SPECIAL GUIDE TO CHRISTMAS MUSIC ON RECORDS

COUNT BASIE
All of his recordings evaluated
by Nat Hentoff

SATELLITE SPEAKERS
We compare four new stereo systems

TURNTABLE KITS
One hour do-it-yourself project for rumble-free stereo

THEODORE THOMAS
Grandfather of the
**MOST SENSATIONAL ADVANCE IN HIGH FIDELITY REPRODUCTION**

![Image of Pyramid Point Diamond needles and comparison with Ordinary Round Diamond needles]

New Pyramid Point Diamond
Traces the centerline of the microgroove with better surface contact. Accurately contacts all recorded frequency areas. Assures minimum distortion, maximum true sound.

Ordinary Round Diamond
Does not trace the centerline of the groove. Has less surface contact. Pinches and rides bumpily in high frequency areas — distorts many sound impressions.

**PYRAMID POINT DIAMOND BY FIDELITONE**

shaped to follow the record grooves exactly...

pick up **ALL** the recorded sound

Listen to the new Pyramid Point Diamond by Fidelitone. You’ll experience reproduction no other needle has ever achieved. Its entire new shape simulates the original recording stylus. Now, for the first time, you enjoy the full pure tones of all the original record sound. Stereo discs reproduce with the living brilliance of full dimensional sound. Monophonic reproduction is also greatly improved.

**Scientifically shaped**
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The Pyramid Point Diamond positively traces the centerline of the microgroove. Tracing distortion is reduced to the amount theoretically equivalent to a .2 mil contact radius. All harmonic distortion is reduced to imperceptible values. Sound on both the inside and outside of the record groove is cleanly reproduced.

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Write for free brochure of the complete Pyramid Point Diamond story.

Over 30 years of quality needles

Fidelitone

"Best buy on records"
Chicago 26, Illinois
READ WHAT THE CRITICS HAVE TO SAY!

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Conducted by Alfred Wallenstein, performed by the Virtuoso Symphony of London

HIGH FIDELITY: "At last we have a satisfactory Fantastique in stereo. If any work was ever tailor-made for the multi-channel medium, this is it. Wallenstein gives a first rate reading—correct, sensible, and properly dramatic— and for once the Scene in the Field isn't split between two record sides. Not only is this the best sounding Fantastique, it is also the best engineered recording in Audio Fidelity's FIRST COMPONENT SERIES. It is completely free of distortion over a very wide tonal and volume range, even in the big climaxes of the March to the Scaffold and Witches' Sabbath. Balance, separation, directionality and definition are all superb; even timbres and basses have a realistic ring to them. This release will provide a stirring listening experience."

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PAUL AFFELDER: "... The Virtuoso Symphony of London plays superbly..." Alfred Wallenstein... is firm, unfussy and forward moving..."

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FCS50,016 MARVELS FROM OPERAS, Winograd
FCS50,017 LE GRAND DUC, Tschaikowsky, Wallenstein
FCS50,018 LES PAYSAGES DE L'ANIMAL, Tschaikowsky, Wallenstein
FCS50,020 SYMPHONY NO. 4, Tchaikowsky, Wallenstein
FCS50,021 SYMPHONY NO. 5, Tchaikowsky, Wallenstein
FCS50,022 SYMPHONY NO. 6, Tchaikowsky, Wallenstein
FCS50,023 SYMPHONY NO. 7, Tchaikowsky, Wallenstein
FCS50,024 SYMPHONY NO. 8, Tchaikowsky, Wallenstein
FCS50,025 SYMPHONY NO. 9, Tchaikowsky, Wallenstein
FCS50,026 SYMPHONY NO. 10, Tchaikowsky, Wallenstein
FCS50,027 SYMPHONY NO. 11, Tchaikowsky, Wallenstein
FCS50,028 SYMPHONY NO. 12, Tchaikowsky, Wallenstein
FCS50,029 SYMPHONY NO. 13, Tchaikowsky, Wallenstein
FCS50,030 SYMPHONY NO. 14, Tchaikowsky, Wallenstein
FCS50,031 SYMPHONY NO. 15, Tchaikowsky, Wallenstein
FCS50,032 SYMPHONY NO. 16, Tchaikowsky, Wallenstein
FCS50,033 SYMPHONY NO. 17, Tchaikowsky, Wallenstein

ALL FCS RECORDS AVAILABLE ONLY IN STEREO... SUGGESTED LIST PRICE $6.95

A complete listing of all AUDIO FIDELITY RECORDS is available from: Dept. HF 12, 770 11th Ave., New York 19, N. Y.
"Our tests prove that \textbf{Garrard Changers} deliver the peak stereo performance built into the new \textbf{FAIRCHILD SM-1 Cartridge},"

\begin{quote}
\textit{Our tests prove that \textbf{Garrard Changers} deliver the peak stereo performance built into the new \textbf{FAIRCHILD SM-1 Cartridge},} \\
\textit{says Mr. \textit{George G. Cohen}, Marketing Manager, Fairchild Recording Equipment Corporation.}
\end{quote}

We are grateful for Mr. Cohen's and Mr. O'Shaughnessy's comments which reflect the actual experience of the discriminating owners of Garrard Changers with Fairchild Stereo Cartridges. This kind of superior performance is the reason why more Garrard Changers are sold as components for the finest stereo systems than all other changers and turntables combined.

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  \item Record handling gentler than the surest human hand.
  \item The important convenience of manual play plus completely automatic operation without compromise in performance.
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These are the \textbf{FACTS}, no one can deny them with authority—and they are backed by the 38 years of experience that have created Garrard's unique reputation for unsurpassed quality.

\textbf{For the best in Stereo... Insist on a \textbf{Garrard Changer}}

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There's a Garrard for every high fidelity system—all engineered and wired for Stereo and Monaural records.

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Cover Design and Photography by Albert Gruen

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"It's in Schwann, but I Can't Get It . . .

"The stores do not carry anything like full stocks, and they resist taking back orders, which sometimes take six months to fill. Almost all of the obscure labels are literally unobtainable."

So runs a plaint from a HiFi Review reader, resident in a large American city known both for its industry and its university. Other letters and phone calls in similar vein are being received at our New York offices. They all tend to emphasize a currently critical state of affairs that has been building up for the serious record buyer for some five years.

As matters stand today, the state of affairs in point can be summarized approximately as follows:

"Unless a new classical release is a "best-loved" masterpiece performed by a major artist for a major label or unless it is promoted all-out as a "hi-fi spectacular," you may have serious difficulty trying to buy the recording only six months after its initial release date."

The current issue of the Schwann Long Playing Record Catalog lists some 10,000 classical titles from over 100 labels, but the New York discophiles speak among themselves in terms of "the basic 1000," which would seem to represent the extent of currently available classical titles in even the biggest metropolitan area stores. Though this ratio may be slightly exaggerated, we do find that "best-loved" masterpiece, major artist, major label, hi-fi showpiece qualifications do sustain availability over an extended period.

Behind this factor lies yet another and more basic reason for the premature and costly obsolescence of many discs—namely the infiltration of "pop" record psychology into the entire field of classical record merchandising. Record companies, distributors and dealers more than ever tend to push only the very latest releases, ignoring within the rest of the catalog. Or, if a new release—say Van Cliburn's Tchaikovsky Piano Concerto disc—hits the best-seller list, the tendency will be to promote this on every level to the saturation point, again at the expense of the rest of the catalog.

The consequences of this sort of thinking are only too obvious. By the time the first press run of a new recording has sold out in the record shops and back orders begin to pile up, dealers, distributors and record companies seem to be too busy promoting "this month's release" or the current best seller to pay these back orders much mind; that is, unless the back orders, too, have piled up to near best-seller proportions. By this time the record manufacturer does get around to filling back orders for his distributors and dealers, the ultimate consumer may well have given up in disgust this quest for the record he wanted in the first place.

Hand-in-hand with this "bit riding," as applied to classics, is the phobia that record dealers and distributors have on the subject of carrying inventory—which is to say representative catalog stock in depth. While we sympathize with the economics involved, we insist that there must be some logical solution to this problem. If distributors and dealers can't or won't carry adequate stock on hand, then record companies must give quicker and more efficient back-order service—so that a store customer who wants Schoenberg's Complete Piano Works or William Schuman's Third Symphony will have some assurance of getting same in 10 days instead of six months.

From the record buyer's standpoint, we have still another, and perhaps simpler solution to propose. A solution that can be worked out by Mr. Schwann through the medium of his Long Playing Record Catalog, and one which would constitute an invaluable service both to his readers and to others: why shouldn't the companies represented in Mr. Schwann's Catalog inform him from month to month which of their back catalog items are currently available? These could then be indicated in the current month's catalog with a special symbol. Items lacking such a symbol could be presumed to be available only on special order. I know many record buyers who would be willing to pay substantially more for the monthly Long Playing Record Catalog if Mr. Schwann would institute such a service.
DECEMBER

The COLUMBIA RECORD CLUB
now offers to those who appreciate the matchless beauty of the spoken word...

ALL SIX

of these 12" long-playing records

FOR ONLY $3.98 (Retail Value $34.73)

If you join the Club now and agree to purchase as few as five selections from the more than 150 regular long play and stereophonic records to be made available during the coming 12 months...

HERB IS AN OPPORTUNITY to bring the voices of great poets and performers right into your own home — to be listened to and enjoyed for years to come! By joining the Columbia @ Record Club now you will receive ALL SIX of the superb recordings illustrated here — a $34.73 retail value — for only $3.98.

We make this unique offer as a dramatic demonstration of the money-saving advantages you will regularly experience as a member of the Club. And through the Club's specially prepared musical program you can acquire an outstanding record library of the world's greatest music — brilliantly reproduced on 12" long-playing records — in any choice of regular OR stereo high fidelity! Read below how the Club operates — then mail the coupon, without money, for your six spoken-word records

CARL SANDBURG READS A LINCOLN ALBUM — 2 volumes
Mr. Sandburg recounts Lincoln's life as an Illinois lawyer, his White House years and his involvement in the Civil War. Woven in are Sandburg's readings of the Gettysburg Address, the "House Divided" speech, the First Inaugural Address and others.

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DECEMBER 1959

COLUMBIA RECORD CLUB
Terre Haute, Indiana

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After purchasing five records, if you wish to continue your membership, you receive your choice of a Columbia or Epic Bonus record free for every two additional selections you buy.

The records you want are mailed and billed at the usual list price: regular long play records at $3.98 (Popular) and $4.98 (Classical); stereo records at $4.98 (Popular) and $5.98 (Classical) — plus a small mailing charge.

Since the number of spoken-word records available for this special offer is so very limited — we sincerely urge you to mail the coupon at once.

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COLUMBIA RECORD CLUB, Dept. 222-6
Terre Haute, Indiana

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(Check one box only)

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Listening & Dancing
Broadway, Movies, Television and Musical Comedies
Jazz

STEREO DIVISIONS

Classical Stereo
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Broadway, Movies, Television and Musical Comedies Stereo
Jazz Stereo

I agree to purchase five selections from the more than 150 regular long play and stereo records to be offered during the coming 12 months, at the usual list prices plus small mailing charge. For every additional two selections I accept, I am to receive a Columbia or Epic Bonus record (regular or stereo) of my choice FREE.

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(please print)
Address...
City...
ZONE...
STATE...

To enroll this membership in an Established Columbia or Epic Record dealer, authorized to accept subscriptions, fill in below:

Dealer's Name...
Address...

K-85

COLUMBIA RECORD CLUB

©Columbia Records, 1959.
The night the Maestro came to dinner

RICHARD ANTHONY LEONARD / Maclean's

DURING the years when Arturo Toscanini was conducting the New York Philharmonic-Symphony, he was held in awe and dread, not alone by the players, but even by the trustees and patrons—those generous citizens who year after year turn the orchestra's red ink into black.

There is a story told privately (but on perfectly documented evidence) about a man who is one of New York's most prominent business and social leaders—a music lover, a liberal patron of the Philharmonic, and a devoted admirer of Toscanini. For years this man's admiration of the Maestro had been nurtured chiefly at a distance, as he sat in his Thursday night box at Carnegie Hall.

One day, however, after much soul searching and summoning up of his courage, the patron became so bold as to invite Toscanini to dine at his home. To his intense pleasure, not unmixed with surprise, the Maestro accepted with an unusual burst of alacrity.

The patron knew very well that he was hooby-trapping himself with social danger. Everyone knew, in fact, that as a guest, the Maestro could be—to employ a timid euphemism—difficult. He could be either charming or draconic, depending upon a mysterious personal timetable that no one had ever been able to figure out.

For example, he was a curious eater, one who had a gourmet's appreciation of fine food and wine, but who usually ate with most careful abstemiousness. Then, too, his hair-trigger temper made it impossible for anyone to disagree with him on any subject, trivial or profound—the penalty being a searing blast that might leave the offender feeling that he had suffered second-degree burns over the exposed portions of his body. Even worse was the Maestro's icy mood. For no discernible reason he might suddenly clam up, eat no food, take no wine, but instead stare silently and morosely into space for the entire evening. When this happened, the unlucky host or hostess could only sit by helplessly as the party fell flat on its face.

These facts were well known to our Philharmonic patron, but being a man of resource and imagination, as well as wealth, he was prepared to meet the challenge. His first step was to select a list of guests. He decided that the party should be fairly small, and in the main he made his selection from a group of Toscanini's intimates. There was not a dead-head in the group, not one whom the Maestro did not hold in high esteem, and who in turn was not adroit in avoiding any remark, serious or casual, that might possibly set in motion his fire alarm or his deep freeze.

The patron's next step was to hire for the evening a man whom he knew to be beyond peradventure the finest Italian chef then operating on the Eastern seaboard. He went into exhaustive consultation with this man. After the patron made it plain that money was of no consideration in his plans, and that what he wanted was food so superlative that it would arouse both the Maestro's admiration and appetite, the chef presented a menu for the dinner party. Every item was a dream of the Italian culinary art. Moreover, the chef was proud to boast that the preparation of this feast would be the masterwork of his entire career. For Toscanini, his great comrade, he was prepared to give his all. Accompanying the food there would be a selection of vintage wines, the like of which had not been uncorked since Ludwig, the mad king of Bavaria, entertained Richard Wagner.

These plans made and put in motion, the patron had nothing to do but wait for the great evening. As time passed he was beset by the usual fears that illness or some unforeseeable annoyance might cause Toscanini to decline at the last moment; but the day and hour approached without the slightest hitch. Fear gave way to glowing anticipation of a success that the patron might some day recount to his grandchildren.

All went well until, hardly an hour before the dinner party was to begin, the patron happened to be talking on the telephone with a friend who was to be one of the guests. With casual understatement he mentioned that in hon-
Now...a budget-priced Stereo Diskchanger that performs like a champion

WEBCOR
"CUSTOM"
Hi-Fi Stereo Diskchanger
GOLDEN BEIGE AND BROWN

MODEL 1041-1 . . . Astatic ceramic stereo cartridge with turnover styli. .7 mil diamond tip for stereo and standard microgroove records. 3 mil sapphire tip for 78 rpm records. Webcor precision-built motor. Output: .4 volts per channel at 1,000 cycles.

MODEL 1041-21 . . . GE stereo magnetic cartridge. .7 mil diamond tip for stereo and standard microgroove records. 4-pole, 4-coil motor. Output: 10 millivolts per channel at 1,000 cycles. Dual channel pre-amplifier required.

MODEL 1041-27 . . . Has two plug-in heads with standard \( \frac{1}{2} \)" mounting center to accommodate most stereo cartridges. \( \frac{3}{8} \)" spacing to rear of mounting holes and \( \frac{1}{4} \)" in front of mounting holes. 1" wiring on pins for easy cartridge hook-up. 4-pole, 4-coil motor. Also available with attractive metal base pan. Model TS-1042-1 or Model TS-1042-21.

Installation: 2 fono cables with 2 pin plugs. AC plug. Pickup and AC leads 36" from clamp. Template provided. 110-120 volts. 60 cycle AC. Minimum mounting board dimensions: 13\( \frac{1}{2} \)" deep x 14\( \frac{1}{2} \)" wide x 9\( \frac{1}{2} \)" high. Above and below dimensions: 5\( \frac{1}{4} \)" above, 4" below.

SPECIAL WEBCOR FEATURES

Jam-proof mechanism—"Torsion spring" action permits moving tone arm at any time without jamming or damaging changer.

Exclusive anti-rumble ribs—Scientifically designed and constructed to absorb vibration for negligible rumble.

Positive manual—Permits manual record play without activating automatic change cycle.

Speed Selector—Changer plays all four speeds and both stereo and standard records. 10" and 12", 33\( \frac{1}{2} \) rpm records may be intermixed in any sequence.

Balanced Tone Arm—Lightweight and free swing. Adjustable stylus pressure 5 to 11 grams.

Your Webcor dealer will be glad to demonstrate. See him now.
or of Toscanini he was having an
Italian dinner.

"An Italian dinner?" repeated the
friend, with just enough emphasis on the
adjective to indicate a somewhat start-
tled incredulity.

"Why, yes," said the patron. And then
he went on to describe his hiring of the
noted chef and the planning of the
menu, hinting that at the very least this
would be one of the finest Italian din-
ers since the Renaissance.

"But—haven't you heard?" asked the
friend.

"Heard? Heard what?" The patron's
mood now changed to one of alarm,
tinged with something like last-minute
panic.

Then the friend broke the news. He
reminded the patron that Toscanini was
at that time engaged in his long and
implaceable battle against the Fascists
who then had his native land in their
grip. Led by the odious Mussolini, they
had badgered the Maestro when he re-
fused to play their anthem. Later they
actually beat him and drove him out of
Italy. Naturally his loathing of them
and all their works was boundless.

All this the patron knew very well;
but how, he asked his friend—how could
this affect Toscanini's enjoyment of his
dinner party that evening?

"Well," said the friend, "lately he has
been so angry at Mussolini that he
doesn't want to be reminded of Italy and
things Italian. In fact, right now he
won't even eat Italian food."

If human hopes and aspirations were
equipped with sound effects, the ntsce
at that moment would have been that
of a thousand pieces of crockery falling
upon a concrete floor. But, silently, the
patron found the strength to hang up
the telephone and then stare bleakly at
his wrist watch.

In forty-five minutes the now hopeless
party would begin.

Taking a leaf from the motion picture
and television writers' guide, we now
dissolve to the main scene of this drama
—some two hours later when the patron
and his assembled guests including the
guest of honor, the illustrious Arturo
Toscanini, had seated themselves at
dinner.

The butler and waiters, moving with
silent efficiency, served a preliminary
course. As the guests began to eat, they
quickly forgot one of the earlier rules
laid down by Emily Post and let mur-
murs of delight escape their lips. Not
so Toscanini. Observing the Italian
No 2

"No, no, dear! I said the music sounds tinny in here. Actually, a woman of your sensitivity and taste should be hearing music on an Altec matched component high-fidelity system. You see, Altec matched components were designed for gifted people like yourself who recognize and really appreciate flawless tonal balance. And, as for styling, they must have had you in mind. So elegant. So symmetrical. I must say, dear, you and Altec matched components were made for each other!"

(No need to go further. You'll get your Altec)

Get Altec's illustrated FREE booklet, 11 SNEAKY WAYS TO BEAT YOUR WIFE AT HI-FI, at your nearest Altec dealer. For his name write:

A subsidiary of Ling-Altec Electronics, Inc.
COMPACT...in the fashion of the season
UNCOMPROMISING QUALITY
...in the tradition of ELECTRO-VOICE

Royal
400
3-way deluxe system
18" woofer
8" midrange
compression HF tweeter
$249.50 audiophile net*

At last, from Electro-Voice — the makers of the incomparable Patrician — a new concept of high-performance, low-resonance speaker systems. Listen to the new sound, note the naturalness...especially in vocal renditions. Relax, listen for hours without fatigue. Enjoy full range...from the soft sound of background music to the full dynamic response of orchestral climaxes. Whether your taste runs toward the economical Leyton or all the way to the "Patrician" of small speaker systems — E-V's new Royal 400 — you can't buy a better speaker system. Ask your dealer for a demonstration.

*All systems are illustrated with E-V's new Stereones for true 3-channel stereo. Esquire, Regal and Royal use Stereone 300 at $49.50 each. Leyton matches Stereone 100 at $34.50 each.

Write Department 129H for your copy of our new Catalog No. 135 on High Fidelity Speakers and Systems.
Regal 300
3-way heavy duty system using 5 lb. ceramic magnet
12" woofer
8" midrange compression HF tweeter
$165.00
audiophile net*

Esquire 200
3-way economy system
12" woofer
8" midrange compression HF tweeter from $111.00 audiophile net*

Leyton
2-way economy low resonance system
12" woofer
8" midrange from $86.00 audiophile net*
Fairchild is design...

The all new Model SA-12 exemplifies the design for which Fairchild is famous. Examine the SA-12. Start with the one-hole mounted base and built-in spirit level. Move next to the arm itself... a sleek satin curve complemented by the balancing weight. Pause along the arm and note Fairchild’s “Cueing” device. This controls gentle, precise setting down of stylus in groove. At arm’s length is the universal cartridge slide. Permits interchange of 2, 3 or 4-pin monaural and stereo cartridges without re-wiring, tools, or soldering. Write for complete specifications or see the SA-12 at your Fairchild dealer. You’ll want it for your installation. The cost... $34.95.

dimensions: height, 3¼; maximum; length, 12¼; distance required from turntable center to arm pivot, 8½; rear overhang, 2½.

(Continued from page 12)

character of the food, the Maestro shook his head in refusal, and then began to stare silently at the bank of flowers in the center of the table. The patron-host, watching the proceedings like a goshawk, while seeming to keep up the ball of conversation, knew that a crisis was approaching.

A second course appeared. This was even more spectacular than the first, but the Maestro repeated his ritual of refusal, a heavy frown of disapproval settling over his face. By now an uneasiness had spread around the table as the other guests, acutely aware of the Maestro’s every move and mood, noted that ice was beginning to form on the dinner party’s wings. As for the patron-host, he knew that crisis had arrived.

It arrived as the butler appeared from the pantry bearing one of the large silver trays that contained the main course—the chef’s magnificent pièce de résistance. Obsequiously, the butler offered the dish to the Maestro. Again refusal—this time more vehement than ever. Over the entire dinner party dead silence fell.

It was precisely at this moment that the patron-host displayed those virtues of resourcefulness and imagination that had made him one of the captains of American industry, a man who was at his best when the going was roughest. Toscanini had hardly stopped shaking his head in curt refusal of the butler’s offering, when, by some pre-arranged signal, one of the waiters emerged quickly from the pantry, a single plate in his hands. This he passed on to the butler, who set it before Toscanini.

The plate contained half a broiled chicken.

Surprised, the Maestro stared at the dish. He noted that there was nothing Italian, indeed nothing foreign or exotic about the way this simple fowl had been prepared. It was done in the plainest fashion possible.

Toscanini’s face broke out in a smile. He reached for his knife and fork.

And so the evening was saved. As the Maestro tackled his chicken with obvious relish, the other guests addressed themselves to the marvelous Italian dishes. The superlative wines flowed; the conversation sparkled. As for the patron-host, he reached for his wine glass. His hand trembled slightly, but there was more than a faint smile on his lips as he took a long, delicious gulp.

—Richard Anthony Leonard
enjoy STEREO MUSIC this wonderful new way

BELL STEREO-PAK

plays the STEREO TAPE CARTRIDGE ... with the TAPE you never touch

1. It's a snap to play this Stereo Tape Cartridge with the new Bell Stereo-Pak. Just flip it in ... flick it on ... enjoy up to a full hour of wonderful stereo music. Tape makes music sound so much better—never wears out. Hands never touch the tape, and plastic shell protects it from scratches and damage. Easier to load, handle and store than a record.

2. Here's the new Bell Stereo-Pak—the tape cartridge player and recorder that makes stereophonic sound really sparkle. Loads and plays in 2 seconds. Anyone can do it. And only Bell offers 6 models to choose from—beautiful table models and portables with matching stereo speakers ... or add-on units to play through your present music system, priced from $99.95.*

3. Wonderful fun ... for the whole family. Fun for listening and dancing. Fun making your own recordings of stereo broadcasts, records and tapes—or of special home events—with inexpensive blank tape cartridges. Bell Stereo-Pak can be your complete home entertainment center . . . you can even play your phonograph or radio tuner through the built-in stereo amplifier!

4. Music, music, music. More than 100 stereo tape cartridges already released and hundreds more to come. Popular, classic, big bands, jazz—a full selection. You'll have to hear the Bell Stereo-Pak to appreciate the wonderful way it reproduces true stereo sound. You'll have to try it to see how simple—how foolproof—it is to play. Why not do both . . . tomorrow.

* Slightly higher West of the Rockies

Great gift idea for Christmas . . . but the Bell Stereo-Pak is so new you may not find it at all stores. Write if you want the name of your nearest dealer.
THE BASIC REPETROIRE:
UP-DATINGS AND SECOND THOUGHTS

By Martin Bookspan

Since the year's end is traditionally a time of inventory and stock-taking, this seems the right time to pause in our monthly survey of the basic repertoire recordings to re-evaluate the first baker's dozen of them in view of new versions which have appeared since each was first considered.

First of all, let's review two basic principles which have governed our procedure in this series:

(1) The versions which emerge as the recommended ones in each case are from among those readily available in record shops throughout the land. For example, though neither the Ormandy (Columbia) nor the Collins (London) recording of the Sibelius Second Symphony has the power and majesty of Koussevitzky's now-withdrawn versions with the Boston Symphony, they clearly were the best of the available recordings of the score as of August, 1959. The new Monteux recording for RCA Victor with the London Symphony Orchestra has now displaced the Collins version in my opinion, but more of that below. And yet mention of the Koussevitzky recording had to be made in any discussion of Sibelius' Second Symphony, so unique were the qualities which he brought to it.

(2) The judgments offered in this series are the judgments of one observer and they must of necessity reflect subjective likes and dislikes. I consider the art of musical performance a very high one indeed, a kind of sacred trust held by the interpreter who must then distill the creation of another person through his own psyche and experience and reveal it to us as a timeless and universal truth. It is this kind of revelation which I find lacking in the Markevitch (Angel) and Argenta (London) recordings of the Tchaikovsky Fourth Symphony: and some readers have scolded me for omitting these from last September's discussion. Neither Markevitch nor Argenta brings to the music the kind of demonic intensity that is a characteristic of Koussevitzky's performance (RCA Victor); nor, in this opinion, does either one challenge the editions of Bernstein (Columbia), and Hollreiser (Vox)—the one iconoclastic but ever-provocative, the other uncomplicated yet exciting. And so to our reconsideration, item by item.

TCHAIKOVSKY—PIANO CONCERTO NO. 1 (NOVEMBER, 1958)

The winner and still champion: Cliburn

Of the four new versions of this tireless warhorse which have galloped to the post in the past year, three (Istomin—Columbia, Curzon—London and Blumenthal—Vox) may be dismissed as routine. The fourth is a pressing by RCA Victor (LM 2319, mono only) of a historic performance given in April, 1943 by Horowitz and Toscanini at a special War Bond benefit concert in Carnegie Hall. It supersedes the previous Horowitz-Toscanini recording (RCA Victor LCT 1012) and is probably unique for the sheer visceral excitement of Horowitz' breathtaking finger technique. The musical values in the Cliburn-Kondrashin performance (RCA Victor LM/LSC 2252 mono and stereo) remain the more satisfying, however.

BEETHOVEN—SYMPHONY NO. 5 (DECEMBER, 1958)

Hail to the new chief: Fritz Reiner

Until a few weeks ago Kleiber's 1953 edition of this symphony with the Amsterdam Concertgebouw Orchestra (London LL-912) was my unquestioned choice among the monophonic editions, with Ansermet's stereo version (London CS-6037) preferred in that area. Now all this is changed. In September RCA Victor released a remarkable reading of the Fifth by Fritz Reiner and the Chicago Symphony Orchestra (1.M/LSC 2343, mono and stereo) which is the most satisfying recorded performance of the work I have yet heard. A vibrant dynamism and exciting intensity stamp it as one of the great recorded performances. Get it!

BEETHOVEN—PIANO SONATA NO. 14 IN C SHARP MINOR, ("MOONLIGHT") (JANUARY, 1959)

Situation unchanged—Petri preferred

Richter-Haaser's Epic disc (LC 3590) is the only new arrival since we considered the "Moonlight" Sonata. I continue to prefer Petri (Westminster XWN 18255) for genuine expressive and musical perception.

Continued on page 24

HiFi Review
New HEATHKIT Stereo Amplifiers

MORE OF THE BEST FROM THE LEADER...

Heathkit, first in performance, quality and dependability, proudly presents a host of new, outstanding do-it-yourself projects designed, as always, to bring you the finest in kit-form electronics.

FOR THE FINEST IN STEREO...

14/14-WATT STEREO AMPLIFIER KIT (SA-2)

A complete dual channel amplifier/preamp circuit, the new Heathkit SA-2, in one compact, handsomely styled unit provides every modern feature required for superb stereo reproduction...yet is priced well within your budget.

Delivers 14 watts per channel stereo, or 28 watts total monophonic. Maximum flexibility is provided by the 6-motion function switch which gives you instant selection of "Amp. A" or "Amp. B" for single channel monophonic; "Mono. A" or "Mono. B" for dual channel monophonic using both amplifiers and each preamplifier; and "Stereo" or "Stereo reverse". A four-position input selector switch provides choice of magnetic phono, crystal phono, tuner, and high level auxiliary input for tape recorder, TV, etc. The magnetic phono input is RIAA equalized and features 3 mv sensitivity—adequate for the lowest output cartridges available today.

Other features include a speaker phasing switch, two AC outlets for accessory equipment and hum balance controls in each channel. As beautiful as it is functional, the SA-2 will be a proud addition to your stereo sound system. Shpg. Wt. 23 lbs.

SPECIFICATIONS—Power output: 14 watts per channel, "Amp. A"; 14 watts per channel, "Amp. B". Power response: 15% below 200 cps to 50 kc at 14 watts output. Total harmonic distortion: less than 1%.\(\pm 1\)% at 15 watts output using 100 cps and 6 kc signal mixed 4:1, Hum and noise: monophonic input, 47 db below 14 watts, tuner and crystal phono, 51 db below 14 watts. Controls: dual concentric clutched volume, dual concentric clutched tone, dual concentric clutched tone; 4-position selector, tape recorder phasing switch, AC receptacle; 1 switch: 1 normal, 4 stereo or 8 monophonic. Outputs: 4 and 16 ohms. Dimensions: 41/2" H x 15" W x 10" D. Power requirements: 117 volts 50/60 cycle, AC, 150 watts (fused).

STEREO PERFORMANCE AT MINIMUM COST

ECONOMY STEREO AMPLIFIER KIT (SA-3)

The amazing SA-3 delivers more than enough power for pure undistorted room-filling stereophonic sound at the lowest price anywhere. Delivers 3 watts per channel stereo—or 6 watts monophonic. The built-in high level preamp circuit has two separate inputs for each channel, designed for use with ceramic or crystal cartridge record players, tuners, tape recorders, etc. Ganged tone controls provide convenient bass "boost" and treble "cut" action, while a dual concentric clutched volume control makes possible precise channel balancing. A channel reversing position is provided on the function switch and a speaker phasing switch on the back panel allows optimum performance with any speaker system. Tastefully styled in black with gold trim. Shpg. Wt. 13 lbs.

SPECIFICATIONS—Power output: 3 watts per channel, Power response: 15% below 200 cps to 30 kc at 3 watts output. Total harmonic distortion: less than 3%.\(\pm 1\)% at 3 watts output using 600 cycle 6 kc signal mixed 4:1, Hum and noise: 60 db below full output. Controls: dual concentric clutched volume (ganged treble, ganged bass); 3-position selector, tape recorder phasing switch, onell switch, phono (each channel): tuner, crystal or ceramic phono. Inputs: 4 and 16 ohms. Finish: black with gold trim. Dimensions: 121/2" W x 6" H x 31/2" D.
New HEATHKIT Amplifiers & Tuners

A NEW AMPLIFIER AND PREAMP UNIT PRICED WELL WITHIN ANY BUDGET

14-WATT HI-FI AMPLIFIER KIT (EA-3)
This thrilling successor to the famous Heathkit EA-2 is one of the finest investments anyone can make in a top quality monophonic high fidelity amplifier. It delivers a full 14 watts of hi-fi rated power and easily meets professional standards as a 12 watt amplifier. Rich, full range sound reproduction and low noise and distortion are achieved through careful design using the latest developments in the audio field. Miniature tubes are used throughout. Including EL-84 output tubes in a push-pull output circuit with a special-design output transformer. The built-in preamplifier has three separate switch-selected inputs for magnetic phono, crystal phono or tape and AM-FM tuner. RIAA equalization is featured on the magnetic phono input. The stunning new styling of the EA-3 represents the latest word in modern design, with mar-proof vinyl-clad steel cover in black leather-like texture, inlaid gold design and brushed gold trim. Shpg. Wt. 15 lbs.

NOTE THESE OUTSTANDING SPECIFICATIONS—Power output: 14 watts, HiFi, 15 watts, Pro- phonics; 10 watts, HiFi. Power output: 24 db below 20 cps to 20 kc at 14 watts output. Total harmonic distortion less than 3% at 3000 cps to 20 kc. Intermodulation distortion: less than 0.1% at 10 watts output using 60 cps and 6 kc, lightly filtered filters. Noise and audio input: microphone, 37 db below 14 watts output. Output impedances: 4, 8 and 16 ohms.

MORE STATIONS AND TRUE FM QUALITY ARE YOURS WITH THIS FINE TUNER KIT

HIGH FIDELITY FM TUNER KIT (FM-4)
This handsomely styled FM tuner features better than 2.5 microvolt sensitivity, automatic frequency control (AFC) with on-off switch, flywheel tuning and precision, prealigned and pretested tuning unit. Clean chassis layout, prealigned intermediate stage transformers and assembled tuning unit makes construction simple—guarantees top performance. Flywheel tuning and new soft, evenly-lighted dial scale provide smooth, effortless operation. Vinyl-covered case has black, simulated-leather texture with gold design and trim. Multiplex adapter output also provided. Shpg. Wt. 8 lbs.

SPECIFICATIONS—Tuning range: 88 to 108 mc. Sensitivity: 2.5 uv for 20 db of quieting, 18 frequency: 10.7 mc. Image ratio: 45 db. AFC correction factor: 0.1% per volt. AM supression: 1% at 20 db, Frequency response: 20 to 30,000 cps. Harmonic distortion: less than 1.5%. 1100 cps. 400 cycles HZ. Intermodulation distortion: less than 0.1% at 30 cycles and 6 kc, mixed filters at 1100 cps, 50% modulation. Antenna: 300 ohms unbalanced. Output impedance: 500 ohms (matched output). Overall dimensions: 6.75 x 13 x 5/8" D.

NEVER BEFORE HAS ANY HI-FI AMPLIFIER OFFERED SO MUCH AT SUCH A LOW PRICE!

"UNIVERSAL" 14-WATT HI-FI AMPLIFIER KIT (UA-2)
Meeting 14-watt “hi-fi” and 12-watt “professional” standards the UA-2 lives up to its title “universal” performing with equal brilliance in the most demanding monophonic or stereophonic high fidelity systems. Its high quality, remarkable economy and case of assembly make it one of the finest values in high fidelity equipment. Buy two for stereo. Shpg. Wt. 13 lbs.

WORLD’S BIGGEST BARGAIN IN A HI-FI AMPLIFIER

55-WATT HI-FI AMPLIFIER KIT (W-7A)
Utilizing advanced design in components and tubes to achieve unprecedented performance with fewer parts, Heathkit has produced the world’s first and only “dollar-a-watt” genuine high fidelity amplifier. Meeting full 55 watt hi-fi rating and 55-watt professional standards, the new improved W-7A provides a comfortable margin of distortion-free power for any high fidelity application. The clean, open layout of chassis and prewired cabled wiring harness makes the W-7A extremely easy to assemble. Shpg. Wt. 28 lbs.

STEREO-MONO PREAMPLIFIER KIT (SP-2A)
Available in two outstanding versions! SP-2A (stereo) and SP-1A (monophonic). SP-1A convertible to stereo with conversion kit C-SP-1A. Use with any basic amplifier as the control center of your entire high fidelity system. Six inputs in each channel accommodate most any program source. Switch selection of NARTE or RIAA, LP, and 78 rpm record compensation.
PROFESSIONAL QUALITY
TAPE RECORDER KITS (TR-1 Series)

Enjoy the incomparable performance of these professional quality tape recorders at less than half the usual cost. These outstanding kits offer a combination of features found only in much higher priced professional equipment, generally selling for $350 to $400. Not the least of these special features is the handsome styling which characterizes the kits ... a semi-gloss black panel is set off by a plastic escutcheon in soft gold, which is matched by black control knobs with gold inserts. The mechanical assembly, with fast forward and rewind functions, comes to you completely assembled and adjusted, you build only the tape amplifier. And, you'll find this very easy to accomplish, since the two circuit boards eliminate much of the wiring. Separate record and playback heads and amplifiers allow monitoring from tape while recording and a "pause" control permits instant starting and stopping of tape for accurate cueing and tape editing. A digit counter is provided for convenient selection of any particular recording. Push-pull knob provides instant selection of 3/4" or 7/8" IPS tape speed. Safety interlock on record switch reduces possibility of accidental erasure of recorded tapes. Shpg. Wt. 30 lbs.


MODEL TR-1C Monophonic Tape Deck: $159.95
Monophonic Record and Playback.
MODEL TR-1D Two Track Stereo Tape Deck: $169.95
Monophonic Record and Playback, plus Playback of 2-track Pre-recorded Stereo Tape (staged).
MODEL TR-1E Four Track Stereo Tape Deck: $179.95
Monophonic Record and Playback, plus Playback of 4-track Pre-recorded Stereo Tape (staged).

STEREO-MONO TAPE RECORDER KITS (TR-1A Series)

Here are the tape recorders the avid hi-fi fan will find most appealing! Their complete flexibility in installation and many functions make them our most versatile tape recorder kits. This outstanding tape recorder now can be purchased in any of the three versions. You can buy the new two-track (TR-1AH) or four-track (TR-1AQ) versions which record and playback both stereo and monophonic programming, or the two-track monophonc record-playback version (TR-1A) and later convert to either two-track or four-track record-playback models by purchasing the MK-4 or MK-5 conversion kits. The tape deck mechanism is extremely simple to assemble. Long, faithful service is assured by precision bearings and close machining tolerances that hold flutter and wow to less than 0.35% distortion. Power is provided by a four-pole, fan-cooled induction motor. One lever controls all tape handling functions of forward, fast-forward or rewind modes of operation. The deck handles up to 7" tape reels at 7.5 or 3.75 IPS as determined by belt position. The TR-1A series decks may be mounted in either a vertical or horizontal position (mounting brackets included). The TE-i Tape Electronics kits supplied feature NARTB equalization, separate record and playback gain controls and a safety interlock. Provision is made for mike or line inputs and recording level is indicated on a 0-35 "magic eye" tube. Two circuit boards simplify assembly.

MODEL TR-1A: Monophonic two-track record/playback with fast forward and rewind functions. Includes one TE-4 Tape Electronics kit. Shpg. Wt. 24 lbs.
$100.00, $99.99

MODEL TR-1AH: Two-track monophonic and stereo record/playback with fast forward and rewind functions. Two TE-1 Tape Electronics kits. Shpg. Wt. 36 lbs.
$150.00, $149.99

MODEL TR-1AQ: Four-track monophonic and stereo record/playback with fast forward and rewind functions. Two TE-1 Tape Electronics kits. Shpg. Wt. 36 lbs.
$150.00, $149.99

HEATH COMPANY / Benton Harbor, Michigan

DECEMBER 1959

a subsidiary of Daysrom, Inc.
New "Acoustic Suspension" Speaker System

NOW—FOR THE FIRST TIME IN KIT FORM
... EXCLUSIVELY FROM HEATH

"Best we've ever heard!... "cleanest bass response I have ever heard!... "achieves the seemingly impossible"... "an outstanding speaker because of its small size, not in spite of it"... such superlatives flowed from the pens of noted authors and editors of audiophile magazines when the Acoustic Research speaker appeared on the market a few years ago. A revolutionary principle in speaker design, the Acoustic Research speaker has been universally accepted as one of the most praiseworthy speaker systems in the world of high fidelity sound reproduction.

HEATHKIT is proud to be the sole kit licensee of this Acoustic Suspension principle from AR, Inc. and now offers for the first time this remarkable speaker system in money-saving, easy-to-build kit form.

The Acoustic Suspension principle involves the use of a freely suspended bass woofer, using the "cushion" of air inside the cabinet as a "spring". In conventional loudspeakers the moving cone is mounted on elastic suspensions—thus, when the cone is moved and then released, it springs back to its normal position. The necessarily imperfect quality of these mechanical springs is the greatest single source of speaker distortion. The Acoustic Suspension principle replaces the mechanical spring of the bass speaker suspension with a pneumatic spring of near-perfect characteristics—the sealed-in air of the cabinet. This fundamentally new approach to speaker design results in: reduction of bass harmonic distortion by a factor of 4; a uniform and extended low-frequency response; establishing the new standard; ability to realize optimum speaker performance from conveniently small cabinet size.

