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HiFi REVIEW
September 1959

They collect one of everything

How to convert to stereo

Old conductors never fade

How to balance your stereo

Rubinstein (see p. 46)
New H.H. Scott Stereo Amplifier has features never before offered at $139.95*

Until now, the high fidelity fan with a limited budget had to settle for second-best products. Introduction of the new H.H. Scott 24 watt stereophonic amplifier, Model 222, puts top quality within the reach of all. This new amplifier has many features never before available for less than $200. It is backed by H.H. Scott’s fine reputation for engineering leadership. Check the features below and you’ll see why you should build your new stereo system around the H.H. Scott Model 222.

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Separate Bass and Treble controls on each channel let you adjust for differences in room acoustics and different speaker systems.

Effective scratch filter improves performance on older worn records and improves reception on noisy radio broadcasts.

Channel balance control adjusts for different speaker efficiencies and brings channel volumes into balance quickly and easily.

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Insist on genuine H.H. Scott components.

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HiFi Soundings

THREE MEN ON A RESCUE MISSION

Al and Dick’s, favored New York luncheon hangout of record industry executives, was the scene not so long ago of an interesting conversation between two A & R men and a writer. Between them, they represented more than 50 years of experience in recording, broadcasting, and music journalism. All were avid classical record collectors. All had kept up their libraries, even to the point of holding on to a nucleus of priceless 78 rpm discs by such artists as Lauritz Melchior, Artur Schnabel, Felix Weingartner, Maggie Teyte, Fritz Kreisler and Alfred Cortot. The luncheon hull-session went something like this—

“The new London recording of Das Rheingold really sounded like something on my outfit. Shades of the wonderful Wagner opera 78’s back in the 1930’s! Remember Melchior in his prime? Lotte Lehmann’s Sieglinde? Friedrich Schorr as Hans Sachs in Die Meistersinger?”

“You know, come to think of it, there’s not a single Melchior opera record to be had on an LP transfer any more—and this was the greatest Wagnerian tenor of them all.”

“Well, it’s a curious thing about the record business. Even more than in book and magazine publishing, you have a situation of a strictly commercial operation producing documents of major cultural and artistic value. It’s true that we don’t have any recordings of Paganini’s violin wizardry, Liszt’s electrifying pianism, or of Gustav Mahler conducting Tristan or Don Giovanni: but think of what we do have from a few of the first, and lots of the second generation that followed.”

“Yes, there was Weingartner; he studied with Liszt, later became the top Beethoven conductor of his day and recorded all the Beethoven symphonies. For all the lousy sound, I still don’t think there’s been a Beethoven Ninth recorded that can touch the old Weingartner-Vienna Philharmonic you could once get on Columbia.”

“Well, speaking of throwing great recordings into the discard, take a look at the recent issues of the Schwann Catalog. Some of the best performances on LP are being cut out to make way for new, up-to-the-minute works on stereo. And they’re not even in the same league musically speaking. I’m afraid this is just the beginning. Three years from now we’ll be lucky to have any mono records available at all, no matter how good, or artistically important.”

“Yes, it looks that way. But what about the $1.98 re-issues of historic recordings by Flagstad and others on RCA’s Camden label, or Angel’s premium-priced Great Recordings of the Century series?”

“Well, I wonder how long they’ll keep that up, and how long the records will be kept available. You know what it means to tie up pressing facilities and distributor-inventory space for limited market stuff.”

“Don’t you think the time has come now, when the record industry has no other choice, but to operate on a strictly dollars-and-cents commercial level? It’s apparently not possible to run a profitable re-print business of great classics like Random House’s Modern Library or Knopf’s Vintage series in the book field.”

“Remember books look pretty much the same from one year to the next; you don’t have to worry about the sound, as you do with a record. People today are so darned hi-fi conscious that there’re people who won’t buy a recording more than a year after its initial release. Look at your own sales figures and see what happens after a record has been out more than

(Continued on page 80)
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RAY CONWAY: "BEATLES"
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THREE FOLK OF ORIGIN

MAXINE DAVIS

Ella Fitzgerald: "SING"
SINGS HARRIET BAYLOR'S "MARGARET"

BEETHOVEN: 2. SPRING
RECORD NO. 22

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PHILADELPHIA ORCH. 19 more

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**Bearding the Polish Lion in his Den**

By GLENN QUilty

**PADEREWSKI** was the last great exponent of the Victorian-Edwardian school of bravura and flamboyance which enmeshed world audiences for over one hundred years. With his passing an historical era stopped dead, never to be revived. But while it lasted its influence was immense; frantic devotees and imitators tore passion to wide red swaths right on the concert stage; agents and managers encouraged temperamental actions and worse—and the public relished it.

Concertgoers and recording collectors today require an entirely new and different approach: that of controlled dramatization, authoritative but subtle declaration, dynamic elegance without overt power-consciousness. Such selective listeners would find the eruptive fireworks of the past laughable. There is an interest now in quality rather than quantity as modern auditors, sophisticated by exposure to electronic perfection and actively aware of newest psychological trends, enlarge their horizons with creative listening.

There were many grandiose and over-emphatic public performers before Paderewski but none after him. His great contemporaries such as Rachmaninoff and Godowsky had already begun to exhibit new trends in their style and delivery at a time when the flamboyant Polish genius was at his most purple. And other pianists and instrumentalists gradually adopted the new ways.

The greatness of Paderewski cannot be questioned; his immense sonorities and towering and majestic phrase-building were stunning; his delicacy and keyboard dexterity were masterful; his travelogue-sunset climaxes were embellished with every device known to the concert stage. But it was stylized and theatrical in the extreme. He tried to transcend the limitations of the piano and reach into the heaviest orchestral to the point where crashing and pounding became a desideratum. His flailing gestures, actor-like attitudes of body and facial grimaces dated him as one continuing a traditional past rather than opening vistas on fresh horizons.

But he was much loved in spite of all

(Continued on page 10)

HiFi Review
Rockbar introduces a remarkable new 4-speed Collaro transcription stereo changer—The Constellation, Model TC-99. The TC-99 offers tested and proven professional turntable performance with the advantages of automatic operation—truly a complete record player for the connoisseur. Here are some of the features which make this the outstanding changer on the market today: Performance specifications exceed NARTB standards for wow, flutter and rumble • Extra-heavy, die cast non-magnetic turntable weighs 6½ lbs. • Extra-heavy duty precision-balanced and shielded four pole motor • New two-piece stereo transcription type tone arm • Detachable five terminal plug-in head shell • Each model is laboratory checked and comes with its own lab specification sheet. Flutter is guaranteed not to exceed .04%. Wow is guaranteed not to exceed .15%. Rumble is guaranteed down -50 db (at 120 cps relative to 5 cm/sec at 1 KC). The extra-heavy weight turntable is a truly unique feature in a changer. This extra weight is carefully distributed for flywheel effect and smooth, constant rotation. The non-magnetic turntable provides a reduction in magnetic hum pick-up of 10 db compared with the usual steel turntable. The heavy duty four pole motor is precision-balanced and screened with triple interleaved shields to provide an additional 25 db reduction in magnetic hum pick-up. The rotor of the four pole motor is specially manufactured and after grinding, is dynamically balanced to zero. While this is basically a turntable for transcription performance, a fully automatic intermix changer, similar to the mechanism employed in the famous COLLARO CONTINENTAL, MODEL TSC-840, is an integral part of the unit. ADDITIONAL FEATURES: New two-piece stereo transcription type tone arm with detachable five terminal plug-in head shell. This new arm is spring damped and dynamically counterbalanced to permit the last record to be played with the same low stylus pressure as the first. Between the top and bottom of a stack of records there is a difference of less than a gram in tracking pressure—compared with four to eight grams on conventional changers. Vertical and horizontal friction are reduced to the lowest possible level. These qualities—found complete only in Collaro transcription changers—insure better performance and longer life for your precious records and expensive styls. The TC-99 handles 7", 10" and 12" records—in any order. The changer is completely jam-proof and will change or play records at all four speeds. The manual switch converts the changer into a transcription type turntable providing transcription performance for the playing of a single long-play stereo or monophonic record. The two-piece arm can then be set down to play portions out of rotation or the entire record can be played singly and sequentially. The double muting switch provides absolute silence for both stereo channels during the change cycle and the R/C network helps to squelch “pop,” “clicks” and other noises. The TC-99 comes complete with two audio cables ready to be plugged into your stereo system. It is pre-wired for easy installation; styled in a handsome two-tone ebony color scheme to fit any decor; tropicalized against adverse weather and humidity conditions. Long service life is assured by the automatic disengagement of the idler wheel preventing development of bumps and wow. Price of the TC-99 is $59.50, exclusive of the base. All prices are slightly higher in the West. For free colorful catalog on the complete line of Collaro Stereo Changers write Rockbar Corporation, Dept. 100, Mamaroneck, N.Y.

The last word in a Transcription Stereo Changer...

Collaro Constellation, TC-99
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Guarantees more SOUND mileage!

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An important factor in GRAY'S 'time-tested' construction is the exclusive stretch-belt. The GRAY stretch-belt establishes an accurate running balance between the hysteresis-synchronous motor and the oversized platter and bearing assembly without tedious spring adjustment. There's never any problem about replacing worn parts because GRAY record playing equipment is designed and constructed to run at maximum efficiency practically forever.

(Continued from page 8)

this—perhaps because of it. He wrapped his audiences in a spiritual-sensual environment. His heroic appearance told truly of his heroic heart; he was benevolent and gracious to all, generous to those in need, relinquished his musical career for an extended period to become Premier of Poland.

Early in 1933 I started a series of interviews with celebrities in the world of music—Paderewski was first on the list. I hoped to collect my pieces into a book but never got around to it. Now, with the heightened perspective of later years, I can evaluate these many meetings in a way not possible before.

My interview with Paderewski was arranged to take place in his private railroad car on a siding in Boston's Back Bay just prior to one of his recitals. I had primed myself through many hours of listening to his recordings, playing his compositions for piano, studying his political career and attending his New York recitals for many years.

It was a rainy fall day as I approached the siding and I could see a good-sized crowd collected around it, many of them railroad workers in their oil-stained clothes. Music played, as only Paderewski could perform it, was pouring from the private car, which was heavily curtained, in great volume. There was a sound of urgency, heartbreak and heroism in it, and as I moved through the silent crowd I felt a subdued ecstatic atmosphere as though the auditors were at a religious service and much moved.

A valet admitted me to the car on presentation of credentials and I walked into a room carpeted in red with heavy red velvet and gold hangings at the windows; a few heavy chairs and tables along one side; music, in manuscript and printed form, was strewn loosely about. The entire left side of the car was occupied by an immense Steinway concert grand at which Paderewski sat playing. The vibrations from his violent keyboard attacks seemed to shake the car.

He stopped suddenly and turned to me with a smile—he resembled Mark Twain with his very long hair and deeply-lined face; his eyes were dark and piercing; his voice was aggressive yet kindly.

"So you have come to ask me ques-"
The common-sense purpose of the Society is to help music-lovers build up a well-balanced record library systematically instead of haphazardly ... and at an immense saving.

Most music-lovers, in the back of their minds, certainly intend to build up for themselves a representative record library of the World's Great Music. Under this plan, since the collecting can be done systematically, operating costs can be greatly reduced, thus permitting extraordinary economies for the record collector. The remarkable Introductory Offer above is a dramatic demonstration. It can represent around a 40% saving in the first year.

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

HOW THE SOCIETY OPERATES

Each month, three or more 12-inch 33\(\frac{1}{3}\) R.P.M. RCA Victor Red Seal Records are announced and described. One is singled out as the record of the month and, unless the Society is otherwise instructed (on a simple form always provided), this record is sent to the member. If he does not want the work he may specify an alternate, or instruct the Society to send him nothing. For every record purchased, members pay only $4.98, the nationally advertised price. (For every shipment a small charge for postage and handling is added.)

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(Continued from page 10)

Tions? Well, I can give you fifteen minutes before continuing my rehearsal for tonight's performance—you will be there? I am planning some Chopin Etudes, the Wagner-Liszt Liebestod, Beethoven's Moonlight Sonata, and one of my own compositions."

"Yes, I have a few questions. That is a typical Paderewski program—I noticed that you often play these same numbers. Are they your favorites?"

"Not exactly. They are favorites of the public—it is what they want me to play. And those certain pieces do fit my hand best and allow me to display my particular abilities to full advantage."

"You frequently play your own compositions. Do you feel these selections will continue on in the hands of other concert pianists?"

"Well—I am really a pianist, composing is an offshoot from the main stem. No, my compositions will not go far beyond my career—they are a personal expression for here and now rather than long-time classics. I am fundamentally a performer and interpreter rather than a creator. I feel at my best in the performance of the classic masters."

"Is the excitement and extreme dynamism of your playing caused by a personal feeling of fury and frustration—or is it the way you have decided on as best in a professional way?"

"I have been called flamboyant, even violent in my playing, by critics. They say I am attempting to transcend the keyboard—to treat it as an orchestra. I do test it to its maximum; I try to forget its limitations. With me, emotion is all, once the severe pianistic disciplines are secured. Music does not come easily to me—it comes hard. I am forced to do an enormous amount of rehearsal to attain perfection. I am probably the last major pianist to use the heavy dramatic style of the 19th century."

"I have a number of your recordings—would you care to say which are your favorites? And which will most likely carry your style on into the future?"

"When I am gone I think my two favorites will linger longest in public memory: Moonlight Sonata and Liebestod. These renditions have pleased me most under our present system and conditions of recording."

"Will they become collectors' items?"

(Continued on page 14)
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*Slightly higher in the West

See Your Voice of Music Dealer NOW!
(Continued from page 12)

"Yes, they are as true as possible."

The great pianist’s valet now entered with coffee and we discussed trends of the future. On a phonograph he placed his two favorite records and played snatches of them for me. Several times he repeated certain phrases on the piano to show how he had created certain effects and it was startling to see this musical giant reproduce exactly the sounds on the records.

"Could I write there are, say, three basic elements to your style—I have noticed this at the concerts."

"You are perceptive—being a pianist yourself you would be aware of the basic structure. Yes, my work demonstrates three approaches: a welding of technique to accentuated emotionalism, a coupling of extensive and varied use of the pedals with luminous overtones caused by lingering rubato, a refusal to accent the imagined limitations of the instrument."

I could sense that my host was anxious to return to his rehearsal so I made motions of withdrawing.

"You are leaving—I will play you out."

Thanking Paderewski, I walked to the end of the car as he seated himself and started to play with great brilliance and assurance. His hands clenched themselves like sea eagles as he formed the shape of huge chords in mid-air before crashing down on them; roulades and cadenzas flowed like a torrent in a tempest, his whole being shook and swayed with the power he unleashed and the sides of the car seemed to bulge to accommodate the decibels of fury. Then suddenly there was a change to softest caressing, the melodic line wove itself about jewelled tendrils of some invisible rare ivy, bearing precious stones for berries. There was a shimmer to the sounds of unseen harps; an innocent pastoral whispered a night song. A poet was speaking in intimate tones against a background of ever-changing architectural forms. I let myself quietly out of the car. It was still raining and by now a huge crowd had formed to hear the master and to take a glimpse of him as he left for Symphony Hall. In all their faces was an affectionate reverence. You were enveloped in a thick silence. As I walked slowly away once more the thunderer was pouring forth his passionate message and the whole city and the world beyond seemed enveloped in it.

Glenn Quilty

HiFi Review
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The ALTEC LANSING 306A tuner features an exceptionally large six gang tuning condenser which is fully shielded and mounted directly to the chassis for perfect grounding, a dry rectifier for long stable life, complete isolation between transformers and power mains and a chassis layout which reduces coupling between circuits to a minimum that easily meets F.C.C. radiation requirements. The FM section features a Foster-Seeley (Armstrong) detector, a "cascode" low noise RF stage, a triode low noise mixer stage, Automatic Frequency Control, and two limiter stages.

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SEPTEMBER 1959
Tchaikovsky’s Fourth Symphony

Grab the Koussevitzky interpretation—it’s still the best

SERGE KOUSSEVITZKY—No conductor has marshalled such power, passion, and insight.

LEONARD BERNSTEIN—conveys a deep sense of personal involvement with the score.

"I may be making a mistake, but it seems to me this symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar."

An impassioned outpouring by a love-smitten composer to his beloved, she who was the inspiration for his latest and “best” symphony? Well, not exactly. The words are Peter Ilyich Tchaikovsky’s and they are contained in a letter written to his unseen benefactress, Mme. Nadejda von Meck, in November, 1877. The symphony he was writing about was his Fourth, just completed in Italy. And, as you might suspect, thereby hangs a tale.

The previous May, Tchaikovsky had become engaged to Antonina Ivanovna Miliukov, a chance-admirer whom he scarcely knew. In writing to Mme. von Meck and acquainting her with his intention to marry, he confided that he felt honor-bound to go through with his promise of marriage. “We cannot escape our fate,” he wrote, “and there was something fatalistic about my meeting with this girl.” The wedding took place on July 18; six days later Tchaikovsky fled from his house. On the twelfth of September he returned, and there was a two weeks’ farce of “conjugal” life (September 12-24) which ended with the composer attempting to catch a fatal cold by standing waist-deep in the frigid waters of the Moscow River. When this failed, he again made a precipitate flight and never saw his wife again. Suffering from a nervous collapse, which “bordered upon insanity,” he was taken by his brother, Anatol, to Switzerland for a complete rest and change. During the entire period of turmoil between May and September Tchaikovsky was yet able to complete his sketches for the Fourth Symphony and to complete the orchestration of the first movement. At Lake Geneva, as soon as he had regained some of his stability, he was able to take up his pen and work happily on the remaining movements, which contain some of his most lyric writing.

In discussing Beethoven’s Eroica Symphony and Emperor Piano Concerto previously, we found that work upon these scores served for their creator as cathartic escape during periods of severe personal trauma. Certainly the fact that Tchaikovsky was able to concern himself with work upon the Fourth Symphony hastened Tchaikovsky’s rehabilitation from the crisis of his marriage, and may well have saved him from a total and irrevocable collapse. Not many months later, in January, 1878, he was able to write to Mme. von Meck that the circumstances under which the Symphony came into being seemed like “a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane-self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity.”

The miracle is that the Fourth Symphony betrays none of the self-doubt with which Tchaikovsky tortured himself at the time of its creation. Depression, fear and emotional imbalance are not here; rather, this is music of supreme assurance and self-confidence, bold and heroic in its extroverted vitality. Tchaikovsky himself wrote a long and detailed “program” for the score, but little of it is important to an understanding of the music. What does emerge as pertinent is his characterization of the brass fanfare which opens the Symphony, plays an important part throughout the first move-

(Continued on page 21)
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ment and then recurs near the end of the Finale. Tchaikovsky says this symbolizes his "vain terror" and "fear of the unknown," akin to the sword of Damocles hanging over his head. He continues: "Although there is no actual musical resemblance, the work is modelled after Beethoven's Fifth." Here it is, then, another Symphony in which the underlying motivating force is Man and his eternal struggle with his Destiny.

At its Moscow premiere, in February, 1876, the Symphony was received rather casually. It did not take long, however, for it to gain a secure hold on the affections of the mass public and it has remained a cornerstone of the international symphonic repertoire for more than three-quarters of a century. Nearly every important conductor of our era—with the exception of Toscanini—has recorded the Tchaikovsky "Fourth" at some time during the past three decades, and current issues of the longplaying record catalog list 16 available monophonic recordings and 6 stereo versions.

No conductor I've ever heard in this music has marshalled the combination of power and passion, drama and fertile insight which Koussevitzky used to bring to his concert hall performances of the score. Twice during his career he recorded the Symphony: in 1936, and again nearly a dozen years later. Strangely, neither recorded version is a true reflection of Koussevitzky's colossal conception of the piece, but enough of the magic is there for one familiar with the Koussevitzky reading to let the memory of glorious "live" performances in the past fill in for the inadequacies of the recorded presentations. Koussevitzky's recording (with the Boston Symphony Orchestra, of course) of the late 1940's is still carried in the current RCA Victor catalog as LM-1008; the earlier version used to be available as a Camden re-issue CAL 109.

Most worthy among the more modern monophonic editions of the score, in this opinion, are the recordings by Beecham (Capitol G 7139), Bernstein (Columbia ML 5332); Rodzinski (Westminster XWN 18541); and Ormandy (Columbia ML 5074). Beecham's version is not for those who like all the dramatic stops pulled out; he stresses the lyrical side of the music and lets the more dramatic sections pretty much take care of themselves. But his is certainly a valid, if only a slightly understated view of the whole. Bernstein's is a really personal account of the score, tending to broaden tempi with occasional exaggerated rubato. Sometimes, too, he will draw out an inner voice and give it undue prominence. But he conveys a deep sense of personal involvement with the score in a reading which is absorbing and often exciting.

Rodzinski and Ormandy both turn in straightforward, unproblematic performances. The music moves with a steady pulse, and neither conductor foolishly wastes himself. Ormandy's recording is now more than a decade old, but it still sounds respectable enough, though hardly as electrifying as it might be were the Columbia engineers and the Philadelphia Orchestra let loose on the score today.

Both the Bernstein and Rodzinski versions are available also on stereo (Columbia MS 6035 and Westminster WST-14006 respectively). The Columbia disc has a full, blooming sound, with scrupulous balance and a wide dynamic range. The Westminster stereo, however, is slightly haywire—we get serious imbalance among the orchestral choirs with the woodwinds often overpowering the strings. Also, a general lack of warmth to the sound gives the whole a rather anti-septic feeling. A surprisingly good stereo version is the one by Heinrich Hollreiser and the Bamberg Symphony Orchestra for Vox (STPL 511,190). Here is excellent sound—full, well-balanced and spacious—and Hollreiser gives an idiomatic account of the score.

In sum, then, it is perhaps the Hollreiser—both mono and stereo—which can be most highly recommended as a fine account in the traditional style and with good recorded sound. If you're a sentimentalist, as I am, and you remember having your hair stand on end whenever Koussevitzky conducted this music in concert, then you'll surely want to own his recording of it. A word to the wise: Grab it where you find it, since it will probably be withdrawn soon. Otherwise, there is still the very individual but convincing Bernstein version.

—Martin Biskspan

Basic Repertoire Choice To Date

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BOOKSHELF

"BIZET and His World" by Mina Curtiss. Published by Alfred A. Knopf, Inc., 501 Madison Avenue, New York 22, N. Y. 494 pages, 24 plates. $7.50.

The name on his birth certificate read Alexandre-César-Leopold Bizet, but he was baptized Georges, and this is the name he used throughout his life. Born October 25, 1838, he died June 3, 1875, still young, and just arrived at artistic maturity.

His last complete work was Carmen and it was his masterpiece. It seems, in retrospect, that his entire life was aimed at the writing of that opera. From childhood, he yearned to become a great opera composer; other music hardly existed for him.

He played piano brilliantly and could easily have become a famous virtuoso—with a famous virtuoso's income. Once, at a gathering, Franz Liszt played one of his knuckle-breaking show-pieces and boasted that only he and von Bütow had enough technique to play it at the proper tempo with any degree of accuracy. Bizet then sat down and played the piece at sight, correctly and at tempo. Liszt was astounded and enthusiastically hailed the feat. But a virtuoso's career was not to the taste of young Bizet. Adamantly, he stated, "... nothing in the world would make me decide to play in public. I find the profession of performer odious."

He had a similar attitude toward symphonic music. To Saint-Saëns, who suggested the concert hall as a more congenial career than the opera house, he exclaimed, "I am not made for the symphony. I need the theater. Without it, I don't exist."

His life was a constant struggle to exist within the theater. Like Wagner, he made piano reductions of other composers' operatic scores and he accompanied rehearsals. Anything to be in the operatic swim.

He knew all of the successful, and unsuccessful, composers and performers who enlivened the musical world of Paris during the hectic days of the Second Empire and the beginning of the Second Republic. Through the pages of this biography by Mina Curtiss—the first exhaustive one of Bizet—gruppe Berlioz, Gounod, Berlioz, Halévy, Saint-Saëns, Meyerbeer, Delibes, Liszt, Offenbach, Rossini, Rubinstein, Massenet, d'Indy and a host of others. What times they were, those good old days! How colorful! How wonderfully corrupt!

There were the soirees at the home of Rossini, rich, retired and fat, to which the artistic in-group came and lauded itself. On a wall of the great man's study hung a series of musical instruments—all surrounding a stomach pump, "the best of all instruments" in the words of their gourmand-owner.

(Continued on page 24)

HiFi Review
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SEPTEMBER 1959

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CLEVITE 'BRUSH' HI-FI HEADPHONES

(Continued from page 24)

Bizet was chronically sick. He suffered from frequent throat ailments, angina, and arthritis. As a youth, he acquired the habit of swimming in cold water and taking cold showers; and he did not have the sense of self-preservation—or even the ordinary good sense—to desert from these practices when he was ill.

After every disappointment, he became sick—disappointments of composers are occupationally many. When his early Te Deum failed to win the Rodrigo Prize in Rome, he verbally shrugged it off (and had a severe attack of dysentery for a week). This was the pattern: doubt, illness; failure, illness; disappointment, illness.

The premiere of Carmen at the Opera-Comique was bungled by the director of that venerable institution. He neglected to brieve the critics, and Bizet either was too confident or too trusting to have done so himself. This lapse, especially in view of the originality of the work in this haven of conservatism, made success virtually impossible. The opera was ripped apart and the composer suffered another disappointment, followed by another arthritic attack. This one was accompanied by a heart attack, and death came quickly.

Yet the judgment of the Carmen reviews seem cynical, harden the fortuitous statement of a contemporary. "Among the severe critics of Carmen, I could name those who are notoriously venal. I could say exactly how much it would have taken to transform their attacks into dithyrambic eclogies . . ."

Yes, Carmen was given forty-eight times in six months, but the house was never filled and the box office receipts never paid the cost of production. Then it was dropped from the repertoire of the Opera-Comique, not to return until it had made a success elsewhere. Which, of course, it did.

Bizet wrote many letters to his family and friends and Mina Curtis has the good fortune to come across a fine cache of them. She has used them tastefully and with fine discrimination. Woven into her well-written narration, they vividly personalize the picture she presents of the period and make it distinctive. Bizet and his circle come alive. The reader has no difficulty agreeing with him when he states, "Music! What a splendid art, but what a sad profession!"

-WDM

HiFi REVIEW
**Easy-to-build**

- style
- performance
- quality

costs you less!

### PROFESSIONAL STEREO-MONOAURAL AM-FM TUNER KIT

**MODEL PT-1** $89.95

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

**MODEL SP-2 (stereob)**

$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. 9 lbs.

**STEREO EQUIPMENT CABINET KIT**

- **MODEL SE-1** (center unit) $149.95
  - Shpg. Wt. 162 lbs. (specify wood desired)
- **MODEL SC-1** (speaker enclosure) $39.95 each
  - Shpg. Wt. 42 lbs. (specify R. or L. also wood desired)

Superbly designed cabinetry to house your complete stereo system. Delivered with pre-cut panels to fit Heathkit AM-FM tuner (PT-1), stereo preamplifier (SP-1 & 2) and record changer (RP-3). Blank panels also supplied to cut out for any other equipment you may now own. Adequate space is also provided for tape decks, speakers, record storage and amplifiers. Speaker wings will hold Heathkit SS-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.

**MONOAURAL-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.
HIGH FIDELITY RECORD CHANGER KIT
MODEL RP-3 $64.95

Every outstanding feature you could ask for in a record changer is provided in the Heathkit RP-3, the most advanced changer on the market today. A unique turntable pause during the change cycle saves wear and tear on your records by eliminating grinding action caused by records dropping on a moving turntable or disc. Record groove and stylus wear are also practically eliminated through proper weight distribution and low pivot point friction of the tone arm, which minimizes arm resonance and tracking error. Clean mechanical simplicity and precision parts give you turntable performance with the automatic convenience of a record changer. Flutter and wow, a major problem with automatic changers, is held to less than 0.18% RMS. An automatic speed selector position allows intermixing 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 on and muting switch to prevent noise on automatic or manual change cycle. Changer is supplied complete with GE-VR-II cartridge with diamond LP and sapphire 78 styli. 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 NARTB 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 flat forward and rewind functions. Shpg. Wt. 24 lbs.
$99.95

TR-1A SPECIFICATIONS—Frequency response: 7.5 IPS 2.3 db 30-12,000 cps. 3.75 IPS 2.3 db 807,000 cps. Signal-to-noise ratio: Better than 46 db below full output of TR. Harmonic distortion: Less than 2% at full output. Bias erase frequency: 60 kc (push-pull oscillation).

MODEL TR-1AH: Half-track monophonic and stereo record/playback with flat forward and rewind functions. Shpg. Wt. 35 lbs.
$149.95

TR-1AH SPECIFICATIONS—Frequency response: 7.5 IPS 2.3 db 40-15,000 cps. 3.75 IPS 2.3 db 43-10,000 cps. Signal-to-noise ratio: Better than 46 db below full output of 1 volt/chan-

MODEL TR-1AQ: Quarter-track monophonic and stereo with record/playback fact forward and rewind functions. Shpg. Wt. 35 lbs.
$149.95

TR-1AQ SPECIFICATIONS—Frequency response: 3.75 IPS 2.3 db 40-10,000 cps. 3.75 IPS 2.3 db 43-10,000 cps. Signal-to-noise ratio: Better than 46 db below full output of 1 volt/chan-

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 ensured by high signal-to-noise ratio. All tunable components are prealiged. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.

HIGH FIDELITY FM TUNER KIT
MODEL FM-3A $26.95

For note 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 prealiged 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.
Top performance at budget cost!

NEW.

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. Stylized 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. 15 lbs.

NOTE THESE OUTSTANDING SPECIFICATIONS: Power Output: 14 watts, Hi-Fi: 12 watts. Pre Amplifier: 2 watts input. Power Response: ±1 db from 500 Hz to 10,000 Hz. Full Harmonic Distortion: less than 2%. Total Harmonic Distortion: less than 1%. At 16 watts output using 60 db input, 1 db at 1 kHz. Input: line 1555, 90 cps bandpass equalization. Output: Intermodulation distortion: 0.1% at 16 watts output, 0.01% at 1555 Hz, 1555 Hz, 90 cps bands. Frequency Response: 50 Hz to 20,000 Hz. Noise: less than 1 db below 14 watts. Intermodulation distortion: less than 1%. Equipment included: 14-watt preamplifier, 14-watt amplifier, 45 db from 15 to 100,000 Hz. Tuners: EM-1 and EM-2, AM and FM. Record changer: SP-2, RP-3.

NO.\.

Heathkit 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-2 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.

"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

MODEL W5-M $54.95

This hi-fi amplifier represents a remarkable value at less than a dollar a watt. Full audio output and maximum damping is a true 55 watts from 20 to 20,000 CPS with less than 2% total harmonic distortion throughout the entire audio range. Features include level control and "on-off" switch right on the chassis, plus provision for remote control. Pilot light on chassis. Modern, functional design. Shpg. Wt. 28 lbs.

"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 $19.95

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Pull frequency response is obtained within ±1/2 db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12"L x 3½" H x 3½" D. Shpg. Wt. 7 lbs.

SEPTEMBER 1959
HEATHKIT

"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT
MODEL W6-M $109.95
For real rugged duty called for by advance hi-fi systems or P.A. networks, this high powered amplifier more than fills the bill. Silicon-diode rectifiers are used to assure long life and a heavy duty transformer gives you extremely good power supply regulation. Variable damping control provides optimum performance with any speaker system. Quick change plug selects 4, 8 and 16 ohm or 70 volt output and the correct feedback resistance. Frequency response at 1 watt is ±1 db from 5 CPS to 80 kc with controlled HF rolloff above 100 kc. At 70 watts output harmonic distortion is below 2%. 20 to 20,000 CPS and IM distortion below 1%. 60 and 6,000 CPS. Hum and noise 58 db below full output. Shpg. Wt. 52 lbs.

YOU'RE NEVER OUT OF DATE WITH HEATHKITS

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

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 at a moderate cost. Features include separate switch-selected inputs, separate bass and treble tone controls for 15 db boost and cut, covers 20 to 20,000 CPS within ±1 db. A fine unit with which to start your own hi-fi system. Shpg. Wt. 23 lbs.

ELECTRONIC CROSSOVER KIT
MODEL XO-1 $18.95
This unique instrument separates high and low frequencies and feeds them through two amplifiers to separate speakers. It is located ahead of the main amplifiers, thus, virtually eliminating IM distortion and matching problems. Crossover frequencies for each channel are at 100, 200, 400, 700, 1200, 2000 and 3500 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 1.5% at 20 watts (60 and 3,000 CPS). Hum and noise are 99 db below 25 watts for truly quiet performance. Shpg. Wt. 31 lbs.

20 WATT HI-FI AMPLIFIER KIT
MODEL W4-AM $39.75
This top quality amplifier offers you full fidelity at minimum cost. Features extended frequency response, low distortion and low hum level. Harmonic distortion is less than 1.5% and IM distortion is below 2.5% at full 20 watt output. Frequency response extends from 10 CPS to 100,000 CPS within ±1 db at 1 watt. Output transformer tapped at 4, 8 and 16 ohms. Easy to build and a pleasure to use. Shpg. Wt. 28 lbs.
"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT
MODEL SS-2 $399.50
Legs optional extra $4.95
Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 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 25 watts. Cabinet is constructed of veneer surfaced plywood suitable for light or dark finish. Shpg. Wt. 26 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" Altec Lansing low frequency drivers and a specially designed exponential horn with high frequency driver cover 25 to 20,000 CPS. A unique crossover network is built in. Impedance is 16 ohms, power rating 50 watts. Cabinet is constructed of 1⁄2" 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. 193 lbs.

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT
MODEL SS-1B $99.95
Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer and a super tweeter to extend overall response from 35 to 16,000 CPS ± 5 db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of 1⁄2" veneer surfaced plywood suitable for light or dark finish. All parts precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.

DIAMOND STYLUS HI-FI PICKUP CARTRIDGE
MODEL MF-1 $26.95
Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Nominal 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 300' reels of 8 or 16 millimeter film. Incorporates automatic shutoff and braking device. Shpg. Wt. 12 lbs.

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

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QUANTITY ITEM MODEL NO. PRICE

September 1959
DYNAKITS
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NEW STEREO 70 KIT

- Audax sets a new departure for grille covers in their new bookshelf speaker series. A three-dimensional, molded plastic lattice serves not only to cover the speaker openings, but also aids sound dispersion with a minimum of high frequency absorption. The easily cleaned, detachable plastic set-in cover is featured on the new Audax Model CA-80 and CA-100 compact speaker systems, which contain a pair of full-range 8-inch and 10-inch Audax "Para-flex" speakers, respectively. The cabinetry for these units is the work of the renowned furniture designer George Nelson. Price: $99.95 (Model C-80); $139.95 (Model CA-100). (Audax, Inc., 38-39 108th Street, Corona 68, N.Y.)

- Fisher has updated its X-101 integrated stereo amplifier. Now dubbed the X-101A, this two-channel preamplifier-equalizer has independent bass and treble tone controls for each channel. The X-101A contains a 40-watt two-channel amplifier with a reserve peak-power rating of 75 watts. It boasts a frequency response of 20-20,000 cycles with only 0.7% distortion at full rated output.

- Janszen incorporates its well-known electrostatic tweeter in its new Z-400 wide-range, compact bookshelf speaker system.
Facts about the modern record prove this so. Fact 1—Today's
"lp's" offer up to 30 minutes of music per side! Fact 2—Most
albums are recorded on 2 sides! Fact 3—You must flip the
record over to play the second side! Therefore, the record
changer now has virtually nothing to change—its one special
feature is no longer essential! Why then choose this way to
play both sides of your records? If you have stereo in mind,
you can only obtain genuine high fidelity with a STEREOTABLE
made only by Rek-O-Kut. Only Rek-O-Kut STEREOTABLES
give you: silent, accurate rotation, hysteresis synchronous
motors, exclusive engineering and over 51 lab tests to insure
trouble-free operation. Choose your STEREOTABLE from
the world's largest selection... the world's largest manufacturer
of high fidelity turntables... Rek-O-Kut! STEREOTABLES from
$39.95, STEREO TONEARMS from $28.95, Bases from $8.95.
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His Glow Comes From An Investment Well Made

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He started his stereo system with the Bogen DB230A Stereo Control Center and ST662 Stereo Tuner. He's set for the future.

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A Division of the Siegler Corporation

Bogel the sound way to better stereo


ST662. Companion Stereo FM-AM Tuner with built-in provisions for Multiplex. $185.50.

