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HiFi Soundings

COMEBACK FOR PRE-RECORDED TAPE!

By the time you read this, pre-recorded stereo tape and the machines for playing same will have undergone a remarkable facelift operation. The magic key to this transformation and impending comeback as a medium for stereo music can be spelled out in two words—FOUR TRACK.

A year-and-a-half ago, pre-recorded stereo tape was counted out of the running for home stereo. The public could see no sense in paying $15 for the same amount of music that could be had on disc for less than half the price—quality factors notwithstanding. Clearly something had to be done to make recorded tape available at a price competitive to disc.

The bombshell solution proposed by RCA Victor in the form of its tape cartridge and player resulted in a state of shocked paralysis for all—buyers, producers, and manufacturers alike. For though it meant getting twice as much music on half as much tape—by using four tracks and slowing the speed down to 3½ ips—it also meant obsoleting hundreds of thousands of tape machines already in home use together with their libraries of pre-recorded tape. Furthermore, there were those who felt that the slow speed failed to offer the sonic perfection that had been achieved at the heretofore standard 7½ ips speed. Against these objections RCA Victor has continued to stress the easy handling of tape cartridges as against the acrobatics of threading. By the first of 1959, it became clear that the changeover from 2-track to 4-track stereo tape would be definitely a step in the right direction, if the speed were kept at 7½ ips. This at least would make it possible to put twice as much music on a reel of tape—without compromising quality. It remains to be seen whether the tape buying public will accept readily the additional jugglery involved in “flipping” these reels for playback of alternate tracks.

As matters presently stand, the tape industry—manufacturers and pre-recorded tape producers—stand thoroughly committed to the 4-track tape concept. Ampex, Bell, Heath, Mancord, Pentron, Revere, Superscope, Tandberg, Telecrosisonic, Viking, Webcor, Webster, and Wolensak are getting new 4-track machines to the stores with all possible speed. Ampex, Bell, and Tandberg have 4-track conversion kits available for their older models at prices ranging from $25, and more manufacturers are following suit. Audio Fidelity, Bel Canto, Concertapes, Everest, HiFi, Mercury, Omega, Stereophonic Music Society, Verre, and Westminster now have substantial libraries of 4-track 7½ ips tape recordings in the stores, and their plans call for eventual transfer of their entire stereo repertoire to this format. To assure better national distribution and store availability of pre-recorded tape, Ampex Audio, Inc. has established a new organization, United Stereo Tapes, which will handle the tapes of at least a dozen companies in 2-track and 4-track format.

What does this mean for RCA Victor and its tape cartridge plans? Again it appears that two different listener markets are involved—somewhat analogous to those which emerged for LP and EP back in 1951 when the smoke had cleared from the “battle of the speeds.” In short, RCA Victor is not only going full steam ahead with delivery of its tape cartridge players and the library to go with them, but Bell, Pentron, and V-M are also manufacturing full lines of tape cartridge players. Mercury and Bel Canto are among the other recording companies who will be building tape cartridge libraries.

All told this represents a most interesting outlook for the coming season—and a healthy one; for most 4-track 7½ ips stereo tapes will be available at a price not exceeding $2 more than for the equivalent music on a stereo disc. It stands to reason that the sonic perfection attainable on these tapes will compel the stereo disc makers to keep very much on their toes in improving the quality of their product.

And who is the winner in all this?—Listeningwise, at least, the music-loving, sound-conscious consumer who wants and deserves the best music and highest fidelity he can get—at a price that fits his purse.

HiFi REVIEW
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HiFi Review
106. *Artie Shaw and His Gramercy Five*.

107. *Tommy Dorsey and His Orchestra*.


109. The original 1944 *Waltz*, *Brown* and *Bouquet* plus 10 more in fat collection from the 1940's period.


111. *Sleepy People, The Lull*.

112. *Angell Tuba*, *Vaughn (and most of the arrangements)* by Oliver. On the Sunny Side of the Street; Chicago, Beneice River; Falls Gulch; Deep River. 7 more.

113. The original pre-1940 big band "killer differents". Features Krupa, Jones, Berigan, Elman, Stacy, Freeman, Mason, etc. Swingtime in the Rockies; Big John, Special; Superfly; Sunday; Life Goes in a Round; "Poppin' Up, It Up. 7 more.

114. Latest group of Walker reissues, 16 selections. Porter's Love Song to a Chambermaid; Lada's Back in Town; U.S. on a Bus; Georgia on my Mind; Carolina Shores; My Very Good Friend the Milkman; I'm on a Dream, etc.

115. *Benny Goodman Trio*. 16 classic Chicago-Dixieland jazz sides cut in 1939. Personnel includes Bronson and Glass; Sister Kate; At the Jazz Band Ball; Black and Blue; That Darn Satin; Thru the Back Door Shuffle; Relaxin' at the Town; Kansas, Etc.


118. *RCA Victor Popular Album Club*, P.O. Box 60, Village Sta., New York 14, N.Y. P144-1

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---

The original (1944) *Waltz*, *Brown* and *Bouquet* plus 10 more in fat collection from the 1940's period. *Creole Love Call*, *Take the Liver, Dutchman*? *Will You Have Some from Me (Concerto for Cello)*, *Warm Valley*, *Ke-Ke*, etc.
Sibelius' Second Symphony

Ormandy for stereophiles—Collins for good mono—Koussevitsky for collectors

EUGENE ORMANDY'S Philadelphia Orchestra presents Sibelius in rich-hued stereo sonatas.

ANTHONY COLLINS' 1953 recording sounds surprisingly well for its age.

It may come as a shock to the average listener, but Jean Sibelius, as he is painted in Karl Ekman's excellent biography (Knopf, New York, 1938), was something of a "heathen" during his late twenties! Around 1890, when he was twenty-five, Sibelius was drawn into a youthful circle in Helsinki which boldly waved the banner of Swedish and Finnish solidarity against Eastern influences. Young intellectuals they were, who met regularly to debate the problems which seem to be the perennial concern of their kind: political freedom, the individual versus the mass, the place of the artist in society, and so forth. They were authors, poets, teachers and painters and they called themselves "The Symposium." A painting by one of the group (Gallen-Kallela) once shocked all Helsinki because of the frank "Bohemianism" of its subject: the members of "The Symposium" are shown sitting gnomily around a restaurant table brooding over their wine glasses. In the foreground is to be seen a disheveled, scowling Sibelius and around the figures there hover ghostly wings and a partially obscured moon.

If all this sounds terribly arty, the fact remains that the association with "The Symposium" was a vital and dynamic one for Sibelius. "The Symposium evenings were a great resource to me," he once said, "at a time when I should otherwise have stood more or less alone. The opportunity of exchanging ideas with kindred souls, animated by the same spirit and the same objects, exerted an extremely stimulating influence on me, confirmed me in my purposes, gave me confidence."

The group broke up in about 1895, but not before the stimulation from "The Symposium" had turned Sibelius to the folklore of Finland for his musical inspiration. In the Finnish national legend, Kalevala, he found the impetus for such works as Kullervo, En Saga and the Lemminkäinen tone poems. The First Symphony of 1899 and the Second Symphony of two years later may be considered to be the culmination of this romantic and highly charged emotional period in Sibelius' life.

The Second Symphony is in bold, heroic vein. Like Beethoven in the "Eroica" or Tchaikovsky in his Fourth Symphony—both, incidentally, composed at similar age periods in their composers' lives—Sibelius in this Second Symphony speaks with a supremely self-confident voice; here is the artist in full command of his resources and hurling his thunderbolts with devastating accuracy. It is a Symphony bursting at the seams with irresistible vigor and strength.

In his analysis and description of the Sibelius Symphonies Cecil Gray writes: "In outward appearance the Second Symphony would seem to conform to the traditional four-movement formula of allegro, andante, scherzo and finale, but the internal organization of the movements reveals many important innovations, amounting at times, and particularly in the first movement, to veritable revolution, and to the introduction of an entirely new principle into symphonic form . . . Instead of presenting definite, clear-cut melodic personalities in the exposition, taking them to pieces, dissecting and analyzing them in a development section, and putting them together again in a recapitulation, which is roughly speaking the method of most 19th century practitioners of symphonic form, Sibelius inverts the process, introducing thematic fragments in the exposition, building them up into an organic..."
whole in the development section, then dissolving and dispersing the material back into its primary constituents in a brief recapitulation. The peculiar strength and attraction of this method of construction consists in the fact that it is the method of nature and of life itself; Sibelius' most characteristic movements are born, develop, and die, like all living things.

The Second has always been the most recorded of Sibelius' seven symphonies, and it probably is also the most popular; current listings show seven monophonic and two stereo versions. Of these it is not too difficult to single out the versions by Collins (London LL 822—if you can find it!) and Ormandy (Columbia ML 5207 or stereo MS 6024) as the most meritorious. Both conductors have a steady grip on the score and keep it moving, and they are both well recorded (surprisingly so in the case of Collins' version, considering its age). No other available versions offer a conductor able to muster any special feeling for the score. Klezki (Angel 35314 or S 35314), Sargent (Capitol G 7124) and Schmidt-Isserstedt (Capitol P 18009) turn in readings in which all the musical T's are crossed and the I's dotted, but the net result in each case is the same: dull routine. The Stokowski recording with the NBC Symphony Orchestra (RCA Victor LM 1125) is morbidly fascinating as an example of how far wrong this illustrious conductor can go when he falls off the interpretative deep end. I respect Stokowski as one of the supreme masters of the baton and salute him for his many great accomplishments in a half century of exciting music-making. But his recording of Sibelius' Second Symphony is just plain wrong: the tempo goes every which way, the rhythms are pulled out of shape, inconsequential secondary themes are emphasized at times beyond all reasonable proportion while the main melodic line is slighted.

Of course, there used to be a conductor around who made the Sibelius Second Symphony seem like the greatest piece of music ever written whenever he conducted it. He was able to pierce the very core of the score and reveal it to us anew at each successive performance. That conductor was Serge Koussevitzky, whose career in this country spanned a quarter of a century of the most exalted devotion and dedication to the art. He was the supreme and absolutely matchless master of the French and Russian symphonic literature. His efforts on behalf of the American composer almost single-handedly brought into being a significant repertoire of native symphonic composition and his demonic drive and passionate intensity created in the Boston Symphony Orchestra of his era what was probably the most responsive and supple symphonic instrument in the history of the art.

The tragedy is that Koussevitzky passed from the musical scene just before truly high fidelity recording techniques began to reach perfection, so that even though he made many recordings with the Boston Symphony Orchestra during his twenty-five year tenure as its conductor, very few of these remain in present-day catalogs. RCA Victor was perspicacious enough to record Koussevitzky's performance of Sibelius' Second Symphony twice—in January, 1935, and again in December, 1950 (at what proved to be his last recording sessions). In preparing this article I was shocked to discover that neither of these two recordings is currently available although both were transferred to longplaying discs at one time (the 1935 performance on Camden CAL 108, the 1950 one on RCA Victor LM 1172). Obviously both performances should be restored to currency without a moment's delay. The 1935 recording, a miracle of sound reproduction in its time, now sounds quite undernourished, but that performance has never been and probably never will be equalled in my experience. One minor criticism may be directed at the slightly deliberate tempo for the first movement (the tempo in the 1950 recording is a shade faster, incidentally) but for the rest, here is Sibelius' Second Symphony in an intense, passionate presentation of nobility and sweep. Koussevitzky's extraordinarily brilliant account of the climax of the symphony used to lift me out of my seat in Boston's Symphony Hall and it does so here, too. The 1950 recording is a great improvement in the sonics department but there is not quite the same degree of tension and classic nobility in the performance. Still, in perception and penetration it is for me miles ahead of any currently available version.

To sum up—until something is done to make either or both of Koussevitzky's recordings of the music available once again (and "enhancement" of the 1935 recorded sound would be welcomed), get either Ormandy or Collins, but grab either Koussevitzky recording if you should ever come across it.

—Martin Bookspan

### Basic Repertoire Choice To Date

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The world's most sensitive FM TUNER is now the FISHER FM-100

New! And designed for a long future!

FISHER DOES IT AGAIN! Year after year, tuner after tuner, there is only one best—THE FISHER. Today, the leader is the FM-100, latest in a series of FISHER FM tuners now used by radio stations, the Satellite Tracking Project of Ohio State University and by many government agencies. The reason is simple—these tuners meet the exacting standards of performance and reliability required by professional users.

And where standards are concerned, the audio enthusiast is, in his own right, a professional. He desires maximum sensitivity for optimum reception of stations near and far. FM-100 SENSITIVITY is 0.8 microvolts for 20 db of quieting! The audio enthusiast wants an FM tuner that permits simple adaptation to stereo. THE FM-100 IS CUSTOM-DESIGNED FOR STEREO. It has space directly on its own chassis for installation of a multiplex adaptor. Moreover, it includes feed-through facilities for FM-FM and FM-AM stereo as well. The audio enthusiast expects maximum fidelity. THE FM-100 OFFERS FOUR WIDE-BAND IF STAGES, uniform frequency response (20 to 20,000 cps) and less than 0.5% harmonic distortion. The audio enthusiast wants an FM tuner that eliminates noise when tuning between stations. THE FM-100 EXCLUSIVE INTERSTATION NOISE SILENCER automatically eliminates noise, side-band response and unwanted weak and noisy signals. For the audio enthusiast who buys the best at the outset, there is only one truly logical choice—IT IS THE FISHER FM-100 TUNER.

$159.50 Cabinet, $15.95

WRITE TODAY FOR COMPLETE DESCRIPTIVE LITERATURE

FISHER RADIO CORPORATION • 21-37 44th DRIVE • LONG ISLAND CITY 1, N. Y.

August 1959
Just looking

DYNAKITS
Look Best — Test Best — Sound Best

NEW STEREO 70 KIT

* Dual 35 watt super-quality amplifiers — 70 watt continuous monophonic rating — 180 watt peak.
* All critical parts on prefabricated printed circuit assembly reduces wiring time to five hours.
* Premium quality parts conservatively operated permit one year guarantee.
* Uncompromised design for finest performance — usable with all speakers.
* Only $99.65* net including all parts, instructions, and protective cover.

Step up to STEREO
Superb Dynakit Quality Is Fully Compatible with Stereo Requirements

* Famous Dynakit Preamplifiers — Distortionless and noise free — stack harmoniously for stereo. $34.95* each.
* Add DSC-1 Adaptor unit for complete flexibility. Includes blend, balance, dual volume controls plus loudness, tape monitor, and reversing switches. Only $12.95* net.
* PM-29 Panel mount kit provides integrated handsome appearance plus mounting facility — $5.95* net.
* CM-29 Cabinet Set includes single front panel and walnut table top cabinet. $17.95* net.

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

DYNACO INC.
Dept. HR, 617 N. 41st St., Phila. 4, Pa.

• Altec Lansing has a new 15-inch speaker, the Model 605A, which replaces the familiar 604D that for fourteen years held sway as one of the most respected members of the coaxial ilk. Dubbed a "Duplex" speaker to denote the mechanical as well as electrical independence of woofer and tweeter within the common frame, the 605A covers the range from 20 to 22,000 cycles with crossover at 1600 cycles. It handles 35 watts, has 16 ohms impedance, a 3-inch edge-wound woofer voice coil, and sells for $175.00. (Altec Lansing Corp., Anaheim, Calif.)

• Collaro's new stereo changer, called the Constellation Model TC-99, is heavy-weight challenger in its field with a 6½ lb. non-magnetic turntable that minimizes wow, flutter, rumble, and magnetic hum pickup. Driven by a precision-made, dynamically balanced 4-pole motor, the Collaro Constellation also has provisions to keep stylus pressure constant within one gram as the stack of records builds up. Price: $59.50. (Rockhur Corporation, Mamaroneck, N. Y.)

• DeWald enters a trim and compact addition to the growing family of integrated stereo amplifiers. Dubbed the "Concerto," the new Model N-1200R is rated at 30 watts per channel and incorporates complete control facilities including speaker phasing and input reversal switches and inputs equalized for ceramic as well as magnetic cartridges, sells for $99.95. (DeWald Division, United Scientific Laboratories, Inc., 35-15 37th Ave., Long Island City 1, N. Y.)

• Eisco has announced a new AM tuner, Model HFT19, designed to match its popular Model HFT190 FM tuner. The new de

• Ekotape is launching new tape decks (Models 360 and 362) for 2 or 4 channel playback, 2-channel stereo recording or playback, 4-channel playback (only), or mono operation. Mounting either vertically or horizontally, the decks feature dual-speed (3½ and 7½ ips), a channel selector adjusting head for either half or quarter track operation. Model 362 differs from 360 by having an automatic end-of-reel stop as well as a program selection finder. A complete portable recorder (Model 350) based on this deck with built-in recording amplifiers is also available. (Webster Electric Co., Racine, Wis.)

• Electrical Chemical Specialty Company makes a tape conditioner that removes dirt and other contaminates from the tape and reduces friction on heads and guides. A "Tower Applicator" that applies a measured amount of Long Life Tape Conditioning Fluid as it is played through the machine is now sold as an attachment to fit all tape recorders and decks. Price: $3.98. (Electrical Chemical Specialty Co., St. Paul, Minn.)

• Fisher's latest item, the FM-100 tuner, is designed with an eye to the future and features power connections on the chassis to accommodate the Fisher MX-20 Plug-in Multiplex Adaptor, enabling the unit to receive FM multiplex stereo transmitted under the Crosby system. The tuner circuitry includes a cascade RF stage of Fisher's special MicroGap design, a bridge-connected mixer and oscillator, four wideband IF stages with limiters and a ratio detector. Price: $159.50. (Fisher Radio Corp., 2121 46th Drive, Long Island City 1, New York.)

• General Electric's long dynasty of HiFi REVIEW
Now, outstanding in all four critical areas of stereo cartridge performance—Compliance—Tracks precisely, not a trace of stiffness. Channel Separation—Up to 30 db for maximum stereo effect. Nothing higher on the market! Response—Smooth and flat for superior sound from 20 to 20,000 cycles (VR-225), 20 to 17,000 cycles (VR-227). Virtually hum-free—triple shielded against stray currents. This is our masterpiece. We urge you to hear it.
NEW
from
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three
elegantly
styled
ultra
compact
speaker
systems
of superb
quality
at
modest
cost
MODEL RRL-12
Features the sensational
ew Spherieom Super
Tweeter for sweet,
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in<nttlib(lity-
25"x
15/8"x12½" deep.
From $114.95
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ished.
MODEL RRL-8
The impossible
becomes
reality!
An
8" systetst
with
fall
bass
response
down
to
below 40
cps!
22
/if" x 12½"x
10½"
deep.
Front $95.50
inished.
MODEL S-80
Excellent
wide-range
response from
a
system measuring only
21½" x 11½" x 9½" deep.
From $56.95
inished.
ALL THREE MODELS
finished on four sides
for use as highboy or
lowboy. Beautiful
oiled walnut finish
for RRL-12 and RRL-8
in addition to mahogany,
walnut and limed oak;
S-80 in mahogany,
walnut and fruitwood.
Model RRL-12 12" 3-Speaker RRL System
Model RRL-8 8" 3-Speaker RRL System
Model S-80 8" 2-Way High Efficiency System
famous phono cartridges now has a stereo
scion in its newly created VR-22 series. In
terms of response, separation, compliance
and hum elimination, the VR-22 series sur-
passes its forerunners, though the essential
magnetic principles and outer appearance
remain similar. Two models are available:
the VR-225 with a .5 mil stylus, intended
for use in professional-type tone arms is
somewhat superior in performance to the
VR-227 (with a .7 mil stylus), intended
chiefly for record changers. Price $27.95 for
the VR-225, $24.95 for the VR-227. (Gen-
eral Electric, Specialty Electronic Compo-
nents Dept., Auburn, N. Y.)
• Harman-Kardon has reduced the
entry fee to sonic paradise for the small-
pursed multitudes with a complete inte-
grated stereo amplifier priced at $79.95.
Named "The Lute," the Model A220 serves
either in stereo at 10 watts per channel or
as a 20-watt mono unit. (Harman-Kardon,
Inc., Westbury, N. Y.)
• Heathkit offers kit builders excellent
dollar value with its new FM-4 Tuner Kit.
With 2.5 microvolt sensitivity and defeat-
able a.f.e, flywheel tuning, pre-wired front
end and prealignment and a $34.95 price
tag, this kit replaces the old FM-3. In addi-
tion to the normal audio output, a multiplex
output is provided for use with an adapter
to receive multiplex stereo broadcasts with-
out altering the present circuitry. The five-
tube circuit features a generous power sup-
ply utilizing a silicon diode rectifier for
cool-running operation with low power con-
sumption. (Heath Company, Benton Harbor,
Michigan.)
Write for free literature. Desk D-8 University Loudspeakers, Inc. White Plains, N. Y.
A recording challenge!

the magnetic tape engineered to help you meet it best is

The low, round, billowing notes of the tuba as a band swings out on "El Capitan." Try to capture them on tape without the rhythm going muddy! At the same time catch the shrill staccato of the piccolo!

It's a challenge to your recording skill, your equipment and most of all to the tape you use. It takes tapes that are engineered for professional requirements—"SCOTCH" BRAND Magnetic Tapes available on acetate or polyester backings. These tapes protect you from dropouts and response variations. They have: 1) precision oxide dispersion for flawless fidelity; 2) controlled uniformity for perfect response on every inch of every reel; plus 3) dry silicone lubrication to reduce recorder head wear.

"SCOTCH" BRAND Magnetic Tapes are products of 3M Research, the only pioneer of magnetic tape in all its applications: audio, video and instrumentation. So whatever your recording challenge, look to "SCOTCH" BRAND Magnetic Tapes for the engineered fidelity that can help you capture the "living" sound. And remember—stereo music sounds best on tape!

"SCOTCH" BRAND Magnetic Tape

—the memory of tomorrow

Fairchild is a way of sound

Model SM-1 Rotating Magnet Stereo/Monophonic Cartridge. Rotating ball magnet for permanent channel separation; wide, smooth response. Complete mu-metal shielding. Easily replaceable 0.6 mil diamond stylus. Extremely high output . . . 18.2 mv @ 7 cm/sec and 1 kc. Complete with install-a-kt screwdriver and gram gauge. $34.95 Replacement stylus assembly $15.00

Model 282 Stereo Arm. Mass and spring counterbalanced for maximum tracking accuracy. Two plug-in cartridge slides provided. Universally adaptable contact block permits all leading cartridges to plug in without soldering. Complete with integral 6-foot plug-terminated leads. $42.50

Model 412-1 Double Belt-Drive Turntable. 33 1/3 rpm. Resilient double belts on large pulleys eliminate drive slippage, and keep rumble to a minimum of 100% better than the NARTD standards for professional tables. Speed constant ±0.3%. $79.50

FAIRCHILD is a way of sound . . . a pattern for listening . . . a passport to musical enjoyment. All this is yours with the acquisition of three pieces of fine FAIRCHILD equipment: revolutionary rotating-magnet cartridge, double belt-drive turntable and double counter-balanced arm. Engineered by the pioneer in monophonic and stereophonic recording and reproducing equipment, these three, either alone or in concert, will add new dimension to your system. They will distinguish you as a person of musical discernment, for FAIRCHILD up front puts your enjoyment way ahead.

Write for complete specifications or consult your selected FAIRCHILD dealer.

• Pilot has begun production of its new Model 216-A “deluxe professional” stereophonic preamplifier, whose features include two illuminated VU meters to indicate tape recording output level or to visually balance both channels of a stereo system or to monitor tape recording gain individually on each channel. The 216-A has a total of 14 inputs — two each for record changer, turntable, tape head, microphone, FM-AM, multiplex and tape recording. The four outputs consist of two audio outputs (cathode follower) and two outputs for tape recording. Twelve front panel controls assure maximum flexibility of operation. Price: $199.50. (Pilot Radio Corporation, Long Island City 1, New York.)

• Sela has a strobe flasher, about the size of a pen light, incorporating a gas discharge bulb in conjunction with a germanium diode rectifier operating off 60-cycle house current. With a flash duration of only 100 microseconds it produces a sharp bar image from rotating strobe discs to indicate proper turntable speed. Price (including 4-speed strobe disc): $4.89. (Sela Electronics Company, 545 West End Ave., New York 24, N. Y.)

• Sherwood just introduced a multiplex adapter, called the Model SMX, which permits reception of the various stereo multiplex FM programs now being transmitted experimentally in many localities. Matrix circuitry, switching and balance adjustments are included for both the Crosby sum/difference system and split-channel systems. The subchannel bandpass extends from 22 1/2 kc. to 120 kc. and is adequate to receive transmissions with up to 60 kc. bandwidth. Normal monophonic FM tuner reception is possible with the Model SMX power switched off without upseting either the adapter controls or interconnecting cables. The controls on the adapter include a stereo balance (or dimension) control which adjusts the degree of separation, a selector switch for choosing between the Crosby sum/difference or split-channel systems, a multiplex level control and a power switch. The Model SMX is self-powered and can be operated with any FM tuner. Installation is only a matter of minutes where a "multiplex output" jack is available on the FM tuner. Price: $55.50. (Sherwood Electronic Laboratories, Inc., 4300 N. California Ave., Chicago 11, Ill.)

FAIRCHILD RECORDING EQUIPMENT CORPORATION
10-40 45th Avenue, Long Island City 1, N. Y.
1. Professional Stereo-Monaural 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 prefired 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.

2. 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 own. Adequate space is also provided for tape deck, speakers, record storage and amplifiers. Speaker wings will hold Heathkit SSP-2 or other speaker units of similar size. Available in 3/4" solid core Philippine mahogany or select birch plywood suitable for finish of your choice. Entire top features a shaped edge. Hardware and trim are of brushed brass and gold finish. Rich tone grille cloth is flecked in gold and black. Maximum overall dimensions (all three pieces): 82 3/4" W. x 36 1/2" H. x 20" D.

3. Monaural-Stereo Preamplifier Kit (Two Channel Mixer)

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

**PROFESSIONAL STEREO-MONaurAL AM-FM TUNER KIT**

**STereo EQUIPMENT CABINET KIT**

**MON AuraL-STEREO PREAMPLIFIER KIT (TWO CHANNEL MIXER)**

8UST 1959
HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 $64.95

Every outstanding feature you could ask for in a record changer is provided in the Heathkit RP-3, the most advanced changer on the market today. A unique turntable pause during the change cycle saves wear and tear on your records by eliminating grinding action caused by records dropping on a moving turntable or disc. Record groove and stylus wear are also practically eliminated through proper weight distribution and low pivot point friction of the tone arm, which minimizes arm resonance and tracking error. Clean mechanical simplicity and precision parts give you turntable performance with automatic convenience of a record changer. Flutter and wow, a major problem with automatic changers, is held to less than 0.15%. An automatic speed selector position allows intermixing 33 1/3 and 45 RPM records regardless of their sequence. Four speeds provided: 16, 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-11 cartridge with diamond tip and sapphire stylus, changer base, stylus pressure gauge and 45 RPM spindle. Extremely easy to assemble. You simply mount a few mechanical components and connect the motor, switches and pickup leads. Shpg. Wt. 19 lbs.

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

NOW! TWO NEW STEREO-MONO TAPE RECORDERS IN THE TR-1A SERIES

Offering complete versatility, the model TR-1A series tape recorders enable you to plan your hi-fi system to include the functions you want. Buy the new half-track (TR-1AH) or quarter-track (TR-1AQ) versions which record and playback stereo and monophonic programming, or the half-track monophonic record-playback version (TR-1A).

Precision parts hold flutter and wow to less than 0.35%. Four-pole, fan cooled motor. One control lever selects all tape handling functions. Each tape preamplifier features NARTE playback equalization, separate record and playback gain controls, cathode follower output, mike or line input, and two circuit boards for easy construction and high stability. Complete instructions guide assembly.

MODEL TR-1A: Monophonic half-track record/playback with fast forward and rewind functions. Shpg. Wt. 24 lbs.

TR-1A SPECIFICATIONS—Frequency response: 7.5 IPS ±3 db 50-15,000 cps, 3.75 IPS ±3 db 50-7,000 cps. Signal-to-noise ratio: Better than 60 db below full output of 1.25 volts r.m.s. channel, Harmonic distortion: Less than 0.1% at full output. Bias erase frequency: 60 kc (push-pull oscillator).

MODEL TR-1AH: Half-track monophonic and stereo record/playback with fast forward and rewind functions.

Shpg. Wt. 35 lbs.

TR-1AH SPECIFICATIONS—Frequency response: 7.5 IPS ±3 db 40-15,000 cps, 3.75 IPS ±3 db 40-10,000 cps. Signal-to-noise ratio: 60 db below full output of 1 volt r.m.s. channel, Harmonic distortion: Less than 0.2% at full output. Bias erase frequency: 60 kc (push-pull oscillator).

MODEL TR-1AQ: Quarter-track monophonic and stereo with record/playback fast forward and rewind functions.

Shpg. Wt. 36 lbs.

TR-1AQ SPECIFICATIONS—Frequency response: 7.5 IPS ±3 db 40-15,000 cps, 3.75 IPS ±3 db 40-10,000 cps. Signal-to-noise ratio: 40 db below full output of 1 volt r.m.s. channel, Harmonic distortion: Less than 0.2% at full output. Bias erase frequency: 60 kc (push-pull oscillator).

HIGH FIDELITY AM TUNER KIT

MODEL BC-1A $26.95

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

HIGH FIDELITY FM TUNER KIT

MODEL FM-3A $26.95

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.
14-WATT HI-FI ECONOMY AMPLIFIER (EA-3)

From HEATHKIT audio labs comes an exciting new kit . . . New Styling, New Features, Brilliant Performance! Designed to function as the "heart" of your hi-fi system, the EA-3 combines the preamplifier and amplifier into one compact package. Providing a full 14 watts of high fidelity power, more than adequate for operating the average system, the EA-3 provides all the controls necessary for precise blending of musical reproduction to your individual taste. Clearly marked controls give you finger-tip command of bass and treble "boost" and "cut" action, switch selection of three separate inputs, "on-off" and volume control. A hum balance control is also provided. The convenient neon pilot light on the front panel shows when instrument is on. Styled to blend harmoniously into any room surroundings, the handsome cover is of black vinyl coated steel with gold design and features the new "eyebrow" effect over the front panel to match the other new Heathkit hi-fi instruments. The panel is satin black with brush-gold trim strip, while the control knobs are black with gold inserts.