The size of the AS-2 speaker cabinet is dictated by acoustical considerations and represents an advance, rather than a compromise, in quality. The 10" Acoustic Suspension woofer delivers clean, clear bass response over an extended range with markably low harmonic distortion. Outstanding high frequency distribution is a result of the specially designed "cross-fired" two speaker tweeter assembly.

Another first in the Heathkit line with the AS-2 is the availability of completely pre-assembled, pre-finished cabinets; the AS-2 cabinets are available in pre-finished birch (blonde) or mahogany, or unfinished birch models. The unfinished birch model is of furniture grade wood suitable for the finish of your choice, walnut, mahogany, blonde, etc. Kit assembly consists merely of mounting the speakers, wiring the simple crossover network and filling the cabinet with the fiberglass included with the kit. Shpg. Wt. 32 lbs.

RECOMMENDED AMPLIFIER FOR THE AS-2

The Heathkit W-7A high fidelity amplifier has proven by laboratory tests to be ideal for driving the new Heathkit AS-2 acoustic suspension speaker. See full details and specifications for the W-7A in this ad.

SPECIFICATIONS—Frequency response (at 10 watts input): 25 kHz. 32% down at 30 and 55,000 cps. Harmonic distortion below 25% down at 50 cps; below 3% down at 40 cps; 15% watts input; linear non-linearity; feedback: 3 dB. Suggested damping factor: high 6% or greater. Efficiency: about 75%. Distribution angle: 90° in horizontal plane. Dimensions: 24" W. x 12½ H. x 11½ D.

*Power input level required for average listening level will not exceed 10 watts.

NEW COAXIAL HI-FI SPEAKER KIT (US-3)

Newest addition to the Heathkit "US" series of speakers, the US-3 takes its rightful place at the top of the line as your best buy in a coaxial type of speaker. Capable of handling 15 watts with a frequency response from 50 to 15,000 cps, the US-3 uses a 12" PM "woofer" (6.8 oz. magnet), and a 3" PM "tweeter" (1.47 oz. magnet). crossover frequency of the built-in network is approximately 2,000 cps. Instructions for building a suggested speaker enclosure are provided with the kit. Suitable for a variety of installations, the US-3 is an excellent speaker for high quality sound reproduction at minimum cost. Shpg. Wt. 7 lbs.
"YOUR CUE" TRANSISTOR CLOCK RADI0 KIT (TCR-1)

Take all the deluxe features found in the most expensive clock-radios, add the convenience of complete portability, plus a modern 6-transistor battery operated circuitry... then slash the price at least in half, and you have the new HEATHKIT "Your Cue" Transistor Portable Clock Radio. Lulls you to sleep, wakes you up, gives you the correct time and provides top-quality radio entertainment; can also be used with the Heathkit Transistor Intercom system to provide music or a "selective alarm" system. The "lull-to-sleep" control sets the radio for up to an hour's playing time; automatically shutting off the receiver when you are deep in slumber. Other controls set "Your Cue" to wake you to soft music, or conventional "buzzer" alarm. A special earphone jack is provided for private listening or connection to your intercom or music system. Six pen light-size mercury batteries power the radio receiver up to 500 hours; the clock operates up to 5 months from one battery. Ordinary pen light cells may also be used. The handsome turquoise and ivory cabinet, measuring only 3½" H. x 8" W. x 7½" D. fits neatly into the optional carrying case for beach use, boating, sporting events, hunting, hiking or camping. Shpg. Wt. 5 lbs.

LEATHER CARRYING CASE No. 234 (2 lbs.) $4.95

HEATHKIT TCR-1
$45.95

HEATHKIT XI-1
$27.95

TRANSISTOR INTERCOM KIT (XI-1 and XIR-1)

Consisting of a master unit (XI-1) and up to five remote stations (XIR-1), the system is designed for any remote unit to call the master, for any remote station to call any other remote station, or for the master unit to call any single remote or any combination of remote units. Used with clock-radio (opposite), it can serve as a music or "selective alarm" system.

Transistor circuitry means long life, instant operation and minimum battery drain. Eight, ordinary inexpensive "C" flashlight batteries will run a unit for up to 300 hours of normal "on" time. Circuitry is especially designed for crisp, clear intelligible communications and the instant operation feature allows turning off units between calls, extending battery life. Use of battery power does away with power cords. Only two wires are required between the master unit and each remote station. Beautifully styled in ivory and turquoise for a rich, quality appearance. Batteries not included. Shpg. Wt. 6 lbs.

AC POWER SUPPLY (XP-1)

A permanent power supply for 24 hour operation of the XI-1 on household current. Converts 110 V. AC to well-filtered 12-volt DC output, eliminating the need for batteries. Power supply is small, compact and fits easily in space normally occupied by batteries. HEATHKIT XP-1 (2 lbs.) $9.95
THE BASIC REPERTOIRE
(Continued from page 18)

DVOŘÁK—SYMPHONY NO. 6 (“FROM THE NEW WORLD”) (FEBRUARY, 1959)

Toscanini and Reiner triumph over three formidable new contenders

Karajan, Szell and Walter have each entered into competition recently with fine new versions of this well-loved score. Despite their many excellences, however, the monophonic version by Toscanini (RCA LM 1778) remains supreme in its forcefulness and directness, with the stereo edition by Reiner (RCA LM/LSC 2214) now even more impressive than a year ago as a combination of power and passion, heroism and tenderness.

BEETHOVEN—SYMPHONY NO. 2 (“HEROICA”) (MARCH, 1959)

Klemperer (mono) and Szell (stereo), as before

Stereo editions by Keillberth (Telefunken TCS 18003) and Scherchen (Westminster WST 14045) and a monophonic one by Kleiber (Richmond 19051) have been added to the catalogs since last March. Keillberth’s is undistinguished. Scherchen’s is highly individualistic, with a brisk, almost jaunty tempo in the first movement that robs the music of a good deal of its power. Kleiber’s is a sturdy, well-disciplined, light-sounding reading that at $1.98 is a real buy. But nobody has yet come along to challenge the nobility, grandeur, dignity and exaltation of the Klemperer performance. Of the stereo versions, the Szell remains outstanding for its exhilarating tension and excitement.

BACH—CHACONNE IN D MINOR FOR SOLO VIOLIN (APRIL, 1959)

Heifetz is still the choice

In the recently-released Odón set (ODX-125/6/7) of the complete Sonatas and Partitas for unaccompanied violin Szyng plays the Chaconne in a more serene, relaxed manner, but Heifetz remains the more remarkable performance. Of the transcriptions of the music for various other instrumental combinations, Segovia’s for guitar (Decca DL-9751) remains pre-eminent.

SCHUBERT—SYMPHONY NO. 8 (“UNFINISHED”) (MAY, 1959)

Frisby, as before

Strangely, there have been no new editions of the “Unfinished” since last May. This means that there are still only three stereo recordings of this cornerstone of the repertoire, and none of the three has any special distinction. In monophony the choice remains Frisby’s warm and sensitive reading for Decca (DL-9775).

BEETHOVEN—PIANO CONCERTO NO. 5 (“EMPEROR”) (JUNE, 1959)

Rubinstein still rules the roost

Only a Gilios performance from Russia (Monitor 2033, mono only) is new to the lists since we last examined the “Emperor” situation. Gilios turns in a solidly dramatic performance but Rubinstein’s (RCA Victor LM/LSC 2124, stereo and mono) is classier still, with a superb sense of assurance and control. Columbia’s recording by Istomin (ML 5318) continues to be a solid mono alternative.

MOZART—SYMPHONY NO. 40 (JULY, 1959)

Another vote for Klemperer

Despite RCA Victor’s recent release of an elegant Karajan-conducted performance by the Vienna Philharmonic (LD/ LDS 2347), the probing intensity and virile passion of Klemperer’s performance for Angel (35407, stereo and mono) continues to reign supreme.

SIBELIUS—SYMPHONY NO. 2 (AUGUST, 1959)

Ormandy and Monteux in a photo-finish

As noted in my introductory remarks, the new Monteux recording (RCA Victor LM/LSC 2342, stereo and mono) now vies for leadership with Columbia’s version by Ormandy (MS 6024 stereo, ML 5207 mono). Monteux gives us a broader, more noble reading, Ormandy a more heroic one. You pay your money and takes your choice.

TCHAIKOVSKY—SYMPHONY NO. 4 (SEPTEMBER, 1959)

No one yet says it like Koussevitzky

No new releases of this symphony have come along in the past several months. Koussevitzky’s RCA Victor performance (LM 1008, mono only) remains unmatched for its eloquence and conviction, with an engagingly idiomatic reading of the score (Columbia MS 6035 stereo, ML 5332 mono) and a solid and dependable one from Hollreiser (Vox 511190, stereo only). One of these days RCA Victor will release a performance by the Boston Symphony Orchestra conducted by Monteux, but unless the recorded performance is radically different from the concert presentation which preceded it, the Koussevitzky reading will continue to be the preferred one.

My apologies to Columbia, incidentally, for intimating that the performance by Ormandy (ML 5074) has been around for a long time. Actually, it was released no longer ago than 1956.

BERLIOZ—SYMPHONIE FANTASTIQUE (OCTOBER, 1959)

Wallenstein takes over

Audio Fidelity’s stereo version of this score by Alfred Wallenstein and the Virtuoso Symphony Orchestra of London (FCS 50003) is so good in so many ways that it now must be preferred to the flawed Munch recording for RCA Victor (LM/LSC 1900, stereo and mono). So now it has become all the more imperative for RCA to re-record the “Fantastique” with Munch, this time capturing his uniquely frenzied and rapturous performance in sound that will do it justice.

BRAHMS—SYMPHONY NO. 3 (NOVEMBER, 1959)

Klemperer again

Easy, spontaneous flow; stuning power and self-assertion; calm repose—all these words I used last month in describing Klemperer’s recording of Brahms’ Third Symphony for Angel (35545, stereo and mono). It will be a long time before they can be applied with equal conviction to another recording of the score.

And so we enter upon another year of discovering and re-discovering the best recordings of the basic repertoire. We’ll begin 1960 next month with the Tchaikovsky Violin Concerto.

—Martin Bookspan

Martin Bookspan was chosen for the record review staff of HiFi Review with definite malice aforethought. He happens to be Director of Recorded Music for New York’s celebrated “good music” radio station WQXR, and as such has access to its vast record library—which includes just about every major recording released in this country for the past 20 years.
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The VR-22 is outstanding in all four critical areas of stereo cartridge performance: Channel separation—Response—Freedom from hum—Compliance.

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*Manufacturer's suggested resale prices.

Acclaimed by the experts!

O. P. Ferrall, Editor Hi-Fi Review as quoted in issue of Aug. 1959

"... the VR-227 is a top performer. The frequency response is as flat as any cartridge tested to date. Channel-to-channel separation in the vital area between 700 cycles and 8000 cycles was equal to the very best stereo cartridges now offered in the public."

W. Stocklin, Editor Electronics World as quoted in issue of Sept. 1959

"...listening tests did not show up any flaws. Frequency response from 30 to 15,000 cps (limits of our test) was within 2.25 db of flat. Provides about the best channel separation available of any checked with the exception of cartridge testing for $65.00 in the frequency range from 5000 to 9000 cps."

C. G. McProud, Editor Audio as quoted in issue of Sept. 1959

"...it is even better than its predecessor with respect to output, channel separation and extended frequency response and the two channels balance within ±1 db from 15,000 cycles. The shielding has been improved and the grounding of the shield and the method of shorting the two 'ground' terminals are well thought out."

GENERAL ELECTRIC

DECEMBER 1959
Musical Oddities

Collected by Nicolas Slonimsky

It is now taken for granted that every performer worth his salt must be able to play from memory, but when Paganini performed without the music, the newspapers hailed this as a phenomenal revelation of wonderful gifts. The London Times reported in 1831: “Singular and complicated as the compositions are, he sometimes plays from memory, and it is curious to observe, with what masterly precision he gives the cue to the orchestra. The official conductor at the pantomime seems to sit staring in pure wonder; and the people that crowd behind the musician at either side of the stage, turn around to one another with lifted hands and smiles of astonishment.”

After the American premiere of Salome at the Metropolitan Opera early in 1907, the chorus of outraged music lovers and moralists was joined by a professional physician, who wrote to The New York Times: “Salome is a detailed and explicit exposition of the most horrible, disgusting, revolting and unmentionable features of degeneracy that I have ever heard, read of, or imagined. Are we willing to have our women, our sons and daughters, witness this spectacle?”

Caruso once acted in a silent movie, called My Cousin Caruso, produced in 1918 by Famous Players in Hollywood. The story was about a poor singer who claimed that he was a cousin of Caruso to impress his girl friend. Then he met the real Caruso, and the two became friendly. The poor artist got the girl, of course. Caruso played both the pretender and himself.

Tannhäuser is commonly regarded as a mythical figure, like Lohengrin and other Wagnerian heroes. But he undoubtedly existed in the flesh, even though he never in actual life consorted with Venus. He was a traveling minstrel of the 13th century, and served at various European courts. His lyrical poems have been published, but there is no trace of his melodies if he ever composed any.

For many years after Mozart's death, mystery veiled the identity of the “stranger in black” who commissioned the Requiem. The ghastly gentleman was the majordome of Count Franz von Walsegg, a dilettante musician, who had lost his wife and wanted to honor her memory with a Requiem. When, some months after Mozart's death, he obtained the score, he copied it by hand, and signed: “Komponiert von dem Grafen Walsegg.” He conducted it as his own work at his estate in Vienna, in December, 1793.

Upton Sinclair, the famous novelist, studied music in his youth, and was a student of MacDowell at Columbia University. He recalls an amusing linguistic anecdote. On MacDowell's birthday, the class gave him a present, with a card bearing the first line from the part sung by Flosshilde, one of the nymphs of the Rhine, in the first act of Das Rheingold: “O singe fort . . .” This of course means “O sing forth,” but MacDowell read it in French, in which language it means “O powerful monkey!”
new General Electric stereo amplifier

Power: 56 watts (28 watts per channel) music power. More than enough to drive even low efficiency speakers. Repatitude flat (±0.5 db) from 20 to 20,000 cycles, with less than 1% distortion. Channel separation 40 db.


Inputs and outputs: Controlled quickly and functionally with two multipurpose controls, for stereo and monaural cartridges (magnetic and ceramic), tape heads, tape machines and tuners. Gives you flexible command of inputs and complete selection of speaker combinations.

Sensitive music controls: Loudness combined with power on-off. Contours for automatic bass boost at low volume. Balance continuously variable to "off" on either channel. Bass and treble, dual concentric type adjusts channels together or separately for non-matching speakers.

56 watts of power, soundly engineered, a versatile beauty. From front to back, a remarkable achievement at $189.95*

Designed for beauty and value: Featuring a recessed front panel, the G-7700 comes complete in a beige vinyl case, the G-7710 in a white vinyl case. The price is a modest $189.95*, including case. (The G-7600 delivers 40 watts, 20 watts per channel, $139.95*.) Other General Electric stereo amplifiers from $119.95, including case.

FM-AM Tuner, Series FA-10. Receives even weak signals with unusually low distortion, hum and noise level. drift-free. Visual meter for pinpoint FM center channel tuning and optimum AM signal tuning. RF amplifier stage in both FM and AM increases sensitivity, FM multiplex jack for stereo adapter. Built-in AM antenna; FM dipole included. $129.95*

Colors match all General Electric amplifiers: Saddle Brown FA-10 matches MS-4010; Willow Gray FA-12 matches MS-4000A, MS-2000A; Beige FA-15 matches G-7700; White FA-16 matches G-7710; Saddle Brown FA-17 matches G-7600.

*Manufacturer's suggested resale prices. Slightly higher in the West.

See and hear General Electric Amplifiers and Tuners at your Hi-Fi dealer now.

Audio Components Section, Auburn, N. Y.

GENERAL ELECTRIC

DECEMBER 1959
WEATHERS

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THE SOUND THAT OUTMODES CONVENTIONAL STEREO!

It took the engineering know-how of Weathers to discover this revolutionary electronic advancement in sound and size! TrioPhonic Stereo introduces the listener for the first time to "Equalized Sound." Now you can sit anywhere in the room and experience the same magnificent tonal realism and fidelity of full-range stereo. "Equalized Sound" is produced by two book-size full-range stereo speakers and a unique, non-directional hideaway bass.

Ask your dealer today for a demonstration of Weathers startling new audio dimension—TrioPhonic Stereo with "Equalized Sound." You must see it, hear it, compare it to believe it!

For the ultimate in TrioPhonic stereo listening, select the matched Weathers synchronous turntable with StereoRamic pickup system.

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today's biggest cubic foot of sound

This dramatic new design brings you General Electric's famous Extended Bass performance in an ultra-compact one cubic foot enclosure ideal for stereo.

Hear it... and you'll agree that here is full, natural sound as good as, or better than, many much larger and more costly systems.

The G-501 offers realistic, smooth response within ±3 db over most of its frequency range from 45 to 16,000 cycles.

Unusually clean low-frequency response results from the closed-type enclosure and special high-compliance woofer. A new 3-inch tweeter achieves maximum dispersion of highs for full stereo effect. In walnut, ebony and walnut, mahogany and cherry veneers. $85.00*

New General Electric 12-inch Speaker System

The G-506 combines enclosure compactness with full, smooth response from 40 to 18,000 cycles. The complete unit — with front-mounted woofer, tweeter and crossover network — occupies only two cubic feet of space.

But small size is gained through no sacrifice in sound! The Extended Bass design puts out four times the low-frequency power (+6 db) as standard 12-inch speakers in the same enclosure.

Complete G-506 in four most-wanted finishes. $129.95*

*Manufacturer's suggested resale prices. Slightly higher in the West.

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for perfect stereo
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To give a Shure cartridge shows rare attention to a music lover's tastes ... to receive it is a most excellent compliment to your appreciation of superlative sound. These magnificent stereo cartridges are without equal in the re-creation of honest and accurate stereo sound and are truly the one critical element in any fine stereo system.

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Literature: Shure Brothers, Inc.
222 Hartrey Ave., Evanston, Ill.

heavy resting against my right shoulder. It was this man's elbow. I walked away from him. Then I felt the knuckles of a hand rub against me. It was the same foreign-looking man standing close to me. I screamed."

The woman's scream attracted a policeman who took Caruso to the station house. "I am Enrico Caruso," shouted the singer in just about the only English he could command, and presented his calling card to the sergeant at the desk. "I don't care who you are," the other shouted back to the uncomprehending tenor, and ordered Caruso to be searched. According to the police account, Caruso wept hysterically, clasped his hands in the gesture of a prayer, tore his hair, and beat his chest. When the Graham woman appeared at the station, he went on his knees before her, imploring her, in Italian, not to press her complaint. Finally, Caruso was permitted to telephone the manager of the Metropolitan Opera House, Heinrich Conried, who arrived promptly and put up $500 bail. Conried then took Caruso into an electric automobile and drove off.

The scandal hit the newspaper headlines and was quickly dubbed "The Monkey House Case." There were editorials bristling with indignation of the peril to American womanhood. Caruso's friends struck back. His personal manager declared that it was preposterous to imply that Caruso would seek female companionship in the zoo when he could have had the most beautiful women in New York for the asking. This only aroused further outbursts in the press and the headlines became even more strident.

Caruso decided to go on trial before a judge rather than a jury because of the inflamed public sentiment against him. The courtroom was jammed with Italians shouting "Viva Caruso!" when the singer appeared wearing a silk top hat, a long overcoat and a pair of white gloves. He chewed gum incessantly and kept twirling his black moustache.

An interpreter was provided to aid Caruso who spoke very little English, and understood even less. In reply to the usual questions, Caruso declared that he was 35 years old, was married, had children and that his wife was residing in Florence. The revelation of Caruso's marriage caused a newspaper columnist to remark that Caruso need not fear American justice so much as the wrath of his Italian spouse.*

Through his Italian interpreter, Caruso gave the following account of the Monkey House episode. "I was interested in the monkeys, not in women. I became aware of a woman of about forty years of age ogling me. I moved away to look at a chimpanzee named Knocko. The woman followed me. I wore a long overcoat with a slit on the side, so that my hand could reach my trouser pockets without unbuttoning the coat. I held a cane thrown up over my shoulder. In such a position it would have been impossible for me to touch the woman. I was taken completely by surprise when a policeman appeared. I could not understand what he was saying, and he could not understand me. I was taken to the police station and placed in a dark cell. After I was released, I found that my black pearl scarf pin was missing."

Curiously, Mrs. Graham failed to show up in court. In fact, she was not located until after the trial when she explained that her real name was Stanke, not Graham. She had decided to stay away from the case for fear her husband, a baseball player, might kill Caruso should he learn that the woman who gave her name as Mrs. Graham was really his wife. (What the husband's sentiments were when his wife's identity was finally disclosed is not known.)

The defense moved for dismissal of charges on the grounds that the plaintiff was not present in court, but the judge ruled that police evidence was sufficient to prosecute the case. The defense parried that arrests of prominent men on charges of immorality were a common blackmail practice of unscrupulous policemen. The Deputy Police Commissioner, Mathot, then rose in defense of the police. It was true, he conceded, that prominent men—lawyers, politicians, artists, writers, and even a bishop had been held for alleged moral offenses in the Central Park Zoo, but he declared that not one instance of police corruption had been discovered in connection with such cases.

Then the Commissioner, acting in the role of attorney for the police as well as chief prosecutor, called in a new wit-

*As a matter of fact, Caruso was not legally mar-
ried to his Italian consort.
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This is it... with the wild trumpet ride, or the fragile guitar idea, or the frenzied ensemble wall, or the piano gone introspective, or the knock-down-drag-out jam. This is it. This is JAZZ.

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Specific literature on request

ERCONA CORPORATION
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- Harman-Kardon, who owe much of their reputation to the success of their popular economy-priced equipment, have now launched a de-luxe line consisting of a three-power amplifier, the "Citation II," and a stereo-preamp control center, known as the "Citation I." A special design group, headed by veteran audio engineer Stewart Hegeman, brought many novel ideas to bear on these models. The "Citation II" power amplifier features 60 watts per channel (120 watts "monos), a frequency response from 18 to 40,000 cycles, with less than 0.5 percent distortion. Video circuitry, including six 2RY7A tubes, has been adapted to audio purposes to assure extra wide-band performance. Multiple feedback loops were used to minimize distortion in each stage individually, without sacrificing stability. Special power-supply circuits of unusual stability enable the amplifier to reach as low as 2 cycles. The output transformer was especially designed to take advantage of the broad-band circuitry.

The Citation I preamp features step-type tone controls that are taken out of the channel entirely in the "flat" position to eliminate phase shift. Each stage of amplification is surrounded by its own feedback loop to minimize distortion to the point of not being measurable, D.C. on filament reduces hum, and low-noise resistors in critical places lessen thermal agitation. A continuously variable blend control permits adjustment of the degree of stereo separation to eliminate any possible "hole-in-the-middle effect" for any given recording or playback acoustics.

The Citation I preamp and power amp are available either as kits (with special construction aids for easy assembly) or in ready wired form. Price: Citation I $159.95 (kit), $239.95 (ready wired); Citation II $159.95 (kit), $219.95 (ready wired). (Harman-Kardon, Inc., Westbury, New York).

- Heath has a license from Acoustic Research, Inc. to produce kits for acoustic suspension speaker systems to which AR, Inc. holds the original patents. The first Heathkit produced under this agreement is the new AS-2, which employs the same speakers, the same cabinet design and the same performance specification as the
press

comment on the

AR-3

The American RECORD GUIDE

(Larry Zide)

"Given a good stereo source, a pair of AR-3's comes as close to musical realism in the home, I believe, as the present state of the art permits... In sum, until someone comes out with something better that doesn't take up the entire house, the AR-3 is for me the reference standard."

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(TTHT report)

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HI-FI SYSTEMS

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The AR-3 is priced from $203 to $231, depending on cabinet finish ($216 in mahogany or birch). Literature is available for the asking.

ACOUSTIC RESEARCH, INC. 24 Thorndike St., Cambridge 41, Mass.

DECEMBER 1959
as combination manual turntable, THE automatic turntable and automatic record changer, DUAL 1006 truly capable of authentic high fidelity stereo and mono reproduction

You need not take our word for it. The United Audio Dual-1006 has been thoroughly tested by many consumer and technical publications within the high fidelity industry as well as by noted consumer testing organizations. Without exception, it has been acclaimed for its flawless workmanship and its many exclusive and significant features as both a professional turntable and deluxe record changer. Its ability to track a stereo record with the most sensitive of turntable cartridges at the minimum recommended stylus force ensures maximum life of all records. Where permission has been granted, we have reprinted these detailed evaluations and will be glad to send you copies on request. Or, if you can, we suggest you visit your authorized United Audio dealer and submit the Dual-1006 Turntable/Changer to your own critical test.

well-known Acoustics Research AR-2. The heavily air-cushioned 10-inch woofer is paired with two cone tweeters to provide frequency response from 42 to 14,000 cycles ±0.5 db at 10 watts input. Harmonic distortion at that level is less than 2 percent above 60 cycles.

The tightly constructed cabinet is completely assembled and prefinished in mahogany or birch. All the kit-builder has to do is mount the speakers and assemble the crossover network. Dimensions: 24 x 183/4 x 113/4 inches. Price: $79.95. (Also available unfinished for $69.95.) (Heath Company, Benton Harbor, Michigan)

- Lafayette Radio simplifies the job of tuning stereo broadcasts by providing twin tuning meters on their new Model LT-77 AM-FM stereo tuner. Moreover, the two channels may be balanced right at the source thanks to separate volume controls for the AM and FM sections. On FM, the LT-77 has a frequency response of 20-20,000 cycles ±0.5 db and a sensitivity of 1.5 microvolts for 20 db quieting. A variable switch for the a.f.c. circuit is provided, as is an output jack for a multiplex adapter. Hum level is rated at 60 db down. Diode detectors are used in conjunction with the following tube lineup: 2-6A6B, 4-6AS, 2-A16, 6HF6, 6AL5, 6X4. Dimensions: 143/4 x 43/4 x 103/4 inches. Price: $74.50 (with legs and legs). (Lafayette Radio, 165-08 Liberty Avenue, Jamaica 33, New York)

- Madison Fielding brings two stereo components to this fall's lineup of new equipment. One is their Series 360 integrated stereo amplifier and preamp, rated at 20 watts per channel with a frequency response from 20 to 20,000 cycles (±0.5 db) with less than one percent harmonic distortion at full output. Separate treble and bass controls are provided for each channel. Variable loudness compensation, a rumble filter, and a noise filter (8 ke cutoff) a phase reverse switch for "aural null" balancing as well as a third channel take-off with variable "blend" are among the other control facilities. Dimensions, 53/4 x 143/4 x 12 1/2 inches. (Also available for $175.00 with dual loudspeakers.) (Madison Fielding, 34-00 161st St., Jamaica 15, New York)

The companion piece is the Series 390 AM/FM stereo tuner, featuring 2uv sensitivity (for 20 db quieting), frequency response from 20 to 20,000 cycles and an IF bandwidth of 355 ke between 3 db points. A ratio detector is employed in conjunction with the a.f.c. circuit to provide maximum stability of the "aural null." (Also available for $119.50 with dual speakers.) (Madison Fielding, 34-00 161st St., Jamaica 15, New York)
"The new Citation Kits represent for me the successful culmination of years of research and experimentation to achieve the ultimate in high fidelity design."

Stewart Hegeman, Director of Engineering, Citation Kit Division, Harman-Kardon, Inc.

These are strong words from a conservative audio engineer. But the proof is overwhelming. All that is necessary is a look at the technical specifications of the new Citation I Stereophonic Preamplifier Control Center and Citation II 120 Watt Stereophonic Power Amplifier. We'll gladly send them to you. Hegeman is recognized as one of the world's great audio engineers. His original designs for the famous Brociner amplifier and preamplifier, and the Hegeman-Lowther speakers, are still regarded as classics by audio engineers and audiophiles. In his capacity as head of the kit engineering group at Harman-Kardon, he has again created new classics.

Easily Assembled—Professional Performance

There are many exciting new concepts built into the Citation Kits. The engineering is so wonderfully precise that the instrument constructed by the kit builder will duplicate the precision of the finest factory-assembled products. Here are some of the remarkable new assembly features that distinguish the Citation Kits:

Military Type Construction: For ease of assembly and durability, rigid phenolic boards are used. Special Cable Harness: Unique harness template enables builder to make a professional cable harness to facilitate wiring and insure accuracy. Special Aids: Resistors and condensers are labeled individually on special component cards so that they can be quickly identified. Wire strippers are supplied free with each kit to produce clean wire junctions.

The Citation I
Stereophonic Preamplifier Control Center

Here is the first brilliant expression of the advanced design concepts which sparked the new Citation Kit Line: the incomparable Citation I, Stereophonic Preamplifier Control Center.

The Citation I consists essentially of a group of circuit blocks termed active and passive networks. Active networks incorporate the vacuum tubes and furnish amplification; passive networks consist of resistors and condensers and provide precise equalization. The active networks are treated as one- or two-stage amplification units, flat over an extremely wide frequency range, and each one of these networks is surrounded by a feedback loop. This results in levels of distortion so low as to be unmeasurable. The passive networks are constructed of precision components and are designed for minimum phase shift.

Professional Step-Type tone controls are used on the new Citation I. They overcome the limitations of continuously variable potentiometers. Each position on a step control can be engineered to perform a specific function which is absolutely repeatable when necessary. The flat position of the controls bypasses all tone control circuitry, thereby eliminating transient distortion and phase shift.

Other features include: the new Citation Blend Control which introduces a continuously variable amount of crossover between the two channels to eliminate the "hole-in-the-middle" effect of many stereo records; DC heated preamplifier filaments; six silicon diode rectifiers to provide unexcelled B+ and filament regulation; separate turnover and roll-off controls to provide precise equalization.

The Citation I is available with an optional walnut hardwood enclosure which sets off its magnificent sculptured satin-gold escutcheon. The Citation I...$139.95; Factory Wired...$239.95; Walnut Enclosure, WW-1...$29.95.

The Citation II
120 Watt Stereophonic Power Amplifier

Here is all the power required from a stereophonic amplifier. Two 60 Watt Channels—with a combined peak power output of 260 Watts!

The Citation II reflects a dramatic new approach to amplifier design. Audio engineers have discovered that the characteristics of an amplifier in the non-audible range strongly influence sound quality in the audible range. This can be determined in critical listening tests where the program material for each amplifier is laboratory controlled.

Because of this vital consideration the Citation II is engineered to produce frequencies as low as 5 cycles virtually without phase shift. At the high end—the amplifier has a frequency response beyond 100,000 cycles without any evidence of ringing or instability.

Audio engineers have also found that the higher the degree of feedback—and the consequent lower distortion—the more apparent the improvement in sound quality and the greater the reduction in listener fatigue. In order to increase the degree of feedback in the Citation II, a "multiple loop" technique is used in contrast to conventional "single loop" techniques. This results in a 20/1 to 30/1 reduction in distortion compared with the 10/1 to 20/1 reduction in conventional amplifiers.

Other important Citation II features include: video output pentodes in all low level stages for exceptional wide frequency response and low distortion; power supply consisting of four silicon diode rectifiers, choke and heavy duty electrolytics with potted power transformer for superb regulation and long life; bias meter to adjust individually the plate current of each KT585 for balance and lowest distortion.

The Citation II is a handsomely styled brown and gold instrument with an optional Charcoal Brown protective cover. The Citation II...$150.95; Factory Wired...$219.95; Charcoal Brown Enclosure, AC-2...$7.95.

All prices slightly higher in the West. For a complete report on the new kits write to Harman-Kardon, Inc., Citation Kit Division, Dept. R-12, Westbury, N. Y. Build the Very Best

Citation Kits

by harman kardon

DECEMBER 1959
new madison fielding series 440

it’ll do everything but fly

And if you’re one to be transported on wings of song, then this is truly hi-fi to fly by. All puns aside, though, Madison Fielding’s new Series 440 is a triumph of stereophonic component design. A powerful AM tuner and a high sensitivity FM tuner are combined on the same chassis with a dual channel 40-watt stereo preamp-amplifier. The result? Amazing flexibility! And the knowledge that there is nothing in high fidelity reproduction that will stymie this fabulous piece of equipment.

Item: Automatic third channel stereo. A true mixing of both channels. Perfect for a three channel system or for stereo in one room and a monaural source in other rooms.

Item: Output for stereo headset. Just plug in and listen in complete privacy.

Item: Push buttons and lights. Mix from six program sources on each channel with push button selectors. Jewelled indicator lights eliminate any possible ambiguity.

Item: Aural Zero Null (AZN) Circuit. Push a button and tune for silence. When the sound disappears both channels are in perfect electronic stereo balance.

Item: Separate bass, treble and volume controls for each channel. Nulling, phasing, noise, rumble, tape monitor and loudness switches. Other controls include FM tuning, AM tuning, master volume, stereo / monaural switch and stereo reverse. Power switch is push / push button. Permits all dial settings to remain untouched while set is not in use.

Item: The Series 440 is fully described in a specifications-brochure we have prepared. Write for it or see your Madison Fielding dealer for a comprehensive demonstration.

Series 440 $325.00
Matching cabinet $30.00
PRICE SLIGHTLY HIGHER IN THE WEST.

madison fielding stereo

by Crosby Electronics, Inc.

BRAND PRODUCTS, INC.

Dept HR-12, 39 West 55th St, N. Y. 19, N. Y.

Marketing organization for Madison Fielding

with a limiter stage. The AM section features a tuned RF stage for maximum selectivity. Cathode follower outputs are provided for each channel. Dimensions: 5½ h x 15 w x 12 d (inches). Price: $180.00 (integrated amplifier), $160.00 (tuner). (Madison Fielding Stereo, Brand Products, Inc., 39 West 55th Street, New York 19, N.Y.)

• Norceteo’s latest stereo tape recorder offers exceptional versatility. The Continental “400” will play and record monaural and 4-track stereo tapes at three speeds (7½, 3¾ and 1¾ ips) with surprising fidelity. Claimed frequency response for the three speeds are, respectively, 50-10,000, 50-14,000 and 50-7,000 cycles, due primarily to tape head gap of only 0.0001 inch. The Continental “400” features two tape pre-amps, two 4-watt amplifiers, piano-key controls and a dual-element microphone for stereo recording. All that is needed for stereo playback is a second speaker. The recorder has inputs for recording from, microphone, tuners and phonographs with facilities for mixing either with the mike. Signal-to-noise ratio and cross-talk are both down 44 db and wow and flutter for the three speeds are 0.15%, 0.2% and 0.35%. Volume and balance controls are ganged, but tone control may be independently operated. Also featured is a microphone-dubbing switch and provision for sound-on-sound recording to permit the recording of narration over music, or the contriving of trick sound effects. Dimension: 18½ x 13½ x 9½. Price $399.50. (North American Phillips Co., Inc., 230 Duffy Ave., Hicksville, Long Island, N.Y.)

• Stromberg-Carlson’s new tuner series fills the needs of practically any situation. The line includes separate AM and FM tuners (AM-412 and FM-413, respectively) as well as a combined AM/FM stereo tuner (SR-445). The AM unit boasts a tuned r.f. stage for extra sensitivity and selectivity and a local-distant switch to adjust band width to the reception requirements of the particular station to be tuned in.

The FM-433 has a sensitivity of 2 microvolts for 40 db quieting, a local-distant switch to avoid overloading by strong stations, and a.f.c. with a disable switch. The circuit employs a broad-band-ratio detector and a cathode-beam tuning indicator. A multiplex output is provided. Moreover, chassis space is available for a multiplex adapter to be added later.

The SR-445 stereo tuner combines the feature of the separate AM and FM units on one single chassis. Price: $99.95 (AM only), $79.97 (FM only), $129.02 (AM/FM stereo). (Stromberg-Carlson Corp, Rochester 8, N.Y.)
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Christmas from Hawaii
A fresh South Sea slant on the Yuletide season. Recorded in Kaiser's Aluminum Dome, Honolulu. A unique Xmas L.P.

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HAVE ORGAN WILL TRAVEL
George Wright's own three pipes of 36 countries in his own inimitable style—the big beautiful sound of the mighty Wurlitzer Organ.

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R608 BIG DIXIE—Harry Zimmerman's big band plays the biggest, wildest, Dixie and Blues you've ever heard. Sensational sounding brass!

R419 BEATSVILLE—Words and sound from The World of Beat as put down by one of today's leading exponents of coffee-house philosophy. Like, dig this, man.

R806 TABOO—The fabulous sounds of Arthur Lyman's Hawaiian Village Group recorded in Henry J. Kaiser's Aluminum Dome, Honolulu.

R17 TAHI'TI—Exciting, exotic and romantic harmonies by The Surfmen from their Tahitian show at the Stardust Hotel Las Vegas.

R06 CHRISTMAS GREETINGS—Fresh young voices bring you the holiday sound of old Christmas favorites—as much a part of Christmas as the smell of pine cones—the sweet spirited sound of carolers.

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HF81 Stereo Amplifier-Preamplifier selects, amplifies, controls any stereo source & feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Provides 30W monophony. Ganged level controls, separate balance control, independent bass & treble controls for each channel. 'Low' filter switch for treble. Efficient Williamson-type push-pull EL84 power amplifiers. "Excellent" — SATURDAY REVIEW. "HOMESTYLE ENGINEERING. "Outstanding quality. . . . extremely versatile." — ELECTRONICS WORLD LAB-TESTED. Kit $89.95. Wired $109.95. Includes cover.

HF82 Stereo Preamplifier 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 channels. Inputs for phone, tape head, mike, AM, FM, & FM-multiplex. One each auxiliary A & B input in each channel. Switched-in loudness compensator. "Extreme flexibility . . . a bargain." — HI-FI REVIEW. Kit $39.95. Wired $49.95. Includes cover.

HF87 70-Watt Stereo Power Amplifier: Dual 35W power amplifiers of the highest quality. Uses low-impedance output transformers for unfiltered response over the entire audio range at full power (to provide almost clarity on full orchestra & organs. AM 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 & push-pull silicon diode rectifier power supply. Selector switch switches mono or stereo service; 4, 8, 16, and 30 ohm speaker taps. Inlet level controls. Basic sensitivity 0.3 mV. Without exception, the best stereo amplifier available regardless of price. Use with self-powered preamplifier-control unit (HF87 recommended). Kit $74.95. Wired $114.95. 

HF98E Power Preamplifier Kit $43.95. Wired $74.95.

HF19 Preamplifier Kit $74.95. Wired $114.95.

HF20 FM Tuner Kit $19.95. Wired $29.95.


New AF-4 Stereo Amplifier provides clean 40W per channel or 80W total output, inputs for ceramic/crystal stereo pick-ups. AM-FM stereo. FM-multiplex, 6-pulse rectifier stereo/mono selector. Drive-concentric level & tone controls. Use with a pair of HF5-5 Speaker Systems for good quality, low-cost stereo. Kit $38.95. Wired $64.95.

HF12 Mono Integrated Amplifier provides complete "front-end" facilities and true Hi-fi fidelity performance; inputs for phone, tape head, TV, tuner or crystal/amplifier circuitry. Preferred variable crossover, feedback type tone control circuit. Highly stable Williamson-type power amplifier circuit. Power output 1/2W continuous, 25W peak. Kit $34.95. Wired $57.95. Includes cover.

New HF3 Integrated Amplifier provides complete factory-built 7W veneered plywood (4 sides) cabinet. Below-suspension, full-inch excursion 12" woofer (150 psi rms), 8" mid-range speaker with high internal damping cone for smooth response. 35W output. Novel design. 14,000 cps clean, useful response, 15 ohm impedance. $296.95, 12½" x 15½", finished birch $72.50, Walnut, mahogany or oak $87.50.

New HF85 2-Way Speaker System Semi-KIT complete with factory-built 3½" veneered plywood (4 sides) cabinet. Below-suspension, 1¼" excursion 8" woofer (450 psi rms), 3/4" cone tweeter, 1½ cu. ft. ducpled-port enclosure. System Q of 15 for smoothest frequency & best transient response. 45,-14,000 cps clean, useful response. HF19 Bookshelf Speaker System complete with factory-built cabinet, 8" woofer, matching Jensen compression-driver exponential horn tweeter, smooth clean bass, crisp extended highs, 70,-12,000 cps range, 8 ohms. $128 for 11½" x 9½" price $199.95. 30W. LO-S Brass Trip Matching 4" legs $2.95. HF12 Quad-Bias Speaker System (not listed) $219.95. HF12, "Homemade" Speaker System (not listed) $319.95. "Embellished Walnut" — HIGH FIDELITY. "Wine for stereophonic." — MODERN Hi-Fi. Customarily factory-built Mahogany or walnut $319.95. Blend $144.95.

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Hi-Fi REVIEW
DECEMBER 1959
Vol. 3 No. 6

THE MAGAZINE FOR PEOPLE WHO LISTEN

"MORE ORKS are now playing Glenn Miller Arrangements in Russia than in the U. S."
Gerald Hoffnung's contribution to music was to have brought fresh forms of fun to an art that often takes itself far too seriously. His latest Angel disc, The Hoffnung Interplanetary Music Festival, must sadly be his last. The wellbeing of his laughter was stifled forever, at 34, by a heart attack.