Quency reproduction complementing the JamZen tweeter. The Z-400 covers the range from 30 to beyond 90,000 cycles per second. Tweeter and woofer are mounted in a fiberglass-filled sealed enclosure which may be placed horizontally or vertically, as desired. A build-in power supply provides the polarizing voltage for the electrostatic elements. The Z-400 measures 15" by 25" by 13½" deep and is available in walnut, mahogany, or birch finishes. Price $184.50. (Neshaminy Electronics Corp., Neshaminy, Penna.)

Lafayette enters the "bookshelf league" with an enclosure designed to work with any 12" speaker—coaxial or single cone—or 12" woofer with separate tweeter. Although the design is basically one of the family of "reflex" or "ported" enclosures, there are two unique departures. These are an elliptical port and a triangular-shaped diffracting ring mounted on the front of the baffle board. These features serve to improve transition response and create phase relations producing a smooth transition from front-to-rear radiation. Price: $32.50. (Lafayette Radio, 165-08 Liberty Ave., Jamaica 33, N. Y.)

Sherwood's new Model S-300 II FM Tuner features "inter-channel hush," a squelch-circuit muting the noisy "hash" normally heard between channels on highly sensitive tuners. The tuner is also provided with a front panel control to adjust the degree of silencing provided by the interstation muting action, without affecting the tuner's sensitivity. Other features include "feather-ray" tuning eye, Multiplex output jack, AFC defeat switch, 8BR5 cathode-ray tuning indicator, "local-distort" switch, flywheel tuning and cathode follower output. Tuner sensitivity is 0.95 microvolts for 20 db. quieting, and selectivity is 195 lc. at -6 db. Frequency response is 20-20,000 cps ±0.2 db., with the hum and noise level at 60 db. below 100% modulation. Sherwood claims a non-intermodulation distortion of 0.33% and less than 0.25 harmonic distortion at 100% modulation at 400 cps. Price: $105.50 (case extra). (Sherwood Electronics Laboratories, Inc., 4300 N. California Ave., Chicago, Ill.)

Vitavox Ltd., a British loudspeaker concern of high repute, is marketing their new TR30 cone tweeter in the United States through the distributing firm Ercona Corp. The tweeter affords smooth response from 1000 cycles to beyond the range of normal hearing. The unit is housed in a sealed tubular body so that it can be mounted in the same enclosure with the woofer. The price of $24.50 includes a built-in crossover network. (Ercona Corporation, 16 West 46th Street, New York 36, N. Y.)
the all-new VR-22 stereo cartridge

VR-225 .5 mil diamond stylus. For professional-type tone arms, $27.95.

VR-227 .7 mil diamond stylus. For record changer or turntable, $24.95.

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.

GENERAL ELECTRIC

Audio Components Section, Auburn, N. Y.

September 1959
Stereo becomes a Decorator's Dream!

New GALAXY II hi-fi component speakers eliminate cabinet bulk, add eye value, give better panoramic stereo coverage of large areas.

by ARDINE ALLYN, Noted Interior Decorator

The new Jensen GALAXY II hi-fi stereo speaker system achieves wide panoramic stereo with two tiny "satellite" units that can wall-mount like pin-up lights and a single small "bookshelf" size enclosure. Freed from the cumbersome need to place two boxes (an unwanted hazard to decor and space) in often unavailable or eye-assailing locations as required with conventional speakers, the GALAXY II system can enter the living room as a welcome guest, providing an attractive visual result along with the superb performance of its sound reproducing function.

The two satellite units are an outstanding example of the proposition that functional design can be beautiful. Their slim cases of genuine solid natural finished walnut, tawny ash or mahogany match the selected veneers of the Bass-Center Unit and add a note of warmth and richness. The curved front theme is repeated in the bow-front design of the Bass-Center Unit and there is an attractive tie-in of grille cloth treatment.

When real panoramic stereo can be achieved with these diminutive, smartly-styled pieces, ultraflexible in placement, hi-fi component stereo is really here . . . for any room in your home.

GALAXY II is another contribution to stereo in the home by Jensen

* T. M.
HiFi REVIEW
You should know there is something better...

New HI-FI STEREO

GALAXY*II

The ultimate space-solving speaker system for panoramic stereo sound in the home

by Jensen

You’ve never seen a stereo speaker system like this... an inspired merging of function with decor... that takes less than a square foot of floor space (or can be off-the-floor entirely)... yet gives you big speaker dual 3-way system performance with wide panoramic stereo sound for an entirely new listening thrill! For living room, or any room in your home... Jensen Galaxy is the most liveable stereo speaker-system ever. You'll want to find out about Galaxy. Brochure GY is free on request.

Jensen MANUFACTURING COMPANY

6601 South Laramie Avenue, Chicago 38, Illinois

In Canada: J.R. Longstaffe Co., Ltd., Toronto

In Mexico: Radios Y Television, S.A., Mexico, D. F.

Design by Palma-Knapp

SEPTEMBER 1959
"The overall design of the HF-81 is conservative, honest and functional. It is a good value considered purely on its own merits, and a better one when its price is considered as well."

— Hirsch-Houck Labs (HIGH FIDELITY Magazine)

Advanced engineering • Finest quality components

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LIFETIME service & calibration guarantee at nominal cost

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Stereo Amplifier-Preamplifier HF81

HF81 Stereo Amplifier-Preamplifier selects, configures, controls any stereo source & feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Provides 28W monophonically ganged level controls, separate balance control. Independent 12-step and 20-step controls for each channel. Identical Williamson-type, push-pull EL34 power amplifiers. "Excellent!"— SATURDAY REVIEW, HWD: "Best at Home! Outstanding quality ... extremely versatile." ELECFRONICS WORLD LAB-TESTED. Kit $49.95. Wired $109.95. Includes cover.

HF81 is a complete, master stereo preamplifier-control unit, self-powered for flexibility & to avoid power-supply problems. Distortion borders on unmeasurable even at high output levels. Level, bass & treble controls independent for each channel or ganged for both. Controls for phone, tape head, mike, AM, FM, & FM-multiband. One each auxiliary A & B input in each channel. Switched-in loudness compensator "Extreme flexibility ... a bargain."— HI-FI REVIEW. Kit $39.95. Wired $64.95. Includes cover.

New HF87 70-Watt Stereo Power Amplifier: Dual 35W power amplifiers of the highest quality. Uses top-quality output transformers for undistorted response across the entire audio range at full power to provide almost clarity on full orchestra & organ. IF distortion 1% at 70W, harmonic distortion less than 1% from 20 to 20,000 cps within 1 db of 70W. Ultra-linear connected EL34 output stages & sag-resistant-protected silicon diode rectifier power supply. Selector-switch chooses mono or stereo service; 4, 8, 16, and 32 ohm speaker loads, input level controls; basic sensitivity 0.38 volts. Without exag- geration, one of the very finest stereo amplifiers available regardless of price. Use with self-powered stereo preamplifier-control unit (HF81S recommended). Kit $74.95. Wired $114.95.

HF86 Stereo Power Amplifier Amplifier Kit $43.95. Wired $74.95.

FM Tuner HF79: Pivoted, prealigned, temperature-compensated "front end" in drift-free, Prewired exclusive precision eye-tronics traveling tuning indicator. Sensitivity: 1.5 uv for 20 db quieting; 2.5 uv for 30 db quieting, full limiting from 25 uv, IF bandwidth 260 kc at 6 db points. Both cathode follower & FM-multiband stereo outputs; prevent oscillation. Very low distortion, "One of the best buys in hi-fi fidelity kits." ACOUSTICA. Kit $35.95. Wired $55.95. Cover $3.95. "Less cover, F.E.T. incl.


New HF-4 Stereo Amplifier provides clean 4W per channel or 8W total output. Inputs for ceramic/crystal stereo pick-ups, AM/FM stereo. 6-position stereo/mono selector, Clutch-concentric level & tone controls. Use with a pair of HF5-5 Speaker Systems (for good quality, low-cost stereo. Kit $36.95. Wired $64.95.


New HF53 2-Way Speaker System Semi-Kits complete with factory-built 16" woofer (3 sides) cabinet. Hallow-suspension, full-inch excursion, & range 15-3000 Hz. Kit $78.95. Wired $119.95.

HF52 Two-Way Bookshelf Speaker System HF51 3-Way Speaker System HF53 2-Way Speaker System HF54

Stereo Integrated Amplifier AF4

12W Mono Integrated Amplifier AF2 Other Mono Integrated Amplifiers: 50, 30, & 20W (use 2 for stereo)

Sei and hear the complete EICO line at the HFIF Hi-Fi SHOW, Booths 305 & 306.
EVEN SELF-CONTROLLED audiophiles have been heard to mutter words fit only for the Bible when trying to install a phonograph cartridge with a regular household screwdriver. Fairchild has contributed greatly to the purification of the language by including small job-size screwdriver with their new SM-1 stereo cartridge, along with a gram gauge for setting the stylus pressure.

THE TIDY SUM OF $250,000,000 was spent by audiophiles last year on component-type home music systems, according to the Institute of High Fidelity Manufacturers. We like to think of this impressive statistic not so much as cold cash, but as a vital force in America's cultural life and a multiplied expression of individual adventures in music.

DAVID RANDOLPH has taken a vacation from record reviewing for this magazine to write and "emcee" his show Young Audiences, which for the past months roused and nurtured the musical appetites of school-age TV watchers on CBS Channel 2. He deserves congratulations for an outstanding job in music education and an extra pat for assuring us a future generation of readers.

"WIN YOUR NEXT ROLLS-ROYCE" is the motto of a new HiFi contest. All you have to do is tell Shure Bros. in 25 words or less why you like the sound of their stereo cartridges. Any number can play—no boxtop, no coupon, and you don't even have to buy the cartridge. We are also intrigued by the assumption that most hi-fiers already have a Rolls-Royce. So if the lucky winner wants to dispose of his old car cheap, just let us know.

LACK OF INTELLIGENT PROGRAMS is a constant concern of discriminating listeners in many areas. Networks can rarely fill the bill because of highly competitive economic pressures. Independent stations and local FM outlets are handicapped by tight budgets. The FCC has trouble enforcing the "public service" provisions in the Federal license issued to broadcasters. A possible solution to the whole dilemma has been proposed by John Fisher in the July 1959 issue of Harper's Magazine. We suggest it as "required reading" to thoughtful radio listeners.

CONCERT MUSIC USA, a survey by H.M.T., revealed some amazing facts.
There are 1,142 symphony orchestras in the United States today, compared with less than 100 in 1920 and only ten in 1900.
Beethoven's Ninth, recorded by Toscanini in 1934 sold 225,000 copies by 1958. In 1934, a recording of the Ninth did well to sell 500 copies.
LP discs have been a boon to American composers. Some 100 American works by about 300 composers have been recorded since the introduction of LP in 1948. The problem is how to keep these discs active in the catalogs and available at local stores.
Over 20 million Americans claim to be pianists of sorts, which makes the piano our most popular instrument, followed in numbers by four million self-taught guitarists, three million string players and a million aspirants of the ukulele.

TOO MANY RECORDS confuse the customer, complains J. K. Maitland, Capital's Sales V.P. In 1958, some 600 companies released more than 4000 pop 45s. The buyer can't tell the few good ones among all the duds. Result: he feels cheated and may stop buying altogether. Remedy: If a record company hasn't got something good, they shouldn't release anything. Question: Can such artistic self-discipline prevail against commercial pressure?

STEREO CONQUERS the antipodes. Word comes from New Zealand that stereo down under has practically inundated the islands. With no television, records are the main family diversion. In a country combining a high living standard with an almost notorious regard for leisure, money is considered well spent for stereo as it contributes to the realism of reproduced music.

A "TRIP" TO EUROPE'S music festivals awaits many FM (and some AM) listeners as the Broadcasting Foundation of America is distributing free to U.S. radio stations tape recordings of the Festivals at Salzburg, Vienna, Prague, Bayreuth, Bergen, Stockholm and Spoleto. Ask your "good music station" to schedule these presentations as public service features. The Ford Foundation, in furtherance of international cultural exchange, picks up the check.

SINUS TROUBLE IS HANDY in the audio lab. At a loss how to determine the transonic response limit of a tweeter reaching beyond the range of calibrating microphones, an engineer in our test laboratory discovered that his sinus clefted up almost instantly when the tweeter was connected to a frequency generator at 34,000 cycles. Evidently this happened to be the resonance point of the mucus droplets. It shook up the congestion in his bone cavities and cleared them out nicely. We know now that the tweeter goes up to at least 34 kc. and also have a new form of therapy to suggest to the medical profession.

EAVESDROP ON CANADA Wednesday night—an excellent listening tip. With a good AM tunee and maybe an outside antenna you should be able to pull in Canadian stations anywhere in the northern U.S. Wednesday is the C.B.C. gala night often distinguished by full-length theater presentations unequalled elsewhere in the American ether.

MUSIC AND DEPARTMENT STORES, as contrasted to genuine high fidelity dealers, predicted heavy preference for one-piece "package" stereo on the part of the "general public," due to widely pressure for unified furniture. Surprise result of recent poll revealed that a slight majority of even the "package" customers want the second speaker freely moveable for optimum separation and acoustic positioning. Apparently the much underrated general public is fast learning the basic principles of good stereo.

ROA'S MUSIC SYNTHESIZER, a giant gadget capable of electronically imitating the sound of all existing and non-existing musical instruments, has been installed at Columbia University where it will be guided by such human colleagues as Drs. Luening and Ursachevsky, famed experimenters in unearthly sound, in exploring the outer reaches of electronic music.

FOLK MUSIC INVADES JAZZ territory at the "Folkfolk" (a term of dubious affection applied to folk singers in the music trade) established a beachhead at the recent Newport Jazz Festival. Pete Seeger, Jean Ritchie, Josh White and Sonny Terry are among well-known recording artists who carried the folk song banner into the jazz bastion.
Should I Convert to Stereo?

or

THE 10 LITTLE ADAPTERS

equipment / NORMAN EISENBERG

The "stereo adapter" is one of the humblest, lowest-priced hi-fi components ever produced; yet it may well prove the key that admits thousands of owners of single channel sound to the world of stereo. To understand its potential role, we must first appreciate that although the impact of stereo has been overwhelming, any number of hi-fi enthusiasts still are "unconverted." They are hugging close, as it were, to their cherished mono systems, stoutly defending their right not to be wheedled or weaned away. The cause of hesitation is the thought of having to discard components, assembled over the years with painstaking care and with considerable cash outlay. To many, it seems like some kind of horrendous violation to tear into and remake a treasured hi-fi system just to render it stereophonic.

Fortunately, conversion to stereo need not be destructive of the proven merits of an existing mono system. The recipe is: Keep most of what you have, but add to it discreetly.

Assuming the new stereo cartridge, the second amplifier, and second speaker system are bought and installed, the expanded system is, in effect, two mono systems that lack the stereo "extras" found on most of the new stereo amplifiers and pre-amplifiers. The "twin mono" setup can indeed play stereo, but it still lacks certain features and conveniences. These features are not mere gadgets; they serve a very real need.

Among these stereo extras offered are the now-familiar "channel reversal," "phase reversal," and "stereo balance." Also provided is a convenient way of reproducing mono recordings by linking both channels, and cancelling vertical component rumble. Furthermore, mono discs can be played with the same pickup as stereo recordings. Most listeners find that they respond gratefully to the added spread imparted by two-speaker playback.

The answer lies in the little box known as the "stereo adapter," a unit that links a pair of mono amplifiers and provides the stereo extras.

When the first stereo adapters appeared not too long ago, it was felt generally that they would serve mainly as a stopgap to help make the transition to stereo with existing mono components. After this transition period, new stereo systems, as well as older, converted mono systems, would presumably employ all-out stereo units in which all controls were to be provided on a single control chassis. Thereafter, there would

The "Inside" clan of stereo adapters includes (l to r) the Lafayette KT-315, Marantz Model 6, Dynakit DSC-1 and the "Realistic" R-7243.
DON'T THROW OUT YOUR MONOPHONIC HI-FI SYSTEM. IT GETS YOU HALF-WAY TO STEREO.

STEREO ADAPTER CHECKLIST

<table>
<thead>
<tr>
<th>Type</th>
<th>Manufacturer</th>
<th>Model</th>
<th>Price</th>
<th>Kit or Ready-Made</th>
<th>Mono Volume Control</th>
<th>Stereo Balance Control</th>
<th>Channel Reversal Control</th>
<th>Phase Reversal Control</th>
<th>Mono-Stereo Selector</th>
<th>Mono/Reversal Via Stereo Cartridge</th>
<th>Controls A.C. to Amplifiers</th>
<th>May Be Used Remotely</th>
<th>Third Channel Output</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dynaco</td>
<td>Dynakit</td>
<td>DSC-1</td>
<td>$12.95</td>
<td>kit</td>
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<td>YES</td>
<td>NO</td>
<td>YES</td>
<td>YES</td>
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<td>NO</td>
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<td>General Electric</td>
<td>RG-1000</td>
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<td>14.95</td>
<td>r-m</td>
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<td>YES</td>
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<td>Lafayette</td>
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<td>Marantz</td>
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<td>45.00</td>
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<td>Radio Shack</td>
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<td>N. H. Scott</td>
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<td>Allied Radio</td>
<td>Knight</td>
<td>KN-750</td>
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<td>NO</td>
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<td>Audiotex, Div. of GC-Textron</td>
<td>83 Y 778</td>
<td></td>
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<td>Electro-Voice</td>
<td>Model 505</td>
<td></td>
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<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>NO</td>
<td>NO</td>
<td>YES</td>
<td>NO</td>
</tr>
</tbody>
</table>

1 Only to the extent that specific mono preamps used with it may be located remotely.
2 Not applicable to this unit; see text for explanation.
3 Balance by means of volume controls on original mono amplifiers.

"Outsiders," operationally speaking, are the Electro-Voice 505 (left), which connects right after the cartridge, and the two Knight Models 83 Y 778 and KN-750, which hook into the loudspeaker leads.
no longer be much of a demand for either mono equipment or for stereo adapters.

This projected timetable of audio buying has not fully materialized. Prospective hi-fi owners feel that they want decent mono sound now, and that a later stereo conversion will not devalue their mono purchases. Monophonic equipment therefore fills a legitimate need. However, the stereo adapter fits into this picture because it allows the mono amplifiers to be used later in stereo systems. There appears to be a liberal supply of decent mono components on the market, generally to be picked up at reduced prices. What it comes to, simply, is that many hi-fi owners or those about to become hi-fi owners, can have their mono cake now and eat it later with stereo icing, provided they don't mind a little extra effort and extra space.

Most stereo adapters have been designed primarily for use with specific mono amplifiers of the same manufacture—though they can often be used with other amplifiers of similar circuit features. The bulk do their job by some form of interconnection within the amplifying channels; e.g., between preamps and power amps or, in some cases, into the internal wiring of an integrated, single-chassis amplifier. Two models by Knight and one by Audiotex avoid this approach and are used between the power amp outputs and the speakers. And one compact unit Electro-Voice fits in before the preamp stages, right after the cartridge itself. These latter kinds of adapters can be used more universally, although any one of them lacks some of the versatility found on several of the "inside-the-amplifier" type. Actually, it turns out that the E-V model, used with any of the "outside-the-amplifier" models, provides as much usefulness as most of the "inside-the-amplifier" types.

"Inside-the-Amplifier" Types

An early stereo adapter was the one offered by Fairchild for specific use with Fairchild mono preamps. The adapter and the pair of preamps formed a kind of wrap-around that linked all three units electrically and physically. Similar, but with greater versatility and wider use, is the $45.00 Marantz Model 6 Stereo Adapter. In addition to Marantz mono preamps, the Model 6 also may be used, without modification, with Altec 440-C preamps, or with Dynakit preamps. In each case, the "tape in" and "tape out" jacks on the mono preamps are used to interconnect with the Marantz Model 6. A set of new jacks on the Model 6 now replaces those taken up on the preamps. Controls on the Marantz Model 6 include "master volume" (both channels at once), an elaborate "master function" switch (with mono and stereo positions for all signal sources), a tape recorder function switch, and a "speaker reverse" switch (same as "channel reverse").

A power off-on switch controls a.c. line voltage to a pair of convenience outlets on the rear. With internal wiring changes, several other preamps can be adapted for use with the Model 6; a complete list of these, as well as the ones that cannot be used is available on request from Marantz. (Marantz Co., 25-14 Broadway, Long Island City 6, N. Y.)

Wider application is possible with the Dynakit model DSC-1, available as a kit for $12.95. Designed essentially to fit two Dynakit mono preamps, the DSC-1 can also add stereo control functions to certain other makes of amplifiers. If the mono preamps being used have "tape monitor" switches, interconnection is fairly simple. Those switches are moved to "tape" position, and four cables between the "tape in" and "tape out" jacks on the preamps and the DSC-1 do the job. If the preamps lack those facilities, their regular "audio out" jacks may be used. The DSC-1 even can be used without any preamps, taking a signal from a high-level source and feeding it directly to a pair of power or basic amps. Thus, the outputs from a stereo tuner, or pair of AM and FM tuners, can feed into the DSC-1 and thence to a pair of power amps and speakers. Of course, in such a short-cut setup, tone controls will be lacking but volume control and the stereo extras will be available.

The DSC-1 is a high-impedance device and should be used with fairly short connecting cables. It cannot serve as a remote control unit at appreciable distances from the rest of the system unless the associated preamps are located close to the stereo adapter. Most separate preamps—mono or stereo—do have low impedance outputs which permits them to be located at considerable distances from the power amps and speakers.

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**STEREO ADAPTER FUNCTIONS—WHAT THEY ARE**

<table>
<thead>
<tr>
<th>Function</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Master Volume</td>
<td>Simultaneously controls the volume of both channels. No need to make separate adjustments on each channel every time you want to change volume. One single turn on the master volume control does both jobs and also retains the same balance between channels at the new volume setting.</td>
</tr>
<tr>
<td>Stereo Balance</td>
<td>Makes sure that neither channel &quot;outshouts&quot; the other, which would ruin the stereo effect. It lets you set channels for equal loudness despite possible differences in efficiency between unmatched speakers. Also, it compensates for loudness unbalance in listening positions nearer to one speaker than the other. By changing the stereo balance you can &quot;move&quot; players across the imaginary stereo stage.</td>
</tr>
<tr>
<td>Channel Reversal, Phase Reversal</td>
<td>Switches left to right and vice versa. Changes phase in one speaker to correct possible out-of-phase operation, i.e., one speaker pushing while the other pulls. This results in loss of bass, ragged over-all sound, and excessive hole-in-the-middle. A flick of this control puts speakers in step with each other, assuring proper stereo.</td>
</tr>
<tr>
<td>Mono/Stereo Control</td>
<td>Links both channels and cancels vertical response for playing monophonic discs with optimum results.</td>
</tr>
</tbody>
</table>
SOME RECORD COLLECTORS "HAVE EVERYTHING"
HOW DO THEY GET THAT WAY?

survey/FRANK JACOBS

DISCOPHILE dis'ko-fil. n. From disc and -o and -ophile. An avid collector or student of phonograph records.

When Thomas Edison played his first phonograph record in 1877, he became the world's first discophile. Since then, the number of record collectors has steadily increased until today the total is somewhere in the millions. Scattered among these millions are a handful of ultra-avid hobbyists whose collections range from 6,000 to 450,000 records. These are the "undaunted discophiles" who reign as the kings of record collecting.

The "undaunted discophile" thrives in all climates. He persists where others would falter. He would rather roam through stacks of dusty 78's in someone's attic than join a picnic. He is more likely to remember the recording date of his most valuable vocal disc than his own wedding anniversary. He is in love with the world of records and, in most cases, the size of his collection is equalled only by his pleasure in talking about it.

(Continued overleaf)

JACOB SCHNEIDER locates a prize item from his collection of 450,000 discs.
For instance, William R. Moran, a petroleum geologist living in La Canada, California, believes that his collection of 21,000 vocal records (about 20,000 78s, 500 cylinders, and 500 LP’s) serves a historical purpose.

"I like to feel," he says, "that I am preserving a part of our heritage. Records of great singers, which preserve the interpretation of artists, are as much a part of our history as books and letters. We can hear, for example, two members of the original cast of Verdi’s Otello sing their arias as Verdi must have indicated to them that they should be sung.”

Moran started his collection in 1925. He soon discovered that junk shops and second-hand stores often contained rich caches of vocal treasure. His searchings have taken him throughout the United States and Europe. Moran feels so strongly about the historical importance of records that he is now working with Stanford University on the formation of an archive of recorded sound, to serve as a permanent storage place for all kinds of recordings, Moran will leave his entire collection to Stanford.

The most celebrated American collection of vocal music on records is undoubtedly owned by George Keating, a retired industrialist, of Los Altos, California, who is also collaborating on the Stanford University project. A collector since 1914, he possesses more than 25,000 78’s and about 3,000 LP’s. Keating has accumulated nearly all of the recordings made by the greats and near-greats, plus examples of most of the lesser singers.

Keating owns 251 records by Caruso. He owns every record made by Alessandro Bonci, Geraldine Farrar, Rosa Ponselle, Emma Eames, Lillian Nordica, and Louise Homer. He owns the only known record made by Anna Von Mildenburg. He owns records by more than fifty sopranos of the German-Austrian school. He owns the complete recorded works of Galli-Curci and Luisa Tetrazzini. He owns many rare Russian recordings, and hundreds of items never released commercially. And, needless to mention, he owns all of the important moderns.

Keating enjoys good voices, regardless of their vintage. However, he has heard them all, and sometimes this leads to an unsettling experience. “I went up to one of San Francisco’s recent (opera) performances,” he states, “and left after the first act. Not a snob at all, it was all right for those who did not have the opportunity of hearing greater singers, but I was in a different position. I had heard even those voices that were never projected in America at all. The comparison was too much, so I left while I still had my illusions.”

Keating intends to leave his records to the United States, and that this country will have a vocal collection to compare with those in Europe. According to Roberto Bauer, one of the world’s leading experts in the field, Keating now has more rare items than any collection in Europe.

Bauer, who serves as the Metropolitan Opera Company’s representative in Milan, Italy, might well be called the collector’s collector. Besides knowing the contents of nearly all of the world’s great collections, he has managed to accumulate quite a hoard of operatic wealth himself.

As a young man, Bauer was often told by older opera lovers that contemporary artists could not compare with the great singers of the past. Unconvinced, he set out to amass a collection of vocal records with which he could compare the greats of today and yesterday. Since 1930, he has picked up about 10,000 records (9,000 78’s and 1,000 LP’s). His ultimate aim is to own examples of the singing of every important classical singer from the beginning of recordings down to the present.

Most of the major record collectors concentrate on 78’s. Not so with Andrew Anixt, a taxi fleet owner, of New Rochelle, N. Y. He possesses more than 5,500 LP’s (plus about 800 albums of 78’s), a figure which grows by the dozens each week.

To understand why Anixt collects records, one must go back to the early 1930’s, when he began collecting books. After a few years of concentrated searching, he owned more than 3,000 volumes for which he paid more than $15,000. The library completed to his satisfaction, he gave it away to a charity. Then, in 1943, he turned to liquor bottles. His apartment soon burgeoned with bottles of every description. But in 1948, his interest turned to records.

As the LP catalogs grew, so did Anixt’s collection. He quickly found that collecting records gave him far greater satisfaction than either of his previous pursuits. “It’s been a terrific education,” he says. “I didn’t know a thing about
music until I started collecting. About 90 per cent of my records are classical. I have a couple thousand popular albums, but can’t keep up with popular music, so I don’t really try.”

Anixt’s aim in collecting is simply to own at least one version of every recorded classical composition. As he explains, “I aim to have everything and do the most to get the best version available at the time. My pleasure in collecting is the satisfaction of pleasing others. When someone asks to hear a certain work, and I don’t have it, I feel sick.”

For sheer selection, few private LP collections can begin to equal Anixt’s. His greatest pride, however, is his cataloging. Each of his records is cross-indexed as to composition, composer, and artist. It is Anixt’s fondest boast that he can find a record and have it on his turntable in less than a minute. However, the catalog is constantly becoming obsolete since Anixt continues to buy LP’s at a fantastic rate. He admits that he can’t stop. “It sucks you in like quicksand,” he says, “and you get in deeper and deeper.”

As a rule, the record collector is no social hermit. The pleasure of entertaining others rivals the personal satisfaction of ownership. In this respect, few discophiles can match the performance of Knud Hegermann-Lindencrone, of Copenhagen, Denmark.

Hegermann-Lindencrone is co-owner of Denmark’s largest newspaper, but is equally, if not better known as a radio personality, music authority, and opera historian. Since the mid-1930’s, he has broadcast a series of musical programs over Danish radio which, to all intents, has made his great collection of discs and tapes public property.

There are about 12,000 78’s, 1,200 tapes, 800 cylinders, and 300 LP’s in Hegermann-Lindencrone’s record library. He specializes in opera, but also has taped actors, statesmen, and other notables.

Hegermann-Lindencrone owns a collection so complete that he is able to broadcast musical documentaries covering decades of singing. Many of his panoramas have traced the great events of a certain opera house, such as Berlin’s Staatsoper, Milan’s La Scala, and the Bayreuth festivals. One of his most memorable serials was an eight-part History in Sound of the Metropolitan Opera. The Met’s first season was in 1883. Hegermann-Lindencrone was able to recreate scenes of the second night of that first season. The performance that evening was Lucia di Lammermoor, and the title role was sung by Marcella Sembrich. Hegermann-Lindencrone came up with an ancient recording featuring Sembrich as Lucia. He ended his Met series with a recording of Der Fledermaus, which had been released only three days earlier and was flown to Copenhagen just in time for his final broadcast.

At first, Hegermann-Lindencrone cataloged his collection. Since 1940, he has not listed a single record. Blessed with an amazing memory, he carries around data on his mammoth collection in his head.

The list of important collectors covers a wide range of professions. The Reverend Harlan Kishpaugh, of Summit, N. Y., is a Methodist minister whose record hunting has turned him into somewhat of a celebrity among collectors.

Today he owns more than 8,000 78’s and 3,000 cylinders, but his chief claim to fame rests on a single disc for which he paid a little less than two cents.

In 1952, while rummaging through a second-hand shop in Poughkeepsie, N. Y., Dr. Kishpaugh found a stack of 125 ancient and dusty 78’s. He paid the dealer two dollars for the lot. One of the items had no label. On playing, it turned out to be an immensely rare recording of Ernestine Schumann-Heink singing Wie ein Gruss. According to Dr. Kishpaugh, no other original pressing of the record is known to exist.

The goals of collecting vary from one discophile to the next. Dr. Frank Garcia Montes, a notary public in Havana, Cuba, would like to possess at least one record of every opera singer who has ever been recorded. He appears to be well on his way. Today he owns more than 33,000 records (31,000 78’s, 2,000 LP’s) and ranks, at least in quantity, as the champion collector of serious vocal music on disc.

Dr. Montes knows most of the important operas by heart. He and some of his fellow collectors get together each week to listen to new acquisitions. Visiting opera lovers and singers often attend these sessions, and one of his greatest satisfactions is playing an especially hard-to-get recording by a certain singer for the singer’s (continued on page 93)
Quiet! Rubinstein recording
IT IS 9:45 a.m.—only fifteen more minutes to go. I take a final look around Manhattan Center’s Seventh Floor Ballroom.

Steinway Grand No. 304, surrounded by wood-screen “flat” and mikes, stands in the center of the hall, tuned and ready. Rugs to dampen excess reverberation have been put down on the hardwood floor; velvet drapes incongruously hang from the balcony.

In the mirror-lined control room (last night it was the ballroom refreshment bar)—a portable recording console, two triple-track tape machines, and associated equipment—are being checked out.

Cables are strung from three mikes positioned around No. 304 to the amplifiers in the control room.

I walk around the hall, occasionally clapping my hands and whistling, checking the mikes for area pickup.

Ten o’clock. The preliminaries over; the staff—Red Seal Audio Engineering Administrator, Al Pulley; Recording Engineer, Jack Crawford, and myself, drink coffee, smoke, talk and anticipate pleasantly the work ahead.

Ten minutes later the door to the control room bursts open, and Artur Rubinstein, elegant in gray cashmere jacket (with the Rosette of a Commander of the Legion of Honor ornamenting one of its lapels), blue slacks, red jersey shirt, blue tie (with pearl stickpin)—enters smiling, apologetic for being late, but vibrating good humor from the tips of his shoes to the crest of his wavy grey hair.

Rubinstein sets down his valise—in which he carries his music, pencils, one day’s supply of Upmann cigars, and a thermos jug of coffee. The New York City crosstown traffic today, it seems, is utterly impossible. But no matter, he is eager to begin.

Striding into the control room he shakes hands all around: A & R men, engineers, technicians, stage-hands, piano-tuner—everyone. He neglects no one. He’s in the process of establishing rapport with his control room audience much as he would if he had just stepped out on a concert stage.

Inspired by Rubinstein’s cheerfulness and self-confidence, his audience will not only listen appreciatively to every note he plays, but will work doubly hard at their tasks to meet his uncompromising standards. Everyone present begins to feel vital to the occasion; all attention is focused on the project at hand—the recording of the Chopin Sonata in B minor, Op. 58, a piece Rubinstein has not yet recorded.

Rubinstein has very definite ideas about the way the B minor Sonata should “project” on record and in preparation for this session he has spent weeks going over the music—familiarizing himself with it, analyzing it.

His objective in recording the B minor Sonata is to emphasize its lyricism; the lyricism should carry throughout the entire Sonata, even through passages of supposedly strict technical nature. At the same time, he wants to mark the contrast between statement and restatement of the central theme, build climaxes without haste, and preserve the unity of musical expression throughout all four movements.

The piano-tuner, Mr. Hupfer, (who has worked at one time or another for all of the top concert artists) and myself, accompany the pianist to the waiting Steinway No. 304.

No. 304 is Rubinstein’s personal choice, a particular favorite for both recorded and concert performances of Chopin; this season he has taken it with him on his European concert tour. It is esteemed for its singing quality, uniformity of voicing, and ready-response to delicate nuances of touch.

He compares the qualities of this American Steinway to the European Steinway. “The European Steinway,” he says, striking a chord in the middle register, “is very light in here. That’s for Debussy and Ravel. Not what we want for Chopin.” Then he strikes the same chord again, harder. “This is what we want for Chopin.”

Rubinstein puts on his horn-rimmed glasses, which he uses only for reading, places the music on the rack and sits down at the piano. He goes over the entire keyboard. Slight adjustments are necessary—the A is too harsh; the E too dull. Hupfer takes out the action. With a special instrument he pricks at the felt on the A hammer to soften the tone; then he sandpapers the felt on the E hammer to give it a shade more brilliance.

When the voicing of the piano has been “touched up,” as it always is when a major artist records, Rubinstein is ready.

PLAYBACK!

Rubinstein; Bill Miltenberg, RCA Victor Recording Manager; and author Pfeiffer, RCA Victor Music Director.

personnalty / JOHN PFEIFFER
“Let's see how it goes.”
He begins, skipping here and there through the music, playing sections that exhibit the widest range of pitch and dynamics for a pre-recording test. A balance is set up that will take care of the loud passages, and soft passages, throughout all extremes and in between. The three mikes are positioned around the piano, and the balance among them altered on the recording console.

The piano sounds fine in the control room; but there is a slight blurring of some of the rapid passages due to excessive reverberation. To correct this, the sound-absorbing drapes and the four flats—composition-wood screens—are closed in around the playing area to “dry it up” slightly.

There is no prolonged experimenting with equipment. We have learned Rubinstein's recording preferences over the years and so preparations have been made in advance.

Now he discusses the Sonata, pointing out features he wants me to listen for. He plays the first statement of the main lyric theme in D major with triplet accompaniment, very sensitively, “as in a nocturne” in his own words. Then he jumps over to the restatement of the theme in B major, showing me where he wants it to be broad, loud, possessing a passionate, heroic quality.

The discourse finished, he is ready for the first take. I withdraw to the control room while Rubinstein at the piano sits poised under the ornate lights of the Ballroom.

The red light goes on indicating that the mikes are live. “Take One.”

Rubinstein runs through the entire first movement without stopping. I follow every note in my copy of the score, marking sections that are especially good and others that I feel are not as he would want them, ultimately. (Frequently, at the end of a session, I feel as if I've played every note.)

Before the last chord dies away, Rubinstein grabs his music, and hurries into the control room to get what he calls “my lesson.”

