ability with small things, one can deeply sympathize with our English cousins' "vociferous" musical appetite. Sir Thomas is by turns witty, languorous, spark- ling, loud, and schmaltzy. It isn't enough to state that technically the recording is superior in every way. This becomes imme- diately apparent, so you can relax and thoroughly enjoy yourself as one of our greatest conductors has an immense time handling out his favorite lollipops.


Musical Interest: Potpourri of colorful or- chestration Performance: Good, sometimes inspired Recording: Magnificent Stereo Directionality: Well divided Stereo Depth: Acoustically right

Leinsdorf is one of the most underrated conductors of America. He is a consummate musician and he uses this ability with vibrant energy, wit, and imagination. What a waste of talent on a potpourri of inci- dentals! Oh yes, España shatters away, languorous and rhapsodic, and The Moldau gets the best reading of all. Even the old Sorcerer's Apprentice is lighthearted with excitement. The Russian Easter Overture, after a few years of popularity, begins to pull on me.

**GREAT SACRED SONGS**—MENDELS- SOHN: Hear My Prayer; Jerusalem (from "St. Paul"); GOUNOD: O Divine Redeemer; PARRY: Jerusalem; LIDDELL: Abide With Me; GRUBER-WOODGATE: Silent Night, Holy Night; TRAD., ART. WOODGATE: Ju- bilate; O Come, All Ye Faithful, Kirsten Flagstad (soprano) with the London Philhar- monic Orchestra and Choir, Sir Adrian Boult cond. London OS 25038 $5.98

Musical Interest: Depends . . . Performance: Majestic Recording: Adequate Stereo Directionality: Limited Stereo Depth: OK

The program itself is hardly engrossing—Mendelssohn's 1844 motet Hear My Prayer —written to English words—is the only selection of more than passing interest. The performance is quite another matter, for Flagstad sings throughout the entire recital in full command of her ennobling art. The engineering treats the velvety Flagstad voice with becoming consideration —the chorus and orchestra fare less well. Not all details are clearly defined and the total effect is that of massed rather than appropriately deployed forces.

**JAZZ**

**TED HEATH SWING SESSION**—TED HEATH and his Orchestra. The Champ; Pick Yourself Up; The Hawk Talks; I Got It Bad & Others. London PS 138 $5.95

Musical Interest: Top notch big band Performance: Flyby Recording: Great Stereo Directionality: Good Stereo Depth: Adequate

This is a good band, one of the best and when recorded as it is here a joy to hear. If there's any lack, it's a tight rhythm section and, of course, this shows up more in stereo than it does monophonically. It's precise, clean and with excellent soloists on alto, trumpet and trombone whom the notes

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incredibly fail to list. This is one of the better big band stereo LP's available and quite a contrast to any "salute" by another band.

R. J. G.

- CROSS SECTION—SAXES—HAL MCKUSICK (alto saxophone, bass clarinet), Art Farmer (trumpet), Bill Evans (piano), Milt Hinton or Paul Chambers (bass), Charlie Persip or Connie Kay (drums), Barry Galbraith (guitar) on three, Frank Socolow, Dick Hafer, Jay Cameron (treds) on four. Whis- nter Not: Now's The Time: La Rue & 7 others. Decola Stereo DL 79209 $5.98

Musical Interest: Very high
Performance: Excellent
Recording: Very good
Stereo Directionality: Very musical
Stereo Depth: First-rate

An uncommonly imaginative album for which everyone deserves credit, especially Decca which has not been noted up to now for adventurous jazz recording. McKusick has commissioned scores from four jazz composer-arrangers in which there's room for improvisation. The pieces, however, are more strongly knit and structurally provocative than most jazz "writing." George Russell and Jimmy Giuffre contribute the most stimulating works.

The playing is consistently expert with pianist Bill Evans an especially personal, probing soloist. This is not so much an "experimental" session as a thoughtfully conceived program by mature writer-players, an album which should interest both newcomers to jazz and post-graduates. Also available monophonically.

N. H.


Musical Interest: Medium
Performance: Listless
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Like a ballroom

The trouble here is that Goodman did it too well in the first place for an European band to make a passable copy. The band is okay on the ensemble portions, if listless, but when it comes to the solos, the flesh is willing but the spirit (of jazz) is weak.

R. J. G.

- THE BRUSSELS WORLD'S FAIR SALUTES TOMMY DORSEY. Bay Big Band. Opus # 1: I'll Never Smile Again; Daybreak: This Love Of Mine & 6 others. Omega ESL-19 $5.95

Musical Interest: So-so
Performance: Inadequate
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Like a ballroom

The Tommy Dorsey sound is deceptive and an imitation immediately shows up. The arrangements are more difficult than the Goodman charts and the sound blend was unusual so that this set by a European band does not come off very well. And when the soloist tries to play like T. D., the result is disastrous.

R. J. G.
EASTER MESSIAH:

According to Leonard Bernstein, the 53 separate pieces of music which make up Handel's Messiah fit neatly into two sections, each a dramatic, emotional entity. Part I, released this past December, tells the Christmas story. Here now is the second or Easter portion for your enjoyment at this time.

Handel: Messiah (Easter Music)—Adolphe Addison, Russell Oberlin, David Lloyd, William Warfield, the Westminster Choir, the New York Philharmonic, Leonard Bernstein, Conductor. Columbia MS 5604 (stereo)

GUARANTEED HIGH-FIDELITY AND STEREO-FIDELITY RECORDS BY COLUMBIA

Music interest: Medium
Performance: Adequate
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Like a ballroom

As with the Miller LP, the original music is without sufficient duplication to make it difficult to copy and to this European hand produces a reasonable facsimile of the Heath organization. It is pleasant, well-played and quite enjoyable. R. J. G.

THE BRUSSELS WORLD'S FAIR SALUTES GLENN MILLER. Bay Big Band.

At Last; In The Mood; American Patrol; Tuxedo Junction & 6 others. Omega OS 18 $5.95

Music interest: Medium
Performance: Adequate
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Like a ballroom

With the least-common-denominator music of the Miller band, a European group such as this has a chance to sound fairly good and they do. It's pleasantly played, set in good tempos and perfectly okay for dancing and/or listening. R. J. G.

MUSIC FOR BANG, BAAROOM AND HARP. Dick Schory's New Percussion Ensemble. Rca Victor LSP 1866 $5.98

Music interest: Hi-fi delight
Performance: Superior
Recording: Excellent
Stereo Directionality: Top notch
Stereo Depth: Spacious

A percussion assembly consisting of almost anything possible to hit, scrape or crack plus an assortment of sound effects, a couple of tap dancers and a harp in a series of exciting hi-fi sides have all the makings for a Class AAA demo record for stereo sound. There's movement, depth, beautiful sound and separation and some delightful ping-pong effects. You don't even have to like music to enjoy this; all you need is a good stereo rig and you can go to town.

Monophonic RCA Victor LPM 1866 $4.98

Here is the reverse of the current complaint. There is no reason to have the monophonic version of this LP at all because the stereo is so good and because the entire reason for the LP is to experiment with stereo sound. Monophonically, while a good recording, it is dull and spiritless. R. J. G.

THEATER


Music interest: Quite a bit
Performance: Mixed company
Recording: Just right
Stereo Directionality: Not much reason for it
Stereo Depth: Splendidly theatrical

The pleasures found in Leroy Anderson's first Broadway score were described last month in reviewing the monophonic release. They still stand up in stereo, but it seems that this is one theatrical score that just has no great need for added dimensions, particularly of directionality. No matter if the songs call for solos, duets or ensembles, the singers come to the forefront at center stage and sing. Perhaps something might have been done to give movement to Give The Little Lady A Great Big Hand, but on the whole, it's the illusion of presence that comes across most effectively.