THE RECORDER'S classic nightmare is to have his tape come to an end before the music does. To prevent such tape "runout" Audio Exchange, Inc. (153-21 Hillside, Jamaica 32, N. Y.) has published a A Time Table for the Classical Repertoire, listing the average performance time for over 1200 classical compositions.

LATEST NOSE COUNT of record club subscribers exceeds two gigantic millions—one more statistic revealing the surprising fact that, thanks to high fidelity, music has replaced baseball as America's No. 1 pastime.

COUNTY FAIRS: traditional emporia of cows, pigs, patent medicines and pie baking contests, now sport the added attraction of high fidelity since James B. Lansing has been spreading the stereo gospel to eager and receptive country crowds. By demonstrating stereo hi-fi at county fairs, Lansing hopes to carry awareness of good music and good sound beyond the primarily urban clan of established hi-fiers.

TAPE TEACHING of languages has been endorsed as "absolutely essential" by leading educators. The Council of Chief State School Officers has just published a Purchase Guide to help state and local school authorities obtain such audio aids for their foreign language teaching programs, organized under the National Defense Education Act. The Guide lays down specifications for up-to-date audio teaching aids that will prevent school authorities from wasting money on obsolete materials and equipment.

BIRDWATCHING INSPIRED French composer Olivier Messiaen to concoct an orchestral work, "Revelo des Oiseaux," based on thematic materials provided by thirty-eight species of forest birds. Trumpets, woodwinds and strings are transformed into warbler, hoopoe and thrush while the piano assumes the multiple personalities of greenfinch, titmouse, wren, starling and robin. "Revelo is an elaborate descendant of Beethoven's cuckoo of the "Pastoral" Symphony and Respighi's popular awariy Messiaen's advice about art in general: "Simply leave men and get back to nature—get out into the country and listen. Nature is terrible, direct, infinitely variable. But it is true."

"THE LP RECORD does for music what the invention of printing had done to literature," says Dean Moore of the University of Michigan. "Because of the extent of coverage of all types of music by LP's I'll wager the music of the 14th and 15th centuries is more familiar to our students than the literary works of the same period."

His comments were part of a speech assessing the importance of phonograph records to study and campus life in general.

BOSTON'S GOOD MUSIC station WCRB has bravely put art before profit and cut out about 200 commercials on its schedule to present complete classical concerts without breaking the mood.

New York's WQXR recently followed a similar policy to preserve the right atmosphere for its major music presentations. We, like thousands of other listeners, welcome all the rare occasions when broadcasting art carries the day against the cash register.

UNDERWATER MUSIC for swimming (is there a Mr. Hahnel in the pool?) is a possible application for Hartley's new waterproof loudspeakers, originally developed in England to cope with London's fog. The speakers were demonstrated in a goldfish bowl at the recent New York Hi-Fi Show.

Fish also figured prominently in the Audio Empire exhibit, where the conversation of guppies was overheard by an underwater microphone.
Sixty Superlative Musicians
Playing Masterpieces of Music

Theodore Thomas during his Chicago period.

Super-salesman of the symphony

Doros K. Antrim / personality
So heralded the circus-size posters announcing an unprecedented event in Peoria, Illinois—the coming of a symphony orchestra. No symphony orchestra had ever visited Peoria before. Scarcely any of its inhabitants ever had heard one. In that year of 1875 there existed throughout the entire U.S.A. only a few symphony orchestras worthy of the name. Now there were posters all over town proclaiming that the most famous one was coming to Peoria. Excitement ran high. The hall was sold out.

As the curtain swept up that March evening to reveal the 60 black-clad symphony musicians, eager eyes sought out the "harp of gold." The excited chatter subsided as a powerfully built man stepped briskly from the wings and raised a polished black baton. Imperceptibly, a drum roll began, gradually swelling, becoming louder and louder. Then the leader turned, motioning the audience to rise as the orchestra swung into *The Star Spangled Banner*. Civil War memories were still fresh, so the crowd sang spiritedly, then gave a cheer.

The program that followed offered some of the most tasty bits of Schumann, Beethoven, Wagner, Tchaikovsky, but the hit of the evening was a transcription of Schumann's piano piece *Tänzer* at its close, the violins grew softer, softer, until the crowd strained to catch the last barely audible sound—then caught its breath; for the conductor had laid down his baton. Four encores were demanded and given.

That evening the Theodore Thomas Orchestra, well into its sixth season of nationwide touring, had won another American outpost for the cause of symphony music. The people of Peoria were genuinely thrilled by the Thomas Orchestra. Now music for them had become something more than the Saturday night summer band concert in the park with cornet solos and depiction of *The Battle of Bunker Hill*.

Few of today's music lovers even know the name of Theodore Thomas. Yet it was Thomas who, in effect, provided this generation with its musical heritage. We have Thomas to thank for the fact that this country now has more than a thousand community orchestras, as well as more than a dozen major symphonic organizations on a par with the finest in the world; that great music has come to be accepted as a meaningful part of our daily lives; that by 1942 box office receipts from concerts exceeded those of professional baseball.

It all began one hot day in 1845, when a ten-year-old German immigrant boy landed in New York with his family, wearing his only suit of clothes, a violin tucked under his arm. After spending his first years in New York doing his bit for the family finances, playing in saloons and for dances at fifty cents a night, young Thomas set out on fourteen to barnstorm the south, in search of better living and adventure, billing himself in these concerts as the "boy wonder." He travelled on horseback with violin, music and large pistol. When he arrived at a town that looked promising, Thomas would hire a hall, post his own bills, sell tickets at the door, then rush backstage, change clothes and make his appearance on the platform. Sometimes his audience was enthusiastic, but there was also the time when a Mississippi sheriff ran him out of town on the grounds that he and his violin were in league with the devil.

Musical taste in America of the 1830's can be pictured through an account of Thomas at the age of 18 when he played with the Louis Jullien Orchestra. Jullien had a large concert ensemble, staffed by top-notch musicians; but Barnum & Bailey sensationalism happened to be a big part of his stock-in-trade.

His particular *tour de force* was a little number called "The Firemen's Quadrille." A carefully stage-managed "fire" would break out in the hall, bringing with it a small army of firemen in full gear. Fainting women became the order of the evening, but order was restored as those who were not completely overwhelmed joined Jullien and his orchestra in the singing of "Old Hundred." Young Thomas endured this nonsense for the good wages he received, but he was firmly resolved to have an orchestra of his own, and play the music he loved with befitting dignity.

A few years later this objective was brought closer to fulfillment. Thomas had returned home from a hard day's rehearsal with a theater orchestra and had just settled down for a quiet evening when an urgent knock at the door brought with it a breathless message: Would Mr. Thomas conduct the opera performance that very night at the Academy of Music? The regular conductor was ill!

The players at the Academy had suggested him, for he had a reputation for being able to read any music at sight. Thomas had never so much as seen the score of the opera, Halévy's *La Juive*; but, sensing the "break" that might be his if he carried off this short-order assignment with success, he decided for better or worse to take the plunge. That he was asked to remain conductor after that evening spells out the triumph achieved by the twenty-two year old musician.

By 1862, despite the nation's plunge into a civil war, Thomas felt ready to take the next big step. There was a barnlike structure at 15th Street and Irving Place used mostly for political rallies. Thinking he would like to establish a permanent orchestra made up of outstanding players who would give their entire time to one job, instead of having to accept part-time, theater-orchestra assignments in between, he made this audacious proposal to the Irving Hall manager. Up to this time no such group had existed in America.

"You're crazy," said one businessman acquaintance, "who'll back you? No one will pay to hear such stuff as Bach, especially with the country in a civil war."

"Why not?" rejoined Thomas. "A person is never gun-shy of music he can whistle. I'll give them melodies from the masterworks, help them forget the war."

"Take my advice and don't do it," protested the well-meaning friend.

Undaunted by such talk, Thomas called together the sixty best New York musicians he could find, told them of his idea, gave them contracts, paid salaries out of his own savings and set to work forging a symphony orchestra of his own. Then he announced his season of concerts—"Symphony Soirées." The very first program, May 13, 1862, included Wagner's "Flying Dutchman Overture"—its first American performance. But he was not afraid to use every kind of lure to get the populace into the hall where they could be exposed to this new world of musical experience. He set up lottery prizes—chintaware and embroidered pocketbooks. He originated the then new idea of "pop" concerts, where pieces the audience knew and liked were played, together with melodic highlights from the great symphonies and other masterworks. He also used a big-name
pianist like Anton Rubinstein, with the glamorous reputation, to pack the hall. By the end of the first season, Thomas found that he had just broken even.

So far, so good—but then came another stroke of luck: an offer to have the Thomas Orchestra play nightly during the summer months at a city park. This meant that Thomas could keep his men rehearsing together until the next winter season. The summer music scheme proved so popular that a spacious structure, Central Park Gardens, was soon built for Thomas and his players, complete to potted plants, splashing fountains, and palm trees. Tables were set out at the periphery of the audience area for the serving of beer and light refreshments. At 25- and 50-cent admission charge, Central Park Gardens became a summer mecca for New Yorkers and out-of-town visitors. (In those days, it took people from Brooklyn three-and-a-half hours to get there via ferry and horsecar.)

Here Thomas began to play whole symphonies, and no protest was raised. In fact, people actually began to ask for Beethoven and Tchaikovsky.

Those Central Park summers were the making of the Theodore Thomas Orchestra. By keeping the men together from one season to the next, it had become a well-integrated group; in addition it had acquired a remarkably large repertoire because of having to play different musical programs every summer evening, Sundays included. Under Thomas' skilful leadership, they found themselves becoming a great orchestra.

Thomas' extraordinary thoroughness at rehearsal played a decisive role. Despite the endless hours required, he personally marked every violin part, so that bowings would be precise and together. He marked wind parts indicating optimum places where the players could breathe without breaking the line of a musical phrase. At rehearsals he stood for no nonsense; yet he seemed to know instinctively just how much repetition his men could stand before a needed relaxation of tension—usually by way of a drily humorous remark: "You know how I suffer from drafty halls," he once observed drawing a toupee out of his pocket. "It was either this or a night cap."

He made his men work unbelievably hard; but they loved him no less for it. To be a member of the Theodore Thomas Orchestra had become a coveted honor. Each member was well aware of the constant learning that took place under his baton and they knew the "old man" always had their best interests at heart.

Before the public, Thomas conducted with unusual restraint, depending for results more on his penetrating, steely blue eyes than on grandiloquent gestures with the baton. This style of conducting with minimum gestures made it possible for the audience to focus attention solely on the music. In response to applause, he always bowed and thanked the orchestra first, then acknowledged his appreciative listeners. With noisy audiences he could be absolutely ruthless and was not above stopping in mid-performance to address a cutting remark to an inconsiderate auditor.

The impact of the Thomas Orchestra had its effects; audiences eager for good music in New York began to in-
crease slowly and steadily. The sedately complacent New York Philharmonic Society began to look to its laurels. Then Leopold Damrosch felt the time had come to establish another major orchestra in New York; so in 1878 there came into being the New York Symphony. Competition for the "new" audience was sharpening year by year. Thomas' way of meeting it was to offer American premieres of new works by living composers—Wagner, Liszt, Brahms, Tchaikovsky, Richard Strauss.

The reputation of the Thomas Orchestra spread, but Thomas was not content to take his American reputation for granted. He made quick trips to Europe, and there listened to the good orchestras and took notes. Having presented Richard Strauss, Tchaikovsky, and Berlioz to America, he found that he himself was no stranger abroad.

In New York, however, the finish, precision and general excellence of the Thomas Orchestra easily outstripped its growing competition. It was not surprising that Thomas was offered the leadership of the New York Philharmonic in an effort to reverse the low ebb it had then reached.

Thomas accepted the position on his own terms. Rather than use the post to his own personal advantage, as well he might have, he did not retain the full Philharmonic salary to which he was entitled. In accordance with the shares in this cooperative Society, his salary was set at $2500 annually; but when the value of the shares increased under his leadership, Thomas kept only his starting figure, returning the balance to the Society. Furthermore, he saw to it that his own orchestra would not present competition to the Philharmonic. As a result, the Thomas Orchestra was becoming more and more a touring ensemble.

This "road show" idea gathered greater and greater momentum during the '70's, '80's and '90's, when America was pushing back its last frontiers and attaining its full commercial growth. The outlands at this time had never heard a real symphony orchestra, much less a world-famous one. Even Boston, the vaunted cultural hub of the nation, was thrilled with Thomas and his "fine body of musicians playing as one man." Here finally, was the needed stimulus for Boston to found its own orchestra in 1881.

Thomas was offered the conductor's post—a secure berth with ample subsidy from wealthy founder-patron, Henry Lee Higginson, but Thomas turned down the tempting offer, choosing instead the hard and thankless task of breaking new ground for the appreciation of great music.

This decision had its effect on the Thomas earnings for as more cities founded their own orchestras, they were removed from the Thomas tour itineraries. Thus "the Thomas Highway" was forced to push further west and further south, year by year. Then came inferior imitations of the Thomas Central Park Gardens concerts. In fact, the competition was such that he felt forced to remove his summer headquarters to Chicago, where his success was immediate.

Difficulties began to multiply for Thomas; yet he would make no concessions to crude commercialism in music. P. T. Barnum offered to manage his orchestra. It would have meant less responsibility and greater earnings for Thomas, but he turned down the proposition.

before the days of Orchestra Hall.

Photo: Chicago Symphony Orchestra
His future seemed assured when he became head of a music school that had come into being through the work of the Cincinnati May Festival established by him in 1873. But, when the backers of the school insisted that any student, regardless of talent, be accepted if he could pay the tuition, Thomas' resignation followed in short order.  

He scorned the directorship of the 1893 Chicago World's Fair Music Bureau to the tune of $20,000 when he found that exhibiting musical instrument manufacturers proposed to use artists engaged there as "billboards" for their products. The unflinching integrity of this man made it impossible for him to consider catering to cheap and shoddy taste, let alone permitting himself to profit personally therefrom. It is not surprising, therefore, that disaster should have caught up with him on several occasions.  

There was the morning of October 9, 1871, when the train bearing Thomas and his orchestra pulled into Chicago, with spirits high in anticipation of two weeks of sold-out concerts; but the pall of smoke over the city that greeted them told all that needed to be told. The Great Chicago Fire was at its height. The Crosby Opera House, where the concerts had been scheduled, was in ashes. There was nothing left but to make the best of things and to go on to St. Louis. Although a "fire clause" in Thomas' contracts with his players relieved him of the obligation to pay salaries, pay them he did—and it took seven years for him to make up the resulting personal financial loss.  

Then there was the fiasco of the Philadelphia Centennial Exposition of 1876. The loss of the Central Park Gardens concerts had left him $20,000 in debt. So the offer to give concerts in Philadelphia seemed a made-to-order solution to this problem; but it turned out that Beethoven, Brahms and sightseers' sore feet did not go well together. With no earnings, the burden of debt only became heavier.  

Bankruptcy papers were drawn up. But rather than face the thought of his creditors losing money through such a move, he threw down the pen at the last moment, exclaiming, "I won't do it." Up for sale went his personal belongings, priceless library and all. A loyal friend bought the library and turned it over to Thomas' wife; but it was twelve years before the indebtedness was liquidated in full.  

Adversity or not, Thomas was a man of seemingly inexhaustible energy and will. When it came to "opening the west" for fine music, he wasn't ready to let it go with annual orchestra tours. He had made a tremendous impression with his first Cincinnati May Festival in 1873—an event which is maintained to this day. So he eventually extended the festival idea to include twelve cities. Held in the largest available hall, these festivals offered a series of afternoon and evening concerts at nominal admission fee, with the finest performing artists of the day. In addition, every local musical resource was drawn upon—choral groups ranging in size from 900 to 3000; as well as instrumentalists to help bring the visiting professional orchestra up to full strength. Handel's Messiah and Beethoven's Ninth Symphony were among the mainstays of these adventures in community music making; for Thomas believed that the making of music by people was essential to building their appreciation of the art.  

Thomas' zeal to convert the people of America to good music could best be described as evangelistic. Music for him was a religion, and his convictions were confirmed by the remarks made to him by seemingly hard-boiled businessmen—that music eased pressure and elevated thoughts. "Businessmen," Thomas would observe, "need lofty music more than amusement. Their minds require purification, elevation." Thus it became a compelling need for Theodore Thomas to show that there were other worthwhile things in life than the materialistic.  

For all the artist and evangelist in the man, Thomas was also an able executive, organizer and practical musician. He looked and acted like a businessman and had no use for arty poses. When a musician with the traditional long hair and flowing bow tie came for an audition, Thomas told him, "Come back after you've visited the barber."

On the road with his orchestra, Thomas saw that nothing was left to chance. In his own case, he made a point to have "two of everything." A pair of crisp fifty-dollar bills were kept hidden in a secret pocket of his clothing, should his wallet become lost or stolen. He always carried two watches, two pens, just in case. Always, he allowed himself extra time to get to trains or engagements. Arriving at the train depot well ahead of time, he would study or make performance notations in an orchestral score until the train arrived. And so it went through some 15,000 concerts. He never missed or was even late to one of them. His energy was
seemingly inexhaustible for he could get by on three hours sleep a day. He was never happier than when working on many projects and for years he conducted two symphony orchestras in New York and one on the road, not to mention six choral societies and the special festivals he had set up in a dozen or more cities.

By 1886, Thomas had paid off the last of the creditors from the Philadelphia Centennial debacle, but he was sunk in despondency—a very rare thing for him. He was 52 and his first wife had died. After 25 years of incessant work in what now seemed like a thankless cause, he had no money put aside for the education of his five children. He was always a home-loving man and he hated to travel. Yet almost half of his working life had been spent doing one-night stands with the Thomas Orchestra on the road, putting up with dirty, jerky trains, living off unsavory meals in second-rate hotels, rising early and going to bed late. The end result at this point in Thomas’ life seemed to be nothing but grief. And he seemed further than ever away from his goal—a permanent orchestra that would survive him, established in its own home.

Fundamental to his conception of a permanent orchestra was the idea that it should own a modern office building complete with concert hall, the building’s rent being used to assure support for the orchestra. Time and again he had proposed this unusual and revolutionary scheme to prospective New York backers, and at one time it seemed about to go through. Yet nothing came of it.

Wrapped in these gloomy thoughts, Thomas had just about decided to give up the struggle, to accept the conductorship of the London Philharmonic or Boston Symphony and to spend his remaining years in a pleasant job, free from onerous responsibilities. He was still in this mood when Charles N. Fay, a Chicago businessman who had taken special delight in Thomas’ summer concerts there, invited him to lunch at Delmonico’s. “How would you like to have a permanent orchestra,” said Fay, “so you could devote your whole attention to the music and not have to worry about the payroll?” “I’d go to hell,” replied Thomas, “if you’d give me a permanent orchestra.”

Fay then returned to Chicago, where he got fifty business- men to give $1000 each toward the building of an orchestra; then he sent for Thomas. When New York heard it was about to lose Theodore Thomas, things began to stir. He had tempting offers to entice him to stay. One of them doubled the salary figure offered by Chicago. Plans for a permanent orchestra along lines suggested by Thomas were drawn, but it was too late; Thomas had given his word.

After moving to Chicago in 1891, Thomas, who had married again, began orchestral rehearsals, using a goodly number of his own seasoned players as a nucleus. The first season of concerts came and went and the sponsors paid off the deficits without complaint. Even so, Thomas felt duty-bound to take his new orchestra on the road in order to help ease the financial situation. He went all the way to the Pacific Coast, but he found the one-night stands were harder to take for he was not getting any younger.

When he realized that he was still no nearer his objective of a permanent orchestra with a permanent home, and that he might not even live to see his dream come true—despite all of Fay’s fine promises—he decided that the time had come to move boldly and decisively. He gave the people of Chicago six months to start building a home for his orchestra or he would go elsewhere.

The whole city was dumbfounded with this blunt ultimatum. What was then the Theodore Thomas Orchestra had already become a Chicago institution. People had come to love the Orchestra and its concerts given at moderate admission prices in the old Auditorium by the Lake front. The audiences constituted a true cross-section of the city; and when it was brought home that they might lose their orchestra, Chicagoans mobilized for action on every level.

A door-to-door canvas for funds was initiated, with businessmen, janitors, clerks and scrubwomen all taking part. Receiving amounts ranging from 25 cents to $25,000 the building fund amounted to $750,000 in an incredibly short time, and ground was soon broken for Orchestra Hall.

By December of 1904, the new hall was ready and Thomas conducted the dedication concert. On this occasion, when his lifelong dream had become reality, Beethoven’s Fifth was the major work—not only as Thomas’ favorite of all symphonies, but as a symbol of Thomas’ triumph over fate.

Thomas was now aware that he might not live much longer. He had, in fact, already picked his successor for the Orchestra Hall podium, a quiet unassuming violinst by the name of Frederick Stock, who had come to Chicago from Germany some years before. Since 1901 he had been Thomas’ assistant and from 1903 he had conducted the Orchestra’s out-of-town concerts. Yet few suspected that Stock would be the one to take over full conductorial duties after Thomas was gone. The intuitive good judgment of the older man became vindicated by the way in which Stock maintained over a period of 37 years the traditions and standards set by Thomas.

Before his death, Thomas insisted on one other condition—that his name be dropped from that of the orchestra when he was gone. “I’m not important,” he said. “Call it the Chicago Symphony Orchestra.”

Thomas went home from the inaugural Orchestra Hall concert a blissfully happy man, but he had caught a cold from conducting that concert and the grueling rehearsals preceding it. When rehearsals were called for the following week, he insisted on going to the Hall, despite the doctor’s orders, for he hadn’t missed a rehearsal or concert in 45 years. He had no sooner gone out the door of his home when he collapsed. Pneumonia set in and then a coma. A few days before Christmas he came out of the coma and brightened a little. His wife thought she should let him hear the beautiful set of breakfast chimes that she had bought as her Christmas present for him. She began playing out a tune.

“Stop, mother, stop,” cried one of the children, “You’re sounding Taps!” Taken aback, Mrs. Thomas swiftly changed to Reveille.

Yet both tunes were fitting salutes to an old soldier who lays down his life for a cause he loves. He smiled after the playing and said, “I’ve had such a beautiful vision.” What he surely must have seen was an enlightened America entering the promised land of music.

Doron K. Antrim, veteran writer on matters musical, made his HiFi Review debut in our September issue (“Old Conductors Never Fade”). As editor of several major music magazines and as contributor of features to The Reader’s Digest and The Saturday Evening Post, he has long enjoyed a major reputation in this field.
TWENTY QUESTIONS to test your A.I.Q.

1. "The doors swing in—the doors swing out..." The old barroom ballad has a new meaning for the stereo age. Do you know why?

2. In an effort to outshout their rivals, some overaggressive FM stations overmodulate their carrier wave, causing distortion in the receiver by excessive sideband swings. What tuner employs a unique circuit known as Dynamic Sideband Regulation (D.S.R.) to counteract this?

3. In old houses with sagging floors, it is often difficult to get the turntable precisely level. What type of tone arm remains unaffected by turntable tilt and will even play upside down?

4. Which full-range speaker needs no enclosure?

5. Which speaker claims response down to 1 cycle per second?

6. Getting dust-catching static charges off their records is a constant headache to crackle-conscious hi-fiers. Which cartridge carries its own atomic "countermeasure" embedded in its body?

7. What bookshelf speaker actually looks like a book?
8. Parking your tone arm when it's not in use sometimes involves tone arm rests that are quite tricky to get into and out of. Which integrated arm-and-cartridge design employs a simple magnetic anchor instead of the usual mechanical stop?

9. Argument still ranges about what type of sound distribution makes the best stereo. One speaker system has a spike-shaped upright tweeter cone that sprays sound all around in a circle as well as in an upward direction, creating a unique, hemispheric sound spread. Do you know which?

10. Cueing a passage of music in the middle of a record usually means a slow start with a growl before the turntable gets up full speed. Which firm offers a "turntable within a turntable" connected by a fast-action clutch to allow instant cueing starts?

11. For receiving distant FM stations, extra IF gain is a big help. But for a strong, nearby station, extra limiting would contribute more to tonal quality. What stereo tuners, by a circuit known as "consecutive limiting" are specifically designed to accommodate such variables over a wide range?

12. People with unsteady hands sometimes have trouble setting the stylus into the first groove of a disc or may even cause permanent cartridge damage by dropping the tone arm on the record. Do you know which arms and record players have automatic cueing mechanisms that eliminate both the difficulty and the risk?

13. Kit builders sometimes have trouble achieving precise alignment of home-built FM tuners without elaborate workshop instruments. Do you know which tuner kit can be aligned accurately with only the aid of its own tuning meter?

14. Adjusting the correct stylus pressure normally requires a stylus pressure gage. Is there a tone arm which simply lets you "dial" the desired stylus pressure on a calibrated tension selector?

15. One way to obtain low bass is to increase size and mass of the woofer cone. Following this principle to the extreme, a giant woofer has recently been introduced. How big is it?

16. The opposite approach was taken by a British designer who obtains bass from a relatively small cone traveling through extremely long excursions in an excessively strong magnet field. Do you know who makes the smallest full-range speaker on this principle?

17. What amplifier deliberately limits its frequency response to prevent possible oscillation above and below the audible range?

18. One way of balancing a stereo system is to feed the same signal to both channels and reverse the phase in one of them. Mutual cancellation should produce a "null." What stereo preamps have facilities for such a "null balance" check?

19. Stereo demands reduction of vertical rumble in turntables. One radical design forestalls the possibility of any vertical rumble by eliminating all vertical friction surface (even a thrust bearing) and literally "floating" the turntable in air. How is it done?

20. What loudspeaker uses "cones" that are not cones at all but hemispheric protrusions?
Joyeux

from the staff
of HiFi REVIEW
HiFi REVIEW wraps up this year's new Christmas records and harks back to choice selections from previous years.

This year's Schwann Long Playing Catalogue runs close to 240 items, about half-a-hundred of which are brand new stereo additions.

As we perused the fine print, we found ourselves playing a game—trying to invent sub-headings that would properly categorize the record issue. Of course there are what we choose to call the great "Classics for Christmasite"—Handel's Messiah, Bach's Christmas Oratorio, the great Renaissance motets for the season; and, if we care to stretch a point, Tchaikovsky's Nutcracker ballet and Messiah's Anamh and the Night Visitors.

Then we have the "Christmas Hymns and Carols," sung and played by every conceivable combination and in all degrees of taste. A sub-category in this group covers the organ-and-chimes LP's (there are 50 of them).

"Christmas Stories and Legends" come next—and while narrations of the biblical Nativity tale and Dickens's Christmas Carol pretty much hold the center of the stage, you can also include a reading by Dylan Thomas of his delightful Child's Christmas in Wales.

"Christmas Pops" is something relatively new under the yuletide sun and presently bespeaks the ultimate secularization of the holiday, at least in the Anglo-American world in songs such as "I Saw Mommy Kissing Santa Claus" and "Rudolph the Red-Nosed Reindeer," "White Christmas" and the comical "All I Want for Christmas Is My Two Front Teeth." Last year a genuine triumph of taste was scored in this category when 20th Fox issued a disc by the Sinecne Chorale called The Little Drummer Boy, a folklike number of great charm that deserves to be around for a long time.

"Christmas Dancing" is a category of rule LP that grows quite naturally out of "Christmas Pops"—and almost every major label has been taking its fling in this direction, including such old favorites as Guy Lombardo (Decca), Vincent Lopez (Coral) and Sammy Kaye (Columbia).

"Christmas Around the World" is an ever newer element in the Christmas disc picture—an outgrowth both of the increasing popularity of folk song and of America's exposure to more of the music and way of life in other countries. Capitol records in its Capitol of the World series has done a remarkably comprehensive job of covering the Christmas songs of more than a dozen nations, from Sweden to Poland, o Brazil, Mexico and Australia.

"Christmas for Kiddies" sounds redundant by its very nature, but this hasn't stopped the record companies from preparing disc productions splendy designed package quite differently. Decca's Christmas for Children, with Fats Waller, is one of the better examples, as is their Kukla, Fran and Ollie—Merry Christmas. Last year brought about a genuine milestone in the evolution of the Christmas records, namely what might be called a "Christmas record for people who hate Christmas," all in its more garish secular manifestations. We refer, of course, to Stan Freberg's notorious and now celebrated Green Christmas, which sold like hotcakes as a 45 rpm disc but can now be had in LP format as part of Capitol's Stan Freberg collection.

The 1959 Christmas specials add up to about 50, almost all of them available in stereo and some few to be had in tape as well. Let's run through our fanciful categories again and pick the more noteworthy new releases along the way.

Bach's mighty St. Matthew Passion is normally considered as music for Lent and Easter, rather than for Christmas. Nevertheless, Deutsche Grammophon Archive, Bach Guild, Westminster and Vox have all chosen to release complete recordings (4 records each, in stereo and mono). We haven't heard the Westminster and Vox sets at this writing (mid-October), but with the Archive and Bach Guild versions —both excellently recorded, either a maniclike-scholarly or a chante-scholarly version can be had. Bach Guild is slightly better at achieving the directional "stereo" effect actually written into Bach's music (e.g. the opening chorus).

Handel's Messiah has received much more attention because of the bi-centennial observance of the composer's death. The stereo recordings of the score, complete (or substantially so) now total seven. Those who want imposing sound at all costs can turn to Columbia's new set with the Mormon Tabernacle Choir and Philadelphia Orchestra, while those with more purist leanings can choose between the new Seebach set (with Nathan (Menaker) on the performance conducted by Walter Susskind (Stereo-Fidelity) and released some months ago (a remarkably good buy at $11.95 for the four records). Those who want both magnificent packaging and an outstanding performance have no other choice but the new St. Thomas Beecham set issued as part of RCA Victor's new Soria Series. Complete to illustrations processed by Skira (of art-book fame).

Of the collections featuring shorter works by the great masters, one disc stands out above the rest, The Birth of Christ, featuring exquisitely sung 16th and 17th century motets (Victoria, Palestrina, Sweelinck, Gabrieli, Lassus) with the Netherlands Chamber Choir directed by Felix de Nobel.

The Christmas Hymns and Carols department fares well this year, thanks in particular to Columbia's Spirit of Christmas with the superbly vital singing by the Mormon Tabernacle Choir. In stereo, this album is really something to hear. In more intimate vein is the carol collection on Westminster's Christmas in Light! sung by the Randolph Singers, whose leader is HiFi Review critic, David Randolph. Boy choir buffs will get full measure from Decca's Joy to the World with the Columbia Boychoir. If you like your Christmas caroling as operatic-styled solos, RCA Victor has helped fill the bill with a Yuletide Song Fest starring Met Opera singers Rossellini Elia and Giorgio Tozzi. RCA Victor also brings us what turns out to be something of a memorial for the late Mario Lanza in Lanza Sings Christmas Carols.

It's a neat traditional Christmas carols as recorded this year could form a category by themselves of "Christmas Music for HiFi Buggs." Percy Faith's Columbia album, Music of Christmas, is a case in point; but there is strong competition from RCA Victor's Christmas Joy with the lush-sounding Melachrino Orchestra, and even from the low-priced Richmond label with Frank Chacksfield's Music for A Merry Christmas.

Less pretentious in arrangement and charmingly "out-doorsy" in atmosphere is Westminster's stereo version of Christmas Carols by the Deutscherleiter Band of Vienna. Yet another instrumental Christmas carol disc worth hearing is LeRoy Anderson's Christmas Festival for Decca, where he has used not only the full orchestra but has also made special arrangements for brass, string, and woodwind choirs, in turn—and to excellent effect.

Christmas Stories and Legends figure to only a small degree among the new releases, the most ambitious effort being The Spirit of Christmas Past, Present and Future done by Ken Darby with chorus and orchestra for Decca.

Dance albums rate high on the new Christmas Pops list. Chief competition is between Lester Lanin's Christmas Dance Party for Epic and Ray Conniff's much vocalized Christmas with Conniff for Columbia. A definitely "old ball" and rather familiarizing Christmas Pops album is the Three Sons' contribution to the RCA Victor list under the title A Ding Dong Dong Day Christmas.

In a special class are the RCA Victor Boîte Pop package nicely tucked up by conductor Arthur Fiedler as Pop's Christmas Party—a nice mixture of carols, Leroy Anderson, Mozart, Tchaikovsky's Nutcracker and Humperdinck's Hansel and Gretel.

The travel bug still encourages record companies to add Christmas around the world to the catalog, notably by way of Decca's Christmas in Scudinawin, ABC Paramount's Christmas in Spain and HiFi Records' colorful Christmas from Hawaii.

The "Christmas for Kiddies" division leans heavily on pops interpretations of carols, Christmas Songs for Children done for Kapp by the Marty Gold Children's Chorus is typical. So too is Richard's Children's Christmas Album.

If you and/or your children find your supplier suffering from a shortage of new and traditional Christmas carols between now and Twelfth Night, remember, you can always turn to Stan Freberg's Green Christmas for relief and a good laugh!

—Joel Smith
Mormon Tabernacle Choir—The Spirit of Christmas. *Columbia MS 6100 $5.98 (also on mono)
N. Y. Pro Musica Antiqua—Medieval Christmas Carols. Exotica (mono) $21 $4.98
Rudolph Singers—Christmas Carols. *Westminster VST 15052 $5.98
Robert Shaw Chorale—Hymns and Carols. RCA Victor LSC 2139 $5.98 (also on mono)
Trapp Family Choir—Christmas. Decca (mono) DL 9553 $4.98
Roger Wagner Chorale—Joy to the World. Capitol SP 8553 $5.98 (also on mono)
CHRISTMAS HMNS & CAROLS—Played Leroy Anderson and His Orch.—A Christmas Festival. *Decca DL 78925 $5.98 (also on mono)
Frank Chacksfield and His Orch.—Music for a Merry Christmas. *RCA 30056 $2.98 (also on mono)
Christmas Bells in Stereo. *Kapp KS 3038 $4.98
Deutschmeister Band—Christmas Carols. *Westminster VST 15048 $5.98
Percy Faith and His Orch.—Music of Christmas. *Columbia CS 8174 $4.98 (also on mono)
Hollywood Bowl Symphony Orchestra, Carmen Dragon, cond.—Music of Christmas. Capital SP 8393 $5.98 (also on mono)
Austen Lovelace—Christmas Carols for Organ. *Concert Disc 34 $6.95 (also on mono)
George Melachrino Orchestra—Christmas Joy. *RCA Victor LP 2044 $4.98 (also on mono)
Music Boxes for Christmas. Westminster VST 15016 $5.98 (also on mono)
101 Strings—The Glory of Christmas. Stereo-Fidelity 7100 $2.98 (also on mono)
Carlos Salzedo—Christmas Carols for the Harp. Mercury (mono) MG 50116 $4.98
Roger Williams—Christmastime. *Kapp KS 3048 $4.98 (also on mono)
CHRISTMAS STORIES AND LEGENDS—A Child's Christmas in Wales, Dylan Thomas. Caedmon mono 1002 $5.98
The Christmas Story in Carols, Basil Rathbone. Westminster mono 6034 $3.98
Dickens' A Christmas Carol, Ronald Colman. Decca mon0 8010 $3.98
The Littlest Angel, Loretta Young, Gregory Peck. Decca mono 8009 $3.98
The Spirit of Christmas, Past, Present and Future, Ken Darby. *Decca DL 78939 $4.98 (also on mono)
CHRISTMAS POPS—Ames Brothers—There'll Always Be A Christmas. RCA Victor LPM 1541 $3.98
Harry Belafonte—To Wish You a Merry Christmas. RCA Victor LSP 1887 $4.98 (also on mono)
Boston Pops Orchestra, Felder, cond.—Pops Christmas Party. RCA Victor LSC 2229 $5.98 (also on mono)
Season's Greetings from Perry Como. RCA Victor LSP 2066 $4.98 (also on mono)
George Feyer—Echoes of Christmas. Vox mono 25010 $3.98
Ira Ironstrings Plays Santa Claus. *Warner WS 1339 $4.98 (also on mono)
Sammy Kaye—I Want to Wish You a Merry Christmas. Columbia mono CL 1035 $3.98
Mitch Miller—Christmas Sing Along with Mitch. Columbia CS 8027 $4.98 (also on mono)
Harry Simeone Choir—Sing We Now of Christmas. *20th Fox 3002 $3.98
Stan Freberg—Green Christmas from 'Original Cast.' *Capitol mono T1242 $3.98
The Three Suns—A Ding Dong Danny Christmas. *RCA Victor LSP 2054 $4.98 (also on mono)
**PROBLEM:**
The optimum speaker spot is right in the middle of our doorway.

To experiment with various speaker positions in our living room, I installed speaker extension lines around the room with receptacles at each corner. These receptacles were polarized to maintain proper speaker phasing and the left/right relationships could be maintained in any setup with the channel-reverse control on our preamp.

We found several successful configurations. But the most pleasing one had the speakers along the wall at the positions marked A and B. The opposite wall behind our listening couch was draped over most of its area, affording a sound-absorbent surface that minimized inter-channel crosstalk within the room.

The bugaboo of what otherwise seemed like a perfect arrangement was that speaker position B was in the middle of the only doorway into the room. We solved that problem by moving the speaker to position B and augmenting it with a small bookshelf speaker facing sideways into the room from B. By adjusting the pad-type volume controls on the big B speaker, we so balanced the outputs of B and B that the sound source appeared to be at B, where it should optimally be. It should be noted that the apparent source of this channel may be shifted by means of the pad control anywhere between B and B. This is convenient for taking into account various seating positions of the listener.

Precise “focusing” of the stereo effect for a given listening position is not necessary with this arrangement. The sideways-sound throw of the auxiliary bookshelf speaker B broadens the stereo area so as to allow considerable freedom of movement on part of the listener.

**IT WAS SOLVED THIS WAY:**
Create a “phantom” sound source with an auxiliary speaker.

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*Your hi-fi system may be “new?” 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.
MANY homes about to be enriched by stereo face the problem of space shortage. Often there simply is not enough room for two full-range speakers.

To this difficulty the so-called satellite-speaker systems offer a ready solution. Three such systems have recently reached the market. Those made by Electro-Voice, Jensen and Lafayette are sufficiently similar in concept to be described by way of a running comparison. The fourth by Weathers Industries is in many ways so radical a departure as to demand separate discussion.

To begin with, let us compare the Electro-Voice and Jensen and Lafayette designs. These are stereo systems with no "extra speaker"—at least not in the conventional sense. The whole setup consists of a single bookshelf-type speaker flanked by two small "satellites." Such astronomical lingo may have bemused the Jensen people into naming their system "The Galaxy," while Lafayette calls theirs the "Celestial." Electro-Voice remains more down to earth in nomenclature calling their product simply the "Stereon."

The principle of these systems is to combine the bass of both channels in the single center speaker while the upper frequencies of left and right channels are relegated to the corresponding satellites. Such pooling of the bass in a common woofer is permissible because the lows contribute no directional stereo information. The lateral aspect of stereo derives mainly from separation in the sound spectrum above 200-300 cycles.

This acoustic principle is identical to that employed by the Stephen's "Stereodot" and University's "Stereoflex" add-on speakers.1 Like the "Stereodot," the new E-V "Stereon" Models 100 and 300 are intended as conversion adjuncts to extant mono speakers, while the Jensen "Galaxy" and the Lafayette "Celestial" represent complete, compact systems. However, we have used the two "Stereon" satellites in conjunction with the E-V "Esquire" bookshelf speaker, which together make up a 3-piece "miniature" stereo system essentially like the "Galaxy." Our discussion from here on should be understood as a comparison between the Jensen "Galaxy," the Lafayette "Celestial" and a composite Electro-Voice system consisting of one "Esquire" center unit and two "Stereon 300" satellites.

**SPACE ECONOMY**

None of these three systems demands any floor space. The basic center units are "bookshelf" speakers of moderate dimensions. The satellites of the Jensen "Galaxy" are really diminutive—hardly bigger than a cigar box for a hefty brand of cigars. Moreover, they may be hung on walls like pictures. The Electro-Voice "Stereon" satellites are larger and heavier and intended for shelf placement. Lafayette's satellites are in between in terms of size and weight. This difference in satellite construction results in a marked contrast of tone quality between the rival designs. We shall later examine these sonic factors at length.

**TRIPLE-SOUND SOURCE**

All three systems provide a three-speaker sound source. The center units serve not only in the bass department but extend well into the midrange, where they overlap broadly with the satellites. Jointly, the three speakers form an impressively broad midrange front facing the listener. This adds enough "center fill" to smooth out any "hole in the middle" left there by those still far too numerous recording engineers who can't tell the difference between good stereo and a ping-pong game. The center source also permits wider separation of the satellites without danger of tonal sag in the middle.

The benefit of the three-speaker source spread accrues not only to stereo; it also invests monophonic discs with hitherto unsuspected spaciousness of sound.

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1 cf. Stereo with a Speaker and a Half by O. P. Ferrell, HiFi Review, November 1958.
These satellite systems offer an uncommonly wide choice of sound-distribution patterns. For one thing, the distances between the center unit and the satellites are left wholly to the listeners' discretion. The area of optimum stereo can be "moved" closer (by reducing the spread between the satellites) or further away (by increasing speaker separation). Because of the small size and low weight of the satellites, this "speaker moving" process involves no more strain than that of shifting a desk lamp.