Shpg. Wt. 13 lbs.

GERARD CATSU, SWITZERLAND

1959 21

World's largest manufacturer of electronic instruments in kit form
HEATH COMPANY

Benton Harbor, 8, Michigan

a subsidiary of Daystrom, Inc.

"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.

14-WATT HI-FI ECONOMY AMPLIFIER (EA-3)

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**HEAVY DUTY** 70 WATT HI-FI AMPLIFIER KIT

MODEL W5-M $109.95

For real rugged duty called for by advance hi-fi systems or P.A. networks, this high powered amplifier more than fills the bill. Silicon-diode rectifiers are used to assure long life and a heavy duty transformer gives you extremely good power supply regulation. Variable damping control provides optimum performance with any speaker system. Quick-change plug selects 4, 8 and 16 ohm or 70 volt output and the correct feedback resistance. Frequency response at 1 watt is ±1 db from 5 CPS to 20,000 CPS with controlled HF rolloff above 80 kc. At 70 watts output harmonic distortion is below 2%, 20 to 20,000 CPS and 1M distortion below 1% at 60 and 6,000 CPS. Hum and noise 85 db below full output. Shpg. Wt. 52 lbs.

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**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.

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**GENERAL-PURPOSE 20 WATT AMPLIFIER KIT**

MODEL A9-C $35.95

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.

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**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 distortion and matching problems. Crossover frequencies for each channel are at 100, 200, 400, 700, 1200, 2,000 and 3,500 CPS. This unit eliminates the need for conventional crossover circuits and provides amazing versatility at low cost. A unique answer to frequency division problems. Shpg. Wt. 6 lbs.

---

**"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 42 watts. A "tweeter saver" suppresses high frequency oscillation and a unique balancing circuit facilitates adjustment of output tubes. Frequency response is ±1 db from 5 to 160,000 CPS at 1 watt and within ±2 db 20 to 20,000 CPS at full 25 watts output. Harmonic distortion is less than 1% at 25 watts and IM distortion is 1% at 20 watts (60 and 3,000 CPS, 4:1). Hum and noise are 99 db below 25 watts for truly quiet performance. Shpg. Wt. 31 lbs.
### New "Down-to-Earth" High-Fidelity Book

The "How and Why of High Fidelity," by Milton Sheeler, explains what high fidelity is, and how you can select and plan your own system. This liberally-illustrated 48-page book tells you the Hi-Fi story without fancy technical jargon or high-sounding terminology. 25c.

Send for free catalog

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

---

### "BASIC RANGE" Hi-Fi Speaker System Kit

**Model SS-2 $39.95**

Lags optional extra. 9.95

Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 5" 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 is 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade 1/2" plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.

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### "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 ± 5db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating is 35 watts. Constructed of 1/4" veneer-surfaced plywood suitable for light or dark finish. All parts are 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 magnificence of the "Legato" speaker system...it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist. Two 15" Alto Lansing low frequency drivers and a specially designed exponential horn with high frequency driver cover 21 to 20,000 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 Stylist Hi-Fi Pickup Cartridge

**Model MF-1 $26.95**

Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today, nominally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lb.

---

### Speedwinder Kit

**Model SW-1 $24.95**

Rewind tape and film at the rate of 1200' in 40 seconds. Saves wear on tape and recorder. Handles up to 10½" tape reels and 800' of 8 or 16 millimeter film. Incorporates automatic shutoff and breaking device. Shpg. Wt. 12 lbs.

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In 1910 Caruso unexpectedly became the target of the Mafia in New York City. The criminals who tried to extort money from him addressed their communications in Italian. The translations of these communications were supplied by Caruso to the press, and they read as follows: No. 1. "Signor Caruso. You tomorrow at the hour of two o'clock, will be stopped by a boy and you must deliver $15,000. You think right not to say anything to nobody." Signed: Compagnia della Morte. No. 2. "Signor Caruso. You yesterday went in company with two policemen. The boy couldn't make the salute. And tonight must come to the house, hour of eleven. You must put in one bag the sum of $15,000, under the stairs where the factory is at the corner of Sackett and Van Brunt Streets in Brooklyn. You think good, and if you fail, Saturday night will pass that you will pay." Signed: La Mano Nera, Compagnia della Morte. Caruso was besieged by reporters. "I am not afraid," he said. "I carry pistols and a sword cane."

For his engagement in Brooklyn on March 7, 1910, he took the subway from his apartment in the Knickerbocker Hotel, Manhattan, to the Academy of Music, in Brooklyn, accompanied by several policemen. The opera was La Gioconda, and Caruso sang the role of Enzo. His initial lines on the stage were: "Assassini! Assassinii!" and the audience broke out in spontaneous applause. After the end of the opera, plainclothesmen placed a decoy package at the spot indicated in the Mafia letter. Soon a man appeared, and as he bent down to pick up the package, he was seized. He turned out to be an impoverished saloon keeper.

Hans von Bulow had a large picture of a ballerina which he kept in his theater office during his opera-conducting days. "You must be a great admirer of her art," remarked a friend. "Quite so," replied Hans von Bulow. "She is the only member of the company who does not sing out of tune."

Moritz Rosenthal, the pianist, possessed a great gift for quick repartee. When he arrived in America in 1906, a reporter asked him where the most intelligent audiences are found. "My concerts, of course," he replied.

When asked for biographical data, Rosenthal said: "I was born at an early age, and sang a chromatic scale when I was one hour old. I practiced the piano whenever I was whipped. "Are you nervous when you perform?" inquired a reporter. "No, but pianists in the audience usually are." In his hotel room he kept a huge box marked "Valuable—Fragile." This naturally aroused the curiosity of reporters, but every time they approached the box, Rosenthal would rush to stop them, explaining, "Don't touch it! It's my contract!"

The French publisher Choudens made a fortune on Gounod's operas. When the two met one day near the Paris opera, Gounod touched the lapel of a resplendent fur coat worn by Choudens. "Fanat?" he inquired. Then, indicating the publisher's custom-made hat, he asked, "Romeo et Juliette?"

Auber, the great French opera composer, lived to be nearly ninety years old, but his last year of life was spent under tragic circumstances, during the siege of Paris. He owned two horses, named Almaviva and Figaro. Horse meat was a delicacy in those days, and poor Almaviva was requisitioned by the military, and eventually eaten as "cheval de luxe." But Auber was determined to save Figaro. Work horses were exempt from confiscation, and he had Figaro sent to Pleyel's music factory. Auber died in May, 1871: Figaro survived him and continued to transport musical instruments for the rest of his equeine life.

Karl Friedrich Abel, the German composer who was active in London in the second half of the 18th century, was greatly displeased with the London performance of one of his overtures, and complained about it to an acquaintance. "Who was the conductor?" inquired his friend. "Cain," replied Abel. "Cain?" asked the other incredulously. "Yes, Cain. Didn't you hear him murder my music?"

Nicolas Slonimsky

HiFi REVIEW
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Reviewed by
MARTIN BOOKSPAN
WARREN DeMOTTE
DAVID HALL
GEORGE JELLINEK
JOHN THORNTON

• ANTHEIL: Symphony No. 4 ("1942");
  GINASTERA: Estancia—Ballet Suite; Lon-
  don Symphony Orchestra, Sir Eugene Gooss-
  sens cond. Everest SDBR 3013 $5.98; Mono—
  LPBR 6013 $3.98

  Musical Interest: Anthel interesting;
  Ginastera theatrical
  Performance: Good
  Recording: Excellent mono; fair stereo
  Stereo Directionality: Wall balanced
  Stereo Depth: A mile shallow

  The late George Anthel’s "1942" Sym-
  phonv is a nervous, highly charged work,
  with but few moments of meditative beauty.
  Its stimulus derives throughout from the
  nervous and highly charged times of World
  War II. The composer relates that he wrote
  much of the manuscript between hunts of
  pouncing a typewriter for the Los Angeles
  Daily News. El Alamein and the Moroccan
  invasion occupied his musical thoughts as
  well as his news analysis and these two im-
  portant war events inspired much of the
  early portion of the work. The horror of
  Lidice and the Polish atrocities shows its
  influence in the taut middle episodes. The
  scherzo is hard and humorless. The fourth
  and final section is supposed to be trium-
 phant, with the Nazi title turned back at
  Stalingrad. It is a militant, emotional piece,
  containing brilliant pages, but it remains
  altogether a restless, and somewhat flam-
  boyant work.

  Ginastera’s very Argentine-nationalistic
  Estancia has more colorful surface appeal,
  and its emotionalism is pure and simply
  tied to elements of the dance, South Amer-
  ican traditional style. Parts of this swiftly
  moving music—notably the Malambo finale
  —have appeared at the spring season of the
  Boston Pops concerts, to the tune of much
  applause. Estancia is pure theater, cheerful
  and a little wild. Not to be compared with
  his more serious scores, but withal a plea-
  sant and exciting work. J.T.

• BACH: 6 Brandenburg Concerti, Stuttgart
  Baroque Ensemble, Marcel Couraud
  cond. Columbia M2S 605 2 12" $11.96

  Musical Interest: Certainly
  Performance: Streamlined
  Recording: OK
  Stereo Directionality: Good
  Stereo Depth: A little lacking

  There is a curious element of disinterest
  on the part of Couraud in this music and
  his musicians manifest it in performance.
  The main concern seems to be to get

BEST OF THE MONTH

• Concert-Disc scores a double-barreled bulls-eye with the two finest
  Clarinet Quintets of the chamber literature—Brahms and Mozart, fea-
  turing Reginald Kell with the Fine Arts Quartet—"The interpretation is
  warm and romantic . . . The high quality of the performance is
  matched by the excellence of the recording." (see p. 46 & p. 50)

• Angel scores another home-run for Brahms with their stereo version of
  the Third Symphony in Otto Klemperer’s reading—"a performance of
  tremendous power and breadth." (see p. 46)

• Fantasy, pride of the San Francisco independent labels, contributes in
  Sacred and Secular Music of Lassus with the Dessoff Choirs "a singularly
  apt introduction to the vast range of Lassus’ music. . . . If I were to
  pick any single disc of music from the pen of Roland de Lassus, this
  would be it." (see p. 48)

through as quickly as possible and with
little attention to nuances and dynamic
shading. Musically, the best thing about
these two discs is the really wonderful ad
lib harpsichord cadenza interpolated be-
tween the two movements of the Third
Concerto. This is obviously exactly the
right thing to do at this point, but few are
the conductors who have either the sense
or the sensitivity to do it. Otherwise,
Conrad’s performances are no more than
routine.

  Columbia’s reproduction is close-to and
clean but lacking a little in depth. M.B.

• BEETHOVEN: Symphonies—No. 4 in
  B-flat, Op. 60; No. 5 in C Minor, Op. 67.
  Columbia Symphony Orchestra; Bruno Walt-
  er cond. Columbia M 6055 $5.98; Mono—
  ML 5165 $4.98

  Musical Interest: Monumental
  Performance: Good Fourth, disappointing
  Fifth
  Recording: Boomy
  Stereo Directionality: Good
  Stereo Depth: Fair

  Walter’s project of rerecording the Be-
 ethoven Symphonies for stereo has thus far
  yielded a superb "Pastoral" and a secure
  "Eroica." Things are less happy here. Let’s
take the Fifth first—The opening movement
doesn’t pack nearly the drive that it should
because the conductor too frequently makes
exaggerated tempo changes from section to
section. And further destroying much of
the line of the music is Walter’s continuing
insistence on the omission of the repeat
of the exposition. If the omission of the
exposition’s repeat is debatable in the first
movements of Beethoven’s other symphonies,
it is absolutely indefensible in the Fifth where
structural balance demands that the repeat
be observed. In the remainder of the score
Walter is more convincing, but I do wish
that he had summoned more demonic sweep
for the finale.

  The Fourth Symphony fares much better,
with an easy, unaffected lift and swing to
the performance. The orchestra, however,
doesn’t have quite enough fullness and body
to its sound, as though it were slightly un-
dersized in numbers. (Recording session
photos show just two double basses.—Ed.)

  And speaking of sound, the engineers have
contrived for the stereo disc a rather boomy,
slightly opaque acoustic quality; in the
monophonic release the internal balance of
the sections seems far better.

  I suppose this only goes to prove that you
can’t hit a home run every time you’re at
bat, but it is disappointing on the whole.

  M.B.

• BEETHOVEN: Symphony No. 9 in D
  Minor, Op. 125; Incidental Music to Eg-
  mont, Op. 84. Philharmonia Orchestra &
  Chorus, Otto Klemperer cond.; Anna Nord-
  ho-Noh-Mo-Lowberg (soprano), Christa Ludwig
  (contralto), Waldemar Knahti (tenor), Hans
  Hotter (baritone) . . . . Birgit Nilsson (soprano)
  in "Egmont." Angel 5 3577 B 2 12" $11.96

  Musical Interest: Cosmic
  Performance: Symphony—Uneven; Eg-
  mont—Superb
  Recording: Not all it should be
  Stereo Directionality: OK
  Stereo Depth: A little lacking

All records reviewed in this column as
stereo must be played on stereophonic
equipment. They CAN NOT be
played on old style monophonic (sin-
gle speaker) equipment without per-
manently damaging the record. Play
at 33½ rpm with the RIAA setting.

AUGUST 1959
On re-hearing this performance of the "Ninth" I found it somewhat uneven: stodgy, with more monolithic strength and thrust in the first two movements, curiously antiseptic in the slow movement, and not quite overpowering enough in the finale. What a pity that a better solo quartet was not marshalled for this recording! Hotter, in judging from this performance, is now close to complete loss of control over his once superb voice, and there is something uncomfortably tentative about the singing of Kmett. Loeveberg obviously has to strain mightily to cope with her part, and lamentably she too often does not succeed; only Ludwig, when she can be heard, contributes positively to the solo vocal picture. In this connection, it is a pity that Nilsson, who sings so brilliantly two soprano songs from the Egmont Incidental Music on Side 4, was not assigning the sopranos solo in the Ninth Symphony.

The stereo recording spreads the sound out more than the monophonic release, quite naturally, but I was disappointed that there wasn't more sheer weight and impact of the large forces used. Perhaps one reason for this lack is the surprisingly large difference in the levels between the stereo and mono issues; by actual measurement there are places in the stereo recording which are as much as 8 db lower than the corresponding points in the monophonic issue. Must this be?

M.B.

- BEETHOVEN: Triple Concerto in C Major, Op. 56, David Oistrach (violin), Sviatoslav Knushevitzky (cello), Lev Oistorin (piano) with Philharmonia Orchestra, Sir Malcolm Sargent cond. Angel S 35697 $5.98

Musical Interest: Minor league Beethoven
Performance: Excellent
Recording: Good
Stereo Directionality: OK
Stereo Depth: Good

Though it dates from the period of the Eroica Symphony and the Fourth Piano Concerto, Beethoven's Triple Concerto has usually been regarded as little more than a freak. Its themes are frankly second-rate and few are the instrumentalists who perform the piece. This Angel release, however, shows how far a superlative performance can go toward redeeming even a minor composition. The three soloists approach the score with absolutely no condescension and they play it beautifully. Sargent, too, takes a sincere and dignified attitude and secures from his orchestra a performance of vigor and polish. Add to all this engineering of the first quality and you have just about the ideal disc version of this music. M.B.


Musical Interest: Very high
Performance: Superb
Recording: Excellent
Stereo Directionality: Excellent
Stereo Depth: Excellent

Kell seize every opportunity that Brahms gives him and deliver a rhapsodic performance of this highly colored music. The Quartet goes along with him in a splendid display of chamber music rapport. The give-and-take among the instruments is supple and natural. The interpretation is warm and romantic, yet there is iron as well as flexibility in the rhythms, and at no time is there any feeling of flabbiness. The high quality of the performance is matched by the excellence of the recording. W.D.


Musical Interest: Of course
Performance: A mile too rigid in the Symphony; Superb in the Overture
Recording: Excellent
Stereo Directionality: Acceptable
Stereo Depth: Good

Listening to Klemperer's recording of the Brahms Second Symphony in the months since its monophonic release, I have found it to be less convincing on the whole than his performances of the other three symphonies. Much of the charm of this essentially lighter score is missing in Klemperer's intrinsically severe reading. Conversely, it is this very quality which makes the Tragic Overture in his performance an overwhelming experience.

A measure of broader, more widespread sonority is evident in the stereo. M.B.


Musical Interest: And how!
Performance: Superb in both cases
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

In the Third Symphony Klemperer as a Brahms conductor is back at his superlative best. He gives us a performance of tremendous power and breadth and secures from the Philharmonia Orchestra a performance which is both warm and brilliant at the same time.

The Academic Festival Overture finds him engaging in some rather unexpected tempo changes now and then, but these are endowed with the rightness of inevitability. And again, the orchestral performance is extraordinary.

The stereo sound is rounder and more enveloping than the monophonic counterpart, but without really capitalizing upon stereo's ability to clarify and define sound masses.

M.B.


Musical Interest: Supreme
Performance: Quite good
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Fine

The rich, throbbling sonorities of Brahms' Fourth Symphony are tailor-made for the particularly warm-laid and brilliant sound of the Boston Symphony Orchestra—as anyone can testify who has heard the orchestra play it in concert. What the RCA Victor engineers have given us in this release is just about the most lifelike reproduction of the glorious sound of this superb orchestra that I have ever heard—more so, perhaps, in the monophonic version than in the stereo, where I find just a little too much "spread." The depth illusion of the stereo, however, is excellent.

What of Munch's performance? To one who has heard him perform the score in the concert hall at least half a dozen different times it comes as a distinct and pleasant surprise. There have been times when I felt that he was conducting the Symphony more out of a feeling of obligation to do so than out of any real feeling for the music. Happily, this recording is not one of those instances. Here is a devoted, thoughtful performance which left me well satisfied at its conclusion.

Interestingly, Munch recorded the score earlier with the Boston Symphony Orchestra, in early 1950 when he was completing his first season as the Orchestra's Music Director. The new version is a more traditional, less capricious performance than the earlier one. Munch has now given up the driving tempo he formerly applied to the Scherzo and he maintains a steadier rhythmical pace in the passacaglia finale.

But I must conclude as I began, with unrestrained enthusiasm for the sound of the orchestra in this music and its recorded preservation by the engineers. M.B.

- COPLAND: Billy the Kid—Ballad Suite & Waltz; Rodeo—Four Dance Episodes; El Salon Mexico (one mono only); Utah Symphony Orchestra, Maurice Abravanel cond. Westminster WST 14058 $5.98; Mono—XWN 18840 $4.98

Musical Interest: Popular Coplandiana
Performance: Good to excellent
Recording: Very good
Stereo Directionality: Perfect
Stereo Depth: Adequate

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August 1959
Gershwin: Porgy and Bess (original suite by the composer); Copland: El Salon Mexico. Utah Symphony Orchestra. Maurice Abravanel cond. Westminster WST 14063 $5.98

Gershwin: Porgy and Bess (original suite by the composer); Grofé: Grand Canyon Suite. Utah Symphony Orchestra. Maurice Abravanel cond. Mono—Westminster XWN 18850 $4.98

Westminster last summer recorded a great fund of material with the Utah Symphony, and this first recording of Gershwin's original suite from Porgy and Bess emerges as perhaps the best performed work of the entire session. Abravanel persuaded Tra Gershwin to let Westminster tape the score, which had languished among Gershwin's papers ever since it was withdrawn the year of the composer's death, 1937. Listening to Abravanel's sensitive and sympathetic realization, one can only marvel that Gershwin's genius is still terribly missed, even after two decades. The suite was not well received at its first hearing in Philadelphia, but after that it was accorded wild public acclaim. Then, after its tenth performance under the composer's direction, it just vanished. Thanks to Abravanel's awareness, this splendid score has been recorded for the first time, and Westminster has in this release not only an outstanding disc, but a valuable document of Gershwniana, which every music lover should own. Gershwin's touch was magic, his way with melody and syncopation rare, and even if some of it sounds corny, what lovely, what exciting, what witty, and purely American out of it! Westminster sound here is almost always grand.

Grand Canyon Suite, that tried and oft-recorded Grofé orchestral suite, receives a quite good performance. The donkey hoofbeats in On the Trail seem to beat a path right through the room so as to end all in a blaze of hi-fi sound in the stormy finale. There are more spectacular Grand Canyons, but who cares? Porgy and Bess is so well done nothing else on the disc matters at all.

Copland's El Salon Mexico on the stereo disc is briskly done, but there are better versions in the catalog. Still, Porgy and Bess is so splendidly realized, that an extra Salón Mexico in the library catalog might be a real waste.

GinaSTER: Estancias—Ballad (see ANTHELI)

Grieg: Peer Gynt Suites Nos. 1 & 2; Piano Concerto in A Minor, Op. 16; Reid Nibley with the Utah Symphony Orchestra. Maurice Abravanel cond. Westminster WST 14057 55.98

Musical Interest: So-so Performance: So-so Recording: Good Stereo Directionality: Evenly balanced Stereo Depth: Warm sound

Nibley, who seems on much more comfortable ground in the Grieg: A Minor Concerto (as compared to the Gershwin he did for Westminster) delivers a crisp and authoritative account of the old war horse, but is not given very stirring support by the ensemble. It just goes along. Nibley's masculine and muscular way with the music has its attractions, but nothing else is coruscatingly stirring. The disc cannot compete with London's recent issue of the Peer Gynt music.

Handel: Judas Maccaebaeus—Oratorio (nearly complete). John McCollum (tenor), Martina Arroyo (soprano), Grace Bumbry (soprano), Don Watts (bass), Marvin Sosran's (tenor), Alexander Schroer (organ). The Utah Symphony and The University of Utah Chorus. Maurice Abravanel cond. Westminster WST 30 12" $17.94; Mono—XWI 3110 3 12" $14.94

Musical Interest: Sizable Performance: Enjoyable Recording: Commandable Stereo Directionality: Variable Stereo Depth: Acceptable

Westminster has made a substantial contribution to the Handel bicentenary with this handsome realization of one of the major oratorios. This is Abravanel's second turn at Judas Maccaebaeus—his earlier effort, dating from 1952, enjoyed circulation for a while under Concert Hall's sponsorship. Organizing such a "big league" performance with artistic resources largely supplied by local talent is an accomplishment in which he and the Utah forces can take great pride.

This is a virtually complete version, with the traditional omission of three arias. Examples of Handel's loveliest vocal writing and most moving choruses are found here, and although its pages contain many borrowings from earlier masters, as Herbert Weinstock points out in his notes, this will extract little from listening enjoyment. While the performance may not offer all the excitement inherent in the choral and instrumental passages, and though it meets the virtuoso requirements of the Handelian vocal writing only about half way, the instances where it falls below a very respectable level are few. (The children's chorus and horn solos in 'See the conquering hero comes' and impression in some choral attacks are examples.)

John McCollum, though somewhat wanting in dramatic excitement, sings Judas with appealing tone quality and fluent musical phrasing. The warm-toned and evenly produced contralto of Grace Bumbry stands out among the other principals. Martina Arroyo displays something of the upper register and lacks the required agility for the aria "So shall the lute and harp awake." All solists sing with clear enunciation, a virtue unfortunately not shared by the chorus.

I have found more pleasure in the mono version, which is clear, well balanced and preserved on silent surfaces. Stereo separation benefits only the solo voices, which are placed, not always consistently, at the extreme ends. The duets also emerge from separate speakers—a solution conducive to clarity, though not necessarily desirable for the overall texture. Neither chorus nor orchestra seem to benefit tangibly by stereo treatment, the surfaces are not always quiet and the volume level is considerably lower than on the mono counterpart.

Westminster's packaging, similar to that of its Messiah set, is very handsome and ornamental, and a helpful illustrated booklet is provided.

Lassus: Sacred Music—Ave Regina Coelorum; Christe Del solobis; Timor et Tremor; Fulvia et amica; Psalm No. 6—De Profundis; Christi est standend; Secular Music—Bon jour, mon cœur; La Nuit froide et sombre; Gallina, qui par terre; O Du parler; Wohl kommt der Mai; Ich wais mir ein Meinlein; Ardo, si; Passan vostri triomph; Occhi piangelet; Ola, o che bon echo. Dessoff Choirs, Paul Boepple cond. Fantasy 8015 $4.98; Mono—5006 $4.98

Musical Interest: Choral masterworks Performance: Vital Recording: Close but full-bodied Stereo Directionality: Moderate Stereo Depth: Adequate

Roland de Lassus (1532-1594) stands as perhaps the first truly universal genius of Western music—in the sense that we apply this designation to Monteverdi, Bach, Mozart, and Beethoven. This is to say that he was a creator of enormous stylistic and emotional versatility, whose music covered virtually the whole range of human feeling and experience. He was a man who could work comfortably in the style of the French Court of Bavaria, or the English Theater, or the Italian pastoral, or the German Lutheran cantata, or the Catholic Mass, or the Protestant anthem, or the Goliardic coro, or the Italian opera seria. And what poets he chose for his secular settings—Renardi, Petrarch, Villon! Yet he could turn out a charming treatment of a simple German folk poem on the doest of women. As for his religious music, one can only try to imagine what Beethoven might have composed, had he lived in the 16th century.

All this is by way of commending this album from the small but enterprising San Francisco firm of Upstart Records. A similarly apt introduction to the vast range of Lassus's music—seraphic, poignant, humorous, at times even terrifying. How fascinating it is to compare the sacred and secular pieces on this disc—Bach's Christmas Cantata and Lassus's "Passion pour les enfants" (Pulvis et umbra sumus and Passam vostri triomph). The famous echo-song remains...
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as charming as ever—and profits much by stereo sonics.

Boepple's tempi are a trifle slower than those used in the Lassus anthology issued on Vox DL 380 a few months ago, but the rhythmic articulation is cleaner, to say nothing of enunciation—due in part to less reverberant acoustics. Also Boepple has more of a flair for the drama in Lassus—compare the two versions of Timor et tremor ("Fear and Trembling").

While the stereo disc offers more of the feeling of a well spread-out choral, it also suffers in spots from overload "break-up." Such is not the case with the mono release. The sound as such is general clean and full-bodied, if not overly spectacular. Nevertheless, if I were to pick any single disc of music from the pen of Roland de Lassus, this would be it.

D. H.

**MAHLER:** Symphony No. 5 in C-sharp Minor. London Symphony Orchestra, Rudolf Schwarz cond. Everest SDBR 3014-2 2" $11.96; Mono—LPBR 6014-2 2" $9.98

Musical Interest: Considerable
Performance: Very good
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: Fine

This is one of the few Mahler symphonies without human voice. It is a complex score, beautiful in sound and rich in orchestral color, yet the fourth of its five movements is one of the simplest, the composer ever penned—and one of the most inspired. This is the Adagietto, scored only for strings and harp, a movement of exquisite serenity. Schwarz holds the reins firmly in this performance, but not too tightly. The music billows and swirls with romantic ardor and recedes when it should into introversion. There is much in the score to thrill the audiophile with sheer magnitude; and better, there is much solid musical and emotional fare. The mono version is entirely creditable; the stereo adds those extras that make listening memorable.

W. D.

**MONTERVEDI:** Madrigali Amorosi (from the 8th Book of Madrigals). The Deller Consort, Alfred Deller director, with Baroque String Ensemble. Bach Guild BGS 5007 $5.95; Mono—BG 579 $4.98

Musical Interest: For connoisseurs
Performance: Refined
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: Fine

Monteverdi's 8th Book of Madrigals is titled Madrigali Guerrieri et Amorosi, "Madrigals of War and Love." How modern! How ancient! The ten madrigals in this recording comprise all of the "Amorosi," with the exception of the most famous, the Bello delle Intredate, which has achieved two recordings on its own (Bach Guild; Vox).

The Deller Consort enjoys a high reputation in music of this type. Its seven members sing with refinement and disciplined musicianship. There are times when I think that the composers who lived during and immediately following the Renaissance were products of a robust period that could not have stressed such refinement and discipline, but my opinion seems to be a minority one. I was most impressed by the many beauties in these performances, and the recording is excellent, too, but I think I would be happier with a more extroverted manner of performance; I am sure there is more red meat in this music than we are being served.

W. D.

**MOZART:** Clarinet Quintet in A Major (K. 581). The Fine Arts Quartet with Reginald Kell [clarinet]. Concert-Disc CS 203 $6.95

Musical Interest: A chamber music classic
Performance: Excellent
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Sufficient

This is a sensitively played performance. It has wonderful flow and flexibility and the ensemble work is impeccable. Kell has probably played this composition thousands of times, yet he seems to always find new things in it, and he communicates his findings with nuances that are subtly meaningful. The Quintet maintains a high standard of individual and ensemble execution, playing with polish and vitality. The clarity of the recording and the spacing of the instruments are exemplary.

W. D.

**PARAY:** Mass Commemorating the 500th Anniversary of the Death of Joan of Arc. Detroit Symphony Orchestra with Soloists and Rockham Symphony Choir. Paul Paray cond. Mercury SR 90128 $5.98

Musical Interest: In grand manner
Performance: Very fine
Recording: Not so very fine
Stereo Directionality: Excellent placement of all but soloists
Stereo Depth: Warm and full

Paray's Mass, released on Mercury monophonic some time ago, is heard on this stereo release with considerably more impact due to the stereo spatial spread for the large forces involved. However, the soloists suffer seriously from too-distant miking placement. Also, they sound tired most of the time. All are well-known to music pageantry of this kind, and the writer has heard every one of them in much better form. The Mass is scored in the grand manner, yet its beauty is more suffused than directly heroic, more mystical than rhetorical. All things considered, this recording can be evaluated as a valuable contribution to the catalog. Stereo tape would be the eventual way to acquire this work, for Paray's score combines forms that should not be handicapped by the physical limitations of disc recording. The track of the Chorus acquires itself often beautifully, always skillfully.

