

HiFi

REVIEW

35¢

January

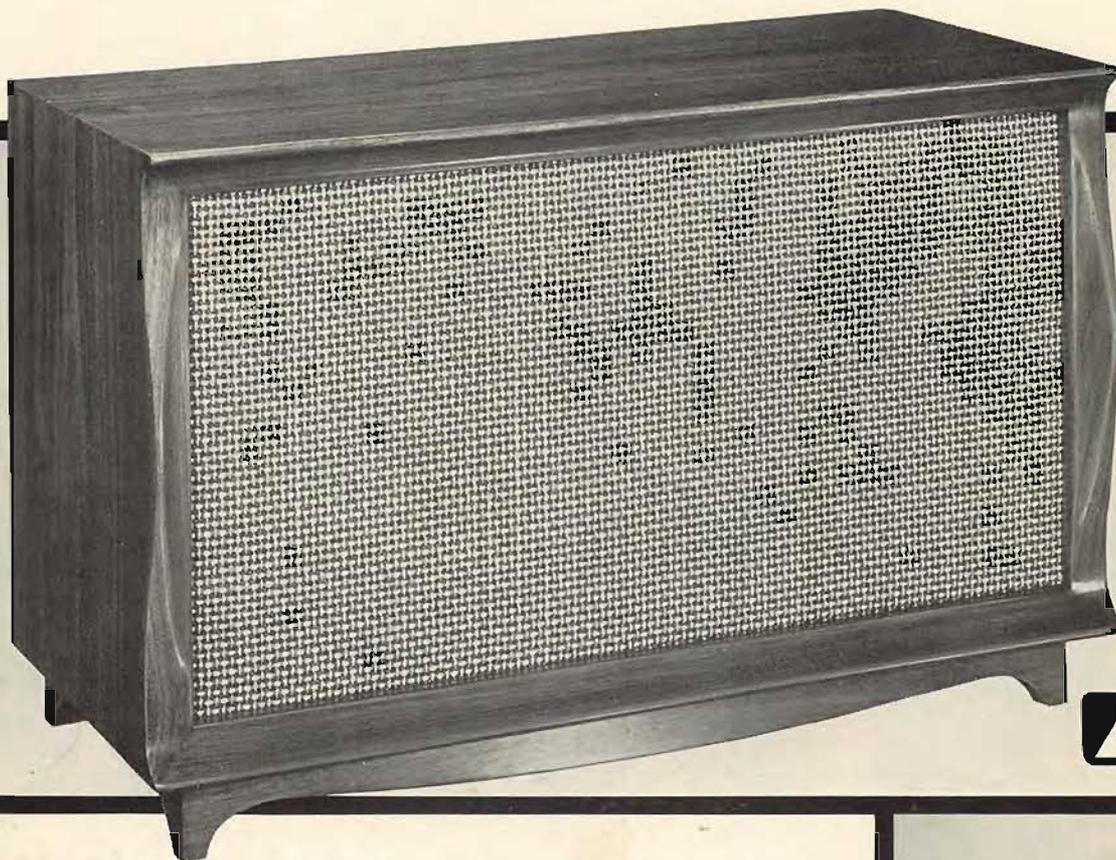
- **HAS KLEMPERER SURPASSED TOSCANINI**
with greatest Beethoven Ninth ?
- **THEY MAKE OLD RECORDINGS NEW**
- **WHAT FOLK MUSIC MEANS TO ME**
By Harry Belafonte

FULL RANGE STEREO SPEAKERS —
FRAZIER AND JENSEN (p. 39)

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Jensen's LITTLE **BEAUTY . . . WITH THE MIGHTY HI-FI VOICE!

NEW "TRI-ette*" 3-WAY HIGH FIDELITY SPEAKER SYSTEM

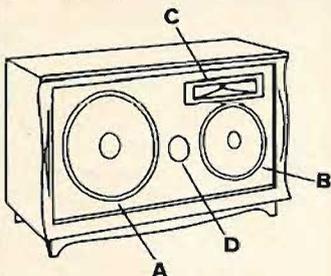


Burton Brown Advertising



PERFORMANCE FAR BEYOND COST AND SIZE

If space is a problem, but only true hi-fi sound is for *you* . . . if you want to delight the eye (as well as the ear) . . . if you listen to organ music on occasion, and want the pedal notes to be *there* . . . if you thrill to the full, clean, smooth separated sounds of the orchestra in all their wonderful detail . . . then Jensen's new TR-10 TRI-ette 3-way speaker system is for you! Use one for your compact hi-fi system, a pair for space-saving high quality stereo . . . or add one to your present speaker for stereo conversion. Drives with good 10-watt or larger amplifier. Choice of Walnut, Tawny Ash or Mahogany. Net Price \$114.50. Table Base (illustrated) extra \$5.45. Floor Stand \$12.95. Send for Bulletin JH-1.