Rubinstein is a firm adherent of the “tape school.” He insists that any serious musician, who, like himself, learned the technique of his art by age fourteen, should dispense with teachers and buy himself a tape machine. The tape machine is enough. It will tell him what he must know to improve his performance. If the “tape-teacher” can't tell him what he is doing right or wrong, no human teacher can help him achieve the independence necessary to acquire a true musical personality. Beyond a certain point, there is always the chance that he will imitate his human teachers—faults as well as virtues.

While the first take is auditioned Rubenstein sits at a desk in the control room, the music in front of him. His primary concern now is interpretation. As he listens to the playback, he marks different portions of the score in pencil—“faster,” “slower,” “forte,” “pianissimo,” “don't hurry . . . .”

When the ordeal is over, he turns to me and asks for an opinion. I suggest more pedal to improve the singing quality of a lyric passage. He agrees and jots it down in the score.

Armed with his annotated music, he returns to the piano and goes through the movement a second time.

I listen and watch.

His stance while playing is characteristic. He seems to envelope the keyboard; his body strikes a heroic pose. His
Rubinstein is one of the easiest artists to record."

whole approach is virile, heroic, as if he and music were conquerors. His back is very straight, head thrown back. He sits very still on the bench; the look on his face, one of abstract concentration. Everything is done with intensity. I remember he once said that the secret of playing softly and with a singing tone was to feel "forte" and play "piano." And it is paradoxical that during these delicate passages his physical reaction is strongest. It is as if he must exert enormous inner energy to prevent the soft passages from becoming effeminate rather than "piano."

At the playback for the second complete take, he listens not only for interpretation but for technique, missed notes, extra notes. For Rubinstein, this is painful.

Dramatic reactions accompany the recorded sounds. Pleased, he widens his blue-grey eyes. Displeased, he smacks the desk with the flat of his hand, or despairingly, shakes his head. Sometimes he offers facial grimaces that suggest that listening to himself play imperfectly is the most terrible torture. If he knows that a bad note is coming, he will begin to slide off his chair, and looking like a celebrated madcap harpist, pretend to hide under the desk.

He goes through the first movement a third time; and listens to the third playback. "Now we've got it." And this time he does have it. This final complete take is technically and artistically right. Rubinstein needs only three or four complete takes to achieve the desired results.

The same process is repeated for all four movements—performance, playback, performance. Selections for splicing will be made from all three takes of the Sonata. Rubinstein does not, as do so many artists, demand to hear all the takes before the final tape is made; he trusts us to prepare it to his satisfaction. It is then sent to him for approval.

It's 3 p.m. when we finish the last take. In all this time Rubinstein has worked straight through with just one brief stop for coffee. For him, true dining is a reward. He eats only when a session is completed. This afternoon he is to lunch at Pavilion, his favorite restaurant in New York.

As Rubinstein gathers up his material preparing to leave, I sit back and relax, pleased with our morning's work. Engineer Lew Layton, busily re-winding tape, turns to me and says—"It went fine." He's right. It went "fine" indeed.

Because he knows what he wants, and is articulate about it, Rubinstein is one of the easiest artists to record. He understands the possibilities and limitations of the equipment he is working with, and unlike many artists, who feel it beneath their dignity to mingle with the "mechanics", Rubinstein adapts himself to us and to the machines.

It is my personal belief that a good live performance is not necessarily a good recorded performance—but that a good recorded performance will always be a good live one. There is an obvious, but not ordinary, reason for this. In concert, the eye of the beholder contributes much to his ear. The subtle psychological excitement, say, of seeing a pianist pause before he attacks a cadenza, adds much to the aural effect produced. Watching the performer, the listener is often alerted to what is most important to the performer in the score. Lacking these advantages—and others, such as his sheer physical presence, his dress, his greatly anticipated walk to the instrument, the theatrics with which he acknowl-
edges applause—the studio performer must make sure all the drama is in the groove.

He knows, for one thing, that he is not playing for 3,000 people in an auditorium but for one, two, or three listeners sitting in their living-rooms. For this audience, he must scale down the dynamic range and contrast of his performance so that it has within its own frame the psychological veracity of a live performance. This instinct for recorded performance cannot be taught; an artist either has it or doesn’t. With Rubinstein it never needs an explanation.

With the sure possession of this knowledge, Rubinstein has in the past acted not only as recording artist, but also as his own Musical Director—casting the shadow of doubt, I might add, on our own raison d’être. This happened between 1940 and 1954 when Rubinstein was living in Beverly Hills, California in a home which marked his 32nd attempt to establish a permanent residence.

At that time, he would call the RCA Victor studio whenever he had a day free from his concert and movie soundtrack commitments and make arrangements to record directly with the head engineer.

Arriving at the studio after the piano had been tuned, and the mikes set up, he would record whatever he wanted (he had complete freedom of repertoire selection) for as long as he wished. Then he would supervise the editing. Reference lacquers were sent to his home for approval and from there to New York for pressing. Actually, this was only for solo repertoire, but a great deal of his currently available and most widely-praised discs were done in this way and with incredible speed. For example, he did all fifty-five Chopin Mazurkas in three days; all of the nineteen Nocturnes in three days; all fourteen Waltzes in two days.

One of Rubinstein’s most prodigious feats took place in 1955-56 when, in his middle sixties, he undertook to play seventeen major works for piano and orchestra in a series of five Carnegie Hall concerts. These included all of the Brahms and Beethoven concerti; one each by Chopin, Mozart, Grieg, Tchaikovsky, Rachmaninoff, Liszt, and Schumann; and works by Franck and Falla.

The herculean series of concerts was punctuated by equally herculean record sessions. On Friday, February 10, 1956, he played the Grieg A minor and the Liszt E Flat Concertos—in public. Starting at midnight the same evening—and ending at dawn, Saturday, February 11th, he again performed the Grieg with Alfred Wallenstein and the Symphony of the Air—for records. The Liszt was recorded in another six-hour session, Sunday, February 12th. Two days later Rubinstein returned to Carnegie Hall with his self-imposed marathon. Out of that same concert series came the five Beethoven concertos made with Josef Krips and the Symphony of the Air. The six Manhattan Center sessions ran from December 6th through 16th. Each lasted approximately six hours.

Rubinstein’s two young children, Aline, who was then 12, and John Arthur, 11, attended several of the sessions. After the end of the Emperor—midnight till dawn affair—Rubinstein looked around the hall and discovered that only he and his children were still perpendicular. Embracing them, he looked down at me and smiling said, “It is at moments like these that I truly know they are my own children.”

Rubinstein chides me when I suggest he spare his energy. I’ve never heard him complain of fatigue. The one thing that does disturb him is feeling that others are lacking in enthusiasm for a project. Naturally he can’t expect everyone to match his own, but he does expect them to do as well as they can. If they aren’t doing so, he doesn’t make a scene about it, he just won’t record with them again. On the other hand, when he finds a musical collaborator, with whom he can “feel” complete rapport, one who shares his own concept of the way a piece of music should sound, he’s delighted.

His latest “discovery” is conductor Josef Krips with whom he did the five Beethoven concertos in 1957 and with whom he made his new recording of the Brahms Second Piano Concerto. They “sing” together.

There was proof of this rapport from their very first session together. Rubinstein, Krips, and the orchestra rehearsed the slow movement. After a short recess, during which they discussed interpretation, possible technical pitfalls, etc., they went into the first take. It lasted nine minutes, which is an eternity for a take.

When we played it back, what we heard was so hair-raisingly beautiful, and revealed such an overwhelming “one-neu” of purpose among conductor, soloist, and orchestra, that we decided unanimously to make it the master take.

It is difficult to explain how rare this is—but I can only say that such a thing has never before happened to me in the ten years I’ve been with RCA Victor, and according to Lew Layton, engineer-in-charge, who has been there forty-two years, it’s never happened.

Since Rubinstein began recording in the early 1930’s for HMV and in 1940 for RCA Victor exclusively, he has, in addition to works by other composers, recorded more Chopin than any other pianist, approximately two-thirds of the composer’s total output. He hopes to make it three-thirds.

One of Rubinstein’s last projects preceding his return to Europe is a re-recording of the Scherzi.

His reasons for re-recording the Scherzi, well as other best-sellers in his repertory are multiple. Recording techniques have improved tremendously since he first did these in the 30’s and 40’s, and of course he wants to take advantage of these advanced techniques; besides which, a considerable public is waiting to hear them in stereo. But as important, if not more important, is the fact that Rubinstein himself has grown as an artist.

He is constitutionally incapable of playing the same piece of music the same way, twice in a row. Every experience—musical, or extra-musical, broadens and deepens his creative approach to music. As a result, he is constantly offering fresh insights into pieces that he has played for decades. And so it is very difficult for him to listen to his early recordings without wanting to re-interpret the repertoire at his present level of maturity.

To date, Rubinstein has made over three-hundred records. Many, many hours of productive recording sessions lie ahead of him. That I will share these hours in collaboration with one of the greatest pianists of our time is to me a source of stimulation, eagerness for work, and, not the least, joy.

Jack Pfeiffer is happily combining his two occupations. He is both an electrical engineer and a musician. By World War II he had mastered the violin, piano, oboe, pipe organ, and had received musical training from Bethany College and the University of Arizona. After four years in the Navy in the field of electronics, he returned to the University of Arizona to receive an E. E. degree. In 1950 he joined RCA Victor’s Artist and Repertoire Department. Since this time he has recorded such artists as Rubinstein, Horowitz, Heifetz and Landowska.
From the comparative youngster Ormandy to octogenarian Monteux
life on a podium begins at sixty

B ACK of this slightly exaggerated heading are some pertinent, or shall we say, impertinent questions—depending on how you look at it. To wit: Why is that gentry known as symphony conductors seemingly so favored over the rest of us mortals, not only with long life but with capacity to work when those of comparable age are lazing in the Florida sunshine? Why do their physical and mental capacities seem to show not too appreciable an abatement with the years? And lastly, why are the protagonists of the podium so uncommonly possessed of what Bergson calls “élan vital?”

Before probing for the answers however, let’s attempt to substantiate the above claims. As a basis for this study, forty of the world’s leading conductors were chosen, all working, mostly in this country. Just their average age, 61.4, is revealing. Seven are in their 40’s, twelve in their 50’s, seventeen in their 60’s, eleven in their 70’s and three in their 80’s. Octogenarians—Beecham, Bruno Walter, Monteux, 80, 83, 84 respectively, are still plying their profession with remarkably undiminished vigor.

“I’m headed for a hundred,” Monteux frequently quips, and it could be a likely goal for the other two. In fact, it can be held as a truism that conductors seldom, if ever, retire to the sidelines. Toscanini tipped 90 and kept his hand in almost to the last. In his 75th year, Walter Damrosch completed a new opera and saw it performed at the Met. At 77, he appeared in a motion picture. A year later, he made his official debut in New York as a concert pianist. At 79, he completed the revision of an old opera. At 80 he wrote another opera and guest conducted the Philharmonic. This is not atypical of the clan.

Other facets of this fascinating subject are revealed from our list. Conductors generally get into stride during their 40’s. They continue to grow toward a peak of achievement during their 50’s, 60’s and 70’s. Compare this with other profes...
sions. In sports a man is through at 40, a plane pilot at 45 unless he's a veteran airline captain.

In business it becomes increasingly difficult to get a job after 40 and all but impossible at 70. Just when the orchestra conductor is going full swing, from 60 to 70, industry and business are dismissing their workers with a watch, a cocktail party and a pat on the back for long and valued service. Are industry and business missing a bet, or are conductors merely unique?

The health of our forty baton wielders appears to be better than average, judged by that bane of industry—absenteeism because of sickness. Missed engagements are as rare among baton men as Grindelia in Greenland. The average conductor would move the Empire State Building rather than not appear as scheduled. “Papa” Monteux has not missed a rehearsal or engagement in 65 years of conducting. Once on tour with the Boston Symphony, he suffered four cracked ribs in an auto accident. The doctor taped and strapped him up and he conducted that night as well as for the remaining four concerts on the itinerary.

Nor do conductors usually look their years. Arent that, in the 1920's, a standard retort of one conductor to the beaming hostess who spang the one about his looking so very, very youthful, was, “Yes, madam, time beats others, but I beat time.”

Some dowagers down front claim that conducting is a sinecure. “All he does,” said one of them, “is to wave a little stick.” Let's see. Consider first what it takes before a conductor can “wave a little stick” over an experienced group of men. Artur Rodzinski once proclaimed that “conducting can't be taught”—which is echoed by others (baton technique excepted). Conducting implies fusing 100 or more separate instruments, and those who play them, into one, so that it expresses the will and intent of the composer whose work is being performed. Mastery over 100 instruments is a much greater task than mastery of one. Most conductors come up from the ranks of players. Beecham wanted to know how every instrument was played. Since the hotel where he stayed banned instrumental practice, it is said that he rented a boat and rowed with his instruments to the middle of a lake to sound-off.

But knowing instruments is just a preliminary part of a conductor's equipment. He must also know his scores and know them inside out. Study of new works takes up the bulk of a conductor's vaunted summer vacation—even with the help of such gadgets as tape machine and phonograph.

Furthermore, a conductor must know how to manage men so they give him their all. That's something else again. It means he must know more than they do. A good orchestra can ticket a new conductor within the first five minutes of rehearsal.

It seems incredible that an apparently frail, little man like Toscanini should ever have commanded unquestioning obedience. But he could lay down the law to his men by a mere look, as well as invective. The authority of his vast knowledge and sheer personal magnetism was incontestable.

Last, but far from least, a conductor must sell himself and his orchestra to his community—a large order in itself. Together with this goes the unremitting strain of giving concerts, including a goodly number of one-nighters on tour. The latter are considered as the No. 1 health hazard. So it does seem that we can drop the one about the conductor being healthy because he has an easy job.

What then? For one thing, might not these many activities keep his interest at peak pitch, and so prolong his life? As a boy, Leonard Bernstein was pale, thin, had had colds and asthma. But his health miraculously improved when he discovered music, and once he discovered conducting, he had not time to indulge ill health.

Here is a fellow who juggles four careers at once, of which conducting is only one. He is also a composer. He writes music in taxis, planes, railroad stations, hotel lobbies. He is also a pianist. Once in Carnegie Hall he played Ravel's Piano Concerto in G after a five month intermission without so much as five hours of practice—this while conducting the orchestra from the keyboard.

Bernstein's fourth career is just being a celebrity, with autographa, interviews, cocktail parties, conferences, agents, and what not. “My God,” he cried one night after he tumbled into bed at 3 A.M., “this is a three ring circus. But I like it.”

Stokowski is also of the opinion that the conductor's full life is one of his secrets. “Sustained interest in life,” he said, “is very likely to mean a sustained life. It's when boredom creeps in that one begins to show age.”

“But the strenuous life the conductor leads may be only part of the answer,” said Hope Stoddard, author of Symphony Conductors in the U.S.A. “The rest may be found in his strict dietary regime, pursued in order to look svelt as well as keep fit. Or it may be just that conductors find their work too attractive and their lives too exciting to think of dying. When any of them does check out, it is usually from a heart attack—an illness unheralded, unprepared for and therefore not to be withstood.”

Still another thing in the conductor's favor is the nature of the work. Rehearsals and concerts give most of them steady, vigorous exercise which, according to heart specialist, Dr. Dudley White, is good for the heart. Few athletes go through more strenuous workouts than conductors at a concert. Back stage at Carnegie Hall I've seen how they strip to the waist at intermission, discard the soaked dress shirt, be sponged and toweled-off and don a clean shirt for the next number. A critic once summed up the podium gymnastics of Beecham by saying, “He leaps, ducks, weaves, lunges,....
OMNI-STERO FOR ODD-SHAPE ROOMS

PROBLEM:  

a) Provide stereo feeling anywhere in L-shaped room  
b) Utilize existing large multi-unit speaker system

SOLUTION:  

Split the two channels among many sound sources, 
and let the sonic chips fall where they may

THIS is definitely not what the audio doctor ordered.  But 
my respect for established rules gets a mean shake whenever I remember that aerodynamically bumblebees can’t fly.
By the same token, this setup won’t work because speakers 
radiate sound every which way and supposedly mix up the 
original stereo space relationships.  But then the shape of my 
room is about as hopeless for stereo as the shape of a bumblebee is for flight.  So it all seems to work out for the best and I get a fine sense of full, spacious sound with a fair amount of stereo separation wherever I sit.  And there are no holes in the “middle.”

How was it done?  From my mono days I kept my treasured 
Electro-Voice 4-way speaker system (A1), which now serves 
as my main sound source for channel A.  For the B channel, 
speaker B1 is an 8-inch extended range unit.  Because I do 
most of my listening from the sofa next to the master-control 
unit, I padded down the volume of B1 so that at my listening 
post it sounds equally loud as A1, which is some twenty feet farther away.  B2 is a so-so 10-in speaker, snatched from a TV set, and projects channel B sound where B1 won’t

SEPTEMBER 1959

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.
Old Conductors

(Continued from page 52)

skates and does everything but a back-flip." At one concert he slipped off the stand. On being helped up, he remarked, nonplussed, to the audience, "Podiums are a conspiracy to get rid of conductors." At another concert at Queens Hall after a number, he walked gingerly to the wings holding his baton with one hand and holding up his trousers with the other. He had broken his suspenders.

Small wonder why outside his work, the conductor chooses to exercise sparingly if at all. Some of them walk, ride horseback, golf. But work suffices for most.

Eugene Ormandy has hinted at another interesting possibility. When he conducts, he says, he feels something akin to electricity run down his arms. Maybe this explains a conductor's "animal magnetism." The audience feels it the second a conductor steps on the stage. Without such magnetism a conductor just isn't; he's just a time beater. What such "animal magnetism" may contribute to health, we don't know, but it probably helps.

And how about dedication as another secret of youth? That money is not a first consideration is attested by salaries which run considerably less than those for captains of industry. And yet, I have known of more than one conductor who turned down a lucrative Hollywood offer to stay on at the old stand.

Can't it be said that this then is a dedicated profession? And if so, we know that those who follow such live longer. According to insurance actuarial figures, priests and ministers outlive any other occupational group on the list. Orchestra conductors are not listed.

Could something also be said for the essentially therapeutic nature of music? "It could," said Dr. Alexander Capurso, psychologist-musician, director of music at Syracuse University. "A conductor is in rapport, so to speak, with the heart beat of the universe—rhythm. There would be no universe without rhythm, nor any life. By expressing this fundamental the conductor expresses one of life's keynotes.

"In addition, the conductor releases and expresses his emotions as reflected in the music he conducts. Since music, for the most part, reflects the desirable emotions, this is highly salutary. It is as rewarding as expressing thoughts in speech. It could help account for the mental health of the conductor."

Apropos, these words of Rachmaninoff may have some bearing. "Great composers," he once said, "have the capacity to exult"—literally to triumph over fate in their music. One thinks of Beethoven and his deafness. But no hint of defeat creeps into Beethoven's works. Nor into Rachmaninoff's Second Piano Concerto. He wrote it after one of the most discouraging and defeat-ridden periods of his career. Capturing the exultation of composers in the works he conducts, no doubt contributes to the conductor's élan vital.

Herein, perhaps, lies the key—the conductor being possessed by the great music he interprets. As the Danish composer, Carl Nielsen, once put it—"Music is life and as such unquenchable."

D. K. Antrim has been identified with music for the better part of his life. His first term at Oberlin Conservatory, however, convinced him he didn't have what it takes to be a concert pianist. After serving a stint in World War I, he edited for some years The Musical Observer, since merged with The Musical Courier, and The Metronome. Twenty years ago, Doron became a free-lance writer and has contributed to The Reader's Digest, Saturday Evening Post, Pageant and other leading magazines. His book, Having Fun With Music, telling how amateurs can play instruments for pleasure, was published last year by Crowell.

1. SAVE
   DRINK ZIP COLA
   SMOKE OLD VAPOR

2. NO MONEY DOWN
   SEE AND DRIVE TO
   NEW NO LEFT TURN

3. DANCING
   NO SMOKING
   BAR

4. GET A BRAND NEW
   FREE WITH
   YES WE GAVE CORN'S
   SALE!

5. REFRESH:
   NO SMOKING
   ENJOY HEFTY SOAP
   IN 6 COLOURS
   NO RIGHT TURN
   TRY

6. DRIVE NOW
   SPEND
   SEE

7. ABSENCE

54 HIFI REVIEW
THE WELL-CONSTRUCTED "ANATOMY"

Duke Ellington adds near-perfect musical complement to outstanding film

feature review / NAT HENTOFF

• ELLINGTON—ANATOMY OF A MURDER (Soundtrack). Duke Ellington Orchestra. Main title and Anatomy of a Murder; "Flirtibird"; "Way Early Subtune"; "Hero to Zero"; Low Key Lightly; "Happy Anatomy"; "Midnight Indigo"; "Almost Cried: Sunswep Sunday; "Grace Valse; Happy Anatomy; "Haupé; Upper and Outest. Columbia CL 1360 $3.98

Musical Interest: Will outlast the picture
Performance: The band at its best
Recording: Clear and well balanced

WE OWE a vote of thanks to Producer Otto Preminger for Duke Ellington’s first full-length film score. This is one of his most satisfying collections of new themes in recent years. Ellington has been in and has written for films before—the 1929 short, Black and Tan Fantasy, to say nothing of other short and featured sections in several full length pictures. But unaccountably, no producer until Preminger had asked Ellington to score a whole film.

Since it is the record album that is under review, and since it is the music that will remain after the film has passed out of circulation, I concentrate here on the music itself, rather than on its relationship to the film plot. Let it be said, however, that in the film itself, the score is effective when it can be heard. A large part of “Anatomy” takes place in a courtroom and no music is used there. But elsewhere, Ellington’s score complements the action well, with an underlining irony that is the basic emotional tone of the score. The movie sound mixing is very poor in terms of balance and volume control. The album, however, fortunately was supervised by record rather than film company engineers.

In his “Anatomy” score, Ellington seems to be entirely at ease with his material. There is no straining for gratuitous or blatantly crowd-pleasing effects. He works clearly and logically with those elements of his style that have marked the best of his work through the years. There are romantic but not saccharine melodies that are simple, immediately identifiable as his, and somehow still fresh in their impact.

There is also evident in the score Ellington’s unique capacity to create quickly evocative, impressionistic moods; and there is, above all, his commanding ability to use his orchestra as his own instrument. The result is a film writing that sounds much more personal than most, since it has been, in effect, performed as well as written by one man.

Quentin Jackson’s vocalized tenor trombone opens the record, and the orchestra builds tension until the reeds begin to hanger out an insistently aggressive figure, not unlike that which the Count Basie band plays in the theme music for the TV series, M Squad. Ray Nance’s incisive, virile trumpet climbs over-and-around the massive reeds and slashing brass, followed by Jimmy Hamilton’s clarinet which flies over the wave-like reed almost as a gull. The tension declines gradually as Paul Gonsalves’ breathy tenor with brass punctuations, and Hamilton fade out to just piano and rhythm section. Duke closes the segment sparsely.

"Flirtibird" (one of the recurring themes in the film) is personified by vigorous Johnny Hodges complemented by some deliberate, reflective piano commentary. With the orchestra swelling behind him, the Hodges’ sax moves with serene confidence. The theme, like most of those Ellington has written for the film, is beguiling and wholly Duke.

"Way Early Subtune" is introduced by Ellington and Hodges and contains more of those utterly personal, Ellington-reed voicings that are among his key accomplishments. Their effect on the ear is sensual, but in a pungent, strongly personal way which this listener has always found irresistibly stimulating, especially in contrast to the jaded-reed voicings most jazz writers still use as a common language. There’s a short particularly hypnotic passage of reed writing here that consists of very slow, almost stop-time figures whose appeal is all the stronger for the controlled understatements of writing and the playing.

Jimmy Woode’s full-toned, firmly pulsating bass opens a solo section in “Hero to Zero” for Paul Gonsalves who plays his brief role with control and taste on a most relaxing theme. "Low Key Lightly" has a rhapsodic piano introduction, with a Ray Nance violin solo that is a little less schmaltzy than usual. Piano and reed section open the bouncy “Happy Anatomy,” succeeded by exuberant brass punctuations and a clipped, wittily individual solo by Clark Terry, then followed by conventional blowing by Paul Gonsalves. After what sounds like a celeste (played by Ellington), bass clarinet (Harry Garney) sets off Midnight Indigo, which is an unhurried, reflective piece—the type Ellington can write so well. There is a considerably understated piano solo (Strayhorn) and more celeste. Another likeable and beautifully constructed melody is “Almost Cried” (an extension of the “Flirtibird” theme) with trumpet by Harold Baker who has, I feel, one of the loveliest and purest tones of all jazz trumpet players.

"Sunswep Sunday" is a hymn in its beginning, and utilizes Jimmy Hamilton’s airy, cool clarinet. “Grace Valse,” while charming, is marred by too lacy a piano (probably Strayhorn).

On the undulating “Haupé,” Johnny Hodges is not conspicuously sensual, as he so often is in love tempo, but is rather more thoughtful, contained, and genuinely sensitive. “Upper and Outest” starts with the persistent, ominous reed figure of “Anatomy of a Murder,” brings back the floating “Almost Cried,” section of “Flirtibird,” and ends with high-note specialist Cat Anderson edging the tension even higher, literally and figuratively. It is Duke’s self-confidence on this assignment that helps promote Anderson, who is a tasteless exhibitionist as a soloist and of value only in the section. Nowhere are there any drum solos.

It seems to me that Ellington in recent years, when in doubt, will keep an audience interested by juggling acts. But here the work is without extraneous attention-getters. Ellington, incidentally, is said to have done all the orchestrating himself instead of sharing it with Strayhorn. There are few touches in this score of the self-consciousness that has crept into several of his larger works of the past. And the orchestra—Ellington’s best since his 1940-43 peak, plays the music with as much zest and sense of drama as the composer must have felt when he wrote it.

SEPTEMBER 1959
Kinematix (right) Most versatile of the stereo balance meters has back-of-panel controls permitting compensation for room acoustics.

Argonne (below) has exceptionally sensitive meter movement. Seven-step control switch permits use of meter with all types of power amplifiers.

Stereo balancing

Accessories permit visual balancing for maximum stereo effectiveness

Park (right) ranks as only moderately sensitive, thus eliminating all controls seen on above two models.
Stereos is like a steak—it can be overdone or underdone; but somewhere there's a happy
point where it's "just right". Reaching that point in your listening depends markedly on
the "stereo balance" between your two speakers. Up to now, the balance control on a stereo
system was usually adjusted by ear. You turned it until both left and right sound sources
seemed equally loud—and that was it. Such an adjustment, however, involves a certain
amount of guesswork. Stereophiles hankering for a more accurate method of balancing
the two channels can now choose among several new models of stereo balance meters which
pinpoint the "just right" setting on a meter.

Balancing by ear vs. balancing by meter can be compared to flying "by the seat of your
pants" vs. flying by instruments. The seat of the pants or, in our case, the "naked ear",
provides a rough approximation; instrument readings can be more accurate, but require
judicious interpretation. The meter's main advantage is that it can save you the customary
athletics of jumping up from your listening chair to adjust the stereo balance at the ampli-
ifier. You set it according to the meter when you first put on your record and then settle
in your chair with confidence that the stereo will sound well "from where you sit."

As an incidental bonus, the stereo balance meter presents a visual display of the musical
dynamics. Thumps and bangs or soaring crescendos leave their mark in the tremors of the
pointer as it swings from side to side in keeping with the musical events, which should pro-
vide added pleasure to listeners who like to "see what they hear." This might also apply
to those who require visual proof of their contention that there actually is a difference in the
sound coming from the two speakers.

Basically, a stereo balance meter is a dual ammeter which measures the currents fed to
the two stereo speakers. The "zero" calibration point or "perfect balance" is at the center
of the scale. The instrument is so wired that if both speakers receive identical amounts of
power, the pointer stays at zero. (In other words, when the two channels are in balance,
the two signals cancel out and no deflection occurs.) However, if one side is louder than the
other, the pointer swings either to the left or the right, depending on which side carries the
excess power.

Operationally, this makes it very easy to balance the system. All you have to do is turn
the balance control on the amplifier so that the pointer stays at zero and—stereophonically
speaking—you're right on the beam.

But such simplicity seems almost too good to be true. So to reassure the doubter, we run
off a few if's and but's. To wit:

These meters indicate electrical balance of the amplifier outputs. What listeners are really
after is acoustical balance. The two are not always the same.

Electrical balance, as measured by the meter, is an accurate index of acoustical balance
only under the following conditions:

(a) That the listener is equidistant from both speakers; (if your chair is closer to one
speaker than the other, the nearer speaker will then sound louder to you even though both
speakers have equal volume;

(b) That both speakers are equally efficient; (the meter measures current going into the

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speaker—not the amount of sound coming out of it. If one speaker gives more sound per watt than the other, the sound output will be uneven despite the fact that the electric input is balanced.

Naturally, the meter doesn’t “know” where you sit or what speakers you use. Consequently, these factors must enter into the interpretation of the meter reading. The Kinematix makes provision for calibrating the zero center in accordance with these acoustic variables. On the other units, the necessary “instrument correction for ambient conditions”—to put it in pilot’s lingo—can be made mentally by the listener. For instance, he knows from experience that his easy chair is, say, “4 points off to the left on the meter” for perfect balance, or that the louder of his speakers should be “3 points down” for optimum results.

The installation of the meters is simplicity itself. They are easily connected into the speaker lines between amplifier output and the two speakers. A separate set of terminals is provided for each channel, and since within the meter both channels remain electrically apart, separation is not impaired.

Purists who normally object to the insertion of any device into the speaker lines may be reassured by the high impedance of these meters, which draw only negligible current and leave the loudspeaker damping factor virtually unaltered.

The amplitude of the pointer swings depends, of course, on the amount of current surging through the leads at a given moment, and on the sensitivity of the meter itself. The efficiency of the speakers is also reflected in the behavior of the meter. An inefficient speaker (e.g., a bookshelf model of the “acoustic suspension” type) draws more power than a highly efficient horn or bass-reflex speaker. The inefficient speaker, requiring the heavier power output, causes wider deflections of the meter. To compensate for such differences among various speaker installations, the Argonne Stereo Indicator has a switch for selecting various degrees of meter sensitivity, assuring sufficient pointer travel.

Although the meter indication of balance is undeniably handy and unusually reliable, a final caveat should be posted. These meters, measuring current in each channel, operate on the assumption that the channels ordinarily carry approximately equal amperage. But what if the music itself fails to follow that rule? What if all the heavy percussion, the bull fiddles, and other instruments generating a lot of electrical “oomph” are located on one side of the orchestra and therefore dominate one channel? Naturally, the meter will register imbalance. But in that case the imbalance is not a distortion imposed by the sound system but a realistic rendering of a musical fact. In other words, if the composer or arranger deliberately chooses lopsided sound, the meter follows it accordingly. Since orchestral groupings with the heavy bass all on one side are not uncommon, the listener should be aware of this possibility, otherwise, he might re-adjust the balance control to give balanced sound where none was intended—which would just about kill the stereo effect.

Not to be half-safe in such matters and resolve all possible doubt, the audiophile may resort to a stereo test record containing a balance check in the form of test tones of equal loudness in either channel. If the meter reads zero while these test tones sound simultaneously in both channels, it is positive proof that the entire system is in balance. The reassuring center position of the pointer then is your cue to stop worrying—just relax and enjoy it.

—Hans H. Fantel

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**STEREO BALANCE METERS—QUICK DIGEST**

These three meters are identical in principle but differ widely in their operating features. They function as dual-coil galvanometer movements, acting as “null indicators” under conditions of stereo balance. The a.c. signals from either channel are rectified by crystal diodes to properly activate the d.c. meter movement. Thanks to the relatively high impedance of the device, this has virtually no detrimental effect on the signal reaching the speaker.

**ARGONNE STEREO INDICATOR** (Argonne Electronics Mfg. Corp., 165-11 South Road, Jamaica 33, New York. Price $11.95)

Of the three, this is the most sensitive stereo balance meter. Its unique operating features include a 7-step sensitivity switch for matching the meter sensitivity to the power consumption of the speakers. “Off-On” switches for each channel permit checking of meter calibration through a stereo test record containing equal-amplitude test tones in either channel. Damped meter action prevents “jumping” on transient peaks.

**KINEMATIX STEREO BALANCE INDICATOR** (Kinematix, Inc., 1616 North Damen Ave., Chicago 22, III. Price $14.95)

In a walnut case, this neatly styled unit blends with living room decor. Ranking second in sensitivity, it has a unique feature in its potentiometer calibration controls (on back panel), which permit the listener to compensate for room acoustics, off-center listening positions, or equally efficient loudspeaker. Once the adjustment is made for a particular listening situation, it is no longer necessary to “count off” scale points for these variables (see text). The center zero then means that the stereo is “spot focused” for your particular listening position and for your particular pair of speakers.

**PARK STEREO MONITOR** (Vokar Products, Inc., Ann Arbor, Michigan. Price $14.95)

This simplest of the three confines itself to meter movement in a plastic case with no operational extras. A fair amount of power is required to obtain clear indication. The unit is therefore handicapped in use with efficient loudspeakers requiring little power from the amplifier.
For those whose taste demands quality in all things, Stereo by Sherwood offers the ultimate. Included are two models: Model S-5000, a 20+20 watt dual amplifier-preamplifier for stereo "in a single package," fair trade $189.50. Model S-4400, a stereo preamplifier with controls, coupled with a single 36-watt amplifier for converting monaural systems to stereo, fair trade $159.50 (can also be used with Model S-360, a 36-watt basic amplifier ($59.50) to make a dual 36-watt combination). The experienced Audiophile knows from experience that Sherwood components are not only the ultimate in sound reproduction but the ultimate as well in flexibility of controls. Discover for yourself why Sherwood products are bestowed outstanding honors by most recognized testing organizations. Sherwood Electronic Laboratories, Inc., 4300 N. California Ave., Chicago 18, Ill.
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You don't have to use the blanks above or buy a record in order to enter Westminster's new contest. Any 8½" x 11" sheet of paper will do. And, for inspiration, just listen to Westminster's magnificent stereo and monophonic recordings. Then use your talents to design a visual trademark that best expresses the superb quality of Westminster records. Design must include the words "Natural Balance." Here is what the present Westminster trademark looks like:

If you're better with words than pictures—see what you can come up with in the way of a 10 word slogan (or less) that best expresses Westminster's superb sound and performance.

Remember, you can win the prize in either—or both—categories.

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1. Your design for a Westminster trademark may be rendered in the space provided on this page, or may be rendered on your own material. No specific size is required, but it is recommended that designs be rendered on paper no larger than 8½" x 11". Any drawing or painting materials can be used. All trademarks must contain the words "Natural Balance."

2. All slogans must be written in 10 words or less.

3. You may submit as many trademark and slogan entries as you wish if you comply with all the rules on each entry.

4. You may use the coupon provided on this page for your name and address. If you send your entries separately on your own stationery or drawing material, print your name and mailing address plainly.

5. Mail all entries to: Westminster Contest, 275 Seventh Ave., New York 1, N. Y. Entries must be postmarked no later than midnight, September 30, 1959, and received no later than midnight, October 3, 1959.

6. All entries are non-returnable and become the property of and may be used by Westminster Records in whole or in part free of any claims other than the awards to the winners of this contest. The prizes will be awarded on the basis of originality of design and aptness of thought. One prize—consisting of $500 worth of any Westminster monophonic and/or stereo records at retail list price—will be awarded to the winning trademark entry and a similar prize to the winning slogan entry. Entries will be judged by Westminster Records. Decisions of the judges will be final.

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**BEST OF THE MONTH**

- Capitol's EMI series offers with its Brahms Violin Concerto "unquestionably the finest playing Yehudi Menuhin has done for the phonograph since his youthful prodigy days... A treasurable edition of an enduring masterpiece." (see p. 64)

- Columbia brings us Eugene Ormandy and first-chair Philadelphia Orchestra players in an unusual Mozart-Haydn Sinfonia Concertante coupling. "Nice, easy treatment of the music... solo performances of highest caliber... a most rewarding disc." (see p. 68)

- Angel's Callas Portrays Verdi Heroines marks not only her stereo debut for the label, but singing of "sweeping dramatic force... the disc is very highly recommended." (see p. 76)

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**STEREO HIFI CONCERT**

Reviewed by

MARTIN BOOKSPAN
WARREN DEMOTTE
DAVID HALL
GEORGE JELLINEK
JOHN THORNTON

- **ADAM** - Giselle, Ballet Suite, Paris Conservatory Orchestra, Jean Martinon cond. London CS 6908 $4.98
  
  Musical Interest: Ballet favorite
  
  Performance: Superb
  
  Recording: The line
  
  Stereo Directionality: Not undone
  
  Stereo Depth: Just right

  About five years ago London issued a monophonic recording of Giselle with Richard Blaque conducting (LL 869), and it remained the definitive performance despite subsequent competition. Now, London reissues a stereo of the same score with Jean Martinon and the Paris Conservatory Orchestra. History repeats itself! Here is a reading that should remain unchallenged for a long time to come. It is amazing how similar the two performances are. Martinon's way with Giselle is one of delicacy and charm, aided by some of the best playing from the Conservatory Orchestra. I've heard in a long, long time. If you want a remarkable exhibition of sensitive dynamics, then you will add this stereo disc to your collection. Technically it leaves nothing to be desired. Everything is spatially well-balanced; all is clearly articulated, with no fuzziness in climaxes, no overloading and no distortions.  