J. T.

**PONCHIELLI:** La Gioconda (complete opera). Zina Milanov (soprano)—Gioconda; Giuseppe di Stefano (tenor)—Enzo Grimaldo; Leonard Warren (baritone)—Barnaba; Rosalind Elias (mezzo-soprano)—Laura; Belev Amperian (contralto)—La Cloca; Plinio Clabassi (bass)—Alvise & others. Orchestra and Chorus of the Accademia di Santa Cecilia, Rome, Fernando Previtali cond. RCA Victor LSC 1394 12" $17.98

Musical Interest: Repertory Standard
Performance: Excellent
Recording: Excellent
Stereo Directionality: Not too obvious
Stereo Depth: Excellent

My review of the monophonic edition (February, 1959) of this performance was most complimentary, and stereo only serves to make my endorsement more emphatic. This is a colorful, lusty and idiomatic statement of Ponchielli's fervent score, and "who could ask for anything more?"

Stereo's advantages are more evident in the depth department—the sound is fuller, more alive, the orchestral statements gain in richness and the vocal ensembles are better defined. Directionality is not as spectacular as the previously issued abridged version might have suggested. Some of the off-stage effects are not fully realized, though, frankly, this matters little to this listener. What does matter is that this remains the best La Gioconda on records (superior in sound and performance by a very close margin to London's effort) and, though the stereo edition requires four discs, RCA wisely includes the fourth one as a free bonus.

G. J.

**RACHMANINOFF:** Piano Concerto No. 3 in D Minor, Op. 30. Van Cliburn and the Symphony of the Air under cond. RCA Victor LSC 2355 $5.98; Mono—LM 2355 $4.98

Musical Interest: High
Performance: Historic
Recording: Fair
Stereo Directionality: Spread
Stereo Depth: Minimal

The Carnegie Hall concert that Van Cliburn gave on May 19, 1958, was one of the exciting musical events of this decade. It took place only two days after his return from the Soviet Union. Tension had been mounting for some time and there had been an unprecedented ticker-tape parade up Broadway. For the moment, it almost seemed that Elvis Presley had been toppled from his throne—by a concert pianist.

The lean, lanky Texan played the Tchaikovsky First and The Rachmaninoff Third Concertos at the carefully scheduled concert. These were the works with which he had triumphed in Russia. Playing with him was the Symphony of the Air under Kirill Kondrashin, the Russian conductor who had come here especially to repeat their collaboration.

The New York triumph was as complete as the foreign ones and shortly after, RCA Victor recorded the Tchaikovsky Concerto under optimum conditions.

These days, most important concerts are taped as a matter of course, and the May 19 event was no exception, but it was RCA Victor engineers who did the taping. Recently, it was decided that instead of doing
the Rachmaninoff under regular recording conditions, the concert performance would be put on a disc and released. Thus, the record would be a memento of an historic occasion.

At the time of the actual performance, I thought it was the slowest rendition of the concerto I had ever heard. The recording confirms this. Whether it was Cliburn who decided the pace or Kondrashin, it is a deliberate one. It is to Cliburn's credit that he makes it poetic and reflective instead of plodding. His sense is incredible; a pianist twice his years could hardly a snuff be heard through the music. When the music ends, pandemonium breaks out in wave after wave of spontaneous applause. Cliburn has triumphed again, and this record is the proof of it.

The sound of the recording is variable—not unexpected under the circumstances. There are moments when the orchestra seems impossibly thin and others when it is full indeed. The piano is given prominence, a matter which Cliburn fans are not likely to deplore. From the hushed opening of the work to its thundering conclusion, the tension mounts. The audience is extremely well behaved; hardly a sniffle is heard through the music. When the music ends, pandemonium breaks out in wave after wave of spontaneous applause. Cliburn has triumphed again, and this record is the proof of it.

W. D.

RAVEL: Piano Concerto [see SHOSTAKO-
VICH]

- RESPIGHL: La Boutique Fantasque—
Ballet; IBERT: Divertissement. Boston Pops Orchestra, Arthur Fiedler cond. RCA Victor LSC 2084 $5.98

Musical Interest: Charming stuff
Performance: Exceptionally good
Recorded: Speed: Stereo: Directionality: Well spaced: Depth: Shallow

This appears to be the most satisfactory stereo disc yet released with Arthur Fiedler and his Pops Orchestra. La Boutique Fantasque is given fine treatment, and comes close to matching the superlative version issued by London several months ago with Solti and the Israel Philharmonic. Fiedler's reading is even crisper. He may not linger over Nocturne and Valse Lente with quite such warm, tender care, but his orchestra is more secure, and there is much more snap and briskness throughout. Ibert's now-fumbling Divertissement is played with all steps out, a real rosser of a performance, and the best yet on LP.

J. T.


Musical Interest: Considerable
Performance: Delightful
Recording: Super
Stereo Directionality: Just right
Stereo Depth: Full

Poppa has written a concerto for son Maxim, a young man who has grown up in the shadow of one of music's giants and who is undoubtedly his father's most ardent admirer. Op. 101 was composed by Shostakovich in 1957, receiving its world pre-

more in Moscow of the same year. Nothing is indicated concerning whether or not Maxim was the soloist. At any rate, the talented Mr. Bernstein, conducting the New York Philharmonic from the soloist's chair, gives us a warm, humorous and pyrotechnical account of an enchanting score! From the Allegro with its set of variations on a march-like theme, through the rhapsodic and tender Andante and the Scherzo-like finale, which follows without pause, this little work makes no pretense at being serious. The older Shostakovich may not have conceived a work that poses an impossible pianistic problem, nor is there even a shadow of the deeply serious musician who composed the Symphony No. 5. Still, he has written here music of much enchantment, and its charm is not superficial either. Bernstein is at his best in this kind of score and when he wants to display keyboard virtuosity he can surely deliver it in fine fashion.

The brittle and jazzy Ravel Concerto may lack something of the spontaneity of the Shostakovich's superb bonbon but recording-wise Columbia treated it warmly. Bernstein's piano tone is much richer than that of Henriot-Schweitzer who recorded it recently, for RCA Victor, with Munch and the Boston Symphony. While the petite Frenchwoman has a more dazzling technique, Bernstein's phrasing is more engaging and Columbia comes through with better orchestral sound. A wonderful coupling and worth serious consideration for both

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clear enumeration of the performers, plus the clarity of the recording, makes the task easy to follow.

W. D.


Musical Interest: Not much Performance: Concertante, good; Bach, strange
Recording: Very good Stereo Directionality: Well spread Stereo Depth: Fine

The members of the Violoncello Society are all highly reputable musicians, thirty or so in number, who gave the "Concertante" its world premiere under the composer's direction at Town Hall last December. Surprisingly, the Fantasia Concertante does not take much advantage of the cello's luxuriant and velvet tone, but it does take every advantage of its range, the most extensive of the orchestra stringed instruments (from low C to the infinity of harmonics). To judge from this work, ex-cellist Villa-Lobos must be fascinated with the element of extensive range, for he writes into his score a great deal of high register dissonant texture. There are many moments when the orchestra sounds like anything but one of cellos, and there is little dwelling on melodic invention. A strange and difficult work to play, and a work difficult to listen to, for the mind is compelled to reject what it thinks the cello should be like and must try to concentrate on an apparently alien total result. There are only a few moments when the full ensemble gives voice to the characteristic tone of the instrument.

The Bach transcriptions do not sound very well rehearsed, and despite the reputations of its individual members, there are too many moments of what sound like insecure bowing, feeble attacks, and poor intonation.

WALTON: Partita for Orchestra: MAHLER: Symphony No. 10. The Cleveland Orchestra, Georg Szell cond. Epic BC 1074 $5.98; Mono—LG 3568 $4.98

Musical Interest: Fascinating Walton Performance: Excellent Recording: Thorough Stereo Directionality: Nicely balanced Stereo Depth: Good

Walton's Partita was commissioned by the Cleveland Orchestra in celebration of its 40th Anniversary, and Epic commits the lively score to LP for the first time. It must rank among his most accomplished works in its three parts, Toccata, Pastoral, Siciliana, and Giga burlesca. Partita for Orchestra is light in expressive substance. The composer explains, "My Partita poses no problems, has no ulterior motive or meaning behind it, and makes no attempt to ponder the imponderables." He makes it clear that he is hopeful that the Cleveland players will enjoy it, and that no attempt will be made to "probe the score." Walton's brightly cheerful Toccata and the "very English" Gigas flank a meditative Pastoral full of grace. A graceful work, something to whittle or hum, a score that moves no mountains but simply delights you.

Mahler's incomplete 10th Symphony contains some great writing, as parts as magnificent as anything he wrote—a fragmentary masterpiece that was certainly progressive for its time in its anticipation of Alben Berg. Szell outdoes easily all his competitors in bringing this work to the concert hall. His interpretation is one of great poetic feeling. But the sound does not measure up to a good stereo disc standard. It is on the thin side and top-heavily. The monophonic version is tremendous.

WEISGALL: The Tenor [complete opera]. Richard Cassilly (tenor)—Gerardo; Douglas Cross (bass-baritone)—The Manager; Doris Young (soprano)—and Elizabeth Cottler (soprano)—Young Girl; Charles Ludgin (baritone)—Vafei. Vienna State Opera Orchestra. Herbert Grossman cond. Warner WST 208 2 $12.96; Mono—OPW 1206 2 12" $9.96

Musical Interest: Worthwhile Performance: Smooth and effective Recording: Very good Stereo Directionality: Imaginative Stereo Depth: Good

Hugo Weisgall (b. 1912) is partial to librettos of literary substance. His last three operas have been inspired in turn by Strindberg, Pirandello and Yeats, while The Tenor, (1950), which preceded these three, is based on the play by Frank Wedekind. In the excellent adaptation by Karl Shapiro and Ernst Lert the story deals with a famous Wagnerian tenor, blinded by success, hounded by women, and captive of a "penned-up life, half God, half freak." Essentially this is an essentially human set-piece, with an personal identity and no strength of character to face important decisions. Through the figure of the Tenor the author, Hugo Weisgall, without doubt voiced his indignation of a society which, by setting up a world of artificiality around him, drives man into denying his individuality. Incidentally, Wedekind, a first-rate actor, singer and cabaret entertainer in his own right, wrote The Tenor as a play for his own use.

As a contemporary music drama The Tenor ranks with the best of the American crop. The book's excellence is enhanced by the composer's keen dramatic sense and musical solutions. His large orchestra is a faithful mirror of stage actions and particularly of the hero's resolute and disturbed character. Strains of "Tristan" are woven into the opera's texture very effectively to underline Gerardo's schizophrenic makeup. Imaginative, too, is the employment of the piano—at unexpected and seemingly random moments which, nevertheless, are cunningly placed; for this is a work that unobtrusively, many subtle touches that elude the listener on first exposition. Less may be said about the vocal writing which shares the usual "hobblese oblige" attitude of contemporary composers in recasting from the very idea of pleasing and memorable melodies. This is a smooth and well-paced performance and the seasoned cast is uniformly excellent. The monophonic version is perfectly satisfying, while stereo will reward its listeners with illusions of stage movement, ringing telephones and stage noises in proper perspective—ephemeral matters to be sure, but entertaining.

G. J.
BEST OF THE MONTH

- The DGG Archive Series comes through with an exquisite gem in Mozart's Five Italian Notturni, plus a sequence of movements for wind instruments—"Music, performance and recording beggar description...18th century drawing room music at its loveliest." (see p. 55)

- Westminster has an extraordinary "first" in Serge Prokofiev's superheated opera, The Flaming Angel—"...Orchestral and vocal effects are...spine-chilling...has all the earmarks of a model performance. This most emphatically included the recorded sound." (see p. 56)

- United Artists gives us a sample of Stokowski at his glorious best in their recording of the Shostakovich First Symphony—"Opulent sound...fabulous conductorial control—all help to realize the ultimate...in the art of recording." (see p. 58)

All records reviewed in this column may be played on either single speaker monoephonic or two speaker stereophonic equipment. They are 33 1/3 rpm records that should be played with the RIAA setting.

in Biscogli, nice and close in Vivaldi. Performances are up to the excellent standards of M. Paillard’s other fascinating discs for Westminster.

D. H.


Musical Interest: Considerable Performance: Excellent Recording: Very good

Demus draws a pleasing tone from the piano and his playing is very sensitive in lyric passages. However, it often lacks tension and tends to sound bland. There is little sweep in his rendition of the Rhapsodies, while the Intermezzi are delivered with a sameness of expression that militates against their holding the listener's interest for any length of time. The Op. 116 pieces are not the most immediately attractive in the Brahms catalog and here they say a minimum in their own behalf. Gieseking and Rubinstein have offered much more in this music, although neither has benefited from recording as realistic as that accorded Demus.

W. D.

- Buxtehude: Prelude and Fugue in F-sharp Minor; Canzona in G Major; Chorale-Fantasy—Wia schön leuchtet der Morgenstern; Magnificat primi toni; Pascacaglia in D Minor; Funeral Music on the Death of his Father; Toccata and Fugue in F Major; Chorale-Preludes—Nun bitten wir den heiligen Geist; Est ist das Heil unsern. Hans Haintze (organ) with Lisa Schwartzwaler (soprano). Deutsche Grammophon Archive ARC 3115 $5.95

53
Musical Interest: Remarkable
Performance: Delightful
Recording: Elegant

The music of Danish-born Dietrich Buxtehude (1637-1707), when given ideal performance, is like a breath of cool Scandinavian spring air. There is something about the uninhibited exuberance of his work that is utterly captivating. Even a somber piece like the Funeral Music on this disc pales a sweet sadness rather than four melancholy.

At any rate, I nominate this Archive recording as the finest single-disc representation of Buxtehude's music to be had. The sound of the 1687 Arp Schätzger organ (at Steinikirchen) is a complete joy and so are the performances by Hans Heinze and his soprano soloist (in the Funeral Music). The inclusion of Buxtehude's greatest Prelude and Fugue (F-sharp Minor), of the Magnificat, and the Passacaglia makes acquisition of this recording a "must" for anyone who aspires to a truly representative library of baroque organ music.

- CARISSIMI: Oraetories—Judith in Eternum; Suscitat Dominus; Missa est Vita Hominis. Polyphonic Chorus of Turin with Soloists & Milan Angelicum Orchestra, Aldo Jones cond. Westminster XWN 18835 $4.98

Musical Interest: Specialized
Performance: Lack vitality
Recording: Disappointing

Giaccomo Carissimi (1605-74), pioneer in the art of adapting early baroque style to church use—i.e. the Latin oratorio—has had precious little representation on discs (his masterpiece Jephthah is on DGG Archive ARC 30055). Therefore it is a genuine disappointment to note a major addition to the Carissimi discography fail in its proper artistic and sonic effect. The Last Judgment, the destruction of Babylon, and the earthly struggle of human life are the subjects represented on this disc—dramatic and noble ones all, and set with music of classic dignity and feeling. But one has to struggle valiantly with the imagination in order to infer much from such timid and rhythmically flaccid performances. The chorus is too distant; the strings have no bite or warmth; the soloists are barely adequate to their task. Too bad.

- CHOPIN: Mazurkas (complete); Barcarolle in F-sharp Major, Op. 60; Berceuse in D-flat Major, Op. 57; Allegro de Concert in A Major, Op. 46. Nadia Reisenberg (piano). Westminster XWN 18838/9 3' 12" $4.98 each

Musical Interest: Medium to high
Performance: Immaculate
Recording: Very good

Chopin poured an infinite variety of moods into the Mazurkas. And while one critic perceptively termed the little gems "dances of the soul," another obtusely held that in them he was "a dealer in the most absurd and hyperbolical extravagances."

Nadia Reisenberg plays these idealized folk dances with impeccable technique and taste. Her tone is lovely and it is delicately shaded and inflected. She does not seek the broad line in these pieces; they come out as intimate and personal, somewhat with-out passion, but with commanding poise. There is little offered by this attitude of the peasant origin of the mazurka, but then, Chopin was a pretty extreme example of culture and sophistication. The Berceuse is played with sensitivity and feeling. The Barcarolle and the Allegro de Concert would benefit from a less tamed approach. The recording is very well engineered.


Musical Interest: High
Performance: Correct
Recording: Very good

Once upon a time, an artist used to be recorded in music which he played best. When he did go afield, unsuccessfully, it usually was through perversity. Today, I fear a lot of recording is done because recording techniques have become relatively simple. This ease is leading many an untrained performer into an inarticulate trap.

It almost seems that Badura-Skoda is out to record the entire piano literature as soon as possible. What's all the rush? He still is young. On more than one occasion, he has indicated that Chopin is not his forte. Yet he here is again, with two major Chopin compositions that have thrown more than a few veteran pianists. He has no difficulty in playing them; the difficulty lies in his inability to make them musical experiences. They never take off; they are earthbound interpretations. The soul of Chopin's music is not to be revealed through the mere playing of the notes set down on paper, even when done with fluency. Other ingredients are required, and these are decidedly missing on this disc.

W. D.

- COPLAND: Billy the Kid; Rodeo; El Salon Mexico (see p. 46)


Musical Interest: Favorite
Performance: Superlative
Recording: Astonishing

Several years ago London, Angel, and Urania issued versions of the complete score to Falla's Three Cornered Hat, and at the time these discs set a new standard in high fidelity. There have recently appeared on the market several new LP's of the familiar suite of dances and now Columbia gives us a fine modern issue of the complete score.

The Orquesta de Concertos de Madrid under the direction of Jesús Abreu-Berardi has provided a stunningly energetic performance, coupled with outstanding engineering. Soloist Celia Langa sings the sparse vocal role with unusual sweetness of tone. Soloists in the other versions tend to coarsen, which may be more in keeping with what Falla had in mind. But Langa is definitely the most musical. The Orquesta de Concertos de Madrid sounds well drilled, with some very fine woodwind playing, particularly in the little comic hussaro part in the Dance of the Cigarette. Here is an outstanding record in every sense of the word.

J. T.

GERSHWIN: Porgy and Bess—Suite (see p. 48)
GINASTERA: El Llano—Ballet Suite (see p. 45)
GROFE: Grand Canyon Suite (see p. 48)
HANDEL: Judas Maccabaeus (see p. 48)
JOQUIN DES PRES: Mass (see PALE-STRINA)

LASSUS: Sacred & Secular Music (see p. 48)
MAHLER: Symphony No. 5 (see p. 50)
MAHLER: Symphony No. 10 (see p. 52)

- MARCELLO: Psalm XVIII; Psalm XV. Wanda Madonna (contralto), Nino Adami (tenor), Roberto Caruano (cello) with Polyphonic Chorus of Turin & Milan Angelicum Orchestra, Aldo Jones cond. Westminster XWN 18837 $4.98

Musical Interest: Italian baroque
specialties
Performance: Variable
Recording: Satisfactory

Benedetto Marcello (1686-1739) was renowned equally in music and politics during his lifetime, holding the post of Papal Chamberlain in Brescia at the time of his death. His elegant settings of the first 50 Psalms (1726-7) are considered masterworks; but only Psalm 1 has heretofore found its way to LP on a now deleted Vox disc.

Psalm XVIII on the present recording is for soloists, chorus, and orchestra, while Psalm XV is for contralto, cello, and orchestra. Both are typical of the Italian baroque manner at its most lushly expressive; and in Psalm XV one is made well aware of the Italianate roots of Handel's style.

Contralto Wanda Madonna is the more interesting of the two soloists, being endowed with a curiously attractive counter-tenor vocal coloration most appropriate to the music.

Otherwise, this disc suffers from some of the same unhappy faults of the Carissimi oratorios reviewed above—too distant chorus and flaccid conducting. Psalm XV comes off joy fairly the better of the two works here.

D. H.
MONTEVERDI: Madrigals [see p. 50]

- MOUSSORGSKY: Pictures at an Exhibition; RAVEL: Alborada del Gracioso; Pavana for a Dead Princess. Philippe Entremont [piano]. Columbia ML 5365 $4.98

Musical Interest: High
Performance: Virtuosic
Recording: Bright

Young Entremont has a flashy technique plus a high degree of musicality. He can carry a melodic line and build tension within it. His "Pictures" are colorful; he plays them with a virtuoso flair wholly suitable to their character and he ties them together very well. In the Pavana, his playing is lyrical and tender; in the "Alborada," it glitters and flashes. The sound of the piano is quite realistic.

W. D.

- MOZART: 5 Italian Notturni and Canzonetta; 4 Movements for Wind Instruments; Divertimento in B-flat for 2 Clarinets and Bassoon (K. 439b, No. 3). Margot Guilleaume [soprano], Jeanne Deroubaix [mezzo-soprano], Hans Olaf Hustedt [bass], Jost Michaels and Hartmut Stute [clarinets], Albert Hennige [bassoon], Rudolf Irmisch, Hans Helnke, Karl Foppler [basset horn], Jost Michaels cond. Deutsche Grammophon Archive ARC 3121 $5.95

Musical Interest: Sheer enchantment
Performance: Likewise
Recording: Couldn't be better

One of the pleasantest aspects of Mozart's early freelance days in Vienna after his stormy leave of Salzburg's Archbishop, was his friendship with the family of Vienna University botany professor, Joseph von Jacquin. The professor's children were gifted musicians, and so Mozart and his friends would often join them in afternoons or evenings of living room music making, with the composer sometimes furnishing special works for the occasion. He even allowed some of the pieces to be published under the name of Gottfried von Jacquin, youngest of the children and a fine bass singer—thus the somewhat belated addition of some of these items to the Koechel listings.

DG has hit upon the delectable idea of assembling on one side of this disc a half-dozen of the vocal pieces used at the Jacquin musical parties, interspersed with wind instrument pieces, so that we have a virtual period re-creation—and what a wonderful and touching experience it turns out to be! Music, performance, and recording beggar description. The little wind divertimentos on the other side comes as a nice bonus. If you want to sample "18th century drawing room" music at its best and loveliest, here it is.

D. H.

- OHANA: Lament For The Death Of A Bullfighter; Sarabande For Harpsichord And Orchestra. Mauricio Molho [narrator], Bernard Cottet [baritone], Denise Gouarme [harpsichord] with Canto Soli Orchestra and Chorus, Attilio Argento cond. Omega OML 1033 $4.98

Musical Interest: Specialized
Performance: Colorful
Recording: Good

Maurice Ohana (b. 1914) is a Spanish composer, now a resident of France, whose art, somewhat similar to Manuel de Falla's,

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has absorbed international currents without losing its nationalistic roots. His "Lament" is a musical setting for Federico García Lorca's impassioned elegy on the death of the celebrated bullfighter Ignacio Sanchez Mejias. "Lament" is made up of four chants, each given an entirely different character by its specific musical treatment. In the first (Cagida e Muerte) the tragedy is related by the baritone soloist, while the chorus solemnly intones the repeated phrase "in las cinco de la tarde" ("At five in the afternoon"). The second chant (Las sangre derramada) alternates spoken narration and singing solo, to an exciting percussion accompaniment. The spoken voice (over a highly evocative orchestral background) dominates the third part (Cuerpo presente) while the fourth chant again confronts the chorus with the baritone soloist. An archaic quality, reminiscent of medieval chants, pervades the music, and it is faithfully captured in the vocal inflections of the soloist and chorus. Through its choral and orchestral lines, this work has an expressive power and emotional appeal that are unique. The performances of the Prague Continental Orchestra, conducted by Bruckner, with its choral singing, offer a profoundly moving experience and we are much in Westminster's debt for its American release.

D. H.

**PALESTRINA:** *Assumpta est Maria, Les Chanteurs de Saint-Eusèbe, R. Émile Martin cond.; JOSUIN DES PRÈS: Mass—Pange lingua, Philippe Caillard Vocal Ensemble, Philippe Caillard cond., Westminster XWN 18836 $4.98*

Musiical Interest: Noble liturgical music
Performance: Excellent
Recording: Likewise

The refined lyrical polyphony of Palestrina, *Principia musicae of the Roman Renaissance*, reaches perhaps its apogee in his *Assumpta est Maria*, and seldom has its essence been more accurately and vitally communicated than in this recording. Emile Martin's singers have made some notable Palestrina records in the past for Westminster (XWN 18693) and others, but this seems to me their best yet—refined without being precious, and vital without resorting to emotional bad taste. The mixing is a trifle distant, but not out of keeping with the "church" acoustic for which the music was written.

The directly earthy expressive utterance of Josquin des Prés (he died in 1521), a few years before Palestrina was born) receives closer mixing and performance to match by the Caillard Vocal Ensemble. Here is music that communicates "from the heart to the heart," yet makes full use of all the subtle polyphonic techniques dear to the hearts of the early 16th-century masters. This disc takes its place with the EMI recording of Sacred Songs as the most vital representation on LP records of this great master.

The record alone offers a profoundly moving experience and we are much in Westminster's debt for its American release.

D. H.

**PACHELBEL:** *7 Chorale-Partitas—Christus, der ist mein Leben; Alle Menschen müssen sterben; Herzlich tut mich verlangen; Was Gott tut, ist wohl gott; Ach, was soll ich Sünder machen?; Werde munter, mein Gemüte; Freu dich sehr, o meine Seele; Robert (bass); Detlev (harpsichord). Westminster XWN 18829 $4.98*

Musical Interest: For baroque organ fans
Performance: A wee bit dry
Recording: Good

I. for one, have always been singularly susceptible to the melodic charm of Johann Pachelbel's music: for this precursor (1653-1706) of the great Bach brought to his organ beatus and fugues (Overtone 8) a singular thematic zest and rhythmic lift. For this reason, I find him less interesting when working for another instrument not his own, such as the Lutheran chorales. The chorale-partitas are treated generally in a somewhat florid figuration style and make pianistic enough listening; but one of the special features of this first complete recording is that Mr. Owen alternates between his modern classic organ (at Christ Church, Bronxville, N. Y.) and harpsichord when playing variations in each individual piece. I confess, I find it disturbing, and would prefer that he stick to one instrument, the other throughout the whole of each work.

The performances are done with loving care, but the general effect is just a trifle dry. Recorded sound is close and very clean.

D. H.


Musical Interest: Rewarding
Performance: Excellent
Recording: Likewise

The Flaming Angel was the only opera composed by Prokofiev during his Paris sojourn in the Twenties, prior to his return to Russia. It was written between 1920 and 1926 (this disc is not supported by Westminster's booklet as at variance with Prokofiev's own account) and remained unperformed during the composer's lifetime.

All of this makes the recording even more welcome. The Flaming Angel is a product of the "lyrical" side of Prokofiev's personality, in contrast to the satirical inspiration which produced The Love For Three Oranges, his best known operatic work (1919). The score has little in common with the experimental adventures of other Prokofiev works of this period—it is lavishly orchestrated, effusively written and abounds in weird and fascinating harmonic colors.

The story, based on a novel by the Russian poet Brusov, is rooted in vague religious mysticism. Renata, its central figure, is obsessed by an eternal yearning for Love and for an indelible spiritual perfection which she sees in the image of a flaming angel, though in various guises. So against the background of 16th century Germany—Faust and Mephistopheles make an appearance and there are some mystifying references to the Inquisition on the one hand and America on the other—the story is connected with reality by the flimsiest of threads.

Prokofiev has succeeded in casting an atmosphere around these strange doings that somehow makes this nightmarish cavelcade of demons, sorcerers, curses and miracles convincing. A spell of eeriness hangs over the entire work, sustained by orchestral and vocal effects that are appropriately spine-chilling.

Conductor Bruck, for whom this must have been a labor of love, rates the highest praise for bringing to light this strange but undeniably masterful work, and for presiding over such a striking performance. In the part of Renata, which in its own way is as demanding as Medea, Norma or Elektra, an amazing soprano named Jane Rhodes appears literally out of nowhere with a tour de force that is vocally and dramatically completely absorbing. Xavier Deprez, who has been heard previously in Paris disc productions, is also excellent as the gallant Ruprecht who vainly strives to save the heroine from the consequences of her insatiable yearning. (Ruprecht may be the symbol of mankind with its good intentions, bungling ways and essential helplessness.) The smaller parts are all in the hands of first rate singing actors and the entire performance has all the earmarks of a model presentation. This, most emphatically, includes the recorded sound.

G. J.

**RACHMANNINOFF:** Piano Concerto No. 3 (see p. 50)

**RAVEL:** Alborada del Gracioso; Pavane for a Dead Princess (see MOUSSELSKOY)

**RAVEL:** Alborada del Gracioso; Mother Goose—Suite; Rapsodie Espagnole; Pavane For a Dead Princess. Cento Soli Orchestra of Paris, Ataulfo Argenta cond. Omega OWL 1032 $4.98

Musical Interest: Famous Ravel works
Performance: Skilled
Recording: Above average

Ataulfo Argenta presumably made this recording with Cento Soli Orchestra of Paris somewhat before the series of discs he did for London prior to his death. His interpretative sensitivity is clearly evident in this Omega release but he simply is not conducting L'Orchestre de la Suisse Romande, and an orchestra of "100 Solistes" does not necessarily mean a great ensemble. The principal players are good enough but the ensemble dynamics are shallow and so is the entire recording from the viewpoint of sound.

The Pavane is straight forward, Rapsodie Espagnole is dynamically on too small a scale; "Mother Goose" emerges as the best effort of all because of the excellent first chair players. The sound is quite good but too close.

J. T.

**RAVEL:** Piano Concerto (see p. 51)

HiFi Review
Valerio Meucci

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his accustomed rhythmic
dynamism; and we are happy to say
that it is much less aurally fatiguing than
usual, thanks to a better-than-usual recording
job by Westminster.