ADVANCE DESIGN 3-WAY SYSTEM COMPONENTS

- A. New 12" Flexair* high compliance superlow resonance woofer for useful response down to 25 cycles with a new low in distortion for such a small reproducer.
- B. Special 8" mid-channel unit handles the range from 600 to 4,000 cycles, through L-C crossover network.
- C. Compression-driver horn-loaded tweeter carries the response to 15,000 cycles (H-F control for balance adjustment).
- D. Tube-loaded port for amazing bass response in Jensen's new Bass-Superflex* cabinet.

**13 $\frac{7}{8}$ " H., 25" W., 11 $\frac{3}{8}$ " D (not including base)

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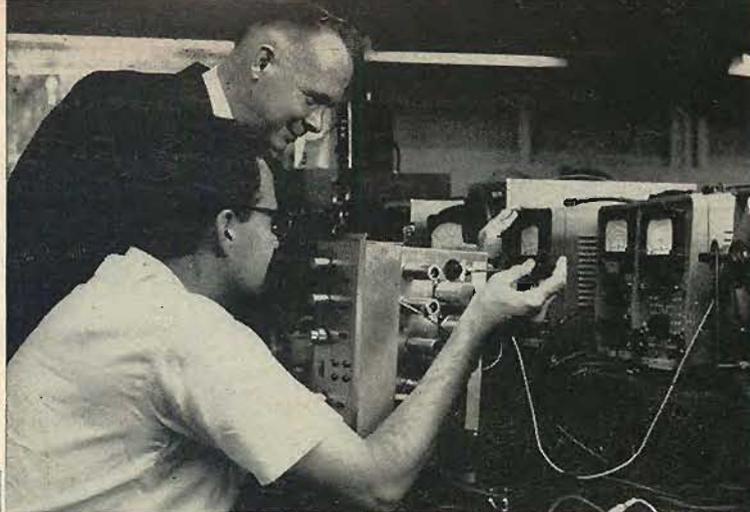
This Man is Using an Electronic Crystal Ball

The H. H. Scott advance development team must foresee the future. They must design new products so that they stay current for many years. Hermon Hosmer Scott insists on this as a protection to your investment.

The new 130 Stereo preamp is an example of the way Scott engineers work ahead. Engineering of this brand new product was started when stereo was nothing more than a hobbyist's delight. This allowed time for thorough testing of its many advanced features.

Careful, long-range planning has always made H. H. Scott a top buy. The 330 Stereo AM-FM tuner is an example. When the 330 was first marketed in 1955, it was designed for stereo . . . it used wide-band circuitry . . . it was equipped for multiplex . . . it included many new engineering advances to keep it current for years to come.

Every H. H. Scott component is designed to defy obsolescence. Careful planning, fine engineering, exceptional quality mean your investment in the new H. H. Scott stereo-preamp . . . or any H. H. Scott product . . . is an investment in a component that will still be up-to-date many years from now.