  J.T.

- **BACH** - Brandenburg Concertos (Complete). Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 6140 2 12" $15.98

  
  Musical Interest: Immense
  
  Performances: Variable
  
  Recordings: Good
  
  Stereo Directionality: Best in Bartók
  
  Stereo Depth: More natural in the Münchinger recordings

  The Munch performances are better than I remember them from their monophonic release. In general he favors brisk tempi, but they are not so successful in keeping the rhythmic impulse alive and vibrant. Even so, Munch evokes clean playing from his instrumentalists, and the whole is rather better than some of its parts. There is still the monstrously inconsistency of his using a harpsichord as continuo in all the Concertos except the Fifth. Here, he then suddenly gives way to a piano. Lukas Foss plays the solo keyboard in the Fifth Concerto with spirit, but not too much shading.

  In pre-stereo days, Münchinger and the Stuttgart Chamber Orchestra had what was generally considered the most satisfying account of the Brandenburgs for London. In the stereo retake the elements are mixed basically as before. There are some spots of sluggish tempi but the overall feeling of stylistic righteousness remains strong enough to make Münchinger again the preferred interpreter of these works.

  Recording honors are about equally divided between the two sets, with London's having a slight edge in naturalness of depth.

  M.B.

- **BARTOK** - Divertimento for String Orchestra; HINDEMITH -Mathis der Maler. Philharmonia Orchestra, Constantin Silvestri cond. Angel S 36543 S5.98
  
  Musical Interest: Immense
  
  Performance: Interesting, volatile
  
  Recording: Superior
  
  Stereo Directionality: Best in Bartók
  
  Stereo Depth: Good

  There are now five recordings of Bartók's remarkable score, and four of Hinde-mith's strange and powerful work. Angel offers the first stereo of the pieces, although I suspect that Epic may shortly release its disc of the Bartók. (Capitol has just announced release of the Steinberg-Pittsburgh Symphony version of the Hindemith.) It is sad to report that Unicorn's wonderful recording of the Bartók with the Zimmerlin Symphonietta is currently withdrawn. Unicorn's catalog is under lease agreement to Kapp Records of New York, and it may re-appear on the latter label. If it does, grab it. It was one of the finest recordings of the Divertimento ever made, although in mono only.

  By comparison, Silvestri moves to linger over the pages of this magical opus, that are so filled with subtle color, so charged with nationalistic rhythms, and so attractive in layout. If he seems to drag, he does extract a marvelous variety of moods from the score, to which the stereo adds much. It sounds as though Silvestri uses a larger organization, but acoustical arrangement of the microphones could be responsible. Donati's fine Mercury recording on mono with the Philharmonia Hungarica (Epic LC 3513) remains the more energetic, which is no surprise.

  In the Hindemith, Silvestri competes with Ormandy on Columbia; and the composer's own Decca issue, and with Steinberg on Capitol. There is little doubt that it is Silvestri who delivers the most dramatic and sensual punch to the "Mathis" music; and he wins on the technical end too. If you have ever held any doubt about Silvestri's sensitivity, listen to the last section of "Mathis." It's a fine recording on all counts, highly recommended.  

  J.T.

  
  Musical Interest: High and mighty
  
  Performances: Excellent, as before
  
  Recordings: Good
  
  Stereo Directionality: Nice and normal
  
  Stereo Depth: Fine

  In commenting on the monophonic release of these performances last month, I remarked that only a certain stiffness in the "Finale" of the Eighth prevented me from writing an unequivocal rave review. In stereo the performances take on an added measure of confident authority, with
solid and well-proportioned sound characteristics. Excellent notes by William Mann are printed on the jacket of the disc. They are models of annotation: informative, witty, and thought provoking.


Mention of Beecham's Second Symphony was one of the outstanding accomplishments of its era. Here he is again, repeating his success with this too-often-slighted work, making even more of the robust qualities of the score than he did in the earlier version—or is it just that the more deliberate, more subtle recorded sound makes it all the more vivid? In any case, this is a marvelous performance which fully captures the kaleidoscopic nature of the score without over-driving it.

To round out the second side Beecham gives the "Overture" and five other numbers from Beethoven's Incidental Music for the Ruins of Athens, a long-forgotten play by August von Kotzebue. Four of the five numbers use chorus and orchestra. The Beecham Choral Society, singing in English, discharges its duties with distinction. But the music itself is pretty "pot bottomish." However, the well-known "Turkish March" emerges newborn in Beecham's remarkable performance. The recorded sound is full, vibrant and well-balanced.


Mention of Beethoven's Symphony No. 7 is always the center of attention. It seems that while the score is generally well-liked, the performance is hit or miss. In this case, the performance is quite good, with the recording being the highlight of its performance, considering certain important facts. For one thing, no matter how good the "virtuoso" members of the orchestra are, nor how many top-notch orchestras they have drawn from, a truly fine ensemble must be together a long time to be able to respond as a sensitive unit. Despite this, the Virtuoso Symphony of London, comprised of outstanding players from top ranking English orchestras, plays the Berlioz like a thoroughly seasoned group. For this quality of "togetherness" and for this superior reading, the conductor must take most of the credit. The rest of the responsibility goes to Audio Fidelity for a great job of production and organization.

Whenever a young independent decides to challenge the giants on repertoire with the calibre of the Berlioz masterpiece, it does so with the full knowledge that the competitive world of record selling is merciless. Audio Fidelity thought enough of its skill to gamble. It turns out to be a successful one, artistic in speaking. SonicallyWal- lenstein et al. can live past all competitions, except for the London recording by Argenta. Here the battle is close, with a slight edge to London for overall sound, while Audio Fidelity has the edge for articulation. It seems that the microphones are too far apart. The recording when played back in a large room through a good system would be absolutely magnificent. By cutting the right channel when the first strings are in command, during parts of the introductory "Largo" and "Allegro," makes the first sounds appear as if at the other end of the hall. In a live performance, it would not sound like this. But then, is exact simulation what Audio Fidelity is after? All is clean and bright, though, with some distortion in the brasses during the "March to the Scaffold" and fuzz in the last pages of the final "Allegro." But let's not be too fussy. This is a solid and relatively well-balanced, well conducted, and beautifully played.

**BERLIOZ**—Overtures: Benvenuto Celini; Le Corsaire; Beatrice and Benedect; Roman Carnival; The Damnation of Faust; Rakoczy March, Paris Conservatory Orches- tra, Jean Martinon cond. London CS 6101 $4.98

Musical Interest: Berlioz masterworks Performance: Compelling Recording: Top Stereo Directionality: Fine Stereo Depth: Good

Jean Martinon, the accomplished French conductor who is so busy these days recording for London and RCA Victor labels, leads the Paris Conservatory ensemble in compelling performances of Berlioz overtures and the stirring Rakoczy March. He has a very tender way with the lyrical moments in Berlioz, and the strings of the Conservatory Orchestra have seldom had a more velvety sheen. Tempos are just and Martinon brings to his readings a fine sense of continuity. Of the celebrated Ra- koczy March lacks in electrical impact, but the rest is magnificent.

**BERLIOZ**—Roman Carnival Overture [see LISZT]


Musical Interest: Of course! Performance: Outstanding Recording: Close to perfect Stereo Directionality: Too much Stereo Depth: Just right

The most amazing thing about Audio Fidelity’s "Fantasque" is the excellence of its performance, considering certain important facts. For one thing, no matter how good the "virtuoso" members of the orchestra are, nor how many top-notch orchestras they have drawn from, a truly fine ensemble must be together a long time to be able to respond as a sensitive unit. Despite this, the Virtuoso Symphony of London, comprised of outstanding players from top ranking English orchestras, plays the Berlioz like a thoroughly seasoned group. For this quality of "togetherness" and for this superior reading, the conductor must take most of the credit. The rest of the responsibility goes to Audio Fidelity for a great job of production and organization.

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**BIZET**—L’Arlesienne Suites Nos. 1 & 2

**CHABRIER**—España Rhapsody: Marche Joyeuse. Covent Garden Royal Opera Orch. Jean Morel cond. RCA LSC 2327 $5.98; Mono—LM 2377 $4.98

Musical Interest: Pleasant coupling Performance: Extraordinarily good Recording: RCA's overseas best Stereo Directionality: Classically spaced Stereo Depth: Good

Bizet's incidental music to Daudet's drama of "The Maid of Arles" has always been a favorite of record manufacturers who count the suites a staple. Numerous LP's have been made and withdrawn of these scores. Comes the age of stereo and RCA Victor's reason for offering still another version is laid at the doorstep of spatial sound. Well, if that's the reason, let's be happy about it, for Jean Morel and the Royal Opera House Orchestra of Covent Garden breathe yet new life into these well-worn scores.

Not only are the Suites refreshingly done, but Chabrier's España Rhapsody and Marche Joyeuse are fetchingly performed too. A disc that I thought would be boring to review now turns out to be an item that will occupy a prominent place in my own collection—one to keep, and play to remind me that "you never can tell." Here it is then, the "best" of the lot; nor is the disc handicapped by any technical weakness in the stereo processing either.

**BIZET**—Jeux d'enfants [see STRAVINSKY]


Musical Interest: For Lieder specialists Performance: Masterly Recording: Clear and resonant Stereo Directionality: Realistic Stereo Depth: Immaterial

In a generous exploration of the Brahms Lieder repertoire the unsurpassed recitivist of our times combines some of the composer's best known songs (Feldesimman, Auf dem Kirchhof) with others heretofore neglected and virtually unknown. A contemplative, autumnal feeling pervades most of these songs (one rare and delightful departure is the whimsical Kein Haus, keine..."
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September 1959
Heines—twenty seconds long in all). Fischer-Dieskau is in his customary form—poetic, questing and subtly polished. The engineer presents him with the excellent Denus in a neatly balanced collaboration, though some muddiness in the piano tone becomes evident in Passagen. Stereo reveals the piano, realistically, slightly to the left of the soloist. It also offers a somewhat fuller sound, though the alternate edition is also very good. Surfaces, however, are a bit noisy in both. It also offers full texts and excellent translations.

G. J.

- BRAINTS—Quatuor for Piano and Strings in F Major, Op. 34, Janácek Quartet and Eva Barmatová (piano). Deutsche Grammophon DGG 712002 $5.98; Mono—DGG 12002 $4.98.

Musical Interest: Much
Performance: Competent
Recording: Competent
Stereo Directionality: Good
Stereo Depth: Good

This is a well-balanced performance of an interesting masterpiece. Miss Barmatová has a good command of the piano and she furnishes a solid foundation for the strings. The interpretation is reasonable rather than inspired. There is commendable, rhythmic flexibility and textural clarity. Climaxes are built logically, and lyrical passages flow easily, but with enough tension to avoid superficiality. Yet there is not enough insight to extract the ultimate poetry in the score. The recording slight none of the players, and stereo provides them with a broader stage. W.D.


Musical Interest: A violinistic titan
Performance: Wonderful
Recording: Good
Stereo Directionality: Unobtrusive
Stereo Depth: Good

I missed this performance when it was released monophonically some time ago. Its stereo reissue therefore, found me totally unprepared for its many glories. Here, unquestionably, is the finest playing Yehudi Menuhin has done for the phonograph since his youthful, prodigy days. Present is security and drive muted to a sensitive, mature concept of the score which together place this version among the select recordings of this masterpiece. And Kempe, (whose earlier recording of the Brahms Fourth Symphony with the same orchestra I praised in these pages some months ago) again displays a reading of warmly lyrical ease.

The stereo aspects of the record are satisfyingly unobtrusive, with a secure sense of depth. All in all, this is a treasureable edition of an enduring masterpiece. M.B.

CHABRIER—España; Marcha joyeuse (see BIZET)


Musical Interest: Much
Performance: Very good
Recording: Very good

Stereo Directionality: Unobtrusive
Stereo Depth: Good

Poncario plays these kaleidoscopic pieces with virtuosi musicianship. He is lyrical and dramatically wherever the scores call for these qualities, displaying ardor and impetuosity in good supply. His technique never falters, although there are a few times when his right hand oversteps the left. The stereo recording of the piano does seem like a case of painting the lily, but there is no gaining the actual effectiveness of the sound captured here. W.D.

- DEBUSSY—Preludes, Book 1. William Harms (piano). Boston BST 1010 $5.95; Mono—B 305 $4.98

Musical Interest: Basic impressionism
Performance: Fair
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Good

Perhaps if Gieseking, Casadesus and Noveske had not recorded these twelve Preludes, this disc would be more impressive. William Harms plays with sincerity and faithfulness to the printed score; but otherwise, these admirable traits have proved inadequate in the interpretation of Debussy. What is needed is style. This, the other three performers have in abundance, differing one from the other as personality dictates, but supplying the magic that is of inestimable value in the presentation of these fugitive wizardries. By comparison, the Harms disc suffers interpretively, but it does have fine sound in both its incarnations. W.D.


Musical Interest: One of the most underrated symphonies
Performance: Good
Recording: OK
Stereo Directionality: Good
Stereo Depth: Fine

This score has fared very well on discs recently, beginning with Mercury’s monophonic release by Sir John Barbirolli and the Hallé Orchestra last year. Shortly after that came superb performances by Szell (for Epic) and Silvestri (for Angel). The present Vox issue is a good one, too; and in his own right Perlac gives a satisfying reading. He does not challenge the overwhelming Szell or Silvestri readings, however, nor is the recorded sound as warm as I’d like it.

- FALLA—The Three Cornered Hat Suite; RAVEL—Bolero; Alborada del gracioso; WEBER-BERLIOZ—Invitation to the Dance. Paris Conservatory, Albert Wolff cond. London CS 6077 $4.97

Musical Interest: Mixture of favorites
Performance: Some superior
Recording: Very good
Stereo Directionality: Well-defined
Stereo Depth: Good

Albert Wolff conducts this group of popular orchestral favorites evenly most of the way, topped by an exceptionally fine “Alborada.” The Bolero starts off with the opening measures so soft as to be hardly audible in the stereo version, and the beat is subtly flexible to allow expressive phrasing of solos. The Wolff “Folias” and Falla’s “Three Cornered Hat Suite” are well played, just a shade above the routine level. The sound is excellent. J.T.

- FRANCK—Symphony in D minor. Utah Symphony Orchestra, Maurice Abravanel cond. Westminster CS 3062 $5.98

Musical Interest: Still going strong
Performance: Smooth
Recording: Excellent
Stereo Directionality: Evenly divided
Stereo Depth: Good

Westminster makes this No. 2 in the stereo Franck D minor Symphony sweepstakes, and gives us an issue notable for its smooth, even pacing. Abravanel and the Utah orchestra give a really sure account of this familiar old masterpiece. Abravanel’s intelligent and sane treatment is a relief from some other exaggerated readings. He lets his orchestra produce a lovely sound, and he lets the score play itself. Westminster’s sound is accurately balanced throughout. J.T.


Musical Interest: G & S marvels
Performance: Spirited
Recording: Excellent in every way
Stereo Directionality: Classic seating
Stereo Depth: Fine balance

Alan Ward and the musicians deliver six of these G & S bon-bons with briskness, aided by solid string sections, but handi-
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capped by wind players who cut too often. Mr. Ward must be a Savoyard himself for there is obvious sympathy for these musical sparks. Isadore Goldfry on London (LL-398) reads the scores with more grace, but then he of all musicians should direct G & S with authority since he is the regular conductor with the D'Oyle Carte. But RCA Victor has the advantage of much better sound, and to my knowledge London has not yet issued a stereo disc of G & S overtures. Also add to the merits of this playing a fine technical stereo job; this faces as one of RCA Victor's best to date.

- HANDEL—Judas Macabeeus: My arms! Sound an alarm! Thants to my brethren; How vain is man; Joshua: So long the memory shall last! While Kendron's brook; Jephtha: Deeper, and deeper still; Welf: her angels; For ever blessed; Acts and Gallatae: Would you gain the tender creature; Alexander's Feast: War, he sung, is toll and trouble; Samson: Total eclipse; Sambo: Where did you walk. Richard Lewis [tenor], with the London Symphony Orchestra, Sir Malcolm Sargent, cond. Capitol SG 7170 $5.98

Musical Interest: Definite Performance: Impressive Recording: Good, with some flaws Stereo Directionality: None Stereo Depth: Good

Richard Lewis, one of England's best tenors, has been heard to good advantage on discs before, but this may be his most impressive effort to date. In these taxing arias he displays secure musicianship, clear diction, and a finely ringing voice equally effective in the raising “War, he sung, is toll and trouble” and in the exquisite, gentle music of the Jephtha arias. Evidently he has the style and technique of a true Handelian singer and, to quote George Gebel, “you can't hardly get them no more...” When his Legato is polished to an edge—eliminating the occasional “shakes” in the florid passages, and when an even steadier tone in the cantabile is achieved, he may give us interpretations in this Handelian year, and hereafter, performances that will be long remembered. If this he qualified praise, this is what comes from listening to John McCormack discs all these years.

The sound, spacious and resonant, has no noticeable directionality. There are several noisy spots indicative of faulty processing, and the surfaces are not very silent. Still, a successful disc owing to a substantial degree, to Sargent's firm and vigorous backing.


Musical Interest: High Performance: Hearty Recording: Excellent Stereo Directionality: Excellent Stereo Depth: Excellent

It would take a large horse to float the orchestra involved in this recording. There obviously are more players here than were available to Handel when he made this legendary peace offering to his monarch.

Despite the modern makeup of the Amsterdam ensemble, its late leader achieved a Baroque feel in this performance. The music grows with health and spirit, and the stereo recording gives it a spaciousness that sounds as if out-of-doors.

- HAYDN—Flute Concerto in D Major; Oboe Concerto in C Major, Kurt Redel (flute), Kurt Kalman (oboe) with the Munich Chamber Orchestra, Hans Stademir, cond. Deutsche Grammophon DGS 72100 $5.98; Mono—DGM 12001 $4.98

Musical Interest: For the curious Performance: OK Recording: OK Stereo Directionality: See below Stereo Depth: OK

The renowned Haydn scholar H. C. Robbins Landon, has all but proven conclusively that neither of these scores is by Haydn. (How many of you, incidentally, know that Landon is an American, still in his mid-thirties, although he has made his home in Europe for about a decade?) Truth to tell, these concerti are both fairly undistinguished products of typical mid-eighteenth century Mannheim style. The Flute Concerto was available on an early Urania release, and the Oboe Concerto appeared recently on Mercury played by Evelyn Rothwell (Lady Barbrioll) with the Hallé Orchestra under Sir John Barbrioll's direction. The performances on this Deutsche Grammophon disc are neat and orderly, but very, very prim. Since Redel has been making a name for himself as a conductor of Baroque repertoire, there is novelty in his appearance here as flute soloist. Despite very prominent breath intake, perhaps caused by too close a microphone, his playing is tasteful and secure, yet without any real character. And much the same is true of Mr. Kalman, the oboe soloist.

Concerning placement of the soloists, Redel is firmly placed to the left of center throughout the Flute Concerto. In the Oboe Concerto the left-side placement of the soloist seems to have been just a bit overdone. There is preciously little solo oboe coming from the right channel. M.B.

- HAYDN—Sinfonia Concertante (see MOZART)

- HINDEMITH—Concert Music for Strings and Brass, Op. 50; Symphony in B Flat for Concert Band (1931). The Philharmonic Orchestra, Paul Hindemith cond. Angel S 59469 $5.98

Musical Interest: Strong, modern Performance: Authoritative Recording: Excellent Stereo Directionality: Excellent Stereo Depth: Good

Although Hindemith is often considered roughly abstract, if not academic in his music, it is worth noting that he conducts it with more lyricism than many others. Compare this rendition of the Symphony with Fennell's on Mercury (MG 50143). The composer's version is far warmer and more accessible. Hindemith is a fine conductor, so both performances are entirely authoritative, and the recording allows them full opportunity to be heard in good perspective.

- HINDEMITH—Mathis de Maier (see BAR-TOK)

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**KODALY—Quartet No. 2; VILLA-LOBOS—Quartet No. 6, Hollywood String Quartet. Capitol Stereo SP 8472 $5.98**

Musical Interest: Colorful modern
Performance: Superb
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

This is the second time the Hollywood group has recorded the Villa-Lobos for Capitol. The earlier rendition was not played with the easy virtuosity and impeccable ensemble of this version and, of course, the recording, as such, lacked the rich sonic quality of this one. There is a beautiful transparency in the sound that the engineers have captured, with the stereo spatiality contributing much to the happy effect. Both the Hungarian and Brazilian compositions are immediately attractive, with modernism that are more colorful than sheerly technical. The performances are sensitive, assured and fresh.


Musical Interest: Delightful rarities
Performance: Fine
Recording: Good
Stereo Directionality: Just right
Stereo Depth: A little shallow

Korngold's sparkling sketches for Shakespeare's comedy are given fine treatment by The Boston Chamber Artists. This group happens to be among the outstanding musicians here or abroad as most of them hold first chair positions with the Boston Symphony Orchestra. Their musicianship is impeccable. Thus, Korngold's attractive, and almost unknown score, sounds delightfully fresh. It was originally written for 19 musicians (the size of the ensemble which recorded it for Boston Records).

Most of the Austrian Marches are recorded for the first time: two by Beethoven; one by Schubert, that has a bocuile dance-like second, three by Krenen; Berg's March from Wozzeck, and Strauss's Radetsky March. The sound of the marches is not quite up to that accorded the Korngold; but the playing is good, and the works rare—an item for the collector who likes the unusual on his shelf.

**LISZT—Les Préludes; RESEPIGH—The Pines of Rome; BERLIOZ—Roman Carnival Overture, Philadelphia Orchestra, Herbert von Karajan cond. Angel S 35613 $5.98; Mono—35613 $4.98**

Musical Interest: Program chestnuts
Performance: Spotty
Recording: Very good
Stereo Directionality Expertly divided
Stereo Depth: Just right

Admittedly, all of the music included here is essentially descriptive. But then, we have good and bad theater, and, good and bad descriptive music. Karajan comes up with a stupendous reading of The Pines of Rome, and a thrilling account of the Roman Carnival Overture, but sadly he renders a routine treatment of the old, tired Les Préludes. Despite all of Karajan's well-known abilities, and the expertise of the Philharmonia, Les Préludes sounds as monotonous as ever.

But that "Pines" music! The control Karajan has over the ensemble in the long and overpowering finale, which builds from a whisper to a wild and woolly finish, is a hair-raising experience. The reading rivals the best in the catalog, including Toscanini's pre-stereo RCA Victor disc. And the stereo sound is a vast improvement over Angel's previous work.


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

Szell is hardly the conductor to weave magic spells with fanciful music. However, he is a musician of rare competence, and these familiar numbers are played with exciting precision and vitality. This stereo version has a decided edge in realism over the previously issued monophonic disc; the transparency of texture that the conductor achieves is conveyed without the slightest blur.


Musical Interest: Yes
Performances: Good
Recording: A little too brilliant
Stereo Directionality: Good
Stereo Depth: OK

These are well-drilled performances, released for a limited time at the bargain price of $2.98, are available elsewhere in more penetrating performances. (RCA Victor's stereo of the "Italian" by Munch, and Columbia's of the Capriccio Italian by Mitropoulos are examples.) However, Remoortel presents them both, a forthright, honest manner. The sound is a little shrill for my taste, but otherwise it is well-balanced and has good depth.

**MOZART—Piano Concerto in C minor K. 491; Piano Sonata in B flat K. 333.**

Denis Matthews [piano] with Vienna State Opera Orchestra, Hans Swarowsky cond. Vanguard VSD 2025 $5.98; Mono—VRS 1037 $4.98

**MOZART—Piano Concerto in D minor K. 466; Piano Sonata in A minor K. 310.**

Same performers. Vanguard VSD 2025 $5.98; Mono—VRS 1040 $4.98

Musical Interest: High
Performance: Polished
Recording: Very good
Stereo Directionality: Excellent
Stereo Depth: Excellent

The concertos are two of the most dramatic in the Mozart catalog. There are two ways to perform them: as forerunners of Romanticism, or as examples of Classicism. The performances here incline to the latter view. They are more elegant than turbulent; their sentiment offers little conflict. Denis Matthews and Hans Swarowsky seem completely as one in this conception. Their readings are silky, smooth, and refined. The piano tone and the orchestral tone vie with each other in polish, and the resonant recording caresses the ear. In the sonata, Matthews, with his light, classic pose. His rendition of the A minor seems less adventurous than the version he did some years ago on an English Columbia record that was released here. There is much beautiful playing in these two discs, with some of the beauty achieved at the expense of emotional involvement.

**MOZART—Sinfonia Concertante in E flat (K. 297b); HAYDN—Sinfonia Concertante in B flat, Op. 84; John de Lancie (oboe), Anthony Gigliotti (clarinet), Bertrand Graffin (bassoon), Mason Jones (horn), Jacob Krichomluk (violin), Lerno Munroe (cello), with the Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6061 $5.98**

Musical Interest: Captivating
Performance: Surprisingly good
Recording: Good
Stereo Directionality: OK
Stereo Depth: Excellent

Despite the fact that the Philadelphia Orchestra has what amounts to a Mozart-less tradition, this marvelous Sinfonia Concertante has found favor with both the present custodian of the Orchestra's destinies and his predecessor. If memory serves correctly, the Stokowski-Philadelphia Orchestra recording of this work, released by Victor in the summer of 1941 (and once available as an LP re-issue on Camden CAL 213), is the only sample of Mozart that Stokowski has ever recorded.

The reason for the favor which the Sinfonia Concertante has found in the City of Brotherly Love is not too hard to determine. The four solo wind instruments call for virtuosity of the very highest order. Ever since one can remember, Philadelphia's woodwind soloists have been masters of their craft, and the quartet in the present recording is no exception. (Mason Jones is the lone hold-over from the 1941 quartet.) What is rather unexpected is Ormandy's nice, easy treatment of the music, which allows it to expand and breathe properly. This is no souped-up, hard-driven reading, and for that, one is very thankful. Ormandy is similarly successful with the Haydn Sinfonia Concertante, which is another of the gems that came into being during the composer's sojourns in England. Here, too, we have solo performances of the highest caliber muted to perceptive and musical insight. It is a most rewarding disc.


Musical Interest: High
Performance: Outstanding
Recording: Urania's best
Stereo Directionality: Razor sharp
Stereo Depth: Close-in but not shallow

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viewer. Musically, the repertoire is interestingly conducted by Hans Schieger, the Kansas City Philharmonic’s regular music director. The Suite consists of selections from various Prokofiev scores arranged by the composer, and is cast in six movements. The Fantasy is an arrangement of a late score (1950), from which several symphonic suites have been called.

The Kansas City Orchestra strings, in particular, acquitted themselves beautifully. Schieger has been in this country for a score of years, eight of them in Kansas City. Organizer of two orchestras—the Southern Symphony and Fort Wayne Philharmonic, Schieger is responsible for this Urania disc as an ensemble of excellent taste and outstanding ability. His beat is firm; he maintains a tightly disciplined control over the ensemble; and he conducts with imagination. Urania has turned out a superior recording. Accordingly, the improvement, tonally and musically, over many of its foreign recordings, is vast. J. T.

  
  Musical Interest: High
  Performance: Great
  Recording: Top
  Stereo Directionality: Exact
  Stereo Depth: Full

Prokofiev’s last major work is given its first stereo release on RCA Victor and it represents the first competition to Ormandy’s earlier monophonic version on Columbia (ML 4683). The new edition wins all-the-way around. It is one of RCA’s best sounding stereo, and Martinon’s reading is much more sensitive. His tempi are preferable too, showing the difference between an imaginative and a literal approach, and a routine performance by a greater orchestra. Martinon makes the Paris Conservatory Orchestra sound the disciplined way it should, and gets the same warm response from the Parisians as did the late Attila Argenta. Prokofiev follows somewhat Shostakovich’s lighter symphonic manner, eschewing the large scale of his own Fifth and Sixth Symphonies. The Seventh is nevertheless a score of charm and interest. The first and last movements are splendid examples of Prokofiev’s satirical way with the orchestra. The Russian Overture was written when the composer returned from Paris to his native land in 1935; and it abounds in folkslike tunes and dances, brilliantly and powerfully scored. The music will delight the hi-fi owner who longs for something new and exciting. J. T.

- **PUCCINI—**Turandot (complete opera). Ingo Böck (tenor)—Turandot; Renata Tebaldi (soprano)—Liù; Mario del Monaco (tenor)—Alcina; Giacomo Guarnieri (bass)—Ping; Mario Canin (tenor)—Pong; Renato Ercolani (tenor)—Pong & others. The Chorus and Orchestra of the Academia di Santa Cecilia, Rome, Alberto Erede cond. London EMI 1308 3/12 $17.94
  
  Musical Interest: High
  Performance: First rate
  Recording: Good
  Stereo Directionality: Elusive
  Stereo Depth: Satisfactory

This Turandot has been with us—monophonically—since 1956. For a while it dominated the scene, then became the second—now to Angel’s more recent and even more successful presentation of Puccini’s final opera. The artistic values are thus well established—Tebaldi’s Liù is the cast’s strongest asset, del Monaco and Böck contribute characteristic performances, unobjectionable but definitely unsurpassable. Nor is Erede’s leadership the last word on the subject. All things considered, however, this is a good performance—I, for one, would gladly settle for its counterpart at the Met.

1956 will probably not go down in history as a vintage year for stereo. This is evidently an early and exploratory effort and comparison with the well engineered “mono” edition failed to establish a distinct enough superiority to justify the price difference. G. J.

- **RAVEL—**Mother Goose (see STRAVINSKY)
  - **RESPIGHI—**The Pines of Rome (see LISZT)
  - **SAINT-SAÉNS—**Cello Concerto (see SCHUMANN)

- **SAINT-SAÉNS—**Samson and Delilah (abridged). Richard Stevens (mezzo-soprano)—Delilah; Mario del Monaco (tenor)—Samson; Clifford Harcourt (bass)—The High Priest; Eino Kalevi (bass)—Ahilimachele; London Symphony Orchestra and Chorus, Feusto Clave cond. RCA Victor LSC 2309 $5.98; Mono—LM 2309 $4.98
  
  Musical Interest: Rousing stuff
  Performance: Square
  Recording: Good
  Stereo Directionality: Reasonable
  Stereo Depth: Good

Del Monaco and the chorus are the stars of this production. They sing with vitality and power, and as they perform during most of the time allotted to these excerpts, this disc emphasizes the oratorio nature of Saint-Saëns’ curiously constructed oratorio. Stevens sings two big arias, “Amour! viens aider ma faiblesse!” and “Mon cœur s’ouvre à ta voix” with dramatic fervor that somewhat lacks true nuancefulness. Cleo conducts with little vivacity, not like that infused performance by Stokowski done a few years ago for RCA Victor (LM 1848). That was recorded before the days of stereo and RCA Victor’s association with the Metropolitan Opera. The recording on the new disc has more clarity, and in stereo has much more realistic spaciousness.

  
  Musical Interest: Choice cello repertoire
  Performance: Expert
  Recording: Fine
  Stereo Directionality: Good
  Stereo Depth: Good

As in the earlier monophonic issue, Starker’s fine sense of style is readily apparent. His phrasing is elegant, his tone full, and his intonation impeccable. Of the two concerti, it is the St-SAÉNS that is the more breathtaking performance—even Starker can’t endow some of the longeurs of the Schumann with more genuine interpretation. The stereo sound is well-spread and solid.

  
  Musical Interest: Shostakovich, the prodigy
  Performance: Excellent
  Stereo Directionality: Classic set-up
  Stereo Depth: Fine

Two early works of Shostakovich are offered under the tasteful direction of Jean Martinon, whose musicianship is quite something! The Symphony performance does not have the great muscularity of the recent United Artists edition, which had Stokowski recording his best effort in years with the Symphony of the Air. Martinon’s way is deft where Stokowski is more dramatic. But both recordings have great appeal. Martinon’s treatment of The Age of Gold is quite revealing. The biting orchestral satire, which jokes grotesque and acid fun at us miserable cap.

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ITALIANS, is presented in a dry style that is just right. Recently, Capitol recorded the same music with the London Philharmonia. There is simply no comparison. The Kurtz attempt made the music sound dull and old-hat, but Martinon, with his Gallic sense of irony, makes it a fitting companion for the more serious First Symphony. Sound is spread with well-balanced spatiality, with a nice bass pickup to give the orchestral line vast solidity.

J.T.


Musical Interest: Chiefly Sibelius Performance: OK Recording: Good Stereo Directionality: Good Stereo Depth: Natural

One of the great recordings of the pre-LP era was the performance of Sibelius Violin Concerto in D minor and the Pleyel Series as LCT under Walter Fjeldsted. The London Philharmonic under Beecham—a definitive performance if there ever was one. Other violinists have recorded the score since—notably Ginette Neveu and Isaac Stern, but as good as these editions were, neither performance mustered the flair and penetration of the Heifetz.

About the same thing may be said of the new Ricci version. In and of itself, it is a worthy performance. But beside the old Heifetz edition (which was re-issued for a short time in RCA Victor's Golden Treasury series as LSP 1640, especially in the last movement where Ricci allows his rhythm to go just a trifle slack and much of the electric momentum of the music is dissipated.

The two Tchaikovsky trifles are handled with taste and poise; and the recording quality of the whole disc is first-rate.

You may be interested to know that in Chicago last February Heifetz made a new recording of the Sibelius Concerto for RCA Victor with the Chicago Symphony Orchestra under Walter Hendl's direction. Apparently no final release date has yet been fixed for the performance, so I advise anybody interested in the Sibelius Violin Concerto to wait for the Heifetz recording—assuming that Heifetz has not forgotten what he once knew about this piece. M. B.

- **RICHARD STRAUSS—**Le Bourgeois Gentilhomme Suite; Intermezzo; Waltz Scene. The Philadelphia Orchestra, Wolfgang Sawallisch cond. Angel S 35644 $5.98

Musical Interest: Charming and witty Performance: Flavoursome Recording: Very good Stereo Directionality: Good Stereo Depth: Very good

Strauss' Bourgeois Gentilhomme music represents a fusion of romanticism and classicism that has a distinctive nostalgic charm. Three of the nine sections are based on music Lully had written in 1670 for the same Molètè play. In this context, however, they become as "Straussian" as their fellow numbers. Sawallisch conducts with verve and a light touch that never smooths the wit of the score. The members of the orchestra perform with their reputed virtuosity, which the clear recording reveals tellingly. The Intermezzo waltzes are played with schmaltz.

W. D.


Musical Interest: High Performance: Very good Recording: Very good Stereo Directionality: Good Stereo Depth: Satisfying

The Reiner manner bears little relation to the usual Viennese style. His conducting is crisper than that of most wielders of the baton on the banks of the Danube. "Till" is a rather purposeful rogue in this incarnation; the final verdict against him is more understandable here than in those interpretations where his antics are amiable. The battle over the soul in the philosophic master-piece is on a heroic scale that is very impressive. So is the recording. W. D.

- **STRAVINSKY—**The Fire Bird Suite; BIZET—Jeu d’Enfants; RAVEL—Mother Goose Suite. Philharmonic Orchestra, Carlo Maria Giulini cond. Angel S 35462 $5.98

Musical Interest: Colorful fare Performance: Sensitive Recording: Near perfect Stereo Directionality: Sharp Stereo Depth: Good

After a time gap of some months, Angel has released the stereo version of this Giulini disc. A quick comparison showed a serious deterioration from the mono version. But the recording remains a fine piece of work, and the volume level makes the going hard for the delicately wrought pages of this piece. King Kastchou's furious dance in Fire Bird is thrillingly played and recorded, but the "Dance of the Princesses" and the "Lullaby" scenes must be amplified out of proportion to overcome poor "signal-to-noise" and groove swish. Likewise, in Bizet's minor masterpiece Jeux d'Enfants, the "Bercoue" and "Duet" are seriously handicapped by the same problems. Ravel's Mother Goose Barnes a little better. The monophonic disc played through stereo equipment will give you no true spatiality, but the sound will be a great deal better, and you will be better able to appreciate Giulini's fine hand on the podium. J. T.