D. H.

- D. SCARLATTI: Tetide in Sciro (almost
complete opera). Adriana Martin (sopra-
no)—Thetis; Giuliana Ferrein (bass)—
Lycomede; Wanda Madonna (contralto)—
Dedamia; Lucia Pio-Fumagalli (tenor)—
Antiope; Carlo Franzini (tenor)—Achilles;
Valerio Meucci (baritone)—Ulysses. Angeli-
cum Orchestra of Milan, Aladar James cond.
Westminster OPW 1205 3 12" $4.94

Musical Interest: Historical
Performance: Good
Recording: Bright, sometimes over-
resistant

As a composer of operas Domenico Scarlatti
was completely overshadowed by the
enormous stature of his father, Alessandro.
Tetide in Sciro, one of Domenico's dozen
or so stage works, was only recently dis-
covered in manuscript form by Padre Ter-
ezio Zardini, who not only revised and
edited it but also completed the only miss-
ing part—the finale of Act III. The opera's
first modern performance (October 21, 1958)
took place at the Angelicum on the biennial-ary of the composer's death, util-
izing the identical cast, conductor and or-
chestra employed for this recording.

As a musicological discovery Tetide in
Sciro is of considerable interest for it
sheds light on a relatively unknown side
of Scarlatti's genius. It is not an important
work per se, but rather a typical early
product of the Neapolitan school—charac-
terized by longish secco recitatives, da capo
arias of sound craftsmanship but no ex-
traordinary distinction, infrequent use of
vocal ensemble and the total absence of
chorus. The most impressive elements are
the inventive harmonic turns and the vig-
orous string writing, though the effective-
ness of isolated ensembles—such as the
finale of Act I and II—and the bravura
aria "E lontano il mio tormento" with its
virtuoso violin obbligato indicate consider-
able originality within the bounds of the
formalized Neapolitan concept.

The opera deals with a mythological
episode involving Thetis and her son Achilles in the days prior to the siege of Troy. As drama it is, I am afraid, a crashing bore and the "helpful" paragraph offered by Westminster as historical background is a tour de force in obscuration. Fortunately the complete text in both Italian and English (with omitted portions clearly indicated) is also included, a welcome device other producers should copy.

The performance, on the whole, is very good, showing evident care in preparation and skillful playing of the instrumental passages. In the capable singing cast Valerio Meucci may be singled out for his effort to impart dramatic urgency to the figure of Ulysses. The others are generally content with singing the words with reasonable expertise.

Westminster's sound is remarkably bright and full, but excessive reverberation gives it a longer-than-life quality. The singers are very closely miked, and as a result extreme clarity is achieved at the expense of a natural stage-audience proportion. There are some bad spillings on sides 5 and 6, and frequent instances of pre-echo, but nothing seriously disturbing. In sum, a creditable and worthwhile effort, but definitely specialized in interest.

C. J.

SHOSTAKOVICH: Piano Concerto No. 2 [see p. 51]


Musical Interest: Great Shostakovich Performance: Stokowski at his best Recording: Deserves a medal

The performance of the Symphony has not sounded like this since the days of the late Arturo Toscanini when it was known as the NBC Symphony. For the first time in many a month, Toscanini, when given a virtuoso instrument to conduct and has accomplished what may be the greatest LP he has ever made. United Artists, a newcomer to the classical field, has come up with a miracle of engineering to produce a recording that can take place with the finest microgrooves in the catalog. Opulent sound, tremendous discipline, fabulous conductorial control, all help to realize the ultimate in what we constantly seek in the art of recording—superb performance, coupled with great engineering so that nothing is left to chance. It is all there, a dramatic score that still remains, despite its "age," as one of Shostakovich's finest masterpieces.

Stokowski's tempo is deliberate in the opening of the Symphony, which makes for magnificent articulation and he leads the Symphony of the Air in a titanic account of the second section, and an absolutely overwhelming fourth movement. Stokowski has always been one to conduct with great imagination, and this is lifes an asset and a glaring fault. In this intensely romantic Symphony his tendency to exploit sound brings about an absolutely hair-raising atmosphere of revol. Stokowski has disappointed in the past on other labels directing orchestra, which were simply not up to tempering his enthusiasm, but since the days when he was the darling of Philadelphi bas he made a recording of such splendid performance. My advice is to buy this disc, barricade the door, disconnect the phone and turn the volume up. If your hi-fi can take it you'll experience an awesome thrill. It will be worth it even if the neighbors do throw you in jail. A tremendous recording!

J. T.

SOUSA: Marches [see p. 52]


Musical Interest: Much Performance: Authoritative Recording: Very good

These performances were taped well before the heart attack that interrupted Bruno Walter's recording of the Mahler Second Symphony. While the Strauss works are re-repressings of ML 4650, the Wagner has never been released. Nor will any part of this program be released in stereo, for such a version does not exist.

The contrast between the tenderness of the "Idyll" and the passionate extravagances of the two tone poems is striking. Walter is completely at home in both. His reading of the Siegfried Idyll has grace and hennie warmth. His "Don" is impetuous, mature and yearning. Death and Transfiguration is a lyric statement, full of fervor and a positive feeling of ultimate triumph. Columbia's engineers have made the sound seem more modern than it is—a decided asset to three fine interpretations.

W. D.

TALLIS: Lamentations of Jeremiah, etc. [see p. 52]

- TARTINI: Flute Concerto in G Major; Cello Concerto in A Major; Violin Concerto in D Minor; Sinfonia in D Major; Aurèle Nicolet, Enrico Mainardi, Wolfgang Schneiderhan with the Lucerne Festival Strings, Rudolf Baumgartner cond. Deutsche Grammophon Archive no. 3117 $5.92

Musical Interest: For connoisseurs Performance: Polished Recording: OK

Here is an excellent cross-section from the creative work of Italian violin virtuoso, composer, and acoustician Giuseppe Tartini (1692-1770), whom most of us associate solely with the famous Devil's Trill Violin Sonata. The style is lyrical for the most part, often gay, sometimes nobly somber (as in the slow movement of the Cello Concerto), and always elegantly polished.

The Flute Concerto with its lively finale and the Sinfonia are apparently first recordings. Performances by ensemble and soloists are neat, if not blazingly inspired. Recorded sound is pleasing to the ear.

D. H.

- TELEMANN: Trumpet Concerto in D Major for Strings and Continuo; Trumpet Concerto in D Major for Trumpet, 2 Oboes, and Continuo; Violin Concerto in G Major; Violin and Continuo; Violin Concerto in G Major for Recorder, Oboe, Violin, and Continuo, Adolphe Scherbaum with the Hamburg Piccolo Orchestra, Robert Stellh cond.: Camerata Instrumental Hamburg, Deutsche Grammophon Archive 3119 $5.95

Musical Interest: A charming Performance: Lovely Recording: Likewise

I have generally found George Philipp Telemann (1681-1767) Rates a highly successful contemporary, pretty dull going; but this disc is most certainly the exception! Its contents mostly certainly may not be profound, but they are certainly fresh and zestful—in much the same manner as works like Handel's Water Music.

The solo trumpeter does splendidly, especially with the cruelly difficult clartino style writing for D-trumpet in the second of the two concertos. Intriguing, too, is the contrast between the hand sound of flute in the first and G Major Quartet and the part, birdlike sound of the recorder in the second. A lovely disc, beautifully recorded.

D. H.

- VILLA-LOBOS: Bachianas Brasileiras No. 4 and No. 7, Orchestre de la Radiodiffusion Francaise, Heitor Villa-Lobos cond. Angel 35674 $4.98

Musical Interest: Solid architectural writing Performance: Superior in every way Recording: The same

Angel's third release of the music of Villa-Lobos virtually finishes the Bachianas Brasileiras series. Only Nos. 1 and 3 are needed to make the works complete on the Angel label. The first, a lovely and fascinating score for eight cellos and No. 5, for piano and orchestra, should appear soon.

Of the items on the present disc, No. 4 is the most appealing to this writer, who considers it and the No. 5 as the two most outstanding contributions to the Bachianas series (an opinion that will probably change the moment there is time enough to concentrate closely on the others). The orchestration, typical of Villa-Lobos, focuses on string color, with occasional and expertly written brass and wood parts. Both combine strongly nationalistic Brazilian idiom with quasi-Bachian device, the characteristic common denominator of all these suites. Performance and recording are up to Angel's best standard.

J. T.

VILLA-LOBOS: Fantasia Concertante [see p. 52]

- VIVALDI: Concerto Grosso in D Minor, Op. 3, No. 11; Flute Concerto in D Major, Op. 10, No. 3 ("Bullfinch"); Concerto for HiFi Review
Strings in A Major (P. 235); Bassoon Concerto in E Minor (P. 137); Sinfonia in B Minor (P. 569, 21) (“Al Santo Sepolcro”); Wolfgang Schubert: and Rudolf Baumgartner (violin), Claude Sarck (cello), André Jaunet (flute), Rudolf Klepsel (bassoon) with Lucerne Festival Strings, Rudolf Baumgartner cond. Deutsche Grammophon Archive ARC 3116 $5.95

Musical Interest: For Vivaldi
Performance: Variable
Recording: OK

All of these Vivaldi scores can be had in other recorded versions; but there is much to be said for a coupling such as this, featuring a variety of Vivaldi scorings instead of everything for the same instrumental combination. All the works are top-drawer of their kind and give the lie very effectively to those who may complain of the “sameness” of Vivaldi.

The performances here range from good (the deletable “Rosine” and virtuosic A Major String Concerto) to fair (there are tentative attacks in the familiar D Minor Concerto Grosso). Acceptable sound.

D. H.

VIVALDI: Piccolo Concerti (see BISCOGLI)

WALTON: Partita (see p. 52)

WEISGALL: The Tenor (see p. 52)

ZIANI: Il Sepolcro—Oratorio. Luciano Pia-Fumagalli (soprano), Laura Zanini (mezzo-soprano), Aldo Bertocci (tenor) with Milan Angel, Orchestra, Bruscia, conductor. Westminster XWN 18338 $4.98

Musical Interest: Surprising
Performance: Vital
Recording: Will do

Marenzio Ziani (1653-1715) spent most of his later professional life at the Austrian Court as vice-Kapellmeister. Besides his church music, he wrote some 45 operas. His oratorio, Il Sepolcro (1685), was originally performed as a dramatic piece in the St. Maria Church of Venice, with marionettes miming the roles and singers offstage. The musical style is astonishingly “Vivaldian” (Vivaldi would have been about 5 years old at the time of the premiere)—full of the brilliance and motor energy we normally associate with the younger master. There is also highly effective use of dissonant suspensions at dramatic high points. One senses indeed that the influence of Claudio Monteverdi, who died in Venice in 1643, is still very much alive in pages of this music, notably the opening recitative for Mary that follows the Sinfonia.

All told, this record makes for very interesting listening, thanks in no small measure to the excellence of Maderna’s baton work. The soloists sing with communicative vitality, too. The recitative is a triflly hokey and the violins a bit steely, but this is a minor fault when gauged against the over-all merit of this release.

Let’s hope for more of Mr. Maderna’s work on records—for example, a complete performance in stereo of Luigi Dallapiccola’s 20th century opera-masterpiece Il Prigioniero (“The Prisoner”).

D. H.
he refused $1300 for a 60 year old recording!

The record—a 1900 disc by Russian tenor Joachim Tartaroff. The man who owns it is just one of the many "Discophiles" you'll meet in next month's HiFi Review. Another has so many records it would take five years to hear them all—and still a third has over 250 recordings by the great Caruso alone!

Read about these and other fabulous collectors next month in HiFi Review. You'll learn about record collections that stagger the imagination (and the pocketbook) in the "Undaunted Discophiles."

In addition, you'll enjoy such outstanding September HiFi Review features as:

- **THE RECORDING ENGINEER LOOKS AT THE ARTIST**
  What does the man behind the dials think about while the artist is performing? How does he help soothe the easily ruffled composure when the going gets rough? Here's a fascinating feature by the engineer responsible for Artur Rubinstein's RCA Victor recordings—-a story that adds a new dimension to the career of a world famed pianist.

- **OLD CONDUCTORS NEVER DIE**
  Conducting a great orchestra is one way to eternal youth! So says this entertaining and informative article—revealing the reasons behind the long and amazing careers of today's top conductors. You'll learn how Rodzinski, Beecham, Stokowski, Ormandy and others pace themselves. You'll find out why the older they get, the more active they become.

- **USING A STEREO BALANCE METER**
  Is your stereo system properly balanced? Here's how to find out. This informative article will tell you how to use and understand a simple 10 volt meter designed especially for stereo system balancing.

- **SHOULD I CONVERT TO STEREO?**
  If you've already answered "yes" to this question, here are ten ways to convert to stereo—using special stereo adapters. Full details on stereo conversion using a minimum of extra equipment.

- **AND MUCH, MUCH MORE.**

These informative, entertaining, and authoritative articles appearing in September are typical of the varied and exciting fare coming your way in HiFi Review during the months ahead. To make this top coverage possible and to meet today's ever-increasing publishing costs, the cover price of HiFi Review will be raised to 50c beginning next month.

However, subscription prices will not be raised for the time being—to allow regular readers of HiFi Review to take advantage of the present low rates. So, if you're not yet a subscriber to HiFi Review, now's the time to act before the subscription rates, too, are increased!

**CURRENT SUBSCRIPTION RATES**

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| HiFi Review | 434 S. Wabash Ave., Chicago 5, Illinois |  }
THE STEREO REEL
THE STEREO REEL
THE STEREO REEL

Reviewed by DAVID HALL and JOHN THORNTON

  Musical Interest: Undistinguished
  Performance: It's all Gwen.
  Recording: Tight
  Stereo Directionality: Ping-pong
  Stereo Depth: Little

There is little need to add to the perceptive remarks made by IFPR reviewer Stanley Green (May, '59, p. 88) regarding the musical aspects of Redhead as revealed on RCA Victor's disc release. There's no doubt that the irresistible Gwen Verdon carries the whole show from start to finish.

As for stereo, there's no question about the added vividness it gives to show albums, especially in dialogue-repartee and in give-and-take choruses; but a little more actual motion and stage business would have been most welcome, especially as the tight acoustics of RCA Victor's New York Studio A tend to destroy pretty much any semblance of stage illusion. The recording represents about the best that can be done under such unfavorable circumstances.

D. H.

• FRAN—FRAN LACEY SINGS, with Orchestra, Hugh Simon cond. Beautiful friendship: When Your Lover Has Gone; Breezing Along With The Breeze; You Do Something To Me; Lonesome Road; I'm Through With Love; The Song Is Ended; Easy Street. Bel Canto STB 44 $9.95
  Musical Interest: Varied
  Performance: A good try
  Recording: Fine
  Stereo Directionality: Satisfactory
  Stereo Depth: Also

Fran Lacey is Mrs. Les Memis, who lives with her husband and family in a Los Angeles suburb, and who aspired to a singing career during her high-school days. Her friends introduced her to Russ Malloy, executive vice-president of Bel Canto, and wangled an audition. There followed this tape. Fran has a pleasant voice all right, but the voice is obviously untrained. She doesn't wobble, nor slide off pitch, but she has yet to learn how to put over a song by dwelling on the right words and the right notes at the right time. There is no plasticity to her voice, and all the numbers suffer from an amateurish approach. To throw a nice person like this into the rough-and-tumble ring of pop song competition without more experience is a questionable business in more ways than one. She has the voice all right, but no real technique.

J. T.

• HIGH NOON CHA CHA CHA—Sid Zentner and his Dance Band. High Noon; Boile Panchita; Sonny Boy; Cha Cha Cha; Bye, Bye Blackbird; Cecelia; Harbor Lights; Softly, As In A Morning Sunrise, Cuma No; Mr. Sandman. Bel Canto STB 47 $9.95
  Musical Interest: For cha-cha-cha lovers
  Performance: Energetic
  Recording: Top
  Stereo Directionality: Good
  Stereo Depth: Very good

If you have joined the legions who enjoy cha-cha-cha, you'll want this tape. Zentner has a well disciplined ensemble here, and the arrangements are both cleverly written and well performed. The sound is crisp, spatial, and the heat exactly right. But what on earth is the old ballad "Sonny Boy" doing here? However, most who dance to it here won't remember the Al Jolson masterpiece, nor care. Time Marches On, and so does cha-cha-cha. This is Bel Canto's better stereo issue that will provide fine Saturday evening of entertainment for the whole gang.

J. T.

• LOVE IN THE AFTERNOON—THE THREE SUNS. Let Me Call You Sweetheart; The Very Thought Of You; Lover's Bouquet; Love In The Afternoon; Love; How Deep Is the Ocean. RCA Victor APS 210 $4.95
  Musical Interest: Tuneful pops
  Performance: Wow!
  Recording: Super
  Stereo Directionality: Superduper
  Stereo Depth: Mmmmmm

The Three Suns have added to their backing for this effort two violins, cello, bass, guitar, and a mandolin. Arrangements are slickly brilliant, the heat will set your pulse and foot to tapping, and the musicianship perfect all the way. If the violins sometimes slub a bit too much, it's a minor fault in a great little tape that shows why the Three Suns are responsible for some of the best you can find anywhere of this kind of music-making. The sound is close, full-gutted, and sharply etched.

J. T.

• LOVE IS A SWINGIN' WORD—Sid Ramin and His Orchestra. The Lady's In Love; Love Is A Simple Thing; Love Is Here To Stay; I Can't Give You Anything But Love; Love Letters; Love Is The Sweeter Thing. RCA Victor APS 202 $4.95
  Musical Interest: For dancers
  Performance: Glossy
  Recording: Good
  Stereo Directionality: Broad
  Stereo Depth: Fine

This tape originated in the Webster Hall recording locale used by RCA Victor in New York and offers interesting contrast to the tight sound of Redhead, reviewed above. Maybe Webster Hall is good for big swinging dance bands; for this one sounds fine, even though the arrangements of a half-dozen good old standards are rather on the slicked up side. This is fine stuff for Saturday night dancing in the rumpus room.

D. H.

4-Track 7½ ips

• LEON BIBB SINGS FOLK SONGS with Chorus & Orchestra, Mild Kuhn cond. Sinner Man; East Virginia; Turtle Dove; Rocks And Gravel; Look Over Yonder; Take This Hammer; Irene & 6 others. Stereosonic Music Society S 1 4-track 7½ ips $7.95
  Musical Interest: Variable
  Performance: A trifle gentle
  Recording: Generally good
  Stereo Directionality: Clear-cut
  Stereo Depth: Good

The contents here are apparently identical with those on Vanguard's stereo disc VSD 2012, which sells at $5.95. Clearly if stereo tape in this new 4-track 7½ ips format can stay within $2 of stereo disc competition offering the same material and provide the extra measure of top quality sound, then the chances of a pre-recorded tape renaissance for 1959-60 look good indeed.

Most of Mr. Bibb's repertoire I learned in my teens from recordings and live performances by the redoubtable Huddle Ledbetter ("Leadbelly"). Anyone who has heard these Leadbelly originals (most of them available on Folkways LPs) will cringe at the way Mr. Bibb and his collaborators have diluted the raw blood, guts, and soul of magnificent chain gang songs like Take This Hammer and Look Over Yonder. On the other hand, he makes a quite pleasing business out of the more purely lyrical items like East Virginia and Poor Lolalette. Unhappily, there is a fair amount of gimmickry apparent in both arrangements and use of echo chamber, so that it boils down to minor league Bela-Fonte.

Recording quality is clear and spacious, for the most part—very wide range. A couple of the tracks show heavy back-
ground noise and the use of the double-bass in rather reverberant surroundings tends to muddy up the accompaniment features in several numbers. D. H.

- HARMONICA SPECTACULAR featuring Alan Black & Orchestra. For You: My Melsencholy Babe; Otie Buttonmill Sky; Blue Tail Fly & 7 others. Stereophonic Music Society 5 4-track 7½ ips $7.95


More good old standards, plus a famous folk tune (Blue Tail Fly)—all done in determinedly bright—but not especially original—style with harmonica adumbrating the right and accompaniment mostly to the left. D. H.

- HAWAIIAN HITS starring Kamuela and His South Sea Islanders. Coctailed by Ola: Of Kauai; Aloha Oe; Hilo Hatter; Drifting And Dreaming & 8 others. Stereophonic Music Society 5 4-track 7½ ips $7.95

Musical Interest: Hawaiian acapella.

- BLOOD AND THUNDER CLASSICS—TCHAIKOVSKY: Russian Dance from Nutcracker Suite; SIBELIUS: Finlandia (excerpt); FALLA: Dance of Terror & Ritual Fire Dance from El Amor Brujo; BRAHMS: Fourth Symphony (excerpt from finale); KHACHATURIAN: Saber Dance from Gayane; STRAVINSKY: Infernal Dance & Finale from Firebird; BEETHOVEN: Ninth Symphony (excerpts from finale); UNIDENTIFIED Symphony Orchestra, Chorus & Soloists. Audio Devices Inc. $1 plus purchase price of two 7" reels of Type 1251 Audiotape.

- DIXIELAND JAMFEST featuring Coleman Hawkins (tenor sax), "Red" Allen (trumpet), J. C. Higginbbotham (trumpone), Sol Yaged (clarinet), Lou Stein (piano), Milt Hinton (bass), Cozy Cole (drums). Battle Hymn Of The Republic; Frankie And Johnny; When The Saints Go Marching In & 4 others. Reeves Soundcraft Corp. $1 plus purchase price of two 7" reels of Reeves Soundcraft Tape.

- SWEET MOODS OF JAZZ IN STEREO featuring Coleman Hawkins (tenor sax), Earl Warren (clarinet), "Red" Allen (trumpet), Marty Napoleon (guitar), "Chubby" Jackson (bass), George Wellings (drums). Mean To Me; Stormy Weather; Sleepytime Gal; Summertime & 3 others. Reeves Soundcraft Corp. $1 plus purchase price of exchange of 7" reel of Reeves Soundcraft Tape.


If you take $3.50 off the retail list price for a 7-inch reel of top quality blank recording tape, then it seems pretty obvious that these premium "packages" from Audio Devices and Reeves Soundcraft are something of a bargain—close to 30 minutes of pre-recorded stereo classics and jazz in each, together with a reel of high quality blank recording tape—all for a total outlay of $8.00.

The "capsule" comments do justice to neither the good nor had points of these tapes, except to underline the generally high-quality jazz dispensed on the two Soundcraft reels by veteran jazzmen Coleman Hawkins, "Red" Allen, and their varied cohorts. The Dixieland fare is somewhat modernized in treatment, but full of pep, vim, and vigor, as well as remarkable lyrical flexibility. The recorded sound is just a bit tight and lacking in brilliance, but the stereo-sound is nicely matched, with the "ping-pong" give-and-take emerging from between the two speakers rather than from extreme opposite ends of the listening area. The result is a sense of nice ensemble cohesion.

Much the same holds true for the lyrical "swing" that distinguishes the "Sweet Moods" reel. "Red" Allen and "Chubby" Jackson really shine here. The studio acoustics are more spacious than in the Dixieland set and the stereo more effective thereby. Our review copy, though, was troubled by background noise.

Audio Devices' Blood and Thunder Classics presents something more of a problem for review, inasmuch as this writer doesn't care much for bits and pieces hacked from concert hall classics.

The performances here are workmanlike, if not wholly inspired. The sound in the Sibelius, Brahms, and Stravinsky is big—with plenty of depth and spread, a welcome relief from "ping-pong" stereo. The Beethoven "Ninth" excerpts suffer from a too-distant chorus (sopranos are all too evident, basses mostly lost). To be utterly candid, we're a bit sorry that Audiotape didn't make a deal with one of the major independent recording companies for tape sampler material featuring major "name" artists and orchestras. Better luck next time! D. H.

Bargain tape tie-ins

How tape equipment serves many audio needs

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Robert's Electronics Inc. has prepared this 20 page booklet to demonstrate the wide versatility and high quality reproduction of monaural and stereo tape equipment. Eight ways to record live or from broadcasts and to dub or copy from disks and tapes are discussed, including the correct way to tape stereo broadcasts.

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Happy Review

566
Jazz, Pops, Stage and Screen

Reviewed by
RALPH J. GLEASON
STANLEY GREEN
NAT HENTOFF

JAZZ

- JAZZ SAHARA—Ahmed Abdul-Malik (oud and bass), Johnny Griffin (tenor saxophone), Naim Karacand (violin), Jack Ghanaim (kanoon), Mike Hamwey (darabeka), Bilal Abdurrahman (daf: tambourine), Al Harewood (drums), Ys Aminas (Oh, People). Isma's (Listen); El Harris (Anxious); Farah 'Alayma (Joy Upon Us). Riverside RLP 1121 $5.95

Musical Interest: Absorbing
Performance: Excellent
Recording: One of their best
Stereo Directionality: Good
Stereo Depth: Very convincing

This is the first attempt on record to my knowledge to combine music of the Middle East with jazz. The leader, Ahmed Abdul-Malik, appropriately doubles on string bass and oud (Arabian lute). He also wrote and arranged all the music. Born in Brooklyn, he is Sudanese in descent, and for years has played various forms of Middle Eastern music on recordings, at dances, etc. His jazz career has included experience with several combos, most notably that of Thelonious Monk. Abdul-Malik has been trying for a long time to convert musicians and recording companies to his belief that in this East-West fusion, many more challenging roads to improvisation will be opened to jazzmen.

One album is hardly enough to prove his point, but it is of special value, not only because of its title, but because the presence of jazzmen Johnny Griffin may lead some jazz listeners to their first hearing of the rhythmically hypnotic, plangent multi-colored music of the Middle East.

Malik has assembled a superb group of experts in this idiom, including a violinist who really walks, as the jazzmen say. The inclusion of Griffin on the first three is the main focus of fusion. Despite what the notes say, the fourth track on which Griffin does not play, seems to me to have little jazz to it. Griffin's contribution is, in a sense, superimposed; but when he does appear, he improvises in almost a chanting way and his jazz "cry" is not at all emotionally out of context with the middle-eastern "cry." He does not, however, seem to have absorbed much of the rhythmic or harmonic language of the other players. He is clearly a stylistic outsider, however much he may sound emotionally in tune with the proceedings.

This set, then, is just a beginning and an intriguing one. It's worth having, in any case, for the long passages of straight Middle Eastern "jamming." It's too bad that Riverside couldn't get Dizzy Gillespie as the jazz guest because Dizzy has traveled in some of the Middle Eastern countries, and has been interested enough in some of the music to bring some home and study it. Besides he is a more creative improviser than Griffin.

N. H.

- LES BAXTER'S JUNGLE JAZZ—Les Baxter and orchestras. Rain Forest; Isle Of Cuba; Voodoo Dreams & 9 others. Capitol ST 1184 $4.98

Musical Interest: Tazan goes to town
Performance: Good
Recording: First-rate
Stereo Directionality: Excellent
Stereo Depth: Excellent

Jungle Jazz is another example of Les Baxter's commercial exotica. Some have been relatively stimulating, but this comes too close to B-picture background stuff to warrant serious musical attention. Despite the title, this jungle, as Duke Ellington once put it, is air-conditioned.

There are a few quasi-authentic touches, especially in those numbers with a poly-rhythmical percussion base; but, for the most part, the orchestrations are safely commercial and slickly eclectic. Featured soloist is Plas Johnson on tenor saxophone and also flute. He swings warmly, but he doesn't sound like any jungle explorer either. Good background music for a very large party.

N. H.

- YOU'RE GETTING TO BE A HABIT WITH ME featuring RUBY BRAFF and his trumpet. Someday Sweetheart; Swing That Music; Lazy; If Dreams Come True & others. Stere-O-Craft RCS 557 $5.98

Musical Interest: Broad
Performance: Excellent
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: OK

Braff manages to communicate better than many of his contemporaries of any school. All his performances are warm, lyric and moving and this LP is all of that. It swings too, which is a help and the sound is fine. Not a trend-setting album, but one that is delightful to play.