Moreover, each of the satellites may be individually "aimed" outward or inward to suit the acoustics of the listening room. The Jensen satellites also permit vertical tilting so that not only the walls but also the ceiling of the room may be called upon to furnish helpful reflections. Lafayette's satellites have sloped front panels that can project the sound in any desired direction, depending on which way the sloped panel is facing. You may, for instance, group all three units close together and let the panels face outward to spread the sound; you may like it better with the satellites spaced wide apart and facing toward the center of the room, or you may direct the sound straight forward and use the panel slope for upward or downward tilt. A half hour's experimentation in your own living room will decide your favor between sound directly aimed at the listening area or sound scattered and detoured by reflection. In either case, you are likely to achieve a wider area of stereo listening than most conventional 2-speaker setups. After all, the Electro-Voice, the Jensen as well as the Lafayette are all 3-unit systems akin in effect to stereo installations with a "center channel."  

**MEASURES AND MERITS**

Item by item, there are marked differences between the Electro-Voice, Jensen and Lafayette systems.

**Center unit:** Both the E-V and the Jensen center units are elegantly carpentered. The E-V "Esquire," being a full-range system capable of independent performance as a mono speaker, is somewhat larger than its Jensen counterpart. The innards of the "Esquire" include an EV 12BWS 12-inch woofer, which owes to its highly compliant cloth suspension a cone resonance as low as 22 cycles and whose ample magnet (total flux 79,300 maxwells) helps keep the bass transients.


**DECEMBER 1959**
Electro-Voice Esquire-Stereon

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<tr>
<th>CENTER UNIT (ESQUIRE 200)</th>
<th>SATELLITES (STEREON 300)</th>
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<td><strong>Components</strong></td>
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<tr>
<td>12&quot; woofer 8&quot; midrange</td>
<td>8&quot; midrange driver and horn tweeter</td>
<td>8&quot; woofer and system divider network</td>
<td>6&quot; midrange driver and 3&quot; tweeter with 2,000-cycle crossover</td>
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<td>and horn tweeter</td>
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**Construction**

- 3/4" wood lined with sound-absorbent material.
- 1/4" wood lined with sound absorbent material.
- 1/4" wood lined with sound absorbent material.
- 1/4" wood with plastic shell (no absorbent lining).

**Crossover**

- No crossover network between units. Stereon portion operational to 70 cycles. Crossover points between the three elements of the fullrange center unit are at 800 and 3500 cycles. In the satellites tweeter action begins at 5000 cycles.

**Design Factors**

- High compliance 12" speaker in sealed enclosure provides bass; separate midrange and treble units.
- 8" dual-cone speaker augmented by horn tweeter.
- High compliance 8" woofer in tube vented enclosure.
- 6" midrange cone speaker and 3 1/2" cone tweeter.

**Dimensions (inches)**

- 13 1/4 x 14 x 25" wide.
- 14 x 8 1/4 x 11 1/4" wide.
- 12 1/4 x 10 1/4 x 24" wide.
- 11 1/2 x 4 1/2 x 7 1/2" wide.

**Frequency Response**

- 40-18,000 cycles.
- Below 200-18,000 cycles.
- 36-1,000 cycles.
- 350-14,000 cycles.

**Power Rating**

- 35 watts r.m.s. and 70 watts peaks per unit.
- 25 watts r.m.s. and 50 watts peaks per unit.

**Price**

- $111.00
- $49.50 (each*)
- $169.50 or $92.50 in kit form for entire 3-piece system.

*Alternate satellite; a Stereon 105 is available without horn tweeter for $34.50 (each).

Jensen Galaxy

The Lafayette "Celestial" is in structure and appearance a close relative of the Electro-Voice system, but in terms of function, it represents a design philosophy midway between the Electro-Voice and the Jensen. The center unit is powered by a 12-inch woofer whose dual voice coil combines the low-frequency signals of both channels. No other speakers are located in the center, which, unlike the Electro-Voice, is not a full-range unit. It serves the frequency range up to 350 cycles, at which point the satellites cut in. The center unit features a new type elliptical port, which permits the back radiation of the woofer to contribute to the bass output. This gives the "Celestial" a margin of efficiency, making it more sparing in its wattage requirements. The "Celestial" therefore may be used with low-wattage amplifiers in the 10 watt class.

**Satellites:** Each of the sturdy constructed "Stereons" contains a hefty dual-cone, 8-inch, full-range speaker, augmented above 5000 cycles by a T-35B horn tweeter. Frequency division between the two is entrusted to a full crossover network, featuring an ample air-core coil. The cabinet itself is well padded against the possibility of resonance and standing waves.

The satellites of Jensen's "Galaxy" are light and small, hung with brackets that are conveniently attached to walls, or might simply serve as desk stands for these speakers. Within these brackets, the whole satellite revolves freely to permit "aiming" of their sound radiation in the up-or-down plane. The possibility of providing indirect sound reflected from the ceiling may enhance and widen the stereo effect in many acoustical situations.

The small hull of each Jensen satellite harbors two driver elements: a six-inch midrange cone speaker for the frequency range of 350 to 2,000 cycles and a 3 1/2-inch cone tweeter going up from there to 14,000 cycles. They also contain a simple crossover network to provide this frequency division. The satellites are backed by a plastic成型 that maintains a sealed air space behind the midrange cone, presumably for tighter damping. The tweeter back is self-enclosed by a metal shield.

Each of the "Celestial" satellites contains one of Lafayette's出门 box SK-126 "duorials" speakers, which combines an 8-inch midrange unit and a small cone tweeter in the same frame. Unlike most such designs, this is not a coaxial speaker. The tweeter does not share the same axis with the midrange unit, but is mounted off-center to avoid phase interference. Response extends to 20,000 cycles.

Lafayette also offers an economy version of the "Celestial," similar in concept and construction, but employing a smaller woofer (8-inch) in a correspondingly smaller enclosure. The satellite units of the economy model contain wide-range 8-inch speakers without the separate tweeter unit offered in
the "De Lano Celestial." The frequency response of the economy model is rated from 25 to 16,000 cycles, but its power-handling capacity at 30 watts is equal to that of its larger counterpart.

Controls: In this respect the Electro-Voice and Jensen designs represent diametrically opposed design attitudes. Electro-Voice permits the user a wide variety of adjustments. Jensen permits none.

On the "Esquire" center unit, Electro-Voice offers a joint control of the midrange and highs as well as a separate treble control. Each of the satellites provides a level control for the tweeters. Although there are no overall level controls on any of the E-V units, the mentioned controls in conjunction with the balance control of the amplifier, are ample for balancing the three sources. The Lafayette system provides separate level and treble for both channels.

In denying the listener these amenities, Jensen may have argued that the whole system comes pre-balanced from the factory and that the untrained amateur should not meddle with the balance decreed by their engineers. There is surely something to be said for this point of view, but without any leeway in adjusting the system, how are we to take account of such local variables as reflection losses in "stuffed" rooms or harsh reflection in bare surroundings? Also, it would be helpful to have a means of attenuating the center fill provided by the third source when greater separation is desired.

**WEATHERS "HARMONY TRIO"

Here we have what might be called—stretching the point moderately—the world's first "invisible" speaker system. It is not merely that each of the three units (center speaker and two satellites) is astonishingly small—though diminutive, they are plainly visible to the naked eye. What makes them invisible is camouflage. The satellites, hardly bigger than a book, actually look like a book. Placed on the shelf, they look like just another volume.

The bass unit is simply shoved out of sight. Being about the size of a shoebox for a man with big feet, it is easily concealed under couch, commode, or any kind of furniture.

But how, you may ask, will it sound from under there? Actually, it doesn't matter where you put the center unit. Its sound is completely non-directional.

Unlike Electro-Voice and Jensen, Weathers assigns no midrange functions to the center unit. It serves exclusively in the low-bass department below 70 cycles. Its position in the room is therefore entirely non-critical.

This fact alone points up the radical difference in concept between the Weathers and the other two systems. Jensen and Electro-Voice are conceived as "quasi-three-channel" installations, laying down a broad midrange front with center units and satellites widely overlapping. Weathers, though employing satellites, is acoustically far closer to the classical two-channel stereo setup. The center unit merely provides the bass in a range so low as to be wholly non-directional. It does not enter the acoustic picture as far as sound localization is concerned. In that respect, the satellites have it all to themselves—just as if they were two ordinary speakers.

The inevitable question is how Weathers managed to pack full-range performance into speaker units of such remarkable smallness. The answer lies in the unusually low woofer crossover frequency (70 cycles) and in unique cone treatment.

The 10-inch woofer cone is heavily mass-loaded by foam material applied directly to the cone and is driven by a long-throw voice coil, giving it exceptional bass characteristics for its size. The back of the woofer works into a sealed enclosure while the front of the cone "looks" into a narrow gap which by its slot-loading effect further lowers the resonance. Response is essentially flat from 35 to 70 cycles. From there on, the satellites take over.

Within its book-shaped exterior, each satellite carries an oval 2½ x 10-inch speaker with a substantially flat response up to 15,000 cycles. Response peaks are eliminated by a cone design providing "variable mass." The total "swinging mass" is greater at low frequencies than at the highs. (This is achieved through a foam material with high mechanical 

<table>
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<tr>
<th>WEATHERS HARMONY TRIO</th>
<th>SATELLITES (HARMONY)</th>
<th>LAFAYETTE CELESTIAL-SATELLITE</th>
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<tbody>
<tr>
<td><strong>Components</strong></td>
<td>10&quot; woofer</td>
<td>8&quot; &quot;duoial&quot; speaker</td>
</tr>
<tr>
<td><strong>Construction</strong></td>
<td>Heavy wood with extra bracing</td>
<td>Wood with metal front</td>
</tr>
<tr>
<td><strong>Crossover</strong></td>
<td>No crossover network between units.</td>
<td>Wood with metal front</td>
</tr>
<tr>
<td><strong>Design Factors</strong></td>
<td>Variable mass woofer in small sealed; flat infinite baffle.</td>
<td>Sealed infinite baffle with variable mass speaker</td>
</tr>
<tr>
<td><strong>Dimensions (Inches)</strong></td>
<td>16½ x 10¾ x 6&quot; high</td>
<td>11 x 9½ x 3¾&quot; wide</td>
</tr>
<tr>
<td><strong>Frequency Response</strong></td>
<td>35-70 cycles</td>
<td>70-15,000 cycles</td>
</tr>
<tr>
<td><strong>Power Rating</strong></td>
<td>10 watts; protected with fuse</td>
<td>3 watts, 10 watts peak for speaker protection</td>
</tr>
<tr>
<td><strong>Price</strong></td>
<td>$69.50 with matching network</td>
<td>$29.75</td>
</tr>
</tbody>
</table>

* Sliding front panel makes satellites thinner on top than at bottom.

DECEMBER 1959
inertia that is attached to the cone. At high frequencies, this inertia prevents it from participating in the vibrations. Weathers claims that this "variable mass" of the cone assures constant voice-coil impedance over the entire range, contributing to the smoothness of the speaker.

The extreme compactness of the entire system entails one drawback. To get efficient bass projection from a hidden center unit, it is recommended to drive it with a separate 10-watt amplifier. At this writing, Weathers has just announced that a compact, fully transistorized amplifier will be available to provide the necessary bass amplification in the 35-70 cycle range for this speaker system. None of this unduly complicates the hookup procedure, which is clearly explained in the instructions and should take no more than about fifteen minutes to complete.

(In a discussion of satellite speaker systems, it should be noted that the new Heathkit SD-1 complete-sound system also employs the satellite principle. In this low-cost kit, an 8-inch central woofer is used in combination with crescent-shaped satellites, each containing a 6 x 9-inch extended-range speaker. The crossover takes place at 250 cycles and the associated 5-watt per channel amplifier employs matrix circuitry obtaining stereo by the CRS sum-and-difference method. However, since this model comes only as a complete sound-system kit and not as a separate speaker system, it is only mentioned in passing, pending fuller discussion at a later date.)

HOOKUP PROCEDURE

The interconnections of a three-speaker system with a two-channel amplifier are somewhat reminiscent of a telephone switchboard during rush hour. However, in all three systems matters have been simplified for the unwary by plain coding of terminals and by the provision of special wiring harnesses of Electro-Voice and miniature two-pole plugs by Jensen. In the Jensen "Galaxy" and the Lafayette "Celestial" all crossover, and distribution elements are built-in. No external units need be connected.

For the Electro-Voice system, the use of their XTL isolation transformer is recommended to prevent the possible shunting of audio outputs of both channels through feedback loops. The connections to and from this external transformer are also clearly marked to forestall the possibility of error.

THE AURAL PAYOFF

No discussion of any speaker can be complete or even meaningful without assessment of its tonal qualities. Here we necessarily stand on the shifting grounds of subjective impressions and any statement in this category therefore ought to be clearly labeled as "One Man’s Opinion."

The full-range center unit of the "Esquire-Stereon" combination makes a more pronounced three-source effect and hence provides a more solid sound-radiation front. The heavier construction of the "Stereon" satellites and their hefty drivers provide a tonal bonus in clean transients, generally peak-free in response, and ease in handling orchestral bursts.

The Jensen "Galaxy’s" advantage of lightness and smallness allows less of a margin in the more thunderous passages. Nor can it boast of a silky quality in the treble (particularly on string sounds) that serves as the patent of nobility in the domain of hi-fi. The over-all sound—to borrow a phrase from fashion writers—is fetching rather than elegant. Possibly there are some slight resonant peaks in the tweeters (at least so it seems from the telltale sign of heightened record surface noise) and changes in tonal texture from silk to shantung. It may also be that the thin plastic cowlings in back of the satellites are not wholly anti-resonant and contribute their own modes of vibration.

These are relatively minor faults in a generally well-conceived system and they can be easily eliminated by the manufacturer. In all fairness, it should be pointed out that HiFi Review enjoyed the privilege of testing one of the first pilot models of the "Galaxy" and we are assured by the manufacturer that later versions will be modified toward greater smoothness of satellite performance.

The "Celestial" impressed this listener with its pleasantly smooth treble, which should go a long way to reduce "aural fatigue" in the course of an evening’s listening. The instrumental timbres sounded true and the strings were notable for the absence of stridency. The bass was full and round, contributing to the generally warm tonal character of the whole system. The low notes left nothing to the imagination. The bass coloration differed somewhat from the drier and tighter bass characteristic of the Electro-Voice. Probably this is the result of the different baffles systems used by the two manufacturers: Electro-Voice favors the sealed enclosure while Lafayette has a vented enclosure. Possibly the bass transients are sharper in the Electro-Voice system.

Whatever doubt the unusual design on Weathers book-shaped satellites may have originally inspired, it was quickly dispelled in the actual listening test. Instrumental timbres came through clearly and smoothly; string tone was especially pleasing, without any suggestion of harshness in the highs. Thanks to the low crossover point and the lack of midrange overlap between the three units, stereo separation appeared to be somewhat more pronounced here than in the other systems. However, the listening position had to be more critically maintained for optimum stereo effect. The bass speaker performed unobtrusively, but the fullness of sound left no doubt that it was most definitely "there."

The only remaining question has nothing to do with these specific systems but concerns assumptions fundamental to the whole theory of stereo reproduction. Stereo is too young to have settled down to normative rules, and nobody, so far, has defined standards for stereo. Satellite or outrigger systems, though unusual, are therefore no less legitimate than any other effective form of stereo reproduction. Some experts, however, feel that outrigger systems with pooled-central-bass units favor stereo directionality over stereo depth. Their argument is that separate and spaced bass sources are required to convey certain bass phase relationships which they hold to be one of the contributing causes to the stereo depth effect. The opposite contention is that the three-source satellite sound makes up for any possible depth loss. Listeners may therefore find it worth their while to compare their personal reactions to satellite systems and to setups consisting of two or three full-range speakers. (Elecro-Voice, in fact, suggests an arrangement consisting of three "Esquire" units).

This is not said in criticism of the satellite systems under discussion. Our remarks merely serve to place these systems in their proper context to all the stereo possibilities. There is no doubt that, taken on their own terms, the Jensen "Galaxy" and the E-V "Esquire-Stereon," the Lafayette "Celestial" and the Weathers "Harmony-Trio" meet a widespread demand for effective, small and economical stereo speaker systems with ingenuity and éclat.

—Hans H. Fantel

HiFi Review
The hi-fi component in kit form has been for years a low-cost attraction for many enthusiasts. These do-it-yourself units have often served as "launching platforms" for first explorations in audio. Originally, the only kits produced were for amplifiers and tuners, but more recently, kit design has grown to the point where the only kit in kit form has been the phonograph cartridge.

The latest addition to the kit family is the professional-type turntable. Like other hi-fi kits, the turntable kit is priced lower than a factory-made counterpart. What may come as a surprise to many is that, while most hi-fi kits, the turntables require little or no electrical wiring or soldering; anyone who can handle a screwdriver and follow simple instructions for "inserting," "lining up," "tightening" and the like can put together a turntable in less than an hour.

It is no coincidence, of course, that the turntable kits have appeared at about the same time as the tidal wave of new stereo records and stereo equipment. Stereo discs have increased the demand for good turntables among the stereominded newcomers to hi-fi, as well as those hard-crusted hi-fi owners who have found the required quality of stereo disc playback a bit too much for their old turntables. Such interest is plainly in $31 1/2 rpm speed, and turntables in kit form by Gray, Rek-O-Kut, and Thorens would seem to bear this out: all are single-speed players, in tacit tribute to $31 1/2 rpm as the undisputed title-holder among mono and stereo hi-fi record speeds. Obviously, these single-speed players will appeal to audiophiles or prospective audiophiles who want quality reproduction of stereo and monophonic microgroove records at the least possible cost.

**Designs feature quality performance, appearance**

A close look at these kits, in terms of assembling and using them, indicates top quality. The three discussed here include the $49.50 Gray model HSK-33, Rek-O-Kut's $49.95
model K-33H, and the $47.50 model TDK-101 by Thorens.
In addition to operating at only 33 1/3 rpm, these units share
other significant features. To begin with, designing a unit
to perform a specific function—in this case, to spin at one
speed—permits an all-out approach with few design com-
promises. Generally speaking, each of these turntables is
representative of the kind of husky, heavy-duty, studio-like
construction and performance associated with quality tran-
scription equipment. In each, the rumble level is satisfac-
torily low and the indicated speed accurate. Rumble, always
a bugaboo in record-playing equipment, has become even a
greater hazard with stereo, since it is picked up, along with
the vertical component of the stereo signal, by the stereo
cartridge. Rumble can be defeated, to a great extent, by the
use of a rumble filter on the amplifier or preamp, but such
filters invariably cut out a fair amount of legitimate bass
response in the process of reducing the offending noise.
Better to defeat rumble at its source—the turntable motor
and the manner in which its power is transmitted to the
platter.

Accuracy of speed also can be a problem, and should not
be taken for granted. It is a fact that in some communities,
urban as well as suburban and rural, there occur at certain
hours a decrease in the line voltage from the nominal 117
volts a.c. to below 110 volts. This decrease is caused by
abnormally heavy loads, sudden load surges, and sometimes
imperfect regulation of the community's electrical supply.
Such changes slow down a turntable; if the speed reduction
is considerable, the music may waver and wobble, or drop in
pitch.

In the Gray and Rek-O-Kut turntables, the problems of
maintaining adequate accuracy and constancy of speed are
solved by the use of a hysteresis motor, which is quiet and
less sensitive to changes in line voltage. The Thorens uses
a husky 4-pole motor that appears to be just about as quiet;
additionally, the Thorens provides an adjustment that per-
mits the user to compensate for minor variations in line
voltage and thus assure accurate turntable speed and musi-
cal pitch.

Common appeal—belt drives
Each of the turntables uses some form of belt drive to
translate motor rotation into platter rotation. Admittedly,
belt-drive is only one of several ways to couple a motor to a
platter; in single-speed turntables such as these, the belt-
drive method is actually the simplest and one of the most
effective means of doing the job. And, without sacrificing
performance, it proves very economical—an economy which
is passed on to the buyer in terms of the relatively low cost of
the kit.

The manner in which the belts are used does differ among
the models, although these differences apparently have no
effect on comparative performance. In the Gray and Rek-O-
Kut, a woven-fabric belt loops around a projecting exten-
sion of the motor shaft and thence the outer rim of the
12-inch platter. Instructions for looping the belt and mak-
ing the necessary adjustments for correct tension are sup-
plied with the kit and are as effective as they are straight-
forward.

In the Thorens, things are a little more complicated. The
motor shaft is fitted with a pulley, and the belt loops around
this pulley and then around another, larger pulley that
serves as a speed-reducing wheel. This second pulley has a
tapered shaft that contacts a driving idler wheel. This idler,
in turn, contacts the inner rim of the 10-inch platter and
rotates it. This apparent complication is simply to provide
a means of speed adjustments, which is accomplished by the
tapered-shaft extension on the speed-reducing wheel. Thus,
when the speed control is operated, the idler slides up and
down along that tapered shaft, and its speed is determined
by the radius of the shaft at the point of contact.

Also worth consideration
Not included in this article, but also available as a kit is
the Weather KL-1 costing $34.50. The drive motor is a
12-pole light weight synchronous unit. It is coupled to the
very light aluminum platter through a special extra-thin
idler. The KL-1 was not included in this discussion since our
material is confined to turntable kits with belt drives.
Still another turntable kit omitted from this report is the
Rek-O-Kut $99.95 model K-33. This kit is essentially the
same unit as the K-33H, except that it uses a less costly four-
pole motor instead of the hysteresis synchronous motor
found in the K-33H.

Assembly and installation
Construction time varies for the turntable kits. In terms
of time and effort, the Rek-O-Kut seems the easiest—about
30 minutes, using an ordinary screwdriver. The Gray takes
a little more effort, including the use of a Phillips screw-
driver and a soldering iron or gun to make a few wiring
connections. At that, the job shouldn't take more than
40-45 minutes. The Thorens, because of its special drive
system and speed adjustment feature, takes the longest to
assemble—but even this should not exceed one hour.

Although the turntables can be assembled completely
from the parts supplied, each requires some kind of mount-
ing panel and support to be used—unless you are content
to prop the unit on piles of books or, the like. The mount-
ing panels or boards support the entire assembly and also
serve to mount the tone arm—which, of course, must be ob-
tained separately. In the Gray, a metal plate—supplied
with the kit—serves as the mounting panel and supports the
on-off switch. In the Rek-O-Kut the mounting board—not
supplied with the kit—also holds the switch, while its under-
surface is a handy place to fasten a rather large metal capac-
itor which otherwise must dangle from its connecting wires.
The Thorens, on the other hand, includes a metal plate with the
kit; while this plate is ample to hold the motor and switch,
it is somewhat scant to serve as a convenient mounting
panel and should, therefore, be set into a larger board.

Any of these turntables, after being mounted onto a suita-
ble board or panel, must then be placed on some sort of
base that provides the necessary clearance for the motor
and parts beneath. Ideally, this base also should provide a
shock mounting so that the entire assembly is isolated from
the floor, and cushioned from heavy footsteps, and other
vibrations. Suitable mounting boards and bases are not
furnished with the kits, but are available at extra cost. Al-
ternately, they can be fashioned from plywood, using tem-
plates supplied. Of the two, the mounting board, for all
practical purposes, is a necessity. Whether it is ordered or
made by the builder himself is not important. The wooden
base may not be necessary, since, once affixed to its mount-
ing board, the turntable can be set into any suitable hori-
Zontal resting place—such as a well cut out of a horizontal
surface, or in a slide-out or lift-up top compartment in a
cabinet. If no such installation is feasible, then of course
the free-standing, self-contained base could be used, and
conveniently located.

Installed appearance will pose no real problem. The
These are the GIANTS OF JAZZ

Part 1

BASIC BASIE

being a summation of his career heard through available recordings

NAT HENTOFF biographical
When it comes to violin sonata teamwork, Zino Francescatti and Robert Casadesus are the finest in the field since the great days of Busch and Serkin. Their current LP sonata repertoire offers Beethoven, Debussy, Franck and Fauré—with more to come, we hope.

Seen here in Columbia's 30th St. (New York) recording studio, these gentlemen are more than just musical perfectionists. They are warmly humorous people who clearly enjoy working together, with or without microphone.
Double Play!
Francescatti and Casadesus recording

Take One coming up—Let's check that E-string tuning once more.

The balance didn't sound too good here in the playback. A little fiddle crescendo in the third bar should help.

That tempo switch in the Scherzo threw us. Let's try a slight speed up here, then a retard.

That does it!—A tough day's work, but three Beethoven sonatas in the bag.
physical design of these turntables is an obvious tribute to the idea that hi-fi components look good as well as sound good. The Gray and Rek-O-Kut, which work similarly, also look somewhat alike. Their designers have taken advantage of the need for a belt-and-pulley housing to make of that housing a neatly turned wrap-around. This cover is a triangular segment that relates artistically and geometrically to the larger platter itself. When both are installed on a mounting panel, the net effect is one of pleasant function-alism. The Thorens, which uses more complex machinery, provides a similarly pleasant appearance which gives an impression—if not of styled geometric symmetry—at least of neat, craftsman-like design.

Dimensions
In terms of the total space needed for proper installation, the units are fairly similar. This space must include provision for mounting a tone arm. Thus, although Gray actually measures about 15 1/4 inches square from rim of platter to edge of belt housing, its practical and logically advertised dimensions come to 15 1/4 x 18 inches. Weighing 13 pounds, it requires 3 inches of clearance below its mounting board. The Rek-O-Kut, on the mounting board supplied by the company, comes to a shade under 16 inches square. This 15-pound turntable needs 4 inches of clearance below the board. The Thorens, on its mounting board, measures 17 1/4 x 13 inches. It weighs 18 pounds and takes a below-surface clearance of 3 1/2 inches.

Both the Gray and the Rek-O-Kut use a platter that tapers slightly at the sides to permit easy handling of 12-inch records. The Thorens platter is not tapered, but since it comes to a mite under 10 inches in diameter, the outer edge of a 10- or 12-inch record will be exposed for handling.

The prospective turntable kit buyer will inevitably question one of the main features of this type of turntable. "What happens," runs the query, "when the belt wears out?" The answer is that to date no one knows of a belt having worn out. The Rek-O-Kut people, for example, have been running one continuously, 24 hours daily, for the past six months with no sign of wear. And should one ever have to be replaced, it will cost little more than one dollar.

Norman Eisenberg has written extensively on hi-fi and stereo. His most recent article in HiFi Review appeared in the September issue on page 38. It concerned methods of adapting monaural hi-fi systems to stereo.

### TURNTABLE KIT FEATURES

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<th>PERG-O-KUT</th>
<th>THORENS</th>
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<tr>
<td>Model</td>
<td>HSK-33</td>
<td>K-33H</td>
<td>TDK-101</td>
</tr>
<tr>
<td>Price</td>
<td>$49.50</td>
<td>$49.95</td>
<td>$47.50</td>
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<tr>
<td>Motor</td>
<td>Hysteresis</td>
<td>Hysteresis</td>
<td>4-pole induction</td>
</tr>
<tr>
<td>Drive System</td>
<td>Belt from motor shaft to outer rim of platter</td>
<td>Belt from motor shaft to outer rim of platter</td>
<td>Belt from motor shaft, pulley to speed-reducing wheel. Tapered shaft of wheel contacts idler; idler drives inner rim of platter</td>
</tr>
<tr>
<td>Platter Diameter</td>
<td>12 in.</td>
<td>12 in.</td>
<td>10 in.</td>
</tr>
<tr>
<td>Overall Dimensions</td>
<td>15 1/4 x 18 in. with 3 inch clearance below mfg. board</td>
<td>16 x 16 in. with 4 inch clearance below mfg. board</td>
<td>17 1/4 x 13 in. with 3 1/4 inch clearance below mfg. board</td>
</tr>
<tr>
<td>Weight</td>
<td>13 lbs.</td>
<td>15 lbs.</td>
<td>18 lbs.</td>
</tr>
<tr>
<td>Estimated Assembly Time</td>
<td>40-45 min.</td>
<td>30-35 min.</td>
<td>55-60 min.</td>
</tr>
<tr>
<td>Mounting and Installation</td>
<td>Metal plate supplied with kit serves as mounting board; base optional</td>
<td>Mounting board and base optional</td>
<td>Small metal plate supplied with kit mounts motor and switch; additional mounting board and base optional</td>
</tr>
</tbody>
</table>
“KC was really jumping!” exclaimed Mary Lou Williams, recalling the early days of her jazz career. “So many bands just sprung up there or moved in from over the river. And for a Midwestern town, Kansas City wasn’t too prejudiced. It really was a ballin’ town and drew musicians from all over the South and Southwest.”

“And,” added drummer Jo Jones, “there were some places there that never closed.”

“It was a city almost ideally prepared to be a home for jazz,” Orrin Keepnews once wrote. “A river town, with a local government that was free-wheeling and wide-open... There was a rough barrelhouse piano style, that had developed among the Negro workers in the turpentine camps of Mississippi and on the docks of Galveston, that was later to become famous as ‘boogie-woogie’ and that was to be heard in the dives of Kansas City at roughly the same time as the riverboats. Above all, this was a city with a large Negro population which supported several dance halls and ballrooms whose demand for a strong, heavy rhythmic beat undoubtedly influenced the styles of the bands that played at places like the Paceo Ballroom and Fairyland Park.”

This was the atmosphere to which New Jersey-born jazz pianist, William “Count” Basie found himself exposed when he was stranded in Kansas City at the end of the 1920’s. But this was a decade before his own band was to be regarded as the apotheosis of the flowing, riff-riding, tangy jazz that came out of the
Southwest some 25 or more years ago.

Basie's early influences were the Harlem pianists who had grown up partly on ragtime—men like Luckey Roberts, James P. Johnson, and, particularly for Basie, Thomas "Fats" Waller who befriended him.

While in New York, Basie worked in dance halls, vaudeville, and as accompanist for blues singers. After being left in Kansas City with one of these theater groups, he played first for silent movies and then joined Walter Page's "Blue Devils"—an important jazz unit that was probably the best of its time in that area. By 1929, Basie had made his first recordings with Page who was later to be bassist in the Basie band. When the "Blue Devils" broke up, several of its key members, including Basie and Page, joined the Benny Moten Band. Basie also recorded with Moten, but these performances—like those of the "Blue Devils"—have long been out of print.

**Kansas City Jazz**

The music of Kansas City by the time Basie arrived had been influenced from several directions. Travelling New Orleans jazzmen, many of them working on the riverboats, had made a strong impact with their rough-hewn polyphonic ensemble style and improvisations; but there were other influences. A vivid blues tradition already existed in the Southwest and carriers of blues and other early jazz from Texas, Oklahoma, and elsewhere in the Southwest moved into Kansas City. Travelling bands from the East—like Fletcher Henderson's—were not uncommon; and a healthy line of western bands was developing, which led in turn to the units of Troy Floyd, Jesse Stone, Nat Towles, Alphonso Trent and T. Holder, all of them very popular in that part of the world.

Gradually through the Twenties, as a study of records by the Benny Moten band indicates, what New Orleans influence there had been was submerged into a style that became uniquely its own. A valuable survey of the Moten recordings from 1926 to 1929 appeared on three 10-inch LPs in a superb series of re-issues on RCA Victor's one-time "Label X". These and many other valuable albums in that series are still among the missing in Victor's active catalog.

The "riff" became a vital framework for Kansas City playing. Instead of the loosely contrapuntal New Orleans style, the bands in the Southwest developed insistent repeated-section figures, either answering each other or a soloist in call-and-response pattern.

"Even with the larger ensembles," Bill Simon has written, "a musician could feel that he was expressing himself as an individual. At first, most of the arrangements were never written down. One musician, then another, would invent a riff and teach it to others, and others in turn would add an embellishment or two. This riffing, this invention of melodic fragments, made all sections of a band, or all members of a smaller combo, contributors to the overall rhythm. The function of riffs (repeated melodic fragments) is to generate exciting counterpoint of rhythms and, at the same time, provide a simple melodic-harmonic framework for the improvised jazz solos."

The continuity of this tradition in the Basie band through more than two decades is confirmed by a review in the British publication, *New Statesman and Nation*, on the occasion of Basie's appearance in London in 1957: "Its rhythm spreads with wonderful ease from the few deceptively simple chords with which Count Basie himself opens on the piano, to the rest of the rhythm section and thence to the brass and reeds until, as one admiring British musician said, 'every man seems to be his own rhythm section'."

Regarding that rhythm, blues singer Jimmy Rushing recalls that in the Twenties the jazz rhythms of the Southwest were apt to be rather jagged in that all four beats in the bar were not accented evenly. Emphasis was frequently on two and four and also, Rushing and Jo Jones claim, one and three by some bands. Rushing has described the Moten band when he first heard it as sounding "almost like a train coming." Men like Eddie Durham and other players, writers, and band leaders eventually contributed to an even-ting of the beat, Basie and his band most of all. Rushing observes that "Basie didn't accent it as much as Moten did; he carried more of an even four. But you still feel that pulse. It feels like it's floating."

Bill Simon, in a set of notes for an American Recording Society album by Basie, provides a clear analysis of the nucleus of this floating pulse in the Basie band. He points out that Basie had started as a stride pianist of the Harlem school. (Basie, incidentally, on several of his early record-ings before he had his own band, shows that he could play a full, fast stride piano and that, accordingly, his later "sparser" style was not due to a lack of technique.) "With Moten's band, however," Simon notes, "Basie discovered that he could make a combo swing with more freedom and a more natural propulsion by cutting down on the number of notes played on the piano, staying out of the soloists' way, and by simply 'comping' the bare minimum of chords needed—à la 18th Century figures—to set the harmonic direction, occasionally spur the ensemble or soloist, or signal a modulation."

"He'd virtually eliminate the left-hand stride," Simon continues, "letting the string bass carry a simple line, walking, four-even-notes to the bar, through the big open spaces while the guitar would ching alongside. This threw new weight on the bass and led to the downfall of the old corny 'slap bass' technique. It also made guitarists look for the best possible chord voicings, since guitarists could now be heard and not just felt. Piano and bass drum now had new freedom to accent at will—on or off-beat. This arrangement was perfect for the subtle, resourceful drummer, Jo Jones. Jones began to 'drop bobs', accenting heavily at irregular intervals and thus prompting the solo horns to alter the length and rhythmic patterns of their improvised solos."

**Basie's Small Combo**

In 1935, after Moten's death, his brother, Bus Moten, took over for six months and then the Moten band dis-solved. Basie started a small combo of his own, including several members of the Moten band. John Hammond, who has aided the careers of many major jazzmen, heard the nine-piece Basie band broadcasting from the Reno Club in Kansas City in December 1935. (He was in Chicago for an opening of the new Benny Goodman band which he had helped set in motion.)

"This Basie band," Hammond wrote later, "seemed to have all the virtues of a small combo, with inspired soloists, complete relaxation, plus the drive and dynamics of a disciplined large orchestra." Hammond arranged for Basie to sign with MCA in the Fall of 1956. When the band first hit the road for Chicago, it had 14 pieces: Walter Page, Jo Jones; reeds, Lester Young, and Jack Washington; trump-
BASIC BASIE FOR THE JAZZ COLLECTOR

Count Basie and His Orchestra
Count Basie
Blues By Basie
Count Basie Classics
One O'Clock Jump
Lester Young Memorial Album
Count Basie
The Count
The Swinging Count
Basic Rides Again
Basic Roars Again
King of Swing
The Band of Distinction

Decca DL 8049
Brunswick BL 54012
Columbia CL 901
Columbia CL 754
Columbia CL 997
Epic SN 6031 2'12"
Victor LPM-1112
Camden CAL 395
Verve 8000
Verve 8108
Verve 8018
Verve 8104
Verve 8103
Verve 8063
Clef MG C-685
Verve 8012
Verve 8199
Verve 8244
Verve 8243
ARS G 402
ARS G 423
Roulette R52003
Roulette R52011
Roulette R52018

Benny Goodman Carnegie Hall Jazz Concert (Vol. 1)
Benny Goodman Combos
The Metronome All-Star Bands
Blue Lester
The Master's Touch: Lester Young
Giants of Jazz (Vol. 1)

Columbia CL-814
Columbia CL-500
Camden CAL-426
Savoy MG-12068
Savoy MG-12071
Em-Ary MG-36048

OTHER ALBUMS IN WHICH BASIE APPEARS

Jam Session #3
Jam Session #4
The Jo Jones Special
A Night at the Apollo
The Eddie Davis Trio + Joe Newman
The Sound of Jazz

Verve 8061
Clef MG C-4004
Vanguard VRS-8503
Vanguard VRS-9006
Columbia CL 1098

DECEMBER 1959
Peter, Joe Keyes; and trombonist, Dan Minor were Reno Club "alumni" and among the additions were trumpeter Buck Clayton and tenor saxophonist Herschel Evans.

Before leaving Kansas City, Basie was beginning to learn about the business complexities of the outer world. In his innocence he signed a $750 contract with Decca which, on further perusal, represented total payment for 44 sides by the full band without a penny of royalties—and this for a period of three years! Under this contract some of Basie's biggest hits—"One O'Clock Jump", "Swinging the Blues", and "Woodside"—were made for flat scale.

During the band's first Chicago engagement, John Hammond relates, "I did my first recording date with Basie. Because of his disputed Decca contract the session had to be a secret, but, in November 1936, four sides came out on the Vocalion label under the mysterious title of Jones-Smith, Inc. It was the very first record date for Lester Young, Jo Jones, and the trumpet player, Tatti Smith, and I will always remember it as the smoothest date in history: three hours of blowing without a breakdown or even a clinker. 'Shoe Shine Boy', 'Evenin', 'Boogie Woogie', and 'Lady Be Good', were made by the five men that day. ..."

Three of these still wonderfully alive performances are part of an indispensable Basie collection, Epic's Lester Young Memorial Album, which also contains two superb 1939 septet titles—"Dickie's Dream" and "Lester Leaps In"—and several of the best 1939 big-band records, including "Taxi War Dance," "12th Street Rag," and "Song of the Islands".

The Big Band

Another invaluable Basie set is the Decca Count Basie and His Orchestra which contains ten numbers from 1937-38 and two from 1939. These are classic jazz big band performances that remain fresh and floating—"Blue and Sentimental", "Swinging at the Daisy Chain", "Evil Blues", "Honeysuckle Rose", "Swinging the Blues", etc.

Of comparable quality is Brunswick's Count Basie. All but one number are from 1937-38. "John's Idea" and "Blue and Sentimental" are duplicated from the Decca, but the album is nevertheless essential to a Basie collection because it includes "Jumpin' at the Woodside", "Shorty George", "Texas Shuffle", "Topsy", and a two-part "Cherokee".

These albums bear out Jo Jones' contention that, "The Basie band had the feel of a small band. The arrangements were almost all 'heads', and no matter how many men we had at any one time, there was all the freedom and flexibility of a small unit. This was not true of the other large bands contemporary with Basie, as good as they were in many respects. We'd come into the studio, decide what we wanted to play, look at the 'head', and bang! One take, or at the most two or three, and the record was made. Some of the best sides, like the small-band classics, 'Dickie's Dream' and 'Lester Leaps In,' weren't even planned. We were fooling around between takes and they decided to cut them.'"

A "head" arrangement is, at best, a sketch rather than a completely written out score, and sometimes isn't even written down at all.

Basie added: "I wanted my fifteen-piece band to work together just like those nine pieces did. I wanted fifteen men to think and play the same way. I wanted those four trumpets and three trombones to bite with real guts. BUT I wanted that bite to be just as tasty and subtle as if it were the three brass I used to use. In fact, the only reason I enlarged the brass was to get a richer harmonic structure.

I said that the minute the brass got out of hand and bared and screeched instead of making every note mean something there'd be some changes made."

BASIE WITH VOCALION

Basie started recording for Vocalion in 1939. Some of the best Vocalions are now available in the Epic Lester Young Memorial Album. Among them are "Tickle-Toe", "Louisiana", "Broadway", "I Left My Baby" (one of Rushing's most poignant vocals), etc.

In addition to the relaxed, but fully swinging impact of the band as a whole, there were several extraordinarily inventive soloists. Tenor saxophonist Lester Young, in fact, was a vital transition figure who led to modern jazz—as did drummer Jo Jones. There were also tenor saxophonist, Herschel Evans; trumpeters Buck Clayton and Harry Edison; trombonists Dicky Wells and Benny Morton, and others. There was the rhythm section of Basie, Jones, guitarist Freddie Greene, and Walter Page—the best of the swing-era rhythm sections and one of the two or three most perfectly fused rhythm sections in jazz history.

By the early Forties, some key soloists had left. Buddy Tate joined in 1939 and Herschel Evans died. Lester Young left in 1940 and rejoined the band briefly in 1943. Don Byas was one of Young's replacements. Neither Tate nor Byas, excellent as they were, were of the imaginative level of Young and Evans. Buck Clayton left for the Army in 1943. Basie did, however, add several first-rate soloists in the Forties to augment those who remained. From time to time, the band included trumpeters Joe Newman, Al Killian, and Emmett Berry; trombonists Vic Dickenson and J. J. Johnson; tenor saxophonist Lucky Thompson; and also saxophonist Tab Smith.

Until Basie's Victor period, which began in 1947, a sizable percentage of his records were outstanding—but it was the band of 1936-40 that marked Basie's peak on records.