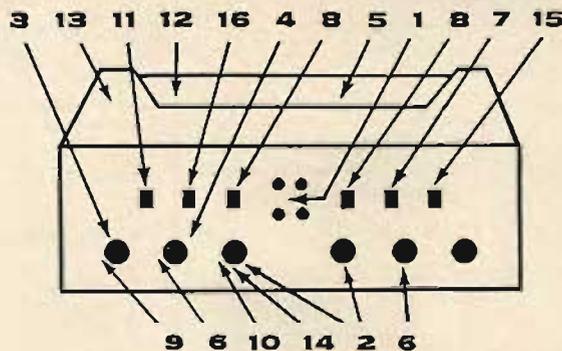


17 reasons why you should buy the

New H. H. Scott Stereo- Preamp



H. H. SCOTT, INC., 111 POWDERMILL RD., MAYNARD, MASS.
EXPORT: YELESCO INTERNATIONAL CORP., 36 W. 40TH ST., N. Y. C.



1 Visual signal light display panel shows mode of operation at a glance. 2 Completely separate bass and treble controls on each channel so that different speakers may be matched. 3 Play stereo from any source — Records, FM-AM Tuner, Tape. 4 Reverse channels instantly, or play monaural from any source through both channels doubling your power. 5 Play Trereo — a center channel output lets you use your present speaker as a middle channel. 6 Special circuitry lets you balance channels quickly and accurately. 7 Reverse the phase of one of your channels 180 degrees instantly. Lets you correct for improperly recorded tapes. 8 Separate 12 db/octave rumble and scratch filters. 9 Complete record equalizer facilities. 10 Use as an electronic crossover at any time. 11 Two stereo low-level inputs. You can connect both a stereo phone pickup and stereo tape head. 12 Stereo tape recorder inputs and outputs. 13 Provision for operating stereo tape heads without external preamps. 14 Quick-set dot controls allow any member of your family to use equipment. 15 Loudness-volume switch. 16 Stereo tape monitor switch. 17 The exceptional quality of all H. H. Scott components . . . PLUS all the features and specifications long associated with H. H. Scott monaural preamplifiers.



Sensitivity $1\frac{1}{2}$ millivolts on tape head input, 3 millivolts on phono for full output. Hum level 80 db below full output on high level outputs. Size in accessory case $15\frac{1}{2}$ w x 5 h x $12\frac{1}{2}$ d. Model 130 price \$169.95 (\$172.95, West of Rockies).

Write for complete technical specifications and new catalog MR-1

British Industries Corporation Stereo Demonstrations

at high fidelity shows throughout the country...

1. The records were played on a

Garrard

WORLD'S FINEST RECORD CHANGER

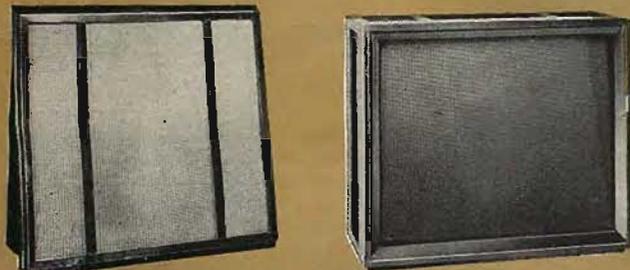
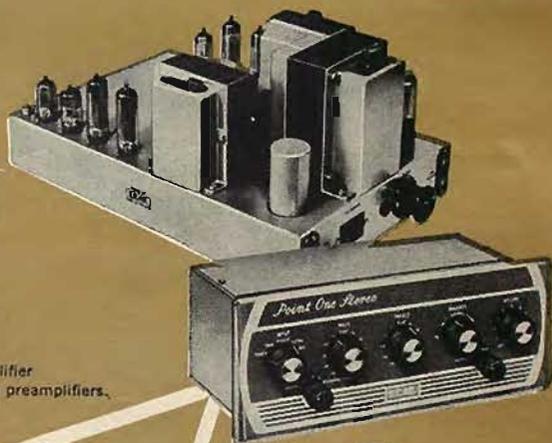


We used the Garrard Model RC88 because this changer reproduces stereo music precisely as recorded, without introducing any disturbing or distorting factors such as rumble or wow. In fact, the Garrard changer performs better than most so-called "professional" turntables, because this changer is actually a superb turntable combined with a scientifically engineered aluminum tone arm which tracks at the correct stylus pressure without undesirable resonances. You have the added convenience of not only being able to play records simply by hand, but also stacked, with the assurance that they are being handled automatically more gently than by any human hand. This is true on a Garrard changer and at a price much lower than you may have been led to expect. When considering the claims of changers "specifically designed for stereo", or turntables "to play stereo properly", it is well to remember that for years Garrard changers have had all the qualities necessary for this type of sensitive reproduction. Now more than ever before, it is essential to insist on a Garrard changer, and accept no substitute, if you want the finest Stereo or, of course, Monaural reproduction.

The Garrard line includes changers, manual players and transcription turntables; six models: \$32.50 to \$89.00.