R. J. G.

- STEREOPHONIC SUITE FOR TWO BANDS—LES BROWN BAND and VIC SCHGOEN BAND. Ballet In Brass; Four Score And Seven; 109 Station Road; The Sorcerer And The Latin; Oh Those Martian Blues; Pipe Dreams; The Fire And The Flame; The
<table>
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<tr>
<th>Title</th>
<th>Musical Interest</th>
<th>Performance</th>
<th>Stereo Direction</th>
<th>Stereo Depth</th>
<th>Score</th>
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<tbody>
<tr>
<td>POPS STOPPERS—Boston Pops Orchestra, Arthur Friedler cond.</td>
<td>✓✓</td>
<td>✓✓</td>
<td>✓✓</td>
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<tr>
<td>jalocie; River Fire Dance &amp; 6 others.</td>
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<td>Fiestá—Hollywood Bowl Symphony Orchestra, Carmen Dragon cond.</td>
<td>✓✓</td>
<td>✓✓</td>
<td>✓✓</td>
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<tr>
<td>La Paloma; La Golondrín; Granada &amp; 8 others.</td>
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<td>INVITATION TO THE DANCE—Capitol Symphony, Carmen Dragon cond.</td>
<td>✓✓</td>
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<tr>
<td>Polka from Bartered Bride; Amaryllis &amp; 7 others.</td>
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<tr>
<td>DAVID OISTRAKH ENCORES—wth Vladimir Yampolsky (piano)</td>
<td>✓✓</td>
<td>✓✓</td>
<td>✓✓</td>
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<tr>
<td>Clair de lune; Valse Scherzo &amp; 7 others.</td>
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<td>NOCTURNE—Hollywood Bowl Symphony Orchestra, Carmen Dragon cond.</td>
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<td>Grieg: Nocturne; Massenet Elegie &amp; 8 others.</td>
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<td>STRALIGHT WALTZES—Hollywood Bowl Symphony Orchestra, Felix Slatkin cond.</td>
<td>✓✓</td>
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<td>Rosenkavalier Waltzes; Starers Waltz &amp; 4 others.</td>
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<td>THE BELOVED CHORUSES—Mormon Tabernacle Choir &amp; Philadelphia Orchesta, Eugene Ormandy cond.</td>
<td>✓✓</td>
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<tr>
<td>Sheep May Safely Graze; Jesu, Joy of Man’s Desiring &amp; 7 others.</td>
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<td>CLAIR DE LUNE—Raymond Lewenthal (piano)</td>
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<td>Clair de lune; Liebestraum No. 2 &amp; 10 others.</td>
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<td>INVITATION TO THE WALTZ—Vienna State Opera Orchestra, Rene Leibowitz cond.</td>
<td>✓✓</td>
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<td>Weber: Invitation to the Dance; Sibelius: Valse Trieste &amp; 4 others.</td>
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<td>WESTMINSTER WALTZES—Vienna State Opera Orchestra, Ralph Koom &amp; Owen cond.</td>
<td>✓✓</td>
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<td>Alain: Waltz; Valse Trieste &amp; 4 others.</td>
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<td>LIFE IN VIENNA—Vienna Philharmonic Orchestra, Rudolf Kempe cond.</td>
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<td>S cape; Morning, Noon &amp; Night in Vienna; J. Strauss Sr. Radetzky March &amp; 8 others.</td>
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<td>MANHATTAN SPIRITUAL—Reg Owen &amp; his Orchestra</td>
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<td>Lullaby Of Birdland; Car Hop &amp; 10 others.</td>
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<td>VIENNESE WALTZES—Jo Basile, His Accordion &amp; Orchestra</td>
<td>✓✓</td>
<td>✓✓</td>
<td>✓✓</td>
<td>✓✓</td>
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<tr>
<td>Cole Mazurka, Waltz Dream; Glow-worm &amp; 9 others.</td>
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<tr>
<td>LET’S ALL SING WITH RED FOLEY—Anita Kerr Singers with Owen Bradley &amp; Orchestra</td>
<td>✓✓</td>
<td>✓✓</td>
<td>✓✓</td>
<td>✓✓</td>
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<tr>
<td>Smiles; I Want A Girl; Sleepy Time Gal &amp; 9 others.</td>
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<tr>
<td>THE AMBASSADORS GET TOGETHER—The Ambassadors (organ &amp; piano)</td>
<td>✓✓</td>
<td>✓✓</td>
<td>✓✓</td>
<td>✓✓</td>
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<tr>
<td>Whispering; Why Was I Born &amp; 6 others.</td>
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<td>THE CADET CHAPEL CHOIR OF WEST POINT—John A. Davis cond.</td>
<td>✓✓</td>
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<td>Sing Praises; Glory Now To Thee &amp; 11 others.</td>
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<tr>
<td>SMART AND CONTINENTAL—Dick Smart &amp; Orchestra</td>
<td>✓✓</td>
<td>✓✓</td>
<td>✓✓</td>
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<tr>
<td>I’ll Be Yours; Autumn Leaves; Beyond The Sea &amp; 9 others.</td>
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<td>THE HEAVENLY TOUCH OF ASSUNTA—Assunta (piano) with Orchestra, Andy Sannella cond.</td>
<td>✓✓</td>
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<td>✓✓</td>
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<tr>
<td>The Continental; Laura; Tenderly &amp; 9 others.</td>
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**HiFi Review**
Strange And Shining Romance Of The In-erbitied Owl And The Insubordinate Teacup; Symphonie Pour L'Orchestre American. Kapp KD-7003 $11.96; Mono—KDL-7003 $9.96

Musical Interest: First of its kind
Performance: Professional
Recording: Flawless
Stereo Directionality: Wide screen
Stereo Depth: Surprisingly shallow

This ambitious effort upon the parts of Vic Schoen and Lee Brown carries to a logical conclusion the satirical cartoons about stereo—two hands and two conductors with a built-in "hole-in-the-middle." Schoen has written some new, witty, and novelistic especially for this enviable opportunity. The two well-separated brass sections afford an unparalleled chance for a stereo joust. Surprisingly enough, some of it comes off tastefully, as witness Oh, Those Martian Blues

The music may not get a special award, it is a good start toward what may eventually become compositions scored for stereo. In the mono disc version, the impact is obviously lost and it sounds for all the world like something out of the hey-day of Santer-Fianne or even a watered-down Kenton.

O. P. F.

- BIX MCMLIX—Dick Cathcart (trumpet) with orchestra directed by Warren Barker. Mississippi Mud; Singin' The Blues; I'm Coming Virginia & 9 others. Warner Brothers WS 1275 $4.98

Musical Interest: Mostly for Cathcart
Performance: Cathcart's fine
Recording: Very full
Stereo Directionality: Well done
Stereo Depth: Tasteful

Dick Cathcart is a nicely satisfying swing-Dixieland trumpeter, who is currently heard in the background for NBC-TV's Pete Kelly's Blues. He has excellent tone, warmth, improves singing lines, and in some ways does bring back memories of Bix Beiderbecke in the brassy clarity of his sound. Warner Brothers has wisely surrounded him except for four quartet sides—with too large a band (including strings) when Cathcart's economic, informal way of playing is best highlighted in small combos. The added instruments only blur the backgrounds, especially when the writing for the groups is as unimaginative as Warren Barker's is here. Cathcart plays well throughout.

N. H.

- EVERYBODY DIGS BILL EVANS fea-true the BILL EVANS TRIO. Minority. Night And Day; Tenderly. What Is There To Say & 6 others. Riverside RLP 1129 $5.95

Musical Interest: Exceptional
Performance: Outstanding
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

This is one of the best piano jazz LPs of the year, with brilliant, soaring modern jazz solo work by Evans and with some of the most exceptional drumming on record by Philly Joe Jones. Stereo helps you hear Jones better and grasp what a remarkable drummer he is. Evans is certainly one of the most interesting pianists to emerge in jazz in several years. This LP is a definite must for anyone interested in modern jazz.

R. J. G.

- THE FIRST JAZZ PIANO QUARTET

Musical Interest: Slick
Performance: Deft
Recording: Clear
Stereo Directionality: Excellent
Stereo Depth: First-rate

Stereo is especially apt for two or four piano recordings, and much of the fun for me in listening to this record was in following the "channel crossings." All four pianists are fluent, but the shallow nature of the arrangements give them little opportunity to rise above what is essentially a very workmanlike blueprint for background music. There are some slightly improved solos, but the basic framework is restricting. In time, polished with substance becomes tiresome.

N. H.

- THE BUD FREEMAN GROUP—Bud Freeman (tenor saxophone), George Wethington (drums), Dick Cary (piano), Al Hall (bass). Rosalie; Handel; Sweet Sue & 9 others. Stereo-O-Graft RIN 103 $5.98

Musical Interest: Substantial
Performance: Bud keeps his verve
Recording: Good
Stereo Directionality: Well spread
Stereo Depth: Good for a quartet

But Freeman, now in his early fifties, has lost none of his warmth and zest for playing. He remains instantly identifiable in tone and style, and he still improves with lucid imagination. His support is steady and sympathetic, with Dick Cary playing several pleasantly unhurried solos and with Wethington and Hall keeping full time. Another horn might have made the proceedings more stimulating, but the album is still worth hearing for the ease, assurance and perennial high musical spirits of the leader.

N. H.

- THE FOUR BROTHERS SOUND fea-true the JIMMY GIUFFRE, Four Brothers; Come Rain Or Come Shine; Memphis In June & 6 others. Atlantic SD $5.98

Musical Interest: Moderate
Performance: Good
Recording: Good
Stereo Directionality: OK
Stereo Depth: Likewise

Giuffre will make his mark not as a tenor soloist, but as a writer; however, if he insists on tricking up his compositions (here he plays all four sax parts himself via multiple taping), he may succeed in drowning even them. This is an extraordinarily dull LP, proving once again that multiplying something four times (or at all) doesn't necessarily make it any better. It is a major disappointment from start to finish, thin and incomplete.

R. J. G.

- BLUES WITH A KICK—BOBBY HACK- ET (trumpet), Dave McKenno (piano), Johnnie Giuffrida (drum), Joe Parcare (bass), Nick Teag (piano and Hammond organ), Milt Hinton (bass), Harry Brewer and Phil Kraus (percussion), nine violins, two violas, two cellos. Sugar Blues; Bye Bye Blues & 5 others. Capitol ST 1172 $4.98

Musical Interest: Mostly for Bobby

August 1959
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Performance: Who needs the strings? Recording: Good Stereo Directionality: Very good Stereo Depth: Convincing

This is a prototypical example of how to waste men and money. In addition to Hackent loop, Stan Applebaum conducts a full orchestra with extra rhythm. Applebaum, his orchestra, and his arrangements are wholly superficial. Bobby plays beautifully with his usual care for melodic improvisation and with supple control. Left alone with his own rhythm section, Bobby would have produced a fine album. The strings, however, get in the way and the writing for the strings, moreover, is square, thereby coming into constant conflict with Bobby’s tasteful simplicity. If it were possible to remove the Applebaum contingent entirely by closing off one channel, the record could be recommended. N. H.

- GONGS EAST! featuring the CHICAGO HAMILTON QUINTET. Beyond The Blue Horizon; I Gave My Love A Cherry; Long Ago; Passion Flower & 6 others. Warner Bros. WS 1271 $4.98

Musical Interest: Limited Performance: Spiritless Recording: Excellent Stereo Directionality: Good Stereo Depth: Good

This is the new Hamilton group, the latest of several and the performances are simply not in a class with what he was doing originally. The tunes themselves are fine, but there is now a lack of spark about the band that makes this album quite dull.

R. J. G.

- ART FORD’S PARTY FOR MARTY— Marty Holmes (tenor saxophone) and unidentified orchestra. Pepper Pot; Love Walked In; Maybe Soon & 9 others. Jubilee SDJLP 1099 $5.98

Musical Interest: Mild Performance: Competent Recording: Clear and alive Stereo Directionality: Intelligent Stereo Depth: Acceptable

Despite hyperbole in the liner notes, this is an ordinary session in which trumpeter Burt Collins is the only striking soloist. The leader plays barely adequate jazz tenor, and his arrangements, while pretentious, are far from uniquely inventive. The medium and up-tempo tracks are the more invigorating. The ballads tend to whimper. N. H.

- I DIG CHICKS! featuring the JONAH JONES QUARTET. Tangerine; Cecilia; Chlo-e; Judy & 8 others. Capitol ST 1193 $4.98

Musical Interest: Swingin pop Performance: Soothing Recording: Excellent Stereo Directionality: Good Stereo Depth: Good

I’ll take this pretentious, swinging melodic LP over many a jazz album done with somber seriousness. Jonah just plays the tune and swings it; when he sings he’s a lot like Nat Cole and at all times, he’s thoroughly enjoyable.

R. J. G.

- THE STAGE DOOR SWINGS featuring the STAN KENTON ORCHESTRA. The Party’s Over; Bel He’; I Love Paris; Younger Than Springtime & 8 others. Capitol ST 1185 $4.98

Musical Interest: Big band jazz Performance: Sleek Recording: Good Stereo Directionality: A bit exaggerated Stereo Depth: Good

While not the best of the Kenton bands, this one still boasts a good trumpeter in Jack Sheldon and his solos are the best on the LP. The band doesn’t swing, except in that peculiar Kentonian manner, and the program offers tunes with emphasis on pastel shading of ballads. R. J. G.

- THE MOST MINOR—THE JOHN LA PORTA QUARTET—John LaPorta [alto saxophone], Jack Reilly [piano], Dick Carter [bass], Charles Perry [drums]. 1037 $5.98; Mono—LPB 5037 $3.98

Musical Interest: Mixed Performance: Strident LaPorta Recording: Good Stereo Directionality: Skillful Stereo Depth: Acceptable

John LaPorta is an exceptionally well trained musician and teacher who nonetheless is not an important jazz soloist. He improvises with intelligence and a careful sense of structure, but his tone, particularly on up-tempos, is unpleasantly strident. Furthermore, his work lacks that irresistible emotional impact of the best jazz soloists. His writing ranges from the technically facile and emotionally shallow to occasional statements that are both moving and imaginative. An example of the latter is The Most Minor, the best original and the best performance on this album.

For the rest, there is substantial playing by the rhythm section and consistently tasteful solos by bassist Dick Carter. One would think that a musician who knows as much about reed instruments as LaPorta could do something about his tone. Since this is a well-integrated quartet, the stereo version is preferable.

N. H.

- JUMPIN’ AT THE LEFT BANK featuring vocal stylings by the JOHN LA SALLE QUARTET. Let There Be Love; Out Of This World; Just In Time; The Witch Song & 8 others. Capitol ST 1176 $4.98

Musical Interest: Pleasant entertainment Performance: Spirited Recording: Good Stereo Directionality: OK Stereo Depth: Adequate

This is a sort of silly record with frothy vocals by a pseudo-modern jazz quartet. The accompaniment is good, the sound is fine and the whole thing is in good spirits. You can play it without annoyance, but there’s no real reason to play it at all.

R. J. G.

- LOU LEVY PLAYS BABY GRAND JAZZ. Little Girl: Undecided; Lover Man; I’ve Found A New Baby; Sleepy Serenade & 7 others. Jubilee SDJLP 1101 $5.98

Musical Interest: Modern jazz piano Performance: Good Recording: Good Stereo Directionality: OK Stereo Depth: OK

Levy as a good jazz pianist with feeling.

HiFi REVIEW
a basic swing and occasionally fascinating ideas. He gets a chance to develop them on this LP and the result is pleasant, sometimes even really moving jazz. The drummer is Gus Johnson and the bass player, Max Bennett and both help a good deal.

R. J. G.


Musical Interest: Dixie only Performance: Mechanical Recording: Excellent Stereo Directionality: Good Stereo Depth: Good

For a definition of Hollywood dixie, see this LP or the Pete Kelly's Blues TV show. This is the least valid jazz performed today; a sterile, mechanical reprise of old tunes, played over and over. The musicians sound bored, as well they might.

R. J. G. August 1959

- **OUT OF THE BLUE** featuring BLUE MITCHELL. It Could Happen To You; Missing You: When The Saints Go Marching In & 3 others. Riverside RLP 1131 $5.95

Musical Interest: Good modern jazz Performance: Simple Recording: Good Stereo Directionality: Good Stereo Depth: OK

Mitchell is a Miles Davis-type trumpeter who plays deftly of the second rank (as of now, at any rate), but still has produced a very good LP with some excellent tenor solos by Benny Golson and piano solos by Wynton Kelly. The most fascinating CD is a modern version of When The Saints Go Marching In, which makes it into a spiritual again.

R. J. G.

- **RED NICHOLS & THE FIVE PENNIES AT MARINELAND**—Red Nichols (trumpet), Gone Plummer (piano), Pete Ballmann (trombone), Bill Wood (clarinet), Rolly Culer (drums), Joe Rushton (bass saxophone). Fidgety Feet; Consider My Inspiration & 12 others. Capitol ST 11163 $4.98

Musical Interest: Shallow Performance: Proficient Recording: Crisp Stereo Directionality: First-rate Stereo Depth: Good

Recorded at a live performance at Marineland near Los Angeles, this is a characteristic Red Nichols session—spirited but rhythmically stiff. Bass saxophonist Joe Rushton is a warm, fluid, personal soloist, the best of this band, but he just doesn't have enough solo space. The record as a whole has little jazz significance, in that the other soloists are not major jazzmen and the overall effect is one of slick formula rather than spontaneous emotion.

N. H.

- **CHET BAKER INTRODUCES JOHNNY PACE**—Johnny Pace (vocals), Chet Baker (trumpet) and unidentified flute and rhythm. The Way You Look Tonight; What Is There to Say; Ladies & 7 others. Riverside RLP 1130 $5.95; Mono—RPL 12-292 $4.98

Musical Interest: Moderate Performance: Professional Recording: Close and clear Stereo Directionality: OK Stereo Depth: Acceptable

Riverside has an odd penchant for discovering un distinguished singers. Johnny Pace was scouted for Riverside by Chet Baker; and though he certainly sings better than Baker himself, he is not distinctive enough for a whole LP. Pace is also more of a singer than such previous Riverside hopefuls as Abbey Lincoln and Marty Bell. He has a pleasingly open, warm style and is certainly a more tasteful pop vocalist than most who make the hits. But there are, I think, scores of youngsters who sing with a similar degree of vocal competence. There is as yet no unique quality to make one remember the Pace style or sound. The accompaniment is very good with Baker showing in his own trumpet phrasing how Pace might turn into a looser and more inventive singer.

N. H.


Musical Interest: Dixie only Performance: Mechanical Recording: Excellent Stereo Directionality: Good Stereo Depth: Good

For a definition of Hollywood dixie, see this LP or the Pete Kelly's Blues TV show. This is the least valid jazz performed today; a sterile, mechanical reprise of old tunes, played over and over. The musicians sound bored, as well they might.

R. J. G. August 1959

- **DANCE, DANCE, DANCE** featuring DON REDMAN and All Stars. If I Had My

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<tr>
<th>Title</th>
<th>Musical Interest</th>
<th>Performance</th>
<th>Stereo Direction</th>
<th>Stereo Depth</th>
<th>Score</th>
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<td>CAESAR PLAYS—Caesar Giovannini (pianist)</td>
<td>✓</td>
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<td>Begin The Beguine; All The Things You Are; Malaguena &amp; 10 others.</td>
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<td>Concert-Disc CS 40 $6.95</td>
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<td>SOPHISTICATED PIPES with Don Baker (organist)</td>
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<td>Capitol ST 1171 $4.98</td>
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<td>DANCE AND STAY YOUNG with David Carroll and His Orchestra</td>
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<td>I Can Dream Can't I; Love Letters In Tha Sand; Hey Rube &amp; 9 others.</td>
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<td>Mercury SR 60027 $5.95</td>
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<td>OPERA FOR ORCHESTRA IN STEREO with Vienna State Opera Orch., Sy</td>
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<td>Carmen; Faust; Tales of Hoffmann.</td>
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<td>AND STILL I LOVE YOU—John Glegg and His Orchestra</td>
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<td>A Cup Of Coffee; When Winter Comes A-Collins'; All Through The Night &amp; 9 others.</td>
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<td>GIRLS WERE MADE TO TAKE CARE OF BOYS with Reg Owen and His Orchestra</td>
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<td>FAVORITE SHOW TUNES—Vol. 2 with The Sorkin Strings</td>
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<td>Comin' Through The Rye; Sophisticated Lady; Bye Bye Blues &amp; 7 others.</td>
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<td>LEROY LEWIS PLAYS ORGAN MAGIC</td>
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<td>Jubilee SDJJP 1103 $5.98</td>
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<td>MUSIC FOR HI-FI LOVERS with Hal Otis and His Orchestra</td>
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<td>Around The World; So In Love; On The Alamo; Snowfall &amp; 8 others.</td>
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<td>Westminster WST 15035 $5.98</td>
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<td>THE GIRL IS YOU—THE BOY IS ME with Carlo Savina and His Orchestra</td>
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<td>PAGAN LOVE SONG with Billy Ward and His Orchestra and Chorus</td>
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<td>✓</td>
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<td>Liberty LST 7113 $4.98</td>
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<td>RUSSIAN FIREWORKS with &quot;101&quot; Strings and Russian Chorus</td>
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<td>Volga Boatmen; Sabre Dance; Meadowland &amp; 2 others.</td>
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<td>Stereo-Fidelity SF 8500 $2.98</td>
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<td>VIVA with The Caballeros</td>
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<td>Collection of authentic Mexican folk music and ballads.</td>
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<td>STEEL DRUMS with native performers</td>
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<td>Zulu Chant; La Paloma; Jungle Cha Cha Cho; Spur Dance &amp; 6 others.</td>
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<td>Hi-Fi Record R 817 $5.95</td>
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### Hi-Fi Review Scale

- **Excellent**
- **Superb**
- **Good**
- **Fair**
- **Minimal**
- **Poor**
- **Dull**
- **Disappointing**
- **Minimal**
- **Outstanding**
- **Adequate**
- **Adequate**
- **Pleasing**
- **Pleasing**
Way: My Gal Sal; Star Dreams; Why Didn't I 17 & 8 others. Urania USD 2001 $5.95

Musical Interest: Broad
Performance: Excellent
Recording: Good
Stereo Directionality: Adequate
Stereo Depth: Adequate

This is a high swing band with a host of tomatu personalities in it and it sounds very good indeed; nothing earth-shaking, but pleasant and rhythmic. The solos are good and so is the ensemble. R. J. G.

- SAKES IN STEREO — SONNY ROLLINS — BENNY GOLSON — Sonny Rollins (tenor saxophone), Sonny Clark (piano), Percy Heath (bass), Max Roach (drums), Kenny Dorham (trumpet), J. J. Johnson (trombone), Wynton Kelly (piano), Paul Chambers (bass); Max Roach (drums), Miles Davis (trumpet), Cutie: Toof, Toot, Tootsie; Just In Time; Out Of The Past; The Nutty Hut; Beneath the Street. Warner Bros. WS 1172 $4.98

Musical Interest: Moderate
Performance: Less than their best
Recording: Spotty
Stereo Directionality: Good
Stereo Depth: Poor for Rollins

The first four numbers on Side 1 are from the previously released monophonic Rollins album, The Sound of Sonny (RLP 12-241). The three Coltrane tracks are from the monophonic Golson set, The Modern Touch (RLP 12-256). Both were recorded in 1957. Neither album displayed the best of Rollins or Golson. The Rollins stereo is the more disappointing because of bad engineering which makes him sound as if he had been recorded in a barrel. He otherwise gets solid rhythm section support, and occasionally plays well in bursts of invention, but this group of Rollins performances is hardly indispensable.

The recording balance on the Golson is better, and offers interesting writing (two originals by Golson and one by Gigi Gryce). The playing is competent with fine rhythm section support, but all the hornmen have played better on other discs. N. H.

- RUGOLO PLAYS KENTON featuring the PETE RUGOLO ORCHESTRA: Enger, Beavers; Minor Rif; Arthritic Rhythm; Theme To The West & others. Mercury SR 80014 $5.95; Mono—MG 36143 $3.98

Musical Interest: Moderate
Performance: Slick
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

Oddly enough, it is a lot easier to listen to Pete Rugolo's own versions of the tunes he wrote with Stan Kenton than to listen to the Kenton originals. Rugolo is softer, more lyrical and generally more pleasant. The stereo in this set is considerably superior to the monophonic. R. J. G.

- SHEARING ON STAGE! featuring the GEORGE SHEARING QUINTET. September In The Rain; Caravan; I'll Remember April & 6 others. Capitol ST 1187 $4.98

Musical Interest: Best of Shearing
Performance: On location
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

Because it was recorded at a concert, this LP brings out the best things about the Shearing group and makes it sound finer than it has on records in a long while. There are some fine earth-shaking moments with Armando Peraza and one of the best things about the LP is the inclusion of some of the old Shearing favorites. Oddly enough, the cover photo is of another Shearing group entirely. R. J. G.

- THEY MET AT THE CONTINENTAL DIVIDE featuring THE TROMBONES, INC.: Dues Breezes; Soft Winds; Lassus Trombone; Old Devil Moon & 7 others. Warner Bros. WS 1174 $4.98

Musical Interest: Limited
Performance: Slick
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

Too many trombones is the trouble here. The end product is a monotonous sound, no matter how the arranger teiil. Two groups of trombonists, one from the East and one from the West Coast, are presented and there are numerous good solos, particularly on the Eastern side. However, if you do buy this LP, it's easier to take in small doses than all at once. R. J. G.

POPS

- SING TO ME OF LOVE—Vicki Benet (vocals) with orchestra. A Shade Of Blue; Love Me; That's All & 9 others. Liberty LST 7103 $4.98

Musical Interest: Supper clubbish performances; Planned intimacy
Recording: Good
Stereo Directionality: Tasteful
Stereo Depth: Well done

Paris-born Miss Benet is by way of being a disease in that she talks-sings most of her songs. She has a competently trained voice and her carefully intimate style isn't too oppressive, despite occasional exaggeration. The album is not memorable musically, but it's professional and may well appeal to lonely bachelors with lively imaginations.

N. H.

- THE LES BROWN STORY featuring the LES BROWN BAND OF RENOWN: Sentimental Journey; Midnight Sun; Sophisticated Swing; Leap Frog & 8 others. Capitol ST 1174 $4.98

Musical Interest: Good dance music
Performance: Slick
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

A reprint of some of the historic recordings by Brown, re-dated for stereo and including solos by Don Trenner (piano) and Dick Collins (trumpet). Although thin and unvivile as jazz, this is fine for dancing and/or listening and sometimes becomes very pleasant. R. J. G.

- LISTEN TO THE QUIET—Joe Bushkin (piano) with orchestra conducted by Kenyon Hopkins. Two Sleepy People; The Party's Over; Good Night Sweetheart & 9 others. Capitol ST 1165 $4.98

Musical Interest: Background music
Performance: Inoffensive
Recording: Very good
Stereo Directionality: Intelligent
Stereo Depth: Excellent

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Joe Bushkin, who was once an easily swaying jazz pianist, has chosen the plush Muzak route, this time with another of his softy proficient, innuendo mood sets. There is a chair (often wordless) and discreet instrumental background arranged by Kenyon Hopkins. It's pleasant enough, but Bushkin's essentially fine musicianship seems wasted on such cotton candy. N. H.

- INFERNOM THE JOHN BuzON TRIO—John Buzon (Hammond organ), Loren Holding (snare and maracas), Jack Russell (drums), Ill Wind; Smoke Rings; Idaho & 9 others. Liberty LST 7108 $4.98

Musical Interest: Thin Recording: Best for organ Performance: Commercial Stereo Directionality: Competent Stereo Depth: Organ swallows almost all John Buzon heads a commercial trio that has been working as a successful dance combo at a roadside club in Southern California. Despite the liner notes, there is no jazz to speak of in this set. On the ballads, saxophonist Holding achieves at times a near parody of coral playing. For the rest, this is professional juggling of musical effects to entertain in a flashy, shalowy way.

Leader-organist Buzon handles the Hammond organ flexibly. One might say he plays a penciling style. N. H.

- A TRIBUTE TO PETER DE ROSE—TUTTI CAMARATA ORCHESTRA with vocals by Dolly Dawn, The Stuarts & Ralph Young, & comments by Milton Cross, Paul Whiteman, Vincent Lopez, Ollie Harbach. God Is Ever Beside Me; Cloud Lucky Seven; Somebody Loves You & 9 others. Everest SDBR 1025 $5.98; Mono—LPBR 5035 $7.98

Musical Interest: Not much Performance: High sugar content Recording: Nice Stereo Directionality: Apparent Stereo Depth: Little

It is always a welcome change when a record company devotes a complete album to the works of a relatively little-known composer, but unfortunately neither songs nor arrangements here are particularly noteworthy. Peter DeRose was a syrupy melody whose best work was probably Deep Purple—included in the album along with some decidedly lesser efforts. Dolly Dawn, who hasn't been heard from in some time, sings If Someone Had Told Me, and quite well too, and Wagon Wheels (recalling the Gershwin's New World Symphony) is sung with appropriate fervor by Ralph Young. The advantages of stereo here are not overwhelming. S. G.

- TO WHOM IT MAY CONCERN—Nat "King" Cole (vocals) with orchestra conducted by Nelson Riddle. Too Much; My Heart's Treasure; Unfair & 9 others. Capitol Stereo SW 1190 $5.98

Musical Interest: For romantics Performance: Nat gives his best Recording: Firstrate Stereo Directionality: Tasteful Stereo Depth: Convincing

The idea of this album, according to Nat Cole's own notes, is to present new songs which he believes can become standards. His desire to find and encourage fresh material is laudable, but I doubt if he's discovered a new " Stardust " here. Most of the songs are agreeable enough but most are also derivative, and all could use a Larry Hart. The lyrics for American popular songs, it seems to me, have declined in recent years to the point where it's possible too much of the time to anticipate every rhyme and every cliché. Nat Cole sings very well and because of his skill, he probably makes much of this music sound better than it is. Fine recording by Capitol's engineers. N. H.

- THE LETTER (Gordon Jenkins)—JUDY GARLAND with John Ireland, the Ralph Brewer Singers, and Gordon Jenkins and his Orchestra. Capitol STAO 1188 $5.98

Musical Interest: Very little Performance: Splendid Recording: Top Stereo Directionality: Very effective Stereo Depth: Good

Dear Miss Garland:

Of course, I know you can't be flying over the rainbow or riding on a trolley all of your life and I do appreciate your desire to try something that calls for a little more dramatic range. But, honestly, all Gordon Jenkins has done is provide you with a pretentious, trite, and extremely dull musical "story" that might be all right for a lesser talent, but, honey, not for you. In his usual style, Mr. Jenkins has created formless melodies (doesn't that connecting theme remind you of "Laura") which stretch on interminably, and I'm afraid no one on the world could possibly do anything with lyrics such as "I try to be good, but it's hard to be free," or "Time to begin again which was never really ended." Capitol has used stereo imaginatively enough, but musical gimmicks you don't need.

Unhappily,

S. G.

- GEORGE GERSHWIN AT THE PIANO. Rhapsody in Blue; That Certain Feeling; I Got Rhythm; Gershwin For You, etc. 20th Fox SXF 3013 $4.98; Mono—FOX 3013 $3.98

Musical Interest: For Gershwin fans Performance: Maturity comes through Recording: Pretty remarkable Stereo Directionality: Spreads the keyboard Stereo Depth: Not needed

From 1915 to 1925, George Gershwin recorded quite a few piano rolls for the Aeolian Company, and 20th Fox has performed a commendable service in making some of them available on this surprisingly well-recorded disc. By playing the rolls in a modern electric reproducing piano and then rapping them stereophonically, the engineers have even achieved the startling results of spreading out the keyboard between the speakers.

There is no denying, of course, that the sound of piano rolls has a distinct barrelhouse flavor, but in the precision and authority of his playing, Gershwin's superb musicianship does come through. The complete Rhapsody In Blue is heard on one side, with part of the reverse featuring a staged rehearsal scene from Strike Up the Band with Clark and McColough. S. G.