S. G.

MISCELLANY

BOB AND RAY THROW A STEREO SPECTACULAR with Julie Andrews; The Bellanello Singers; Sketch Handerson; Lana Ford; Chuck Schreiner; Searl Grace; Ethel Merman; James Bohn; Abe Lanes; Melanchrino Strings. Radio City Music Hall Organ; The Sauter-Finegan Orchestra; Dick Schory's Percussion Ensemble. RCA Victor LSP 1773 $6.98 [For stereo tapes, see p. 101]

Interest: Insane fun
Performance: A delight
Recording: Fine
Stereo Directionality: Mostly impressive
Stereo Depth: Excellent

While Hi-Fi Review seldom covers demonstration records, this is one exception that has been gladly made. Bob and Ray (I almost wrote Bert and Harry) have provided the link to which excerpts from recent stereo albums have been strung; although there is no attempt at integrating the selections with the team's rather ghoulish sense of stereo humor. It seems that the boys are visiting their friend "the goblin, albeit crazed Dr. Akbar" at his mysterious castle, and this provides the opportunity of hearing a multitude of effects including the sounds of a tawny fly, bug, a rifle's report, a cat fight and the pounding surf. There is also a macabre bit in which a man is supposed to have been hung upside down on the pendulum of a clock, with his cry of help heard alternately from the two speakers. But this doesn't perturb our heroes. "Keeps excellent time," is Ray's only comment. S. G.
Jazz, Pops, Stage and Screen
Reviewed by
RALPH J. GLEASON
STANLEY GREEN
NAT HENTOFF

JAZZ

* CHET BAKER IN NEW YORK—Chet Baker (trumpet), Al Haig (piano), Paul Chambers (bass), Philly Joe Jones (drums), and on 3 tracks Johnny Griffin (tenor saxophone); Fair Weather; Solar; When Lights Are Low & 3 others. Riverside RLP 12-281 $4.98

Musical Interest: Spotty
Performance: Honors for the rhythm men
Recording: Good

Chet Baker, known principally on record for his wispy, introverted style is thrown in with representatives of the "hard" modern jazz school on this album. He plays competently but with only moderate fire and imagination. Johnny Griffin is considerably more powerful emotionally, and by contrast, Baker seems rather stiff.

The rhythm section is excellent. Notable is the rare appearance of Al Haig, a pianist of unusually well-developed taste, singing tone, and personal, thoughtful conception. His work is gentle but firm. The liner notes might have told us where he's been and where he is now. Intelligently selected material.

N. H.

* AFTER THE PARTY'S OVER. Aaron Bell Trio: Satin Doll; The Party's Over; Slaughter On Tenth Avenue; All The Way & 5 others. RCA Victor LPX 1876 $3.98

Musical Interest: Cocktail jazz
Performance: Excellent
Recording: Warm

The performances are very good, if a trifle uneven (Hank Jones is by far the best performer), because the personnel varies. However, it is a good sample of the sort of watered-down jazz that is fashionable at the moment, pleasant, lightly swinging and with a firm jazz orientation. Trombonist Tyree Glenn gets a bit to say on a side or two and is a welcome relief.

R. J. G.

* JAZZ IMPRESSIONS OF EURASIA—DAVE BRUBECK QUARTET—Dave Brubeck (piano), Paul Desmond (alto saxophone), Joe Morello (drums), Joe Benjamin (bass); Nomad; Brandenburg Gates; Calculus Blues & 3 others. Columbia CL 1251 $3.98

Musical Interest: Unique travelogue
Performance: Devoted though diluted
Recording: First-rate

The album is a result of Brubeck's tour last year through western and eastern Europe, the Middle East, and into India. In each of his six originals, he has tried to "create an impression of a particular locale by using some of the elements of their folk music within the jazz idiom."

The works—and their largely improvised interpretations—are attractive, but not wholly satisfying. As jazz, their effect—especially in Brubeck's solos—is oblique, as if they were "impressions" of jazz too. As a "fusion" of jazz and other elements, they are charming but rather thin-blooded reflections of a talented tourist who sketched only the surface of what he saw and heard. Desmond is, as usual, imaginative and much more lyrical than most of his contemporaries. Morello is brilliant technically and Benjamin is solidly competent.

N. H.

* THE BIG HORN featuring SAM BUTERA and the Witnesses. All The Way; Too Young; I Love Paris; On the Street Where You Live & 8 others. Capitol T 1098 $3.98

Musical Interest: Medium
Performance: Good
Recording: Good

Butera, who is the tenor man with the Louis Prima band, is heard here with the same group minus Prima in a series of ballads recorded with too much echo. He gets a big, billy-boo sound on his horn, plays the prettiest one "real pretty" but gets a bit too raucoius on the rhythm portions.

R. J. G.

* NEWPORT 1958 featuring DUKE ELLINGTON & His Orchestra with GERRY MULLIGAN on baritone sax. Just Scratchin'; The Surface; Mr. Gongo And Mr. Cool; Primo Bars Duebo & 7 others. Columbia CL 1245 $3.98

Musical Interest: Broad
Performance: Good
Recording: Adequate

This is not the best LP Ellington has made. The music may have suffered by the outdoor recording. But the extra spark may never have been there in the first place; it is impossible to tell. However, despite the perfectly magnificent playing of Johnny Hodges and the delightful violin solo by Ray Nance, the sum total of my impressions is that of being slightly frustrated. Perhaps we expect too much of Duke. Nevertheless,
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ZIFF-DAVIS PUBLISHING COMPANY
434 South Wabash Avenue, Chicago, Illinois

R. J. G.

- MODERN ART featuring ART FARMER [trumpet], Benny Golson [also sax], Bill Evans [piano]. Doom of the Sun: The Touch of Your Love. United Artists UAL 4007 $4.98
Musical Interest: Topnotch modern jazz Performance: Excellent Recording: First Rate
This is one of the better modern jazz combo LPs of recent months, featuring three of the very best young soloists: Art Farmer, Benny Golson, Bill Evans. The group is not a working unit but they speak the same language with the same accent and are able to fit together for this date. There is lyricism, blues feeling and a fine, well-organized rhythmic pulse throughout and the recording is very good. Evans is one of the really bright stars among the younger men, with a highly individual piano style.

- LOVER MAN—BILLIE HOLIDAY (vocals) with Orchestras directed by Camarata and Bob Stagg and various other accompaniments. My Man; Porgy; Please Tell Me Now & 9 others. Decca DL 8702 $3.98
Musical Interest: Important history Performance: Not the best, but good Recording: Competent
A set of Billie Holiday re-issues from 1944-1950. The Columbia and Commodore re-issues are superior, but this is worth hearing, particularly for the best recorded version of Porgy. On the rest, she is often humpered by absurdly commercial backgrounds (including square strings and rectangular choral groups). She does, however, cut through most of the paper dolls. Even when the backing isn't right, Billie is the most personal and penetrating singer in jazz. All personnel and dates are given.

Musical Interest: Novelties Performance: Sloppy Recording: So-so
The idea of a group of young jazzmen from various countries in the world playing at an American jazz festival is intriguing. However, preserving their efforts on disc is of interest mainly to the sociologist and the historian. As music, it doesn't make it if only because they had too little time to play together to get any sort of genuine group cohesion. It was ridiculous to give this band the sort of musical bundle which some of these arrangements are.