2. The new **LEAK** stereo amplifier and preamplifier were used to control the sound. Leak professional quality amplifiers are unique because they keep distortion down to a trivial one-tenth of one percent (0.1%) at full rated power... the lowest figure ever achieved! This explains why the Leak stereo sound you heard was so natural, and why you could have enjoyed it for hours without fatigue. Low distortion is the key to quality stereo reproduction. Invest wisely. It is important to remember that the amplifier and preamplifier are the very heart of your stereo system.

The Leak line includes two stereo amplifiers and a stereo preamplifier plus a complete group of monaural power amplifiers and preamplifiers.



3. You heard the **Wharfedale** SFB/3 sand-filled speaker systems... one "Custom" and one "Deluxe"... both models identical in speakers and sound but in different enclosures. This is an entirely new development in three-speaker systems by England's G. A. Briggs. You may have noticed how the absence of resonance and the clean, spacious sound, heightened the stereo effect.

The Wharfedale line includes full range, bass and treble speakers; two and three-way speaker systems and speaker enclosures.

4. A pair of  super-8's were the alternate speaker system. You may have wondered how such splendid sound could come from so small a speaker enclosure. The answer lies in patented R-J design principles, which mean that no other small enclosure can match the R-J in performance. Stereo does create some new problems in room arrangement which are easily solved with versatile R-J enclosures.



The R-J line includes 5 enclosures... shelf and floor models.



We have prepared a series of Comparator Guides covering the various BIC product lines. If you have not already obtained them at the show, we will be happy to send them to you. Please write, specifying the BIC products which interest you, Dept. AA-124
BRITISH INDUSTRIES CORPORATION, Port Washington, N. Y.

HiFi

REVIEW

January, 1959

Vol. 2 No. 1

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FEATURE ARTICLES

- What happened to the V Disc?** 16 Jay D. Smith
A World War II progeny born of the Armed Forces' necessity and Petrillo's willingness was short-lived—depriving us of priceless jazz performances
- The Man Who Conquered Circumstance** 25 Peter Whitelam
Otto Klemperer's just-released recording of the Beethoven Ninth marks his victory over 20 years of adversity—a profile and record review
- Of Speakers and Spouses** 30 Hans H. Fantel
Does your wife rebel against that extra stereo speaker ruining the decor? Designer Raymond Spilman offers some radical ideas to change her mind
- Jazz at Budget Prices** 32 Peter J. Welding
Some surprising treasures are in store for jazz fans underneath those \$1.98 price tags
- Old Wine in New Bottles** 35 Hans H. Fantel
Collectors' items of yesteryear appear in new tonal splendor
- The Basic Repertoire** 37 Martin Bookspan
Beethoven's "Moonlight" has been coupled more than half-a-dozen times with the two other favorite sonatas—here are the best choices
- They "Aim" for Stereo** 39 Warren DeMotte
Necessity and pragmatic ingenuity mother two more methods of making stereo speakers attractively persona grata in the living room
- My Repertory Must Have Roots** 42 Harry Belafonte
Folksinger Belafonte tells how his performances must ring genuinely true in terms of their folklore origin—mere theater is not enough
- Christoff Sings Moussorgsky but not "Boris"** 44 David Hall
Moussorgsky's complete songs recorded by basso Boris Christoff lay bare the real essence of the man and genius who created "Boris Godounov"

REVIEWS

- Your HiFi Concert** 57 Martin Bookspan, David Hall, George Jellinek, David Randolph, John Thornton, Rodney H. Williams
- The Stereo Reel** 76 John Thornton
- Stereo Disc Reviews** 78 Martin Bookspan, Ralph J. Gleason, Stanley Green, Nat Hentoff, John Thornton
- Your Entertainment Mood** 87 Ralph J. Gleason, Stanley Green, Nat Hentoff

COLUMNS AND MISCELLANEOUS

- HiFi Soundings** 6 **HiFi-ndings** 46
Heath W-7M 55-Watt Amplifier Kit;
General Electric FA-12 FM-AM Tuner
- Letters** 10
- Just Looking** 20
- Two Years Before the Blast** 41
- Advertisers Index** 97
- The Flip Side** 98

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now you
can record
your own
stereophonic
tapes



**THE FIRST AND
ONLY FULLY
STEREOPHONIC
RECORDING AND
PLAYBACK SYSTEM...
AT AN AMAZING
LOW PRICE!**



Sterecorder

Now, you can actually record—as well as playback—stereophonic sound. The new STERECORDER captures all the realism of the original performance... then reproduces this exciting "living sound" with full dimensional depth and direction.