- DOROTHY LOUDON AT THE BLUE HiFi REVIEW
ANGEL with the Norman Paris Trio. Louisiana; Supper On The Table: Jamboree Jones & 10 others. Coral CRL 757265 $5.98; Mono—CRL 757265 $3.98.

Musical Interest: Night club fare
Performance: A bit nager but funny
Recording: Cleaner on mono
Stereo Directionality: Has movement
Stereo Depth: Good enough

Dorothy Loudon is an engaging comedienne of the self-deprecating, just-one-of-the-girls school, who takes a little while to be fully appreciated. At first, she seems overly anxious to please, but when she warms up she shows real flair for tearing into oldtime shouting numbers that may well have served Sophie Tucker in her springer days. On stereo, Miss Loudon reains uninhibitedly between speakers; and her enthusiastic audience, which applauds almost immediately but the label on the record, surrounds her most realistically.

S. G.

• I'LL REMEMBER APRIL—PATTI PAGE with Jack Raal and his Orchestra. A Blossom Fell: Garden In The Rain; April Showers & 9 others. Mercury SR 60081 $5.95

Musical Interest: Moderate
Performance: A real pop pre
Recording: Clear and alive
Stereo Directionality: Good
Stereo Depth: Full

Mercury has given this previously re-released Patti Page album skillful stereo treatment. Patti continues to be a consistent performer who usually displays more musicianship in her albums than in her single "hits." While not a major stylist or a burningly penetrating musical personality, she's always convenient.

N. H.

• JERI SOUTHERN MEETS COLE PORTER with Billy May and his Orchestra. Get Out Of Town; Looking At You; After You; Let's Fly Away; It's Bad For Me & 7 others. Capitol ST 1127 $4.98

Musical Interest: High
Performance: Satisfactory
Recording: Perfect
Stereo Directionality: Unnecessary
Stereo Depth: Fine

The vast output of songs by Cole Porter makes it still possible to rediscover rarities, and Jeri Southern deserves our thanks for selecting such bright, infrequently performed repertory. Don't Look At Me That Way, Whish? and Weren't We Fools? have never, to my knowledge, been sung on a long playing record before, and they demonstrate amply as do all the numbers in this compendium, the great and varied gifts of their composer. I'm not quite sure, however, that Miss Southern is the ideal interpreter, but she does have an obvious affection for the material, and her gentle reading of Which? is almost a worthwhile-of-the-record high spot. Billy May's backing is a model of what orchestral accompaniment should be.

S. G.

• MAN BITES HARMONICA! featuring JEAN THIELEMANS. East Of The Sun: Don't Blame Me; Imagination & 5 others. Riverside RLP 1125 $5.95

Musical Interest: Moderate
Performance: Good
Recording: Good
Stereo Directionality: Adequate
Stereo Depth: OK

The real music interest here lies in the solos by Pepper Adams on baritone and in the drumming of Art Taylor. Thielemans is an interesting performer on harmonica, but he does not actually succeed in getting that instrument to sound like much more than a novelty.

R. J. G.

• GRETCHEN WYLER—WILD WILDER WILDEST. Monotonous: Whatever Lola Wants; Find Me A Primitive Man & 9 others. Jubilee SJLP 1100 $5.98

Musical Interest: Has it
Performance: A pre
Recording: Hard and clear
Stereo Directionality: Not needed
Stereo Depth: Not much

Gretchen Wylar possesses a communicable sense of humor, a fact which is of no little help in this potpourri of songs concerned with the most part with relating stories about such famous ladies of Tin Pan Alley's as Lola, Hard-Hearted Hannah, Eulie, Jenny, Mamie and Mamie. Incidentally, if you listen carefully, you should be able to hear new lyrics to Eartha Kitt's old standby, Monotonous.

S. G.

THEREATRE, SCREEN, TV


Musical Interest: Somewhat hidden
Performance: Leads are inadequate
Recording: Excellent
Stereo Directionality: Erratic
Stereo Depth: Splendid

On the stereo version of this charming score (the monophonic release was reviewed last month), many of the sequences take on a striking three-dimensional illusion, but all too frequently this is accompanied by directionality that has little regard for the sense or the dramatic situation of the songs. At the beginning of A Perfect Night, Polly Bergen and Farley Granger are supposed to be singing to themselves; surely this would have been far better emphasized if their voices had come from opposite speakers rather than from somewhere in between. Later, in the same song, although they are obviously dancing together, there is no movement whatever. It also seems meaningless for Christopher Hewett and Ellen Hanley to sing "Wasn't It A Lovely Wedding?" from far left and far right respectively after they have just been married, or that young lovers Phyllis Newman and Donald Madden and Shubert Alleys as Lola, Hard-Hearted Hannah, Eulie, Jenny, Mamie and Mamie. Incidentally, if you listen carefully, you should be able to hear new lyrics to Eartha Kitt's old standby, Monotonous.

S. G.

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should be likewise separated during their song I Feel Sorry for the Boy.

S. G.

- Mi BELLA DAMA (MY FAIR LADY) (Frederick Loewe-Alan Jay Lerner-L. De Llane). - Original Mexican cast recording, with Manolo Fábregas, Cristina Rojas, Mario Alberto Rodríguez, Salvador Quiroz & others, with Orchestra & Chorus, Mario Ruiz Ar-mangol cond. Columbia DS 559 $9.98.

Musical Interest: Still comes through Performance: Lowews below the border Recording: Adequate Stereo Directional: Slight Stereo Depth: Unnoticeable

For non-Spanish speaking listeners, this Mexican cast version of My Fair Lady is an amazing conversation piece. Tempos have been slowed down to siesta pace, neither Manolo Fábregas (Higgins) nor Cristina Rojas (Eliza) project their roles well, the orchestra is weak, and the stereo advantages are minimal. Still, hearing Why Can't the English? come out as ¿Por qué no apren-
den? is not only incongruously funny but somehow strangely appealing, and throughout the record there is continual fascination in mentally transposing the familiar English lyrics for the Spanish.

S. G.

- PORGY AND BESS (George Gershwin-DuBoise Heyward-Ira Gershwin).

Musical Interest: Gershwin masterpiece

Ella Fitzgerald and Louis Armstrong, with Orchestra, Russell Garcia cond. Verve MGMVS 6040-2 2 12" $11.98; Mono—MGVS 4011-2 2 12" $9.96

Performance: Earthy Recording: Excellent Stereo Directional: All there! Stereo Depth: Good

Lena Horne and Harry Belafonte, with Or-

Orchestrations, Lena Horayon & Robert Corman conds. RCA Victor LCO 1507 $8.98

Performance: Slick Recording: Sometimes brilliant Stereo Directional: Slight Stereo Depth: Some

Mundell Lowe and his All-Stars. RCA Cam-

den CAL 499 $1.98

Performance: Loose Recording: Lovely

When listening to the Verve and RCA Victor releases of Porgy and Bess music, it is important to bear in mind that such recordings are made with greater regard for the adaptability of the songs to the singers than to the songs. This is, of course, inevitable with such highly specialized and stylized performances, but the remarkable thing about Gershwin's score is that it can be adapted to so many different interpretations and yet retain its basic power and beauty.

The 2-record Ella Fitzgerald-Louis Arm-strong package is the most ambitious re-

lease to date from the current outbreak, with a 10-page illustrated booklet and other evidences of care and dedication. But it still is an Ella and Louis show, and thanks chiefly to Miss Fitzgerald, it is one of their best.

S. G.


Musical Interest: On Side 1, yes Performance: Soundstage approach Recording: Perfect Stereo Quality: Well done Stereo Depth: Fine

The harsh, staccato phrases of the opening tracks on the film version soundtrack of William Faulkner's The Sound and the Fury contain much that is exciting and even daring, but by the time we get to the first side things settle down into little more than a good old-fashioned Yoknapatawpha County tally-pull. Stereo is especially effective in spotlighting the featured instruments at the beginning, but after a while it doesn't matter.

S. G.

- TV GUIDE TOP TELEVISION THEMES

-Orchestras, Warren Barker & Frank Com-

stock conds. Perry Mason; Peter Gunn; Pete Kelly's Blues & 9 others. Warner Bros. WS 1290 $4.98

Musical Interest: Video variety Performance: Suitable skillful Recording: Couldn't be better Stereo Directional: Well deployed Stereo Depth: Well done

"Outstanding Musical Themes Approved by TV Guide" is the reassuring note on the back of the jacket: what's more, TV Guide not only approves of these themes but it makes sure that there is equal representation from the three leading networks. The arrangements are good, easy-going, and stereo even goes television one better by spreading the sound out beyond the confines of a 21-inch screen.

S. G.
**Jazz, Pops, Stage and Screen**

Reviewed by

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

**JAZZ**

- **THE WIZARD OF THE RAGTIME PIANO** featuring EUBIE BLAKE, Maple Leaf Rag; Maryland, My Maryland; Sunflower Slow Drag; Bill Bailey, Won't You Please Come Home & 12 others. 20th Fox FOX 3003 $3.98

Musical Interest: Historical
Performance: Spirited
Recording: Good

An interesting collection of ragtime compositions, by Blake and others, played with exuberance and verve by Blake with occasional vocal assistance from Noble Sissle. It has charm, spirit and strong interest—for the antiquarian.

**R. J. G.**

- **AT HIS VERY BEST** featuring DUKE ELLINGTON and his Orchestra. Jack the Bear; Harlem Air Shaft; Warm Valley; Black, Brown & Beige & 7 others. RCA Victor LP/STAX OF SAX 1715 $3.98

Musical Interest: Extraordinary
Performance: Classic
Recording: Excellent for its time

This is another in the exceptionally valuable re-issue series Victor is slowly putting out. With the exception of Creole Love Call, (1927) all the tracks here date from the 1940-46 period, which many consider to be the greatest Ellington era. Concerto for Cootie, to which André Hodeir has devoted an entire chapter in his book Jazz: Its Evolution and Essence, is a moving trumpet essay; Black, Brown and Beige is the original recording of this epic Ellington effort; Ko Ko, Warm Valley and all the others, in fact, are definitive Ellingtonia. There has been no band and no composer so prolific in jazz, nor one whose music stands the test of time any better than Ellington. Even though these were made long before hi-fi, they are great records without which any representative collection of jazz would be incomplete. RCA is to be congratulated on this project and encouraged to continue it with Ellington and with other artists as well.

**R. J. G.**

- **STAX OF SAX** featuring the HERB AUGUST 1959

**BEST OF THE MONTH**

- **RCA Victor's latest batch of Duke Ellington re-issues At His Very Best** is a veritable treasure trove—"Though these were made long before hi-fi, they are great records without which any representative collection of jazz would be incomplete." (see p. 73)

- **New Jazz**, an enterprising specialty label offers soprano saxman Steve Lacy in Reflections with originals by Thelonious Monk—"Lacy is exploring challenging territory . . . An album of this kind is worth twenty 'jazz' versions of show tunes." (see p. 75)

- **Columbia with the help of Ethel Merman & Co. has another masterpiece of original cast recordings on its hands with Gypsy—"not only the most rewarding score of more than one Broadway season, it is a genuine emotional experience." (see p. 78)

GELLER QUINTET. Nightmare Alley: A Cool Day; It Might As Well Be Spring & 2 others. Jubilee JLP 1094 $3.98

Musical Interest: Top flight jazz
Performance: Captivating
Recording: Excellent

This very fine jazz LP has almost Geller sounding more assured than ever, swinging harder and playing with more intense emotional commitment. The pianist, Walter Norris (mis-spelled Morra on the jacket) is a fascinating soloist with a fleet, Parkerish quality to his playing. Victor Feldman contributes some excellent vibes solos, too. All in all, this is a surprising LP, full of good jazz.

**R. J. G.**

- **MORE VIBES ON VELVET** featuring TERRY GIBBS. Moonlight Serenade; What Is There To Say; At Last; Lazy Sunday & 8 others. Mercury MG 36148 $3.98

Musical Interest: Good swinging jazz
Performance: Excellent
Recording: Fine

A group of very good tunes tastefully played by Gibbs in a more restrained, more rational manner than is his usual practice. The result is very listenable jazz of a distinctive and pleasingly modern cast.

**R. J. G.**

- **GOLDEN VIBES featuring LIONEL HAMPTON with Rhythm and Reeds. My Prayer; Satin Doll; Round Midnight; The More I See You & 8 others. Columbia CL 1304 $1.98**

Musical Interest: Broad
Performance: Exciting
Recording: Excellent

The trouble with Hampton in person and on disc in recent years has been his accompaniment. What is great about this LP is that you finally hear Hamp under the right circumstances with a minimum of interference. Heard like this, it is easy to see why Hamp is still revered by all jazz men as one of the great soloists. He is superb in these lovely ballads. Just listen to him on Satin Doll and My Funny Valentine.

**R. J. G.**

- **CLAUDE HOPKINS—MUSIC OF THE EARLY JAZZ DANCES—Claude Hopkins (piano), Charlie Shavers and Red Allen (trumpets), Tyree Glenn and Vic Dickenson (trombones), Buster Bailey (clarinet), Lyle Smith (tenor saxophone), Mill Hinton (bass), Panama Francis (drums), Julia Steel (vocals). Alabama Walkaround; Caught In The Fence; Original Black Bottom Dance & 14 others. 20th Fox 3009 $3.98**

Musical Interest: Unique
Performance: Spirited
Recording: Crisp and clear

As the subtitle of the album indicates, this is a collection of popular songs, beginning from 1891, that were involved to greater or lesser extent with the genesis of
**Entertainment Music Miscellany**

**MORE NEW ITEMS RATED AT A GLANCE**

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<th>Recorded Sound</th>
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<td>★★★</td>
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<td>The Old Chisholm Trail; Red River Valley; The Dying Cowboy; Rye Whiskey &amp; 7 others.</td>
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<td>RCA Victor LPM 1968 $3.98</td>
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<td>VAMP—Harry Reser (Banjo) and Orchestra</td>
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<td>Yes Sir That's My Baby; Chicago; Black Bottom; Diga Diga Doo; Crazy Rhythm &amp; 7 others.</td>
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<td>Columbia CL 1285 $3.98</td>
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<td>DON'T SMOKE IN BED—Connie Russell Sings with lan Bernard Orchestra</td>
<td>★★</td>
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<td>You're My Thrill; You've Changed; Caravan; I Wanna Be Loved &amp; 8 others.</td>
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<td>United Artist UAL 3022 $3.98</td>
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<td>FRANK D'ROKE SINGS</td>
<td>★★</td>
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<td>Joey, Joey, Joey; The Moon Is Blue; Fascinating Rhythm; My Foolish Heart &amp; 7 others.</td>
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<td>Mercury MG 20418 $3.98</td>
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<td>THE MANY MOODS OF JOSE MELIS—Piano with Accompaniment</td>
<td>★★</td>
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<td>Lazy Afternoon; Strange; Sunrise Serenade; Anniversary Song; Unger Awhile &amp; 7 others.</td>
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<td>A-one a-two . . .! THIS IS LAWRENCE WELK (2 discst)</td>
<td>★★</td>
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<td>Greensleeves; Limelight; Amen's Theme; Estrellita; &quot;Picnic&quot; Theme &amp; 7 others.</td>
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<td>IN A CANDLETIL CAFE—Anton Firenz (Violin) and Accompaniment</td>
<td>★★</td>
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<td>Fascination; Terry's Theme; La Vie En Rose; I'll Get By &amp; 9 others.</td>
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<td>RAGS TO RICHES—Del Wood (Ragtime Piano)</td>
<td>★★</td>
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<td>Hello Ma Baby; Side By Side; Alabama Jubilee; My Gal Sal &amp; 6 others.</td>
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<td>BORN TO BE BLUE—Beverly Kenney (Sings with Accompaniment)</td>
<td>★★</td>
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<td>COME TRAVEL WITH ME—Mat Mathews Orchestra</td>
<td>★★</td>
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<td>Potadable; Lili Marlene; Greensleeves; Brazil; Estrellita &amp; 7 others.</td>
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<td>Seven Roses; Blue Waltz; Swir Swir Mazur; The Beak Polka &amp; 8 others.</td>
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<td>ABC-Paramount ABC 289 $3.98</td>
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<td>BORN TO LOSE—Ferlin Husky</td>
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<td>Too Soon To Know; My Foolish Heart; Time; Worried Mind &amp; 8 others.</td>
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<td>★</td>
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<td>Turn Me Loose; Hold Me; Tiger Rag; Cuddle Up A Little Closer &amp; 9 others.</td>
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<td>Chancellor CHL 5003 $13.98</td>
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<td>SCOOBY DOO—Jerry Lieber Band</td>
<td>★</td>
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<td>Ernie's Journey; Shove Off; Moonglow; Last Call &amp; 8 others.</td>
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MISCELLANEOUS


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AUGUST 1959
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STEREO DESIGNERS

MUSICAL INTEREST: Quite a bit
Performance: Appropriate
Recording: Splendid

While I have found most of the Alfred Newman background scores of the past to have been fairly sticky concoctions, his work in The Diary of Anne Frank has a touching simplicity about it that is definitely effective. Throughout, too, Mr. Newman has given the music an atmospheric European flavor, and the sound engineers haven't let him down.

S. G.

THE SOUND AND THE FURY (see p. 72)

MISCELLANEOUS

FOR THOSE WHO HAVE EVERYTHING (The Best of Kermit Schaefer).

Rock Around The Blockoo; Dear Sir; Candid Microphone: Burlesque Show; The Roast Of The Town & Over Sixteen. Jubilee KS 1 $7.95

Interest: Very Little
Performance: ??
Recording: Loud

If you really have everything, I don't think you need this record. All the material was once available either on 10" LPs or on 78 rpm singles, and putting them together in one package merely gives incontrovertible evidence that the best of Kermit Schaefer is none too good. Rock Around The Blockoo is an obviously faked montage of alleged radio and television fluffs, and Over Sixteen contains some of the dirtier wheezes that the boys in blue once regaled each other with around the campfires at Gettysburg. The three episodes covered by Allan Funt's Candid Microphone are easily the best part of this album. For some reason, possibly known only to Mr. Schaefer, Will Jordan is deliberately uncredited as the performer on The Roast of The Town.

S. G.

MORT SAHL 1960; OR LOOK FORWARD IN ANGER. Verve MG-V-15004 $4.98

Interest: For the growing Sahl cult
Performance: Breaks me up
Recording: Good enough

Despite the album title, Mort Sahl is not directly concerned with the future—it's the present unhyphen state of affairs of much that goes on in the United States that concerns him. With a rapid-fire delivery similar to a jazz musician improvising on a theme, he covers a wide range of subjects, and his frequently acute and hilarious commentaries reveal that what sets him apart as a comedian is his so obviously sincere concern for what is going on.

S. G.

JIM COPP TALES. Playhouse 101 $5.95

Interest: Wacky nonsense
Performance: Delightfully versatile
Recording: Splendid

All the songs, stories, voices and sound effects on this record belong to Jim Copp, a gentleman of apparently unbounded imagination, who offers a happy group of items that might even be called educational if they were not such fun to hear. Adding to the charm of the package is a picture wheel inserted under the front cover, with illustrations for each tale showing through a cut-out.

S. G.

HIFI REVIEW
**HiFi Review AUGUST 1959**

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Who Said They’re Missing?

- In my last editorial (July issue, page 82), I indicated that there was one piece of stereo component hi-fi “missing.” I somewhat hedged by also stating that, “If someone is not working on it at this very moment, I will be surprised.” This supposedly “missing” component was a stereo AM-FM tuner with a built-in stereo preamplifier. The necessary stereo power amplifiers were to be mounted in a separate unit and kept well away from the tuner. This would practically eliminate heat dissipation problems. Stereo Receivers (see July issue, page 26) are fine and dandy, but their excessive depth occasionally proves to be an insurmountable problem in some installations. Separating the tuners/stereo preamplifiers from the stereo power amplifiers is worth considering when heat and physical size need extra consideration.

As many avid readers found, I was just not checking the hi-fi catalogs as thoroughly as I should have when making the statement about “missing product designs.” Two such stereo tuners/preamplifiers are on the market—the Harman-Kardon TP-200 and the Pilot 690-A. Both units fit into the product design classification that I was so adamant in recommending. The TP-200 sells for $189.95, and the 690-A for $269.50.

Many thanks to all readers who took the time to point out this error, and my apologies to Harman-Kardon and Pilot for this unintentional slight.

Some Cartridge Reflections

- During the early part of June, I had the opportunity (along with several other editors) to “pre-test” a variety of stereo cartridges. Most of these were improved models of cartridges now being marketed. In general, they were either more efficient, more compliant, or smoother in their response characteristics than previous models. A fairly comprehensive report on stereo cartridges is scheduled for the October issue and all of our findings will be summarized at that time. However, I would like at this time to say a few words about the General Electric VR-227, which supersedes the GC-7.

Most old-time audiophiles will recall that the General Electric variable reluctance cartridge really got hi-fi on its feet. It was smooth sounding, easy to install and very reasonably priced. Literally hundreds of thousands were made and sold. Many of them are still in use and will be for a long time to come. G.E. upgraded their mono cartridge about two years ago with the VR-II. It instantly became the same “utilitarian” cartridge as the “Golden Treasure.”

Upon the introduction of stereo discs, General Electric carried the variable reluctance principle over to the GC-5 and GC-7 series. For one reason or another, the first of these cartridges did not live up to expectations. Recognizing this fact, the G.E. engineers went back to their drawing boards—as the cliche says—and came up with a brand-new variable reluctance cartridge which they are calling the VR-227 (0.7 mil stylus) and VR-225 (0.5 mil stylus).

I hope I’m not letting the cat out of the bag (and stealing some of the thunder from our October story) in saying that the VR-227 is a top performer. The frequency response (measured with RCA Victor stereo test record 12-5-71) is as flat as any cartridge tested to date. Channel-to-channel separation in the vital area between 700 cycles (RCA Victor test record 12-5-73) and 9000 cycles was equal to the very best stereo cartridges now offered the public. To which I can only add—welcome, VR-227, you’re joining a good family.

Random Notes In Passing

- On June 17th I was among the large group of writers and editors invited by Consumers Union to visit their audio laboratories. At the same time, this group was able to discuss with members of the technical staff the CU approach to testing hi-fi equipment. I want to take this opportunity to thank particularly Messrs. Dexter W. Master, Morris Kaplan, and Mitchell A. Cotter for their courtesies extended during this visit.

For the benefit of our readers I can very truthfully say that all of the editors and writers who attended this session were appropriately impressed by the more-than-adequate audio testing facilities. The vigor and comprehension exhibited by the above gentlemen and their staff did much to reassure those present that CU was capable of doing a thorough job. Unfortunately, this one meeting did not offer sufficient opportunity to discuss the subtler aspects behind the philosophy of testing hi-fi equipment. Whether subjective/objective testing as performed by CU is valid when it concerns loudspeaker performance is a question open to much further discussion; nevertheless, I feel that the writers and editors now understand the CU position, and it is to be hoped that the contacts made during this meeting will continue to be mutually valuable.

- For several months the staff of Hi-Fi Review has been considering a story we loosely entitled “Should I Convert to Stereos, and If So, How?” An old colleague of mine, Norman Eisenberg, volunteered to undertake this project, which I am pleased to report proves to be an exceptionally interesting piece of equipment editorial. Specifically, it deals with the ten different stereo adapters now being marketed at prices ranging from $9.95 to $45.00. The story details the steps and considerations necessary to convert an existing mono hi-fi rig to stereo.
Into these performances and recordings I have tried to put a life of study and a life's experience, so that the composer's message will be brought to the listener in its full eloquence.

(Composer's signature)

ON UNITED ARTISTS RECORDS!

STOKOWSKI

STOKOWSKI SYMPHONY OF THE AIR

STOKOWSKI SHOSTAKOVICH SYMPHONY NO. 1 in F, Op. 10/Prelude F flat minor/Ent'acte FROM LADY MACBETH. The early work of Shostakovich performed with the excitement and depth of maturity.

Mono UAL 7005 Stereo UAS 8005

KHATCHATURIAN, SYMPHONY NO. 2—The composer's later work conducted by Stokowski with the Symphony of the Air, in the first American recording of this brilliant masterpiece.

Mono UAL 7002 Stereo UAS 8002

For complete catalogue write UNITED ARTISTS RECORDS

729 7th AVE., NEW YORK 19, N. Y.
PROFESSIONAL MIND MUDDLERS and lost-back promoters are busily knocking the meaning out of the term "stereo"— just as they have debased the hard standards of "high fidelity" by flinging the word about too loosely. Latest items: some rear-deck speakers for ordinary car radios are peddled as "Stereo," which is like calling a dyed rabbit genuine mink. They just ain't the same animal and there ought to be a law!

DOLLAR VOLUME OF MUSIC amazed poll takers who discovered that Americans today spend more money on concert tickets, classical records and hi-fi equipment than they do on all spectator sports combined.

THE LISTENER AS SPONSOR of non-commercial FM broadcasting is a concept catching on fast in California. Specializing in programs for a discriminating minority audience, station KPFA in Berkeley has been so successful that it is now branching out into Los Angeles with a new 50,000 watt outlet KPFA. The stations are maintained by "subscribers" who think it worth $12 per year to have a broadcasting service tailored to their intelligence and taste.

THE FULL SWING OF JAZZ from sponsored Dixieland outbursts to academism is symbolized in the recent endowment of a John Lewis Chair for Jazz Composition. The $1,000 grant was made by Broadcast Music, Inc. to the School of Jazz whose sessions erupt seasonally at Lenox, Mass.

CLASSICAL UPSURGE marks U. S. radio programming. Last year, alone, the increase in air time for good music was 30%. Considering how little good music there was to start with, the American air outside the big cities still is music-starved, but the trend is encouraging. Biggest shortage: radio station personnel able to plan and present classical music programs.

"SMELLIES" LOGICALLY FOLLOW "movies" and "talkies" as Belock Recording Co. (Everest Records) perfects its system for synchronizing scents and sounds on film recordings. Thus the arts of communication advance, but critics will be on firm ground when they proclaim "It stinks!"

NO MORE GUESSING about who sits where in the stereo-recorded orchestra. Capitol and Kapp are including diagrams of orchestra setups as part of their jacket information. This serves as a convenient check for stereo speaker balance. It would be even more interesting if the sketches also showed the mike setup. But that would be telling...

IN REFRESHING CONTRAST to prevalent custom, Warner Brothers lists on its record jackets good discs in a similar vein, including standouts by rival companies. This is real help to the record collector building his library and is bound to benefit the record industry as a whole. The Warner execs who had the courage to break down the grubby spirit of blind competition deserve both applause and widespread imitation.

CHILDREN SHOULD LEARN Russian. In years to come they may very likely want to or have to talk with our most potent neighbor in the world. "Russian for Children," geared for ages 7-14, is now available on 2 LP's. $4.95 at book and record shops.

WRECK AND RUIN is wreaked upon tender stereo discs. The obdurate culprit: the Myth of the Permanent Needle. Like most superstitions, it seems impossible to kill. The life span of the 7 mil stereo stylus, because of smaller bearing surface, is even shorter than that of normal mono needles. But the public expects them to grind on endlessly. So they will.

GOD ON BROADWAY proved to be a hit in J. B., the prize-winning play in which poet McLish probes the ageless mysteries of human fate. This poetic paraphrase of the Book of Job, transplanted into modern times, is now being recorded for RCA Victor with the original cast. The existence of evil, mankind's principal and ultimately only problem, is the central theme of this profound and deeply moving play. In our violent and strangely inhuman age of threatening mass death, these records will carry a vital message to thoughtful listeners.

A PLACE TO LISTEN is what's most needed in the average hi-fi shop. Manufacturers are urging dealers to provide comfortable listening rooms where customers can compare products at leisure and without distraction. But can dealers in high-rent downtown districts afford the extra space at the low audiophile net profit margin?

BELL RINGING IRKS Canadians who obtained a court order to silence a Toronto carillon. This oldest form of communal music evidently is disfavored in the electronic Musak age which asks not for whom the bell tolls.

A CHEERY ANNOUNCEMENT of a new custom service that makes discs from your own tapes comes from Sparkle Records of Evansville, Indiana. "Stop," it says. "Read the previous sentence again to make sure you realize the importance of this idea!" Maybe we're just a bunch of eggheads, but we got it the first time.
THE TRUTH ABOUT RECORD CLUBS

Just like marriage—look before you leap. The clubs are

worthwhile, but none are run by Santa Claus.
"TAKE ANY FIVE FOR $3.98"

"ANY SIX FOR $3.98"

"ALL SEVEN FOR $3.98"

FOR many a novice record buyer, headlines like these from the RCA Victor, Columbia, and Capitol record clubs blazoned across full pages of national magazines and Sunday newspaper supplements have conjured up something like a pot of gold at the end of the rainbow—a way to get a fine headstart on a record collection with no dent in the pocketbook. For many a record dealer, particularly those in small and medium-sized towns, these headlines have spelled just one thing—unfair competition.*

Much the same response greeted the 1926 advent of The Book-of-the-Month Club and The Literary Guild. Yet both organizations are thriving to this day, with membership in the millions; and a sizable number of other specialized mail order subscription book clubs have come into the picture over the years. The retail sale of hard-cover books over the counter continues as usual, despite the added competition of paperbacks. The truth is that a large sector of the steady book buying public today, willing to spend $2 and up per volume, got its start by way of book clubs and paperbacks.

It now seems that the mail order subscription record club has become just as permanent a factor in the national disc buying pattern as book clubs in their particular field. Like the book clubs, the record clubs are doing a handsome business today because they offer a service people want; but let us not forget that in rendering this service they also manage to reap a substantial profit for themselves.

Beguiling introductory offers to the contrary, record clubs are not in the business of cultural philanthropy; but the fact that some hundreds of thousands of music lovers and would-be music lovers have wanted and continue to want the kind of services offered by record clubs is more than sufficient justification for their persistence on the scene. The record club can be of genuine and substantial benefit to you, the record buyer—if its services are used with care and common sense.