Among the worthwhile reissue albums of the Basie orchestra is Columbia's Blues by Basie which covers the period from 1939 to 1942 plus three numbers by a small combo Basie headed in 1950. The Blues set has some eloquent Jimmy Rushing, particularly "How Long Blues" and the urbane "Harvard Blues" with lyrics by George Frazier. There are also three memorable small-unit performances from 1944—one with just Basie and rhythm and the other two with Buck Clayton and Don Byas added. Eight numbers were cut at that 1944 small-combo date, and it is to be hoped that Columbia will eventually re-issue the other five. Similarly, Decca has yet to re-offer the eight near-perfect performances by Basie and his nonpareil rhythm section, recorded in 1939, and once obtainable on a 10" LP.

Epic's Back in Town covers 1941 and has several substantial numbers although the album as a whole is not up to the standard of those previously cited. Count Basie Classics—of the 1941-1946 period—is worth having because of "It's Sand Man", "Goin' to Chicago Blues", "Jimmy's Blues", "The King", "Taps Miller", and a new "One O'Clock Jump".

Columbia's One O'Clock Jump is made up of four numbers by the 1950 small combo with Clark Terry, Wardell Gray, and Serge Chaloff, among others; two 1951 big-band numbers; three band sides from 1944; and three more from 1946. Although it, too, is not one of the best Basie collections, there are enough ensemble, solo, and vocal pleasures to warrant adding it to a Basie library.
There remains, by the way, enough previously unreleased first-rate Basie material in both the Decca and Columbia vaults to make up additional albums.

**BASE'S VICTOR PERIOD**

The band business was declining by 1947 when Basie joined Victor and, unfortunately, the A&R direction he received there was not always perceptive. Although his recordings from 1947-50 are uneven, there is one generally forceful album in this period. Count Basie, with Basie on organ with a small combo in "Basic's Basement"; Harry Edison in "Sweets"; a good, loping "South"; and other kicks. Camden's The Count is also worth having for a "Shine On Harvest Moon" with just Basie, Green, Page, and Jones; a leaping "Backstage at Stuffs"; three vocals by Jimmy Rushing; and a vigorously swinging band.

**BASE IN THE FIFTIES**

Because of economic conditions in the big-band field, Basie toured with a septet in 1950-51. When he re-formed his big band and resumed recording in 1952, he soon began to record for Norman Granz, and stayed with Granz for the next five years.

The Basie band began to gather confidence and power until by 1954 it had clearly established itself with the public, critics, and other musicians as the dominant force among the big-band jazz outfits. (Ellington's "revival" after a few relatively dormant years began around 1955 and now both share commanding positions as leading jazz orchestras.)

Throughout his association with Granz, Basie—with few exceptions—was not recorded well, despite the advent of high-fidelity recording techniques. Granz has claimed that this was so because Basie insisted on a certain microphone setup that would be "natural" and wouldn't budge from his position. Granz, however, never explained why, as A&R head and company owner, he did not insist on optimum balance and why, in fact, when Basie moved to Roulette in 1957, the placement of band and microphones in the studio was changed—and advantageously. In any case, despite the sometimes muddy and nearly always constricted sound that failed to approximate the "live power" of the band, Basie's Verve albums listed in the closing discography are sufficiently exciting to warrant an audition.

The best—and best recorded—is *Basie in London* (actually made in Sweden, it appears). While he was with Granz, Basie was also represented on the mail-order American Recording Society label. The ARS albums were superior to the corresponding sets issued on Clef and Verve because ARS engineers cleaned up the tapes as much as they could and Bill Simon arranged the programs tastefully. Simon's annotations were also far more complete and comprehensible than were Granz's.

**BASE NOW**

There are now at least seven Basie albums on the Roulette label, his current affiliation, which are soundly representative of his current style; *Count Basie Plays—Joe Williams Sings Standards* can be skipped, because Williams does not interpret standards with any particular distinction. The other collections are representative of the present band and are satisfactorily recorded although the presence and balance do not measure up to what Capitol accomplishes with big bands. The most interesting is *Sing Along with Basie*, in which the Lambert-Hendricks-Ross singers join with Joe Williams and the Basie band in vocalized versions of vintage Basie instrumentals.

One reservation with regard to the Basie band of the Fifties—while it is a remarkably precise yet swinging band which can generate such excitement that the music can almost be felt as a physical force, it has its limitations. Like all Basie bands, it is not only most relaxed and at its best on the blues, but the blues pervade nearly everything it plays. Yet the Basie band of the late Thirties and early Forties was more flexible and subtle in its blues and was not so ponderous in its ballads as the current orchestra.

The older band also swung collectively with more flow and buoyancy than the band of the Fifties and it certainly had superior soloists.

Basie remains a magnificent band pianist. As Raymond Horricks writes in his book, *Count Basie and His Orchestra*, "He can be playing hard, percussive chords one moment, employing a strong, two-handed attack, pushing along a full ensemble, and the next he will be stroking light, delicate touches in the treble, sensitively filling in the gaps which a soloist has left in the melodic line... He is always to the point when speaking through his piano, always simple, yet decisive and complete... Basie... is like a complete additional section to the orchestra... alternating riffs with the ensemble, clearing open theme statements and inserting solitary piano chords where another band might have scored a unison voicing for the brass... With simple melodic phrases, an economical use of notes and a delicate graduation of touch, he succeeded in portraying more swing in four bars of piano than a great many other musicians were able to project in several choruses of over-elaborate, note-cluttered improvisation."

An accurate appraisal of the present Basie band in general is that of Dick Hadlock in *Down Beat*: "Strangely, the Basie organization... is less sophisticated than his 1938 band. The crisp rubato swing of old has given way to a heavier, though still buoyant, sort of enhanced rock-and-roll setting. Joe Williams, too, the earthy, occasionally pedestrian, always blues-based singer, is not quite the worldly musician Jimmy Rushing is. The satisfying pulse created by the band usually precludes chatter about the music itself, but once the physical experience is over, one wonders whether the book couldn't use some changes and some new writers. The percussive brass, while stimulating, might be used in other ways to avoid the heavy stylization of the present band... Perhaps it is better to simply accept from Basie what he is now doing best, notwithstanding the potential of his men, for in this mold he will be able to maintain a commercially and artistically successful band for a long time."

But, to hear the very best jazz of which Basie is capable, you ought to hear the band of the Thirties and early Forties—and, thanks to records, you can.

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**Nat Hentoff** has been associated with Hi Fi Review as jazz record critic from the magazine's very beginnings. The pages of *The New Yorker*, Esquire, Harper's, The Reporter and others have carried his writing; beside which he edits, with Martin Williams, his own scholarly monthly, *The Jazz Review*. "Basic Basie" has been planned as the first of a series on "Giants of Jazz" calling on the services of various major writers in the jazz field. Photograph of Count Basie on pages 68 and 69 by Burt Goldblatt.

8. Both the Shure M-212 and M-216 integrated cartridge-and-tone arms are automatically held in place by a magnetic stop when not in use.

9. Looking like an ice-cream cone standing on its tip, the free-cone tweeter of the EICO HFS-2 loudspeaker system creates a hemispheric sound pattern which, in the opinion of some, contributes significantly to the depth illusion in stereo.

10. Among many other unusual features, the Thoren's TD-124 fourspeed turntable has a special clutch that allows you to cue in any band or passage on a record from a stand still position without the usual 'windup.'

11. Tuners like the Heath Model PT-1 and the Sherwood S-3000-II have several stages acting alternately as IF amplifiers or limiters, automatically providing extra IF gain where needed or additional limit where possible.

12. A number of tone arm positioning devices have lately appeared on the market. In the Connoisseur integrated stereo tone arm and cartridge, and the Fairchild SA-12 arm, the lowering device is part of the arm. In the Thorens TD-184 and the Bogen B-60 turntable-and-tone arm combinations, the arm is lowered on the record by a sort of mechanical elevator mechanism that precludes accidental record or cartridge damage. For other tone arms, the "Dextra-Fix" arm positioner is available as an accessory.

13. Dynaco's FM tuner kit, soon to be available, can be aligned according to indications provided by its own tuning meter. Moreover, the unusually wide IF pass band of this tuner not only assures low distortion but makes the whole alignment procedure less critical.

14. A calibrated knob on the Empire 98 dynamically balanced tone arm allows adjustment of vertical stylus force with an accuracy of one-tenth of a gram.

15. Thirty full tremendous inches! It takes care of "fundamental matters" in the Electro-Voice "Patrician," speaker system and is also available separately from Electro-Voice for those who want to plumb the lower depths.

16. The Lowther full range speaker measures only six inches in diameter. However, thanks to its long, voice-coil travel and monstrous magnet, it is capable of putting out remarkably clean, low bass in horn-type enclosures.

17. The new Fisher SA-300 power amplifiers feature a special filter to optionally limit the frequency response to the audible range. This prevents the possibility of transonic oscillations or "motorboating" when capacitive loads are connected, such as electrostatic loudspeakers. Although the amplifiers are sufficiently stable to perform well with such speakers, the filter serves as an added precaution against the possibility of subtle distortions produced by such oscillation.

18. The Lafayette and the Madison Fielding stereo preamplifiers have "null calibrate" positions enabling you to balance your stereo system accurately by ear.

19. Magnetic repulsion, the force equal and opposite to the more commonly observed magnetic attraction, is used to lift the Pickering Model 80 "Gyropoise" turntable off any physical moorings and hold it floating on a cushion of air.

20. The unique midrange and treble units in the AR-3 acoustic suspension-speaker system look like small balls from the front. They have the advantage of minimum mass and maximum rigidity, which provides sharp transients and peak-free upper-range response.
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BEST OF THE MONTH

- RCA Victor and Fritz Reiner with the Chicago Symphony Orchestra have come up with the best Beethoven Fifth of the 30-odd now available.—"This new Reiner performance outclasses all of them. The Chicago Symphony plays the score magnificently and is also magnificently recorded." (see p. 84)

- London scores another stereo four de force with its complete recording of Beito’s grandiose Mefistofele, starring Cesare Siepi.—"...brilliantly integrated performance...balanced and vividly theatrical stereo..." (see p. 84)

- Kapp, a newcomer to the classics field, comes through with an astonishing disc of the Chapin Scherzi by 19-year-old pianist Ann Schein.—"Her playing exhibits...dynamic range, remarkable facility and enviable accuracy. It has temperament...and tenderness too." (see p. 89)

Records reviewed in this column are both stereo and monaural. Available versions are identified by the closed (△) and open (△) triangles, respectively. All records are 33 1/3 rpm and should be played with the RIAA amplifier setting [if other settings are available]. Monaural recordings (△) may be played on stereo equipment resulting in improved sound distribution qualities. Stereo recordings (△) must not be played on monaural phonographs and hi-fi systems.

December 1959
—almost a jazziness—that is most becoming. The excellent liner notes of Leonard Altman refer to the belief that Bach intended the harpsichord to improvise a cadenza between the two movements of the Third Brandenburg, but we get only the two chords of the composer’s actual notation in this performance. Bashar conducts with spirit, and the playing is communicative, while the recording is a fine coarser than it should be. W.D.

**△ BACH—Violin Concerto in E Major; Partita No. 3 in E Major for Unaccompanied Violin. Alan Loveday [violin] with [in concerto] Royal Danish Orchestra, George Hurst cond. Forum F 70009 $1.98**

*Interest: Caviar
Performance: Romantic
Recording: Good*

Loveday was nine years old when he left his native New Zealand in 1939 to study with Albert Sammons in England, judging from this disc, he is a violinist with a pleasing tone and leanings more romantic than classical. His Bach has the swells and retirals we associate with the days before the modern Baroque Renaissance. The slow movement of the Concerto is played expressively, but the first movement could use more incisiveness and the last more dash. The orchestra is competent, but it seems to lack a harpsichord continuo; at least, none came through in the recording. There is nothing in the liner notes about the Partita, and its many movements are not listed there nor on the label.

W.D.

**△ BARTOK—Concerto for Orchestra; Two Portraits, Op. 5. Royal Philharmonic Orchestra, Rafael Kubelik cond. Capitol SG 7186 $5.98 Mono—G 7186 $3.98**

*Interest: 20th Century masterpiece
Performance: Glossy
Recording: Brittle
Stereo Directionality: Adequate
Stereo Depth: Moderate*

Bartok's Concerto for Orchestra can certainly be listed among the greatest, yet most assured masterworks of the 20th century. This latest entry in the catalog cannot in any sense measure up to the strength of the Reiner reading (RCA Victor), the luminous and crystalline performance with Ansermet and Suisse Romande (London), or the well-knit, closely articulated interpretation of Holmreiser and the Bamberg ensemble ( Vox). Kubelik’s way, for me, is hard and glossy, and at times he seems to rush to the point where all the forward motion is blurred and many of the Lovely inner voices of the score are lost. The reading seems impatient. Nor does Kubelik extract any of the magical beauty of Egélia. There is never a feeling of power and suspense in the great opening pages of the Introduction; nor does he truly capture the dance spirit of the Finale. Sonatas are somewhat on the brittle side, which may explain the tonal weaknesses, though this is less evident in E.T.

J.T.


*Interest: Minor Beethoven
Performance: Unsmiling
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Good*

There are few pianists who approach a composition with the seriousness that Goldsand brings to it. In this early Beethoven work, his attitude could stand stiffening. That responds more gratefully to charm than to gravity, but more of the latter quality pervades this performance. Goldsand’s playing is musically and there is much to praise in the virility of his style. If he only would unbind his collaboration is assertive and compatible with the Goldsand concept. The good balance between soloist and orchestra is maintained in the well-defined recording.

W.F.D.


*Interest: You self!
Performance: Extraordinary
Recording: Fine
Stereo Directionality: Good
Stereo Depth: Very good*

This disc, of all that I received for review this month, has given me the greatest pleasure. Certainly, it is a pleasure which I did not anticipate, for Reiner’s two previous Beethoven symphony excursions for RCA Victor with the Chicago Symphony Orchestra (the “Kleiner” and Seventh) impressed me as brittle, calculated and bloodless. But strong comes this performance of the Fifth, and damned if I’m not tempted to say that it comes to full grips with the very essence of the music more successfully than any other previously recorded version!

There are strong words, I know, and I’m fully aware that every important conductor of the last half century has recorded a performance of the Beethoven Fifth (the list includes men such as Nikisch, Weingartner, Furtwängler, Kleiber, Klemperer, Walter, Toscanini and Koussevitzky). Yet amongst all of them this new Reiner performance outclasses all of them in terms of drive and drama in the two outer movements, reflective reverence in the slow movement and suspended and suspenseful awe and controlled passion in the Scherzo. When the mysterious rumblings of the Scherzo finally erupt into the joyous exultation of the Finale, Reiner more successfully than any of his predecessors conveys Beethoven’s exultant paean of ultimate triumph over adversity.

The Chicago Symphony plays the score magnificently and is also magnificently recorded, with an added measure of depth in the stereo version.

The performance of the Coriolan Overture, which fills out the second side, has plenty of drive but is lacking somewhat in the ravishing elements of warmth and poetry, both of which are just as integral to this music as its drive. But let’s not finish on a negative note; the glory of this disc is the performance of the Fifth Symphony. Don’t miss it.

M.B.

**△ BEETHOVEN—Violin Concerto in D Major, Op. 61. Alan Loveday with the Royal Danish Orchestra, George Hurst cond. Forum F 70006 $1.98**

*Interest: And how!
Performance: Routine
Recording: Likewise*

I have no idea who Alan Loveday is—and the record jacket is of no help in this connection, but George Hurst is an American-born conductor who has been working in a career in Europe for some time now. Together, soloist and conductor combine to bring us a Beethoven Concerto to recording of no particular flair or temperament involvement with the music. Avoid this one.

M.B.

**△ BOTTÓ—Mefistofele [Complete opera]. Cesare Siepi [bass]—Mefistofele; Mario del Monaco [tenor]—Faust; Renata Tebaldi [soprano]—Margherita; Lucia Danieli [contralto]—Marta and Pantalis; Piero di Palma [tenor]—Wagner and Nereo; Floriana Cavalli [soprano]—Elena. Orchestra and Chorus of the Accademia di Santa Cecilia. Tullio Serafin cond. London OSA 1307 3 12" $17.94 Mono—A 4339 3 12" $13.94**

*Interest: High
Performance: Excellent
Recording: Superb
Stereo Directionality: Well distributed
Stereo Depth: Excellent*

Mefistofele was violently rejected at its 1868 première, thus sharing the fate of many other works of genius. Revised eight years later, it was moderately successful and has remained solidly established in the Italian repertory, largely due to such interpreters as Caruso, Gigli and Chaliapin and to the devoted sponsorship of such conductors as Toscanini and Serafin.

In America this opera has not had much of a history. When the last act was given (1925), Chaliapin sang the title role. There have since been occasional revivals in Chicago and San Francisco, and the three previous, more or less complete recordings which circulated here have also helped to make the work more familiar. Perhaps this triumphant London effort will help to bring Boito’s masterpiece to the Metropolitan stage, a possibility Rudolph Bing should seriously consider now that he has the singers.

This is a vital, exciting, superbly theatrical score and remarkably original for the period. Its occasional moments of banality are more than redeemed by the magnificent Prologue, the many evocations of sublimity, as well as a terrifying conception of the Devil that completely chided Gounod; and pages of expressive, soul-searching lyricism are more reminiscent of Verdi’s then yet unwritten Otello than anything created by Verdi himself up to that time. Disdaining the “love story” approach of Gounod’s libretto, Boito set out to capture the cosmic and eternal meaning of Faust’s struggle. Though, as a librettist, he was unmatched by the task—for his book is no more than a sequence of meaningful but loose-jointed episodes—yet many composers that came to grips with the Goethe epic, no one has equalled his accomplishment.

As the title implies, Boito shifts the central interest from the figure of Faust to that of the Devil. The part of Mefistofele
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Gershwin: Porgy and Bess Suite — Utah Symphony Orchestra; Maurice Abravanel, cond. — XWN 18950 monophonic; stereo WST 14063
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is extremely demanding; he is nearly always on stage, has three spectacular arias and figues in most of the ensembles. It is hard to imagine a more authoritative interpreter today than Cesare Siepi, who conveys a powerful, commanding figure with tones of the proper weight and sonority and good dramatic perception. In the Prologue, things don't get off to an impressive start because "Ave Signor" suffers from a wavery quality. Even later, there are moments when his opaque, muffled-tone production detracts from an otherwise outstanding portrayal. But "Ecco il mondo" is most impressively arias and figues in the existing Proton Scene is comfortably near perfection. One suspects that neither she nor Del Monaco find the pppp markings of "Lontano, lontano" exactly to their liking, but the duet nevertheless comes off effectively.

Del Monaco has come a long way in legato technique and he makes a decided effort to bring more than vocal strength and accurate intonation to his part. Still, the contrast between the old and young Faust is not highlighted sufficiently, and the meditative quality is missing in "Dai campi, dai prati" of the First Act. But in the effusive and passionate passages, in which the music abounds, the tenor can be enjoyed at his steadiest and most appealing. Others may bring more penetrating insight to Faust, but such tonal opulence is not to be taken lightly. There are no weak links in the cast and Miss Cavalli, the moving interpreter of Elena's music, will certainly go phases. The choirs, led by the redoubtable Bonaventura Somma, are brilliant, particularly the "Ridate Infernali." Perhaps Toscanini's treatment of the Prologue's intricate polyphony resulted in even more transparency of texture, but for me, Serafin's is the more exciting and completely authoritative, not at all surprising from a man who presided over the Met's last Medusa in 1935 years ago. I note, in passing, that Serafin allows his singers to ignore the ppp marking in the Second Act quarter "Div'elemente" and he himself fails to observe the ff in the orchestral ritornello in "Ecco il mondo." But neither these hair-splitting observations nor any reservations about Stepi and Del Monaco are intended to detract from the impact of this brilliantly integrated performance which compared to all previous versions seem mediocre. And a lion's share of the overall success goes to the London engineers who have surrounded the music with a warm, humid, vibrant sound, in admirably balanced and vividly theatrical stereo, worthy to stand with this company's other outstanding milestones in recorded opera.

G. J.

Interest: Monumental Performance: Marvelous Recording: Excellent Stereo Directionality: Good Stereo Depth: OK

Not long ago I raved in these pages about RCA's Gilels-Reiner recording of this Concerto. Now I find myself equally enthusiastic over Rubinstein's new recording. This, too, is a highly charged, poetic reading. But this approach is certainly no less valid than the heroic, tumultuous one of Gilels. This is the third time Rubinstein has recorded the Brahms B Flat, and it undoubtedly is the most successful recording of the three. Indeed, on the strength of this, and the Chopin F minor Piano Concerto released by RCA Victor some months ago, a solid case could be made for the thesis that Rubinstein is now at the age of 70—at the very zenith of his powers as one of the supreme interpretive artists of our time. The stamp of mastery is everywhere to be felt in this performance, from the superbly confident and evenly controlled phrasing of the solo arpeggios which follows the opening horn call, to the rolicking gayety and unbuttoned good humor of the Finale.

The recording, a product of New York's Manhattan Center, is a vivid, intense recording and balanced than some others of Rubinstein's recent concerto recordings from the same auditorium; and the depth and directional characteristics of the stereo edition are fine.

Completing this most successful release is a superlative account of the solo cello part in the slow movement by Harvey Shapiro, who, for some unaccountable reason, receives no credit anywhere on the disc or jacket. Playing of this caliber should not be anonymous! M. B.

Interest: Surprising Performance: Solid Recording: Good Stereo Directionality: Good Stereo Depth: Good

Nearly a decade ago London ffrr released an impressive performance of Brahms' First Symphony by van Beinum and the Amsterdam Concertgebouw Orchestra. The performance is still available on London's low-priced Richmond line (Richmond 19016).

Last April, while rehearsing the slow movement of the Brahms First, van Beinum suffered a heart seizure, collapsed, and died almost immediately. This recording of the score was completed shortly before that tragedy. As before, van Beinum's way with the music is notable. This is devoted, secure reading with utmost musical integrity. If van Beinum doesn't quite match the surpassing nobility and grandeur of Klemperer's supreme recording for Angel, or the kinetic excitement of Epic's own Senn recording, his is, nevertheless, a sure and honest reading that is beautifully played and richly recorded. It stands as a fine monument to a deservedly dedicated artist. M. B.

Interest: Monumental Performance: Erratic Recording: OK

Franck's approach to the Brahms Fourth is rather heavy handed and plodding, with little inner vitality. The recorded sound is adequate. If you have $1.98 to spend on the Brahms Fourth, wait until you've saved a little more—and then go out and buy the Klemperer version on Angel, or RCA Victor's Munch edition.

Interest: Sustained Performances: Solid Recording: Good Stereo Directionality: Unobtrusive Stereo Depth: Good

As with the van Beinum recording of Brahms' First Symphony, reviewed above, here, too, is material which the conductor and his orchestra have previously record for London ffrr and which is now in the low-priced Richmond catalog (Richmond 19059). As before, van Beinum's performances of these three works are characterized by sincere and honest musicianship. There are no surprises here, just straightforward and secure music-making, with the broad, over-all architectural outlines of the music beautifully shaped and moulded. Epic's recorded sound is solid, too.

M. B.

Interest: Fascinating Performance: In character Recording: Very good

This record cries out for program notes in English, and even in French there is a definite need for the text of these three wonderful trios. With every release, the wonder of Marc-Antoine Charpentier (1624-1704) grows. He was a great composer and we are indeed fortunate that his music is being exhumed from that limbo which seems to dog certain creative artists. This short program of three sec-
ular vocal trios exhibits Chatterton’s versatility and originality. Orpheus Descending into the Underworld is the longest. It is classic and noble, and effective in the portrayal of tragic dignity. The other two are humorous. The Triad of the Groteken has the singers imitate fowl and animals; the Triad of the Laughers weaves the sounds of laughter into the fabric of the music. It is all done with classic grace and taste, and it is startlingly funny. There is a foreshadowing of Mussorgsky and Offenbach that is a measure of the composer’s art. The singers relish their roles and enjoy the spirit of the music, and the accompaniments are beautifully accomplished.

W. D.


Interest: Recital staples Performance: Competing Recording: Very good Stereo Directionality: With one instrument?
Stereo Depth: Good

On more than a few occasions, Graffman has shown that he can thunder out as well as the next young virtuoso. In pianistic terms, he is the peer of any of his contemporaries. Now he takes the rare road, the one marked “maturity,” and adds lyricism and probing emotion. His tone is warmer and rounder than before, and his manner more ingratiating. There is more communication in this style and, of course, he has made much of communicating. Graffman does somewhat less with the Andante Spianato and Grande Polonaise (there’s a title!), although he does play it with sweep. The difference between the mono sound and the stereo version is a rush to convert to two-channels. Stereo seems rather redundant with a single instrument.

W. D.


Interest: Meal for thinking virtuosi Performance: Excellent Recording: Very good

These are pianistic warhorses that demand more than sheer technique. They have thrown many a seasoned veteran, but this nineteen-year-old girl rides them with aplomb. She plays them with as much variety of moods and emotions they call for, as well as with the knuckle-breaking technique they require. Her playing exhibits a broad dynamic range, remarkable facility and enviable accuracy. It has temperament and drive, and tenderness, too. Nineteen is an early age to commit these major works to permanent form but there is amazingly little need to make allowances for her youth. However, knowing her age does add excitement to the listening.

W. D.

△ CHOPIN—Piano Sonata in B minor, Op. 58. LISZT—Piano Sonata in B minor. Marisa Regules, Counterpoint CST 5558 $5.95; Mono—CPT 570 $4.98

December 1959

Interest: Piano staples Performance: “A” for effort
Recording: Very good Stereo Directionality: Good
Stereo Depth: Good

You couldn’t want a tougher hurdle than these two great works: the demand technique, temperament, machination and power. The Liszt is particularly exacting. Its architecture requires iron control as well as steel fingers and wrists. Like so many pianists, Regules falls short of total success. There is a sense of calculation and a hint of strain that make the difference. It takes a Horowitz, a Barese, a Griffen to negotiate this music with the rhapsodic abandon and sweep that imbue it with meaning. In the Chopin, Regules does better. Her individual movements offer smaller units than the one big Liszt movement. However, she still strives for the heroic line and that can be attained only with more power than she commands. I prefer the Novacs solution recorded by Vox, which forgets some heroic for the poetic. There is poetry in this Sonata and it can suffice for a memorable performance.

W. D.

△ DEBUSSY—String Quartet in G minor. RAVEL-String Quartet in F Major. Paganini Quartet. Kapp KC 9038-S $4.98; Mono—KCL 9038 $3.98

Interest: Masterpieces both Performance: Stylish Recording: Excellent Stereo Directionality: Reasonable Stereo Depth: Good

These compositions are among the glories of French chamber music. The players revel in the coloristic subtleties of the score. They play with perceptiveness of style, with wit, delicacy and tenderness. There is melody in these works, caressing and sensuous, and this aspect of the music is managed with integrity and sentiment, while the more energetic passages are negotiated with strength and drive. The clear recordings in varied timbres and unusual harmonic textures. The added spaciousness of the stereo sound is apparent.

W. D.

△ FRANCK—Pieta Heroica: Three Charales. Marcel Dupré [organ]. Mercury SR 90168 $5.98

Interest: For organ fanciers Performance: Superb Recording: Excellent Stereo Directionality: Fine Stereo Depth: Good

These performances, recorded at St. Thomas’s Church in New York City, were much admired in their monophonic version. released some months ago, the ensemble and duets play with a sureness and command that are masterful, and he communicates a moving, penetrating account of the music. Mercury’s stereo recording is excellent, with richness, warmth, and a fine spread.

M. B.


Interest: Standard Gershwin pairing Performance: Mostly routine Recording: Fait

George Byrd, who was born in North Carolina in 1921, who is colored, and who seems to have excellent conducting ability, is hampered here by an orchestra that has no impact, and a pianist who is skilled but who simply does not have the way with the Rhapsody score that is required. One can sense Byrd’s affinity for this music by the way he handles the braves in American in Paris, and the rhythms of Rhapsody. It is unfortunate that such a promising American talent should have to go to Europe to record, but that opens up a topic too complex for this brief review. American in Paris is far better, and the sound is good except for brittleness in the climaxes.

J. T.

△ GRIEG—Peer Gynt (‘photographic adaption’). Janine Michesu [soprano], Piero Flegg, Jacqueline Carrier, Alice Reichian, Silvia Montfort, Jacqueline Bellmore [speaking voices]; Jean-Paul Coquelin [ranger]. Orchestre des Concerts Lamoureux. Jean Founat cond. Pathé DX 114 $5.95

Interest: Some Performance: Slick Recording: Satisfactory

This is one of those “adaptations photographiques” that the French seem to go for in a big way. The disc offers a streamlined condensation of Ibsen’s drama, utilizing the six most familiar orchestral excerpts from Grieg’s incidental music (which are also heard on Epic RC 1036, reviewed just below), plus “Solveig’s Song” and “Berceuse.” The principal characters of the drama are represented by spoken voices, and there is a narrator to bridge the episodes together. Everything is played in French, which makes for rather limited appeal. Michesu sings the vocal numbers appealingly, but the orchestral performances cannot match Beecham’s (Angel 35445), which substitutes more of Grieg’s lively music for this edition’s florid French diction.

G. J.

△ GRIEG—Peer Gynt Suites Nos. I and No. 2. MENDELSSOHN—A Midsummer Night’s Dream: Overture; Scherzo, Nocturne; Wedding March. Vienna Symphony Orchestra, Antal Dorati cond. Epic BC 1036 $5.98

Interest: Standard fare Performance: Routine Recording: Not the best Epic Stereo Directionality: Good distribution Stereo Depth: Good

The coupling of these celebrated musical settings of Ibsen and Shakespeare makes good sense from all points of view. To be sure, Epic is slightly mistimed in issuing both simply as “Theatrical Music.” As such, the sequences are incomplete, but the most familiar excerpts are included in both.

It isn’t easy to breathe excitement into these off-beat scores, and Dorati’s reading is competent but uninspired. The Grieg suffers from lack of sufficient dynamic contrast, while the Mendelssohn needs more orchestral virtuosity for a memorable performance. There are better versions of both selections even in stereo, though this appealing combination is not to be disregarded. The overall-recorded sound is satisfactory save for slighting treatment of percussive elements.

G. J.

Interest: Pop concert faves
Performance: Talented
Recording: Excellent
Stereo Directivity: Reasonable
Stereo Depth: Good

The late Richard Farrell was a fine young pianist. His readings are sensible and well proportioned. He did not have an exuberant virility, but he had large technique plus good taste, and these performances exhibit this and his poised musicianship. The balance of piano and orchestra is excellent and the increased spread gives this stereo version an advantage over the previous monophonic issue.

HAYDN—Cello Concerto in D Major. BOCCHERINI—Cello Concerto in B Flat Major. Janos Starker with the Philharmonia Orchestra, Carlo Maria Giulini cond. Angel 5 35725 $5.98

Interest: Much
Performance: Vital
Recording: Excellent
Stereo Directivity: Fair
Stereo Depth: Good

Perhaps these two concertos have been paired because of the aura of doubt that surrounds them. For quite some time, it was thought that Anton Kraft was the true author of the Haydn; there still is a belief that he supplied at least the framework of the piece. The version most often played, and in this performance, too, has had its orchestration elaborated by Andre Gevaert, a later editor.

Boccherini was a most prolific composer. It is indeed ironic that of his hundreds of compositions, this concerto is the most popular. For he probably did not write it in this form. The most educated guesses suppose that it is a composite of at least two other pieces, brought together by a cellist of a later day. Regardless of this or less fascinating musicology, both concertos are tuneful and gracious, and easiest to listen to than most cello concertos.

Starker's playing is dynamic, yet lyrical, and his virtuosity receives ample opportunity along the way. Six cadenzas in six movements make up a challenge not lightly ignored, and Starker picks up the gong enthusiastically. The orchestra's collaboration is praiseworthy, and the sound of the recording is rich.

KAY—Western Symphony; Stars and Stripes. New York City Ballet Orchestra, Robert Irving cond. Kapp KC 9036-S $4.98; Mono—KCO 9036 $3.98

Interest: Brilliant American ballet scores
Performance: Vigorous
Recording: Good
Stereo Directivity: Classic Pattern
Stereo Depth: Garnished

Of all the Irving-New York City Ballet releases reviewed this month by the writer, this disc offers the most vigorous performances.

Western Symphony has special appeal. Who can resist Kay's expert orchestral treatment of these wonderful old Western tunes—"The Gal I Left Behind Me," "Jim Along Josie," "Rye Whiskey," "Goodnight Ladies," and more? They all emerge under his witty treatment with color and vivacity. The unforgettable sound of a tableau piano (I used to drop mace into them in Jacksonville, more than a year ago), the folk-dance fiddlin', the calculated awkwardness of Kay's off-key writing—all add up to a tuneful, unpretentious and thoroughly enjoyable score. Irving puts more imagination and spirit into this than in piace of the older, classical repertoire (Firebird, Nutcracker, etc.).

Stars and Stripes, which is inspired by six well-known Sousa Marches, is given likewise a musical and brilliant reading. Kay happily does not over-dwell on their march characteristics, but expands on their melodies. Both sides are fine—an attractive record in every sense. Nevertheless, Irving has to battle a barnlike acoustic (Manhattan Center). Whenever the whole band begins to play, the lines get muddled from over-reverberant sound. But generally, the engineering is good.

LECOÇQ—Mam'zelle Angot (see WALTON)

LISZT—Études d'execution transcendante. No. 11 in D Flat Major ("Flamand du soleil"); No. 12 in B Flat Major ("Feux Follets"); Valse Oubliée No. 1 in F Sharp Major; Valse Oubliée No. 2 in A Flat Major; SCHUBERT—Moment Musical in C Major. RICHARD FARRELL, con. MERCURY 5 35725 $5.98

Interest: Beautiful Schubert
Performance: Ravishing
Recording: Very good

In the liner notes, Igor B. Mashkovsky tells us quite a bit about Richter's personality, and Charles Burt is informative about the music. These numbers were recorded at a concert in Sofia, Bulgaria, February 25, 1958, and were released to Columbia by the Bulgarian State Radio. I wonder what else Richter played on that occasion. He was in fine form, and if there were any major works on the program, they certainly would have been recorded, too.

The pieces on this disc are relatively small, although they are musically and technically exacting. The Liszt is done with breathtaking control, whether considering the brilliant, heavily scored passages or the delicate, wispy ones. Richter's shadings are infinite in gradation. His Schubert is altogether lovely. It is songful and moving and quite dramatic. The recording is good; the occasional audience noise lends an air of concert realism that adds rather than subtracts from the inherent excitement of the playing. The applause after the Schubert is well earned.

LISZT—Piano Concerto No. 1 (see GRIEG)

LISZT—Piano Sonata in B Minor (see CHOPIN)

LOCATELLI—Concerti Grossi, Op. 5. No. 8 in F Major; No. 9 in D Major; No. 11 in C minor; No. 12 in G minor. I Musici. Epic BC 1029 $5.98

Interest: Growing
Performance: Characteristic
Recording: Excellent
Stereo Directivity: Reasonable
Stereo Depth: Good

Pietro Antonio Locatelli (1695-1764) was another of those amazing Italian violin virtuosos who composed primarily to increase the violin literature. His Opus 1 was published in 1721 and consists of twelve Concerti Grossi, eight sacred and four chamber. Of the four on this record, the F minor is from the sacred group, and it is richer in texture than its three recent companions. Both melodies are beautiful and the pieces have the vivacious quality characteristic of Corelli and Vivaldi. I Musici play with style, refinement and verve, and the recording is brilliantly engineered.

DE LUCA—Conquerors of the Ages. London Philharmonic Orchestra, Reinhard Zit cond. Stereo-Fidelity SF 10800 $2.98

Interest: Programmatic fare
Performance: Skilled
Recording: Excellent
Stereo Directivity: Well spread
Stereo Depth: Solid depth

There is a paragraph on the liner of this record that says: "Edmond de Luca's brilliant musical portrayal of the men who shaped history is the most unique descriptive work of the twentieth century." Then it goes on to, "scored in a staggeringly sonorous sound dimension, it has a rare musical taste in concept and an excitement that leaves the listener emotionally exhausted." Since this bold statement eclipses all of the descriptive music of all composers who have appeared on the musical horizon for some generations past, and since we still have a few decades to go before the 20th century comes to an end, it would appear that the De Luca score should be considered one of music's greatest, most elevating monuments.

Well, it ain't so.

It is quite good movie music—a great deal better than much of the twaddle that passes for good movie music these days, and the work shows that De Luca knows how to create music.

There are seven conquerors (and an overture)—Alexander the Great, the Caesar, starting with Nero (who conquered nothing more than a sizeable collection of wine jugs and numerous concubines), Attila, Genghis Khan, Cortez, Napoleon—and the horse pausing. Each section is about the same length except Hitler who gets the most attention. This last episode is the weakest, especially when the chorus murmurs "Sieg Heil," one-two "Sieg Heil," one-two. This weak statement does not compare with the frenzied, almost insane rears that came bellowing forth from the teeming thousands who attended Nazi public exhibitions.

The sound is very good, though not staggering. I played it over an elaborate system several times and I did not stagger, not even once. The album provides plenty of information on the conquerors. Parts of this disc should do well at the hi-fi fairs for orchestral effect.

MAHLER—Das Klagende Lied. Margarete Hoswell (soprano), Lili Chokhatian (contralto), Rudolf Petrak (tenor), with Harvard Symphony Orchestra and Chorus. Feltz Mahler, cond. Mercury SLD 2044 $5.95; Mono—VRS 1048 $4.98

Interest: Matter of taste
Performance: Praiseworthy
Hi-Fi Review
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Recording: Live and full
Stereo Directionality: Soma
Stereo Depth: Very good

Das Klagende Lied, Mahler's early cantata (its final revision dates from 1898), is a rather important milestone, for it harbors the promise that the conductor was to bring to fruition in his later blending of song and symphony. An uneven, slightly inflated work, it is not without exciting moments of tragic expressiveness. The transparency and pungent flavor of its orchestration, the promise of its tendency to folk elements and the recurrence of martial rhythms make the compositional style unmistakable, and this is no doubt a release that will gladden devoted Mahlerites.

Of the three good vocal soloists, Petrun seems to have the greatest stylistic affinity, but his two partners are also effective, particularly Miss Chookasian in her rich, low register. Fritz Mahler brings credit to the name he bears and, allowing for occasional rough edges, the orchestral performance is, surprisingly, good. Vanguard's engineering has helped this praiseworthy undertaking with admirably clear and resonant sound, which is a special boon in reproducing the colors of Mahler's orchestra. Only the choral sections are disappointing. The voices sound too distant even in their most marked lower. Comparison of the two review copies reveals noisier surfaces in stereo than in its excellent mono counterpart.

△ MASSENET—Mons (Highlights). Nino Vallin (soprano) and Miguel Villalba (tenor). Pathé PCX 5002 $5.95

△ PUCCINI—Le Bohème (Highlights). BIZET—Carmen (Highlights). Nino Vallin, Madeleine Sillibe (soprano), Miguel Villalba (tenor), André Baugé (baritone). Pathé DTX 265 $5.95

Interest: For collectors
Performance: In part, outstanding
Recording: Faded

The main interest in both collections is the presence of Nino Vallin—one of France's vocal glories, whose international reputation, unshackled by success, is known to the informed public. In America, however, his name may not be as well-known. Historically, it may be added that Vallin sang at the premiere of Debussy's La Martyre de Saint Sébastien in 1911; that she introduced several Debussy songs as well as those of Hahn and Roussel; and that she sang Manon to Caruso's Des Grieux in the Teatro Colon of Buenos Aires. Her career continued well into the 1940's; and when last heard from, the artist (born in 1886) was still teaching in France.

The recordings, which make up these two discs, originated at various occasions from 1927 to 1932. The orchestra and conductor are not identified; and the literary matter provided by Pathé (all in French) is very sketchy. The orchestral reproduction is not at all as nice as the singing, which is more than passable, and there are no technical defects. Vallin's Manon is radiant in người charm, moving, and especially in the musicality. Her Carmen may not have Supervia's sizzling Berliozian temperament and magnetism, and could even be accused of being ladylike, but I can recall no renditions of these arias with comparable beauty of phrasing, flawless intonation and self-effacing musicianship. Her Mimi is a worthy companion to these authoritative characterizations. The Puccini excerpts are also sung in French, but this is hardly out of place in representing Parisian life.

Miguel Villalba, who often partnered Vallin on the stage, is a more impressive Des Grieux than either a Don José or Rodolphe. His clear, freely produced tenor often settles on the outskirt of true pitch rather than pressing for dead center. Baugé, however, is admirable both as Marcel and Escamillo and his "Toreador Song," save for one bumpy moment, is a model rendition. Both discs are recommended for collectors only. G.J.

△ MOZART OVERTURES—Don Giovanni; The Abduction from the Seraglio; Cosi fan Tutte; Idomeneo; The Impresario; Titus; The Marriage of Figaro; The Magic Flute. Hamburg Pro Musica Orchestra, Harry Newtonson cond. Forum F 70010 $1.98

Interest: Immense
Performance: Excellent
Recording: Good

Here is a real bargain! Newtonson's performances in these cases are very well planned and beautifully proportioned, with a fine, singing orchestra and lively rhythmic bounce. The orchestra plays the eight overtures extremely well and the recorded sound is fine, with especially good balance between the strings and winds. All this for $1.98 adds up to solid economics as well as musical enjoyment; and yet let me emphasize that the excellence of the whole enterprise would justify a price tag even three times higher. M.B.