STERECORDER goes beyond high fidelity and "half-way" stereo units with only monaural recording. Hear a demonstration today!

From the famous name in motion pictures:
Stereoscope Inc., Audio Electronics Division,
780 Gower St., Hollywood, Calif.

HiFi Soundings



By David Hall

WE HOPE IN 1959 that . . .

. . . the audio industry will make substantial advances toward the perfection of top quality stereo playback equipment in varied price ranges—with special attention being paid to the need for properly matched basic elements. This is of especial importance in stereo phonograph cartridges and in paired volume and tone controls. Likewise, we would like to see real attention devoted to design of stereo control layouts with an eye to simplicity and flexibility. The use of concentrically mounted controls that can be "locked" together with a set-screw after satisfactory adjustment is one example of what we have in mind. Back of panel screwdriver adjustments for each paired input channel is another.

. . . the perfection and large-scale production of transistorized, hum-free audio components for stereo use will become a reality. Stereo disc playback has brought for many of us a multiplicity of a.c. hum problems that well designed transistorized components would go a long way toward eliminating.

. . . genuine imagination is used on the part of loudspeaker manufacturers in developing fine quality speakers and enclosures that *don't* have to take up floor space. This could help soften the belligerently defensive attitude of many a homemaker when faced with the prospect of living room invasion by stereo. Page 30 of this issue offers some creative suggestions.

. . . a definitive solution will be offered to the problem of adapting the large-scale "mono" listening system for stereo without impairing its originally intended use. Stephens with its "Stereodot", Electro-Voice with its "Stereon", University with its "Stereoflex" design—all have made the beginnings of a fruitful attack on this problem. Those who have invested large sums in elaborate monophonic equipment look forward to the day when the flick of a switch will cut out the "mono" midrange and tweeter elements when the auxiliary stereo speakers are used, or will cut out the stereo auxiliaries when monophonic use is desired—all without producing the alteration of speaker frequency response that can result from changed impedances.

. . . the recording industry will take advantage of the transition from "mono" to stereo discs to concentrate *LESS* on deluging the market with vast quantities of mediocre new releases and *MORE* on giving the public truly top quality recording, performance, and repertoire. This applies to almost every aspect of disc and tape production, whether stereo or "mono."

. . . the record companies will decide to include schematic diagrams on the backs of stereo record jackets showing the orchestra and performer set-up used for each disc (or tape). In this way we shall have some basis for judging the accuracy of our stereo playback equipment in terms of "placement", "fill", and the like.

. . . the record industry will arrive at some standards of stereo recording in terms of microphone placement to help assure the listener of optimum reproduction when his stereo speakers are properly placed. This has been done by the record industry for disc playback equalization. We should like to feel that the "stereo effect" as between one recording and the next will not vary so widely—and uncomfortably—as it does at present.

. . . the record companies will work out ways and means of saving and keeping available the best of the performances and repertoire recorded during the "pre-stereo" era. The beginning of such a program would call for the establishment of a realistic price structure for monophonic discs—one that would compromise the extremes represented by Camden and

(Continued on page 8)

NOW the Columbia  Record Club offers BOTH
STEREOPHONIC
 and **MONAURAL RECORDS**
 at Tremendous Savings!



1. Johnny sings What'll I Do, Warm, While We're Young, 9 more



2. This vivid musical painting has become an American classic



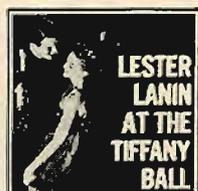
3. 16 favorites—Sweet Violets, Down by the Old Mill Stream, etc.



4. Pianistic fireworks abound in these two romantic scores



5. Where or When, The Way You Look Tonight, Be My Love, 9 more



6. 43 hits for listening and dancing—in the smooth Lanin style

FREE ANY 3

OF THESE SUPERB

COLUMBIA and EPIC RECORDS

(AVAILABLE IN STEREOPHONIC SOUND OR MONAURAL HIGH FIDELITY)

If you join the Columbia  Record Club now—and agree to purchase 4 selections during the coming 12 months

Yes, now you can acquire the world's finest stereophonic AND high-fidelity monaural recordings—at truly substantial savings! And as a dramatic demonstration of the Columbia  Record Club's money-saving Bonus Plan—you may have, at once, ANY 3 of the sixteen records shown here, FREE . . . available in your choice of stereophonic sound OR monaural high fidelity!