Before exploring in some detail just what the record club can and cannot do for you, we should glance back a few years and see what started all this. We have already shown that the mail order subscription club idea is nothing new—going back as it does more than three decades. In fact, much of the development work leading to the establishment of today's record clubs was done by people with long experience in the book club field. The RCA Victor Society of Great Music and the Capitol Record Club, two of the largest, are actual outgrowths and extensions of previously existing book club operations. Yet, a long period of trial and error preceded this definitive establishment of mail order club plans for recordings.

Some readers may remember the 78 rpm classical records marketed at bargain prices through the New York Post and other newspapers in the late 1930's—favorites of the symphonic and operatic repertoire performed by major American artists and orchestras, using RCA Victor recording and manufacturing facilities. Plenty of today's veteran record collectors got their start through the "New York Post plan." In the middle 1940's a Record-of-the-Month Club was established in New York, only to succumb in a matter of a year or so because of lack of cooperation from the record industry and because of the breakage element involved in the shipment of 78 rpm shellac discs.

It was in the field of children's records that the disc club idea became a big business. The Young People's Record Club offered its subscribers a superior and exclusive line of its own 78 rpm unbreakable records, not obtainable in the stores. Eventually, it became absorbed by its then prime competitor, the Children's Record Guild. Following this merger, the discs from the catalogs of both were made available over-the-counter in retail stores. To everyone's considerable surprise, this seemed to have no appreciable effect on the mail order club, which continued operations as usual. The final deterioration of the children's record clubs, when it did set in, reflected the decline in children's record sales throughout the market as a whole that came with the advent of fine-groove long play and 45 rpm discs.

At the same time that the children's record clubs began to thrive, one mail order connoisseur operation began to achieve a following—by way of issuing handsomely packaged unbreakable 78s (LP's after 1948) on a limited edition basis. This was the Concert Hall Society, which managed to keep this aspect of its activity going for almost 10 years.

Unquestionably, it has been the long playing disc—unbreakable, lightweight, and easily mailed—which has put the record club on the same level of practicality as the book club and for the same reason. By the time RCA Victor, Columbia, and Capitol got set to launch their record clubs as an all-out mass marketing operation, the managers of their club operations had learned a great deal from the experiences of the children's record clubs, of Concert Hall Society, American Recording Society, and the Metropolitan Opera Record Club, as well as from earlier attempts by RCA Victor and Columbia to set up club operations through their dealers.

However, things don't stand still, even in the world of the record clubs—and while we have just indicated that present record club set-ups have tended to crystallize around the product of a single company, along comes a major attempt to score a break-through with a multi-label record subscription plan. The sponsor is none other than the redoubtable Diners' Club. Its classical offerings come from Heritage (affiliate of Westminster), Vanguard, Period, Monitor, and Omega; Atlantic, World-Pacific, Interlade, and GNP supply the jazz fare; while Liberty, HiFiRecords, Omega, and Bel Canto offer the pops. Diners' Club has every hope of being able to bring the majority of independent labels into its fold during the coming year.

For a time, agreement as to fair apportionment among these labels of "selection-of-the-month" designation threatened to kill the Diners' Record Club a-borning; but a satisfactory "rotation" scheme was worked out, and so we have the first large-scale multi-label record club on the scene. The subscription plan follows the same general pattern already

* As we write this, the Society of American Record Dealers (SORD) has announced Federal Court suit by three of its Chicago dealer members against RCA Victor, Columbia, and Capitol, alleging among other things that their record clubs constitute restraint of trade as interpreted by the Sherman Anti-trust, Clayton, and Robinson-Patman Acts.

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set forth on this page but with one major exception—you must join the Diners' Club in order to participate in the Diners' Record Club. As an added inducement, 1959 charter members of the Diners' Record Club may purchase all records on the initial basic club repertoire listing for a strictly limited time at 50% off list price.

A few other record subscription plans do business on a national level, but with advertising placed on a somewhat less extravagant level than those dealt with thus far. The Louisville Philharmonic Society has instituted a record club purchase plan for its Louisville Commissioning Series discs of contemporary music. Full details were given in HiFi Review, June, 1959, p. 52.

A special case is the Stereophonic Music Society of Pali-sades Park, N. J., which offers mail order purchase plans for either discs (stereo or mono) or stereo tape. A $12 membership fee paid in advance brings to the record club subscriber a choice of a free disc or an Electro-Voice stereo cartridge, plus the privilege of purchasing records from a selected list at 38% discount and from the general catalog at 30% discount. The tape subscriber may choose one of three SMS tapes free of charge and may buy tapes from a selected list at 38% off and from the general catalog at a discount of 20%. As can be seen, this SMS plan is not a record club in the usual meaning of the word, but rather a mail order discount operation—of somewhat questionable advantage to the discount-minded record buyer who has a wide choice of record and tape discount sources in major metropolitan centers throughout the country.

The first and most obvious advantage of record club membership becomes clear after a little mathematical study—the first year subscriber who takes full advantage of the "introductory free records" offer, while sticking to his minimum purchase commitment, gets his 10.11, or 12 records at prices ranging between $1.25 and $1.80 below list price. For "city slickers" with ready access to record supermarkets operating on discounts as high as 30% off list, this may not seem like much of an inducement; but for the "country cousin," far from well stocked record shops—discount or full price, the record club price scheme is worthy of serious consideration.

The second major advantage of the record club applies to the buyer who is new to record collecting, to high-fidelity, and in particular to classical music. The basic club repertoire in the field of concert music is generally selected with

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**RECORD CLUB FACT SHEET**

The best established record club operations today—RCA Victor, Columbia, and Capitol—have crystallized their organization and method of procedure somewhat along the following lines:

1. Each of the three major clubs offers the product of only one parent company—as distinguished from most book clubs which choose the output of many publishers. The Columbia Record Club includes the output of its affiliated label, Epic, in addition to its own.* The Capitol Record Club offers its own LPs product, Capitol-EMI, and most recently Angel—since E.M.I. (Electric and Musical Industries, Ltd.) of Great Britain is the parent organization for the whole.

2. No record club makes the whole of its parent company catalog available to subscribers. A jury of distinguished musicians and critics (as in the case of RCA Victor) or an expert selection panel will single out 60 or 70 items to serve as the basic club repertoire. In the case of concert repertoire, the emphasis is on firmly established orchestral and concerto masterpieces from the 18th through the early 20th century, with some attention given to chamber, choral, piano and other solo instrumental fare. Complete operas have tended to be conspicuous by their absence; but changes may be forthcoming in this respect.

The jury or selection panel calls each month from the parent company's 30 or more new releases a selection-of-the-month in the field of concert music, jazz, and popular or showtune LPs. When a subsequent new selection-of-the-month is made, the earlier selections are incorporated into the basic club repertoire pool, from which the subscriber can make an alternate choice, should he not care for that month's particular selection.

3. New subscribers are tendered an introductory offer allowing them to select a certain number of LPs—usually 5 or 6—from the basic club repertoire at an all-inclusive price of $3.98. They are then committed, as a condition of club membership, to purchase during the ensuing 12-month period a minimum of 5 (sometimes 6) records at nationally advertised list price. The records so purchased may be either the current monthly selection, or an alternate from the basic club repertoire.

4. The subscriber who purchases more than his minimum commitment may select one record free for every two he orders beyond the minimum.

5. The above procedure holds for record club members who wish to continue their subscriptions beyond the first year. Four purchases during each succeeding 12-month period is usually sufficient to maintain club membership.

6. Most record clubs add a "shipping and handling charge" to the cost of records ordered by subscribers—usually in the neighborhood of 35¢ per disc.

7. The freedom of choice available to the record club subscriber varies somewhat. The tendency is to allow the subscriber "freedom of movement" between monophonic and stereo discs, but to get him to make a commitment of preference as between classical, popular, and jazz. In actual practice the Columbia and Capitol subscriber can choose freely in any category from month to month; but the RCA Victor subscriber is presently required to commit himself to membership in either the RCA Victor Society of Great Music or in the RCA Victor Popular Album Club.

8. The record club subscriber receives each month a brochure listing the current selection of the month in each category, a list of the alternate selections available from the basic club repertoire, and informative program notes about the featured performing artists and music for the current month. He also receives a blank in which he is expected to indicate (a) his acceptance or rejection of the current selection-of-the-month; (b) his preference for an alternate selection; or (c) his wish to receive no record that month. Should the subscriber disregard or fail to return the blank, he will automatically receive the selection-of-the-month.

9. A record club subscriber may resign his membership after one year, but must do so in writing. Otherwise his subscription will be automatically continued.

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*Columbia has announced at press time the inclusion, in its record club operations, of selected jazz and popular repertoire from the independent Verve label; in the past, it has done this with the spoken word discs issued by Caedmon.
care and intelligence by qualified experts. It will not be for the listener who fancies "modern" music, but it will offer a high percentage of the accepted major musical masterpieces from 1750 to 1920. Furthermore, the brochures which accompany the monthly record club selections in the concert music field are often prepared with considerable care as to wealth of factual content and illustration. The result is that the record club subscriber new to classical music can obtain in the space of his first year, and at moderate cost, a good grounding in the basic concert repertoire. He can subsequently use this as a springboard for his own musical exploration and thereby divest himself of the heretofore helpful leading strings provided by the club pre-selection pattern.

An amusing statistical sidelight comes to mind in this connection—it seems that the record clubs are far more effective than retail record stores in promoting sales of chamber music discs. A substantial number of chamber music and solo piano discs turn up as both selection-of-the-month or as available alternates. One wonders how many of these chamber music sales have resulted from direct choice of record club members and how many from neglect in filling out monthly purchase forms. It would be pleasant to think that record club subscribers as a group have a genuine interest in building up well-rounded libraries! At any rate, the musical novice will find the record club a fine pump-primer for his deeper appreciation and understanding of the art, especially in the realm of classics and jazz.

To say that record club purchase is the ideal method of building a library would be to stray far from the truth. There is no single perfect way to buy records. Much depends on the temperament, taste, and budget of the buyer, as well as where and how he lives. There are even a few disadvantages to "record clubbing" for certain types of buyers which should be pointed out.

The record club is not for the listener who already has a large library or whose musical tastes are highly developed. Such a buyer will not care to have his freedom of choice confined by the pre-selection patterns of a normal mass-market record club operation. Nor will he care to go along with the "one company" pattern still prevalent in the field.

In general, the record club is not for the listener who has ready access to big city record discount stores on the one hand, or who wants 100-percent personalized shopping service on the other. Oddly enough, the budgetary advantages of record club purchase tend to diminish as more items are purchased, simply because the ratio of free records to those purchased through the club at list price diminishes with each purchase beyond the minimum commitment—beginning at 1:1 for the first year minimum and becoming 1:2 in the course of the second year. For all the helpful musical information contained in the monthly record club brochures and magazines, there are times when a knowledgeable and painstaking record clerk in a first-class local or big city record shop can take a musical novice customer in hand and do a remarkable job in guiding his exploration of the disc literature, thereby building himself and his store good business and good will in the bargain. Such instances are few and far between, but they should certainly be encouraged. This kind of personalized service is something that no record club or "supermarket" discount shop is able to offer.

All told, then, the advantages and disadvantages of record club subscription are not intrinsic, but rather related to the situation and needs of the individual buyer. The record clubs have been and are continuing to perform a good and useful service in their special field of endeavor. Through their widespread and well-staffed organizations and their expert record selection panels, they have helped many hundreds of thousands to take pride of ownership in fine musical repertoire, to which they might not have otherwise become exposed. They have played a major role in improving the general level of musical taste throughout a wide sector of the American public.

Just as the Christmas Club at a local bank encourages the saving habit—even though the customer receives no interest payment or special advantages—so the record clubs have helped foster the "record library habit" to the point where record collecting is no longer regarded as an odd or precious hobby. There are those who have told themselves that they really ought to get a record library underway, but who have quite candidly lacked the initiative or the time to do it on their own at a record shop. Here the record club has been just the thing to start the ball rolling—and the result has been the start toward a systematically assembled and well-rounded library of both major musical classics and the best in entertainment fare.

To those who choose the record clubs as a way of record library building, we say that you will gain much thereby if you order your "monthly musical diet" with care. The most important single element in this "care" has to do with opening, reading and promptly acknowledging your record club mail, once your membership is in force. Choose your introductory records with care. Make sure you know which selection-of-the-month is currently in force and give real thought as to acceptance, rejection, or choice of an alternate from the basic club repertoire. Don't be afraid to pass up a purchase for one month if you are well within your minimum commitment. Lastly, when you feel you have gotten what you need from the record club of your choice, don't hesitate to resign your membership—heing sure to do so in writing.

A record club membership intelligently used can mean pleasure and profit for all concerned. Just be sure you know exactly what you are getting and don't expect to get something for nothing—all inducement offers to the contrary notwithstanding. There is no record club operator by Santa Claus.

**Barry Darrel** is the pseudonym for an industry figure closely associated with the establishment and operation of several major record clubs. He has been principally active in the field of phonograph record merchandising for more than twenty years.

**AUGUST 1959**
Gyorgy Cziffra came into worldwide prominence as a direct consequence of the Hungarian Revolution of 1956. His first concerts in Vienna immediately thereafter let the world-at-large know that there had arrived upon the scene a pianist of Lisztian fire and grandeur. Subsequent concert engagements throughout Europe seemed to confirm the initial enthusiasm of the Viennese; but when Cziffra came to New York last fall to play with the New York Philharmonic, it became plain that opinion among American music critics was far from unanimous—tending, in fact, to extremes of enthusiasm and distaste.

The same reaction seems to have held true for Cziffra's recordings released on Angel. Our own critics on HiFi Review provide a prime instance in point. Klaus George Roy wrote of Cziffra's Liszt Recital (Angel 35528) in February '58, "This is absolutely fantastic piano playing. Liszt himself must have had a technique like this!" and of his Hungarian Rhapsodies disc (Angel 35429) in June '58, "Cziffra manages to make this music an utter delight instead of a flamboyant nuisance." On the violently dissenting side, we find Martin Bookspan in June '59 reviewing Cziffra's Tchaikovsky Concerto recording (Angel 35612) in this vein, "If he is to become an artist of consequence, he must agonizingly re-appraise his whole concept of pianism."

Shortly after his appearances with the New York Philharmonic, Mr. Cziffra was asked by Contributing Editor George Jellinek to give his point of view on the role of virtuosity for its own sake in today's musical environment. The release of Cziffra's latest Angel recording—a two-disc set (359113—see June '59, p. 75) of the complete Transcendental Etudes by Liszt—provides a fine stimulus for the publication of the pianist's forthright views on this matter. —Ed.

My brief but action-packed visit to New York was an altogether happy experience. I felt almost brotherly rapport with the members of the New York Philharmonic, and the audience was wonderfully responsive. But, then, audiences are really the same all over the world. There is certainly no such thing as a "cold" audience. Artists, on the other hand, who leave their audiences "cold" are plentiful on both sides of the ocean. I sincerely hope that not even my detractors will accuse me of belonging to such a group.

I read the reviews of my concerts, of course, and most of them pleased me, though I confess to being puzzled by a great deal of what has been said by your critics. It seems that virtuosity has come to be looked upon as a burden for the artist of today, a strange gift that inspires suspicions of slickness and superficiality. Why should this be so? Can't virtuosity go hand in hand with sincere musicianship?

A brilliant and controversial pianist airs his views on piano virtuosity in our day

interview / GYORGY CZIFFRA as told to George Jellinek
Frankly, I feel under no obligation to apologize for certain colleagues who do not equal my command of the pianistic craft. I consider myself a musician first, and I believe in virtuosity only as a means to musical ends. Critics who have accused me of excessive velocity in my playing should be more analytical in their findings. They would then discover that the tempos I choose are appropriate and logical. Moreover, what is often mistaken for speeding is actually a rhythmic momentum I have learned to sustain through protracted and careful study.

In answer to those who have wondered about my predilection for Liszt, I am happy to set the record straight. During the past two years I made a series of twenty records for Pathé-Marconi of France, with whom I signed a 5-year exclusive contract in 1956. I have no control over the sequence in which these recordings reach the market. Angel Records, who release my recordings in the United States, have evidently chosen to issue my Liszt interpretations first. It was a matter involving commercial policy and, frankly, I am rather pleased with the results. (Aside from the flattering volume of sales, my records won two awards in France for technical excellence.) If these discs made me appear as a Liszt specialist—which isn't exactly true—I certainly have no desire to protest.

What is wrong with playing Liszt, anyhow? The almost contemptuous references to Liszt in American musical circles have astonished and even shocked me. We Hungarians may have a tendency to venerate this high priest of romanticism beyond his true artistic worth, but the over-all European estimate is not too far removed from ours. After all, who can deny Liszt's overwhelming significance as a path-breaker? Or his influence on Wagner and Strauss on the one hand, and Ravel and Debussy on the other? It is curious and rather ironical that the name of Béla Bartók is on everybody's lips today, yet Bartók was forever emphasizing his indebtedness to Liszt's influence, without which this genius of 20th-century music could not have found his beginnings.

Liszt's music is demanding, and needs full artistic dedication. Technical assurance, utmost sensitivity and a firm rhythmic impulse are in my opinion the main requisites for an ideal Liszt interpreter. Therefore, as you can see, I am rather honored to he called a Liszt specialist, but in the interest of accuracy I should like to point out that my future recordings (all already taped) include the Tchaikovsky B-flat (released in March, 1959—Ed.) and Grieg A Minor concertos, Schumann's Carnaval and Fantasia, sonatas by Beethoven and Mozart, recitals and encore pieces of Scarlatti, Couperin and Chopin, as well as some contemporary works. I have a repertoire of 200 pieces, and would have just as gladly played something else in New York. The Philharmonic requested Liszt—I played Liszt. So much for my alleged one-sidedness.

My opinions on interpretation? I believe that the serious interpretive artist of today must approach the music of past centuries with fresh ideas, searching for an expressive truth. Geniuses like Mozart, Schubert and Beethoven spoke to all ages in their music. The 20th-century interpreter has different technical means at his disposal. He plays on instruments of a wider dynamic range and expressive quality. Even markings have come to mean different things. Today's allegro is surely not the same as the allegro of Mozart's time. And the forbidding technical challenges of the past do not seem quite as demanding to present-day virtuosi. All of which prompts me to believe that artists of our times must search to discover the secret of interpreting the music of the
18th and 19th century in such a way as to convey an ageless rather than a period quality. As for me, I strive for a kind of music-making that rises above the impact of the moment—my aim is to make every concert a lasting and memorable experience for my audience.

Music is a serious business with me, and I suppose I am rather passionate about it. Take my recently released Angel record of encore pieces (Angel 35610—Ed.). Some critics went so far as to suggest that transcriptions and paraphrases of this kind are a waste of time. I beg to disagree. Here, too, I see a linking of 19th century spirit and 20th century idiom. For instance, I think that the storm episode of the William Tell Overture is a fascinating piece of music. But if I were to attempt a faithful pianistic reproduction of Rossini's construction and harmonic scheme, the results would be hardly more than salon music. I endeavored, instead, to create a serious concert study, using Rossini's music as a point of departure.

This leads to an oft-asked question: Do I believe in following the composer to the letter or do I let myself be guided by improvisatory inclinations? I have no ready-made answer to this question. The overwhelming majority of works in my repertoire are masterpieces that require no creative assistance from me. But there are exceptions. Liszt's Hungarian Fantasy is a brilliant piece but it has passages of shallow and ineffective writing. I have found that minor and logical alterations in harmony and phrasing have enhanced the work artistically and realized the composer's intentions more fully. But this, I admit, is delicate ground, where one must be guided by a sense of artistic responsibility.

Do artists live in an isolated world? In my case this is true to some extent. I listen to other pianists on records, but not as much as I'd like to. Schnabel is still on top with me—I find his searching musicianship enormously impressive. But, frankly, my life during the past two years has been too hectic to take much notice of anything except my work. With recordings, several trips to England, two to the United States, and continual concerts on the continent, there has been little time. I practice 10-14 hours every day, you know. Whatever you may read about my natural mastery of the piano, believe me, nothing comes easy. I have been at it since infancy.

By the way, I would like to correct one biographical detail in the interest of accuracy. Some sources have referred to my studies with Dohnányi in Budapest. This is not accurate. Dohnányi did give me an audition when I was taken to him as an eight-year-old prodigy. But Professor Kery-Szanto was my teacher at the Academy. My "career" in Hungary was so full of frustrations and non-musical adventures that I could write a book about them. Not until 1954 was I able to concentrate on my concert career. After I escaped during the revolution of 1956 and gave my first concert in Vienna, invitations came in from all over the world. My family is in Paris, so you might say my home is there.

Right now, my plans call for another tour of England and Italy. Then—Australia. During the 1959-60 season I shall return to the United States, and hope to give some recitals along with orchestral concerts. By then, some of my newer recordings will have been heard and the American public will have gained a fuller image of my art.

—Gyorgy Cziffra

THE CZIFFRA RECORDS

| LISZT: | Transcendental Etudes [complete]. Angel 3591/B 2 12" $9.96 |
| PARAPHRASES AND TRANSCRIPTIONS | Angel 35614 $4.98 from Rimsky-Korsakov, Khachaturian, Johann Strauss, Brahms, Rossini & others. |
| LISZT: | Spanish Rhapsody; Angel 35528 $4.98 Valse oubliee No. 1: Valse impromptu; Gnamerjean; Mephisto Waltz; Jeu d'eau a la villa d'Este; Grand Galop Chromatique. |
| LISZT: | Hungarian Rhapsodies—Angel 35429 $4.98 Nos. 2, 6, 12, 15. |
| LISZT: | Piano Concerto No. 1 in E-flat; Hungarian Fantasy. The Paris Conservatory Orchestra, Pierre Dervaux cond. Angel 35436 $4.98 |

RECORDING PIANOS — EUROPE vs U.S.A.

A perennial complaint of record collectors specializing in piano discs focuses on what they feel to be the "rich, mellow" sound of piano recording originating from England and the European continent, as opposed to the "brilliant, almost brittle" tone of most American piano LPs. How much is due to differences in playback characteristic? How much to room acoustics? How much to the pianos themselves?

Presumably, the bulk of European piano recordings issued over here on American labels have been transferred to disc in accordance with American standards of playback equalization; so it would seem reasonable to eliminate recording as a prime factor in the situation. Yet anyone can hear the vast difference in the piano sound represented by Louis Kentner's English-recorded version of the Chopin Etudes for Capitol (GBR 7162) as against the Chopin F Minor Fantasy done over here for RCA Victor by Rubinstein (LM 2277). Room acoustics, it is true, can make a considerable difference in recorded piano sound. Excessive reverberation, combined with distant microphone placement, can result in a cavernous, blurred sound—a defect which sometimes mars piano recordings done in Austria and Germany. Very close miking combined with "dead" acoustics will bring forth a hard, almost xylophone-like tone quality, and very often audible pedal action. Again, however, such extremes in room acoustics don't find their way very often to current LPs.

This brings us to the matter of the pianos themselves; and here, I think, is where the real difference between American and European recording shows up. American concert grands are usually voiced for brilliance and carrying power needed in auditoriums with as many as 4000 seats, while their European counterparts are voiced for much more intimate surroundings—seldom more than 1200 seats. Obviously, the European concert hall and a first-rate recording studio (sometimes one and the same) have a good deal in common. It stands to reason, then, that an American concert grand would require a considerable amount of mellowing in order to match ideally the requirement for recording designed to be heard in living room surroundings. How many major concert virtuosi working in America would be willing to have their pet concert grands extensively re-voiced especially for recording purposes? Enough said?

—David Hall
HiFi Review
Hang It All!

A turntable can become a “space platform” for floating strains of music

equipment / HAROLD HOLDEN

Problem: Vibration-free placement of turntable with maximum space economy.

Solution: Mid-Air suspension either from ceiling or a special overhead wall projection.

Our remodeled house has some rather lively beams. Every time I forgot to mince steps and walk across the room with my normal tread, the responsive floor jolts my extra lightweight professional-type tone arm right out of the record groove.

One solution would be to place the turntable and tone arm in a special cabinet on a shock-mounted platform cushioned in foam rubber. The foam rubber, however, would have made it difficult to keep the turntable level at all times. Besides, we couldn’t readily spare the space for such a bulky arrangement.

So I sat pondering my dilemma while listening to a record. My wife (a mere 112 lbs.) walked across the room as daintily as ever. Even so, the arm jumped and Beethoven did a double-take right in the middle of the “Archduke” Trio. “Hang it all!” I bellowed.

My inspiration proved right. I took myself at my exasperated word and literally “hung it all.” I cradled the turntable as a sort of hammock between two suspension points.

Our first “sky hooks” were screwed into a ceiling beam—which worked fine as long as nobody was walking in the upstairs bedroom. But whenever my wife did her upstairs maid stint, the “repercussions” traveled right down the rigid piano wire suspension and, like a good seismograph, the record player promptly sounded the earthquake alarm.

Replacement of the piano wire with plastic clothesline settled that problem. The inherent elasticity of the plastic acted as shock absorber and filtered out the vibration. Besides, the colored clothesline harmonized handsomely with our living room decor.

The final version of our “invention” was even fancier. As shown in the sketch, we built an overhang nailed into wall-studs, nicely covered with painted pegboard and fitted with a light shining down on the turntable for easy cueing of LP hands.

Practically speaking, the record player now takes up no space whatever—and we took down all those DON’T WALK signs.

Your hi-fi system may be “news!” We’re on the lookout for offbeat ideas, providing they really work. Have you a hi-fi layout that’s not exactly according to the “book”? Sketch it for us, along with 200-250 words of description. Publishable suggestions will be paid $40 upon acceptance. In cases of duplication, the letter with the earliest postmark will be accepted. —Ed.

HUNG TURNTABLE filters floor vibration, takes no space. Overhang is nailed into studs, covered with pegboard and fitted with light. Turnbuckles may be used for leveling. Similar setup is used aboard the U.S.S. United States to counteract the roll of the ship.
PRIVATE
AND
PANORAMIC

Modern headsets “personalize” listening
in full stereo dimensions

equipment / HANS H. FANTEL

THE road of progress often winds through familiar scenes.
Technical advances, in particular, have a way of bringing
back methods and modes that had already taken on a de-
ceptive patina of things bygone. After the railroads had driven
individual travel from the highways, the automobile revived it
again. Or, to name just one more of many instances, the
waterwheel, long eclipsed by piston engines as a power
source, has returned in the guise of the modern turbine.

High fidelity also turns in time’s ironic circles. Earphones,
practically extinct since the first loudspeakers came roaring
into the Twenties, are back in style for stereo. Their astonishing
comeback portends no rivalry to loudspeakers, which of
course remain the standard sound sources. But as adjuncts
to a modern music system, stereo headsets offer some chal-
 lenging possibilities.

Their patent utility lies in “personalized” listening.
Clamped into their headsets, audio fans can enjoy full
volume sound without invading the privacy of other family
members who may be in the same room quietly entertaining
thoughts of their own.

Time was when even the unpretentious home had a sepa-
rate music room with sturdy doors to contain the sound,
a facility sorely lacking in our split-level age of cardboard
walls and doorless togetherness. Earphones, in effect, restore
acoustic isolation to modern living for those trying times
when some but not all family members want music.

Being instruments of domestic peace is merely the obvious
advantage of earphones. Their ultimate merit is something
else again, and sonically far more spectacular. Earphone
listening, in effect, bypasses the whole problem of living-room
acoustics, stereo speaker placement and listener position. The
very space of the concert hall is infused through the stereo
earphones right into your head—without any shrinkage im-
posed by our own four walls. The original dimensions of the
sound are fully retained.

Old-time hi-fiers experimenting with early two-track tape
machines back in 1952 first discovered the amazing dimen-
sional effect of a stereo headset. You can “feel” a whole
concert stage, 10 feet wide and 40 feet deep, spreading out
in whatever space there happens to be between your ears.
It is truly startling. Everyone experiencing it for the first time
invariably reaches for his pate to assure himself that, despite
the intracranial orchestra, his hat-size stayed the same.

If your amplifier has a switch for alternating stereo and
mono, you can give yourself a dramatic demonstration of
stereo’s sonic increment. While listening with stereo ear-
phones, switch suddenly to mono. Immediately all apparent
space collapses to the dimension of a point. The stereo-
conditioned listener suffers a kind of shock akin to what
might be medically classified as a “withdrawal symptom.”
Which goes to show that truly effective stereo—like most
pleasures—tends to be habit-forming.

To visualize just what takes place and how, let us think
of a microphone as scooping off a bucketful of musically
agitated air. That “sample” goes to one ear. Some twenty
feet away, another mike scoops up another “sample” simulta-
aneously. This goes to the other ear. Our perceptive sense
is so arranged that from the two spaced-out samples to human
brain posits the total reality. The space between, beyond,
before and behind the two “sample-taking” microphones leaps
into illusory but fully convincing being.

The key to this rather abstruse process is the overlap be-
tween the two channels. Both microphones, after all, “hear”
the same thing—but in different perspective. This perspective
shift between channels A and B is the raw material from
which the brain manufactures the illusion of space. Philoso-
phers may question whether an imagined space can be called
an illusion as long as its counterpart in reality exists in the
recording studio. But when the “studio space” appears to you
in your head, some sort of psychological hokus-pokus is evi-
dently involved.

It could be plausibly argued that all this also holds true
for ordinary stereo listening with loudspeakers and that,
ultimately, all sensory reality resides in our heads. Certainly

HiFi Review
HARDWARE FOR YOUR HEAD

The benefits of binaural listening cannot be obtained with an ordinary pair of earphones picked up at the corner radio store for a buck and a half. For one thing, the headset must be wired for stereo: i.e., each earphone must play back only one of the two channels. Moreover, the sound reproduction must be comparable to high-quality loudspeakers in terms of range and linearity of frequency response, dynamic capabilities and absence of distortion.

These requirements hint at the vast difference between a modern stereo headset and the familiar earphones of yesterday. Offhand, they compare somewhat like a hollowed tree trunk canoe and a racing yacht. It's principally a matter of refinement.