△ MOZART—Sonatas for Violin and Piano in G Major (K. 301); in E minor (K. 304); in F Major (K. 378); Arthur Grumiaux (violin), Clara Haskil (piano). Epic BC 1034 $5.98

Interest: High
Performance: Very lovely
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

What lovely melodies Mozart provided for the two players in his violin-piano duets! The F Major and B flat are a couple of the best in his catalog. Each is in three movements, while the K. 301 and the K. 304 have only two movements apiece. Haskil and Grumiaux make a splendid team. They enjoy complete rapport of style and temperament. The music bubbles along with such inherent emotion that marks the depth of the composer's feelings. There is delight in every measure of these sensitively played, beautifully recorded pieces.

W.D.

△ RACHMANNINOFF—Piano Concerto No. 2 in C minor, Op. 18. Felicita Blumenthal with Orchestra under Arthur Grumiaux, Michael Gielen cond. Vox STPL 511,500 $5.95

Interest: Fine old workhorse
Performance: Routine
Recording: Weak on highs
Stereo Direction: Very Good
Stereo Depth: Good

Blumental and Gielen face very serious competition in Katchen and Solti (London CS 6056) and in Rubinstein and Reiner (RCA Victor LSC 2060). The London label offers the best sound and a warm reading; the RCA Victor has more excitement but slightly less engineering accomplishment. The over-riding element in the Vox issue is the placement of Blumental's piano. The crisp sound of her instrument is a joy to listen to. The general reading is routine, though, and the overall sound is on the mediocre side, nor does the orchestra measure up to the sweeping coloristic demands of this splendid warhorse.

J.T.


Interest: Staples
Performance: Sock! Recording: Boof
Stereo Directionality: Plenty
Stereo Depth: Inadequate

RCA Victor makes no bones about this one. In his program notes, John Pfeiffer writes: "This recording is aimed at you." The italics are his. If you live in an apartment house, your neighbors will be more inclined to believe the recording is aimed at them. Supply your own tales; your neighbors will supply the invects. Which reminds me. Every night at ten, our municipal radio station in New York City importunes its listeners to "turn down your volume, your neighbor may be calling it a day, and he'll do the same for you." Not with this record will the volume be turned down! This one was made to be played loud, with cannons cannonading and snare drums snarling. The objective is sonic munificence, to create "the most shatteringly dynamic recording of this music on records," and to squeeze a concert hall into your living room. Having gained this objective, what about the music? I like it. These pieces can take it, and Gould makes his big debut. If 1812 causes one to wonder why Napoleon did not retreat sooner, Bolero goes red, crazy, man. Dig that second snare drum. Sure, Ravel never thought of it, and it is not in the score, but when it suddenly appears—man, faster your seat belt. What's the use; let Pfeiffer finish this review. I quote: "It's the blast from your speaker that tells—not the powder.

W.D.

RAVEL—String Quartet (see DEBUSSY)

△ RESPIGHI—Ancient Airs and Dances for the Lute, Suites Nos. 1, 2 and 3. Philharmonia Hungarica, Antal Dorati cond. Mercury SR 0199 $5.98; Mono—MG 50199 $4.98

Interest: Engaging and charming
Performance: Quite good
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

Dorati has a rather strange distinction: he has recorded more Respighi than any other conductor before him. In the present instance, we get sensitive performances of what may prove to be the composer's most rewarding orchestral music. Respighi took lute melodies from the 16th and 17th centuries and orchestrated them very tastefully, quite unlike some of his own origi-
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December 1959
centered in Vienna, which played in the United States in October. Dorati has obviously drilled the orchestra long and hard; they play with fine tone and excellently precise ensemble. And the Mercury engineers have here one of their better-sounding recordings, with good spatial and depth characteristics in the stereo edition and fine monophonic sound, too. It is a most welcome release.

M.B.


\[ \text{Pathé DTX 252 $5.95} \]

**Interest:** Could catch on
**Performance:** Impressive
**Recording:** Very good

At first glance, I could not see the merit in offering this record to the American market at this import price. After all, the Schwaner Concerto performances of the Concerto, and even if only one or two are easily available today, one of them is played by Sviatoslav Richter, and it is coupled with his grand rendition of the Rachmaninoff Presto. Listening gave me more idea of what Jeanne-Marie Darde has a flair for Saint-Saëns, which I remember from her record of the second and fourth Concertos once released by Capitol (P 18036), and she is decidedly in the vein in this recital. Her playing in the Concerto is inspired, and it perhaps inspired Fourestier's unusually fine collaboration. In the Septet, she blends with the other players in approved chamber-music fashion, but the formulation she provides leads to an outstanding interpretation. This is by far the best performance of the Septet I have ever heard. It has endless charm, elegance and appeal. The disc is packaged in a wooden spine album, à la Angel of a short time ago. The program notes are printed in an enclosed booklet; alas, in French. I do wish Patié, or an English speaker, or进口 Harry Golden, would furnish English translations, even if only mimeographed.

**W.D.**


**Interest:** Solid piano fare
**Performance:** Musically
**Recording:** Very good

The Schubert Sonata brings back memories of a magical performance on 78's by Lily Kraus, which Decca dubbed on LP (DL 8508) in the early days of micro-groove and then deleted. Kansas-horn Stewart Gordon, who is head of the music department of Wilmington College in Ohio, scribes his mid-twenties, plays the piece with energy and a pleasing tone. There is a lot of Old Vienna in this music, and like most modern musicians, Gordon sometimes finds its spirit eluding him. This is chiefly apparent in the last movement, where the Landler-like theme lacks lift. In the Schumann, he is more successful, bringing through its tempestuous pages heroically and singing its melodies persuasively.

**W.D.**

\[ \text{SCHUBERT—Symphonies; No. 6 in C minor ["Tragic"]; No. 8 in C Major, London Symphony Orchestra, Walter Susskind cond. [No. 6]. Hans Schmidt-Isserstedt cond. [No. 8]. Mercury SR 90196 $5.98; Mono—MG 50196 $4.98} \]

**Interest:** Easy to take
**Performance:** Lively
**Recording:** Bright
**Stereo Directionally:** Reasonable
**Stereo Depth:** Good

Susskind and Schmidt-Isserstedt have similar ideas about Schubert. They play him in healthy, outgoing fashion. Both of these performances are vigorous and lively. They remain this side of getting-out-of-character, although I think things were not quite so brisk in Old Vienna. The orchestra plays well for both conductors, and the recording is bright and well defined, with spacious advantage in the stereo version.

**W.D.**

\[ \text{SCHUMANN—Carnaval, Op. 9; Piano Concerto in A minor, Op. 54, Sergio Fioren-} \]

\[ \text{tino [piano], with Hamburg Pro Musica [in concertos], Erich Riedo cond. Forum F 7007 $1.98} \]

**Interest:** Romantic masterpieces
**Performance:** Fine
**Recording:** Good

There is nothing in the inadequate liner notes to prepare the listener for this splendid performance of Carnaval. The playing is smart, stylish and brilliant. Fiorentino, of whom I know nothing, is a volatile pianist with a regard for nuance and color. His Schumann is romantic; there are passages that are a bit too melodic, but never become syrupy. The orchestration in the Concerto is of the scratch variety. Fortunately, it does not mar the pianist's interpretation, which has vivacity, tempered by tenderness. The movements of Carnaval are not listed on either the label or the jacket although the silly liner notes assume they are.

**W.D.**

\[ \text{SCHUMANN— Piano Sonata [see SCHU} \]

\[ \text{BERT]} \]

\[ \text{HiFi Review} \]
One of the more intriguing musical phenomena of the last century was the sudden flowering in Paris, Vienna, London and even Copenhagen and the USA of a whole literature of light opera, ballroom dances and marches. Offenbach and Walteutfel, the Strauss family, Gilbert and Sullivan, Hans Christian Lumbye, and John Philip Sousa go with each of the locales in point.

Yet the most influential name, the composer who provided the needed impetus for this vein of music, was Jacques Offenbach.

It was in the works of Offenbach that the French musical comedy, or operetta, reached its zenith, with the delightfully spirited and frothy music and satirical librettos (many of which were supplied by Ludovic Halévy of Carmen fame).

Most of us know Offenbach's music mainly by the ballet score orchestrated by Manv de Rosenthal, namely Galité Parisienne. But few of us know of his 90-odd operettas, many of which still remain active in the musical theater repertoire of Paris. Yet no French composer before or since has experienced the success and popularity that his operettas achieved. He brought to the musical theater of a century ago music that was gay and more rhythmic, in contrast to the sodality classical or floridly ornate French operatic style that went before.

There were many who took up this lighter style of writing with more or less public success, notably Lecocq and Planquette. Hervé (whose real name was Florimond Ronger), Louis Gaume, Edmond Audran and Louis Varney were other big names in the light musical theater of the post-Offenbach epoch in France.

The only new dimension brought to French light opera music was introduced by André Messager. This well-schooled and lyrically sensitive composer brought back to the popular musical theater a highly personal manner the older, more stylized and refined techniques, and added delicate harmonic textures with elegant orchestrations. With this came a more realistic humor in place of the mid-century satirical comedy.

Since World War I, real vitality seems to have evaporated from the French light musical theater. Most new changes of style, form and creative spark were influenced by the musical styles of other countries. The American Broadway theater and US Jazz have both played a part in this respect. The French seem merely to copy these new trends, and today can boast of little originality except for a few musicals by Yvan, known for his "My Man," and for the remarkable performing artistry of Maurice Chevalier and Edith Piaf.

The sweetish operetta connections of such later composers—Christine and Reynolds Hahn—were a long way removed from the high spirited, sparkling music of the Offenbach era.

The whole panorama of French operetta from Offenbach to today's theater is represented in the twenty-one Pathé discs listed here; and for good measure we are given an idea of the French way with Viennese and American fare. Let it be said, however, that these Pathé discs are far from new in date of recording; many of them were available in American record shops in the early 1950's when they were issued under the Vox label as part of an exchange agreement with Pathé.

Surfaces on these imported issues are good; musical direction is fair; and there are a few fine voices—most of soprano Mado Robin, excepstional. However, unless you ache with nostalgia for the "good old days" on the European continent, much of this music and its charm will seem well faded.

The orchestra is third-rate, and unhappily, the same basic personnel—vocal and instrumental, seems to have participated in all these recordings. The whole series, when heard at one or two settings, dulls the senses. This is particularly damaging to Offenbach's music which must always dance and sparkle like the finest vintage champagne, or else all is for naught.

The notes accompanying each record are full and informative, but you had better have a good reading knowledge of French, or the notes will be of no use.

If you feel a definite need for a documentation of French light musical theater from 1858 to 1948, then these records are definitely for you. Otherwise, there seems no choice but to write these discs off as curiosities and to hope for some first-rate stereo releases under new musical direction, and perhaps re-edited, but choosing again the best of Offenbach, Lecocq and Messagers.

—Nancy Lang

ALL RECORDINGS MONOURAL


OFFENBACH—La Belle Hélène (1864). Claude Devos, Michel Roux, Aimé Doniat & others with Chorus and Lamoureux Concert Orchestra, Jules Grasser cond. DXT 50137 $5.95.

OFFENBACH—La Vie Parisienne (1866). Michel Roux, Michel Hamel, Willy Clement, Lina Dachary & others with Chorus and Lamoureux Concert Orchestra, Jules Grasser cond. Pathé DXT 50139 $5.95.

LECOOC—La Fille de Madame Angot (1872). Michel Dens, Joseph Peyron, Lina Dachary & others with Chorus and Lamoureux Concert Orchestra, Jules Grasser cond. Pathé DXT 50142 $5.95.


PLANQUETTE—Pig (1884). Michel Denis, Claude Devos, Liliane Berton & others with Chorus and Lamoureux Concert Orchestra, Jules Grasser cond. Pathé DXT 50158 $5.95.

AUDRAN—La Mascotte (1880). Michel Denis, Claude Devos, Nadine Renaux & others with Chorus and Lamoureux Concert Orchestra, Jules Grasser cond. Pathé DXT 50146 $5.95.


MESSAGER—Veronique (1898). Camille Meszaros, Claude Devos, Martha Angelici & others with Chorus and Lamoureux Orchestra, Jules Grasser cond. Pathé DXT 50138 $5.95.

MESSAGER—Monsieur Beaumarte (1923). Michel Denis, Martha Angelici, Liliane Berton & others with Chorus and Lamoureux Orchestra, Jules Grasser cond. Pathé DXT 50134 $5.95.

CHRISTINE—Phi-Phi (1918). Berton, Gaston Rey, Gise Mey & others with Chorus and Orchestra, Marcel Cariven cond. Pathé DXT 50134 $5.95.

HAHN—Ciboulette (1921). Roger Bourdin, Gaston Rey, Geai Boué & others with Chorus and Paris Conservatory Orchestra, Marcel Cariven cond. Pathé DXT 50136 $5.95.

POTERAT—Chanson Gitane (1948). André Dassary, Liliane Berton, Gise Mey & others with Chorus and Orchestra, Marcel Cariven cond. Pathé DXT 50147 $5.95.

FROM VIENNA AND THE U.S.A.

STRAUSS—Valses de Vienna. Michel Denis, Medo Robin & others with Orchestra, Jules Grasser cond. Pathé DXT 50118 $5.95.


LEHAR—Le Pays du Sourire ("Lend of Smiles"). Michel Denis, Claude Devos, Louis Naquer, Liliane Berton & others with Chorus and Orchestra, Marcel Cariven cond. Pathé DXT 50117 $5.95.

STRAUS, O.—Rêve de Valse ("A Waltz Dream"). Michel Denis, Louis Naquer, Claude Devos, Medo Robin & others with Chorus and Colonna Concert Orchestra, Louis de Frondent cond. Pathé DXT 50160 $5.95.


December 1959
The London Symphony Orchestra, which seems to have enjoyed a complete renaissance, if its recent recordings are truly reflective of its current quality, plays the score magnificently for Monteux; and the engineering, both mono and stereo, is excellent with an especially fine overall spread to the stereo version.

The Golden Age of Monteux continues to enrich our musical lives, both in the concert hall and via recordings, with performances of surpassing richness and security.

M.B.

**Stravinsky—Firebird Suite**

Recording: Fine achievement
Stereo Directionality: Good
Stereo Depth: Sometimes too much

This coupling as such, is fascinating for on one side we have the early romantic Stravinsky and on the other the cool, detached spirit of the master's special way with the rococo theme style. Perhaps it is because of the contrasting ages offers more interest to living that there is such a wide difference in the quality of reading and performance.

This Firebird, differing somewhat from the usual Stravinsky concept, never gets off the ground in the early pages. There is, of course, great activity when that well-known rascal, King Kaschei, attempts to bewitch and otherwise distract the hero, Ivan; and here, living gets the most out of the climactic pages. But I miss the glow and fairyland effect of the quieter episodes. There is little subtlety or imagination here. *Agon* on the other hand, is given a supertative and highly communicative reading. Stereo sound is fine except for some under-modulation in volume level; but it sounded better when a high-gain cartridge was used. The mono has technical weaknesses and sounds very brilliant. Kapp does not seem to give any special album number designation on its jacket to separate the stereo from the mono. This situation is confusing to both dealer and customer.

**Tchaikovsky—The Nutcracker**

Recording: Uneven
Stereo Directionality: Excellent
Stereo Depth: Too much

One of the most ambitious albums in the Kapp catalog, this third complete stereo issue of *The Nutcracker* cannot compete with the magnificent performance by Assmann on the London. Mr. Irving does his best with this orchestra. In the orchestral climaxes, though things are solid enough, Jack of discipline becomes painfully evident when the going gets delicate. There are moments of just phrasing and ragged bowing that should have been edited out of the tapes before release of this recording. Mr. Irving has made fine recordings with splendid orchestras, and it is too bad that here the ensemble is not up to snuff.

Let it be said that the other Irving/New York City Ballet releases on the Kapp label are more successful. The discipline of the orchestra is good in the Kay coupling of *Western Symphony* and *Stars and Stripes Forever*, and also in the Stravinsky *Agon* (reviewed elsewhere). The sound in *The Nutcracker* is on the cavernous side, but that defect is not too serious.

J.T.
there is little sense of depth and warmth to the sound. And the French horn soloist in the slow movement is impossible. His tone sounds more like that of an alto saxophone, and he positively croons his solo in a most embarrassing manner. All in all, this disc is best forgotten. \textit{M.B.}

\textbf{\textit{VAUGHAN WILLIAMS}—Symphony No. 8 in D minor, BUTTERWORTH—A Shropshire Lad, BAX—The Garden of Fand, Hallé Orchestra, Sir John Barbirolli cond. Mercury SR 90115 $5.98}

\begin{itemize}
  \item \textbf{Interest:} Tasty English muffins
  \item \textbf{Performance:} Excellent
  \item \textbf{Recording:} Fine
  \item \textbf{Stereo Directionality:} Good
  \item \textbf{Stereo Depth:} Good
\end{itemize}

Recorded in June, 1956 these performances were released monophonically about four months later. Barbirolli’s readings are superb, combining wistful, poetic insight with a robust and extroverted dash. Vaughan Williams composed his \textit{Eighth Symphony} for Barbirolli and the Hallé Orchestra and dedicated it to them; it has become one of the most frequently performed of the composer’s works, but Barbirolli remains its most persuasive interpreter.

This stereo disc presents the music in a somewhat richer acoustical framework, but, truth to tell, there is not much difference between the monophonic and stereophonic recordings. In either form, however, this is a treasurable issue. \textit{M.B.}

\textbf{\textit{WALTON}—Facade: Suite, LECOCQ—Mam’zelle Angot Suite, Royal Opera House Orchestra, Covent Garden, Anatole Fistoulari cond. RCA Victor LSC 2285 $5.98; Mono LM 2285 $4.99}

\begin{itemize}
  \item \textbf{Interest:} Good
  \item \textbf{Performance:} Pithy
  \item \textbf{Recording:} Brilliant
  \item \textbf{Stereo Directionally:} Not too apparent
  \item \textbf{Stereo Depth:} Well controlled
\end{itemize}

Walton’s satiric and fun-poking score, dedicated to and inspired by the Sitwell family, is given a terse and brilliant reading by Fistoulari, in its ballet version. But it still seems pale by comparison with the original chamber-orchestra, spoken-verse setting. If you want the full marvelous text and score with Dame Edith Sitwell doing the reading of her own poems, you may still find it on London (A-4104).

On Side 2 Fistoulari leads the London Griffin in a scintillating account of the saucy score taken from the pages of Lecocq’s charming operetta \textit{La Fille de Madame Angot}. Lecocq’s style is very

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much in the spicy Offenbach French oteria bouffe manner. However, this score is more lyrical and less exhaustingly headlong than the Gélie Parisienne Ballet de- rived from Offenbach. The stereo version offers a wide spread of sound, with good solid bass, but with volume level somewhat down. By comparison, the mono release sounds better, notably in clarity of woodwind texture.

J. T.

COLLECTION

▲ HAYDN—Trumpet Concerto in E Flat; MOZART—Flute Concerto in D Major (K. 314); SCHUMANN—Adagio and Allegro for Horn and Orchestra, Op. 70; Prokofiev: Tenth Overture; Stravinsky: The Soldier's Tale; Reznicek: Overture, Op. 87. See FISHER SA-300 Advertiser.

Musical Interest: Entertaining Performance: Fitting Recording: Brilliant Stereo Directivity: Excellent Reasonable Stereo Depth: Good

The least familiar piece on this program is the Schuman Adagio and Allegro. Originally written for piano, it was scored for horn and orchestra, and (that is the way it is played here). The music typifies Schumann's affinity for the Romantic, and the soloist has scope for both warmth and display, of which he takes ample advantage. The familiar Haydn Trumpet Concerto is given a lively read- ing. So is the Mozart Flute Concerto, which is a re-working of his Oboe Concerto in C Major. The performances have an engaging air of good-will about them; though they are not lacking in polish either. The recording is first-rate.

PF. D.


Musical Interest: Yes!! Performance: Rousing Recording: Brilliant Stereo Directivity: Fine balance Stereo Depth: Little shallow

After years of jaded listening to Russian Easter Overture, I approached this one with downcast ears. Surprised, Surprised Mr. Fiedler, because he does not make the Overture sound like a sonic nightmare that never ends, turns up with an absolutely top-notch performance. He is brisk, to the point, and keeps a steady, even tempo throughout; it fairly crackles with life. The dynamics are given a firm, and natural guilting hand. The result is musical indeed. Mr. Fiedler deserves a real jar of black caviar for this effort.

Stapes of Central Asia comes off very well too, and Prince Igor is given a rousing performance. If the sensuously lyrical theme of the "Polovtsian Dances" is given a too-fast treatment, it does not matter, for the other dances are dazzling under Fiedler's baton. Four cheers!

J. T.

▲ SLAUGHTER ON TENTH AVENUE—RODGERS—On Your Toes: Slaughter on Tenth Avenue; GOULD—Interplay: Gavotte; Blues; BERNSTEIN—Fancy Free: Three Dances; FALLA—The Three Cornered Hat; Dances: SHOSTAKOVICH—The Age of Gold; Polka; COPLAND—Rodeo; Saturday Night; Headlong; BRAHMS—Estancia; Malambo; KHACHATURIAN—Gayne; Sa- bre Dance, Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LSC 7294 $6.98: Mono—LM 2994 $4.98

Musical Interest: Modern pops Performance: Outstanding Recording: Good Stereo Directivity: Widespread Stereo Depth: A wee shallow

With these scores, Mr. Fiedler does an expert job, and the music is alive with energy and bustle. Falla gets some rather routine handling, and the witty Shostakovich Polka is dully carried off. Despite this, we do have a record featuring much better stereo sound than the Boston Pops' Symphony Hall average. So many of the Fiedler discs seem to accent the middle and upper registers of sound, that it leads one to the impression that the orchestra can play only one way: brilliantly, with stress on each syllable. And the sound could still be improved from the horn to the middle, with more bass bite from the bulls to give crescendi real solidity of tone. The stereo is quite wide-spread, a little too much. The mono version is heavily modulated, and has a very "close-in" sound.

J. T.

▲ SONG OF INDIA, HAYMAN—Dancing Through the Years; RIMSKY-KOR- SAKOV—Song of India; ANDERSON—The Trios; DINHNERPETER—Horn Fantasy; AN- SERT—EDUARD STRAUSS—Bahn freif Polka; STRAUSS—Thunder and Lightning Polka; KHACHATURIAN—Gayne Ballet: Lullaby: STRAUSS—Pizzicato Polka; ANDERSON— Syncopated Clock; VICTOR—Jolly Fellows Waltz. The Boston Pops Orchestra. Ar- thur Fiedler cond. RCA Victor LSC 2320 $5.98: Mono—LM 2155 $4.98

Musical Interest: Lots of music for the money Performance: Good Recording: Good Stereo Directivity: Wide spread Stereo Depth: Little shallow

Fiedler issues another "pot-pourri" of the sort that has given so many hundreds of thousands of Americans a special sort of listening pleasure. This one is a cut above the average, although at times it seems strange in spots where there seems an almost dizzy change of mood. Fiedler leads the Boston Pops in a very fine account of the plaintively intense Lullaby by Gayne, and no sooner does he hell you with this wisp of melody, then off to the races we go with Pizzicato Polka. Anderson's witty Type writer afforded this Boston resident a moment of solid humor. There is in the Boston ensemble a member of the percussion section by the name of Charles Smith. He is a shaggy-haired fellow of gi gant dimensions, and is possessed of a hearty wit. His stories are legion, and he will tell you that he has been looking for the right-sounding triangle for years and never expects to find it. I know for a fact that Smith is a hunt-and-peck typist of the ten-gallon variety. Yet here he is the featured "soloist" in the spar- kling Anderson Typewriter and the Or- chestra gem. He "plays" the typewriter as though he were born with it, and zips through the part with nary a hitch,
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like a true artist. After all these years, during which time he has played four million notes on the large battery of music that has been stored in Symphony Hall, he has at last arrived. The sound throughout the concert is good, although I hoped, and a bit wistfully too, that the type-writer would have been given a closer place in the balance of things for the monophonic issue. Stereo-wise this is a solid RCA Victor achievement. J. T.

△ OVERTURES. MOZART—The Marriage of Figaro; BRANISKA—Tragedy; MENDELSSOHN—A Midsummer Night’s Dream; DVORAK—Carnival; GINKA—Russian and Ludmilla; BERLIOZ—Rakoczy March. Royal Danish Orchestra. John Frandsen cond. Forum F 7003-1 1/98.

Interest: All first-class pieces
Performances: Dull
Recording: Acceptable

As with his Forum recording of Brahms’ Fourth Symphony reviewed above, Frandsen brings a rather stodgy view of most of these pieces. There is little enlivening spark or magic here and the recorded sound as preserved by the engineers tends to be dull, although the only virtue the disc can claim is that it assembles so many standard concert overtures onto a single disc. But what, pray tell, is the “Rakoczy March” from The Damnation of Faust doing in a collection of Overtures? M. B.


Musical Interest: Melody à l’Italienne
Performances: Very good
Recording: Above average
Stereo Directionality: Well defined
Stereo Depth: Heavy reverberation

If you know Pierino Gamba improves in his twenties, as he has in the last few years, this gifted prodigy may become one of music’s outstanding conductors. He has already outgrown the Little Boy Blue publicity and fame, and is rapidly becoming mature in his interpretive approach. On this London stereo his best performances are the Verdi scores. There are times when the middle and low strings seem a bit overweight. But the fact that this lad is at an age when most youngsters are just entering college, and that he is conducting a veteran organization like the London Symphony, should command nothing but a sincere respect for intuitive and natural musicianship. He leads the ensemble with authority, and his heat is firm on the evidence of these performances. London has produced better sounding stereo than this one, but even so the disc is far for the course. J. T.


Musical Interest: Considerable
Performances: Excellent all the way
Recording: Very good
Stereo Directionality: Well divided
Stereo Depth: Nice

Robert Irving, who is a dependable hand at this sort of music, leads the Royal Philharmonic ensemble in deft and musically appealing readings from eight ballets, featuring of course the scenes involving duets (excepting those mad Russians in Act III of Sleeping Beauty). Especially attractive is the way he gallops through the Can-Can from Nouquiante and the loving care exhibited in Minkus’ Don Quixote. This is a very good stereo issue, though not quite on the level of Leinsdorf’s recent operatic ballet highlights with the Concert Arts Ensemble (Capitol SP 4845). J. T.


Interest: High
Performances: Over ripe
Recording: Good
Stereo Directionality: Good
Stereo Depth: OK

Playing these four works with the full string complement of the Philadelphia Orchestra is rather like putting a jet-airliner engine in the body of a Piper Cub plane. The four pieces are best served by intimate, small ensemble combinations. Here they become caricatures in performances that violate the letter as well as the spirit of the music. Wasted in the process is typically luxurious playing from the marvelous string body, and clear, well-defined reproduction of that playing. M. B.


Interest: Russian stew
Performances: So-so
Recording: So-so
Stereo Directionality: Good
Stereo Depth: Shallow

George Weldon leads the capable Hallé Orchestra through this Russian collection in a so-so manner, and the result is a so-so experience. The sound is a bit thin, on the tense and wiry side. Feiler gives much better account of Gaye on RCA Victor (LSC 2267). J. T.

△ PRESENTING JAIME LAREDO. VIVALDI—Sonata No. 2 in A; FALLA—Suite Populaire Espagnole; NOUVEL—PARA-DIS-DUSHKIN—Sicilienne; WIEJNIAWSKI—Schero-Tarantelle; BACH-WILHELM—Air on the G String; Franck—No. 13 in B Flat; DEBUSSY—Girl with the Flaxen Hair; SARASATE-ZIMBALIST—Carman Fantasia. Jaime Laredo (violin) and Vladimir Sokoloff (piano). RCA Victor LSC 2373 $5.98; Mono—LM 2373 $4.98
There were about half a dozen American violinists who entered the Queen Elizabeth of Belgium International Music Competition in Brussels last May. Among them was Joseph Silverstein, a 27-year-old member of the Boston Symphony Orchestra who went on to become the only American finalist and who eventually won third prize in the contest. When Silverstein returned home after the contest and the resulting tour of Belgium, he could not stop raving about the young (18) Bolivian violinist who had won the first prize in the contest. Jaime Laredo was his name, and the word "phenomenal" kept recurring in Silverstein's description of his young colleague.

Soon after Laredo himself returned to this country—he received much of his training at the Curtis Institute of Music in Philadelphia, RCA Victor signed him to a recording contract and the present disc is the first fruit of that association. Laredo lives up to his notices. His technique is poised and assured, with bullseye intonation and a bow arm that is fabulously controlled. Most of the pieces on this disc were written for the violin virtuoso's bag of display tricks, and Laredo plays them to the hilt, with dazzling accuracy in such pieces as the Falla Jota and Wieniawski Scherzo-Tarantelle and the Sarasate Carmen Fantasie. In the Vivaldi sonata he displays the same musical impulses and a clean, beautiful tone.

The balance between violin and piano seems slightly weighted in favor of the violinist, but this seems to be so in 9 out of 10 violin and piano recordings. In the stereo edition, fortunately, no attempt has been made at exaggerated channel separation. One wonders whether there's any real sense to recording such repertoire in stereo.

Laredo makes an auspicious recording debut. It will be interesting to follow his career from here on.


\[ \gamma \ \text{Interest: For classical guitar connoisseurs} \]

\[ \text{Performance: Superb} \]

\[ \text{Recording: Excellent} \]

Australian-born John Williams is only nineteen years old, but he already is a virtuoso of note on his chosen instrument. This is a taxing program he plays here, but he comes through triumphantly. He possesses musicianship, technique and temperament. His Bach has style and grace. The other pieces range from charming to exciting, and his playing encompasses their diversity. The recording is exemplary.

\[ \alpha \ \text{Airis D'operas, Borodin—Prince Igor: Air de Prince Igor. Massenet—Thais: Alexandre; Hérodiade: Vision fugitive.} \]

\[ \text{Recording: Good} \]

\[ \text{Stereo Directionality: Who needs it?} \]

\[ \text{Stereo Depth: OK} \]


\[ \text{Interest: Unusual program} \]

\[ \text{Performance: Skillful, but not always impressive} \]

\[ \text{Recording: Fairly good} \]

\[ \text{It is easy to see that such a display of vocal versatility should make a strong impact in France where the accomplishments of the Opera's Michel Denis are as much in the public eye as, say, a Leonard Warren's here. As an item intended for the international market, however, it would have been more successful had its contents been limited to the French repertoire. Most pleasurable here are the unhackneyed choices from Manon, Si fisai roia and the final duet from the hardi-tone's adherence to the best Gallic traditions in matters of enunciation, clarity of vocal production and restrained, nonmelodramatic communication. The well-known "vision fugitive" and the delightful Sérénade de Mélaphisophètes are also worthy of praise, and so is the moving Prince Igor excerpt. Elsewhere, however, there are too many intrusive memories of superior interpretations of more serious attention to a "Sérénade, diamant" completely lacking in menace, a "Promesse de nuit" almost lacking in elegance and passion and a "Chanson Bachiche" (Hamlet) where I am afraid, Tiina Ruffo set a standard many years ago that hardi tones have been admiring from a respectable distance ever since. Michel Denis has artistic means at his disposal that guarantee an expressive and polished performance even when at times he sounds like a tenor with an abbreviated top. But no amount of suavity can compensate for the lack of a meaty voice in the fourth Verdi excerpt. These, incidentally, are all sung in French, and thus there is a certain curio appeal.} \]

\[ \gamma \ \text{G. J.} \]


\[ \text{Interest: Vocal display} \]

\[ \text{Performance: Finely} \]

\[ \text{Recording: Average} \]

\[ \text{Mado Robin has been known for several years as one of the most expert navigators in the vocal stratosphere, and, as usual, she will certainly not disappoint the fanciers of coloratura singing. I suppose there are many around, judging by the frequency with which record companies issue such recitals.)} \]

\[ \text{As a vocal display—which this program obviously is—one will find few like it. Mlle. Robin introduces some astonishing business into every one of these excerpts—most frequently, trills and staccati above the staff and accents to the dizzy height of G sharp above C. The former is typically dead-sure accuracy. The high register is obviously the artist's forte; the middle range is attractive but its lower half is insufficiently supported. Nor is her legato technique as accomplished as one might expect, and there are also scattered minor lapses of intonation.} \]

\[ \text{Still, this is a very listenable display of pyrotechnics. And the artist is not really an exhibitionist of the Enna Sack variety. One would have to go on a long way to find a "Waltz Song" so gracefully and appealingly sung. And Romini's "La Danza," seldom a soprano's choice, has plenty of Mediterranean brio. (It is sung in Italian, while "Estrellita" is rendered, according to the accompanying booklet, en mexi: canos, which I consider the height of authenti city.) Two unsolicited selections by Massé and Benedetti are also included in the recital, but these are not very significant. Dervaux provides many enlivening moments, but tolerates a surprisingly messy orchestral performance in the Manon aria. The recorded sound is an exceptional but acceptable.} \]

\[ \gamma \ \text{G. J.} \]

\[ \alpha \ \text{The Art of Grace Moore—Pal: Adilhe—Psycho; Hahn—Si ma ver avaien des alels; Paul—Que devienent les cases; Tchaikovsky—Sonate Opus 57, No. 6; Duparc—Phidylé; Massenet—Hérodiade: Il est doux; il est bon; Kreisler—The Old Refrain; Berlin—"Always"; Millocker—The Du Barry: I give my heart; PestoZorza—Ciribiribin; Kern—You Are Love, Grace Moore (soprano) with Orchestra, Wilfred Pelletier, Nathaniel Slizel and Maximilian Pizer, conductors. Camden CAL 519 $1.98} \]

\[ \text{Musical Interest: For memory lane} \]

\[ \text{Performance: Partly good} \]

\[ \text{Recording: Fairly good} \]

\[ \text{The affectionate but far from idolatrous accompanying notes of Francis Robinson and Paul Schonberg demonstrate with setting introduction to this modest and partly successful tribute to the temperamental diva whose tragic death in 1947 deprived our operatic world of a highly individual and provocative personality.} \]

\[ \text{Grace Moore was not an outstanding singer, a fact critics seldom let her forget during her long Metropolitan career. But she had a firm hold on the public fancy, and so far as box office appeal was concerned she was never on a less-than-equal footing with a Ponselle, Rethberg, Sayão or Albanese.} \]

\[ \gamma \ \text{G. J.} \]

\[ \alpha \ \text{Italian Songs. Sarti—Lungi dal caro benc: Buononcini—Pupille nere; A: SCARLATTI—Chi vuole inanerasti; Leg: Rossini—O tempo, che fuggiti; Gordani—Caro mio bene: FALCONIERI—O bellissimi capelli; TORELLI—Tu lo sai; PAISIELLO—E nel cor più non mi senta; MONTEVERDI—Obsession seave; LascaU—SOURI—Donzella, fuggite; HANDEL—Alma mia. Enzo Pirro (bass) with Fritz Kilgner (piano). Camden CAL 539 $1.98} \]

\[ \text{Interest: Exquisite songs} \]

\[ \text{Performance: Masterly} \]

\[ \text{Recording: Still enjoyable} \]
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The unforgettable Pinza recorded these 17th and 18th century songs and arias around 1940, with his voice in superb estate. For a while RCA Victor circled this program for $800,000. Now it is back again at a bargain price. These ariette antiche were favorite encores of the artist and J. For, one, don't expect to hear them ever done with lusher tone quality, more nobility of phrasing and a more appropriate feeling for style and period. There is a bit of surface noise; otherwise the recorded sound is remarkably good—better, as my recollection goes, than the original 78's. Don't miss this record. G. J.

▲ PAUL ROBESON AT CARNegie HALL—MOUSsorGsky—Boris Godunov: Monologue; The Orphan; BACH—Christ Lag in Todesbanden; ALEXANDrov—O Thou Silent Night; SCHUBERT—Lullaby; DVORAK—Going Home; SKEAKESpeare—Othello: Monologue; CluTSAM—My Curly-Headed Baby; but EXPECTING it with sonic characteristics worthy of a high-f gloss studio production. Like all great vocal artists Paul Robeson communicates his songs in a manner that conceals all traces of effort. Even though he is, and always was a powerful dramatic personality, he makes his points by musical means only, never over-dramatizes, and sings with noble dignity and simplicity. His program is characteristic Robeson, the kind that would lean dangerously close to a "pop" concerto given a lesser artist. For all the astonishing vocal assurance of this unique singer, I would not say that his vocal equipment retains the organ-like sonority and elemental power it had when he first recorded Old Man River and My Curly Headed Baby nearly thirty years ago. How could it? But in this repository Robeson has no other competition than the distant lo-fi shadow of his younger self. This is highly recommended. G. J.

▲ RUSSIAN FAIR—at a Russian Fair (Arr. Shedoff); Song of the Cadets; The Birch Tree; After the Battle (Arr. Jaroff); Glory to Him (Arr. Nijankovsky); Lilies in Bloom; Shir (Arr. Jaroff); Gypsy Campfire (Arr. Tshegov-Kulikovsky); A New Year's Tale (Arr. Stupniksky); Christmas Night (Arr. Strezensko). Don Cossack Choir, Conductor: Decca. Now 10.16 $5.98; Mono—Decca 70016 $5.98; Mono—Decca 70016 $4.98. Musical Interest: Specialized Performance: Characteristic Recording: Very good Stereo Directionality: Pronounced and effective Stereo Depth: Good Enthusiasm of the rebuildable Cossack group will have a highly diverting time with this concert. The program is of the easy-going variety—marching songs, love ballads, a gypsy romance and two Christmas carols. The introductory number attempts "to re-create the characteristic atmosphere of a lively, bustling Russian Fair," and it succeeds effectively.

There is enough variety here to sustain the interest of anyone attracted to choral singing. Among the noteworthy moments one might mention the solid, organ-like sound of the "Birch Tree," the clever bassist who interprets the girl's voice "The New Year's Tale." The featured solos range from uninhibited shouters to singers with enough style and polish to adorn any production of Boris Godunov. But the most attractive quality of the program is its enthusiastic spirit, a devoted conviction which is hard to resist.

Decca's engineering is excellent, but there is quite a bit of annoying pre-echo. (Can't this problem be tackled once and for all?) I enjoyed the monophonic sound for its tighter, more concentrated tonal picture as it yields an excellent depth illusion through two speakers. On the other hand, stereo adds a sense of truly spectacular directionality, even if some instances of separation are a bit exaggerated. G. J.


The Mormon Tabernacle Choir is a mighty chorus, and The Philadelphia Orchestra is a mighty orchestra, and together, they make a mighty jubilation unto the Lord. What a magnificent outpouring of solid sound that the climax of some of those solaces车载s, and the sort of the sound permitted to become coarse. While Ormandy conducts with vigor, it is a tempered and refined vigor that never degenerates into vulgarity, even though such luxurious virtuosity could readily act as an inducement to show the works.

All things considered Holst Pass is probably the most effective number. It is brilliantly scored and it is performed with commanding musicality. The clarity of the singing in the Messiah excerpt is outstanding, and the range from avel lightness to liana is an observation is a revelation. Leroy J. Robertson's "The Lord's Prayer" is actually the final chorus from his Ontario from the Book of Mormon. The setting by Peter J. Wilhousky of the familiar "Battle Hymn of the Republic" is a technical accomplishment of extraordinary beauty, and the choristers, carrying on the tradition of the Mormon Tabernacle, and the Philadelphia Orchestra is one of the most powerful groups of its kind in the world. This recording is a must for every serious lover of music and a thrilling experience for all who listen to it. W. D.

▲ Elizabethan and Jacobean Ayres, Madrigals and Dances—Thomas Morley, Robert Chisholm, Pinny, Dunstable, Gabrieli, Willaum Byrd—Pavon and The Galliard; This sweet & merry month of May: Toby's Hume—Tobacco; Orlando Gibbons—London Street Cries; JOHN CORERARIO—Three Dance for a Masque; Roberts James—Dreams and Wanderings; JOHN FARMER—Fair Phillips I saw; ANONYMOUS—Woodcock: Three Duets from the Mulla, H. Pro Musica, Noah Greenberg musical dir. Decca DL 79406 $5.98; Mono—DL 9406 $4.98. 

Musical Interest: Rather specialized Performance: Good Recording: Excellent Stereo Directionality: Reasonable Stereo Depth: Good

What I like best about these performances is that they have not been refined to the point of esoteric precision. There is a pleasant vagueness, far from coarse, but they also have a good deal of the vigor I associate with the age in which the music was composed, and which I think belongs in performances of this music. I just cannot imagine the lush, life-charging character of these days turning into delicately mincing milksops when confronted with a musical score. Certainly, the actors of the period were not spiritless.

The program presented here is an enjoyable one. There are many humorous numbers and some very tender. The high-spot is "London Street Cries" by Orlando Gibbons, a brilliantly clever setting to fanciful melody of the most prosaic hucksters' sales pitches.