HOW THE CLUB SAVES YOU MONEY

Your only membership obligation is to purchase four selections from the almost 200 Columbia and Epic records to be offered in the coming 12 months. Thus you receive seven records for the price of four—a saving of more than one-third on your record purchases.

Furthermore, after buying four selections you receive your choice of a Columbia or Epic Bonus record (stereo or monaural) free for every two additional selections you buy.

HOW THE CLUB OPERATES

You enroll in any one of the six Club Divisions: If you have stereo equipment you enroll in either the Stereo Classical or Stereo Popular Division.

If you have monaural equipment you enroll in any one of four Divisions: Classical; Listening and Dancing; Broadway, Movies, Television and Musical Comedies; Jazz.

Each month the Club's staff of musical experts selects outstanding recordings from every field of music. These selections are described in the Club Magazine, which you receive free each month.

You may accept or reject the selection for your Division, take any of the other records offered (stereo or monaural), or take NO record in any particular month. You may discontinue membership at any time after purchasing four records.

The records you want are mailed and billed to you at the regular list price: Popular Monaural Selections, \$3.98; Classical Monaural, \$4.98; all Stereo Records, \$5.98—plus a small mailing charge.

To receive your three stereo or monaural records FREE, fill in and return the coupon today!

COLUMBIA  RECORD CLUB
 Terre Haute, Indiana



7. The ingratiating Miss Holiday in her biggest Broadway hit



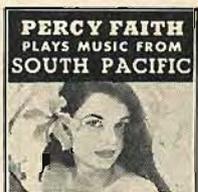
8. Bernstein's exciting performances of two colorful scores



9. The finest performance ever of the Duke's masterpiece



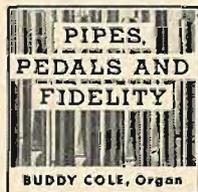
10. A truly magnificent performance of this majestic symphony



11. The great tunes from Rodgers and Hammerstein's fabulous hit



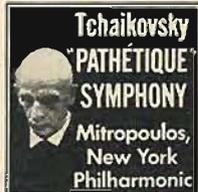
12. The two fiery Roumanian Rhapsodies—plus 2 more works



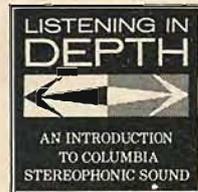
13. Organist Buddy Cole plays 11 tunes—Mine, Caravan, Carioca, etc.



14. Cugi's greatest hits—Besame Mucho, Tico-Tico, Brazil, 9 more



15. The most popular of Tchaikovsky's lovely, melodic symphonies



16. Available in stereo only. 16 popular and classical selections

FREE—ANY 3—MAIL COUPON NOW

COLUMBIA  RECORD CLUB, Dept. 222-1

Terre Haute, Indiana

Please send me as my FREE gift the 3 records whose numbers I have circled at the right—and enroll me in the following Division of the Club: (check one box only)

MONAURAL DIVISIONS		STEREO DIVISIONS	
<input type="checkbox"/> Classical	<input type="checkbox"/> Broadway, Movies, Television and Musical Comedies	<input type="checkbox"/> Stereo Classical	<input type="checkbox"/> Stereo Popular
<input type="checkbox"/> Listening & Dancing			
<input type="checkbox"/> Jazz			

I agree to purchase four selections from the almost 200 stereophonic and monaural records to be offered during the coming 12 months, at regular list price plus small mailing charge. For every two additional selections I accept, I am to receive a Columbia or Epic Bonus record (stereo or monaural) of my choice FREE.

Name..... (please print)
 Address.....

City..... Zone..... State.....

CAVADA: prices slightly higher; address 11-13 Soho St., Toronto 2B
 If you want this membership credited to an established Columbia or Epic record dealer, authorized to accept subscriptions, fill in below:

Dealer's Name.....