Earphones in the early days of radio were primitive telephone receivers with a metal diaphragm stretched across a signal-activated electromagnet. Modern earphones are miniature cone loudspeakers, crafted with expert cunning to rival the sonic virtues of their bigger relatives. Cone materials and suspensions are carefully engineered, and some even have vents around the edge to relieve back pressure and simulate a sort of bass-reflex action.

Recent entries into the stereo headset field include attractive new models by Ampex (Sunnyvale, California) and by Koss, Inc. (2227 North 31 Street, Milwaukee 8, Wisconsin). Both have been tested by the Hi-Fi REVIEW staff and found fully satisfactory in terms of high fidelity standards. Both the Ampex Stereo Headset No. 881 and the Koss "Sterephone" Headset Model SP3 responded nicely to test tones from 40 to 15,000 cycles. In reproduction of integrated musical program material, the two units differed considerably, the Ampex leaning toward brilliance, the Koss toward warmth of tone. The lighter weight of the Koss was felt to be an advantage. Both units fit around the ear with comfortable foam-rubber padding, which, in the case of the Ampex model, is lined with soft chamois. A snug fit creating a sealed air cavity between the earphone and the ear is the secret of the astonishing bass response obtainable from these headsets. Essentially, a closed pressure system is created, assuring efficient energy transfer between the cone of the earphones and the ear drum. Besides, the foam rubber seal keeps out ambient noise.

The actual hookup of the earphones is quite similar to the procedure for connecting loudspeakers. The impedance of these dynamic headsets is 4 ohms (for the Koss) or 16 ohms (for the Ampex), values readily tapped from the output of most amplifiers. Both Koss and Ampex furnish connection boxes for plugging in the headsets. One of the several available types of Koss connection boxes (Model T-3) also contains resistors for dropping the signal level to the requirements of the earphones, and a switch for selecting either loudspeaker or earphone operation.

Earphone and speaker listening may have many factors in common. What we want to emphasize is the amazing fact of a wholly convincing experience of acoustic space where none exists; moreover, that earphone listening creates a broad apparent sound source in front of us while the actual sound comes strictly from the sides.

We have already pointed to one of the most vital aspects of earphone listening: the elimination of living room acoustics which normally obtrude themselves on the concert hall acoustics. Moreover, in speaker listening, both ears hear both speakers. In earphone listening, each ear hears only one channel. This is probably the most important difference denoted by the term "binaural" (for earphone listening) as compared to "stereophonic" (for speaker listening).

The effectiveness of binaural listening, like any other type of reproduced music, depends greatly on the acoustics of the recording hall and the microphone setup. Early Dutch experiments in binaural sound transmission attempted to duplicate "normal" listening conditions by placing microphones into the ears of a lifesize dummy head. This, however, failed to convey the expected amount of space feeling. Most people's ears, as represented by the wired-for-sound dummy, are not very far apart; nor are noses so big as to create a significant sound barrier between the two ears. As a result, the sound pressure at both ears is usually pretty much the same.

A precise electroacoustic analog to normal human hearing, such as was attempted with the miked dummy head, therefore sounded much like monophonic transmission, and that type of miked pickup was soon discarded. Today, the most effective program source for binaural (earphone) listening is a well-engineered stereo disc or tape. The wide microphone spacing employed in current stereo recording is not at all deleterious to binaural listening as long as sufficient center fill is present. For this reason, the prevalent use of a center fill mike in stereo recording is as much as an asset to earphone listening as it is to loudspeaker listening.

Here lies an altogether fascinating field for sonic adventure for anyone with a stereo system. All you need is a good stereo headset with appropriate connectors (see box). They are your key not only to privacy in listening but a new and uncanny experience. But don't expect earphones to make your head actually feel as wide as in a concert hall. It takes something besides binaural to accomplish that!

—Hans H. Fantel

AUGUST 1959
The Oldest Song of Christendom

feature review / MOTHER C. A. CARROLL, R. S. C. J.

• AMBROSIAN CHANT—74 Selections from the Liturgy, Choir of the Polifonika Ambrosiani, Milan, Msgr. Giuseppe Biella cond. Vox SDL 343 3 12" with Special Booklet $25.00

Musical Interest: Specialized
Performance: Devoted
Recording: Good

ST. AMBROSE (c. 340-397), Bishop of Milan, has given his name to a body of chants organized for use in the churches of that city. Modern research tends to modify the reputation once claimed for Ambrose as composer, performer and organizer of the Milanese liturgy. Even within his busy lifetime there would not have been time to write all the hymns sometimes ascribed to him. However, there is ample evidence that he did introduce antiphonal singing and the metrical hymn now known as Ambrosian, and that he left his mark on the rite and chant of the diocese of Milan which now honors him by calling them both Ambrosian.

What distinguishes Ambrosian chant from Gregorian chant? Basically both use the same range of notes, a diatonic progression from A to g', which the Ambrosians divide into four modes, and the Gregorianists into eight. In general, the Gregorian melodies tend towards conservatism in design and exhibit a marked preference for balance and symmetry in construction. A comparison shows that the Ambrosian chants are more stark in their simplicity and more ostentatiously ornate than their Gregorian counterparts. The Ambrosian style is also characterized by a preference for small melodic intervals; a frequent use of rhymed cadences; an abundance of elaborate melodic passages strongly reminiscent of Oriental improvisations; and at times a seeming inconsistence in the sudden appearance of a melisma in the midst of an otherwise unpretentious tone.

There are also notable differences to be observed in the treatment of the cadences, especially in the psalms and the recitatives. A descending leap of a fourth to end a phrase, and an occasional ascending melodic turn at a cadence belong to the Ambrosian idiom almost exclusively. There is also a bolder use of the tritone, and consequently little concern for the introduction of the Bb. These melodies strike the ear as being almost entirely whole-tone progressions, far removed from a major scale pattern with its inevitable half-step cadences. In the structure of the chants there are other differences, but these have liturgical rather than musical significance.

In recent years considerable advance has been made towards a fuller investigation and study of Ambrosian chant, and Monsignor Biella and his choir have availed themselves of the results of the research in progress at the Instituto Ambrosiana di Musica Sacra in Milan. Since these studies have not as yet achieved wide publication and dissemination, the selection of chants from authentic sources for documentation on discs is most welcome and supplies a long-felt need. Vox has therefore performed a valuable service in issuing this deluxe album of Ambrosian chants, most of them hitherto virtually inaccessible on discs.

The performance by the choir of the Polifonica Ambrosiana under the direction of Monsignor Giuseppe Biella is highly competent and reveals a unity of purpose and a high degree of artistry in interpretation. The chants are sung by a group of male singers with occasional solos, in alternation and/or combination with a children's choir, the whole entirely unaccompanied. In pitch, rhythm and vocal quality the male group has the edge on the children's choir. The men, singing alone and particularly in the lower register, produce moments of astounding beauty, but there are times when the addition of the treble voices detracts rather than adds to the general effect. The chants, even though Ambrosian in structure and scalar designs, are sung according to the rhythmic interpretation of the French school of Solomes, but without that school's assiduous attention to accentuation and evenness of rhythm.

The interpretation is always musical, although there are lapses in pitch and occasional irregularities in rhythm. What might be challenged in the performance is the monotony of tempo, as deliberate for a solemn text as for an Alleluia. The freshness of the melodies, the well-rounded phrasing and the obvious sincerity of the performance must be highly commended.

The album offers a wide selection of the melodic types and modal formulae of the Ambrosian repertoire. There are many antiphons, each with at least one psalm verse; a group of authentic Ambrosian hymns; exemplars of offertory, psalmellus, contraportion, ingressa, transitory and liturgical recitatives. Each selection merits comment, but only the outstanding can be singled out for mention and acclaim.

The antiphon, a short refrain interpolated between verses of a psalm, may vary in expressiveness and emotion as the texts change to follow the course of the liturgical year in its commemorative cycle of the mysteries of the Catholic religion. It can be as ingenuous as the Non demus somnum oculis—; dramatic as the Lapides: solemn as the Adoramus Crucem; joyously bright as the Sanctificamini. Whatever its message, it is always a short, compact musical composition which frames the psalm that accompanies it. It is interesting to note that the psalm tones dispense with the mediant cadence of the Gregorian system. The mediant pause is made with no melodic inflection, but the final cadence is sometimes a lovely, almost lifting, melisma, as in the Nunc dimittis and the In exitu Israel.

Ambrose's name is inseparably linked with the hymn. In his effort to reach his people, he chose to teach them both doctrine and music in a form that would appeal to them and yet not depart from the canons of good taste in literature.
or music. To do this, he set his texts in a form, based not on the old principle of quantity, but upon that of metric accentuation. Thus was initiated the Ambrosian hymn which has been imitated throughout Western Christendom down the long ages since the death of its author in 397. It is a simple form: an iambic dimeter of eight four-line stanzas, usually set to a syllabic melody. The number attributed to Ambrose reached, at times, astonishing totals. Monsignore Biella has chosen five of the most expressive and authentic: Reterna rerum Conditor; Splendor paternae gloriae; Deus Creator omnium; Jam surgit hora tertia; Agnèsis almac virgínis. These he has decided to interpret in the even-note values which he considers traditional. The performance of these syllabic chants does not do full justice to the smooth rhythm involving interplay of literary and musical accents. True, these are most difficult to sing well, but hymn rendition is not the high point of artistic rendition on these recordings.

BEAUTIFULLY BOUND is Vox's Ambrosian Chant album which includes elaborate brochure with full historical notes and texts in four languages.

All students of Gregorian chant will be interested in two compositions that have been adapted for use in the Roman Rite; the Te Deum and the Laus Angelorum magna, the original version of the Gloria in excelsis Deo of the Roman Mass. The Te Deum is identified on the manuscript as: Hymnus dialogicus beaaissimorum doctorum Ambrosii et Augustini, and is set to a melody, psalmodic in structure, somewhat similar to that marked Simple Tone in the Liber Usualis. Unlike the Roman version, this one cadences on te. The Laus Angelorum magna is a variant of the chant labeled Ambrosian Chant in the Liber. The text includes an invocation for deliverance from "enemies, temptations, heretics, Arians, schismatics and barbarians" a telling indication of its place in time and the history of the Christian Church.

A variety of liturgical recitatives enables the student to trace the development of the style from its pure Ambrosian beginnings to the more elaborate versions of the late Middle Ages, as well as to make the inevitable comparison with similar settings currently in use in the Roman Rite.

Notable also are the Canite in initio with the long melisma on the last repetition of the word, solemnitas; the tender rhythm in honor of the Virgin Mary, the Invitula; the various Alleluias with their lovely melodic exfoliations.

The album is accompanied by an attractive booklet, also available separately, which merits some comment. It is prefaced with a commendatory letter from his Eminence, Cardinal G. B. Montini, Archbishop of Milan, thus setting the seal of ecclesiastical approval on the project. The main body of the brochure is concerned with information pertinent to the chants; a brief history of the origins of the Ambrosian chant; the complete Latin texts of the parts sung; short explanatory notes; and a generous selection of reproductions of the manuscripts in color as well as in black and white. Since the editors have taken the trouble to supply translations in English, French and Italian, the usefulness of the text is considerably enhanced. Unfortunately, some slips did manage to creep into the book. At times the English is less than idiomatic and there are textual inaccuracies as well as a few inconsistencies in the use of technical terms. However, the book as a whole is an artistic and informative little volume and a veritable vade mecum for the recordings.

A note of practical advice offered to the reader of the booklet which accompanies the album is worthy of special mention, since it points out a problem often discussed by musicians and liturgists. We are warned here that the versions heard have not been taken from the official Ambrosian edition established by Dom Sufiol, O.S.B., but represent the labors of the scholars of the Instituto Ambrosiano who have edited the chants in agreement with their findings in the manuscripts. These chants, then, are for the perusal and study of musicologists and musicians and are not primarily intended for liturgical use.

The present-day practice of recording liturgical music raises questions of both propriety and aesthetics. Music specifically intended for church use is intimately associated with the liturgy and rite of which it forms an integral part. Heard out of the church, it often loses something of its original impact and meaning. Is the music to be taped or recorded during the service—always a hazardous procedure—or is it to be carefully worked over in a recording session where it is entirely divorced from the ritual and atmosphere for which it was intended? Will its role of prayerful beauty be lost or replaced by one of purely musical and artistic import? These are problems that have to be faced by the choir director and recording artists.

The availability of excellent discs has evidently tempted many choir masters to substitute "canned music" for live performance; for an Instruction on Sacred Music, issued from the Congregation of Rites at the Vatican on September 3, 1958, states:

"The use of mechanical instruments and devices—such as the "Player"-organ, phonograph, radio, tape recorder or wire recorder, and other similar devices—is absolutely forbidden in liturgical services and private devotions, whether these take place inside or outside of church, even if their use is limited to transmitting sermons or sacred music, or substituting for the singing of the chanters or the faithful or even supporting it."

One might easily be tempted to substitute this Vox album for a mediocre live performance because of its attractive contents and solid musical worth. Listening to the album is indeed a richly rewarding musical experience, a journey into a world of mystic and transcendent beauty.

Mother C. A. Carroll of the Manhattanville College of the Sacred Heart has been a life-long student of liturgical chant, having studied in this country with the renowned Mother Georgia Stevens, as well as with Dom Mocquereau both here and in France at the Monastery of Solesmes.
CATFISH ROW IN A "NEAR ORIGINAL"

An American classic comes splendidly alive on a new stereo soundtrack

feature review / STANLEY GREEN

PORGY AND BESS (George Gershwin-DuBose Heyward-Ira Gershwin). Soundtrack recording with Robert McFerrin (Porgy), Adele Addison (Bess), Cab Calloway (Sportin' Life), Pearl Bailey (Menia), L. J. N. Price (Clara), Inez Matthews (Serena), Leslie Scott (Jake), Brock Peters (Crown), Helen Thigpen (Strawberry Woman), Merritt Smith (Crab Man), with Orchestra & Chorus. Andre Previn cond. Columbia OS 2016 $5.98; Mono—OL $4.98

Musical Interest: Gershwin's masterpiece
Performance: Superb company
Recording: Excellent
Stereo Directionality: Very effective
Stereo Depth: Satisfactory

After all is said and quite a bit has been done, we now have the soundtrack recording of the Samuel Goldwyn film version of Porgy and Bess—which, of course, is the primary reason for the current spate of recordings emanating from Catfish Row. And, what's more, it is a soundtrack well worth waiting for. All the beauty, all the nobility, all the electricity of the George Gershwin-DuBose Heyward-Ira Gershwin folk opera have been masterfully captured by the singing cast to make this release. in many ways, the most satisfying single-record Porgy and Bess to date.

I say "singing cast" as it is a fairly open secret that not all the actors appearing in the movie do their own singing. Columbia, unfortunately, does not provide a rundown of who sings what for whom; the only ones whose names are featured on the back of the jacket are Robert McFerrin, who sings Porgy, and Cab Calloway, who sings Sportin' Life, though the latter is not in the picture and is merely filling in for Sammy Davis, Jr., whose contractual allegiance to Decca has prevented him from being on the soundtrack recording. The above credit box contains the names of all the known soloists, although of these only Pearl Bailey, Leslie Scott, Brock Peters and Helen Thigpen are actually in the film. Everything clear?

All the voices have been selected with exacting care. The Gershwin estate, which even controls the right to approve the key in which each aria is sung, has made sure that the intentions of the composer have been adhered to as closely as possible. Robert McFerrin's impressive, well-controlled baritone invests Porgy with great dignity and inner strength, and Adele Addison sings Bess with a tonal purity and emotional depth that make her interpretation altogether winning. While I still may prefer the mounlessness of Avon Long's Sportin' Life to the more flamboyant manner of Cab Calloway, the latter does create a characterization with all the appropriate relish and rhythm. Many of the artists have had years of experience singing roles in Porgy and Bess. In the Blevins Davis-Robert Breen production which toured throughout the world from 1952 to 1956, Leslie Scott, who now plays Jake, alternated in the part of Porgy, Helen Thigpen (Strawberry Woman) played Serena, and Merritt Smith (Crab Man) had the same role he sings on the soundtrack. Inez Matthews may also be heard as Serena on Columbia's excellent 3-record set (OSL162) made in 1951, and Brock Peters (Crown) is Porgy on a Concert Hall recording.

Eighteen numbers are offered on the disc, plus an overture (Andre Previn's conducting is outstanding throughout) and a fascinating track is devoted to all sorts of noises heard in Catfish Row early in the morning. The most familiar songs are all here, of course, plus others including the affecting Gone, Gone, Gone and Porgy's Prayer, the hard-driving A Red-Headed Woman, and the tender Clara, Clara. I Ain't Got No Shame, which was cut from the original 1935 production, is also on the recording.

The stereo effects have been accomplished with unfailing good taste and a fine appreciation for dramatic values. All the solos are heard midway between the speakers, while the chorals are properly spread out. In Bess, You Is My Woman Now, an especially good illusion is provided by having Porgy sing first from the extreme left and Bess from the right; then, as the song progresses, they seem to get closer and closer together, ending, apparently, in an embrace. Likewise, movement is achieved by having the voices of the Strawberry Woman and the Crab Man travel from right to left. The sound is equally fine on the monophonic set, but the added spaciousness of stereo makes it the preferred version.

Comparing the new recording with existing versions of Porgy and Bess, I find that the pre-hi-fi sound of the Decca version (DL 9024) with the original leads (Anne Brown and Todd Duncan, with Alexander Smallens conducting) puts it out of the running except for historical reasons. Columbia's album (OSL162) featuring William Warfield, Camilla Williams and Avon Long, with Lehman Engel conducting, is the most complete, and the voices compare favorably with the current release. Excerpts from this 3-record set are contained on Columbia CL 922, but here I'd have to give the soundtrack version the nod because of sonic superiority, particularly in stereo.

The world-wide esteem in which Porgy and Bess has long been held was demonstrated even before the celebrated Davis-Breen company toured North America, Europe, parts of North Africa, and South America. As early as March, 1943, its European premiere took place at the Royal Opera in Copenhagen, Denmark, performed in Danish by Danish opera singers. This was during the German occupation, and the work was presented 22 times before the Nazis forced its withdrawal. Two years later, Porgy and Bess was performed in Moscow, and it was also part of the Zurich Festival of Music. It was first given in Sweden in 1948; the following year its opening in Stockholm was distinguished by the presence in the company of Anne Brown, the original Bess.

The Davis and Breen tour showed how eagerly people all over the world responded to Porgy and Bess sung by Negroes in the language in which it was written. The Goldwyn movie will unquestionably reach an even wider audience, with no little assist from Columbia's superb recording of excerpts. In fact, my only complaint about the release is that it is too much of an appetite-whetter. Anyone else for a stereo release of the complete soundtrack?

—Stanley Green

HiFi REVIEW
TAPE CARTRIDGE MACHINES ARRIVE!

Well-known producer of component hi-fi equipment breaks tape cartridge market wide open with six medium-fi machines

"YOU mean fumble thumbs like me can finally play tape!"

So friend housewife greeted the home trial run of the Bell Stereo-Pak four-track tape cartridge player Model 402. It had taken friend husband exactly one minute to take the cartridge player (no bigger than a small portable typewriter) out of its box, plug it into stereo amplifier input and a.c. line, snap a tape cartridge into place—RCA Victor's Morton Gould performance of Copland's Billy the Kid Ballet (KCS 6000, $9.95)—and have the living room filled to the rafters with stereo sound.

Big sister, a real record fan but no lover of the more complex aspects of operating hi-fi, dashed in to see what all the excitement was about—just in time to see the tape machine stopped and the cartridge flipped over and snapped back into place. Now the music was the heady hoedown rhythm of Copland's Rodeo, making up the second sequence of RCA Victor's KCS 6000.

This was the moment that friend husband, an all-out hi-fi, had been awaiting for almost a year. RCA Victor had announced in June of 1958 impending production of a line of magazine-loading stereo tape machines—players and player-recorders, plus a library of stereo pre-recorded tape to go with it. By fall, tape cartridges had arrived but no machine to play them on. A temporary expedient came to hand in the form of a Tandberg tape recorder equipped with four-track stereo heads (first a Model 4, then later the Model 5-2), which meant that the four-track 3¾ ips tapes on hand could be played if taken out of their cartridges and wound onto reels. So far, so good—but the only fair test would be to listen to these tape cartridges on the type of equipment designed to play them—presumably an RCA Victor tape cartridge machine.

The first of 1959 came and went—dead silence on the cartridge tape machine front; but by April came rumbles and rumors of impending action: RCA Victor would be delivering its tape cartridge machines to the stores any day.

Then came June 10—just about a year after the first RCA Victor announcement and demonstration; at last the first tape cartridge machine actually came to hand where it could be tried out in the home—not from RCA Victor as expected, but from a totally unsuspected source, Bell Sound, well-known producer of tape machines, amplifiers and other component hi-fi products. The first RCA Victor tape cartridge players were supposedly on their way to distributor warehouses and stores. But where RCA Victor was shipping only its semi-automatic Model SCP-2 player-recorder, Bell was going full speed ahead with a line of three cartridge players and three cartridge player-recorders. In a remarkable exhibition of canny tactics, Bell had kept its plans and initial production completely under wraps and when RCA Victor announced delivery of its one model, Bell was all set and rolling with its entire line. A tour de force, this!

For the present, we can speak from actual home operational experience only for the Bell Model 402, which is a tape cartridge player containing its own built-in stereo preamplifier circuitry designed to match the auxiliary (high level) input of any pairing of amplifiers, radio, TV, or radio-phonograph. The first thing that impressed us was sheer simplicity and compactness. An airplane portable typewriter takes more space, and just two controls accomplish all basic operations, once amplifier volume and tone control knobs are set. The Model 402 cartridge machine has only an on-off switch, plus an Operating Lever with three settings—Neutral—Play—Fast. Placing a pre-recorded tape cartridge on the machine for listening is a matter of two seconds—the top of the cartridge is angled gently but firmly against a retaining flange, then the front is brought down into position. From there on, it's just push the lever. When the tape has run its full

BELL SOUND Model 402 costs $129.95.

BELL SOUND Model 405 costs $299.95.
length, the machine stops automatically but does not unthread itself. Playing the other two tracks on the tape (like the other side of a phonograph record) means just turning the cartridge over and placing it in play position once more.

Suppose you want to hear "Side A" of the tape over again without going through "Side B." Easy—you flip the cartridge over to the "B" side, move the Operating Lever to the Fast position and let the tape run till the machine stops automatically. Then you flip back to the "A" side, move the Operating Lever to Play, and you're in business.

Essentially, this is all there is to the basic operation of a Bell tape cartridge player. Those models with recording circuitry have correspondingly more controls; but the basic transport mechanism remains the same for all—just two levers, plus automatic shut-off.

Here is a quick rundown on each machine of the Bell line currently in production:

The Overture series includes Models 401, 402, and 403. The first two are simple, typewriter-sized machines, wonderfully neat and unobtrusive. Model 401 is a player only, designed to connect directly to the tape head inputs of a stereo pre-amplifier stage. Model 402 is identical in appearance, but includes built-in stereo pre-amplifiers that allow for hook-up to standard phono, TV and auxiliary high level inputs. Model 403, which is a stereo recorder-player, adds left and right channel volume controls, plus a selector control (tape play, phono, aux., microphone record and play). Twin VU meters are built into this and all other Bell recorder models. The record amplifier is fully transistorized, and dual inputs are provided for phonograph, tuner, and microphone. Amazingly enough, all three Overture models are the same size (6¾" x 12½" x 11½") and weigh 23, 25, and 26 lbs., respectively.

Bell's Maestro series includes two models, fitted out in handsome table furniture. Model 404 is a player only, but has its own built-in pre-amp and amplifier. Inputs are provided for one's existing radio tuner and disc record player. A matching set of stereo speakers (Model 450) can be had to go with this machine or with its companion, Model 405, which adds the stereo record feature.

The Playmate is nothing more nor less than a version of Model 405, cased as a portable system, complete with stereo record and playback facilities. Again, matching speakers are available in portable carrying case (Model 460).

Based on what we heard from the Bell Model 402, there is no doubt whatever about the excellent playing quality of this equipment. There was no noticeable flutter and no operating problems of consequence.

Turning now to RCA's debut tape cartridge machine, the Model SCP 2, this is an elaborate and handsome package complete with stereo recorder, stereo playback and amplifiers, as well as built-in monophonic speaker system (2 tweeters and woofer). A companion speaker (Model SHS13) is available for stereo. Tape transport operating controls are the push-button type (Start-Stop-Fast Forward-Fast Reverse). Other controls include on-off, volume, and tone control. Provision is made for selection of tracks, playback, record, or auxiliary speaker operation. Recording level meter is of the neon "magic eye" type.

We made some fairly extensive A-B-C tests, using a variety of stereo tapes and discs. The tapes were 4-track cartridges at 3¾ ips, and 4-track reels at both 3¾ and 7½ ips, as well as the heretofore standard 2-track 7½ reels. Identical musical program material was used in each comparative test, all played through the same amplifier-speaker set-up with no change in volume or tone control settings. A carefully calibrated Tandberg 5-2 tape machine was used for reel-to-reel playback.

Past issues of HiFi Review reporting on playback of 4-track 3¾ ips pre-recorded stereo tape (from RCA Victor and HiFiTape) have indicated that the 7½ ips speed, whether using 2 tracks or 4 tracks, was preferable for dyed-in-the-wool audiophiles (and the dynamic range of the tape has to offer. Our preliminary tests with the tapes on hand have given us no reason to change our mind in this respect. The 3¾ ips tape appeared to have somewhat better high frequency playback quality when heard through the Bell cartridge machine than when played reel-to-reel from the Tandberg; but the difference was very small. A-B comparison of identical program material on 7½ ips tape as against 3¾ ips revealed, however, very distinct differences, especially in "open" quality of sound. Even a good stereo disc (that of Bartók's Concerto for Orchestra recorded for RCA Victor by Reiner and the Chicago Symphony Orchestra) when played against its tape cartridge counterpart (KCS 4000) had an apparently wider frequency range.

At this point, it should be made plain that these remarks apply only to the present state of 3¾ ips tape recording. That this medium will achieve a level of sound quality comparable to the best of the 7½ ips product is by no means beyond the realm of possibility. Very possibly, as indicated in our editorial this month, the two tape formats may assume a relationship comparable to EP and LP in the disc field. For the present, however, the area of competition between 4-track tape cartridge and 4-track reel-to-reel tape would seem to focus on the matter of ease of handling and operation. From this standpoint, the tape cartridge and the machines to play it are ahead of the game by a ridiculously wide margin. To "flip" a reel containing 4-track program material requires either letting the reel play to the very end, reversing positions and then re-threading—or else (if one wishes to "change side" in mid-reel) indulging in some deft acrobatics if one is not to risk breaking or twisting the tape.

So at this point, we still stand pretty much where we did six months ago—for the moment 3¾ ips cartridges are for those who like their music to come easily to them; while 7½ ips 4-track reels are for the audio perfectionists who are willing to work a little at their hi-fi. Oddly enough, the price factor as between the same amount of music on tape cartridge and 7½ ips 4-track reels is negligible. Both mediums offer a price differential of between $2 and $3 as compared to stereo discs offering the same musical material.
less with the jazz tradition than with the more rhapsodic attitudinizing of cocktail pianists. He does have a sensitive way of handling pop material, but he tends to sound toward the pretentious. At best, he

remains a shaper of soothing background music. On a couple of tracks, a French horn is heard, but neither it nor the bass players are identified. A Mr. Frey is listed as co-composer of Blues for Bassetes and

Blatt: Is the Color. Sid Frey? N. H.

* LOOK TO YOUR HEART—FRANK SINATRA (vocals) with orchestra conducted by Nelson Riddle & Ray Anthony. Look To Your Heart; Our Town; If I Had Three Wishes & 9 others. Capitol W-1164 $4.98

Musical Interest: Not all gems

Performance: Still riding high

Recording: Close and bright

Although some of the material in this compiled-from-singles collection is banal (Our Town and Look To Your Heart), there are enough adequate songs, together with superlative singing by Sinatra to make the album worthwhile. Sinatra gets all there is to be had from a good song, and he can even transform the less than mediocre material into music. He still remains at his peak—the best male pop singer now active. N. H.

* CRAZY HE CALLS ME—Dakota Staton (vocals) with orchestra conducted by Nelson Riddle, Sid Feller & Howard Biggs. Idaho; The Party's Over; Angel Eyes & 9 others. Capitol T-1170 $3.98

Musical Interest: Small

Performance: Mannered

Recording: Very live

Dakota Staton gives less and less indication that she will be a lasting pop (let alone jazz) stylist. Her early records, for all their ragged edges, did communicate a vivid emotional directness. In this album, however, her singing is merely self-conscious; her phrasing has little flow; and there is much trickery for fragmentary effects. Her ballads, in particular, suffer from staid stiffness, resulting in bathos rather than pathos. Some of her former zest remains, but it's directed to a "hard-sell" approach that sounds less and less spontaneous. N. H.

* CATERINA VALENTE—SCHLAGERPARADE with Orchestras, Adalbert Luinz

kowsi, Kurt Edelhagen, Mike Firestone onds. Bei Dir ist Alles Anders; Dich Werde Ich Nie Vergessen; Melodie d'Amore; Tiptip Tip; Tipso & 8 others. Decca DL 8852 $3.98

Musical Interest: Ziemlich hoch

Performance: Schöne

Recording: Nicht so gut

This Schlagersetze (Hit Parade) covers a superior assortment of songs of varied origins, all sung in German. Caterina Valente has a pretty voice and she can do delightful things with such non-Theutonic tunes as Cole Porter's I Love Paris (Ganz Paris Träumt von der Liebe) and Harry Belafonte's Island In the Sun (Wo Mein Soule Schläft). There are no English translations on the jacket.

S. G.

* CURTAIN TIME—FRED WARING AND THE PENNSYLVANIANS. What Is This Thing Called Love?; Stormy Weather; Poor Pierrot & 9 others. Decca DL 9844 $3.98

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