- NEWPORT 1958 featuring MAHALA JACKSON, a City Called Heaven; The Lord's Prayer; Didn't It Rain? He's Got the Whole World In His Hand & 8 others. Columbia CL 1244 $3.98
Musical Interest: Broad Performance: Superb Recording: Adequate
There is no singer on the non-classical side of music (and few on any side) capable of producing the direct emotional charge that Miss Jackson manages to pack into the most banal of gospel songs. Her performance here is electric, clear and indisputable proof that she is indeed "The world's greatest gospel singer" and if she wished to, could easily be the world's greatest jazz singer. Her warm, full voice is hypnotic; its rhythm attractive and compelling. No LP by Miss Jackson is without value—but this one, perhaps because of her direct involvement with an audience, is one of the best she has done and one of the best LPs in this or any other category. She is simply magnificent and any listener unmoved by her music must be rock-like in his resistance to beauty.

- HARRY'S CHOICE! featuring HARRY JAMES and His Orchestra. You're My Thrill; Willow Weep For Me; Moten Swing & 5 others. Capitol T1093 $3.98
Musical Interest: Superior big band jazz Performance: Cracking Recording: Beautiful
The theory is gaining prevalence that if big bands are to be recorded, Capitol must do it or give lessons to its competitors in how to capture the sound. This is an LP that is pure delight both as music and as sound. The band is a big swing band of the Count Basie stylistic persuasion and the performances are all alive and swinging and bursting with enthusiasm. James plays very well himself and is equalled as a soloist only by Willie Smith on alto. The rest of the band is great in ensemble.

HI-FI REVIEW
**GLENN MILLER AND HIS ORCHESTRA**—Original Film Sound Tracks. In The Mood; Serenade In Blue; Chaffanooga Cho-Cho; American Patrol; Moonlight Serenade & 13 others. 20th Fox TCF-100-2 12" $7.96

Musical Interest: For the Miller Fan
Performance: Good
Recording: Movie sound track, c. 1941-42

**FABULOUS PHINEAS**—Phineas Newborn, Jr., and Trio, Staccato Lorraine; No Moon At All; I'll Remember April & 5 others. RCA Victor LPM 1873 $3.98

Musical Interest: Good modern jazz
Performance: Excellent
Recording: Very good

Newborn is making a comeback here which in itself is a terrible indictment of the jazz music world in that he has hardly been here long enough to become established much less make a comeback. However, it is a giant step forward. Compared with his previous LPs, as he demonstrates maturity, depth and a fine feeling for the blue roots of jazz. This is the sort of LP that might very well grow on the listener.

**STRICTLY PRIMA**—Louis Prima (vocals and trumpet), Sam Butera (tenor saxophone), Lou Sino (trombone), Bobby Roberts (guitar), Tony Iuzzo (bass), Willie Mc- Cumber (piano), Judy: Sina, Sina, Sino. Moonlight & 7 others. Capitol T1 132 $3.98

Musical Interest: Moderate
Performance: Inganitating
Recording: Very good

This characteristically brash Louis Prima set is said to have been recorded at the Sahara in Las Vegas, but there's no audience noise. The album is informal fun-making with Prima's gravel voice and casual horn feature. The set is more relaxed and therefore more engaging than some of Prima's recent, more raucous performances.

**AMEN**—DELLA REESE (vocals), the Meditation Singers, Emery Radford (organ), Kirk Stuart (piano), Last Mile Of The Way; Rock A My Soul; Jesus & 5 others. Jubilee JLP 1083 $3.98

Musical Interest: Della's best
Performance: Bursing with fervor
Recording: Good but echoey

Della Reese, previously known on records for rhythm and blues and torchy melodramatic pop readings, has returned to the gospel singing of her career's beginning. The performances throb with fierce power and a driving beat. She associates equal her in strength of emotion.

**STEREO**—Jubilee SD JLP 1083 $4.98
Stereo Directionality: Competent
Stereo Depth: Quite good

Because of the antiphonal nature of much gospel singing, stereo clarifies the dialogue. In this case, Della is heard in call-and-response patterns between herself and the Meditation Singers. Stereo is most soundly applied on Jesus in which Della and Ernestine Rundless answer each other from separate speakers. Stereo is of little help on Della's two solo numbers with organ. Some of the credits for adapting this gospel material are odd indeed.

**DEEDS NOT WORDS**—MAX ROACH (drums), Booker Little (trumpet), George Coleman (tenor saxophone), Ray Draper (tuba), Art Davis (bass). It's You Or No One; Jodie's Cho-Cha; Conversation & 4 others. Riverside RLP 12-280 $4.98

Musical Interest: Hot and hard
Performance: Intense and direct
Recording: Clear and alive

This is the comeback of Max Roach, who has been singing since 1958. He has made considerable progress, and the album is incisively effective. There are rough edges. Little, while developing his voice, hasn't yet learned the judicious use of space and economy. Coleman is more advanced in that respect, but also has to grow in the term of individuality of conception. Both have much spirit, however.

Draper performs both melodic and rhythm functions as the only "hard hop" tuba player on the present scene; and although the nature of the instrument precludes quick fluency, he's developing. He does need, however, to get more technical training. Davis is a strong, reliable bassist; and Roach is the fiercely inventive unifying force. Conversation is a logical, musical unaccompanied drum solo. The arrangements indicate intelligent planning for a wider range of moods than most units of this type master.

**SING ALONG WITH BASIE**—Joe Williams, Dave Lambert, Jon Hendricks, Annie Ross (vocals), and the Count Basie band. Tick Toc; All American; Thumble To Thumbs; The King & 7 others. Roulette R-52018 $3.98

Musical Interest: High and unique
Performance: Delightful
Recording: Best for voices

For their first album, on ABC-Paramount, Sing A Song of Basie (reviewed in the June, 1958, HiFi & Music Revue), the Lambert-Ross-Hendricks sings multi-taped themselves into becoming a vocalized version of the whole Basie band. All that was added was a rhythm section. On their second record, for Roulette, they have the Basie band itself—plus Basie singer Joe Williams singing harmony parts with them and several solos.

The result, though less astonishing a tour-de-force than the initial set is even more of an exhilarating experience. The idiomatic, witty lyrics are by Hendricks who takes original Basie arrangements—solos and ensembles—and turns them into stories of the jazz life and its surroundings.

**STEREO**—Roulette SR 52018 $4.98
Stereo Directionality: Adequate
Stereo Depth: Very good

**STEREO**—Jubilee SD JLP 1083 $4.98
Stereo Directionality: Competent
Stereo Depth: Quite good

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Sound Talk
by Dr. W. T. Fiala
Chief Physicist

POPS

- WHEN YOU COME TO THE END OF THE DAY—PERRY COMO (vocals) with Mitchell Ayres & His Orchestra & The Ray Charles Singers. Only One; In The Garden; Prayer For Peace & 9 others. RCA Victor LPM-1885 $3.98

Musical Interest: For Como devotees
Performance: Standard Como
Recording: Good for voice

A collection of virtuous standards dealing with familiar and spiritual values is saved from total banality of content and treatment by Perry Como's attractive naturalness. He sings so unpretentiously and warmly that somehow he makes even the more one-dimensional songs bearable. There are a few pleasant numbers, but except for Como, the approach to all is syrupy. N. H.