- **TCHAIKOVSKY—**Capriccio Italian (see MENDELSSOHN)


Musical Interest: But of course Performance: Suave and stylish Recording: Good Stereo Directionality: Good Stereo Depth: Fine

As with his new issue of The Nutcracker, reviewed before, Ansermet's new Swan Lake bumps into competition against the earlier Mercury release by Dorati and the Minneapolis Symphony Orchestra. Where Dorati's recording is absolutely complete according to the original score, Ansermet's omits some sections. Generally the new recording conforms to the version danced by the Royal Ballet (formerly Sadler's Wells).

Ansermet gives us a very stylish performance replete with character and penetration. The recorded sound, aside from some tightness in the forties, is big and clean. The solo violinist leaves much to be desired, and there are some patches of less than perfect ensemble; but Ansermet's illumination of the score is both valuable and penetrating.

M. B.

- **TCHAIKOVSKY—**Swan Lake Ballet: Highlights. Utah Symphony Orchestra, Maurice Abravanel cond. Westminster WST 14064 $5.98; Mono—KWN 18851 $4.98

Musical Interest: Tops in ballet
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POWER REQUIREMENTS: Can be used with any amplifier, 10 watts to 60 watts. SPEAKERS: One 12" woofer, one 5" mid-range and one super-tweeter. FREQUENCY RESPONSE: 30 cps to well beyond the range of audibility. IMPEDANCE: 8 ohms. SIZE: 13 3/4" x 24" x 11 3/4" deep.

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Performance: Superior
Recording: Adequate
Stereo Directionality: Too sharply divided
Stereo Depth: Good

From the viewpoint of orchestral virtuosity, Swan Lake must be considered the prize of Westminster's releases with the Utah Symphony, with the possible exception of the Gerhersm Orgy and Bass Suite (WST-14083 and XWN-10850). The Tchaikovsky ballet secures demand a great deal from principal players, and the string bodies have plenty of demands made on them in Swan Lake. It is pleasantly surprising that the Utah strings acquit themselves so nobly, and the sum total of efforts there adds up to an impressive sound. The performance does not crackle, nor does it carry the impact of the Mercury edition with Dorati and the Minneapolis orchestra.

Section for section, neither can the Utah Symphony compete with the Philadelphia Orchestra, the Philharmonia, London Symphony, nor should it be expected to. On the basis of engineering competence, things become much more equal, and here, Westminster does not have to play second chair to anyone, at least on the mono version.

Stereophonically speaking, the orchestra sounds spread out too much, and the division between channels too sharply etched, with not enough middle fill-in sound. J.T.

- TCHAIKOVSKY—Symphony No. 3 in D Major, Op. 29 ("Polish"). Vienna State Opera Orchestra, Hans Swarowsky cond. Urania USD 1025. $5.95
Musical Interest: Growing
Performance: Very good
Recording: Excellent
Stereo Directionality: Considerable
Stereo Depth: Reasonable

Having done the First and Second Symphonies to the satisfaction of practically everybody, Swarowsky continues his triumphant Tchaikovsky tour with the Third. This makes him probably the first conductor to have recorded the first three Tchaikovsky symphonies. This is a good, strong performance. The work does not call for the emotional outpourings that were to come later in the composer's symphonic career and Swarowsky plays it with rhythmic vigor and impetus. The engineering has been accomplished with considerable skill.

W. D.

VILLA-LOBOS—Quartet No. 6 (see KODALY)

- WAGNER—The Flying Dutchman:
Chorus of the Sailors; Spinning Chorus;
Chorus of Swedish Maidens; Chorus of Pilgrims;
Lohengrin; Arrival of the Swan; Procession to the Minster; Bridal Chorus; Die Meistersinger;
Arrival of the Knobs of the Grail; Bayreuth Festival Chorus and Orchestra; William Fitts cond. Deutsches Grammophon DGS 712000 $5.95; Mono-
DGM 12000 $4.90

Musical Interest: Specialized
Performance: First-rate
Recording: Very good
Stereo Directionality: Effective
Stereo Depth: Excellent

Here is an interesting collection of well-known and lesser-known chorals from six Wagner operas, and the only one of its kind. The Bayreuth Festival musicians function as the well-coordinated ensemble we'd expect them to be. There are some questionable moments—such as when the opening and closing choruses of Die Meistersinger's final act are split in continuity, or when choral concentrations obscure orchestral passages that should be more prominent. But on the whole this is an excellent production. In the Götterdämmerung scene Josef Creindl contributes a vigorous Hagen, though not without some wobble in his sustained tones.

The recorded sound is excellent, and for once, the stereo presents distinct advantages not only in its richer and broader spread of the tonal mass, but also in the very effective handling of separation in the Götterdämmerung and Lohengrin choruses. The surfaces, however, are more silent in the mono, and the groove echoes are less audible. Full texts and good translations by Maria Massey are provided.

C. J.

- WAGNER—Die Walküre: War es so schmächtlich: Deinen leichten Sinn; Leb wohl du Herr, herzlich will ich dir (Final of Act II): The Flying Dutchman: Wie aus der Ferne (Act II, Scene 3); Brigit Nilsson (soprano) and Hans Holter (bass-baritone) with the Philharmonia Orchestra, Leopold Ludwig cond. Angel 5 35588 $5.98

Musical Interest: Choice Wagner
Performance: Impressive
Recording: Opulent
Stereo Directionality: Slight
Stereo Depth: Effective

There is little to add to my very favorable review of this scene's monophonic alternate (February, 1959). Nilsson's star is on the rise. Hotter's is beginning to fade, but still radiates a majestic luster. The two make a powerful combination. The volume level here is below the monophonic; furthermore, the orchestra tends to engulf the voices on occasion. The orchestra's climax toward the end of Die Walküre, on the other hand, are registered with fuller impact and more revealing detail in stereo. Still, essentially, the difference between the two is played through two speakers, is very slight.

C. J.


Musical Interest: Important contemporary fare
Performance: Authoritative
Recording: Excellent
Stereo Directionality: Proper
Stereo Depth: Considerable

This record is one of the series sponsored by the Fromm Music Foundation to encourage an interest in contemporary music and composers. The Fantasia is for solo piano and was written in 1946 for William Masseles, who performs it here. St. Louis-born Ben Weber employs twelve-tone techniques, and in this piece, he uses them in bemus and style, giving the performer plenty of opportunity to display his keyboard virtuosity. Masseles displays musicianship as well. Since Weber's music lacks neither melody
A recording challenge!

the magnetic tape engineered to help you meet it is

This is it ... with the wild trumpet ride, or the fragile guitar idea, or the frenzied ensemble wail, or the piano gone introspective, or the knock-down-drag-out jam. This is it. This is JAZZ.

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nor emotion, the Concertino and the Serenade are not at all forgiving. In fact, they are attractive, though not obvious. The performances are assured and undoubtedly authoritative.

W. D.

**WEBER** — Invitation to the Dance (see FALLA)

- **WEBER**—Overtures: Preciosa; Oberon; Euryanthe; Abu Hassan; Der Freischütz; The Ruler of the Spirits. L’Orchestre de la Suisse Romande, Ernest Ansermet cond. London CS 6074 $4.98

Musical Interest: Variable
Performance: Detailed
Recording: Excellent
Stereo Directionality: Excellent
Stereo Depth: Excellent

Ansermet performs these overtures with impressionative attention to detail. Nothing escapes examination and it is indeed a wonder that the music flows. Flow it does, and that is the beauty of these interpretations. The orchestra plays well and the recording is superb, with natural spaciousness and depth. As to the desirability of hearing overtures one after the other, that is another matter. They are far more effective when heard individually at intervals.

W. D.

**VIENNESE DANCES. (Vol. II)**

- ZIEHNER—Wienert; GÜNGOL—Amoret; Tschakovsky—Dances; ZIEHNER—Wienert; LAN- NER—Die Schönbrunner; LEHAR—Gold and Silver. Philharmonia Promenade Orches- tra, Henry Krips cond. Angel S 35665 $6.98; Mono—35665 $4.98

**WEBER**

Musical Interest: High and handsome
Performance: The best yet
Recording: Angale
Stereo Directionality: Very good
Stereo Depth: Likewise

After reviewing many so-so Angel stereo (mediocre for technical reasons not musical), it is a pleasure to report that Volume Two of the series entitled "Vienne Dances" is a fine effort on all accounts. The sound is Angel's soft-ahem type; the spatial spread is in perfect; and the volume level is up to normal. Furthermore, Henry Krips leads the Philharmonia in some of the best waltz performances ever committed to microcogroove. At last, no huge dynamics, no great clashes, no overblown interpretation that makes the music sound pasted. It should be danced by Gargantuans. Robust and delicate by turn, swirling and intoxicating, bright, gay and flowing are these readings of Maestro Krips. As an added attraction, much of the music is “new.”

J. T.

**FOUR ITALIAN SONATAS. TARTINI** — "The Devil's Trill"; CORELLI—La Follia; GEMINIANI—Sonata in A Major; VIVALDI—Sonata in A Major. Nathan Milstein (violin) and Leon Pommers (piano). Capitol SP 8481 $5.98

Musical Interest: Streamlined Baroque Performance: Very good
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Reasonable

The emphasis here is on the violinist's playing rather than on an authentic recreation of Baroque music and style. Concealing this limitation, much pleasure can be derived from Milstein's beautiful tone and sensitive musicianship. His accuracy of pitch and phrasing is essentially perfect. He can spin a melody so that it flows effortlessly and can play runs-all in a sweetly floating manner. The tenor of his playing is unusual, but seldom with such sweeping dramatic force. As to the soprano's vocal state, the oft-discussed strengths and weaknesses persist: haunting tone quality in the low and middle registers, lessening beauty and steadiness of tone up to around A above the staff (but very solid intonation on this record) and unpredictability farther upwards. The ominous D Flat at the conclusion of the sleepwalking scene is rather unattractive. True, a swiftly floating pianissimo note at this juncture would clash with the devilish character portrayed. But candor compels the admission that the harsh sound we get here is not the result of character study. Nor will the impact of these exciting interpretations be lessened by eight or nine widely scattered questionable notes. The disc is very highly recommended. It is, by the way, the artist's first appearance in an Angel stereo and a very respectable effort by all concerned.

G. J.

**THE ART OF COLORATURA.**

- STRAUSS—Voices of Spring; Tales from the Vienna Woods; Die Feen; Tschakovsky: Laughing Song; Spiel ich die Unschuld vom Lande; SAINT-SAÉNS—Le Rossignol; GODARD—Verdi—Lo Spazio; SADY—Javert; BARIEUX—Dorabella; SUPPE—Boccaccio; MEYERBEER—Dinah; SHADOW SONG. RCA Victor stereo (soprano) with Berlin Radio Sym- phony Orchestra, Kurt Gobel, cond. Deutsche Grammophon DGS 71204 $5.98; Mono—12004 $4.98

Musical Interest: Hard to resist
Performance: Enchanting
Recording: Satisfactory
Stereo Directionality: Hardly noticeable
Stereo Depth: Slight

Few there are indeed, who can rival Rita Streich in "the art of coloratura" today, and

Hifi Review
the “fourmost reasons” why Audax Paraflex is not “just another speaker system.”

George Silber, as President of Rek-O-Kut and its new Audax Division has been a pioneer in the manufacture of the highest quality components. In Audax Speaker Systems, you will find the same uncompromising standards that have made Rek-O-Kut StereoTables the most respected brand in high fidelity.

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certainly few there are who can make such a program unceasingly enjoyable. She has a small, but beautifully controlled voice with a fabulous range (up to F on this record) and agility to burn. In a shrewdly-balanced program, where lyrical selections (Smeté, Dvořák and Godard) are added to prevent monotony, she offers more than just a series of expert turns and flourishes. Most effective, however, are the Strauss excerpts, which are delivered with charm and unflagging accuracy, as befitting the virtuoso display pieces they are. Also she creates impeccable, artistic phrasing that appears to be an extension of the orchestral framework rather than superimposed vocal mannerism.

The orchestral accompaniments are rather matter-of-fact and not too well favored by the engineers. There is a somewhat fuller sound in stereo, but this slight advantage is offset by persistent groove echoes. G. J.

- **SONGS OF ENCHANTMENT**—Riddle Song; Auprès de ma blonde; Songs My Mother Taught Me; The Bird's Courtin' Song; Scarlet Ribbons; Mister Fogg's Went A'Courtin'; Prayer from Hansel and Gretel; Fiddle-De-Dee; The Fox; Cancion De Cuna; Lullaby; Evening Prayer; All Through the Night; Salli Terri (soprano) and Laurindo Almeida (guitar) with instrumental and vocal accompaniment. Capitol SP 8482 $5.98

Musical Interest: For all to enjoy
Performance: Great
Recording: Tophs
Stereo Directionality: Interesting
Stereo Depth: Just right

Salli Terri, featured soloist with the Roger Wagner Chorale, and who just made a hit album with Guitarist Almeida (Duets with the Spanish Guitar—PAO 8401), has now made an album in her own right, and it is "wizard." Terri herself is possessed with a good voice, youthful clean and vibrant. But it is what she does with this instrument that establishes her as an artist of unusual appeal. Also, the arrangements are expertly contrived.

Repertoire is well balanced, between "serious" songs and songs of the Sunday, from such familiar as the Riddle Song and Scarlet Ribbons, to the highly amusing account of the weddings of the frog and the mouse, and the fly and the bee. And if you think for one moment this outstanding recording is meant for kiddies, you are quite mistaken.

Full use is made of stereo effects, with Miss Terri appearing on one side of the room, and then the other. In Mister Fogg's Went A'Courtin' she does the spatiality act several times, adding new showmanship to the presentation. A clever Capitol issue to be sure, but it also combines the elements necessary for any superior disc. It abounds with good solid musicianship; the songs are done with zest—a charming cover, too of Miss Terri (?) with an enchanting little girl on an old-fashioned brass bed. (Say, Mon, where's your ring?)

- **JENNIE TOUREL**—A French-Italian Program. ROSSINI—La Regina Veneziana (Three Soprano ed. Sonata); O del mio dolce ardor; VIVALDI—Un certo non so che; STRADELLA—Per piéta, per piétà; BIZET—Adieux de l'Hételito

There was a musical Golden Age in Spain in the days when the land was a melting-pot of many peoples. The anonymous songs that originated during those days of the "Catholic Kings" are indeed charming. The later polyphonic music—chiefly by non-Spaniards, such as Swaich-born Send and Flemish-born Lassus—is neither as individual nor intrinsically as important. This 16-voice choir sings beautifully and expressively. The voices blend harmoniously and the interpretations enjoy splendid vitality. The stereo recording provides an aura of realism. W. D.
CHORAL MASTERPIECES OF THE RUSSIAN ORTHODOX CHURCH—KRUPITZKY-JAROFF—By the Waters of Babylon; WEDEL—Confession; RIMSKY-KORSAKOV (arr.)—The Only Begotten One; The Dwelling Place; TURCHANINOV—The Last Supper; The Cry of Joseph; Arise, O Lord; VOROTNIKOV—The Thief Forgiven. Don Cossack Choir, Sergei Jaroff cond. Decca DL 79403 $5.98

Musical Interest: For choral buffs
Performance: Extraordinary
Recording: Magnificent
Stereo Directionality: Superb
Stereo Depth: Cathedral-like

My first hearing of the Don Cossack Choir was in 1933, and it was the rendition of the First Psalm of David which made the most impression on me then all the virtuoso folk-song arrangements. Though the Don Cossack under their diminutive director, Sergei Jaroff, have made many records, only a mere handful have done justice to the fabulous range of pitch and dynamics. This set of three Decca records immediately takes its place among a handful. We can be doubly grateful on two counts: 1. that they are available in stereo; and 2. that the repertoire is re-created, though somewhat heightened in dramatic terms, of what I heard in Finland. The voices at times, seem to come from nowhere and echo throughinfinitely vast spaces; and then one is suddenly aware of the chanting of Deacon or Priest before the sanctuary screen, while bassi profundi sustain a long organ point and incredible male falsettis carry a sweetly harmonized melodic line to seraphic heights. Such is the atmosphere created from a hearing of these Don Cossack discs in stereo.

The two-record set with the Requiem and Divine Liturgy is the most exciting, because one senses the drama of an actual service. The Choral Masterpieces set is very interesting as historical material showing first the Italian influences on 18th and early 19th century Russian Church music (Turchaninov, Vorotnikov, Wedel), and then directing the trend toward rediscovering the spirit of the early chant (Rimsky-Korsakov). Part of the problem with this set stems from the fact that almost all the music is from the Lenten liturgy, and therefore, tends toward the lugubrious. A little more contrast would have been welcome. The first stereo discs we received for review were defective; but the second offered great improvement. Nevertheless, of the present state of the stereo disc recording art, we feel certain that only tape can presently do true justice to what was originally recorded here. We therefore conclude this review with two requests: firstly, that arrangements be made to issue a 4-track 71/2 ips stereo tape of the Requiem: Divine Liturgy album; and secondly, that the Don Cossacks record the work which Sergei Rachmaninoff preferred to all his others, and which was sung at the composer-pianist's funeral—his Vesper Mass.

D. H.
Three Men on a Rescue Mission (Continued from page 6)

three years—except maybe for some Toscanini items or Mercury's "mono" 1812 with cannon, which just keeps rollin' along.

"In other words, we're coming to a point where one day people who want to know how Toscanini, Weingartner, and Furtwängler conducted, how Szörgt and Busch played violin, how Chalapin, Melchior, and Lehmann sang, how Rachmaninoff, Schnabel, and Cortot played piano, or Landowska played harpsichord, will have to comb the collector's shops for secondhand copies, or else tape the recordings off the air when they can catch a broadcast over their local good music station."

"That's one possibility. But it seems to me that there must be some other way of solving this problem, and solving it in a way that the record industry is able to carry on its normal commercial-business operations on the one hand, yet display some awareness that the best of its product has lasting cultural and artistic value."

"That's a mighty tall order. How do we go about this?"

"I'm sure you know that for quite some years, and in quite a number of countries, attempts have been made to assemble complete archives of historically and artistically valuable phonograph recordings. There's the Library of Congress and New York Public Library in this country, UNESCO in Paris, as well as similar projects elsewhere."

"All right, fine and dandy, but how does anyone get to listen to a record in these archives? From what I gather, most of this stuff stays in air-conditioned vaults because no one's figured a way to set up a service, even for scholars."

"When RCA Victor announced its tape cartridge, one thing that came right to my mind was the thought that this could be the answer to servicing a record archive. Suppose you had a tape copying system at, say, the New York Public Library record archive? Presumably those who wanted to hear in their own homes a rare recording of Richard Strauss conducting his own Till Eulenspiegel could send in a cartridge of blank tape and have the music copied onto their tape."

"OK, but what about the rights to these historical recordings? I can't see EMI of England or RCA Victor in this country—who, between them, originally recorded most of this stuff—being willing to just give up their rights to their product, even if they have kept it off the market for some time and don't intend to bring it back."

"You've got something there. And it's a knotty question to try to answer. We know of some small record labels that have copied stuff onto LP, recorded by famous singers 30 years ago and more, for the big European labels."

"How do we stay within the law? Well, here's a thought. Why couldn't the commercial record companies, who own masters of historically valuable recordings, but who don't choose to keep the recording in their active catalog, be persuaded to assign their rights to a special organization—perhaps even a foundation, established for the industry through the Record Industry Association of America or the National Academy of Recording Arts and Sciences. This organization could take care of the whole business of supplying discs or masters to major record archives throughout the world and could collect for the original owners of the recordings an agreed percentage of revenues derived from the copying activities undertaken by each archive."

"That sounds interesting and it might work. Maybe if it's too much for the record industry to set up its own historical recordings institute, one of the existing major foundations working in the cultural field could get the ball rolling—Ford or Rockefeller, for instance."

"Well, we've gotten this far in our discussion. Why don't we, each of us, see what we can do to get a little exploratory action started on some of these ideas. Speaking for myself, I just can't see most of the best recordings of the past 50 years going down the drain with no hope of recovery just because stereo has introduced the element of technical obsolescence."
MONO HIFI CONCERT

Reviewed by
MARTIN BOOKSPAN
WARREN DEMOTTE
DAVID HALL
GEORGE JELLINEK
DAVID RANDOLPH
JOHN THORNTON

• BACH—6 Brandenburg Concerti. Members of the Paris Cento Soli Orchestra, Hermann Scherchen cond. *Omega OML-1039/41 3 12" $4.98 each

Musical Interest: A fascinating demi-dozen
Performance: Variable
Recording: Lysacious

The enigmatic Mr. Scherchen is revealed here at his most enigmatic. His performances range from mediocre (in the Second Concerto) to superb (in the Fifth). The chief complaint centers around erratic tempi which usually are on the impossibly slow side (for example, the final movements of both the Third and Sixth Concerti) and yet the opening movement of the Second Concerto is taken at a jog-trot tempo which becomes ludicrous after a while. Furthermore, in the Second Concerto the trumpet soloist, the respected Roger Delmonte, goes completely to pieces; how this performance was approved for release is a mystery.

On the positive side, though, in addition to a brilliant account of the Fifth Concerto, with some marvelous harpsichord work by Ruggiero Gerlin, the First and Fourth Concerti also receive superlative performances that abound in re-creative episodes of sheer magic (the Polacca section of the First, for example).

The trouble with this set of three discs is that each of the excellent performances is coupled with an irritatingly poor one. The adage, "You can't win," was never more applicable than it is here. In the bridge between the two movements of the Third Concerto, incidentally, Scherchen is content merely to play the two chords as Bach wrote them, with some very minor filigree, rather than allowing his harpsichordist, the highly qualified Gerlin, to improvise the cadenza, as Bach surely intended here and as Couperin does in this month's other integral edition of the Brandenburgs reviewed in the stereo section of this issue.

A word about the recorded sound: In general it is bright and clear, with good bass, but there are occasional spots of muddiness (the opening of the jinxed Second Concerto, for example).

• BACH—Chromatic Fantasy and Fugue in D minor [S. 903]; Concerto No. 3 in D minor after Marcello [S. 974]; Toccata in September 1959

BEST OF THE MONTH

• Vox offers a best buy for cello fanciers with its "Vox Box" of all the Beethoven Cello Sonatas and Variations played by Joseph Schuster and Friedrich Wuehrer.—"They play with insight, power and a deep regard for the music." (see p. 82)

• United Artists has another stunning Stokowski release in Ernest Bloch's imposed Schelomo with George Neikrug as solo cellist.—"Schelomo has never been recorded in such dramatic sound, nor in such vividly articulate fashion." (see p. 82)

• Angel's long-awaited 2-disc set of Gyorgy Cziffra playing the fiendishly difficult Liszt Transcendental Etudes for Piano lives fully up to expectation.—"Cziffra plays this music with real flair. He believes in every note." (see p. 86)

C minor [S. 911]; Italian Concerto in F Major [S. 971]. Paul Badura-Skoda (piano). Westminster XWN 18855 $4.98

Musical Interest: Considerable
Performance: Good for piano
Recording: Very good

Badura-Skoda plays these pieces with insight, grace and facility. His tone is pleasing and his dynamic scale obviously is held within the bounds that are considered proper for the performance of this music on the piano. Therein is the rub. The music sounds right on the harpsichord and no allowances need be made for the instrument. Despite the actual greater power of the piano, harpsichord performances of this music sound more powerful. This begs the question: unless a performance of these pieces on a specific instrument is specifically wanted, and considering the ease of recording harpsichordists today, wherein lies the virtue of a piano recording? For me, there is no logic in it. Which does not mean that others won't prefer piano versions, and this is well-played and well-recorded.

W.D.

• BACH—Organ Concertos after Various Composers: No. 1 in G Major [Prince Johann Ernst of Sachsen-Weimar]; No. 2 in A minor [Vivaldi, Op. 3, No. 8]; No. 3 in C Major [Vivaldi, Op. 7, No. 5]; No. 4 in C Major [Prince Johann Ernst of Sachsen-Weimar]; No. 6 in E-Flat (unknown). Hans Heintze (organ). Deutsche Grammophon Archive ARG 3118 $5.95

Musical Interest: For specialists
Performance: Good
Recording: Varies with acoustics

Just as many of the greatest masters of the art of painting made copies of earlier masterpieces in order to help develop facility in their craft, so did the young Johann Sebastian Bach at Weimar (1708-17) set to paper a whole series of keyboard concertos based on the music of other men. Six were for organ solo and sixteen were for harpsichord. Some drew on masters like Vivaldi, Marcello, and Telemann. Others were based on compositions by Prince Ernst, musically gifted son of his Royal employer at Weimar who died in 1715 at the age of 19.

Quite naturally, the "Vivaldi" pieces are the most interesting and vital—in particular the brilliant work in C Major after Vivaldi's Op. 7, No. 5 in D. Indeed, it was through Bach's arrangements that interest in the work of Vivaldi was finally stirred to the point where efforts were made to locate and collate the original Vivaldi ms. in Italy, culminating in the current post-World War II Vivaldi boom.

Herr Heintze turns out neat and straightforward performances, using two fine harpsichord instruments at Osterbeuren—the big St. Trinity Organ and the more intimate Holy Ghost Organ. The big instrument sound superbly in the "Vivaldi" scores, notably where echo effects are called for; but there is less blurring of texture where the Holy Ghost Organ is used, thanks to more intimate acoustics. A fine record for organ fanciers, Vivaldi enthusiasts, baroque music specialists.

D.H.

• BEETHOVEN—Bagatelles in C minor

81
1977; C Major, 1804; "Für Elise"; Seven Bagatelles, Op. 33; Eleven Bagatelles, Op. 119; Seven Bagatelles, Op. 126; George Sand's Pedal Symphony PL 10.680 $4.98

Musical Interest: Little-known gems of a well-known master
Performance: Expert
Recording: Very good indeed

The jacket notes of this disc quote the dictionary definition of the word "bagatelle" as "trifle, negligible amount; short unpretentious piece of music. . . ." Do not be misled by that definition, however. While some of these works are light in feeling, even including the well-known Für Elise, there are among them some that bear the powerful stamp of the late Beethoven. As such, they are a welcome excursion into the lesser-trod paths.

I must confess that I had never heard of the pianist. That in no way lessens my respect for his artistry, which strikes me as completely admirable. The recording, also, is outstanding for the fidelity of real piano tone.

BEETHOVEN: Music for Cello and Piano (Complete)—Sonatas: No. 1 in F Major, Op. 5, No. 1; No. 2 in G minor, Op. 5, No. 2; No. 3 in A Major, Op. 69; No. 4 in C Major, Op. 102, No. 1; No. 5 in D Major, Op. 102, No. 2;—Seven Variations on Mozart's "Bei Männern"; Twelve Variations on Mozart's "Ein Mädchen oder Weibchen." Joseph Schuster (cello) and Friedrich Wehrer (piano). Vox VBX 8 312 $6.95

Musical Interest: High Performance: Very good Recording: Excellent

This is a real bargain—three records filled with good music and good music-making. Beethoven's five sonatas for piano and cello span almost his entire career as a composer. The very early Op. 5, No. 2, was probably the first of his works to forecast his future greatness—a composition of character and power. Op. 69 is an excellent example of his lyrical middle period, and the Op. 102 pieces partake of the seriousness and exaltation of the later period. As he originally composed the work in a five-movement form, the composer of importance, they are the first sonatas for this combination in which both instruments have an equal opportunity to shine. These performers and the recording maintain this equality. Wütherer is a fine pianist and Schuster is an excellent cellist. They play with insight, power, and a deep regard for the architecture of the music. The cello tone is attractively singing and the piano tone has compelling solidity. The Variations are performed with ample virtuosity to round-out a highly commendable release.


Musical Interest: Very high Performances: Marvelous Recording: Good

For my money these are Gilels' most successful recordings of Beethoven. From a purely technical angle his playing here is extraordinary: nimble finger work with machine-like precision, articulation, and crispness of attack. The other elements of his performances are on an equally high plane. He invests the music with a controlled power which is very much in keeping with the character of the two works. Gilels makes it abundantly clear that the composer of these concerti is the same man who later gave us the poetry and nobility of the Emperor Concerto. I would especially call to your attention the extraordinary drama which Gilels conjures up in the opening movement of the First Concerto in the bridge passage which leads from the development into the recapitulation. After the quiet ruminations of the solo piano against the repeated horn notes, the stentorian quality of the exploding headlong-rush down the scale made me bolt upright in my seat.

The orchestral performance under young Vandervoot seconds Gilels' superlative renditions with similarly excellent results, and the recorded sound is a joy. This is a marvelous disc!


Musical Interest: Fragile Performance: OK
Recording: See below

The disc raises serious questions concerning the ethics involved in its release. Here is Columbia ostentatiously with a "new" recording of Beethoven's Triple Concerto. Actually, it is not new at all; it is the same performance which began its career in the middle 1940's as a 78 rpm release and was later one of the earliest of Columbia's LP transfers (where it occupied a 10-inch disc). Yet nowhere in the documentation that accompanies the record will you find this information; rather, the impression is clearly created that this is a new recording. Of course, all you have to do to dispel this impression is to play the record and out comes the dry, unresonant, boxed-in sound which was typical of Columbia's product a dozen years ago. The sound of the Third Leonore Overture, which fills out the second side, is better because it is a more recent recording, but this performance, too, is a re-issue. Why shouldn't something be done to compel the industry to identify re-issues as such? Columbia is a consistent violator in this respect, and its far from being the only one to engage in this highly suspect practice.

The performance, a basically good one, is now superseded by the excellent Angel performance reviewed in the stereo section of this issue.

BEETHOVEN—Symphony No. 2; Ruins of Athens (see p. 62)

BEETHOVEN—Symphony No. 7; Coriolan (see p. 62)

ERLOZ—Roman Carnival Overture (see p. 62)

BLOCH—Schelomo (Hebrew Rhapsody for Cello and Orchestra). BEN-HAIM—

From Israel, Suite for Orchestra. Symphony of the Air with George Neikrug (cello). Leopold Stokowski cond. United Artist UAL 7005

Musical Interest: Very high Performance: The best of Stokowski
Recording: Tops

Stokowski, who has just made a sensational recording of the Shostakovich Symphony No. 1 for United Artists with the Symphony of the Air, has done it again with this—the coupling of Bloch and Ben-Haim. The performances are ice-clear, exacting and carried out with polish and discipline of a great orchestra. For the life of me, I don't know how the Symphony of the Air retains itsensemble perfection. To my knowledge it does not function as a full-time concert and broadcasting organization. Let's be grateful for large favors, however, and sound a hosannah for a record that offers magnificent playing and equally magnificent sound.

Ben-Haim's Suite for Orchestra, From Israel, is his first major orchestral work to be recorded. He does not indulge in tonal abstractions; there is very little dissonance. Ben-Haim obviously has gone to Israeli folk material and has expertly adapted it to his own orchestral palate. The suite, scored for medium orchestra, is cleverly instrumented, with a large percussion section, and a harpsichord, which is used sparingly. Divided into five sections—"Prologue," "Song of Songs," "Yeminite Melody," "Siesta," and "Celebration," the suite is cast into a mold one might call romantic. By whatever title, it is pleasant, straightforward music, heavily flavored with Oriental color. Ben-Haim fled Nazi Germany and settled in Palestine, and is today the leader of what is known as the Mediterranean School of Israeli composers. He has devoted himself to the study of Oriental folk music—Jewish, Yeminite and Arabic.

Bloch's Schelomo has never been recorded in such dramatic sound nor in such vividly articulate fashion! This version goes to the top of a roster of fine recordings that have preceded it, and becomes easily the choice of the lot. George Neikrug plays with such passion, brilliance, and technique, and a lovely tone. Since Stokowski loves to conduct scores of such impassioned color as Schelomo, I was a bit afraid at first that he might indulge in overblown theatrics. He doesn't. The conducting of Stokowski at his best, full of his inherent good manners. This is certainly a record to own.


Musical Interest: For lieder specialists Performance: Low plateau
Recording: Very good

Each of these three sets consists of five songs. Op. 94: Mit vierzig Jahren; Steig auf, geliebter Schatten; Mein Herz ist schwer; Sapphische Ode; Klein Haus, keine Heimat. Op. 105: Wie Melodien sieht es mir; Immer leiser wird mein Schlummer; Klage; Auf dem Kirchhof.; Verst. Op. 106: Ständchen; Auf dem See: Es hing der Reif; Meine Lieder; Ein Wanderer.
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HOFNFAMM INTERPLANETARY MUSIC FESTIVAL

Time Magazine called Gerard Hoffnung a “highbrow Spike Jones.” British audiences regard his “Extravagant Evening of Symphonic Cartesiam.” You will, too. Here it is, recorded in stereo from Royal Festival Hall, London. Sample of what’s in store from Punch cartoonist, satirist, painter, and tuba player Hoffnung—“Let’s Fake an Opera.” Cast includes Asenova, Orello, Brunnhilde, Manrico, etc. Scene opens outside a cigarette factory in old Nuremberg.

Enough said. Hear it.

Angel (S) 35000
proach? The customary and quite satisfactory "softsound" usually associated with this instrument has been replaced here with a "new" sound that is startling. Microphones have been moved in much closer, and the results are interesting. La Mer emerges as the most dynamically exciting version yet recorded. Silvestri's treatment strips away all secondary colors and a vague, often vague coloring we have been accustomed to in La Mer. Debussy's sea under his baton is a nervous ocean. His reading is restless, quick, and muscular. There is no more cleanly articulated La Mer anywhere, on any label. Of the four- and twoLPs available, this new Angel must certainly go to the top of the list for engineering accomplishment. If Angel is going to continue this kind of monitoring, we are in for many new exciting releases.

Nocturnes is highlighted by a blaxingly delivered "Fêtes", a very clean account of "Sinfonie," and a good if not top performance of "Nuages," wherein Silvestri's ice clear approach robs the music of some of its essential warmth. This recording is altogether a "cracking" good release, and one of the most brilliant sounding I've ever heard.

J. T.

DEBUSSY—Preludes (see p. 64)

DONIZETTI—Linda di Chamounix (complete opera). Antonietta Stella [soprano]—Linda; Renato Caporici [baritone]—The Marquis; Cesare Valletti [tenor]—Carlo; Giuseppe Modesti [bass]—Prefect; Giuseppe Taddei [baritone]—Antonio; Rino Costi [mezzo-soprano]—Madelena; Fedele Barbieri [contralto]—Pierotto; others. Chorus and Orchestra of the Teatro San Carlo of Naples, cond. F. Barberi, cond. Columbia M 3 3 12 2 14.94

Musical Interest: For bel canto fanatics.
Performance: Expert and stylish.
Recording: Satisfactory.

Linda di Chamounix (Vienna, 1842) was the sixty-first in Donizetti's total of 67 operas. Long a repertory staple as one of the redoubtable coloratura "vehicles," it has been relegated since the turn of the century to occasional revivals in Italy and very few and far-between elsewhere. It is an ideal opera for a revival via records, and Columbia is entitled to a hearty round of applause for such an enterprise—and particularly, for the good sense in entrusting the task to such a well-chosen conductor and ensemble.

"Linda" suffers from opera's deadliest disease—"librettiti." This particular handiwork of Signor Gaetano Rossi is, apart from being dramatically full of holes, down-right embarrassing in its old-fashioned naïveté. There's nothing whatever wrong with the music. Donizetti, as ever, the astonishingly fertile fountainhead of melody, pours out one appealing tune after another; some reminiscent of his earlier scores; some enhanced by a fresh melodic turn; some a little obvious or trivial; some with the potential of "mature" beauty. The overall impression is something like a Lucia di Lammmermoor with a happy ending. Only "Linda" lacks the fire and passion that enlivens the earlier score. After all, the all-consuming central issue here is not hatred, rivalry or greed, but whether or not the heroine has managed to escape "a fate worse than death" in spite of some pretty incriminating circumstantial evidence. (She has!) This may be seen as ideal for those who enjoy long acts, but Gaetano Rossi had no trouble whatever contriving a "charming and Mad Scene for Act II," and making Linda just as charmingly recover her amatory senses an act later so that once all shadows are removed her unsullied virtue can shine again for all to admire.