Greenberg conducts with vitality, and the singers and instrumentalists capture the spirit of the music. The recording engineers are equally successful in capturing its sonics. W. D.

▲ MUSIC FROM THE Welsh MINES. SCHUBERT—The 2nd Psalm; Ave Verum; The Welsh National Anthem; and six Welsh songs and hymns. Rho Male Voice Choir, Edward Jones cond. Washington WR 416 $4.98

Interest: Limited Performance: Good Recording: Satisfactory

The informative program notes describe the mining village of Rhos-Rhosllannerchrugog by its full name—as "the halting intrusion of the Industrial Revolution into the Welsh Borderland." The Rho Male Choir has an interesting history, punctuated by tragic mining disasters which directly or indirectly have affected the lives of nearly all members.

Since recordings of Welsh songs are generally hard to find, this recital will evidently hold considerable appeal for a specialized audience. For others, however, the program has rather limited interest, and is further handicapped by a preponderant solemnity. The absence of English texts doesn't help, either with the vocal sound, however, and the choral discipline is respectable. Save for excessive bass, which can be remedied, the sound is adequate, though the editing (beginnings and endings of the individual hands) is not up to par.
BEST OF THE MONTH

- Warner Bros. has produced an outstanding "reunion" album in That Toddlin' Town with Eddie Condon's Chicagoans.—"This one has more to offer than just nostalgia. . . Bud Freeman plays with verve. . . Pee Wee Russell's intense . . . clarinet may now be the most imaginative in jazz." (see p. 109)

- Prestige has a winner with Red in Bluesville featuring pianist Red Garland.—"He is able to play blues or ballads in a peculiarly original fashion . . . To all of them Garland gives a strongly new jazz touch . . . a most rewarding LP." (see p. 111)

- Verve has a top-notch Stan Getz album in The Soft Swing.—"This is the best record he has made in some years and certainly one of the best saxophone LP's of the year." (see p. 111)

Records reviewed in this column are both stereo and monaural. Available versions are identified by the closed (△) and open (△) triangles, respectively. All records are 331/3 rpm and should be played with the RIAA amplitude setting. (Other settings are available). Monaural recordings (△) may be played on stereo equipment resulting in improved sound distribution qualities. Stereo recordings (△) must not be played on monaural phonographs and hi-fi systems.

December 1959
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sloppy, particularly Les Spann's guitar work, but with Hodges' solos and those of Ellington himself, there is more than enough to make this an outstanding item. Duke is quite intriguing here, with an approach that is somewhat like that of Thelonious Monk. The alto is rather pronounced on the right. R. J. G.

△ ELLA FITZGERALD AT THE OPERA HOUSE—Ella Fitzgerald (vocals) with Oscar Peterson (piano), Herb Ellis (guitar), Ray Brown (bass), Jo Jones (drums) and a larger complement on one number. Bewitched: Ill Wind; Then There Eyes & 5 others. Verve MG VS 6026 $5.98

Interest: Entertaining
Performance: Touchful
Recording: Good
Stereo Directionality: OK
Stereo Depth: Shallowish

Previously released monophonically, this was recorded at the Chicago Opera House in 1957. Miss Fitzgerald's international audience has never been greater, and she is now more respected, if possible, by her fellow professionals than by the public. Yet to this listener she remains a basically unsatisfying singer.

She has excellent technical equipment—superb timing, a flawless ear and thorough musical phrasing. She can flow effortlessly through a ballad, gambled lightheartedly through medium and up tempo, and scat sing at high speed with the aplomb of a hot roadster.

Emotionally, she seems to me, anyway, to be little below the level of ingenuous delight. On material requiring depth of understanding and incisive projection of feeling, she's in emotional limbo. As a result, she's at her best on fun tunes when the other side of the emotions are not involved. All in all, this is a quite pleasant, thoroughly characteristic Ella set. N. H.


Interest: Surprisingly broad
Performance: Excellent
Recording: Excellent

Pete Fountain is the clarinetist from New Orleans who was seen on the Lawrence Welk TV show for some time and whose call to jazz was stronger than his love for the big time on TV, so he went home. He turns out to be one of the few youngsters who plays with the old plaintive cry on his clarinet. And he has produced a fine album. The accompanying orchestra is swinging and slightly Dixieland in tone which helps him along just fine. Yet it is the warm, human-like sound of Fountain's clarinet and his flow of ideas that makes this an outstanding LP. R. J. G.

△ PETE FOUNTAIN'S NEW ORLEANS. A Closer Walk; Ol' Man River; Basin Street Blues: Lazy River & 8 others. Coral CRL 57282 $3.98

Interest: Surprisingly broad
Performance: Excellent
Recording: Excellent

This collection offers the ex-Lawrence }

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Welt clarinetist in a series of jazz and folk tunes with rhythm accompaniment. It is a delight from beginning to end. Founta In has a fine, long, loose-sounding style that lends itself spectacularly to the playing of the New Orleans idiom and anyone who has crossed him off as merely another Welt melodicist will have to re-consider. Founta In is one of the best traditional jazz clarinetists today and a refreshing voice on his instrument. R. J. G.

△ RED IN BLUESVILLE featuring RED GARLAND. He's a Real Gone Guy; See See Rider; That's Your Red Wagon & 3 others. Prestige 7157 $4.98
Interest: Exceptional Performance: Excellent Recording: First rate

Garland is one of those rare musicians whose appeal extends beyond the limits of jazz and makes him, in effect, a pop performer. His blues-rooted piano solos (backed by drum and bass), are among the most popular in jazz and his influence is obvious to anyone surveying a sampling of the current jazz LP output. Garland's melodic and swinging approach, with the locked chords and the lyric solos, is finding a permanent niche in jazz. He is able to play blues or ballads in a peculiarly original fashion. This collection, all blues-tinted numbers, ranges from Count Basie's theme for the TV show M Squad to the traditional blues song "Trouble in Mind." To all of them, Garland gives a strongly new jazz touch, yet just as suitable for popular consumption. Here's a most rewarding LP. R. J. G.

△ STAN GETZ AND J. J. JOHNSON AT THE OPERA HOUSE. Billie's Bounce: Crazy Rhythm; Blues in the Closet & 2 others. Verve MG VS 6027 $5.98
Interest: Modern jazz Performance: Individually good Recording: On location Stereo Directionality: Good, but needs balancing Stereo Depth: OK

Both Getz and Johnson play very well on this LP, but as a collective performance it doesn't jell, and there is the additional detracting factor that the channel balance must be re-adjusted for proper playing. I found the left to be under-recorded. Both of these men are important soloists though Getz' concert appearances in this country are now rare. Oddly enough, Johnson has made very few concert recordings. For these two points alone, this LP is worth owning. R. J. G.

△ THE SOFT SWING featuring the STAN GETZ QUARTET. All the Things You Are; Bye Bye Blues & 3 others. Verve MG V 6321 $4.98
Interest: Top-notch modern jazz Performance: Brilliant Recording: Good

Stan Getz for over a decade has been one of the most consistent of all jazz players, during which time he has had a very great influence on other tenor saxophonists and has firmly established himself as the only individual practising in the Lester Young idiom. His sense of structure, his harmonic ideas and his great phrasing are now pushed along by a harder, stomp ing swing than he has ever shown before. This is the best record he has made in some years and certainly one of the best saxophone LP's of the year. The rest of the group is swept along by Stan's brilli ance and only Mose Allison, the pianist, manages to make himself heard in the shadow of Getz' fine playing. R. J. G.

△ LAUNCHING A NEW SOUND IN MUSIC with TERRY GIBBS AND HIS ORCHESTRA. Opus #1: Moten Swing; Prelude to a Kiss; Don't Be That Way & 8 others. Mercury MG 20440 $3.98
Interest: Good swing band Performance: Slick Recording: Excellent

The Gibbs band is a good one, swinging and clean as the proverbial hound's tooth. The tunes are really good and fit the band's crew-cut personality very well. But there is no new sound developed here, as the liner notes claim. What is offered is another good album, well recorded, of top-notch, big-band, swinging performances with several very good soloists (Conti Condoli and Frank Rosolino) heard from time to time. R. J. G.

△ HAVE TRUMPET, WILL EXCITE featuring DIZZY GILLESPIE. My Heart Belongs to Daddy; St. Louis Blues; Woody's You & 5 others. Verve MG VS 6047 $5.98
Interest: Exceptional Performance: Exceptional Recording: Excellent Stereo Directionality: Fine Stereo Depth: Fine

The stereo version of this LP is an improvement over the excellent monophonic release (reviewed here last month), because of the enhanced overall sound by way of increased presence and L-R solo set-up. Gillespie's muted trumpet on "My Heart Belongs to Daddy" is given one of the best jobs of recording such a sound that I know of. This group packs into its seemingly casual performance a great deal of the charm, vitality and humor that constitute a major aspect of jazz at its best. It is multi-level in content and can be played either as background or for concentrated listening. Gillespie's concept is basically rhythmic, yet his melodic excursions are quite lyrical on this LP. It makes for a good introduction to his entire jazz style. R. J. G.

DECEMBER 1959

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THE DIZZIE GILLESPIE AT NEWPORT.

School Days; Do-dlin'; Maniac: I Remember Clifford & 2 others. Verve MG V 6023 $5.98

Interest: Exciting jazz
Performance: Slppy but electric
Recording: Muddy
Stereo Directionality: Good
Stereo Depth: Muddy

Taped during a performance at the Newport Jazz Festival, 1957, this LP is one of the last made by Gillespie's big band and the group was not at its optimum at that time. However, even in his poorer orchestra (with out-of-tune saxophones and sloppy brass sections), Gillespie has always had a directly personal sound and startling originality. He remains one of the greatest jazz soloists and his work on "I Remember Clifford," in this LP, is outstanding. However, the muddy recording is even more evident in the stereo version than it was in the monophonic version issued some time ago. Balance is good, however, and the soloist all come through very well.

R. J. G.

A ROLAND HANNA PLAYS HAROLD ROME'S "DESTRY RIDES AGAIN"—Roland Hanna (pianos), George Duvivier (bass), Roy Burns (drums), and on four numbers, Kenny Barral (guitar). Fair Warning; I Say Hello; Hoop De Bingle & 5 others. Also 33-108 $5.98

Interest: Good show jazz
Performance: Bright
Recording: Sharp and clear
Stereo Directionality: Good
Stereo Depth: Competent

The major liability of a "jazz" version of a Broadway score is, of course, that the musicians are restricted to only that score, and most musicals hardly contain enough challenging material for a whole jazz set. Harold Rome's Destry Rides Again is no exception, but the tunes at least are interesting and the soloists lend themselves to a swinging treatment.

Hanna, who was not impressed in his recorded appearances with Benny Goodman on Columbia several months ago, comes off better here. Even on this self-limiting material, he plays with brisk invention, a consistent pulse and good touch. While not noticeably personal in style, he is a capable pianist with considerable technique and developing taste. He gets valuable support and once again, one wonders why bassist George Duvivier isn't used more often on jazz dates. N. H.

A COLEMAN HAWKINS AND ROY ELDRIDGE AT THE OPERA HOUSE—Coleman Hawkins (tenor saxophone), Roy Eldridge (trumpet), John Lewis (piano), Connie Kay (drums), Percy Heath (bass). Bean Stalkin'; Blue Moon; Kerry & 5 others. Verve MG V 6028 $5.98

Interest: Two jazz titans
Performance: Wonderful
Recording: Good
Stereo Directionality: Competent
Stereo Depth: Good

Recorded at the Chicago Opera House in 1957 during a Jazz at the Philharmonic Concert, and already released monophonically, this is further proof that jazz elders like Hawkins and Eldridge are far from played out. They do not seem entirely comfortable with a rhythm section that is rather too polite for their emotional needs, but they plunge ahead nonetheless and contribute several whislip solos as well as some softly persuasive ballad work. While both have been recorded in more creative moods, there's a considerable amount of substance here, and I expect the album will wear well.

N. H.

A THE DIASIEL D STORY—MATTY MALLOCK AND THE PANUAC AFRO—MATTY MALLOCK (clarinet), Stan Wrightsman (piano), Nick Fatool (drums), George Van Eps (guitar), Morty Corb (bass). John Bart and Sharty Sherlock (trumpets), Moe Schneider and Abe Lincoln (trombones), Eddie Miller (baritone saxophone). Volume 1—Wolverine Blues; Jazz Me Blues; Washboard Blues & 8 others. Volume 2—Tiger Rag; Millenberg Joys; King Porter Stomp & 9 others. Warner Bros. WS 1517/18 2 12" $4.98 each

Interest: Disappointing
Recording: Efficient
Performance: Bright
Stereo Directionality: Good
Stereo Depth: Very good

Most of the sunny stimulation of Dixieland comes from the vigorous contrapuntal interplay between the, clarinet and trombone of the front line. Matty Mallock has wisely added an extra trumpet and an extra trombone (the third addition, Eddie Miller on baritone saxophone, is an asset). Furthermore, he's set these Dixieland standards in overblown arrangements that generate some excitement, but has almost none of the resilient joys of small Dixieland combo. As a result, although the ensemble and solo playing are fluent, much of the edge of the music is blunted by too much arranging and too many men.

N. H.

A ANITA O'DAY AT MISTER KELLY'S—Anita O'Day (vocals) with John Poole (drums), Joe Masters (piano), and L. B. Woed (bass). Varsity Drag, Have You Met Miss Jones; The Song Is You & 9 others. Verve MG V 6043 $5.98

Interest: Warm improvising
Performance: Somewhat oversyllized
Recording: Well balanced
Stereo Directionality: Competent
Stereo Depth: Middle is weak

The album, already released monophonically, was apparently called off a set of "live" Anita O'Day performances in Chicago. Anita remains one of the few authentic jazz singers. She swings hard, her phrasing at its best is in the jazz line; and her sound is highly instrumentalized. In the past couple of years, however, particularly in personal appearances, a fair amount of show-biz has infiltrated her act. There is some gratuitously mannered phrasing and there are odd tricks of diction that sometimes sound like someone doing a parody of Anita. All in all, though, this is one of her better sessions, and there's enough warmth and swing to warrant hearing it.

N. H.

A WILBUR DE PARIS plays SOMETHING OLD, NEW, GAY, BLUE. Panoma Rags; Bouquet; Bonaparte; High Society & 4 others. Atlantic 1300 $4.98

Interest: Good traditional jazz

HiFi Review
A good stereo effect is achieved with the<br>ensemble sound spread nicely and the<br>trumpet solos on the left. The music is<br>performed in the warmly swinging man-
er of the best in traditional jazz and the<br>musicians obviously are having a good<br>time playing. Occasional use of the har-
monica by drummer Kirk is a nice relief<br>and adds a touch of humor. The group has<br>a gift for treating unusual material such as "Colonel Bogy" March in an in-
teresting fashion. There are perhaps are the final performances of the late Omer<br>Simeon, one of the very best of the tra-
ditional jazz clarinetists. The band repre-
sents a curious link between New Orleans<br>and New York revivalist jazz.

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OMEGATAPE ROULETTE STEREO FIDELITY S-M-S VANGUARD
VERVE VOX WARNER BROS WESTMINSTER WORLD PACIFIC
4 TRACK CLASSICS


Interest: Gershwin masterworks
Performance: Glittering, cold
Recording: Ice-clear
Stereo Directionality: Razor-like division
Stereo Depth: Quitie close-up

This Warner Bros. release on four-track stereo tape is brilliantly engineered and played carefully, perfectly and coldly. The liner boasts that in the opinion of Warner Bros. this release is "the definitive recording" of the famous pairing; and while it is good and competent, it is also too slick, too proper, too impeccable. What is missing is spontaneity, vitality, energy. The conductor has read both scores as though he were more interested in precision and ensemble perfection than in breathing life into the music. Shaffer is a routine performer, who certainly does not possess the talent of Katchen (London) or List (Mercury). Still in all, he plays the Rhapsody with skill, if not much imagination. *American in Paris* has received a much more muscular performance on Mercury with Dorati conducting the Minneapolis ensemble and Gould on RCA Victor gets a great deal more out of the score too.


Interest: 20th century masterpiece
Performance: Uneven
Recording: Good, but not super
Stereo Directionality: Well spread
Stereo Depth: Excellent

Leopold Stokowski has a magical way with music of the type encountered in the Shostakovich Fifth Symphony. The inherent drama of the work, the suspenseful pages of the first and third movements, is given a special luminosity under his direction that no other conductor can quite match. Where the reading is weak is in the Scherzo and Finale. The former is too heavy-handed, while the opening and closing pages of the cyclical last movement sound turgid instead of brilliant. It is surprising that Stokowski would allow the sound of percussion in the fierce opening measures of the last section to be buried, for the timpani give the whole movement its essential momentum. However, in the rhapsodic song of the Largo, Stokowski is matchless. He can make string bodies give forth an unearthly "color" and his phrasing for the long-line is very evident throughout. As to the over-all engineer-
ing, there are moments of high-frequency distortion in climactic bars of the first and last movements as tested on two tape decks. But otherwise all is top-quality sound.

**4 TR. ENTERTAINMENT**


Interest: Dorsey delectables
Performance: Sizzling
Recording: Exciting
Stereo Directionality: Sharply divided
Stereo Depth: Close miking

One of several tapes featuring the "sound" of the Dorsey tradition as produced by Omegatape, this one has all the strong beat and sizzling brass sound associated with the Dorsey style, but it is somewhat weak in its arrangements. The Sy Oliver numbers come off much the best, and the treatment of "Yes Indeed" is worth the price of the whole package.

The vocal department deserves another element. It takes a better group than this, or at least better vocal writing, to compete with the charged emotion of the band. Of the eighteen numbers, all brilliantly recorded, "Daybreak Special," "This Love of Mine," and "Sentimental Over You," as well as the aforementioned "Yes, Indeed," lift the tape above the merely excellent class and put it into a superior bracket. The four-track production is free from "crosstalk" and the sound is solid.

**A. SWING LOW GREAT CLARINET—BAY BIG BAND.** Begin the Beguine; Dancing in the Dark; Temptation; 'S Wonderful; Stardust; Frondal; Wang Wang Blues; I Found a New Baby; Airel Special & 11 others. Omega ST 4008 $9.95

Interest: Irresistible tunes
Performance: "Groovy"
Recording: Top quality
Stereo Directionality: Too divided
Stereo Depth: Close-up

Combine nineteen well-known numbers associated with Artie Shaw, Benny Goodman, Eddie Sauter, Ziggy Goodman, Gordon Jenkins, and others, you add the Bay Big Band, include the spice of top grade engineering, shake well, and you come up with an outstanding four-track tape! Here's great musical entertainment, especially in the arrangement and delivery of "Dancing in the Dark," "Stardust," "Moonlight," and "Jervy Bounce.

The brasses and reeds of the Bay Big Band are wonderful, and so are the strings when they are treated as accompaniment. This should be required listening for every fan who remembers the great days of Goodman and Shaw, and for those who won't remember but who reap the benefits of a solid tradition.

**A. SYMPHONY OF THE SEA—SYMPHONY OF THE BLUES—The Brussels International Orchestra. Ebb Tide; Harbor Lights; How Deep is the Ocean; Sleepy Lagoon; St. Louis Blues; Basin Street Blues & 7 others. Omegatape ST 4009 $9.95

Interest: Fine old favorites
Performance: "Sea" Symphonic fine, "Blues" awful
Stereo Directionality: Divided sharply
Stereo Depth: Good

From "Ebb Tide" to "Chant of the Sea," the Brussels International Orchestra plays neatly and appealingly, with an amusingly arranged version of "Asleep in the Deep," and a nostalgic presentation of the last ocean number which turns out to be a two-part invention on "Blow the Man Down" and the "Sailors' Hornpipe."

From that point on, the orchestra is awful. Perhaps the Brusselsmen don't understand American Blues. Or perhaps it was just a bad day for all. At any rate, the difference is so glaring, it doesn't even sound like the same orchestra. If you have no great convictions about Blues tradition and just want a nice, lazy background sound at reduced volume, you can buy this tape and be content with a finely contrived and well-produced first half.

**A. LIKE SOMEONE IN LOVE—ELLA FITZGERALD.** There's a Lull in My Life; More Than You Know; When The Sun Comes Out; I Had a Change Of Heart; Then I'll Be True to You; Like Someone in Love & 9 others. With Frank DelVol and his Orch. Verve VST 4-201 $7.95

Interest: Nostalgic love calls
Performance: This is the better Fitzgerald Recording; Excellent
Stereo Directionality: OK
Stereo Depth: Balanced and full

Verve's release of fifteen "love songs" starring Fitzgerald is a great deal better all around than the Rodgers and Hart tape reviewed on p. 116. In the first place, Ella seems much more at home with the mood of this repertoire. In the second place, the orchestra under DeVol provides a much more attractive accompaniment. The lack of a good orchestra in Rodgers and Hart is a prime weakness, but this album's superiority cannot be attributed wholly to the difference. It is simply the fact that Fitzgerald puts more of her personality and ability into these selections. Fifteen love songs on one bundle would seem a bit too much, except for those bitten by the bug, but Ella goes through the whole lot with plenty of style. In "More Than You Know" and "We'll Be Together..."
Again," she is really herself. Those two songs alone would be worth the price of the tape. The engineering is tops all the way too.

J.T.

ELLA FITZGERALD SINGS THE RODGERS AND HART SONG BOOK—Have You Met Miss Jones; You Took Advantage of Me; A Ship without a Sail; This Can't Be Love; The Lady Is a Tramp; Manhattan; Johnny One Note; I Wish I Were in Love Again; Sailing Is Here; It Never Entered My Mind; Where or When & 13 others. With Orchestra cond. by Buddy Bregman. Verve VST 4-205 $11.95

Interest: Yessir! Performance: Dastlyr Recording: Good Stereo Directionality: Acceptable Stereo Depth: Good studio sound

There is no doubt about the singularity of the Fitzgerald musical approach, but here she has two dozen numbers by Rodgers and Hart to sing, representing thirty years' work by that famed team; and a lot of the times just don't seem right for the Fitzgerald style. The songs are different, the moods are different, but her treatment has a sameness throughout. She extracts their true potential from neither the lyrics nor the melody. She is also handicapped by routine arrangements.

J.T.

CONTINENTAL VISA—For Those Who've Been Abroad. The Poor People of Paris; La Vie En Rose; Delicado; Beyond the Sea; The Petit Waltz; The Third Man Theme & 6 others. Orchestra cond. by Raoul Meynard. Warner Bros. BST 1215 $7.95

Interest: Appealing selection Performance: Very good Recording: Splendid sound Stereo Directionality: Good throughout Stereo Depth: Just right

There are probably more so-called "back-ground music" tapes issued than any other category; and, for the most part, the majority suffer the double handicap of unimaginative arrangement and routine playing. In this collection of twelve tuneful numbers, Raoul Meynard and the orchestra produce a four-track album of great appeal, completely overcoming all the obstacles of mediocrity. The ensemble plays together all of the time; the leading instrumentalists, either andaccordion, play easily and expertly, and the whole combination of scoring, playing and conducting, collectively, will provide you with a delightful hour of easy listening. It is excellent background fare for dinner time, it can be danced to and it sounds fine even for more attentive listening.

J.T.

COPLAND—Symphony No. 3. The London Symphony Orch. Aaron Copland cond., Everest STBR 3018 $7.95

Interest: Major Copland Performance: Painstaking Recording: Very good Stereo Directionality: Just right Stereo Depth: Good

As in the Copland conducted Everest tape release of Billy the Kid and Statements reviewed above, there is the same careful approach, the same painstaking effort to bring out all the lines, a commendable thing in itself, but the over-all result is disappointingly dull. His Third Symphony, written in 1946, dedicated to Nataile Koussevitzky, and premiered by Dr. Koussevitzky and the Boston Symphony in October of that year, still remains his most ambitious score. Antal Dorati recorded it for Mercury some years ago, and that older recording is much more vital. Despite the fact that Copland has managed (too great a one) in the engineering, and that his is the only version of the work available in stereo, Dorati still commands a better orchestra and, even more importantly, a more accomplished conductor. The recording is so many points where Dorati's superior way with the score makes the older monophonic Mercury disc preferable, but especially in much of the Scherzo and in the Fanfare Finale. This is not to say that Copland's reading, as such, is inferior. If I had not listened to the Dorati disc, the need for more conduc-

Stereo Depth: Fine

There are now three stereo versions extant of the ballet suite extracted from the complete score of Billy the Kid—one this, a previous Victor released several months ago with Morton Gould and orchestra, and the Abravanel-Gould Symphony on Westminster. Abravanel does not light a spark; the Gould is excellent from every viewpoint; and this latest, with the composer himself on the podium, fares poorly by comparison with Gould. Copland may give the composer's idea of how his music should sound, and from that viewpoint the reading is of course very valuable, but as a conductor, he does not stir up much excitement even in the battle scene. Nor does he seem to be a conductor with any special flair for sensitive dynamics or one who has the special ear required for subtle differences of instrumental tone. He gives his music a lyrical and subtle delicate rending throughout. It appears as though he were anxious for all the lines to be heard, even at the expense of spontaneity. Statements for Orchestra, which followed "The Kid" by about three years, is more abstract in concept, but still has much of the same harmonic texture and the same sort of sound. For me, it is a minor work compared to other Copland scores, but interesting, and at times quite compelling. This then, is a tape that is essentially a document of the composer's conducting viewpoint applied to his own music. If you want a more vivid and alive "Billy," take the Gould version (RCA Victor CS-160).

J.T.

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116
**2 TRACK POPS**

**NEW SOUNDS AT THE ROOSEVELT**

(LES ELGART ORCHESTRA. People Swing; Yearning; I Cried for You; Honeysuckle Rose; Mountain Greenery; Sleepy Time Gal & 8 others. RCA Victor EPS 244 $11.95

Interest: Usual high-class Elgart Performance: Great Recording: Just right Stereo Directionality: Nicely in balance Stereo Depth: Close miking

The honest musicianship of Elgart is always refreshing, for in this day of audio "gimmicky," with so much attention given to "stereo writing," he and his men concentrate on music. With excellent musicians and inherent good taste, it makes good sense to use these two elements to produce a vital whole. Here it does. The heat is solid, and the instrumentation almost always gives us both top and bottom for color contrast, with plenty of rhythm to fill in the middle. The Elgart rendition of "Walkin'" is the gem of a whole package of appealing numbers. If there is any criticism to make, it is that the arrangements tend to create just one kind of sound and one kind of "color." But the sound is great and will remind you at times of the wonderful old Glenn Miller group.

**WAILIN' WITH WINNIE**

Featuring WINNIE GOULD and the Larry Fotine Orchestra. A Good Man Is Hard to Find; Bill Bailey; River Stay-way From My Door; Birth of the Blues; Ain't Misbehavin' & 5 others. Bel Canto STB 53 $6.95

Interest: Old-time stuff Performance: Deadening Recording: Smallish studio Stereo Directionality: Accurate Stereo Depth: Minimal

Ex-housewife Winnie Gould is, we are told by the liner notes, just five-feet tall. On this tape, though, she packs a vocal wallop that would do credit to Sophie Tucker in her prime. How much is just microphone, is hard to tell. The result is the same in any case. After hearing about three numbers in her sledge-hammer belting style, you've had it. You either retreat to the terrace, reach for the cotton, or turn down the volume.

Part of the blame must fall on the A & R man who planned this session. Surely there must be some numbers in which Winnie Gould wouldn't have to bellow at the top of her lungs.

The recording as such is good enough for the purpose, even though somewhat small-studio in sound. The Larry Fotine backing is pretty rigid and unvarying, though. All told, I'd say this tape is for those who long for the oldtime-rubadub days, or for the hard of hearing. J. T.

**BALLADS OF THE BUSHLAND**

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<thead>
<tr>
<th>Title</th>
<th>Musical Interest</th>
<th>Perform-</th>
<th>Stereo</th>
<th>Stereo</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>HUGO WINTERHALTER GOES LATIN—Hugo Winterhalter Orch. Granada; Peanut Vendor; Latin Lady &amp; 9 others.</td>
<td>★★★★★★★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
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<td>WHEN YOU COME TO THE END OF THE DAY—Perry Como All Through the Night; A Still Small Voice; Prayer for Peace &amp; 9 others.</td>
<td>★★★★★★★★★★★</td>
<td>★★★★★</td>
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<td>★★★★★</td>
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<td>EXPLORING NEW SOUNDS—Esquivel and His Orch. My Blue Heaven; Lazy Bones; Spellbound &amp; 2 others.</td>
<td>★★★★★★★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
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<td>LOVE IS A SWINGIN’ WORD—Sid Ramin and His Orch. Comes Love; Love Is a Simple Thing; Love Letters &amp; 9 others.</td>
<td>★★★★★★★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
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<td>CHRISTMAS IN STEREO—Boys Choir of Vienna, Vienna Concert Society Orch., Justin Kramer cond. O Tannenbaum; Adeste Fideles; Silent Night &amp; 7 others.</td>
<td>★★★★★★★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
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<td>LARRY ELGART AND HIS ORCHESTRA Once in Love with Amy; Midnight Sun; Dream Boat &amp; 9 others.</td>
<td>★★★★★★★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
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<td>WORLD RENOWNED POPULAR PIANO CONCERTOS—George Greeley with Warner Bros. Orch. American in Paris; Grieg Piano Concerto; Tenderly &amp; 7 others.</td>
<td>★★★★★★★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
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<td>STRINGS ABLAME—Esquivel and His Orch. Guadalaira; Mistiou; Sun Valley Ski Run &amp; 3 others.</td>
<td>★★★★★★★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
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<td>SING ALONG IN STEREO—Marty Gold’s Guys &amp; Gals Sentimental Journey; Side by Side; I Want a Girl &amp; 13 others.</td>
<td>★★★★★★★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
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<td>RENDEZVOUS IN ROME—Melachrino Strings and Orch. Valore; Tesoro Mia; Three Coins in the Fountain &amp; 3 others.</td>
<td>★★★★★★★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
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<td>MR. MUSIC MAKER—Lawrence Welk Orch. The Glory of Love; Always; Blue Danube &amp; 21 others.</td>
<td>★★★★★★★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
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<td>CUGAT IN SPAIN—Xavier Cugat Orch. Valencia; El Relicario; Clavelitos &amp; 9 others.</td>
<td>★★★★★★★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
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<td>MARCHES IN STEREO—John Gart (Conn Elec. Organ) with the Minute Men Colonel Bogey; Turkish March; March of the Toys &amp; 8 others.</td>
<td>★★★★★★★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
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<td>STRICTLY FOR DANCING—Max Pillar and His Dance Band Anything Goes; Hindustan; Small Hotel &amp; 12 others.</td>
<td>★★★★★★★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
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<td>THE LOVE OF GEORGE—George Beverly Shea with Orch. &amp; Chorus Just As I Am; My Saviour’s Love; God Is So Good &amp; 9 others.</td>
<td>★★★★★★★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
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<td>PAT SUZUKI—With Henri René and His Orch. The Song Is You; Star Dust; Anything Goes &amp; 3 others,</td>
<td>★★★★★★★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
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<tr>
<td>BLUE HAWAII—Billy Vaughn and His Orch. Blue Hawaii; Coconut Grove; Sweet Lullaby &amp; 7 others.</td>
<td>★★★★★★★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
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</tbody>
</table>

**Musical Interest Ratings**
- Excellent: ★★★★★★★★★★★
- Superior: ★★★★★★★★★★
- Good: ★★★★★★★★
- Adequate: ★★★★★★
- Minimal: ★★

**Performance Ratings**
- Outstanding: ★★★★★★★★★★★
- Tasteful: ★★★★★★★★★★
- Good: ★★★★★★★★
- Adequate: ★★★★★★

**Stereo Direction Ratings**
- Outstanding: ★★★★★★★★★★★
- Good: ★★★★★★★★
- Adequate: ★★★★★★
- Minimal: ★★

**Stereo Depth Ratings**
- Clear: ★★★★★★★★★★★
- Adequate: ★★★★★★★★
- Minimal: ★★

**Score**
- Excellent: ★★★★★★★★★★★
- Superior: ★★★★★★★★★★
- Good: ★★★★★★★★
- Adequate: ★★★★★★
- Minimal: ★★
Western Plains: Ooleara; Click Go the Shears; The Dying Stockman; Dream Time for Jedda; The Murray Moon; Cocoa Cell. Bell Canto STB 82 $6.95

Interest: For the Words
Performance: Commercial
Recording: Good
Stereo Directionality: Ping-pong
Stereo Depth: Echo chamber

About the most unusual thing in this collection of Australian songs is that for once "Waltzing Matilda" fails to put in an appearance. The liner notes tell us that the Le Garde Twins, Ted and Tom hall from "outback", but to judge from this tape, doubtlessly they have mastered all the tricks of the pop-music trade and applied it to classic Aussie folk fare.

If the commercial styling doesn’t bother you, this tape will provide most agreeable and intriguing listening. The Le Gardes are endowed with pleasant unmannered voices and keep their singing simple, for the most part. It’s the occasional electric guitar in the background, the cliches of background harmonization and the use of echo-chamber effects that annoy. The stereo can be summed up as one twin to a microphone. The recorded sound is nice and clean, and the tapes are free from obtrusive background noise.

D. H.

AN EVENING WITH LERNER AND LOEWE—Highlights from Brigadoon and My Fair Lady. Robert Merrill, Jan Pearce. Jane Powell, Phil Harris, with the RCA Victor Symphony Orchestra. Johnny Green cond. RCA Victor GPS 242 $15.95

Interest: Indeed!
Performance: Sad mostly
Recording: Good mostly
Stereo Directionality: Up to standard
Stereo Depth: Good

If you will permit some slight modernization of an old saw... "You can lead a horse to the water but you can’t make him swim..." the same appears true here for you can assemble some high-priced vocal talent, but it doesn’t necessarily mean they will sing to win. Unfortunately, the method of training an operatic aspirant appears to implant a characteristic "sound" that seldom can be applied to such less pretentious art as the lowly but lovely musical. Jan Pearce sings too much in his throat and too often sounds like Manrico in Rigoletto. Robert Merrill sounds better, but the tone is too romantic, and not much communicative art is applied to the lyrics. Jane Powell is the best of the lot, but her voice is much too cultured and warm to sound like the ditsy-faced flower girl heroine of My Fair Lady. Phil Harris, bless him, is thoroughly miscast as the henry and philosophical Alfred P. Doolittle. When he sings, in his best Kentuckian manner, "Ah’m Gettin’ Married in the Mornin’", he is more Southern Colonel than London Cockney. He jus’ don’t sound like lil’ ole Liza’s puddy a-tall! But Harris may be the best showman of the lot in not adopting a Rex Harrisonian London accent.

Brigadoon offers routine performances with Powell again turning in the best overall contributions in a star-studded cast. Johnny Green conducts a fine orchestra, but it seems purposely subdued by the engineers who bring the voices forward. The result is unnatural.

J. T.

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JO BASILE, Vol. II Accordion and Orchestra playing "Non Dimenticate", "Anima E Core", and "O Sole Mio" from his album Rome with Love. AFLP 1824/AFSD 5824


LEON BERRY, Vol. II includes "Syncopated Clock", "No Other Love", "Boulevard of Broken Dreams". AFLP 1829/AFSD 5829


JO BASILE, his Accordion and Orchestra in Accordion d'Espana playing "Lady of Spain", "Dance Casabale", and "Pampionica". AFLP 1870/AFSD 5870

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STANLEY GREEN
NAT HENTOFF
JOHN THORNTON

POPS

△ GEORGIE AULD PLAYS FOR MELANCHOLY BABIES—Georgie Auld (tenor saxophone) and unidentified rhythm section. Shine On Harvest Moon: Always; If I Had My Way & 9 others. ABC-Paramount ABC 287 $3.98

Interest: Minor
Performance: Auld's OK
Recording: Clear and clean

Tenor saxophonist Georgie Auld, though never a burning individual soloist, has always played with spirit, a big tone and swing. On this irritating set, however, he is backed by a stodgy rhythm section, bogged down even more by an electric organ. The arrangements range from harmless to bad. Auld generally plays the melody and then drives on through a series of jazz variations thereon. He occasionally breaks free to play an acceptable solo, or part of one—particularly on ballads—but the album is thoroughly marred by the stiff backing. Auld would have been better supported by a loose, organless rhythm team in straightforward jazz performances.

N.H.

△ KAYE BALLARD SWINGS! with Arthur Siegel (piano). United Artists UAL 3043 $3.98

Interest: Sustained

Records reviewed in this column are both stereo and monaural. Available versions are identified by the closed (△) and open (△) triangles, respectively. All records are 33½ rpm and should be played with the RIAA amplifier setting (if other settings are available). Monaural recordings (△) may be played on stereo equipment resulting in improved sound distribution qualities. Stereo recordings (△) must not be played on monaural phonographs and hi-fi systems.

DECEMBER 1959

BEST OF THE MONTH

* Coral's Swing Song Book with Les Brown and His Band of Renown "Is the best set of Les Brown performances I have heard in some time... this band is one of the best dance bands around... this sort of album captures and exploits all of its best points." (see p. 121)

* Columbia's Mark Twain Tonight! offers brilliantly peripatetic stereo in Hal Holbrook's impersonation of the great American humorist—"We can almost see him ambling about and puffing at his cigar as he gets off his wise and witty remarks." (see p. 129)

* United Artists has produced (thanks to Alan Lomax) in its Folk Songs from the Blue Grass an album of "hillbilly" music that is genuinely new and different—"The instrumental and vocal virtuosity is sometimes staggering; the fierce drive is infectious... The album is a heady experience." (see p. 132)

Performance: Uninhibited
Recording: Satisfactory

Recorded during her performance at the Bon Soir in New York, Kaye Ballard comes across in a generally winning manner. She is the good-natured, big-sister type, lacking certain control at times, but always possessing a great flair for the comic and the ridiculous. She is at her best in a routine about mothers and their relationship to their children—a warm and funny bit that is far better for her than some of the stock jokes she feels compelled to relate. As a fitting finale, Miss Ballard does an excellent rendition of "Love Is a Simple Thing," written by her accompanist, Arthur Siegel.

S.G.

△ BAL MUSETTE—ANDRÉ BEAUVOIS AND HIS ORCHESTRA. Marimba; Il torrente; Regress; Colonel Bogey & 8 others. Epic LN 3608 $3.98

Interest: International potpourri
Performance: Enthusiastic
Recording: Satisfactory

"Bal musette" is a general term referring to an indigenous form of French dance music, but André Beauvois ably adapts it to a group of foreign melodies, including the Italian "Il torrente," the British "Colonel Bogey," the Russian "Dark Eyes," and the Swedish "Swedish Rhapsody." Incidentally, the song that ends Side 1 is Charles Trenet's "Je chante," not the incorrectly listed "Paris canaille." S.G.

△ AMOR!—THE FABULOUS GUITAR OF LUIZ BONFA—Lui Bonfa (guitar). Don Elliott (mellaphone, vibraphone and triangle). Tommy Lopez (bongo and conga drums). Ralph Freundlich (rufe). Carnival; Blue Madrid; Indian Dance; Arabesque & 11 others. Atlantic 3028 $5.95

Interest: Soothing
Performance: Excellent
Recording: Good
Stereo Directionality: OK
Stereo Depth: Fine

Brazilian guitarist-composer Luiz Bonfa became somewhat known here for his work as a featured artist on Mary Martin's national concert tour from September, 1958 to the spring of 1959. His first American album includes Brazilian material with its Portuguese and African admixtures as well as other songs—all the originals are by him—that represent "a sophisticated blending of folk music with European ballroom music and American jazz."

As a guitarist, Bonfa is an unusually inventive technician who can imitate snare drums and haggipipes and extract a considerable range of tone colors (as in "Mariné") without multiple recording or overdubbing. His most interesting compositions and arrangements are those least involved with quasi-jazz and Europen-based music. In the latter two categories, he plays very attractively but with no particular originality. All in all, it is a diverting program: few depths are sounded, but it's all very palatable.

N.H.

△ SWING SONG BOOK featuring LES BROWN AND HIS BAND OF RENOWN. Early Autumn; Make Swings How High the Moon; Lullaby of Birdland & 8 others. Coral CRL 757300 $4.98 Mono—CRL 57300 $3.98

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△ THE SWINGIN’ ERA featuring the TOMMY DORSEY ORCHESTRA WITH ARTHUR COVINGTON. I’ve Got My Love to Keep Me Warm; Touch of Scarlet; One O’Clock Jump; Amorela & 8 others. Decca DL 8914 $3.98

Interest: Broad
Performance: Slick
Recording: Good

Here’s another LP of cleanly performed familiar tunes from the swing era, played by a big band. This group is the so-called “Tommy Dorsey Orchestra” which is led these days by Warren Covington. It makes for quite satisfactory listening and consists of excellent dance music even for the older set who might like to try “The Westender,” “The Shag” or “The Lindy” again.

R. J. G.

△ THE SWINGING LONELY EVERSONG with Pierre Dorse and his Orchestra. Grenada: Solitude; Swing Low, Sweet Chariot; I Want to Be Happy & 8 others. See Decca CEP 435 $3.98

Interest: Broad
Performance: Exciting
Recording: Excellent

Miss Eversong is a Brazilian singer who has been intriguing visitors to that country for several years with her warm, string-voiced singing of popular songs. On this LP, she communicates quickly and directly on all but her laisses into a jazzy-type scat singing bit on “Swing Low, Sweet Chariot,” which is a complete mistake. She sings with somewhat masculine power and is particularly effective on “Gitanes” and “Pirates” in which her strength is softened with emotional warmth. The accompaniment is big, lush and well done.