- FANCY MEETING YOU HERE—BING CROSBY & ROSEMARY CLOONEY (vocals) with Benny May & His Orchestra. The Man From Tuesday; I Can't Get Started; Calculus & 9 others. RCA Victor LPM-1854 $3.98

Musical Interest: Witty travel music
Performance: Infectiously informal
Recording: Good

The loose thematic premise of the album is "a vocal tour of the globe." Crosby and Clooney sing duets, mostly on standards. Some of the lyrics have been updated and sharpened by Sammy Cahn and Jimmy Van Heusen, including a plug for Dean Martin's restaurant. It's not an irresistible set—the "hip" humor of Crosby and Clooney should have been given even wider play—but it's a delightful one. N. H.

- FOUR CORNERS OF THE WORLD—ESQUIVEL, His Piano and Group. Blue Danube; Hungarian Rhapsody No. 2; April In Paris; In A Persian Market & 8 others. RCA Victor LPM 1749 $3.98

Musical Interest: Background sounds
Performance: Excellent
Recording: Excellent

Pretty, lacy, cocktail-lounge type Latin music, very well recorded and excellently played. It is top notch for background music, a little too farfetched to dance to, but quite pleasant listening. The rhythm, piano and occasional flute merge very well. R. J. G.

- FERRANTE AND TEICHER WITH PERCUSSION. The Nearness Of You; Vasey-Voom; Parade Of The Bobbies & 9 others. ABC Paramount ABC-483 $3.98

Musical Interest: New and then
Performance: For hi-fi lovers
Recording: Satisfactory

Recorded for the first time with a group of other musicians, pianists Arthur Ferrante and Louis Teicher have come up with a recital full of flash and dash that is perhaps overly concerned with sonic effects. N. H.

In addition to bass, a three-man team performs ably on such assorted percussions as drums, cymbals, xylophone, glockenspiel, vibraphone, chimes, hongos, and probably a few others. Heard on the disc are Morgan Lewis' How High The Moon taken at its now traditionally frenetic clip although it was originally a romantic ballad in a Broadway revue; a cha-cha, Che Si Dice by Ferrante and Teicher, which opened a honky-tonk piano effect; and the gayly lifting Gilello Lino that somehow gets lost in the Hall of the Mountain King. S. G.

- L'AIL DE PARIS—JACQUELINE FRANCOIS with Michel Legrand, Franck Assman & Jack Elliot and their Orchestras. Le Piano de mauvaise vie; Le Chante des rues; Ca ressemble à quoi & 9 others. Columbia CL 200 $3.98

Musical Interest: Charmante
Performance: Elegante
Recording: Splendide

The honey-voiced Mike Francois is currently on the No. 1 French expatriate star in the United States, and her eminence in the field is assuredly well-deserved. She has a notable fondness for vivacious and more romantic expressions, but can also cut loose with equal ease on the razzma-tazz beat of Le Gars de Rochecourt or the lively Jana nina. She has also included Kurt Weiller's haunting Bilbao Song which may well point the way to her use of more dramatic material in the future. Translations are on the jacket. S. G.

- JUDY IN LOVE—JUDY GARLAND with Orchestra. Nelson Riddle cond, Bing! Went The Strings Of My Heart; I Am Loved; Do It Again; Day In, Day Out & 7 others. Capitol T-1036 $3.98

Musical Interest: High on the list
Performance: Still up there
Recording: Great

Granted that her voice has become slightly blunted around the edges and granted, too, that the video may have a bit too much in evidence, Judy Garland can still give lessons in the art of vocal projection to many of the momentarily successful singers of today. She is, as she has always been, a peerless interpreter of popular songs—sensitive, dramatic and possessing a gift of communication that by some strange magic can make all her hopes, her joys and her pains not only appreciated but shared. Her emotions come through with such honesty that when she sings Cole Porter's I Concentrate On You there is never any doubt that this is exactly what she is doing, any more than when she has been, as in Arthur Schwartz and Howard Dietz, by God, you know it really is. For it is that special brand of vocal conviction, I suspect, that will always be her more endearing and endearing quality. S. G.

- GORME SINGS SHOWSToppers—EDDIE GORME with Orchestrers, Nick Perlo, Neal Heff & Eugene Llewelly accord. My Funny Valentine; I'm Gonna Wash That Man Right Outa My Hair; You Can't Get A Man With A Gun & 9 others. ABC Paramount ABC-254 $3.98

Musical Interest: Foolish highlights
Performance: Exuberant
Recording: Below ABC's standard

Hifi REVIEW
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<td>DREAMS OF THE SOUTH SEAS—Alfred Apaka &amp; His Hawaiians</td>
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<td>&quot;RODDERS AND HART&quot;—Eric Johnson Orchestra</td>
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<td>SCOTCH MIST—Ray Sherman (piano) with Rhythm Section</td>
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<td>MEMORIES OF YOU—Roy Smeck (electric guitar) and Rhythm</td>
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<td>PASSION—Walter Scharf Orchestra</td>
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One of the great pleasures in listening to Eydie Gormé sing is that she is obviously enjoying herself so much. In her current compendium, she tackles a dozen numbers associated with the theatre, and while some have been done to near death, Miss Gormé can always invest them with enough vocal spark that they almost seem newly born. Among the attractions are Irving Berlin's "You're Just In Love," in which the singer does a duet with herself, and two old Rodgers and Hart favorites, "Johnny One Note" and "Thou Swell.

JULIETTE—JULIETTE GRECO. Jeva partout; La Complainte: Que j'aime à 9 others. Columbia WL 128 $4.98

Musical Interest: Certainement
Performance: Dramatique
Recording: Parfait

Revealing more dramatic scope than I recall having noticed in any of her previous recordings, Juliette Greco's dark, sultry way with a song is compellingly demonstrated on these selections. Andre Pre's Masseur mécanique, Guy Beart's Qu'on est bien and Georges Auric's Bonjour tristesse are among the pleasures found here, as is La Fausse de ta, which reveals the wide range of suggestiveness that can be brought to the single word "Si" by such a gifted artist as Mlle. Greco. Translations are on the jacket. S.G.

JIMMY CRACK CORN—BILL HAYES with the Buckle Busters. Goin' Down Tha Road Feelin' Bad; Hallelujah, I'm A Bum; Patsy Ory-Ory-Ay; I Know Where I'm Going & 11 others. Kapp KL-1106 $3.98

Musical Interest: Full of it
Performance: Admireable
Recording: Fine

This is an unpretentious and unaffected recital of folk songs—old, new and remake—that are offered in a particularly winning manner by the robust baritone of Bill Hayes. Listening to them, I was struck with the sheer beauty of such overly familiar airs as Shenandoah and Wanderin', as well as Big Rock Candy Mountain, which Duke Ellington once used as the model for his own Tomorrow Mountain. Among the more recent folk-type tunes are The Rover's Kind and Dance With a Dolly, although the latter melody dates back to 1844 when it was known as Lully Fan. S.G.

LOVE IS THE SWEETEST THING—sometimes—WOODY HERMAN with Frank DeVol and his Orchestra. There Is No Greater Love; Pardon Me Pretty Baby; How Long Has This Been Going On? & 8 others. Verve MG 2096 $4.98

Musical Interest: For all ages
Performance: Warm, sincere, moving
Recording: Good

Herman, as a ballad singer, has had his ups and downs, but this LP is far and away his best singing effort yet. In it, he manages to communicate with warmth, good feeling for a lyric and a directly swinging pulse that takes the listener immediately into his camp. DeVol's accompaniment is particularly well done and relieves Herman of all worries about the band. Thus we have a more relaxed, non-chalant-sounding man on Pardon Me Pretty Baby and a worldly-wise balladist on You're Blase. R.J.G.