No one if the impressive cast of principals need an introduction to American audiences. Entirely above reproach are Renato Caporici in the role of the lecherous Marquis, Cesare Valletti, "capturing the character" menacing undertones just as aptly and convincingly as its buffo aspects—and Fedele Barbieri, who sings the music of Pierotto, Linda's faithful friend, with tonal security and velvety richness. In the title role, Antonietta Stella is not too happily cast. Since she is not a coloratura, the florid passages are not negotiated with the required agility, and she omits most of the trills. Also, her voice frequently takes on an edgy quality, noticeably in the famous first act aria "O luce di quest'anima." To be sure, she is an intelligent dramatic artist who understands the role and endows it with sensitivity and poignancy (the Mad Scene is very appealingly sung). But there's just not enough dramatic interest here to make this part fit her considerable talents.

Carlo, the object of Linda's affections, is the well-known spineless and slow-witted variety—and a mama's boy to boot. All one can expect of Cesare Valletti here, is to sing beautifully, which he does, except for an occasionally strained high-note or two. The floating tenor "Bella venture" (Act III) is one of the high points of the performance. In the part of Linda's father—once a Battistini specialty—Giuseppe Taddei must shudder a good deal of melodramatic eye-rolling and posturings, but vocally his is a sturdy and stylish characterization, as is Modesti's music for the part.

The amazing Scarlatti, who presided over the Metropolitan's last staging of Linda di Chamounix in 1934, conducts with his customary sense of balance and consideration for the singers. If the music does not sparkle under his guidance, it certainly flows and undulates elegantly. The recording is not up to the American Columbia level—insufficient clarity in the highs—but it is generally satisfactory; the illustrated booklet and libretto that is provided with the set is most attractive. C. J.

FAURE—Piano Quartet No. 1, in C minor, Op. 15; MARTINU—Piano Quartet No. 1, [1942]. Mieczyslaw Horowski (piano), Alexander Schneider (violin), Milton Katims (viola), Frank Miller (cello). Columbia M 834 54 98

Musical Interest: Uncommon chamber works.
Performance: Virile.
Recording: Very good.

The Faure was written about sixty years before the Martini. It remains the more lyrically attractive work, and a more sensitive, expressive composition. The four instrumentalists have played together many times during the past several years. Their ensemble work is smooth and flexible. They perform the Faure with affection and understanding, and the more athletic Martini with similar perception and strength. The recording is engineered with laudable clarity of detail.

W. D.

GIANNINI—Taming of the Shrew (see Puccini)

GOULD—Concertette for Viola and Band; COLGRASS—Variations for Viola and Four Drums. Emanuel Vardi; and Michael Colgrass with MGM Orchestra; Arthur Winogr. cond. MGM E 3714 $3.98

Musical Interest: Considerable.
Performance: Very good.
Recording: Good.

The Concertette is a lively and colorful composition. Written in 1943, it displays the Gould combination of dance rhythms and vivid orchestration. The viola stands out against the winds and percussion with far more clarity than it would against a conventional orchestra, a nice touch of per- ceptivity on Gould's part.

The Colgrass is a more unusual piece. This young composer seems to specialize in the use of percussion melodically as well as rhythmically. Prior to 1957, when these Variations were written, he achieved success with a percussion quartet, entitled Three Brothers (Urania 1007—stereo & mono), and a Chamber Music for Four Drums and String Quartet.

Both compositions recorded here are played with skill and conviction. Vardi, now Ando Fidelio's classical A & R man, plays a rhapsodic viola. Winograd conducts with energy, and Colgrass is no slouch on the drums. Good recording, not as dry as many other MGM records, rounds out an intriguing off-beat release.

W. D.

HANDEL—Eight Overtures: Terpsichore; Rusticella; Theasoe; Ariadne; Esio; Jephtha; Il Pastor Fido; Alexander's Feast. Bamberg Symphony Orchestra, Rolf Reinhart cond. Vox PL 11300 $4.98

Musical Interest: A sum smaller than its parts.
Performance: Competent.
Recording: Good.

Played individually, these overtures convey some grand Handelian moments. Played through one after the other, as the LP format compels, monotonous tends to set in. The LP record just isn't suited to lengthy programs of similarly styled short pieces. It is too bad that the record manufacturers has hobbled the production and distribution of classical extended-play 45's; they are ideal for pieces like these overtures. Reinhart conducts in forthright fashion, and the recorded sound is big and bright.

W. D.

HAYDN—Flute Concerto; Oboe Concerto (see p. 66)

HAYDN—Theresa Mass. Catherine Rowe (soprano), Margaret Tobias (alto), Donald Sullivan (tenor), Paul Marthens (bass). M.I.T. Choral Society and Grunke Symphony Orchestra, Klaus Liepman cond. M.I.T. GS 58 $2.98

Musical Interest: High.
Performance: Very good.
Recording: Very good.
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SEPTEMBER 1959
Last year, the members of the M.I.T. Choral Society saved their pennies, and by July, had enough money to finance an economy tour of Europe. They sang in Paris, at the Brussels World's Fair, and in several German communities. In Munich, their concert concluded the city's International Choral Week, and happy to redundant, it was wholly triumphant.

Haydn's great "Theresa Mass" concluded their Munich program. With Klaus Liepmann, Director of Music at M.I.T., wielding the baton, and assisted by the Grandnau Symphony Orchestra of Munich, the Chorus and its able soloists sang magnificently, to the enthusiastic approval of the critical audience.

Fortunately, the performance, or a re-hearsal, was taped, and this is the disc derived therefrom. The interpretation is lively and sensitive and the recording is well balanced. (It was mastered by Peter Barlow.) The amazingly polished professionalism achieved by the choir is a tribute to the training and standards of Dr. Liepmann.

The "Music at M.I.T." series seems to have come back home since Unicorn Records is no more. This brilliant, and only available record of one of Haydn's finest Missas, is obtainable only by mail for $4.15 (postage included). The disc is lashed from the Massachusetts Institute of Technology, Cambridge 39, Mass.

- Herbert - Pan American; American Fantasy
- Musical Interest: Sentimental masterpieces, Performance: Terrific Recording: Great!

One of the best symphony orchestras in the world, under an intelligent and often inspiring conductor, takes seriously the job of playing the sentimental scores of Herbert. The result is magnificent. There have been scads of records made of Herbert's music—transcriptions of all kinds, but when you assign the magic of his splendid period pieces to an orchestra of the caliber of the Philadelphia, you get some of the most beautiful sounding sentiment ever committed to microgroove.

American Fantasy was conducted by Herbert at the Broadway Theater in 1893 when he led the Gilmore Band. The work was overwhelmingly received—a hit of the time. It is nothing more than an expert arrangement of old American tunes: Siouxe River, The Girl I Left Behind Me, and Dixie leading up to a rousing Star Spangled Banner finale. The score brings back those gay old times with splendidly dramatic sonics.

Pan American is not quite on the same musical level as the rest of the repertoire, but the Irish Suite will surely raise some goose-bumps. Selections from Naughty Marietta and Fortune Teller round out a record of surprisingly superior qualities. It is sentimental, and somewhat dated to be sure; but what is wrong with that?
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of the six works on the disc, not merely because it employs two solo instruments, but because of the music itself. Also noteworthy is the Concerto No. 12—easy going, genteel music, with a "pastoral" opening movement suggestive of the Pastoral Symphony in Handel's Messiah.

All the performances are impeccable, as the recording is spacious, yet clear. D. R.

MARTINU—Piano Quartet [see FAURE].

-- MASSES—Manon (complete opera). Victoria De Los Angeles (soprano)—Manon; Henry Legay (tenor)—Des Grieux; Michel Denis (baritone)—Lescaut; Jean Berthayre (basso)—Comte Des Grieux; René Horent (tenor)—Gilott; Jean Vieville (baritone)—De Brégligny and others. Chorus and Orchestra of the Théâtre National de l'Opéra, Pierre Monteux cond. Capitol-EMI GDR 7171 4 12" $19.92

Musical Interest: High Performance: Excellent Recording: Good

This is a most welcome return to the active catalog of an exceptionally fine performance first released in 1956 by RCA Victor. Captured in this set is the unsurpassed authoritative treatment of this most Gallic of French operas by the Opéra Comique, enhanced by the formidable contributions of two distinguished non-members, Pierre Monteux on the podium and Victoria De Los Angeles in the title role.

It is undoubtedly to Monteux's credit that the individual virtues of his cast are fused into a splendid ensemble and that the entire performance radiates the charm, spirit and tenderness that the opera reveals to those who have long and lovingly lived with it. Half of the battle is won, of course, when you have an artist of the De Los Angeles caliber to portray Manon—both in characterization and total beauty this is an achievement one would know how to improve upon. Henri Legay triumphs over his considerable vocal limitations with mirabile facies duas luminum—"with its high sessitura, causes a few uneasy moments, but these are easily forgotten. Here is a Chevalier of taste and elegance whose phrasing is a delight and whose respect for the composer's markings is exceptional. His duets with Manon (the St. Sulphre scene, the final farewell, to say nothing of their first meeting) are, in my opinion, the peaks of the entire performance.

With a strong supporting cast, an overall dramatic presentation that suggests a remarkable degree of stage illusion for a monophonic set, and a recorded sound that is above reproach, this, clearly, is pretty much an unqualified triumph. G. J.

MORENO TORROBA—Guitar Suite [see RODRIGO].


Musical Interest: Diving Performance: Competent Recording: Bright

The ceremoniously style Divertimenti for Flutes, Trumpets, and Timpani are the main items of interest here for there are better competitive works of both the Horn Concerto (Brain—Angel 35092) and the Serenade (Klemperer—Angel 35401). For all the soloist's unerring agility, the saxophone-like tone characteristic of Parisian French horn remains disconcerting to my ears; and the entire performance has none of the vitality of Klemperer's and several other versions. The Divertimenti are intriguing curiosities, scarcely major Mozart, but fascinating as sheer sound—especially if one imagines them being played out of doors far from the staircase of a great rococo palace hall. Bright and clear recording with performances to match. D. H.

MOZART—Piano Concerto in C minor (K. 411); Piano Sonata in B Flat (K. 333); Piano Concerto in D minor (K. 466); Piano Sonata in A minor (K. 310) [see p. 68]

-- MOZART—Church Sonatas for Organ and Orchestra [K. 67; K. 68; K. 69; K. 144; K. 145; K. 212; K. 224; K. 241; K. 244; K. 245; K. 263; K. 274; K. 278; K. 328; K. 329; K. 336]. Christiane Delisle with Instrumental Ensemble Sinfonia Jo. Wiltold cond. Westminster XWN 18004 $4.98

Musical Interest: Fair Performance: Good Recording: Good

These Church Sonatas are hardly showpieces. More often than not, the "Kings of Instruments" just play along while the orchestra leads the way. They are short, single-movement pieces, at times, reeling out or movements from a symphony. They were composed to be played during High Mass, between the Gloria and the Credo, so that the priest and the congregation might rest for a few moments and gain inspiration for the continuation of the service. Most of the Sonatas are rather lightweight, but a few of the later ones are examples of Mozart at his best. Wiltold conducts with spirit and an understanding of Mozartean style, while the recording balances orchestra and the organ effectively. W. D.


-- MOZART—Piano Music for Four Hands [Vol. 1]—Sonatas G Major (K. 357); D Major (K. 181); B Flat (K. 358); C Major (K. 19d). Ingard Ludwig Hoffmann. Vox DL 432-3 3-12" $19.50

Musical Interest: Delightful Performances: Both sensitive Recording: Vox bass better

Along with Schubert, Mozart was responsible for a considerable body of literature for four-hand piano. Both discs contain delightful examples of his output. The performances can all be recommended without reservation. There is an excellent ensemble and a wonderful affinity for Mozart's style. Since the records contain no duplication of repertoire, there is nothing to prevent the lover of four-hand music from acquiring both recordings. They are beautifully clear, but Westminster's bass is a little shallow. D. R.

-- MOZART—Piano Music for Four Hands—Sonata in C Major (K. 521); Andante with Five Variations (K. 501); Sonata in F Major (K. 497). Ingrid Haebler and Ludwig Hoffmann (pianists). Vox DL 442-2 $5.55

Musical Interest: Moderate Performance: Amiable Recording: Very good

Four-hand piano music undoubtedly is more interesting to the performers than to the listener. It has an informality about it that tends to relax the players and the audience to the point where the listener's attention wanders. These two sonatas are among the best Mozart wrote for the keyboard—for two or four hands—and they are played nicely, with an easy give-and-take and ample technical proficiency. There is more excitement in this music, however, than the amiability of the performers indicates. Perhaps it is the medium itself that militates against a performance of passion and intensity. However, that may more properly be a subject for psychologists or philosophers. The music playing here is pleasing, and the recording communicates it truthfully. W. D.

-- MOZART—La Finta Giardiniera, K. 196 [Highlights]. Dodi Profero (soprano)—Sangr
drina/Vivaldi; Andor Kaposy (tenor)—Belfiore; Ruth Nica (soprano)—Arminda; Thea Lovrencevic (soprano)—Rinato; Kurt Seywald (tenor)—The Podesta; Walter Ran
inger (bas)—Nardo; Karin Kister (soprano)—Serpetta. Camerata Academica of the Salzburg Mozarteum, Bernhard Paumgartner cond. Epic LC 5343 $1.98

Musical Interest: Minor Mozart Performance: Capable but unexciting Recording: Satisfactory

Mozart composed this three-act opera buffa for the Munich Carnival in 1776 on commission of the King of Bavaria. He was in his eighteenth year and could already look back on a number of fairly successful operas, among them the astonishing Bastien und Bastienne, written at the age of twelve. La Finta Giardiniera occupies a modest niche in the Mozartean output, but it shows considerable invention, wit and musical characterization in addition to the felicities we have come to expect in even the least significant Mozartean trifles. The libretto, written by Ranieri di Calabigbi, Cluck's expert collaborator, is a complicated but thoroughly predictable succession of situations arising from the usual mistaken identities. This Salzburg performance guarantees careful scholarship under the authoritative baton of Paumgartner, but it brings sparkle to the proceedings. The singers, all of whom are unfamiliar, perform their tasks with earnestness but prove inadequate to the challenging opportunities. This is most evident with the interpreter of Arm
ilda, whose Don Elvio-like bravura aria in the second act is clearly beyond her reach. Nor is Kurt Seywald able to summon the requisite subtilites, or humor for that matter, in the delicious buffo aria "Dento il mio petto."

In addition to the leading arias—one of which (Nardo's indimenti of the fair sex

STAFF REVIEW

July 1973
"A forza di martelli") is a precursor of Figaro's "Aprite un po' quegli occhi"—these highlights include the finales of all three acts in which the ensemble work is very creditable. Libretto is not provided and, while the notes and synopsis are helpful, the similar vocal characteristics of the principals make it difficult to keep up with the situations. The sound is occasionally thinish, generally acceptable but below the good Epic standard.

G. J.


Musical Interest: And how!
Performance: Affectionate
Recording: OK

Here Columbia goes again, passing off a re-issue as though it were a new performance. This recording of the "Linz" Symphony is the same one that was released about four years ago in Columbia's Birth of a Performance album (which also included a large chunk of the rehearsals at which the performance was prepared). Are we to assume, then, that the performance of the A Major Symphony was also recorded at the same time?

The performances are typical of Walter's way with Mozart symphonies: warm and affectionate and perhaps a shade overripe according to the contemporary view of the music. But Walter is a persuasive spokesman and it is hard not to be charmed by his attitude. The recorded sound in both cases is clear and bright.

M. B.


Musical Interest: Bright ballet fare
Performance: Good
Recording: Good, not brilliant

Category speaking, Manuel Rosenthal's ballet score to Gaîté Parisienne arranged from Offenbach belongs in the class of music-to-listen-to-high-fidelity-by. In contrast to those who try to overwhelm the listener with breakneck speed in this brilliant score, Mr. Ormandy takes his time, and he allows Offenbach's melodies to exert their full measure of provocative enchantment. Engineering is adequate—good, solid, if not stunning. All told, an excellent performance of "Gaîté," but I still think the recent release on Capitol is the best both monophonically and stereophonically by virtue of better balanced sound (PAO 8405; SP 8405).

J. T.

- PROKOFIEV—Symphony No. 7; Russian Overture (see p. 1K)


Musical Interest: Moderate
Performance: Competent
Recording: Sharp and clear

My preference distinctly calls for opera with words. Evidently, however, there is a public for these Kapp series, and Savino's orchestrations are both well-intentioned and well executed. In the present disc the lively and extremely melodious Giannini score

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HiFi REVIEW
ten-part Moreño Torróna Suite, Renata Tarragó reveals fully the reason for her Conservatory award. Here, in a score that calls for greater virtuosity, she is magnificent in technique, and her "reading" is sheer poetry.

J. T.

SAINT-SAENS—Samson and Delilah (Abridged) (see p. 70)

- SCHUBERT—Wanderer Fantasie, Op. 15; 3 Klaviersonaten, D. 946; Claudio Arrau (piano). Angel 35637 $4.98

Musical Interest: Considerable Performance: Excellent Recording: Excellent

The piano music of Schubert does not reveal its secrets readily to all who play the notes. It demands a rapport on the part of the performer that is as urgent as Chopin's, if not of the same type. Judging from his success with this program, Arrau possesses that rapport. He is entirely convincing in these compositions, which can be obdurately uncommunicative, indeed, in less sympathetic circumstances. He plays the Schubertian measures with warm tone and granite strength, phrasing and organizing along the way so that each work is a unity. The performances have spirit, and the spirit is Schubert's. The sound of the piano is in no way falsified by the recording.

W. D.

TCHAIKOVSKY—1812 Overture; Capriccio Italian (see RIMSKY-KORSAKOV)

- TELEMANN—Concerto for Four Violins in D Major; Concerto for Flute, Oboe d'amore, Vida d'amore in E Major; Concerto for Three Oboes and Three Violins in G Flat; Concerto for Recorder and Transverse Flute in E minor. Komorenmusikere Emil Sellor. Archive ARC 1107 $5.95

Musical Interest: Both rare and delightful Performance: Spirited Recording: Good

Here is a gem of a record! Telemann, who was four years older than Bach and a much more widely known personality in his own time, certainly wrote some delightful music. He also enjoyed exploiting instrumental color, as the listing of solo instruments indicates. The sound of the four solo violins, and of the three oboes, as well as the blend of the flute and the recorder are completely captivating.

There is also a stroke of originality in the fact that the concerto for four violins begins with the four solo instruments unaccompanied. What's this we hear about Beethoven's Fourth Piano Concerto being the first instance in which a composer began a concerto with the solo instrument?

Nothing can hide the fact that this is completely appealing music—not even Archlav's frighteningly scholarly packaging, with complete musicological details down to the date of manufacture of every solo instrument! Musicology be hanged! This is music to enjoy! For proof, listen to the rollicking final movement of the Concerto for recorder and flute. Mr. Telemann was obviously a man who enjoyed life.

And a word of thanks to the performers for their readings, which leave nothing to be desired.

D. R.

VERDI ARIAS—Callas (see p. 76)

SEPTEMBER 1959


Musical Interest: First-rate Performance: Exquisite Recording: Excellent

Along with all the unfamiliar works of Vivaldi that are now appearing on discus, thanks, in part, to the efforts of this group, there now appears what was perhaps the most familiar of the works of this composer, before the era of the long-playing record. The Concerto in D minor, Op. 3, No. 11, is the one that had previously become well-known, mainly through the fact that it had been played by full symphony orchestras. It is gratifying to hear it played by a smaller group, approximating the number of performers that must have been employed in earlier times. As a result of the use of reduced forces, the ear is able to hear the individual lines of the score. In the playing of this well coaled group, moreover, these lines emerge with beautiful tone, as well. Last anyone think that these are more scholarly recreations, I call to your attention the romantic feeling with which the solo part of the slow movement is played.

The other concerto from L'Estro Armonico—the Op. 3 No. 5, while it is less fa-
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miliar, is no less appealing. It has a jazzy first movement and a very expressive slow movement. There is nice interplay of the two violins in the finale.

The two concertos in F Major both feature a pair of horns in solo capacity. Interestingly, though, despite the fact that Vivaldi gives prominent parts to the horns in the lively outside movements, the solo role in the slow movement of the F. 320 is given to a cello! And what a beautiful solo it is!

The performances are all that we have come to expect from this expert group, and the recording is up to Angell's high standards.

D. R.

WAGENSEL—Concerto for Cello, Strings, and Continuo in A Major; HAYDN—Cello Concerto in D Major, Op. 101. Enrico Mainardi with the Munich Chamber Orchestra. Archive ARC 3110 $5.75

Musical Interest: Slightly disappointing for Wagensell; High for Haydn
Performance: Excellent in Wagensell; stodgy in Haydn
Recording: Good

In view of the fact that Georg Christoph Wagenseil is supposed to be one of the most important but forgotten pre Mozart composers, and in view of the additional fact that the manuscript of this Concerto came to light as recently as 1953, it would be nice if I could report a masterpiece. Unfortunately, however, I found the first and third movements quite routine. Even the somewhat more expressive slow movement, and the fine performance, do not make the Concerto more than historically interesting.

Haydn's familiar Concerto emerges as the far superior work. But here, the slow tempo at which the first and third movements are played makes for a not-too-exciting performance. The slow movement, though, is very expressively played.

D. R.

WAGNER OPERATIC CHORUSES [see p. 74]

WOLF—Heiss mich nicht reden [Mignon, Act I]; Nur wer die Sehnsucht kennt [Mignon]; Schönbrunn; Schicksalsstreich [Mignon]; Miserere mei, Deus [Amore]—WESTMINSTER—The Metropolitan Opera, conducted by Fritz Reiner. Westminster OPW 11034 $4.98

Musical Interest: Not much
Performance: Good
Recording: Excellent

The first eight of these fifteen songs are settings to Goethe, while the following five are from the Spanisches Liebchen. Hugo Wolf had excellent literary taste and a sensitive perception of the inner meaning of a poem. His songs, probably more than those of any other composer, are true duets for voice and piano. The pianist must be more than an accompanist; he must be a collaborating artist if the music is to be effective. Fortunately, Werba's playing is an artistic company for the intelligent singing of Roessler-Majdan. These songs are number, gay, dramatic, sad, happy; for Wolf composed in an infinite variety of moods.

COLLECTIONS


Musical Interest: Not much
Performance: Good
Recording: Excellent

The old master Gliera, contributes a too-long concerto for coloratura voice and orchestra, a vocalizing without words, consisting of some ravishing melody that finally just gets wearisome, with a soloist who possesses lovely tone but who delivers it with an unsure technique. All the rest is nondescript, with just flashes of superior music making. An interesting compilation of scores, this—that would have worked better if the period had been higher, the engineering better. Soloists for the most part are adequate, with trumpeter Popov the best of the quartet. Much is lost through a recording that reveals limited response. I hope it is tried again with better literature and with the advantage of superior engineering.

THE REVIEW
For some unknown reason, nearly all of the important record collectors are men. The only woman who has been found to own a sizable collection is Aida Favia-Artisay, of Valhalla, N. Y., Mrs. Favia-Artisay, who describes herself as a housewife, singing coach, and writer on vocal music, possesses some 6,000 records, nearly all of which are 78's. In the best discipline tradition, she is a huffer and will travel anywhere within reasonable distance to augment her collection. "Once," she recalls, "a woman called up at 11 p.m. offering some choice items. My husband and I immediately started on a 20-mile drive to get them."

The most valued records on Mrs. Favia-Artisay's shelves are a set of recordings by the baritone Titia Ruffo. She also prizes her private pressings of Geraldine Farrar, Francesco Tamagno, and Emmy Destinn, and a set of Mapleson cylinders, recorded at the Metropolitan during performances in the very early part of the century. "I like the satisfied, almost having thousands of performances at my fingertips," she says. "I love records, and good singing to me has always been a most satisfying form of art."

Not all of the great collectors, of course, stick to the classics. The area of jazz has produced a number of important collections. And although the jazz buffs enjoy a different type of music, his way of life differs little from that of his longhair colleagues.

Most jazz collectors seem to live in a world of statistics. They work on the knowledge of recording dates, sizes of hands, and pseudonyms used by famous and obscure sidemen. They also work on sharing their jazz lore with other collectors. Until recently, there was no central information agency where the jazz follower could pick up data on his special interests. Today, however, there is the Institute of Jazz Studies, in New York City, which has its existence to Marshall Stearns, a college professor and perhaps the most respected of all jazz collectors.

Stearns began collecting in 1922 and steadily built up a library which now boasts more than 15,000 78's and 5,000 LP's. He also has accumulated thousands of jazz articles and photographs.

Stearns has donated nearly all of his jazz records and material to the Institute, of which he is president. His avid interest in jazz has inspired a variety of other projects, including the writing of a very well-received book, The Story of Jazz, and the lectures on the subject at New York University.

Although Stearns takes a scholar's interest in his recordings, his reasons for collecting are simple. "You find you have a passionate interest in the music," he explains, "so you amass as many examples as possible. Pretty soon you have a collection that's quite valuable."

Few men have more to say about records and collectors than M. J. Prospect, of New York City. "I am prepared to match my knowledge of record collecting, 45 years of experience, and my personal collection against anyone," he asserts. "I am ready

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**INVERSE FEEDBACK:** 25 db

**DAMPING FACTOR:** 22

**BASS TONE CONTROL RANGE:** ±15 db at 50 cps.

**TREBLE TONE CONTROL RANGE:** ±15 db at 10 Kc.

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Prospect's first encounter with phonograph records was in 1910. His family was composed almost entirely of opera-torers. One of his uncles ran a record store. The other was a shoemaker who supplied footwear for Caruso and other stars of the Metropolitan. Both uncles owned sizable record collections, and when they died they left them to Prospect. Later, Prospect worked for Charles Schwab, founder of the Bethlehem Steel Corporation, and also worked for Audiophile "speaks for itself" in a spectacular recording

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DETAILS OF THE PROGRAM
The program includes these colorful selections:

Ysaye, Russian Dance
Korngold, "Sinfonietta"

from Finland

de Falla, "Dance of Torment"

Brahms: Symphony No. 4 in E Minor

Khatchaturian, Saber Dance

Sievitsky, Rhythm Dance

Beethoven, Ode to Joy

Schneider's collection, he refuses to sell his records like this. He says, "I would never sell it. Last year (Vladimir) Horowitz visited me and I played the record for him. He couldn't believe I had it. He'd been looking for it for years."

One of Prospect's greatest hopes is to see record collection eventually rank in stature with the collecting of rare books, paintings, stamps, and antiques. "This is where," he says, "it most honorably belongs. Interest in rare and historical records is greater than ever. They preserve our history and culture."

The largest private collection of phonograph records in the world is housed in a double basement beneath the offices of a New York City attorney, Jacob Schneider. It is a collection so large that it almost staggered the imagination. Schneider owns 450,000 records.

It would be assumed that such a gigantic accumulation would not lend itself to specialization. Stretching the point, somewhat, Schneider does specialize. Except for 10,000 or so classical items, all of his records are popular numbers pressed between the years 1880 and 1946. They are all 78's and includes jazz, swing, hillbilly, marching bands, theatre, and the spoken word. Schneider travels all over the country in search of records. "Most of the time," he says, "I get what I want. People either don't know what they have, or don't know what I want. A mediocre item to me is a big find for most people."

There are, of course, many duplicates in Schneider's collection. He can't avoid this, since he must often buy up huge collections at a time to achieve his goal. And Schneider's goal is "to own 100% of everything made by any artist of importance since 1900." Often, there are a dozen duplicates of the same disc. In the case of one record—Sophie Tucker singing "Some of These Days" with the Ted Lewis Orchestra—Schneider has more than 100 copies.

Few of the important collectors have gone into personality recordings. But Schneider has, and his non-musical numbers are perhaps the most distinctive part of his collection. His most prized record contains the voice of Kaiser Wilhelm. It was taken off an old recording made in the early 1900's. Schneider also cherishes a record of Charlie Chaplin, taken from a personal appearance, and one of the Dionne Quintuplets singing on a Canadian charity program.

If all of his records were played continuously, it would take Schneider more than five years to hear every item in his collection. A few years ago, he was forced to move his records to a new location. Although the distance was merely twenty blocks, the move took four months and cost him $2,500. Today, Schneider isn't sure whether he owns a collection or whether a collection owns him. "My way of life is completely changed," he admits, "I have no social life to speak of. I used to go to the theatre and visit friends. All that has been eliminated until I can get my collection in order. I can't even Friday to Monday, or Tuesday to Thursday evenings and all day Saturday and Sunday. All my records are in my office. I have no records at home. I have never heard. Record collecting is something that gets into your blood. There are a lot of things illogical about it, but at the time it seems the thing to do. Why do I keep buying records? It's like drinking. You say you won't do it any more, but continue doing it. I need more records like I need a hole in the head."

Although Schneider trades with and sells to other collectors, he refuses to call himself a dealer. "I can't make any money out of this," he says. "I'm a lawyer, and that's my profession. My records are a big source of satisfaction. If someone offered me a substantial sum for my collection, I wouldn't sell. If I did, all the fun would be gone."

—Frank Jacobs

HiFi Review
Jazz, Pops, Stage and Screen  
Reviewed by  
RALPH J. GLEASON  
STANLEY GREEN  
NAT HENTOFF

**JAZZ**

- **CANNONBALL'S SHARPSHOOTERS** featuring JULIAN "CANNONBALL" Adderley. Our Delight; Fuller Bop Man; Stay On It; If I Love Again & 3 others. Mercury SP 80018 $5.95.  
  Musical Interest: Strong  
  Performance: Excellent  
  Recording: Top-notch  
  Stereo Directionality: Fine  
  Stereo Depth: Excellent  

"Cannonball" is the best young altoist in jazz today and plays with enviable individuality. His brother Nat, who is a fascinating cornetist, and the rest of the group are well suited to the blues-oriented approach, which they obviously prefer. Junior Mance's piano solos are a delight. Sam Jones on his bass solo on Straight No Chaser, is masterful. This is a fine jazz LP. The stereo is good, and the illusion of presence is of remarkably high degree.  
- **RAY ANTHONY SOUND SPECTACULAR**—Ray Anthony (trumpet) and orchestra. Deep River: Dry Bones; Swing Low & 9 others. Capitol ST 1200 $4.98.  
  Musical Interest: Moderate  
  Performance: Crisp and efficient  
  Recording: First-rate  
  Stereo Directionality: Excellent  
  Stereo Depth: Well planned  

In an album specially prepared for stereo, Anthony heads a band that ranges from 22 to 25 pieces with two separate brass sections, right and left. Soloists are Ray Anthony, an undistinguished trumpeter, and Plas Johnson, a "booting" tenor saxophonist. The uncredited arrangements vary from a good straightforward swinger of the Tommy Dorsey kind to the rather cute scoring in which the overall form is distorted. The playing by the crack-pickup band is excellent as the musicians are better than the material. It might have also helped Ray Anthony allotted more solos to his sidemen.  
- **THE VIBE SOUND OF PETER APPLEYARD** Strike Up the Band; Just in Time; Satin Doll; Get Happy! & 8 others. Audio Fidelity AFSD 501 $6.95  
  Musical Interest: Slight  
  Performance: Slick  
  Recording: Good  
  Stereo Directionality: OK  
  Stereo Depth: Thin  

Although he has good technique, and now and then manages to set a swinging beat, this vibist player does not have much to say. Also, the rhythm section is stiff, which hampers him even more than usual. The recording, however, is good.  

**BEST OF THE MONTH**

- World Pacific's prize jazz combo, The Mastersounds, has come up with another of their outstanding discs—this one of Ballads and Blues. "pretty, also strong and gutty." (see p. 96)

- RCA Victor strikes TV jazz gold again with More Music from Peter Gunn. "There is no denying the very strong musical impact and feeling of excitement throughout." (see p. 102)

- Carlton Records—known best for its pops—offers something offbeat, the Laurence Rosenthal music for the Japanese play Rashomon. "A strikingly atmospheric score that stands up remarkably well on its own." (see p. 102)
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PHILADELPHIA—Nov. 20, 21, 22. Benjamin Franklin Hotel

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no jazz content whatsoever, but quite pleasant to bear and which does not dull when audited at length. The piano is on the left; the rhythm on the right and the sound is good throughout.

R. J. G.

• UP THE MISSISSIPPI WITH THE PHENOMENAL DUKEs OF DIXIELAND, South: Old Man River; Down by the River-side & 9 others. Audio Fidelity AFSD 5892 $6.95

Musical Interest: Thin
Performance: Just competent
Recording: First-rate
Stereo Directionality: Tasteful
Stereo Depth: Fine

The theme for this ninth Dukes of Dixieland album ties together a dozen tunes more or less connected with rivers. There's considerably less hokum than in several previous sets by the Dukes; but when they are left to largely musical concerns, the Dukes indicate they are undistinguished jazzmen, in no matter how successful they are with the general public. None of the soloists has distinctively individual imagination and the group as a whole drives more than it swings. While there is no denying that the Dukes seem to have a message for a lot of people, I doubt that many serious jazz collectors are among them.

N. H.

• THE CHICO HAMILTON QUINTET—ELLINGTON SUITE. Take the "A" Train; Perdido: Lucky So and So & 7 others. World Pacific 1016 $5.98

Musical Interest: Better go to Duke Performance: Well balanced
Recording: Good
Stereo Directionality: Well balanced
Stereo Depth: Rather shallow

The original Chico Hamilton Quintet (with alternate Paul Horn) was reunited to perform a series of Ellington compositions. The result is disappointing because the chic, salon-music approach of Hamilton misses the vitality and high humor of much Ellington. Even when Ellington is being scansionally romantic, his scores aren't so self-consciously perfumed as some of Hamilton's.

The playing is good—particularly Jim Hall's, but the arrangements are more akin to mood music than jazz. Nobody yet has been able to interpret Ellington's works with anything like the flavor and strength of the men for whom Duke wrote them. This attempt scores one of the larger misses, although it is pleasant enough as background music.

N. H.

• THE MASTERSOUNDS play ballads & blues. Bluesology; Solen; Monk's Ballad; The Champ & others. World Pacific 1019 $5.98

Musical Interest: Broad
Performance: Top-notch
Recording: Beautiful
Stereo Directionality: Excellent
Stereo Depth: First-rate

This is a fine stereo jazz LP as well as being one of the most pleasant and pleasing collections of ballads and blues to appear in some time. The Mastersounds can be pretty, also strong and gutsy with their playing; and this collection is designed to give them all the best of it so far as material is concerned. The recording is fully up to the level of their King and I LP (405), which was one of the best in recent years.

R. J. G.

• MUSIC FROM "SOME LIKE IT HOT"—LOU McGRARITY QUINTET. By the Beautiful Sea; Sugar Blues; Some Like It Hot & 8 others. Jubilee SDJLP 1108 $5.98

Musical Interest: Spotty
Performance: Barnes marls unit
Recording: Good
Stereo Directionality: Acceptable
Stereo Depth: OK

Lou McGrarity is a warm, fluent trombonist with a tone that is husky but also sweet. Dick Cary is a musically tasteful pianist. Electric guitarist George Barnes, however, is not in context. While technically accomplished, his jazz conception is much less attractive than McGrarity's or Cary's. Barnes lacks subtlety and his ideas are too often obvious and not freshly developed. The uninviting arrangements also limit the album's interest.

N. H.

• THE PIANO SCENE OF DAVE McKENNA. This is the Moment; Fools Rush In; Secret Love; I Should Care & 8 others. Epic BN 527 $4.98

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

This is the first piano-with-rhythm stereo LP that has made sense to me. With closed eyes, one can imagine the three musicians in the room. There's no ping-pong and no sharp split—just a gradual melding of direction. Aside from the excellent stereo, the music itself is top-notch. McKenna is a highly individual musician whose approach to ballads and standards is fascinating.

R. J. G.

• 12TH STREET RAG featuring Jad Paul's Banjo Magic. Bellin' the Jack; Limehouse Blues; Alabama Bound; Digo Diga Doo and 8 others. Liberty LST 7109 $4.98

Musical Interest: Academia
Performance: Adequate
Recording: Adequate
Stereo Directionality: Good
Stereo Depth: Adequate

The label says this is "the ultimate in transistorized stereophonic high fidelity sound." Goodness! It sounds just like the others: the drums on the right; the bass in the middle and banjos all over the place. It's pleasant enough if you can take banjo albums and the tunes are interesting and even, on occasion, unusual.