R. J. G.

△ FERRANTE AND TEICHER — BLAST OFF! I Got Rhythm; The Last Time; I Saw Paris; Busman’s Holiday & 9 others. ABC Paramount ABC 285 $3.98

Interest: Think so
Performance: With wit and imagination
Recording: Just right

Messers. Ferrante and Teicher continue their experiments on the innocent piano. According to the liner notes, they have enhanced their respective instruments with rubber wedges, walls of paper, bits of wood and metal bars, picks, mallets, and other objects. What’s more, the results are frequently engaging. The “Merry Widow Waltz” emerges as a charming toy music box, and their original number, “Chopsticks Ch’a Ch’a,” has an ingenious barrel-organ sound. Two other originals, the title track “In the Rain” and the un-silled “Tubby Gurdy,” have such lovely melodies that they might profitably be turned into popular songs.

S. G.

△ EUDIE GORME—ON STAGE with Orchestra, Don Costa cond. But not for Me; Better Luck Next Time; I’m in Luck & 9 others. ABC Paramount ABC 307 $3.98

Interest: Standards
Performance: Uneven
Recording: Close

Although Miss Gorme’s emotion-charged voice shows sign of strain on some of the numbers, she is still one of the better “belters” around. I wish she hadn’t decided to give Irving Berlin’s torchy “Better Luck Next Time” such a swinging treatment, but it barely qualifies as listening to the way she handles such movie oldies as “I’m Shooting High” and “You’re Getting to Be a Habit with Me.”

As not all numbers in the collection are show tunes, the title On Stage may be a bit misleading. The liner notes, however, set us straight by explaining that it refers to the stage at the outdoor Convention Center in Las Vegas, where the recording was made.

S. G.

△ NOTHIN’ BUT THE BLUES—EARL GRANT—Earl Grant [vocals] with unidentified accompaniment. Let the Good Times Roll; The Birth of the Blues; Blues for Mille’s & 9 others. Decca DL 78915 $5.98 Decca DL 8916 $3.98

Interest: Adult pops
Performance: Assured
Recording: Good
Stereo Directionality: Adequate
Stereo Depth: Convincing

Earl Grant is rapidly being accepted in the big leagues of show business. He climaxd a string of successful nightclub and TV engagements with a powerful debut at New York’s Copacabana. He has a soft, supple voice—somewhat in the Nat Cole vein—which is capable, however, of considerable dramatic impact because of Grant’s skillful use of dynamics. He also has a good, flowing beat, although the electric organ to which he often accompanies himself provides a soggy base for his work.

Despite the title, not all these songs are blues. All in all, Grant is one of the more musical of the new pop singers and the fact that he’s attracting large audiences may mean there’s still room for a few fine-tune singers in the pop field. N. H.

△ HAVE BLUES, MUST TRAVEL featuring ROY HAMILTON. I Got the Blues When It Rains; A Cottage for Sale; Please Send Me Someone to Love; Stormy Weather & 8 others. Epic LN 3580 $3.98

Interest: Pop blues singing
Performance: Emotional
Recording: Good

With a studio, big-band accompaniment, Hamilton sings a good collection of straight blues and ballads with a predominantly blues feeling. His voice is almost too emotional for all but the most emotion-loving type of song possibly due to his pronounced vibrato which, on occasion, can sound almost grotesque.

R. J. G.

△ CHEERS—BURLY IVES. Burl Ives [vocals] with the Ray Charles Singers and orchestra directed by Tony Mattila. Till Wil- low; Polly Wolly Doodled; Lydia; The Tattooed Lady & 9 others. Decca DL 8886 $3.98

Interest: Convivial fun
Performance: Low-pressure easy
Recording: Clean

Burly Ives’ imaginatively chosen collection of humorous songs is based mainly on selections from Broadway shows and from films, including the previously unrecorded

December 1959
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THE KLLING KLING BIRD" from Cole Porter's Jubilee. Among other varied entries are "Tea for Two," (from the 1885 show, The Mikado) and "Lydia, the Tattooed Lady." There are also nonsense songs and a few folk adaptations. Ms. King handles the material with a refreshingly light touch. The Ray Charles Singers and Tony Motola provide appropriately carefree accompaniment.

N.H.

\[\text{\^{}\text{\R{I}}\text{\V{F}}\text{\O{L}}\text{\K{K}}\text{\O{S} A LA K\text{\I}N}}\text{G} - \text{Morgana King} [\text{vocals} with Scheck Wayne [\text{guitar}], Ernie Furtado [\text{bass}], King: Sweeter Than Wins; My Love Is a Wanderer; Time for Sleeping & 11 others. United Artists UAL 3028 $3.98}

\text{Interest: Unusual treatment}
\text{Performance: Beautifully controlled}
\text{Recording: Well balanced}

Morgana King, previously known as a jazz-influenced singer, has a lovely, rounded voice that she uses with a degree of control that only Teddy King in the pop field equals. Despite the title of the album and the uninformed quotes from Morgana and the musician in the notes, this set has little to do with folk music as such. The majority of the songs are folk-based, in one way or another, but the approach here is entirely urban and professional.

Forgetting the "folk long" tag, then, this is a collection of unusually skillful, sophisticated singing with subtle backgrounds by guitarist Chuck Wayne and bassist Ernie Furtado (on some tracks, only Wayne is heard). Miss King's style is extremely well "Chilly Winds," for example) and has rare musical taste.

There is, however, in these performances practically none of the earthiness and unselfconscious abandon of real folk singing. Much of the feeling of folk performances is attenuated here, but this is an example of a superior pop voice in material that's much more demanding and substantial than usual pop. N.H.

\[\text{A THE FABULOUS EARLTHA KITT with}
\text{Orchestra and Chorus, Maurice Levine cond.}
\text{Sholom: Love Is a Gamble; Lamplight &}
\text{9 others. Kapp KL 1162 $3.98}

\text{Interest: High average}
\text{Performance: Frequently exciting}
\text{Recording: Satisfactory}

I can imagine other adjectives besides "fabulous" to describe Eartha Kitt. She is mannered, feline, dramatic, exotic, and, in such a piece as "Lamplight," slightly phony. But this well-varied collection of Caribbean songs, Israeli songs, show tunes, and others, gives her a wide range of subjects and emotions to romp through.

Miss Kitt scores most impressively with "Sholom," "Tierra Ya Tumbia," "Ki M'Tzion," and the infectious "Yellow Bird," better known to the natives of Haiti as "Chauvennis." Kapp's failure to provide pertinent information about the songs is unfortunate.

S.G.

\[\text{\^{}\text{\R{A}}\text{\P{E}{A}{A}{K}{L}{O}{W} (Music by Kurt Weill) - MAURICE LEVINE AND HIS ORCHESTRA. My Ship: Foolish Heart; September Song & 9 others. Warner Bros. WS 1315 $4.98}

\text{Interest: High}
\text{Performance: Very attractive}
\text{Recording: Splendid}
\text{Stereo Directionality: Well spread}
\text{Stereo Depth: All right}

This is probably the first orchestral program of music by Kurt Weill, and, fortunately, it is in good hands. Maurice Levine has long been associated with the works of the late composer; his conducting and the arrangements of David Terry reveal taste and imagination throughout. In addition to the more familiar items (including a Martini expressively performed by an English horn and muted brass), the collection includes such lovely but neglected pieces as "Shy Me Not a Ballad," "Westwind," and the haunting "Johnny's Song" from Johnny Johnson.

S.G.

\[\text{\^{}\text{\R{A}}\text{\S{K}{I}{P}{M}{A}{R}{T}{I}{N}{S} SCHEHERAZADE for}
\text{Symphony and Jazz Band. Four Movements & Final. Stereo-Fidelity SF 9700 $2.98}

\text{Interest: General}
\text{Performance: Slick}
\text{Recording: Excellent}
\text{Stereo Directionality: Good}
\text{Stereo Depth: Good}

Arranger and bandleader Skip Martin has adapted Rimsky-Korsakov's Scheherazade for a symphonic orchestra and jazz group. The large sound comes through splendidly and there is a satisfying spread of sound, with the brass on the right. The alternation of symphony and swing groups within the same selection is nicely done. All in all, this is an attractive, pleasant album.

R.J.G.

\[\text{\^{}\text{\R{A}}\text{\H{E}{A}{V}{E}{N}{Y}-JOHNNY MATHIS. Johnny Mathis (vocals) with orchestra directed and arranged by Glenn Osser. More Than You Know; Misty; That's All & 9 others. Columbia CL 1351 $3.98}

\text{Interest: First-rate pop}
\text{Performance: Mathis is a real pro}
\text{Recording: Very good}

Johnny Mathis is one of the very few major pop-singing successes in recent years who really can perform musically. His taste is above average, and his musicianship continues to improve. All these encomiums apply, however, to Mathis in a night club or in an album of largely standard songs, as here. In his hits on singles and in album collections, he is more rigid, and also affected by the sales...
wise dictates of Mitch Miller. When permitted to sing according to his own criteria, Mihis becomes a pleasure in a time of Fabians and their Svenegals. N. H.

**MABEL MERCER—ONCE IN A BLUE MOON with Orchestra, George Cory cond. Atlantic 1301 $5.98**

Interest: High
Performance: Class
Recording: Good
Stereo Directionality: Mabel's on the left
Stereo Depth: Nice

As Mabel Mercer usually sings at one end of a long, narrow supper club, with the tables arranged along the sides, Atlantic has placed her on the left presumably to give listeners the true atmosphere of such a recital. It's all right, I guess, but I think you'll be happier with the monophonic set, which was reviewed in the September issue.

S. G.

**YVES MONTAND—CHANSONS POPULAIRES DE FRANCE avec Bob Cassella et ses rythmes. Le col Renard de guerre revient; Aux marches du palais; Les Canuts & 9 other. Odéon DSX 110 $5.99**

Interest: Absolutement
Performance: Splendid
Recording: Excellent

Since his successful one-man show on Broadway last September, Yves Montand has suddenly become well known in the United States. This collection, mostly of French folk songs, is a charming assortment relating many sad and gay tales of kings and soldiers, with the stirring "Le Chant de la Liberation" (The Song of the Partisans) as a moving finale. M. Montand, who sounds like a muscular Charles Trenet, is in excellent voice throughout. Neither notes nor translations are on the jacket.

S. G.

**INDISCRETION featuring PATTI PAGE. Autumn Leaves; I'll Wait Alone; We Just Couldn't Say Goodbye; Lover Come Back to Mo & 4 others. Mercury SR 60059. $4.98; Mono—MS 20405 $3.98**

Interest: Good pop
Performance: As usual
Recording: Echoey
Stereo Directionality: Adequate
Stereo Depth: Good

Miss Page is a pleasant singer and this is a pleasant, if bland, album, which is marred only by the fact that she sings too close to the mike so that her sibilants sometimes become almost lethal. Mervyn has allowed too much echo for my taste, too. The choice of tunes is good, and the accompaniment adequate to give her voice a proper showcase. Miss Page is at the left center, and the accompaniment at right center.

N. J. G.

**LINE RENAUD—REVEILLONS NO ES-TORIL. J'ai vu; Une voix d'homme; Mister Banjo; L'ombre et moi & 8 others. Pathé ATX 130 $5.95**

Interest: Oui et non
Performance: Avec esprit
Recording: Bon

Mlle. Renaud has a husky, churlish voice,

**A DOUBLE SHOT OF JOE SAYE—Joe Saye (piano), Spencer Sinatra (vocals), Barry Galbraith (guitar), John Drew (bass).**

**GUNFIGHTER BALLADS AND TRAIL SONGS—Marty Robbins (vocals) and unidentified backgrounds. Big Iron; They're Hanging Me Tonight; El Paso & 9 others. Columbia CL 1349 $3.98**

Interest: Spirit of the West
Performance: Understanding
Recording: Good

Marty Robbins, who has had several pop singles "hits," is also a pop album singer of more durable interest than most. This album projects in spirit (if not to the letter of musical style) some of the feeling of the West in the last century. The songs, written by Robbins, deal with several stories of western life—the gunfighter, the perils of bucking broncos, the pleasure of working one's own land and the sharp total effect of religious conversion. Although the accompaniment and arrangements are clean, Robbins' own delivery is unexpected and virile. He also has a good feel for the narrative line in these ballads.

N. H.
Jimmy Campbell or Walter Borden (drums), Scoof Free: Tenement Symphony: The Blue Room & 8 others. Mercury Stereo SR 80022 \$5.95; Mono—MG 35147 \$3.98

Interest: Clever and tasteful
Performance: Highly skilled
Recording: Good
Stereo Directionality: Fine
Stereo Depth: Adequate

Scots-born pianist Joe Sav is rather limp as a jazzman, but he is an intelligent and resourceful pianist with standard material and jazz-colored adaptations of Scotch reels. He has the right instrumentation here for his light, cool approach to the material and the voicings are an airy framework for his own idiosyncratic, often witty piano. This is a set with very little musical weight, but it's graceful, well-constructed "light music."

N. H.

\[\text{Once Around the Clock with Patricia Scot—Patricia Scot (vocals) and the Creed Taylor Orchestra, Where Are You? Wandering Swallow: Out of This World & 9 others. ABC-Paramount ABC 301 $3.98}\]

Interest: Thin
Performance: Mannered
Recording: Competent

Patricia Scot, wife of Mike Nichols (Nichols and May) has had experience as a hand and suppers club singer. Her first album is unfortunate in that her style is excessively self-conscious. Her phrasing is tricky. She strains constantly for immediate effects rather than considers the shape of the whole interpretation. It's possible if she were to calm down and just sing, Miss Scot might have something to say but this is much too hypercritical a set of performances to recommend. There are times when she sounds breathless, and it's easy to understand why. Rob Kenyon's nervous arrangements don't help at all.

N. H.


Interest: Much
Performance: Perfect
Recording: Opulent
Stereo Directionality: Tasteful
Stereo Depth: Admirable

\[\text{Scots Guards Pipes and Drums, John Roe & Robert Crabbs pipe majors—Drum Major's Song: Dunoon & 35 others. Angel S 35774 $5.98}\]

Interest: For bagpipe fanatics
Performance: Expert
Recording: Excellent
Stereo Directionality: Well done
Stereo Depth: Fine

The excellent monophonic version of Hi-Fi in the Highlands was issued about two years ago; as might be expected, the sound is even more thrilling in stereo. The Scots Guards present a strikingly varied collection of marches, plus a marcha (La Masuka), a reel ("The Flagon"), and an evocative fantasy called "Songs of the Hebrides." This moody and gay aural picture has so much atmospheric charm that it may well send you scurrying over to your nearest travel agency to book passage for the islands.

There is some stirring skating on the Pipes and Drums LP, but unless you are truly dedicated to a never-ending sound of bagpipes the program may prove somewhat too much of a good thing. S. G.


Interest: Mild
Performance: Pleasant
Recording: Excellent

Miss Stafford sings a collection of blues and folk songs ranging from "John Henry" to "Blues in the Night." The Weston orchestra does the accompaniment and the arrangements are also by him. The concept is interesting, but the Stafford voice lacks some of the necessary vitality for real blues singing with the result that ends up sounding like a musical comedy blues sequence, as jujive and trivial as Harold Arlen's "Blues Opera." This is pretty watered-down blues all-around. R. J. C.

\[\text{Leith Stevens and His Orchestra—jazz themes for cops and robbers. The Thin Man: Easy Mood: Private Blues & 9 others. Coral CRL 75283 $4.98; Mono—CRL 57283 $3.98}\]

Interest: At times
Performance: Well disciplined
Recording: Richer sound on stereo
Stereo Directionality: Spread around
Stereo Depth: Nice

Here's an oddity—only four of the themes for cops and robbers originated on television programs, the rest are excerpts from Mr. Stevens' own score for the film Private Hell 36. These, however, turn out to be eight agitated and continuous themes that might well serve as appropriate background music for a television private-eye series. So there you are. S. G.

\[\text{Lonelyville—The Nervous Beat featuring the Creed Taylor Orchestra. It's a Lonesome Town: The Lonesome Road: Lonesome and Blue: Lonely Girl & 8 others. ABC Paramount ABC 308 $2.98}\]

Interest: Jazz-based pop
Performance: Slick
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<td>Brokof—Lullaby; Schubert—Serenade; Trad.—Danny Boy &amp; 7 others. Capital SP 8491 $5.98</td>
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<td>THE SEVENTH VEIL—Artie Barsamian and His Orchestra</td>
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<td>Echoes from the Orient; Oriental Jump; Oud fantasy &amp; 9 others. Kapp KS 3044 $4.98</td>
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<td>THE MILLION DOLLAR SOUND of the World’s Most Precious Violins</td>
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<td>Laura; The Breeze and; Temptation &amp; 9 others. Command RS 802 SD $5.98</td>
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<td>Lonesome Towny; A Certain Smile; Smoke Gets in Your Eyes &amp; 9 others. Capital ST 1216 $4.98</td>
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<td>Manhattan; Charleston; Sunny Side of the Street &amp; 9 others. Stereo-O-Craft RCS 510 $5.98</td>
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<td>Lady of Spain; Jalousie; Ay Ay Ay &amp; 6 others. Capital SP 8487 $5.98</td>
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<td>STRINGS AFLAME—Esquivel and His Orchestra</td>
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<td>Helody; Clarinet; Bear Barrel; Chicken &amp; 8 others. Decca DL 78441 $5.98</td>
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<td>WORLD RENOWNED POPULAR PIANO CONCERTOS—George Greeley &amp; Warner Bros. Orchestra</td>
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<td>An American in Paris; Moonlight Sonata; Tenderly &amp; 7 others. Warner Bros. WS 1291 $4.98</td>
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<td>LATIN DANCE PARTY—Al Stefano and His Orchestra</td>
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<td>Besame Mucho; Tomcat Mambo; Mi Cha Cha Cha &amp; 9 others. Decca DL 78646 $5.98</td>
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**THE BILLY BARNES REVUE (Billy Barnes)**

**Recording: Very good**
**Stereo Directionality: Touchable**
**Stereo Depth: First rate**

Decca has newly recorded Ernest Tubb, one of the most popular of all country singers, in 24 numbers, including many of his hits. Tubb, who is also a successful song writer, was one of the first country singers to break into the pop field; but despite the in-between backgrounds (including a chorus on some numbers), Tubb himself remains in the "Grand Ole Opry" tradition.

Tubb has a big, deep, relaxed voice and he sings these songs as if he believed every word. Most are sentimental and deal with lost love or love somehow gone wrong. Loneliness is a recurrent motif as is the relentless march of mortality (sin never triumphs). The liveliest number is a kind of blues, "You Nearly Lose Your Mind," which indicates Tubb might well record more material of this kind.

**THEATER**

**A THE BILLY BARNES REVUE (Billy Barnes)**

As each musical number is an entity, a revival is particularly adaptable to the requirements of a long playing record. The Billy Barnes Revue, which has been performed successfully on both coasts, comes across delightfully in this annual presentation. Mr. Barnes, who wrote all the music and lyrics, has contributed some extremely funny material, while, at the same time, composing many melodies of charm and originality.

Some of the topics for ridicule are fairly obvious. There had to be something on the hoedown, of course, and also on Las Vegas, but Mr. Barnes has a discerning eye, and his bathos are funny because they have something to say. He can also do a Bernstein-cum-Monumental operative take-off about unhappily married blowhards that may well make it impossible to take such a subject seriously again. On a plane of pure fancy, Mr. Barnes makes something slightly chilling of the simple question "Where Are Your Children Tonight?" and his bit about the three prostitutes dreaming of the wreckers of Los Angeles is little short of a comic masterpiece. I also like the two torch ballads, the poignant "Too Long at the Fair" and the duet, "Blocks."

Although the cast is not notable for the vocal quality of its members, each one turns in a fine performance. The sound could be better, but to its credit Decca does not claim that it's high fidelity. S.G.

**A MY FAIR LADY (Frederick Loewe-Alan Jay Lerner)**

**Recording:** Slightly sparkling
**Stereo Directionality:** Good enough
**Stereo Depth:** Could be better

This is a generally worthwhile, low-priced edition of the current Broadway musical, with ten numbers (out of the original eighteen) benefiting from the fine singing of Miss O'Brien and Miss Haekel. One song, "Ballad of the Gun," includes more lyrics than are heard on Decca's album with the original cast. S.G.
acceptable fill-in for Rex Harrison. However, the sound emanating from the left speaker has not been balanced properly with that of the right, and the result is both unnatural and annoying.

Hill Bowen has contributed some good arrangements for the Camden release, though his approach is far less theatrical than Avon's. The singers make little attempt at characterization—Mike Sammes does most of Henry Higgins and all of Alfred Doolittle's songs—but the voices, particularly Kathy Lane's, are fine.

George Feyer's LP has been around for some time in a monophonic version; though the stereo sound is excellent, I don't think it adds very much. One side is devoted to rather straight interpretations of the score; the reverse, called Heavenly Echoes of "My Fair Lady," features Mr. Feyer giving the songs the old "as if by" treatment. Most of it consists of playing familiar themes by various classical composers—Mozart, Rachmaninoff, Bach, etc.—and then fitting the Loewe melodies into their stylistic grooves. S.G.

THE NUN'S STORY (Franz Waxman).

Interest: Yes
Performance: In the right spirit
Recording: Excellent
Stereo Directionality: Well balanced
Stereo Depth: Fine

Franz Waxman's score is properly serene and dedicated until about halfway through the second side when it bursts out in the savage accents of Africa. Adding to its dramatic effects are the uncredited voices of Edith Evans and Rosalie Crutchley in scenes from the film. S.G.

MARK TWAIN TONIGHT!
Hal Holbrook. Columbia OS 2019 $5.98
Mono—OL 5440 $4.98

Interest: Very high
Performance: Splendid
Recording: First rate
Stereo Directionality: Peripatetic
Stereo Depth: Sufficient

Hal Holbrook's brilliant impersonation of Mark Twain last season turned out to be one of Broadway's most unexpected hits. Judging by this remarkable, life-like recording, the acclaim was well deserved. On the stereo platform, we can almost see him ambling about and puffing at his cigar as he gets off his wise and witty remarks.

Twain's humor could build beautifully. Frequently, after getting a laugh, Holbrook pauses until the audience quiets down, and then tops his own line with a word or two. In reading excerpts from Huckleberry Finn, Holbrook even manages the astonishing feat of sounding like an old man trying to talk like a boy. S.G.

FOLK

THE COLUMBIA WORLD LIBRARY OF POPULAR PRETIVE MUSIC—BULGARIA. Columbia KL 8178 $5.98
DECEMBER 1959
THE EAR
THAT HAS
HEARD
EVERYTHING,
HAS HEARD
NOTHING
UNTIL
IT HEARS

"JOSE MELIS AT CHRISTMAS"

Dazzling, supernatural, swirling scintillating and kaleidoscopic, could all be used to describe the music of Jose Melis. You will discover that his technique, whether displayed in monophonic or stereo recording, is a listening experience of rare pleasure, deserving inclusion in every record library.

Available both
In Stereo and Monaural

STEREOPHONIC RECORDS
SEECO RECORDS, 39 W. 80 ST., N.Y.C.

SEECO, RECORDS, 39 W. 80 ST., N.Y.C.

Fascinating
Performance: The best
Recording: Generally good

The seventeenth volume of Columbia's invaluable World Library of Folk and Primitive Music (under the general supervision of Alan Lomax) is one of the best. Recorded in November, 1961, by British folk expert A. L. Lloyd (editor of the British magazine Racoon Folk Music), the album is extensively annotated in six bound-in pages of notes, photographs and texts. Lloyd comments are models of clear explication of unfamiliar material, and the make the music take on added dimensions of meaning. Lloyd and the Bulgarian experts who assisted him certainly chose impressive performers, and by long, dance and instrumental selections, much of the magic music and folkwaves of Bulgaria come alive in this excellent volume.

MOUNTAIN MUSIC BLUEGRASS
STYLE—Simley Hobbs, Tex Logan, Earl Taylor and Stoney Mountain Boys, Bob Baker and Pick County Boys, and other. Short Life of Trouble; Cricket on the Hearth; Fox Chase & 16 others. Folkways FA 2180 $5.95

Interest: Illuminating
Performance: Idiomatic
Recording: Adequate

Mike Seeger, brother of Folk Singer Pete and son of musicianologist Charles Seeger, has collected and annotated an instructive introduction to bluegrass country music. Not all the performances are purely bluegrass in style and instrumentation (the criterion is Bill Monroe's classical bluegrass band issued on Columbia just after the War), but they're all descended from those records.

The players and singers are mostly country-born, but there are a few cities here, too. Mike Seeger himself, who is a crack banjoist, has enviable collection of Seeger notes (which should have been edited better) contain a history and description of the style; biographies of the performers; a list—with biographies—of the leading bluegrass bands and столи; addresses of record stores and radio stations that specialize in the music; notes on the make of instruments most generally used; and complete lyrics of the tunes along with a selected discography of other versions of them.

Along with Alan Lomax's Folk Songs from the Blue Grass (United Artists UAL 3049), this album is a good short course in that form of whirling, collective improvisation that has produced most of the best music in the country held for the past fifteen years.

KHLIF—Gumr Ellit; Ya Marzem Lervam; Youm El Had; Ya Leyem. Pathé ST 1099 10" $4.98

Interest: Absorbing
Performance: Authentic
Recording: Adequate

Harry Goldman of New York, in addition to imparting valuable Pathé and Odéon classical, jazz and French chanson recordings, has come to bring in some ethnic albums. This is a collection of North African Arabic music (probably recorded in Tunis). It's unfortunate that Goldman did not provide an English liner note because the French original contains no information on the identity of the leader and the other musicians, the nature and background of the material, or the meaning of the lyrics. Goldman loses sales thereby, because only a listener expert in this material can obtain satisfactions in this kind of inadequate packaging.

MUSICALITY, the performances are noteworthy. The melodies themselves are heard in shorthand (texts with real-like instruments over the eternal drone which provides an enveloping background).

MUSICALITY, the performances are noteworthy. The melodies themselves are heard in shorthand (texts with real-like instruments over the eternal drone which provides an enveloping background).

RITMOS FLAMENCO—EL NINO DE ALICANTE AND HIS FLAMENCO ENSEMBLE—Jueuera Gitaña; La Tanguera; La Rosa & 7 others. Atco Stereo 33-106 $4.98

Interest: Galvanic
Performance: Striking
Recording: Vivid

Atco is a subsidiary of Atlantic Records, and that firm's first entry into the surprising popularity of flamenco albums (there are many) is a fiery one. El Nino De Alicante is an Andalusian gypsy guitarist who plays with sustained intensity and concentrated warmth. He is occasionally joined by colleagues who dance with feral zeal and manifest the mascara with ease, etc. Good notes by Joe Murayvich, but why not more data on the leader?

BROCK PETERS—SING'A MAN. Brock Peters (vocals) and orchestra and chorus. The Dock Worker's Cham; Sometimes I Feel Like a Motherless Child; Go Well. Mr. Sing'A Man & 9 others. United Artists UAL 3041 $3.98

Interest: Imaginative choice
Performance: Dramatic
Recording: Very good

Actor-singer Brock Peters has a well-trained, resilient, bass-baritone voice that can be instantly effective in the right material. Some of those polished folk and gospel songs are apt for him; in others he's vacillatingly out of context.

The project is another attempt to package "folk" music for a wider audience; and again, the background, complete with choral group, is slick and entertaining. Peters, however, has a good actor's ability.
## Entertainment Music Miscellany

### More New Items Rated at a Glance

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<th>Performance</th>
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<td><strong>&quot;GRANDIOSO!&quot;</strong>—Jos Cleber &amp; Orchestra</td>
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<td>Sing You Sinners; Albany Bound; Sometimes I'm Happy &amp; 9 Others.</td>
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<td><strong>JUST JESSE BELVIN</strong>—Vocalist with various orchestras &amp; choruses</td>
<td>✔ ✔ ◼ ◼ ◼ ◼</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ◼ ◼ ◼ ◼ ◼</td>
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<td>Secret Love; Alright, Okay You Win; Witchcraft; Guest Who &amp; 8 Others.</td>
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<td><strong>&quot;MR. PERSONALITY&quot;</strong>—Lloyd Price (vocalist) and his Orchestra</td>
<td>✔ ✔ ◼ ◼ ◼ ◼</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ◼ ◼ ◼ ◼ ◼</td>
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<td>I'm Gonna Get Married; All of Me; Time After Time; Is It Really Love? &amp; 8 Others.</td>
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<td><strong>CRUSING DOWN THE RIVER</strong>—Bobby Beers (vocalist) &amp; accompaniment</td>
<td>✔ ✔ ◼ ◼ ◼ ◼</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ◼ ◼ ◼ ◼ ◼</td>
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<td>Maizey Doats; Cruising Down the River; Beyond the Reel; Back Home in Illinois &amp; 8 Others</td>
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<td><strong>THE GIBSON BOY</strong>—Don Gibson (vocalist)</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ◼ ◼ ◼ ◼</td>
<td>✔ ✔ ◼ ◼ ◼ ◼ ◼</td>
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<td>Foggy River; Do You Think; Midnight; It Has to Be &amp; 8 Others.</td>
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<td><strong>SING ALONG WITH GLEE</strong>—Dartmouth College Glee Club</td>
<td>✔ ✔ ◼ ◼ ◼ ◼</td>
<td>✔ ✔ ◼ ◼ ◼ ◼</td>
<td>✔ ✔ ◼ ◼ ◼ ◼ ◼</td>
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<td>Black is the Color; Dartmouth Uprising; Whitepop Song; Above Cayuga's Waters &amp; 11 Others.</td>
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<td>United Artists UAI 3037</td>
<td>✔ ✔ ◼ ◼ ◼ ◼</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ◼ ◼ ◼ ◼ ◼</td>
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<td><strong>A COWBOY SERENADE</strong>—Jimmy Wakely (vocalist)</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ◼ ◼ ◼ ◼</td>
<td>✔ ✔ ◼ ◼ ◼ ◼ ◼</td>
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<td>Boots and Saddles; Tea Lute; Hils of Wyoming; Oklahoma City Blues &amp; 8 Others.</td>
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<tr>
<td><strong>GRANDMA, WHAT GREAT SONGS YOU SANG!</strong>—Brenda Lee (vocalist) &amp; accompaniment</td>
<td>✔ ✔ ◼ ◼ ◼ ◼</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ◼ ◼ ◼ ◼ ◼</td>
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<td>Ballin' the Jack; Pretty Baby; Side by Side; Baby Face; Some of These Days &amp; 8 Others.</td>
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<td><strong>HEAVENLY LOVER</strong>—Teresa Brewer (vocalist) &amp; accompaniment</td>
<td>✔ ✔ ◼ ◼ ◼ ◼</td>
<td>✔ ✔ ✔ ✔</td>
<td>✔ ✔ ◼ ◼ ◼ ◼ ◼</td>
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<tr>
<td>Bye Bye Baby Goodbye; Hula Hapu Songs; The One Rose; Saturday Dance &amp; 8 Others.</td>
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**Musical Interest** | Excellent (5) | Very Good (4) | Good (3) | Fair (2) | Disappointing (1)  |
**Performance**      | Superior (5)  | Very Good (4) | Good (3) | Fair (2) | Poor (1)          |
**Recorded Sound**   | Excellent (5) | Very Good (4) | Good (3) | Fair (2) | Poor (1)          |

December 1959
to dramatize lyrics and shape a story line, and he makes most of these songs come alive despite the calculated accompaniments. He has a broad range of expression, but is best in the more virile numbers like "Sings' Man" and "The Dock Workers' Chant." He is less effective in songs like "Go Way from My Window" and "Another Man Done Gone" which require a wholly unadorned approach. On the former, Peters is too self-conscious; on the latter, he's called by the arrangement. All in all, this is a strong attempt at popularizing folk material, but it has more fire than most.

△ SOLO FLAMENCO—THE FABULOUS SABICAS—Sabicis (guitar): El Abacín; Nostalgia Flamenco; Victor & 7 others. ABC-Paramount ABC—304 $3.98

Interest: First-rate flamenco Performance: Superior Recording: Very good

Sabicis, a gypsy, has become one of the most recorded, and one of the most consistently inventive, flamenco guitarists. For relative newcomers to flamenco, appreciation of these authentic performances is made easier by Leon Bernardo Cobín's lucid liner notes. The selections provide a well-balanced, provocative cross-section of the flamenco guitar language. Sabicis, like the rest of the flamenco players, combines large-scale virility with equally considerable sensitivity and daring. N. H.


Interest: Exceptionally high Performance: Main Recording: Very live

If you tend to dismiss all hillbilly music as of a lower and exceedingly limited order, this album will startle you. As Alan Lomax, who produced the set, writes in his valuable notes, "Bluegrass music, the brightest and freshest sound in American popular music today, is a sort of Southern mountain Dixieland. As in the early New Orleans jazz combos, this orchestra is composed of five pieces which take solos against a polyphonic, polyrhythmic background. Similarly, their repertoire is made up of standard numbers, which all the banjo men know so well that they can play them in their sleep. Thus no written arrangements are necessary."

These bluegrass men are now based in Baltimore, and as Lomax adds, they play with "a heat, a passionate unanimity, a careless rapture that only the young can achieve." This instrumentation and vocal virtuosity (especially the fiddle) is sometimes staggering; the fierce drive is infectious; and the sweeping-catchy drive of the unit recalls Roumanian and Bulgarian village bands. The album is a heady experience, and congratulations are due Lomax and United Artists for making it possible. In addition to the liner notes, there is a separate booklet complete with lyrics and a detailed note by Lomax on each tune. N. H.
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Report on Multiplex

If you have been wondering what happened to multiplex (or one of the many other means of stereophonic radio transmission) I hope that the summary below will answer some of your questions. The material used in this summary was presented in early October at the annual convention of the Audio Engineering Society by Charles J. Hirsch, Chairman, Panel I, National Stereophonic Radio Committee.

The NSR Committee is charged with the responsibility of recommending to the Federal Communications Commission a single specific stereo broadcasting system which could best serve current and projected communications requirements. The truly ideal stereo system should permit a quality of reproduction in the home equal to that of the records and tapes in the possession of the listener. Such a stereo broadcasting system, in a fashion analogous to color TV, must be compatible; i.e., those hi-fi enthusiasts without stereo broadcast receiving facilities must hear a complete program—not a portion of the program—on one channel alone.

Chairman Hirsch admits that it is doubtful the Committee can find one system superior to all others. What the Committee proposes to do is to present to the FCC the choice of several good systems which fill the desired requirements and then let the FCC make up its own mind. The magnitude of choice is quite awesome and includes modification of every conceivable method of sound broadcasting: AM, FM and TV.

FM stereo systems are the most popular (11 proposals) and include the much-used Halstead method, the highly acceptable Crosby method, and partially tested laboratory proposals from Calbest, EM/ G.E., Lippincott, Neely, Philco, Sverage, Volpe and Zenith. The Calbest, Crosby, EM/ and Halstead systems are true FM-FM methods in one way or another, although the unique EM/ system includes a "steering" signal that conserves bandwidth, thus permitting several other services to operate through one transmitter. This is in sharp contrast with the Crosby method that leaves no room for other services, but possibly provides superior stereo performance as a result. The remaining seven systems under this category are variations of FM-AM methods, i.e., an AM subcarrier on the FM signal, with the Lippincott, Neely, Sverage, Volpe and Zenith proposals differing only in minor specifications.

Systems for AM stereo broadcasting (7 proposals) are inherently distasteful to this writer—being essentially stereo broadcasting without pretense to being high fidelity. CBS, EM/ (British), G.E., Kamm, Philco, RCA and Westinghouse are represented in this unique effort to save AM radio at all costs (Atlantic Mine). The value of providing nominal stereo AM service to out of the way communities (not adequately serviced by FM) by means of high pow-

ered AM broadcasting stations should not be overlooked, but beyond this point there is, in my way of thinking, little reason for further consideration of AM stereophonic broadcasting methods.

Some form of modifying TV sound has been proposed by four manufacturers (EMI, G.E., Motorola, and Philco). Little is known at this writing as to how these systems would operate. Again, to this writer, the usefulness of tying in TV sound channels—which is at best a medium-order FM channel—to stereo is difficult to imagine. Suffice it to say that most people would be willing to wait for the advent of stereo TV before giving due consideration to stereo sound broadcasting near the TV channels.

The impression left by Chairman Hirsch is certainly not too rosy. Privately, some broadcasters now wish that the FCC would suspend its rules prohibiting ownership of two FM stations in the same community. Experimental stereo broadcasts using two full-frequency range FM stations have whetted the appetite of numerous stereophiles. Unfortunately, the cost factor is also prohibitive, and ideal as this method may be there is considerable doubt that it will ever be adopted in practice. Of the other systems with honest hi-fi potential, most multiplex systems leave something to be desired. In some systems a costly adaptor is called for; in others the ambient noise level of the "ping-pong" channel is considerably higher than that of the main channel. Unusual gimmicks, such as the EMl proposal, need extensive field testing before they can be realistically evaluated.

All in all, stereophonic radio broadcasting by means of multiplex transmission is still a long way off.

Let's Not Misunderstand "3rd Channel"

Some manufacturers are billing "3rd Channel Stereo," "3 Speaker Stereo," etc. in mysterious airs as if the death knell of two-channel stereo were being sounded.

Let's take a few lines to set the record straight.

3rd Channel Stereo—All stereo program material offered to the public is two-channel, and because of the potential of this medium there is no reason for three separately recorded channels to be used in normal living room playback situations.

3 Speaker Stereo—To answer this question I suggest reading the feature article in this issue on page 58. Essentially speaking, three speaker stereo is obtained by mixing portions of two stereo channels and playing the program back in the home through three separate speaker systems (two systems generally being quite small). The objective is to minimize the severe "ping-pong" stereo effects and simultaneously fill up the hole-in-the-middle.

In other words, two-channel stereo is not being replaced by a three-channel stereo system.
A happy reel of spirited classics
... available in a special Audiotape bonus package

DETAILS OF THE PROGRAM

"High Spirits" includes these bright selections:
- Strauss . . . Frisch ins Feld
- Strauss . . . from Fledermaus Waltz
- Beethoven . . . from Symphony No. 1 in C
- Tchaikovsky . . . from Capriccio Italien
- Bizet . . . from Carmen Suite
- Berlioz . . . Rakoczy March

DETAILS OF THE OFFER

This exciting recording is available in a special bonus package at all Audiotape dealers. The package contains one 7-inch reel of Audiotape (on 1½-mil acetate base) and the valuable "High Spirits" program (professionally recorded on standard Audiotape). For the entire package, you pay only the price of two boxes of Audiotape, plus $1. And you have your choice of the half-hour two-track stereo program or the full-hour monaural or four-track stereo versions. Don't wait. See your Audiotape dealer now.

LIKE your classics bright and melodic? Do you enjoy music of the toe-tapping variety? Then "High Spirits" is just for you. This reel of sparkling classics shows you how vibrant and colorful music can be when it's recorded on Audiotape.

The makers of Audiotape have not gone into the music business. They are simply using this reel to allow Audiotape to "speak for itself."

"High Spirits" is available RIGHT NOW from Audiotape dealers everywhere. (And only from Audiotape dealers.) Ask to hear a portion of the program, if you like. Then, take your choice of a half-hour of two-track stereo, a full hour of four-track stereo, or an hour of dual-track monaural sound—all at 7½ ips. Don't pass up this unusual opportunity to put yourself in high spirits.


AUDIOTAPE
"It speaks for itself"

AUDIO DEVICES, INC., 444 Madison Ave., N. Y. 22, N. Y.
In Hollywood: 840 N. Fairfax Ave. • In Chicago: 5428 N. Milwaukee Ave.
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stereo record players with typical British precision steadfastly guard your records and stylus from wear and accidental damage

Every Collaro stereo record player is built with typical British attention to every detail. They are precision engineered and rigidly tested to give truly professional performance and the ultimate in operating convenience. Here are some of the important features that make Collaro the logical choice for stereo or monophonic records. • Performance specifications exceed NARTB standards for wow, flutter and rumble—with actual performance test reports accompanying each model TC-99. • Extra-heavy, die-cast, non-magnetic turntables (weighing up to 8½ lbs.). Extra-heavy weight is carefully distributed for flywheel effect and smooth, constant rotation. • Shielded four-pole motors are precision balanced, screened with triple interleaved shields to provide extra 25 db reduction in magnetic hum pick-up. • Detachable five-terminal plug-in head shells (on TC-95, TSC-840, TSC-740, TP-59) provide two completely independent circuits, guaranteeing ultimate in noise reduction circuitry. • Transcription-type stereotonearms are spring-damped and dynamically counterbalanced to permit the last record on a stack to be played with virtually the same low stylus pressure as the first. • All units are handsomely styled, available with optional walnut, blond and mahogany finished bases or unfinished utility base. There's a 4-speed Collaro stereo record player for every need and budget! Prices slightly higher in the West. For free catalog on the Collaro line, write to: Rockbar Corporation, Dept. R-12, Mamaroneck, N. Y. (*Not shown. Similar in appearance to The Coronation.)