HiFi REVIEW
TILL MORNING - JOHNNIE RAY (vocals), Billy Taylor (piano), Earl May (bass), Edmund Thigpen (drums), Mundell Lowe (guitar). My Ideal. Day By Day. I'm Beginning To See The Light & 9 others. Columbia CL 1225 $3.98

Musical Interest: Better than usual Performance: Very tasteful backing Recording: Realistic

This is Johnnie Ray's most musical album him being accompanied by sensitive accompaniment of the Billy Taylor Trio plus Mundell Lowe. With none of the usual weeping strings or exaggerated brass behind him, Ray too scales down his overzealous emotions to a degree. Often, however, his phrasing becomes characteristically italicized to the extent that the most effective parody of his work is exact imitation. The album is valuable, however, in that the backgrounds may provide some of his followers that restraint which can also be warm and attractive.

THE QUEEN'S BIRTHDAY SALUTE - ROYAL ARTILLERY BAND AND HERALD TRUMPETERS, Major S. V. Hays cond. The Royal Artillery Slow March; Royal Birthday: The Secret Gun & others. Vanguard VRS 9038 $4.98

Musical Interest: Indubitably Performance: Good show Recording: Tip top

A few months back, RCA Victor brought out a recording of the Black Watch Pipes, Drums and Regimental Band taped during the Queen's official birthday celebration, and now Vanguard has joined the well-wishers by presenting the Royal Artillery Band recorded upon the same occasion. While the Black Watch celebrants took two sides for their festivities, the Royal Artillery group takes less than one, so that the bulk of the new disc is devoted to other items in the repertoire, including a spirited and affectionate medley of traditional British songs. Incidentally, although Queen Elizabeth was born in April, the event is always observed some time in June. Better tourist weather, y'know.


Musical Interest: Considerable Performance: Adorable company Recording: Couldn't be better

The inevitable consequence of being Richard Rodgers and Oscar Hammerstein II is that a new work must invariably be compared with past achievements. For not only they have a recognizable style, but there is a flavor and a point of view to a Rodgers and Hammerstein score that is probably more distinct in the work of any of their contemporaries.

This much said, let it also be said that in Flower Drum Song, no matter what the comparisons may be, the collaborators have turned out a generally superior theatrical score, one that is expertly constructed, attractive and imaginatively arranged. Of the melodies that are bound to linger, You Are Beautiful and Love, Look Away are exquisitely haunting ballads, worthy to rank with the best that the team has ever offered. The brassy declaration of Put

THEATER & FILMS

STEVE BARON'S ORCHESTRA. It Wouldn't Be Love; I Love You; Violins From Nowhere & 10 others. Everest LPR-6011 $3.98

Musical Interest: Upon occasion Performance: For the love of Mike Recording: Clear & clean

In an odd way, this release does manage to capture the spirit of Mike Todd's Broadway. The first thing that hit your eye is the colorful double-album packaging, but once the listener gets through all the fancy trimmings, he finds, as was frequently the case in Mr. Todd's stage productions, that there is little of substance in the actual product. Each band features orchestral versions of the producer's favorite songs or songs from each of his musicals, including such far from Broadway attractions as Gay New Orleans from the 1940 World's Fair and A Night In Venice, which was shown at the Jones Beach Marine Theater. But apart from a tap dance routine suggesting Bill Robinson cowering through My Objects All Sublime from The Hot Mikado, not much is achieved to lift this collection out of the general classification of "mood" music.

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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>MARIMBITA—Leo Arnaud &amp; His Orchestra</td>
<td>★★★</td>
<td>★★★</td>
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<tr>
<td>Toboggan, Gondolier’s Lullaby, Mambo Mambo, Tango for Two &amp; 8 others.</td>
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<td>Library 3088 $3.98</td>
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<td>DANCE AND STAY YOUNG—David Carroll &amp; His Orchestra</td>
<td>★★★</td>
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<td>Emeer’s Tune, Louise, My Man, Delilah &amp; 11 others.</td>
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<td>Mercury MG 20351 $3.98</td>
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<td>COCKTAILS WITH CAVALLO—Carmen Cavallaro with rhythm acc.</td>
<td>★★★</td>
<td>★★★</td>
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<td>Arrivederci Roma, Twilight Time, Say Darling, Lida Rose &amp; 8 others.</td>
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<td>Decca DL 8805 $3.98</td>
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<td>MORE SING ALONG WITH MITCH—Mitch Miller &amp; the Gang</td>
<td>★★★</td>
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<td>Sweet Adeline, Moonlight &amp; Roses, Wildwood Song &amp; 13 others.</td>
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<td>Columbia CL 1243 $3.98</td>
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<td>THE MERRY YODELER—Austrian Folk Musicians, Karl Zaruba cond.</td>
<td>★★</td>
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<td>Cuckoo Yodel, Stylized Waltz, Woodwind March &amp; 16 others.</td>
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<td>Vanguard VRS 9034 $4.98</td>
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<td>COCKTAILS FOR TWO—Robert Farnon &amp; His Orchestra</td>
<td>★★★</td>
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<td>Where or When, Isn’t It Romantic, Moonlight Becomes You &amp; 7 others.</td>
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<td>Richmond B 20005 $1.98</td>
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<td>FROM THE HIGHLANDS—Robert Farnon &amp; His Orchestra</td>
<td>★★★</td>
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<td>Loch Lomond, Barbara Allen, Robin Adair, Keel Row &amp; 18 others.</td>
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<td>London LL 3007 $3.98</td>
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<td>MY MEMORIES—Melvano &amp; His Orchestra</td>
<td>★★★</td>
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<td>Falling Leaves, To Each His Own, Who Am I &amp; 9 others.</td>
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<td>Argo LP 619 $3.98</td>
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<td>CONTINENTAL VISA—Raoul Meynard Orchestra</td>
<td>★★</td>
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<td>Le Vie En Rose, Autumn Leaves, Comme ci, comme ca &amp; 9 others.</td>
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<td>Warner Brothers B 1215 $4.98</td>
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<td>LAWRENCE WELK—KEYBOARD KAPERS</td>
<td>★★</td>
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<td>Liza, Peanut Vendor, Anything Goes, Wunderbar &amp; 8 others.</td>
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<td>Coral 57214 $3.98</td>
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<td>SWEET TUNES OF THE FANTASTIC 50's—EARL BOSTIC ORCHESTRA</td>
<td>★★★</td>
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<td>Unchained Melody, April in Portugal, Blue Tango &amp; 9 others.</td>
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<td>King 603 $3.95</td>
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<td>CONCERTO!—Freddie Martin &amp; His Orchestra</td>
<td>★★</td>
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<td>Moon Ravel, My Reverie, Carmel Rhapsody, Our Love &amp; 12 others.</td>
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<td>Capitol W 1066 $4.98</td>
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<td>HAVE YOU MET ... DON RONDO?</td>
<td>★★★</td>
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<td>Liza, Stella By Starlight, Laura, Mona Lisa &amp; 7 others.</td>
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<td>Jubilee JLP 1081 $3.98</td>
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<td>THE HAPPY WANDERER IN EUROPE—Camarata &amp; Gloria Wood Chair</td>
<td>★★</td>
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<td>Happy Wanderer, Midnight in Paris, Lady Of Spain &amp; 13 others.</td>
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<td>Disneyland WDL 3034 $3.98</td>
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<td>DANCING WITH THE SMART SET—Meyer Davis &amp; His Orchestra</td>
<td>★★★</td>
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<td>Can-Can Medley, Sunny Medley, Oklahoma Medley &amp; others.</td>
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<td>RCA Victor LK 1735 $3.98</td>
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<td>PARIS JUKE BOX—VOLS 1 &amp; 2—Raymond Legrand &amp; other Orchs.</td>
<td>★★</td>
<td>★★★</td>
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<td>Valse Parisienne, Danc, J’hello, C’est toi &amp; 20 others.</td>
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<td>Bruno BR 50040, BR 50045 $3.98 each</td>
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<td>ORIENTAL FANTASY—Gianni Monese &amp; His Orchestra</td>
<td>★★</td>
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<td>Oriental, Cui, Serenade Arabo, Frontini, Alla Turca, Mozart &amp; 9 others.</td>
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<td>Vox VX 25780 $3.98</td>
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<tr>
<td>CRAZY PEOPLE—Somethin’ Smith &amp; the Redheads</td>
<td>★★</td>
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<td>Crazy People, Don’t Blame Me, I’m A Ding Dong Daddy &amp; 9 others.</td>
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<td>Epic LN 3517 $3.99</td>
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Suzuki, I Enjoy Being a Girl, has an infectiously cheerful spirit, while the delicate I Am Going to Like It Here (actually, not too far removed melodically from Miss Suzuki's number) becomes a touching affirmation as sung by Mioshi Umeki. There is also much to enjoy in the dramatically-mounted Like a God, the tender locally-settled Granit Avenue, and the wryly amusing Don't Marry Me.