Dealer's Address..... 215

@ "Columbia,"  "Epic,"  Marcas Reg.  Columbia Records Sales Corp., 1959

CIRCLE 3 NUMBERS BELOW:

(Indicate here whether you want your 3 records in Stereo or Monaural):

STEREO L-50 MONAURAL L-49

1. Johnny Mathis—Warm
2. Grofe: Grand Canyon Suite
3. Sing Along With Mitch Miller
4. Grieg Piano Concerto; Rachmaninoff Rhapsody
5. 'S Marvelous—Ray Conniff
6. Lester Lanin at the Tiffany Ball
7. Bells Are Ringing—Original Broadway Cast
8. Firebird; Romeo and Juliet
9. Black, Brown and Beige
10. Beethoven: Eroica Symphony
11. Percy Faith Plays "South Pacific"
12. Roumanian Rhapsodies 1, 2; plus two more works
13. Pipes, Pedals and Fidelity
14. Cugat Cavalcade
15. Tchaikovsky: Pathetique Symphony
16. Listening in Depth (Available in stereo only)

The case of the vanishing ghost

To the TV viewer, a "ghost" is a faint, unwanted image, slightly displaced from the main picture. But although many home recordists are not aware of it, tape recording has its phantoms, too. In this case the "ghost" is a faint sound or "echo," displaced from the main signal. The audio engineer, who is very sensitive to even the slightest imperfections in recorded sound, calls this *print-through*—the magnetic echo that is induced from one layer of tape to the next on recorded tapes during storage. These print-through signals increase gradually with time and are accelerated by unfavorable storage conditions. Eventually, they can build up to annoying proportions.

Audio Devices engineers have been working on this problem for several years and have come up with *two* very effective solutions which can be used separately or in combination, to dispel the elusive "ghosts" of tape recording.

The first solution, pioneered by Audio Devices and announced to the trade last year, was the introduction of a new tape formulation which is highly impervious to print-through. This Master Audiotape reduces print-through by 8 db compared to ordinary tape—making it entirely negligible to even the most critical ear after years of storage.

The second solution, first "unveiled" at the Audio Show in New York, is the new Audio "ECHO-RASER"—a simple, inexpensive device which attaches to a tape recorder and removes up to 9 db of print-through from any recorded tape without affecting the recorded signals. Mounted between the supply reel and playback heads, it automatically wipes off the echo while the tape is being played back—adding new brilliance and clarity and reducing background noise.

For complete information on this new development, write to Dept. AR, Audio Devices, Inc., 444 Madison Avenue, New York 22, N. Y. Ask for Bulletin 500.

*one of a series

(Continued from page 6)

Richmond's \$1.98 price tag and by the \$5.98 asked for Angel's "Great Recordings of the Century." Another element of such a program would call for all "pre-stereo" recordings of major importance to be available "on special order" through regular record dealers in much the same manner as RCA Victor's Vault Treasures series. Still another and very important aspect of such a program would call for the development and industry acceptance of a compatible device that would enable the home listener to achieve stereo-like enhancement from monophonic recordings and broadcasts—as indicated in our October, 1958, issue, p. 55.

... a quick, definite, and workable solution of what has been called THE GREAT TAPE MUDDLE will be forthcoming. The swift advent of the stereo disc and its equally swift initial success make imperative the need for pre-recorded tape that would give the buyer more music for his dollar. Heretofore, two-track 7½ ips tape had been the one and only perfect home medium for stereo listening; but the challenge posed by the disc that would offer stereophonic symphony and opera at less than half the price of tape was not to be ignored even by the audio perfectionists for whom price was no object. Clearly the need was to increase the amount of music on the tape to make the price competitive to the stereo disc, and to preserve the superb quality achieved on the two-track 7½ ips medium. Doubling the number of tracks—from two to four—and cutting the speed of the tape in half—to 3¾ ips was the solution proposed by RCA Victor, on top of which they offered the magazine load cartridge. Here was an instance of doing twice as much as was needed. The result is that the growth of the tape medium as a prime source for top quality stereophonic home listening has been stopped dead in its tracks. Plainly what is needed—and quickly—is whole-hearted industry agreement on a compromise which will (1) preserve for the time being the present reel-to-reel system of tape playback and (2) adopt four-track stereo at 7½ ips for audio perfectionists and four-track stereo at 3¾ ips for those whose desire for maximum quantity over-rides their insistence on sonic perfection.

... the tape machine manufacturers will set in motion a vastly expanded production of multi-purpose equipment at a reasonable price. By multi-purpose we mean machines that can be used as the central element in a combined tape-disc stereo playback system. Besides being able to accommodate four-track and two-track tape at 7½ ips and 3¾ ips speeds for both playback and recording, such machines should include a stereo phono input and a stereo amplifier with basic controls adequate to drive a pair of high efficiency external speakers. Such features could be built into the main unit or made available as a "modular" accessory. Ampex, Tandberg, and Wollensack are among the manufacturers who have made impressive steps in this direction.