R. J. G.

• BOB PRINCE TENTENNE—CHARLES-TON 1970. Ain't She Sweet; My Charleston; Heebie Jeebies; Black Bottom & 9 others. Warner Bros. WS 1276 $4.98

Musical Interest: Negligible
Performance: Imaginative
Recording: Notable
Stereo Directionality: Noticeable
Stereo Depth: Not noticeable

As the liner notes admit, this is a hybrid creation: the mating of mid-Twenties rags with modern jazz. It is clever enough at times, even fun, and the players are all expert. But a gimmick is a gimmick, and I doubt if it will satisfy either the hip or the
hip-flask set. The stereo is pretty well defined.

S. G.

- **COMPULSION TO SWING.** Henri René and his Orchestra featuring Hymie Shertzer (alto saxophone); Doc Severinson (trumpet); Urbie Green (trombone); Walt Leavy (clarinet); Al Caiola (guitar). The Victor LSP 1947 $4.98. Mono—LPM 1947 $3.98

Musical Interest: Moderate
Performance: Expert
Recording: Very good
Stereo Directionality: Excellent
Stereo Depth: Superior

There may have been a "compulsion to swing" in Mr. René's mind, but it was not fulfilled in this album. These are highly professional, polished big-band arrangements, skillfully played. They involve only the surface of the emotions, however, and are rarely memorable in terms of imaginativeness. Sonically, the stereo version is clearly the more satisfying experience. René is a careful orchestrator and his continuous use of varied devices to brighten and expand the instrumental colors are much more effective in a stereo achievement as well-balanced as this.

Some of the occasional, obviously commercial touches like the "over-echoey" alto saxophone, and the keening electric guitar could have been omitted. There is, incidentally, vigorous drive in some of these performances, but they hardly ever pulsate in the jazz sense of swinging.

N. H.

- **ANNIE ROSS SINGS A SONG WITH MULLIGAN.** I Feel Pretty: Give Me The Simple Life; It Don't Mean A Thing & 7 others. World Pacific 1020 $5.98

Musical Interest: Entertaining
Performance: Annie can do better
Recording: Good
Stereo Directionality: Effective
Stereo Depth: OK

Annie Ross, currently a member of the exuberantly skilled Lambert-Ross-Hendricks Singers (Sing A Song of Basie, etc., on ABC-Paramount), is heard in a solo recital backed by the Gerry Mulligan Quartet. Although the performances are attractive, there is the feeling of this reviewer that Annie's first American solo album could have been more memorable. Here, Annie sings with her customary musical intelligence, urbane charm, and a sensitive actress' concern for the sense of the lyrics. There is a wholly beguiling high point, but by and large, Annie has shown herself elsewhere to be capable of more than most on this album. More stimulating arrangements might have helped because Annie has incisive imagination when properly challenged. It should be noted, however, that this is a very entertaining album. The instrumental backing is good, but there could have been more interplay between Annie and the musicians.

N. H.

- **HOLIDAY IN BRAZIL featuring BUD SHANK.** Spanish Four Little Girl Blue; Lonely; I Didn't Know What Time It Was & 6 others. World Pacific 1018 $5.98

Musical Interest: Broad
Performance: Slick
Recording: Top-notch

September 1959

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Stereo Adapters

(Finished from page 41)

Fairness to C.E., it must be emphasized that the RG-1000 is not being offered as an adapter, but rather as a multipurpose device. Yet it does lend itself to use as a stereo adapter of a limited sort. It must be connected into the tape output jack (or jacks) of the amplifier (or amplifiers) in question. Obviously, during a recording session in which those jacks have to be used, the RG-1000 must be disconnected. Aside from this, the remote control idea may appeal to many.

The most advanced and versatile of the "inside-the-amplifier" adapters is the Model KT-315, offered as a kit for $27.50 by Lafayette Radio. This adapter can be used between any preamps or power amps. It can also be used with single-chassis amps having tape output jacks with the monitor-play facilities. (If the integrated amps do not have those facilities, they must be modified by a technician to be used with the KT-315.) The two mono amplifying channels do not have to be identical.

The KT-315 is unique in being an electronically active, rather than a passive device. It uses two type 7025 twin-triodes (these are the new, improved version of the 12AX7), plus a selenium rectifier for its power supply. The output impedance of these stages is very low and permits remote operation for distances exceeding 50 feet. Additionally, the tubes permit stereo control of a very advanced sort. The stereo function switch is a dual-concentric type. Provision is made for mono signals from either channel to go through either or both channels; for combining both input signals; for normal stereo; for reverse-channel stereo; for phase reversal (as well as the unusual switch position that provides both channel and phase reversal at once!). An equally useful and unusual feature is a "calibration" setting which enables the user to balance the two channels electronically by means of an aural null, i.e., zero output obtained as a result of equal but phase-opposed signals in both channels.

Finally, the KT-315 has a "bridge" control and a third-channel output. With the former, variable amounts of signal may be cross-fed between the two channels to fill the hole-in-the-middle. With the added output, a blended signal may be fed to a third amplifier and speaker—and the level of that signal may then be controlled by the front panel "bridge" control on the adapter.

This adapter has no provision for furnishing power to the amplifiers under its control; they must be turned off and on in the usual manner. The Lafayette KT-315, by the way, is a replica version of the last stages of the Lafayette KT-600 stereo preamp. If anything could be called a "best buy" this adapter—in view of its price and performance and actual adaptability—would merit that label. Remember, though, it is a kit and will take 5 to 7 hours to assemble.

"Outside-the-Amplifier" Adapters

For those whose mono amplifiers won’t permit the use of these adapters, there are other kinds of adapters that connect at points outside the amplifiers. First is a very serviceable Knight adapter, the $14.95 model KN-750 sold by Allied Radio. This is a compact device that is connected into the speaker leads. The only limitation here is that the KN-750 may be used only on low-powered amplifiers, specifically those rated up to 12 watts output. Connected to such amplifiers, the KN-750 does a creditable job. It provides for stereo balance, master volume, channel reversal, phasing, and a choice of stereo or mono signals. It does not provide for combining the output of a stereo cartridge when playing mono records (but there’s a solution for this one, too!), and it does not furnish operating power to the respective mono amplifiers.

Very similar is the Knight-Kit model 83-Y-778, also from Allied. Priced at $9.95, this adapter comes as an easily built kit (one hour at the most). It connects into the system exactly as the KN-750. It has the same functions, with the addition of being able to play either channel through one speaker or both. And it can be used with amplifiers in the 20-watt class. Both this adapter and the KN-750 appear to be similarly made. In each, the volume control is a four-section variable resistor; the balance control, a two-section unit. In the KN-750, stereo functions are worked out on the separate slide switches. In the lower-priced kit, a twin-wafer rotary switch is used instead. Each appears equally effective and convenient. In view of its higher power-handling ability, the lower-priced 83-Y-778 would appear to be the better buy of the two, at least for a kit builder who doesn’t mind spending a couple of hours (at most) putting it together.

A unit that appears to perform in exactly the same manner as the KN-750 is the Audiotex "Stereo-O-Sound." Cat. No. 30-286, list price $39.50. The functions are divided among four identical, high-styled knobs, appropriately labelled. This adapter, too, connects between the amplifiers and the speakers.

Any of these adapters can be used at some distance from the rest of the system, since this type of adapter is actually terminated by the low impedance of the speakers. In this regard, the same general wiring distances can be obtained (up to 70 feet) as in regular speaker hookups. But remember that the distance from amplifiers to adapter is part of the total distance covered—and the distance from the adapter to the speakers must be added to it.

One criticism leveled against the kind of stereo adapter inserted into the speaker line is that it may reduce the damping factor, which, in turn, may impair the sharpness of transient response and the clarity of the bass.

Now to nail down a point left unresolved a little earlier, none of the "outside-the-amplifier" adapters provides the function of combining the output signals of a stereo cartridge for playing mono records. Actually, they can’t since this function must be accomplished before amplification.

The answer to this one is the Model 505 by Electro-Voice ($13.50). This tiny unit is intended for use before the preamp inputs, just after the cartridge itself. In fact, it is so constructed that it may be installed flush on the mounting board or base of turntable or changer, or alternately in any convenient spot. The cables from the tone arm plug into it; its single knob then selects mono, stereo, or reverse stereo. The 505 works with crystal or ceramic cartridges. It happens to be a very neat and an essential, supplementary unit for use with any of the "outside-the-amplifier" adapters. With it, and one of those, the converted stereo system attains an impressive degree of flexibility and convenience.

This completes the present roster of adapters. It contains a sufficiently wide variety of units so that any mono hi-fi system can be converted to stereo without becoming obsolete in any sense. The kind of mono amplifier presently in use and the type chosen for the second channel determine which adapter will best do the job.

Useful as they can be, stereo adapters as a class of components are by no means universally admired. Many companies steadfastly refuse to produce them, contending that—in the long run—it is easier and only a shade more expensive to buy a dual-channel amplifier or preamplifier in which all control functions are combined in a single unit. There is no denying that a stereo adapter plus two amplifiers takes up plenty of space and increases the profusion of knobs, wires and switches. Undoubtedly, many buyers would find a single, unitized, and neatly styled stereo control panel much more to their liking.

However, those now owning a good mono system might favor the adapter because it permits them to retain the mono system in its entirety and still have the facilities for enjoyment of the burgeoning world of stereo.

* Norman Eisenberg was one of the editors of Popular Electronics (another Ziff-Davis publication) when he fell so completely under the spell of high fidelity that he now devotes himself fully to free-lance writing (Saturday Review, Electronics Illustrated, Living for Young Homemakers, etc.) on his favorite subject. Crowded out of their home by a mounting heap of assorted hi-fi hardware, Norman and his wife are taking temporary refuge in Europe, reporting on sound overseas.

Hifi Review
ESL Dust Bug

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SEPTEMBER 1959

**Electro-Sonic Laboratories, Inc.**

Dept R • 35-54 36th Street
Long Island City 6, NY

Stereo Directionality: Good
Stereo Depth: Good

Despite the sound, it is NOT Paul Desmond but rather the Latin accompaniment that makes Bud Shank sound ten times as good as usual. In fact, this is the best Shank I have heard in years. The sound is very good throughout. The stereo effects are sharp and enhance the music. The tunes are interesting, and the treatment of them fresh and bright. —R. J. G.

**POPS**

- **MARTIN DENNY GROUP**—AFRO-DESIA. Jungle Drums; Aku Aku; Simba & 9 others. Liberty LST 7111 $4.98
  - Musical Interest: Not much
  - Performance: Stereoaphonic
  - Recording: Clean
  - Stereo Directionality: Sure it has
  - Stereo Depth: No it hasn’t
  - Martin Denny, that intrepid explorer, has invaded the heart of Africa (located somewhere near Hollywood and Vine), and has come up with some rare musical specimens. They include all kinds of noises, of course—from a twsty buzzing from speaker to speaker to what sounds like Catalina mating calls. And while its musical value may be slight, this is still a pretty colorful stereo package. Incidentally, the African theme is broad enough to take in music by Cohan, Brazilian and Hollywood composers, and even includes one item, Rafierto, named for old “Iwana” George Raft himself. S. G.

- **THE DO-RAY-MI TRIO**—Al Russell (piano), Buddy Hawkins (drums), Al Moore (bass). My Lucky Day; Little Girl; Blue Skies & 9 others. Stere-O-Craft RCS 508 $5.98
  - Musical Interest: Slim
  - Performance: Cocktail lounge experts
  - Recording: Good
  - Stereo Directionality: Distinct
  - Stereo Depth: Shallow
  - This trio is composed of Philadelphians who do a considerable amount of work at home as well as in Las Vegas, Toronto, and other places. Buddy Hawkins is the featured vocalist with occasional assists from his colleagues. This is an innocuous unit. It often doubles for dance and show music in the lounge of a night club whose main attractions are downstairs or nearby. The approach is frothy, bouncing, and essentially empty. This is not a record to live with.

- **PERCY FAITH AND HIS ORCHESTRA**—A NIGHT WITH SIGMUND ROMBERG with vocals by Earl Wrightson and Lois Hunt. Song of Love; Golden Days: One Kiss & 9 others. Columbia CS 8108 $4.98
  - Musical Interest: Romance à la Romberg
  - Performance: Faithful
  - Recording: Satisfactory
  - Stereo Directionality: Good enough
  - Stereo Depth: Not too much
  - Apparently inspired by the series of programs at the Catskill Room of New York’s Hotel Pierre, Percy Faith latches up a dozen Romberg melodies, and Earl Wrightson and Lois Hunt are on hand to give them their proper interpretations. There are no unusual items here, but if you’re looking for a recording of the basic Romberg this one has practically all of it. S. G.

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FOR LISTENING AT ITS BEST

**Electro-Sonic Laboratories, Inc.**

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Long Island City 6, NY
• DO YOU WANNA DANCE? featuring BOBBY FREEMAN. When You're Smiling; Ebb Tide; On The Sunny Side of the Street; Because of You & 8 others. Jubilee SDLP 1086 $5.98

Musical Interest: ????
Performance: ????
Recording: ????
Genre: ????
Stereo Directional: ????
Stereo Depth: ????

If you have a friend who has stereo and a rock-and-rol fan in the house, he might conceivably want this demonstration of strength of voice. On the other hand, he might not wish to either alienate his neighbors or blow his tubes. Better inquire first.

R. J. G.

• BETTY HUTTON AT THE SAINTS & SINNERS BALL arranged and conducted by Jerry Fielding. Chicken Hawk; Basin Street Blues; Blackberry Boogie & 7 others. Warner Brothers WS 1267 $4.98

Musical Interest: Very mixed
Performance: Self-conscious
Recording: Best for Betty
Stereo Directional: Intelligent
Stereo Depth: Very good

The liner notes make much of the long and careful preparation for this album, including location study in New Orleans because it "gave birth to more saints and sinners than most." The singing nonetheless, sounds like Lindy's. This is a "show-ha" approach to both legitimate blues and gospel songs and it offers some new imitations of both.

Whatever she sings, Miss Hutton undeniably projects much bounce and force, but almost always the seams show. The exuberance sounds calculated, and some of the phrasing is all too exaggerated. A stunning contrast to the straining Miss Hutton is the one number in the album on which she's absent—a gospel performance by Odessa McCastle and Catherine Burks with the Antioch Evangelistic Temple Choir. Here the emotion rises naturally in glowing freedom and the beat is contagiously gladdening. Most of Miss Hutton's backgrounds, by the way, are aggressively commercial.

N. H.

• YOU ARE MY LOVE featuring FRANKIE LAINE, with Orchestra cond. by Frank Comstock. You Are My Love; Side by Side: The Touch of Your Lips; Try a Little Tenderness & 8 others. Columbia CS 1119 $4.98; Mono—CL 1217 $2.98

Musical Interest: Good pop vocals
Performance: Slickly professional
Recording: Top-notch
Stereo Directional: Good
Stereo Depth: Good

Frankie Laine's voice, while never particularly pleasant, is individual and sometimes striking in its ability to transmit emotion. His accompaniment that Frank Comstock provides on this LP, the result is an excellent popular rendition of ballads. The monophonic and stereo versions lack sufficient difference to make either one preferable. Each is quite adequate.

R. J. G.

• VACATION AT THE CONCORD—MACHITO AND HIS AFRO-CUBAN ORCHESTRA. Patricia; Toroero; Cotillion Mambo and 9 others. Coral CRL 757258 $5.98. Mono—CRL 57258 $3.98

Musical Interest: Disappointing
Performance: Precise
Recording: Good
Stereo Directional: Competent
Stereo Depth: Very good

In the late forties, Machito and his Afro-Cuban band was often so polyrhythmically exciting and played with such an electrifying drive that it attracted many jazz listeners as well as Latin audiences. The group that plays this program (presumably a characteristic one for its dates at the Concord, a resort hotel outside New York City) is a shadow of the older band.

Everything is performed cleanly and the music is easy to dance to, but much of the former zest and abandon have been diluted into polite smoothness. Maybe that's the way Concord guests want it, and perhaps the band lets go more before more-sophisticated audiences. Many of the gems are examples of the old cha cha, samba and mambo. For listening, the stereo version is preferable because of the clarity with which one can follow the interweaving of the rhythms on the right, the reeds on the left, and the brass in the middle.

N. H.

• SOUNDSVILLE—SWINGING SKETCHES by JACK MARSHALL and his music. Hot Sombrero; Mimi; Clouds & 9 others. Capitol ST 1194 $4.98

Musical Interest: Slick
Performance: Expert
Recording: Capitol standards
Stereo Directional: Sensible
Stereo Depth: Very good

Guitarist-arranger Jack Marshall has written a "stereo showcase" that does indeed indicate the added breadth and depth of stereo. He also has a band of superior sidemen, but his arrangements, while clever, are more stylistically and imaginatively varied than have been heard on other Capitol records.

Here the emotion rises naturally in glowing freedom and the beat is contagiously gladdening. Most of Miss Hutton's backgrounds, by the way, are aggressively commercial. N. H.

• SWING WITH JIMMY MUNDY AND HIS ORCHESTRA—PLAYING THE NUMBERS, 1619 Broadway; Three O'Clock in the Morning; Opus No. 1 & 9 others. Epic BN 526 $4.98

Musical Interest: Attractive writing
Performance: First-rate
Recording: Unusually sensitive
Stereo Directional: Clearly set
Stereo Depth: Very good

Jimmy Mundy, a veteran big band arranger (Hines, Goodman, Basie, etc.) has scored twelve tunes with numbers in their titles. The writing for the most part, while slick and of little jazz interest, is tastefully conceived. There is also some expert playing, but it is unfortunate that none of the sidemen are named. Much of this is good for dancing, but skillful as the writing is, little of it can stand repeated listening.

N. H.

• DOLLS, DOLLS, DOLLS—JERRY MURAD'S ELECTRONIC HARMONICATS. The Toy Trompet; Dance of the Dutch Doll; Doll Dance & 9 others. Mercury SR 60008 $5.95

Musical Interest: For "harmonicats"
Performance: Agile
Recording: Sharp and clear
Stereo Directional: Good
Stereo Depth: Effective

This trio of electronic harmonicas works cleverly and achieves more diversity of sound than one would expect from this instrumentation, even though more three different kinds of harmonicas are used. Essentially, however, this is more "gimmickish" than music making. People who "dig" harmonicas will, however, be overjoyed.

N. H.

• THIS COULD BE THE START OF SOMETHING featuring MARK MURPHY. The Lady Is A Tramp; Tramp: That Old Black Magic; Jersey Bounce & 9 others. Capitol ST 1177 $4.95

Musical Interest: Good repertoire
Performance: Mannered
Recording: Excellent
Stereo Directional: Good
Stereo Depth: Good

Murphy is a Sinatra-styled singer who will be well worth hearing at least twice, for the tricks and the mannerisms of his idol. Here, they merely sound affected when done by someone else. It is too bad that young Murphy hides the effectiveness of his warm, personal sound by this fault.

R. J. G.

• THE WALTZ QUEEN—PATRICK PAGE [vocals] with Vic Schoen and his Orchestra. Memories; The Boy Next Door; Wondering & 9 others. Mercury SR 56049 $5.95

Musical Interest: Respectable pop
Performance: Efficient
Recording: Well balanced
Stereo Directional: Excellent
Stereo Depth: Occasionally shallow

Patti Page treats a dozen pop waltz standards with clarity of diction, respect for the composers' intentions, and a certain amount of verve. As is customary with Miss Page, there is technically little with which to quarrel, but emotionally, this listener is left with a burning desire to hear the album again. For example, the difference between Judy Garland and Miss Page is the difference between Al Jolson and any number of proficient but forgotten pop singers of his time. Patti will add little to what show-business history. Conscientious though she is, that ineffable added dimension is missing.

N. H.

• TAKE A NUMBER featuring MAYIS RIVERS with Orchestra cond. by Nelson Riddle. One Minuette to One; Three Coins in the Fountain; Five O’Clock Whistle; Dinner at Eight & 8 others. Capitol ST 1210 $4.98

Musical Interest: Limited
Performance: Unusual
Recording: Excellent
Stereo Directional: Good
Stereo Depth: Good

This young Samoan girl may yet become a top-notch singer, but at this point she is merely an unusually good beginner who does have a feeling for phrasing and lyrics as well as warmth in her voice. The Nelson Riddle accompaniment helps make her sound her best.

R. J. G.

• "SOME LIKE IT HOT" CHA CHA CHA—SWEET SUE AND HER SOCIETY SYNCPATORS. Sugar Blues; Am I Blue; Sweet Georgia Brown and 9 others. United Artists UAS 0279 $4.98

HiFi Review
**Lafayette Superior Quality Hi-Fi Kits**

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On Good Time Jazz, The Famous Castle Jazz Band of Portland, Oregon, comes up with 12 happy and hi-fi Dixieland performances of tunes featured in the new Danny Kaye picture, The Five Pennies. Four new tunes and eight old favorites: My Blue Heaven, Indiana, Ju-da, That's A Plenty, etc. (Good Time Jazz M13007 & Stereo S10037).

Sonny Rollins, the "colossus" of the tenor sax, is back for his second Contemporary album, this time with the top stars who record for CR: Shelly Manne, Barney Kessel, Hampton Hawes, Leroy Vinnegar, and Victor Feldman (on one tune). Naturally the album is called Sonny Rollins & The Contemporary Leaders. Sonny picked eight tunes, all standards. It's a must for Rollins fans.

Our latest issue of the GTJ & CR NEWS, now in its fourth year, is being mailed to 85,000 friends throughout the world. It will keep you posted on our new releases and the doings of our artists. It's free! Simply mail the postage-paid card from any of our factory-sealed albums.

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Dirigida. Compo Cende ni Hablan: Valiente Castigo; El Emigrante & 11 others. Montilla FMS 2044 $5.95

Musical Interest: Mucho
Performance: Gentle
Recording: May be better
Stereo Directionality: Izquierda prevale
Stereo Depth: Suficiente

Juanito Valderrama has a high, whiny voice that is perfectly suited to the Flamenco melodies he sings on this record, though I don't quite understand why he should be confined so exclusively to the left speaker. There isn't much information on the jacket regarding El Emigrante which, in addition to being the name of a well-known Spanish song, is apparently also the name of a movie. S.G.

- MY FAIR LADY (Frederick Loewe). Wild Bill Davis Quartet. Everest SDBR 1014 $5.95. Mono-LPBR 5014 $3.98

Musical Interest: High Loewe Performance: Uninspired Recording: Loverly Stereo Directionality: Too pronounced Stereo Depth: Fine

I'm afraid that no matter how gifted the player may be, a Hammond organ still remains a lumbering, unwinsing instrument.

Mr. Davis evokes little lightness from it, and the generally plodding nature of the recital is further emphasized by Maurice Simon's puffing away at his tenor saxophone as if it were a meerschaum pipe.

With such a small group, the stereo effects seem unnecessarily too directional, with the drums to the left, the saxophone to the right and the organ somewhere between the drums and a point midway between the speakers. There is a far greater feeling of rapport in the monophonic release. S.G.

- MORE MUSIC FROM PETER GUNN (Henry Mancini). Orchestra conducted by Henry Mancini. RCA Victor LSP 2040 $5.98; Mono LPM 2040 $3.98

Musical Interest: Well maintained Performance: Excellent Recording: Great Stereo Directionality: Very effective Stereo Depth: Sufficient

If we are to have television's private eyes responsible for the return of big jazz band, there can surely be no objection—especially if it is in such expert hands as Hank Mancini's. There is, of course, a highly polished professional sheen to this kind of thing, but there is no denying the very strong musical impact and the genuine feeling of excitement throughout. RCA Victor has obliged by listing the performers on the back of the jacket, though it's a little confusing trying to figure out who does what on what. S.G.

- PORGY AND BESS featuring HANK JONES. Summertime: Bess, You Is My Woman Now; Ain't Necessarily So; I Got Plenty O' Nuttin' and 6 others. Capitol ST 1175 $4.98

Musical Interest: Mild jazz Performance: Slick Recording: Good Stereo Directionality: Indifferent Stereo Depth: Shallow

These are quite pleasant piano-with-buffet versions of the Gershwin numbers and they wear well. Capitol's stereo, however, is little more than a slight emphasis on the leading instrument. It sounds almost the same on either channel. Jones is a very good pianist; tasteful, swinging with bursts of lively leading. The guitar of Kenny Barril is utilized occasionally and is also quite nicely handled. R.J.G.

- RASHOMON (Lawrence Rosenthal). Conducted by Lawrence Rosenthal. Carlton STLPX 5000 $5.98

Musical Interest: Fascinating Performance: Equally good Recording: Great clarity Stereo Directionality: Imaginative Stereo Depth: Enough

The trend toward recording music from non-musical Broadway attractions continues. For the Japanese play Rashomon, Lawrence Rosenthal has composed a strikingly atmospheric score that stands up remarkably well on its own. The back of the record jacket contains enough of the incidents of the story to make things easy to follow, and stereo enhances the drama immeasurably. Incidentally, in addition to the musical instruments native to Japan, Rosenthal has used a very wide variety of other instruments, including items from such far off places as Nigeria, Bali, Burma, China, and Turkey. S.G.


For the sake of historical accuracy, this release should be labeled Victory at Sea, Vol. 1, No. 2, as it is nothing more than a brand-new recording of the venerable Victory at Sea, Vol. 1, No. 1, which was all of six year old when RCA Victor decided to scuttle it. Well, it's still a good, rousing piece of music, expertly performed, and there is no doubt that the addition of stereo greatly heightens its power and effectiveness. In case you're worried, at this writing Victory at Sea, Vol. II, No. 1, (LSC/LM 2226) is still very much afloat. S.G.

MISCELLANY


Musical Interest: Intriguing Performance: Easily assimilable Recording: Good Stereo Directionality: Skilled Stereo Depth: Good

This is a charming collection of gentle but ardent music from Guinean, Casamance, Dahomey, the Sudan and the Congo performed by singers and musicians of those areas who are collected by Keita Foydea for his troupe which has been very successful in Europe and this country. Unfortunately, the notes are not complete. There are no full translations and far too little of regional background for the material given.

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The music, therefore, is bound to be superficially understood by the non-expert listener. It makes little sense to release a set of such unfamiliar music for the American market without the kind of detailed notes and translations that Folkways could have provided. In any case, the music is melodically appealing and the performances, both by soloists and choirs, are warmly relaxed. The impression persists, however, that some refining of rough edges has been done.

N. H.

- EMIL DECAMERON AND HIS ORCHESTRA—TUMBALALAIKA: Bulbs; Chanukah o Chanukah; Margarites; Yome Yome & 10 others. Vanguard VSD 2024 $5.95; Mono—VRS 9045 $4.98

Musical Interest: Frequently affecting Performance: Pleasant, but hokey Recording: No complaints Stereo Directionality: Tasteful Stereo Depth: Very good

There is a nice spread out stereo sound here, with the strings coming at you from all sides. This compilation of Yiddish folk songs performed by a rather flamboyant group may not be to everyone's taste, but the basic, frequently moving spirit of the original melodies is hard to eclipse. S. G.


Musical Interest: Nearly universal Performance: Excellent Recording: Excellent Stereo Directionality: Very good Stereo Depth: Adequate

This group of collegiate-styled folk singers has the All-American sound; whatever they do is pleasant, in good taste—artificially sterile but beautifully contrived. "Brooks Brothers folk singers," one man calls them. Nevertheless, they are pleasant to hear, offer a fine voice blend, and pick splendid repertoire. The Capitol recording is fine.

R. J. G.

- THE SOUND OF NEW YORK (Kenn Forster)—Creed Taylor Orchestra. ABC Paramount ABCS 2269 $5.98; Mono—ABC Paramount ABC 2269 $4.98

Musical Interest: Holds it Performance: Effective on stereo Recording: Splendid Stereo Directionality: No doubt of it Stereo Depth: Well done

An aural portrait of New York with this combination of music and sound is made-to-order type of programming that was made for stereo. What arranger and part-composer Kenyon Hopkins has done along with special effects man Keene Crockett is to utilize the musical settings for various locations in the city more or less as a framework for the actual (or studio-made) sounds usually emanating from between the speakers. For example, the Take the "A" Train music is heard from the left and the right, while a subway train comes crashing up to us through the center. Another number, "Euston House Serenade," begins with the voices of people in a between-the-speakers elevator; then, as the car reaches the penthouse, we hear the chatter and noise at a gay party spilling out all over.

A word of caution: the mono set does not contain all the sound effects. S. G.
Jazz, Pops, Stage and Screen

Reviewed by
Ralph J. Gleason
Stanley Green
Nat Hentoff

JAZZ

• BLUES SUITE, featuring Nat Adderley,Phil Woods, Seldon Powell and 6 others. 7 blue numbers composed and cond. by A. K. Selin. Savoy MG 12132 $4.95

Musical Interest: Fine, modern jazz Performance: Excellent Recording: First-rate

This is another good example of how the folk tradition of the blues can be reworked in skilled hands into vital and fresh-sounding material. Although this is a small band (9 pieces), it has a full sound and the arrangements strike one as being, like Bebop, based on the blues but utilizing more modern harmonic concepts. There are excellent solos throughout.

R. J. G.

• CAT ON A HOT TIN HORN—THE "CAT" ANDERSON ORCHESTRA—"Cat" Anderson (trumpet), with Ernie Royal, Ray Copeland, Raoul Jones and on four, Clark Terry (trumpets); Jimmy Cleveland, Frank Rehak, Henderson Chambers (trombone); Earle Warren, Ernie Wilkins, Jimmy Forrest, Sahib Shihab (reeds); Jimmy Jones (piano); George Deupierre (bass); Panama Francis (drums), Little Mac: June Bug; Nine & 6 others. Mercury MG 36142 $3.98

Musical Interest: Disappointing Performance: Slick Recording: Adequate

It's long been evident that the least tasteeful soloist in the Duke Ellington orchestra is trumpeter "Cat" Anderson whose specialty is high register acrobatics. In his own album, he has even more room than usual for his narcissism, and manages to near the session. The pickup band is a reasonably swinging one with effective section work. The writing approach of composer-arranger Anderson (Ernie Wilkins scored two) produces relatively uncomplicated, hard-rocking jazz. Appropriate to the text is an earthy, boothing tenor saxophonist. Jimmy Forrest is the most frequent soloist next to the leader. It is the leader though, who destroys the shape and flow of a performance again and again by walking.

September 1959

BEST OF THE MONTH

• Epic's 2-disc Lester Young Memorial Album is the obvious pick this month from a half-dozen really fine jazz LP's.—"Certainly the best single collection of the invaluable work of the late Lester Young." (see p. 110)

• Atlantic's latest offering from night club diva Mabel Mercer—Once in a Blue Moon—is another notable prize.—"A lesson in the fine art of singing popular art songs." (see p. 112)

• The enterprising Kapp label scores a real hit with its original cast recording of Once Upon a Mattress (based on Andersen's "Princess and the Pea").—"A charming, witty score for an offbeat, off-Broadway musical." (see p. 114)

• A MESSAGE FROM BLAKEY—HOLIDAY FOR SKINS. Art Blakey (drums); Philly Joe Jones (drums and tympani); Art Taylor (drums and gong); Sabu Martinez (bongo and conga); Ray Barretto, Chonguito Vicente (congas); Victor Gonzales (bongo); Andy Delannoy (maracas and cencerro); Julio Martinez (conga and trequillo); Fred Pagan (trombones); Donald Byrd (trumpet); Ray Bryant (piano); Wendell Marshall (bass). Chants by Art Blakey. Philly Joe Jones, Sabu Martinez, Austin Cromer, Hal Rosherd. The Feast: 4004 $4.98

Musical Interest: Buoyant rhythmical fun Performance: Zestful Recording: Excellent

This is the first of two volumes recorded at one all-night session involving three jazz and seven Latin-American drummers. The pianist and bassist are jazzmen and trumpeter Donald Byrd fits in with verve and rhythmic drive on two numbers. Rudy Van Gelder's engineering captures the vivid clarity the wide range of percussion colors churned up in this polyrhythmic roundelay.

As Art Blakey says in the notes, much more remains to be done to broaden the rhythmic possibilities of jazz. "Do you ever notice how a band will play a tune that has a very complicated rhythm, but when it comes time for the solos, they go back into straight four? Why? Because they can't play it, they aren't rhythmically advanced enough."

Joe Goldberg's liner is an illuminating interview with Blakey, but he should have
commented in detail on each selection. It would be valuable to know what rhythms are being used, which drummers are in the foreground, and what if anything the chants signify. N. H.

- **EASY NOW** featuring RUBY BRAFF and his MEN. My Walking Stick / Willow Weep for Me; Someday You'll Be Sorry; This Is My Lucky Day & 7 others. RCA Victor LPM 1966 $3.98

  Musical Interest: Quite Performance: Freshly Lyrical Recording: Good

  This is a very pleasant album of moderately intense jazz in which the players are more concerned than anything else. Ray Eldridge joins Ruby Braff and his assistants now and then and the result is some sparkling trumpet exchanges. One can grow very fond of this sort of LP. It does not demand, but gives; this is alone a relief from much of the jazz heard today.  

  R. J. G.

- **PIECES OF EIGHT—EVANS BRADSHAW TRIO.** The Trolley Song; Songless: Blues for Jim & 6 others. Riverside RLP 12-294 $4.98

  Musical Interest: Fragmentary Performance: Too much rhetoric Recording: Good piano sound

  This is the second album by a young Memphis-bora pianist who has gained much of his experience in Flint, Michigan. Evans Bradshaw possesses considerable technical fluency and plays with vitality, but he very often substitutes greater dexterity for ideas. His conception is brittle. He rarely sustains ideas interestingly, and frequently becomes quite dull. Bradshaw is more flash than substance. He has to learn the values of space and of construction that involves personal, and musical ideas rather than concepts that could just as easily be piano exercises. And he certainly has to dive deeper into his own emotions, if he can. N. H.

- **ALONE WITH THE BLUES** featuring RAY BRYANT, Lover Man; Me and the Blues; Rockin' Chair & 4 others. New Jazz 8213 $3.98

  Musical Interest: Fine blues piano Performance: Excellent Recording: First rate

  Not many pianists can be as effective, even with the help of a rhythm section, as Ray Bryant is all by himself on this LP. He is a full-bodied, forceful pianist with a keen feeling for blues. This is one of the most satisfying piano LP's of the year. R. J. G.

- **WILD BILL DAVISON PLAYS THE GREATEST OF THE GREATS—Wild Bill Davison (trumpet), Stan Wrightsman (piano), George Van Eps (guitar), Nick Fatool (drums), Morty Kurb (bass).** Ida; Mood Indigo; I Can't Get Started with You & 9 others. Gene Norman Presents DJ 508 $3.98

  Musical Interest: Very hot jazz Performance: Bristling Recording: Good

  Wild Bill Davison is apparently somewhat out of fashion, but he remains one of the most uncompromisingly inflammatory improvisers of the Dixieland persuasion. He interprets here a dozen tunes associated with various famed trumpeters from King Oliver to Bobby Hackett. He doesn't try to emulate the style of each, and it's doubtful if he could. He blows through all the numbers with his customary gusty abandon. St. Louis bluesy occasionally with surprising tenderness. There is discreet but firm accompaniment by a rhythm section that is anchored tastefully by the welcome unassuaged guitar of George Van Eps. N. H.

- **LORRAINE GELLER AT THE PIANO** with Leroy Vinegar (bass), Lawrence Mable or Bruce Freeman (drums). Clash by Night; The Blue Room; Poinciana & 7 others. Dot DLP 3174 $3.98

  Musical Interest: Warm, modern jazz Performance: Homest, swinging Recording: Good

  Last fall 28-year-old Lorraine Geller died suddenly. She had gradually acquired a reputation as one of the most consistently reliable jazz pianists on the west coast. While she hadn't yet developed a strikingly personal voice, her work was always warm, direct, and pulsating. These qualities are also evident in this album that is newly released but which was recorded four years ago.

  She had not yet solved the problem of sustaining ideas with freshness as well as drive, especially in up-tempo; but her work was spirited and intense without being neurotic, and very much alive. It is shocking that she was prevented so soon from achieving more, but it is good to have this as a document of a girl who received much sustenance from jazz, and gave much to it. Good, sympathetic rhythmic section support. N. H.

- **DUKE'S IN BED** featuring JOHNNY HODGES and the Ellington All-Stars without Duke. Just Squeeze Me; Black and Tan Fantasy; Take the "A" Train & 6 others. Verve MGV 8203 $4.98

  Musical Interest: Medium Performance: Good Recording: Excellent

  Even with Ellington's alter-ego, Billy Strayhorn, substituting for the Duke on the piano, this album fails to jell. What the Duke's men can accomplish in small groupings is apparently outside their scope on larger units. Nevertheless for the beautiful sound of Johnny Hodges' alto and the witty violin of Ray Nance, this disc is worth owning. R. J. G.