There are occasions, however, when style becomes something akin to self-surgery, which is, of course, the ever-present plague of composers sufficiently endowed to possess a recognizable creative style. But this does become quite jarring at times, as in A Hundred Million Miracles opening to the strains of South Pacific's My Girl Back Home, or I Enjoy Being a Girl beginning in the fashion of A Cockeyed Optimist. Some of Mr. Hammerstein's attempts at humor also take a backward glance, such as using "Dovey" to rhyme with "chop suey," and in relying on rather stock comic devices for Gliding Through My Memorie and The Other Generation.

All the selections benefit from the expertly-drilled cast, which, in addition to Miss Umeki, boasts especially sturdy contributions from Ed Kenney and Arabella Hong. S. G.

- WONDERFUL TOWN (Bernstein-Cohen-Green). Original television cast recording with Rosalind Russell, Sydney Chaplin, Jacqueline McKeevee, Jordan Bentley, Joseph Bulleit & others, with Orchestra and Chorus, Lehman Engel cond. COLUMBIA OL $3.98

Musical Interest: Lean Performance: Lively Recording: Lovely

In revising the 1953 Broadway musical, Wonderful Town, for television, the producers took no chances by casting Rosalind Russell, Jordan Bentley, and a few others in their original roles, and by also retaining Lehman Engel as musical director. On the record the value of having such experienced hands becomes apparent, with the energeic Miss Russell romping seriuously through all the nonsense with contagious zest and charm, while Sydney Chaplin's foreshadow baritone and Jacqueline McKoever's liquid soprano are acceptable enough substitutes for the voice of George Cwynn and Edith Adams.

This was Leonard Bernstein's second collaboration with Adolph Green and Betty Comden (the first was On the Town) and, unfortunately, it does not present them at their present top form. In many cases, they have attempted to recapture the atmosphere of the mid-1930's by using the rhythms and rhymes of the period, and they have been sufficiently successful in such items as Swing and Cangé, and also in the Wrong Note Rag, which dates from a far earlier model. The comic ballad Ohio, and the more conventional Quiet Girl and It's Love are also attractive. But many of the other efforts are all too frequently marked by the substitution of noise and speed for real wit. Thus the humor of One Hundred Easy Ways to Lose a Man depends upon the fairly amateurish device of having the punch lines sung as rapidly as possible, the rauous What a Waste takes us through the obvious business of lamenting the waste of talent. Pass that Football offers endless accusations of some fictional coward who are football heroes are held, and Conversation Piece builds to its crashing climax by prudishly exaggerating the reactions to a dirty word. Bernstein, however, contributes some interesting and subtle musical touches by purposely repeating themes from What a Waste at the beginnings of Pass that Football and Quiet Girl, and A Little Bit in Love in the introduction to Conversation Piece and It's Love.

Comparing this release with Decca's original cast version, the superior sound of the Columbia set makes it the preferred one, but there's no point in getting it if you already have the original. S. G.

- SHIRLEY TEMPLE'S HITS—Original soundtrack recordings. Oh, My Goodness; How Can I Thank You; On Account I Love You; But Definitely & 15 others. 20th Fox FOX-3006 $3.98

Musical Interest: Nostalgic stuff Performance: Cute kid Recording: Surprisingly good

There is a passing lightheartedness to the vintage collection of Shirley Temple soundtracks to help turn back the calendar. Here are nineteen songs that were sung during the height of her popularity, from Baby, Take a Bow to 1934 to Lay-Dee-Oh which she sang six years later in The Bluebird, and they probably have been on even greater appeal today than when they were first introduced. If you listen carefully, you should be able to recognize the voices of Bill Robinson, Jack Oakie, Bert Lahr, Joan Davis, James Dunn, Alice Faye and Jack Haley. S. G.

MARCH 1959
Reviewed by JOHN THORNTON


Musical Interest: Too seldom performed masterpiece
Performance: Technically perfect
Recording: Excellent for soloists, harsh for orchestra
Stereo Directionality: Oistrakh—left, Fournier—right
Stereo Depth: Generally good

Brahm's great Double Concerto, too seldom performed and one of the rarest masterpieces of its kind, is given here a performance notable for rapport between the soloists, both of whom display impeccable technique combined with a warmth of tone and sensitivity of expression. Galliera and the Philharmonia Orchestra fall short of what is needed to give this admirable Angel stereo tape that Brahmsian fire which would make it outstanding.

This weakness is noticed most in the outer movements. The extra bite and the wildness required to make the Hungarian-flavored finale sound forth with the gypsy element that seems to be a part of almost every measure just never quite materializes. In the broad beauty of the Andante, however, everyone joins in some memorable music making. Of the two soloists, Fournier seems to feel the music with more emotion, and the microphoning of his cello is magnificent. It is altogether a satisfactory tape, needing only a more spirited and vigorous orchestral direction to make it an outstanding release.

- RAVEL—Bolero; La Valse, New York Philharmonic Orchestra, Leonard Bernstein cond. Columbia JMB 32 $10.95

Musical Interest: Best known Ravel
Performance: Routine
Recording: Good
Stereo Directionality: Pretty fair
Stereo Depth: Nice and warm

It would take an exceptional conductor with an exceptional orchestra to give new life to Ravel's often-played Bolero. Oddly enough, we have the right combination here, but Ravel needs a great deal more than impeccable to make his music sound the way it should. Certainly sensuality is a positive requisite if one is to gain the most from a composer whose music is always basically sensual. Bolero comes off routine-ly perfect, and La Valse is certainly dynamic—it goes from soft to loud with dramatic control—but that's about all. The performances are devoid of warmth.

- TCHAIKOVSKY—Symphony No. 4 in F Minor, Op. 36. Philharmonia Orchestra, Constantine Silvestri cond. Angel ST 9004 $16.95

Musical Interest: Great masterpiece
Performance: Exaggerated
Recording: "Beautiful" pickup
Stereo Directionality: In perfect balance
Stereo Depth: A bit on the harsh side

Constantine Silvestri conducts the Tchaikovsky "Fourth" in a manner to make you believe one of two things—he is either a showman out to achieve public notice by conducting a familiar masterpiece in such a fashion that it borders on bad taste, or he is an interpreter who sees and hears new things and proceeds with them and tradition be damned. His first movement tempo especially in the famous opening brass announcement, has an altogether unfamiliar rhythmic pattern.

First reaction is one of anger, followed by curiosity. You become impatient with his exaggerated way in the Moderato con anima bars of the first movement, and you cannot help at first resenting his lunge in tempi as the opening movement concludes. This uneven performance is maintained throughout, save for the Scherzo. The Finale will separate all sorts of molecules if you keep the volume up.

What is this Silvestri doing anyhow? Should we not examine his effort objectively before condemning him to a bottomless pit because he does not follow the rules? It seems to me we have a classic example in our own Leopold Stokowski, who has seldom been known to conform to the letter of a much played score.

Shortly after the Silvestri release of this work, Angel came out with another reading of the Tchaikovsky "Fourth" with the same orchestra conducted by Thomas Schippers (see p. 72). Why? To appease the storm of criticism leveled at Silvestri's head? Schippers turned out the best recording he has made to date, a much better but very stirring performance. But who is to say that Schippers is altogether right? If Silvestri pulls off a reading of the Fourth Symphony that makes you blink, then perhaps this is just an indication of the storms that are yet to come. Let us welcome this tornado and see what happens, for nothing is quite so dull as "traditionally correct and dispirited performances.

- VERDI—Falstaff (complete opera). Soloists, Philharmonia Orchestra and Chorus, Herbert von Karajan cond. Angel ST 9001/3 3 Reels, $50.90 (for cast details and stereo disc review, see p. 88)

Musical Interest: One of the greatest performances: Rabelaisian, stunning, overwhelming
Recording: Sensational
Stereo Directionality: Perfect
Stereo Depth: Exactly right

Judging from the above capsule analyses, the reader will gather that this stereo Angel release of Falstaff has met with this critic's enthusiastic approval—you are so right! The monophonic LP release some months ago was good enough, but this is overwhelming. Tito Gobbi's portrayal of the corpulent knight is dramatically and musically spellbinding. All the rest of the cast supports Gobbi in almost flawless fashion, with top honors going to Nicola Zaccaria as Pistol and Rolando Panerai as Ford, while Luigi Alva as Fenton performs in a manner to leave no room for criticism. And who can resist the vocally impeccable style of Elisabeth Schwarzkopf and Nan Merriman as Mistress Ford and Mistress Page? But this is only the beginning, for Herbert von Karajan leads the orchestra in one of the most stunning performances of any opera, tape or disk, that has come to our attention.

We have the enormous advantage of a well-balanced, well-engineered stereo tape. The ensemble work in this great masterpiece, particularly at the end of Act I, is magnificently articulated. Nothing whatever is lost to the demon of distortion that has to be tolerated on all LPs—"stereo or "mono"—in the last critical four minutes of microgrooving. The quartet between Alice, Meg, Nannetta, and Quickly will make your hair stand on end, as orchestra and soloists move along together at dazzling speed in perfect accord, all under the miraculous direction of Karajan.

It is impossible to describe this tape without going into such superlatives as to sound a tripe ridiculous. You laugh in high amusement at Falstaff's tempestuous dismissal of his drinking pals in the marvelous brawl at the Garter Inn, and you cannot but pay the highest praise to Gobbi for the way he handles those scenes where Falstaff is by turns an egotistical monster, a pompous levite, and an enthusiastic alcoholic.

His handling of the opening scene of Act III is something to remember. All the way from "Ehi! Taverniere!!" to the last "Tril- lante! E il trillo, invade il mondo!!?" Gobbi interprets the gradual change from a despondent and crestfallen lover to an undaunted if somewhat dampened swain with matchless artistry and dramatic f-
the chimney, at which point the sound of a Panther jet is injected into the tape, and this dissolves into Ghost Riders in the Sky with the Malachino Orchestra. After some
more unnecessary music, Bob and Ray in the second act are climbing the dark, drif-
ting, dismal, moss-covered, chilly stairs leading to the 'Premier Room,' so named
because the room is round. On the way up they execute an enormous stereo pratfall,
tumbling down the entire stairs to the accom-
paniment of all kinds of strange noises,
starting in the left hand speaker and wind-
ing up on the right hand channel.
Things get really merry when they dis-
cover a regiment of bagpipers playing
marches as they strike around and around
the Boudoir Room, as they have apparently
been doing for years in a deep trance. This
spectacularly funny tape reaches the height
of hilarity when their chauffeur is hanged
from a pendulum in stereo at the end. His
ever decreasing, blood-chilling shrieks of
"Help, help," go from speaker to speaker.
If you want to increase the arc, all you have to
do is put the speakers farther apart (I've
tried it, and it works beautifully). I won't
tell you the end, and you'd better not
tell your friends either. I'll give you one tip
—the tse-tse fly returns!
The one thing I fail to understand is why
they put any music on the tape. What
The First Noel has got to do with Scotch bag-
pipers in a trance, I fail to see. Despite the
musical, which is taken from previously re-
 leased RCA stereo tapes, the dialogue and
situation comedy alone are worth twice the
price.

J.T.

- "S AWFUL NICE" featuring RAY
          CONNIFF and His Orchestra. Smoke Gets
          In Your Eyes; Lullaby Of Birdland; June In
          January; Paradise; April In Paris; That Old
          Feeling; Al The Things You Are; Lovely To
          Look At. Columbia GC 29 $7.95

Musical Interest: Famous old songs
Performance: Dull
Recording: Good
Stereo Directionality: The da-da-da's are
on the right
Stereo Depth: Nice, warm sound

This is the third section of a so-called
triply beginning with 'S Wonderful
and ending with 'S Marvelous.' Ray Conniiff
has taken familiar old tunes and arranged them
in a new dress. The only trouble is that
all the dresses are alike. April in Paris
sounds like June in January sounds like
Lovely To Look At, and so on far into
the night. Rhythmically the whole tape is
monotonous, and after a while you get very
tired of the wordless choir singing "da-da-
da-da-DOO-DA
Oh, there is some good playing, some
kind of good playing you hear all the
time on records, but the arrangements are
ex-
asperatingly dull, and I am afraid the Con-
niiff imagination that sparked the other two
panels of the triptych failed to fire this
time. In a word, 'S Awful.

J.T.

- PORTRAITS featuring FRANK DaVOL
          and his Orchestra. Jazzebel; Chances Are;
          On The Street Where You Live; The Yellow
          Rose Of Texas; Stranger In Paradise; My
          Heart Gries For You; Come Home My House;
          Whatever Will Be, Will Be. Columbia GCB
          30 $7.95

Sentimental and swinging—that's how
all remember Tommy Dorsey. Here, to keep
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brother Jimmy. This album and Columbia's
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the big bands could do.

SENTIMENTAL AND SWINGING — Tommy
Dorsey and his orchestra featuring Jimmy
Dorsey

CL 1240

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One Park Avenue
New York 16, New York

Johnny Mathis is, in the minds of millions of his fans, the greatest artist in pop music today when it comes to singing ballads. Johnny's rise to swift stardom was achieved on the strength of his ability with melody. Almost every artist fears being typed, so Mathis and Percy Faith come up with a collaboration of swing arrangements to prove that Mathis is a good man with some heat music.

Well, Mathis proves it eight times, from To Be in Love to Love Walked In. However, every swing from right to left and from left to right in the same arc with the same feeling. The same swing, rhythm all the way through. It is simply a matter of too much swing.