- **THE BLUES A LA DIXIE—PEE WEE HUNT—Pee Wee Hunt [trumpet]; Lee Cummings [clarinet]; Andy Barth [cornet]; Jack Condon [piano]; Gene Dragon [bass]; Bucky Pizzarelli [guitar]; Cody Sandifer [drums].** St. Louis Blues; Wah Wah Blues; Algiers Blues & 9 others. Capitol T 1144 $3.98

  Musical Interest: No jazz value Performance: Deliberately safe Recording: Good

  In the first place, many of these songs aren't blues at all. More important, there's little blues feeling in the playing, the kind that can turn almost any material into blues-ornnished jazz. The arrangements are stiff, and for the most part, are stiffly played. None of the soloists indicate any particular individuality. Some perhaps may be better than they sound here, but they're forced to play as if they were wearing a too tight shirt. The album is of no basic interest to jazz buyers. N. H.

- **BAGS' OPUS** featuring MILT JACKSON, Ill Wind; Afternoon in Paris; 1 Remember Clifford; Whisper Not & 2 others. United Artists UAL 4022 $4.98

  Musical Interest: High Performance: Excellent Recording: Very good

  Six of the best modern jazz musicians, which includes Art Farmer, Benny Golson, Paul Chambers and Tommy Flanagan, join Jackson in working through a fine program of originals by Golson, John Lewis, Jackson, Harold Arlen and others. All the musicians are particularly well equipped to play ballads. The originals by Golson, especially 1 Remember Clifford, are among the best jazz ballads of the decade. This LP is a rare combination of good taste and an all-around superlative performance. R. J. G.

- **SOME LIKE IT HOT** featuring BARNEY KESSEL. Stairway to the Stars; Sweet Sue; Sweet Georgia Brown; Runnin' Wild & 6 others. Contemporary M 3565 $4.98

  Musical Interest: Broad Performance: Excellent Recording: Top-notch

  It may be the presence of two such uncompromising jazzmen as Art Pepper and Joe Cordone, or it may just be a happy coincidence; but this LP is among the best of the showtune-jazz packages. It has the basic jazz feeling and good solos to match. It swings all the way. The tunes themselves, except for the title song, are all classics. This LP should be around for quite a while. R. J. G.

- **JAZZ IN RETROSPECT** featuring Gene Mayl's Dixieland Rhythm Kings. Original Dixieland One-Step; Caravan; Limehouse Blues; Solitude & 8 others. Riverside RLP 12-289 $4.98

  Musical Interest: Limited Performance: Dull Recording: OK

  In some ways even the Dukes of Dixieland made for better listening than the wholly spurious "authenticity" offered in this revivalist music. The lack of humor is maddening, and the Dukes go squarely square rhythm makes it even harder to take. The tunes are all good ones, and even include some Ellington. R. J. G.

- **MARIAN McPARTHLAND AT THE LONDON HOUSE.** Easy Blues; Life Someone Gave Me a Simple Life; Sweet and Lovely & 6 others. Argo LP 640 $5.95

  Musical Interest: Broad Performance: Sparkling Recording: Excellent

  Not that Marian McPartland will turn the heads of jazz pianists with this LP, but she should intrigue the ears of anyone who

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These informative and authoritative articles appearing in October HiFi Review 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 is being raised to 50¢ beginning this month.

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like good, pleasant, swinging jazz. She is very unlike a pianist. Her "toughness" makes her solos more interesting than one might expect, and her agile musical mind keeps one listening constantly.

R. J. G.

A MODERN JAZZ SYMPOSIUM OF MUSIC AND POETRY WITH CHARLIE MINGUS. Scenes in the City; New York Sketchbook 3 others. Bethlehem BCP 6026 $4.98

Musical Interest: Good, modern jazz Performance: Spotty Recording: Excellent

The writing and reading of words to the strongly earthy, directly emotional music that Mingus produces runs the hazard of being corny. Unfortunately, neither narrator nor words on Scenes in the City escape this. As to the other tracks, they are excellent examples of the sort of highly individual, openly traditional sound that has become Mingus' trademark. Each of them is rewarding on several levels and bears repeated listening. The album title is singularly inappropriate.

R. J. G.

ON THE TOWN with the OSCAR PETTERSON TRIO. Sweet Georgia Brown; When Lights Are Low; Easy Listenin' Blues; The Champ & 3 others. Verve MGV 8287 $4.98

Musical Interest: Swingin' jazz Performance: On location Recording: Good

That this trio can generate an amazing swing beat while continuing to be melodic and even delightfully pretty at times is no news. Despite these virtues, there is a monotonous feeling now and then, as though being placed in high gear while the speed never increases. Still, as an introduction to the trio's work, this LP will do nicely.

R. J. G.

BLUES IN TRINITY—DIZZY REECE
—Dizzy Reece, Donald Byrd (trumpets), Tubby Hayes (tenor saxophone), Terry Shannon (piano), Lloyd Thompson (bass); Art Taylor (drums). Blues in Trinity; I Had the Craziest Dream; Close-Up; Shepherd's Serenade; Color Blind; 'Round about Midnight, Blue Note 4006 $4.98

Musical Interest: High Performance: Hot Recording: Very live

Jamaican-born Dizzy Reece, 28, is one of the more important jazz trumpeters in Europe. He is identified with the London jazz scene, but has also worked often on the continent. Reece has impressed visiting American jazzmen. The reasons are clear in this recording. He swings hard, plays with sizzling emotion, and is developing a personal concept. Also, he is well supported by an Anglo-American unit, recorded at a session in Paris.

British Tubby Hayes, 24, plays a blistering tenor saxophone and appears to be currently influenced largely by both Sonny Rollins and John Coltrane. He has a big tone, good beat, and belies the usual image of the emotionally inhibited Englishman; so does pianist Terry Shannon, a hard-driving, if still derivative, jazzman. Canadian Lloyd Thompson is the efficient bassist. The American trumpeter Donald Byrd

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joins in spiritually on two numbers; the drummer throughout is the American, Art Taylor, who provides some of his most stimulating work on records so far.

This is an often exciting album, and indicates that from the newest generation of European jazzmen there may emerge some who can convincingly challenge a number of the better American players. It is still wise, however, for European jazzmen to spend some time in America to absorb the raw sources of this idiom. Reese certainly wants to come here. It would be nice if he could come to America soon. N.H.

* HENRI RENÉ—COMPULSION TO SWING (see p. 97)

* INTRODUCING THE GENE RODGERS TRIO—JAZZ COMES TO THE ASTOR Minor Impressions; Whisper Not; Frankie and Johnny & others. Mercury MG 36145 $3.98

Musical Interest: Fleet, pleasant jazz Performance: Rodgers is in full command Recording: Bright and clear

Gene Rodgers is 44 and although not well-known to jazz aficionados, he has an honorable background. He recorded with King Oliver at 16, was on Coleman Hawkins' Body and Soul, and played with Benny Carter. He has obviously been influenced by Art Tatum, and has a technical facility that is all the more impressive because it is exercised without fanfare and with flowing sensitivity. In all, his playing is highly expert, with a touch that is much less percussive and more pianistic than is the fashion among many younger jazz pianists.

Rodgers lacks a strongly individual style. He tends frequently to use technique to fill in when his imagination flags. Often his work misses the intensity that might have propelled Rodgers into more incandescent company. Nonetheless, he is worth hearing, and listeners fond of beautifully played piano will find this disc entertaining. He receives reliable rhythmic support from his colleagues. N.H.

* CHANCES ARE IT SWINGS—SHORTY RODGERS. Chances Are: I Don't Know; Come to Me & 9 others. RCA Victor LPM 1975 $3.98

Musical Interest: Swingin' pops Performance: Skillful Recording: First-rate

Robert Allen, a former pianist-turned pop song writer, has provided all the basic material here. Shorty Rogers did the arrangements. The clean, cohesive performances are by a band whose members are not identified, apparently for contractual reasons. Judged as a pop album, it is pleasantly "jazz-based" and more tastefully scored than most pop sets. Rogers' trumpet is also more preferable than the mannerisms of most of the singers who usually become involved with tunes like these. As straight jazz, however, the album is marked by Rogers' characteristic shallowness, although he is a polished writer and player. N.H.

* TEN SHADES OF BLUE—HAL SCHAEFER. Hal Schaefer (piano), Marty Lewis (tenor saxophone and bass clarinet), Chef Amsterdam (bass), Charlie Persip

SEPTEMBER 1959

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(drum), Ted Sommer (percussion). Blues for
My Leah; Bye Bye Blues; Blues for Goin' Home & 7 others, United Artists UAL 3021
$3.98

Musical Interest: Spotty
Performance: Best on romance
Recording: Good

As a player and writer Hal Schaefer is
at his best on impressionistic, romantic
mood pieces like Blues for My Leah and
Blues for Goin' Home. Even on these, how-
ever, there is little of the rhythmic strength
or pungent emotional depth of the tradi-
tional jazz blues. His approach is more
that of jazz-tinged pop music rather than
the direct line of the back-country blues
wanderers, or finally to the styles of Charlie
Parker and Thelonious Monk.

On the other numbers, Schaefer too often
introduces effects for their own sake. He
has a penchant for hillbilly work in various
degrees of cleverness that is more self-con-
scious than as an organically growing part
of the performance. He would have been wise
incidentally, to have used Morty Lewis ex-
clusively on bass clarinet.

TOP AND BOTTOM BRASS—CLARK
TERRY, Clark Terry (trumpet and flugel-
horn), Don Butterfield (tuba), Jimmy Jones
(piano), Sam Jones (bass), Art Taylor
(drums). Mill-Terry: The Swinging Chansies:
My Heart Belongs to Daddy; Blues for Eta;
Top 'n Bottom; "127"; A Sunday Kind of
Love; Mars; Gro West. Riverside RLP 12-
295 $4.95

Musical Interest: One of season's best
Performance: Clark Terry is delightful
Recording: Apyh warm

This is an exceptionally relaxed, unpre-
tentious and gentle album. The play of
timbres between tuba and trumpet (or
flugelhorn) is unique and intriguing.
The original themes—mostly by Terry—are
intrigating and the two standards are treated
imaginatively. Don Butterfield continues
to prove his point that the tuba is capable
of much more than grunting at the bottom
of a rhythm section. This rhythm section is
harmonious and Jones' soft but distinct-
ly individual piano adds a solo voice of
charm and intelligence.

Most memorable of all, however, is Clark
Terry whose recent work on Riverside is
among the best of his career. A member
of the Duke Ellington trumpet section, he
is too seldom featured by Ellington. Here
he seems to take particular delight in being
able to stretch out and give full play to his
rare combination of mocking, irresistible
wit and deeply felt lyricism. As a stylist,
Mr. Terry is very much his own man, and
a valuable one. N. H.

SAN FRANCISCO MOODS — CAL
TJADER QUARTET—Cal Tjader (vibes and
piano); Eddie Duran (guitar); John Mark-
ham (drums); John Mosher or Anson Weeks
(bass). [On Viva Capes, a previous Tjader
quintet is heard.] Cal Tjader: Union Square;
Grant Avenue Suite & 7 others. Fantasy
3271 $3.98

Musical Interest: Reflective jazz
Performance: Beautifully Integrated
Recording: Very good

This attractive collection consists of a
low pressure set of impressions, mainly of
San Francisco scenes. The playing is re-
laxed, thoroughly tasteful, and in guitarist
Don Mosher's hands, the rhythm is pleasant,
and occasionally quite ingratiating. The total
effect is a little bland, but if you sample the set from time to time
instead of absorbing it all at once, the
album can be a refreshing change of mood
and atmosphere from the many more ag-
gressive items on the market.

BOBBY TROUP AND HIS STARS OF
JAZZ. Free and Easy; Back in Your Own
Backyard; Oh! You Crazy Moon; As Long As
I Live & 8 others. RCA Victor LPM 1959
$3.98

Musical Interest: Pleasant jazz
Performance: Slick
Recording: Brittle

Troup's voice is pleasant, he has a good
sense of phrasing and lends a quasi-jazz
flavor to whatever he does. The band is
composed of top-notch studio jazzmen and
the arrangements offer clean, swinging
writing that allows room for solo
statements. RCA Victor seems at home in
this particular genre of commercial jazz
and is rapidly developing a strong cata-
log of this sort of thing. It is easy to listen
to, and all intents and purposes a superior
form of popular music.

THE SWINGIN' STATES—THE KAI
WINDING ORCHESTRA—Kai Winding,
Frank Rehak, Dick Hixon, Tommy Mitchell or
Dick Leib (trombones); Hank Jones (piano);
Ed DeHaas (bass); Gus Johnson (drums).
Louisiana: Stars Fell on Alabama; Las
Vegas; Easter Morn; New Orleans; Quartet
Capers; Mardi Gals; New Orleans. Epics
1936, 39 EPCA-3 and 4 others, Columbia CL 1264 $3.98

Musical Interest: For novelty fans
Performance: Accomplished
Recording: First-rate

Here's an example of cleverness triumph-
ing over content. This is a collection of
sleek Winding arrangements for two tenor
and two bass trombones (mostly playing
together) with rhythm section. It's all very
expertly done, but the emotional level of
the proceedings resembles the faces of the
mannequins in the high fashion magazines.
Winding here has gone thoroughly com-
mercial, and while the results may be welcomed
by trombone manufacturers, they are not
little importance to jazz listeners. There
are, to be sure, some solo moments of jazz
interest—these are good players—but they
are quickly lost in the sea of cuteness which
also extends to Kai Winding's liner notes.

LESTER YOUNG MEMORIAL ALBUM
with the COUNT BASIE ORCHESTRA.
Round Cakes; Broadway; Louisiana; I Left My
Baby & 20 others. Epic SN 6031 2 12" LPs
$7.96

Musical Interest: Indispensable
Performance: Some of the best in jazz
Recording: Good enough

This two-pocket Lester Young memorial
album is made up entirely of selections from
three previously released Epic albums (LG-
3107, LN-3168, LN-3169). If you don't have
them, this is certainly the best single col-
lection of the invaluable work of the late
Lester Young. It takes him from his first
record date with a small combo, from the
Basie band in 1936, to such other major
events in his and Basie's career three and
d four years later as Tickle-Toe, Lester Leaps
HiFi REVIEW
Pops

- BLUE VELVET featuring TONY BENNETT: I Won't Cry Any More: While We're Young: Until Yesterday: May I Never Love Again & 8 others. Columbia CL 1292 $3.98
Musical Interest: Broad
Performance: Good
Recording: Excellent
This is a very adequate collection of ballads by a singer who now and then can infuse his performance with particularly good emotional quality. His singing is better than the usual ballad style. He has a good, relatively different material with which to work, and the result is fine. J. B. G.

- ALL ALONE BY THE TELEPHONE—Polly Bergen (vocals) with Orchestra Conducted by Luther Henderson. Spring Is Here: By Myself: Not Like Me & 9 others. Columbia CL 1300 $3.98
Musical Interest: Below average
Performance: Distinguished
Recording: Good
Miss Bergen has a moderately pleasant voice, but she lacks imaginativeness of conception and a resilient beat. Her phrasing is often too careful as if she were reading the lyrics with the greatest importance. The album, furthermore, is taken at slow tempo, as this is, the singer must have a stronger sense of rhythm than Miss Bergen to keep the music alive. Otherwise, the album becomes very bland, and that's what happened here. N. H.

Musical Interest: For dancing
Performance: Easy to follow
Recording: Good
In a program of songs from motion pictures Ray Conniff leads an orchestra and a wordless chorus in an unblud dance set. A modified rock-and-roll beat is at the base of the performances, but it is kept under control, and the combined voices, horns and strings blend to give the beat to provide what the notes accurately call an "airy" setting for the home ballroom. N. H.

Musical Interest: Grab bag

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One Park Avenue, New York 16, N. Y.
Performance: Proper spirit
Recording: Fine

From various sources—military, religious, and even operetta—the Four Sergeants have assembled an international compendium of songs dealing in one manner or another with care, love, and freedom. It's a fairly dedicated show they put on, though why they should have lapsed into an out-of-place touch of syncopation in the middle of Romberg's Four Land and My Land is a bit of a mystery. Also on hand is David Ross, a very "story" actor, whose intense passages from the Gettyburg Address, the Preamble to the Constitution, and the 137th Psalm.

**CLAUDE GOATY—CHANSONS DE PARIS avec Gerard Calvi et son orchestre.**
Le doux caboulot; Si petite; Un souvenir & 13 others. Decca DL 8849 $3.98

Musical Interest: Certainement
Performance: Sincere
Recording: Splendidly

One of the pleasures in listening to this non-stop recording is the metallic-voiced Mlle. Goaty is to discover good favorites in either new or original versions. Le chaland qui passe turns out to be Tell Me That You Love Me Tonight, and La valse au village is none other than the old toddle-uma-luma saga of The Umbrella Man. The rest comprises a sufficiently varied collection, and the chanteuse acquits herself quite well throughout. The back cover of the jacket is unsullied by any pertinent information whatever.

**JONI JAMES—100 STRINGS AND JONI with Orchestra; Acquavile cond. My Heart Tells Me; Too Young; Wait and See & 9 others. MGM E 3755 $3.98**

Musical Interest: Standard
Performance: Placid
Recording: Well done

Joni James has a small, undistinguished voice that glides from one song to the next with such a bland sameness that they all sound alike. The 100 strings glide right along with her; they neither hamper nor help.

**FRANKIE LAINE—YOU ARE MY LOVE (see p. 100)**

**MACHITO—VACATION AT THE CONCORD (see p. 100)**

**MABEL MERCER—ONCE IN A BLUE MOON with Orchestra, George Cary cond. I'm Glad I'm Not Young Any More; Whenever Winds Blow; Sunday in New York & 11 others. Atlantic 1301 $4.98**

Musical Interest: High
Performance: Class
Recording: Good

Her always serene hightness, Mabel Mercer, is here once more to give her periodic lesson in the fine form of singing popular art songs. Hers is, as it has probably always been, a voice somewhat limited in range, but this is noticeable only on rare occasions. What is always noticeable is her style, her complete understanding, and her gift of wringing special meaning from any lyric she sings. For example, listen to the way she does the line "I've been chewing on my heart" from Bob Merril's Look At 'Er, or, for that matter, the way the entire song becomes her own very personal expression merely by changing the gender in the title. As usual, too, the current offering contains samplings of some lesser-known composers with the most original melodies being the products of Alec Wilder (In the Spring of the Year), Willard Robison (Guess I'll Go Back Home), and Cy Coleman (Isn't He Adorable?).

**THE KAI WINNING TRUMPET—DANCE TO THE CITY BEAT featuring Kai Winding (trumpet) and unidentified personnel. Mono only. Miami: Mobile & 9 others. Columbia CL 1329 $3.98**

Musical Interest: Dull
Performance: Blandishly slick
Recording: Bright

The Kai Winding trumpet unit has become increasingly commercial, and this album is perhaps the logical end of the road. It may he as good a dance set as the liner notes proclaim, but I doubt it, if only because the trumpet-heavy sound becomes so oppressive. There are two tenor trumpets, two bass trumpets and a rhythm section; and the ubiquitous use of the trombone section as a whole does not provide the "great flexibility" as the notes claim. Besides, the arrangements are often too determinedly cute. The album is of no interest to jazz buyers, and I think those looking for dance music could do better with Urbie Green, to cite one example.

**THEATER, SCREEN, TV**


Dorsey home, Doris Quill, the Michael Sammes Singers, with Orchestra, Johnny Gregory cond. Epic LN 3569 $3.98

Musical Interest: Theatre classics
Performance: OK (economy package)
Recording: Fine

This is Epic's second in their series of back-to-back matings of musical comedy hits (the first being Phantom of the Opera, No, No, Nanette), and while I'd still welcome complete scores of each show, the all-dozen selections culled from Hit the Deck and The Cat and the Fiddle make for some delightful listening. The voices are fine, the arrangements are tasteful, and the music, of course, is a treat.

**THE HORSE SOLDIERS.**

Soundtrack recording with Orchestra and Chorus, David Buttolph cond. United Artists UAL 4035 $4.98

Musical Interest: For Civil War buffs
Performance: Bit of a blow, but OK
Recording: Excellent

Though this might be considered a West Coast idea of the songs of the North and South during the Civil War, the melodies are almost all authentic, and the use of a male chorus is extremely effective. I Left My Love (apparently the only ringer) and Lorena are especially attractive pieces, while among the more familiar items are the Hibernian-derived Bonnie Blue Flag and Henry Wore's rouser, Kingdom Come.

**CONSTANCE TOWERS sings TO THE HORSE SOLDIERS with Orchestra, Irving Joseph cond. My Johnny; God Bless the Child; There's Something About a Soldier & 9 others. United Artists UAL 3036 $3.98**

Musical Interest: Quite an assortment
Performance: Welcome newcomer
Recording: Satisfactory

For some time now, I have been awaiting the recording debut of Constence Towers, and now that she has made it I wish she hadn't—at least not with the unnecessarily gimmicked repertory of soldier-type songs they've given her to lie in with her new movie. The voice, however, is still warm, true, and appealing; I do hope that next time United Artists will make better use of it.

**M SQUAD.** Orchestra conducted by Stanley Wilson. RCA Victor LPM 2062 $3.98

Musical Interest: More TV jazz
Performance: Sick
Recording: Tops

The nature of the dramatic conflicts in such a television program as M Squad limits the musical creations to a fairly steady diet of the ominous, the frenetic, and the bluesy, but there still seems to be room for an occasionally inspired solo, and it adds up to an easy to take (and take off) recital.

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"WINEMAKING: Beer, Ale Brewing." Illustrated. $2.00. Eaton Books, Box 1242-VF, Santa Rosa, California.
Unlike brother Peter Gunn's single-composer score, this one was the work of Count Basie (he did the theme), Johnny Williams, Bennie Carter, and conductor Stanley Wilson.

- MY FAIR LADY (see p. 102)

- THE NERVOUS SET (Tommy Wolf-Fran Landesman). Original cast recording with Richard Hayes, Tani Selig, Del Close, Gerald Hiken & others, with Jazz Quartet-Tommy Wolf director, Columbia OL 5430 $4.98

Musical Interest: Bright and original Performance: Energetic crew Recording: A bit close

Broadway's first musical on the "heat" generation was none too successful, but the recording turns out to have some fresh musical ideas, and it is performed for all its worth by an enthusiastic group of young singers. Actually, the score, though it employs the service of a jazz quartet rather than a pit orchestra, is not really far out. It is brash and engaging in much the same manner as Rodgers & Hart wrote "How Do You Like Your Love?" ("America, what have you done to John Osborne?") I get off some wonderful bits of conversation heard at a Greenwich Village party. But the talents of Tommy Wolf and Fran Landesman are not limited to comic pieces. Their "Night People" and "The Ballad of the Sad Young Men" are touching, imaginative pieces which will probably soon be found in the permanent repertory of supper-club torch singers. Altogether it is an engaging disc.

- SONG OF NORWAY (Edward Grieg-Robert Wright-George Forrest). Jones Beach Theatre cast with Brenda Lewis, John Roa, Helena Scott, Sig Arno, Muriel Olvey & William Olvey with Orchestra and Chorus, Lehman Engel cond., featuring Sten Freeman (piano), Columbia CL 1326 $3.98

Musical Interest: Considerable Performance: Attractive voices Recording: Satisfactory

The original Broadway production of Song of Norway ran for 860 performances beginning in 1944. For the past two summers, Guy Lombardo and Leonard Ruskine have successfully revived it at the Jones Beach Theatre on Long Island. It's a grandly romantic score that Robert Wright and George Forrest have pasted together out of musical themes by Edvard Grieg, with an abbreviated version of the "A minor Piano Concerto" tacked on at the end for some very good reasons. There are also some fine voices in the present cast—most notably that of Brenda Lewis who does a particularly exciting job on "Now," Decca's original cast release (DL 9019) suffers by comparison because of its dated sound.

- VICTORY AT SEA (see p. 102)

- ZARZUELA—MADRID CONCERT ORCHESTRA, F. Moreno Torroba cond. Themes from Gigantos y Cabreados: Aqüa, Azucarillos y Arcediana; La Verbena de la Paloma, La Revolote; Doña Francisquita; Luisa Fernanda. ABC Paramount 292 $3.98

Musical Interest: Great appeal Performance: Right flavor Recording: Satisfactory

The Spanish Zarzuela is a native form of musical theater that is roughly equivalent to the Viennese operetta or the American musical comedy, and this LP of extracts from six of them is an attractive well-performed appetite-whetter. Senor Moreno Torroba is not only an old hand at conducting and arranging Zaracalas, but he is also responsible for the music of Luisa Fernanda, one of the brightest attractions in this package.

S. G.
HiFi Review September 1959

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SEPTEMBER 1959

HiFi REVIEW

INFORMATION SERVICE

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

1. Print or type your name and address on the coupon below.

2. Check in the alphabetical advertising index, left, for the names of the advertisers in whose products you are interested.

3. In front of each advertiser's name is a code number. Circle the appropriate number on the coupon below. You may circle as many numbers as you wish.

4. Add up the number of requests you have made and write the total in the total box.

5. Cut out the coupon and mail it to:

Hi Fi REVIEW
P. O. Box 1778
CHURCH STREET STATION
New York 8, New York

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CITY ______ ZONE ______ STATE ______
Semi-Stereo

- Just about a year ago we published a short story on the gadgets that claim to make mono (single channel) recordings sound like stereo. This article ("Semi-Stereo...Now or Never?", October 1958, page 55) pointed out that there are two methods of electronically achieving pseudo-stereophony. One of these is to take a mono signal and frequency divide it so that most of the bass and some of the mid-range is fed through one amplifier/speaker system. Most of the highs, practically none of the bass, plus the remainder of the mid-range, is then fed through the second amplifier/speaker system. Itself, this technique is not new, and quite a few experimenters have used it to good advantage in an attempt to "broaden the sound front." Obviously, the same effects can be achieved with suitably designed crossover networks and a single amplifier.

The second technique used in the semi- or pseudostereo world is an attempt to fool the ear. It involves introducing a time delay or phase shift in the "second channel." The ear then "knows" that the character of the sound has been altered and decides that there has been a new spatial effect added to the mono program.

The 1958 article concentrated on the commercially available phase shifting and time delay units. The one with the greatest promise—the Xophonic—had built-in electro-acoustic feedback problems that limited its use to rather low volume levels. In addition, its frequency response and fidelity characteristics left a lot to be desired. The Holt was a strictly electronic device as compared to the Xophonic, and, if used as the manufacturer instructed, did add some "liveness," or "presence," to a mono program.

At the time when the earlier article was written, hope was held for the Stereophoner being developed by Dr. Hermann Scherchen. Those who have heard Dr. Scherchen's device operate have all been favorably impressed, but as far as can be determined, the past year has not refuted our earlier opinion that this is a "one-of-a-kind" device. Otherwise, passive time delay and frequency dividing networks are still being offered to the general public. That they add some slight "dimension" to a mono program cannot be denied. The illusion of increased depth is overly dependent upon the speakers and their response characteristics. Regardless of whatever developments are forthcoming, the old dictum still holds: "You can't create something out of nothing." A true stereo system provides two channels of information. Chopping up a mono program into two channels does not create stereo. If you are inclined to doubt this—How could a pseudo-stereo arrangement simulate the left-to-right, or vice versa, realism of a locomotive passing through your living room? This type of directional information is not imparted to a mono recording.

Just Put It Over Here

- We have never been one to assume that speaker placement for optimum stereo is a problem with an easy solution. On the other hand, we were astonished by the landslide of stereo speaker placement suggestions as a result of our "Semi-All-Around" story in the July issue (page 36). Just in case you did not see that short short, another appears in this issue on page 53. Particularly note that we pay (good American dollars) for information on how you solved your own speaker placement problem. Simply describe the room, the equipment, the stereo effect you wanted and how you overcame any obstacles. Make a pencil drawing of the room and indicate where the important furniture items, including the stereo speakers, are located. No photographs are required to make your manuscript acceptable.

A sidelight to this rather unexpected rash of short manuscripts has been the observation that people are not sticking to just two speakers for two-channel stereo. Most stereo systems with peculiar speaker placement problems are being solved with the aid of from three to five speakers scattered around the room.

Something Old, Something New

- Several new names appear on the masthead of this issue—if you are one of those very thorough readers who pay attention to such things. Joining the staff as Associate Editor is Nancy Lang, recently (for the past six years) at New York's fine music station WQXR. Replacing Saul Weiner as Art Director is Al Gruen, recently of the Popular Photography staff. Saul, who had been with HiFi Review since its first issue, has moved on into the world of promotional advertising art (still with Ziff-Davis Publishing Company). Al, who left Pop Photography to become a free-lance art director/photographer, accepted as one of his first assignments the art makeup of this magazine. By the way, if this sounds like a game of "musical chairs," it really was—Mr. Gruen's successor was Mr. Weiner's predecessor.

- Next month, our hi-fi equipment editorial will be built around three topics: stereo cartridges, stereo tone arms, and stereo power amplifiers. The exceptionally favorable reaction to my article on Stereo Receivers (July issue, page 26) convinces me that the majority of our readers want equipment editorial coverage in depth. Our power amplifier article will discuss the Dynaco, Fisher, Knight, Leak, and Pilot. Because of the lack of standardized testing procedures, we do not anticipate a qualitative evaluation of either cartridges or tone arms, but will make every effort to familiarize you with the good and bad features, as well as incorporating sufficient background information as to why some designs work better than others in certain situations.
To introduce you to the RCA Victor Popular Album Club

**CHOOSE FROM 39 ALBUMS**

ANY FIVE for only $3.98

**[NATIONALLY ADVERTISED PRICES TOTAL UP TO $24.89]**

... if you agree to buy five albums from the Club during the next twelve months from at least 100 to be made available.

This new plan enables you to have on tap a variety of popular music ... and, once and for all, takes the guesswork out of building such a well-balanced collection. You pay far less for albums this way than if you buy them haphazardly. For example, the introductory offer described above can represent as much as a 40% saving in your first year of membership. Thereafter, by means of the Club's unique Record Dividend Plan, you will be able to obtain selected RCA Victor records at about one third less than the manufacturer's nationally advertised price. After buying the first five albums called for in this offer, you will receive a free 12-inch 33 1/3 R.P.M. album, with a nationally advertised price of at least $3.98, for every two albums purchased from the Club. A wide choice of RCA VICTOR albums will be described each month. One will be singled out as the album-of-the-month. If you want it, you do nothing; it will come to you automatically. If you prefer an alternate—or nothing at all—you can make your wishes known on a form always provided. You pay the nationally advertised price usually—$3.98, at times $4.98 (plus a small charge for postage and handling).

**ALL ALBUMS ARE 12-INCH 33 1/3 R.P.M.**

1. Melachrino plays 1940s favorites by Gershwin, etc.
2. Hottest album of year! All albums on "mood" jazz from NBC-TV series.
3. Blues types.
4. Original sound... album featuring from Rodgers and Hammerstein film hit.
5. All-time classical best seller by most talked about pianist of the generation.
7. New recording by Kern-Hammerstein classic. Song, Grant, Howard Keel.
10. Lana on 12 Italian classics. Provocative, Provocative: Santa Lucia, Mario, etc.
13. His latest and most danceable set: Balls, Boys, Little Miss, Latin, etc.
14. Fresh versions of 12 harmony hits: Peter, Paul, & Mary. (To Be or Not To Be, Good Time)
15. Lifting versions of The Blue Danube, Life Emperor Waltz, 9 others.
16. Key highlights from Tchaikovsky's exhuberant masterpiece for ballet.
19. His 12 biggest hits, newly remixed. Glenn Ford, Linda, Major, Atlanta, etc.
21. Counted Latin rhumba, jazz, Lindy of Birdland. 10 weeks. (To Be or Not To Be, Too High)
22. New Broadway hits. Two songs from top musicals: Flower Drum Song, etc.
23. Choro versions of Latin tunes: Perdido, Frenesi, Tangos, You, etc.
24. 12 pop favorites and light classics: September Song, War, Everything, Dinner.
25. Absolutely the last word in sound and performance. The greatest Gift!
26. La Mackuswice sings 10 Latin hits. Her Twin, Bob T手下, Tim Young, Mango.
27. 12 dance-mood favorites by trio plus strings. I'll Get By, Dream, etc.
28. 19 hits by the biggest hits. Glenn Ford, Linda, Major, Atlanta, etc.
29. Pianist's trio plays Summertime, The Man I Love, All of You, Cherry, etc.
30. Pipes, Juba, Black Watch Band in a rock sonic treat! Marches, folk songs.
31. Lifting Strauss operetta. Ride, Steel, Rosencrantz, Young, etc.
32. Liquid sounds from Hammond organs. Over the Rainbow, Rhythm, Ella, etc.
34. Fantistic sound, realistic atmosphere: Handbill songs with ritzy, singing. Different! Different!
35. Mr. Moss, Young and Foolish. They Say It's Wonderful.
36. Two top albums. (To Be or Not To Be, Too High)
37. The RCA Victor Popular Album Club, P. O. Box 89, Village Station, New York 14, N. Y. P14-6A

Please regard me as a member of the RCA Victor Popular Album Club and send me the five albums you have outlined at lower right, for which I will pay $3.98, ($4.98 if stereo), plus a small postage and handling charge. I agree to buy five albums offered by the Club within the next twelve months, nor which of which I will be billed at the nationally advertised price: usually—$3.98, at times $4.98 (plus a small charge for postage and handling charge on all prices). Thereafter, I will buy only four such albums in any twelve-month period. I may cancel membership after buying five albums from the Club (in addition to those included in this offer). After my fifth purchase, if I continue, for every two albums purchased from the Club, I will receive a free 12-inch 33 1/3 R.P.M. album. Check which type of recordings you want: REGULAR L. P. [ ] STEREO PHONIC [ ]

**IF YOU HAVE A STEREO PLAYER**

Stereo versions of these 39 albums are also available—any five for $4.98 (nationally advertised prices total $24.89). The plan is the same as outlined above—except that the additional stereo albums you buy during the year will be at the nationally advertised price of $4.98, at times $5.98. Most of the Club's new selections and alternates are available in stereo versions. Check box in coupon.
By Adding E-V
Super-Sonax Wide-Angle Tweeter you can

DRAMATICALLY IMPROVE
YOUR HIGH-FIDELITY SYSTEM

Only from the widest-range reproduction can you fully feel the emotional impact of sound reality. Simply by adding the E-V Super-Sonax Tweeter to your present speaker system, you extend high frequency response smoothly and efficiently beyond the last audible octaves... including the subtle overtones and delicate harmonics of the fundamentals of all the instruments in the large concert orchestra. What's more... the Super-Sonax is also your first step to the vibrant sound of true stereo in your living room.

ONLY E-V gives you Sonophase* and Diffraction
ONLY E-V gives you all-important

FUSION
FOR ALL-POSITION STEREO LISTENING

For enjoyment of true stereo without hole-in-the-middle, ping-pong, one-position listening, E-V Super-Sonax VHF Tweeters give all-important FUSION, by completely dispersing higher-frequencies throughout the room. This makes the significant stereo sounds from one speaker fuse with the sounds from the other speaker in varying and controlled proportions... gives proper depth and placement to the musical instruments simultaneously, without spatial distortions. You can feel free to sit anywhere in the room or move about for true stereo listening from any angle, without directing the speakers. Flat-extended very-high-frequency response is made possible only with the exclusive E-V Sonophase* throat design. This assures the smooth, brilliant highs so necessary for blend and balance.

Wide-angle (180°) dispersion achieved through exclusive E-V Diffraction spreads the sound throughout the entire listening area smoothly and evenly.

Working together, these and other E-V features combine to assure accurately-proportioned direct and indirect widely dispersed stereo sound as in the original recorded spatial relationships. This is FUSION. This is true high-fidelity stereo as only Electro-Voice can bring it to you.

Get full advantage of Super-Sonax in the wide choice of complete E-V multi-way speaker systems—or add it on to your present system for improved reproduction, on money-back guarantee.

Model T350 Ultra-Sonax VHF Tweeter. For deluxe-efficiency systems. Has reserve power and extra sensitivity. Response to 21 kc. 1 lb. magnet. 16 ohms. Recommended crossover 3500 cps. Net, $60
Model T35B Sonax VHF Tweeter. For lower-efficiency systems. Response to 18 kc. 1/4 lb. magnet. 16 ohms. Recommended crossover 3500 cps. Net, $22

The above tweeters are also available as Building Block kits complete with crossover, level control, and wiring harness, for only $15.00 more.

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