- BANDSTAND—Munn and Fulton’s Works Band. Washington Post: Liberty Bell; Brass Band Blues; Crimdon; Royal Standard: Napoleon; Galop; Bees-a-Buzzin’; Christmas Lullaby; Rimington. Angel ST 1011 $18.95

Musical Interest: Mixture of band oddities plus standards
Performance: Adecate Recording: Very good
Stereo Directionality: Equally divided
Stereo Depth: Adecate

This tape effectively displays virtuosity through the shallow device of “tricky” arrangements. The middle and low brasses reveal an ability to articulate at great speed. The result of all this playing shows little more than that the band can perform all sorts of wind-playing gymnastics. This tape has none of the electrifying quality of the Scotts Guards on Angel ST 1004. About the most you can say about the Munn and Fulton’s Works Band is that they play like they are out to win a prize.

- COOTIE WILLIAMS IN STEREO—Cootie Williams and his Orchestra. Just In Time; Summit Ridge Drive; Nevertheless, I’m in Love With You; On the Street Where You Live; I’ll See You In My Dreams; Coro- von. RCA Victor BPS-173 $6.95

Musical Interest: It’s in the artistry
Performance: Real good, man
Recording: Very good
Stereo Directionality: Excellent balance
Stereo Depth: Just right

About thirty years ago Charles Melvin Williams joined the Duke Ellington orchestra, and he succeeded so well he stayed with that famous band for eleven years. His open trumpet sound became familiar to all the jazz lovers everywhere in the country, but “Cootie” Williams became more famous later for the gutsy, soft, expressive growl.

After a long period of time during which he headed his own band, Cootie has been drawn back into the jazz world by guest appearances at the Newport Jazz Festival. His growl style is mellower, his musicianship apparent in every sliding tone. If you long for the wonderful old sound of the Duke’s band, and if you want to hear a man with a work with expert expression in the middle and low registers, then you had better buy this tape. It doesn’t matter too much about the music. This is a case where everything is in the wonder of Cootie’s artistry.

J. T.

SOUNDSTAND—That’s what our customers are saying upon receiving our price shots on our own High Fidelity stereo and Monaural, amplifiers, tuners, turntables, speakers, tape recorders, etc. All brand new with factory guarantee. Prompt in-stock service. Free selector and planning booklet. 25¢, available on request. Audio World, 1057 Conover Island Ave., Brooklyn 23, N. Y.

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MARCH 1959
**Don't Say Phase-Shmaze**

- A lot is being said about correct phasing for stereo. Just how important it can be is amply illustrated in a story going the rounds here in New York City. It concerns a record company that got off to an early start with stereo discs. Most of the material they released had been recorded by engineers who did not fully appreciate "phasings." Just as with speakers, the microphones must also be phased, or the results put on a stereo disc will leave a lot to be desired. In one instance, so the story goes, a feature pop singer, accompanied by a small combo, was recorded standing between two microphones that were wired out of phase. When the record was played back in stereo, it just sounded as if the singer wandered in and out of center. Some amplifiers permitted correction for this condition through their "Speaker Phasing" switch. However, when the two channels were strapped together and someone tried to play the stereo record monophonically the combo was subdued and most of the singer's voice vanished!

**In RE Consumers Union**

- Shortly after the distribution of the January issue, *Hi-Fi Review* was deluged with letters taking exception to remarks on the December issue of "Consumer Reports."

  Gentlemen:  
  In your January issue, the Flipside editorial takes issue with Consumers Union and their ratings of loudspeakers. It would be wonderful if CU could buy and test every speaker available. But that cannot be done and the next best thing, from the consumer's point of view, is to test as many as possible, including the most popular, the most widely reputed and the most promising—which they did.  

  Unsigned  
  Postmarked:  
  Pasadena, Calif.

Generally speaking, it behooves an editor to ignore unsigned "crank" letters. But since so many letters on this topic were received and since so many contained the admission (in one way or another) that the letters were not for publication—we break precedent.

For those that did not read "Consumer Reports," their December issue flatly stated that they could only find four speakers (really systems) worth rating as "Acceptable-Very Good." Four more were rated as "Acceptable-Fairly Good." Three more were accorded lesser ratings. CU then attempted to compare these carefully manufactured speaker systems to individual speakers—mounted (they said) in "the most advantageous enclosure(s)." Almost none of the individual speakers were worthy of serious consideration.

The CU findings in regard to speaker systems tested are reasonable. Their ratings of separate speakers (well-mounded, they said) I must dismiss as being too absurd to merit discussion. You just don't take any speaker and stick it in any enclosure you have around the house—or laboratory—and expect it to work as well as a fully integrated speaker system.

According to CU, the various speaker systems chosen for their tests "were selected on the basis of price and physical size (both judged in terms of practical limitations), and including some popular or widely reputed models, as well as others whose design and specifications were promising." If compact speaker systems were the basis of these tests, why was the Electro-Voice "Carlton IV" used in place of the E-V "Regal III." Why was the General Electric widely advertised, medium priced L.H.12 system ignored? Why not an integrated Altec Lansing "Monterey" system in preference to the Altec 602-B individual speaker—the prices are comparable.

What service, then, did this report render the hi-fi enthusiast? It told him that the AR and KLH speakers were good (which any hi-fi salesman would have told the consumer), that they sound better with a tweeter (which any hi-fi salesman would have told the consumer), that individual speakers unless mounted with care are not comparable to integrated speaker systems (which hi-fi salesman would have told the consumer).

It is not what CU obtained in their results, it is how, for which I can only add—shame.

**Just A Little Peek**

- Audiophiles of long standing soon find that there is a yearly cycle involving the appearance of new products. The majority of new products appear at the hi-fi shows in the months of September, October and November. A few innovations appear during February and March, but these are generally a rehash of ideas proposed during the preceding fall.

Magazine editors are in a good position to hear of any products long before they are announced to the dealers, and certainly months before they are made available to the consumer. This also follows a cyclic pattern. Much of the engineering is performed in December, January and February, while prototypes are shown to the dealers in May and June. We have just seen completion of the "engineering cycle" and here are some of my predictions (1!) on items that will be available in the fall.

**Cartridges:** The bugaboos about stereo disc wear will be dispensed by cartridges that have two to three times the compliance of those currently available. They will be in short supply and not on every dealer's shelves until the winter of '59-'60. The battle between magnet and ceramic stereo cartridges will be resolved—and there will be a winner!

**Kits:** Hi-fi kits, whose market 6 or 7 months ago seemed to be drying up, will be completely refurbished in the fall months. Pre-finished enclosures fitted with pre-tested speakers, sized and styled for the living room, will be available. Turntable kits will gain new impetus and probably capture a greater share of the audiophile market. More changer manufacturers will offer new manual players that are half turntable and half record changer; i.e., no record changing facilities, but with arm lift and stop mechanisms built in.

**Amplifiers:** After a spurt of low powered, integrated stereo amplifiers, the manufacturers are going back to much higher powers; i.e., 25-40 watts. Integrated 3-channel stereo amplifiers will be offered for sale by several manufacturers. They will become popular and commonplace in short order.
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STEP ONE add-on an Electro-Voice high-frequency Building-Block Kit for a separate two-way system

STEP TWO add-on an Electro-Voice mid-range Building-Block Kit for a separate three-way system

Electro-Voice has the industry's most complete and economical line of speakers, enclosures, and kits. Ask your high fidelity dealer or write E-V for complete information on how to step-up your system.