... the Federal Communications Commission will take firm steps to prevent a stereo broadcasting muddle from developing which could be devastating to the future of FM as a music listening medium. A decision on the subject of which system of stereophonic multiplex FM broadcasting shall be standard is urgent before the stereo broadcast picture become thoroughly muddled up by such proposals as "AM stereo" and the like.

... the question of standards and their enforcement will really come to a head both for audio components and recordings. The hasty tooling-up for stereo this past year has already brought in its wake design compromises that have not been to the best interest of high-fidelity sound. Likewise, in the field of record production, there will be those who will seek to market "stereo" discs not made from true stereophonic sources. A "production code" with an accompanying seal of acceptance would seem to be very much in order if the best elements of the audio and record industry choose to have the courage of their convictions and to work for long-term growth rather than short-term profit.

... will bring with it a cooperative effort on the part of the audio industry, the record industry, and all hi-fi publications to educate the public on how to get the most out of stereo and monophonic listening. This can and should be done in much the same way as the best magazines in the amateur photography field employ. It is no longer enough to proclaim stereo as the sonic millenium. The public must be made to know the assets and limitations of stereo and "mono" just as any camera bug knows color as against black and white.

—David Hall

whether your plans are modest or unlimited...

Compact, proportioned for bookshelf or table top, JBL Bel-Aires — a pair with components in mirror-image arrangement — will give you the clean, exquisitely detailed stereo reproduction that can only be achieved with transducers of the highest precision.

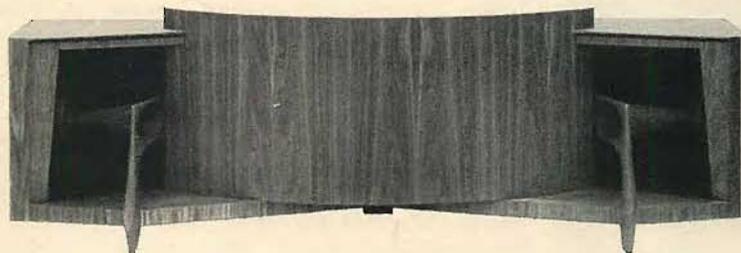


you
can
build
your
ideal
stereo
system
with
the
finest
loud-
speakers...

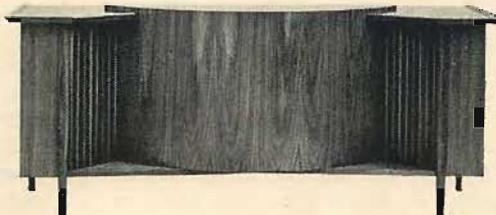
Now JBL enclosures are matched for stereo. If you own a JBL C34, C35, C37, C39, or C40, you can add a matching enclosure with speaker units arranged in a pattern that is a mirror image of your present system... especially important in a long low enclosure such as the JBL C40.



The JBL Ranger-Paragon is the ultimate stereo speaker system. Developed as a master monitor for use in perfecting stereo recording techniques, the Paragon adds to twin folded horns and professional driver units a radial refraction panel which integrates the two sound sources and disperses true stereo throughout the room.



The JBL Ranger-Metregon incorporates the virtues of radial refraction in an enclosure of acceptable size for the average living room. No hole in the middle, no split soloists, but sound reproduction spatially proportional to its original source. The Metregon accepts seven different speaker system combinations; can be upgraded progressively.

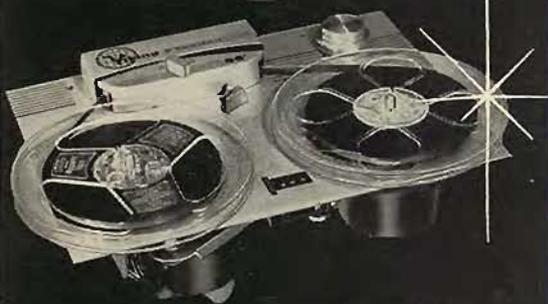


write for free catalog and data sheets.

JAMES B. LANSING SOUND, INC., 3249 casitas avenue, los angeles 39, california

Half track? Quarter track?

Just like we said:
You're always on
the right track
with a
VIKING DECK



If you are one of the thousands who use the familiar "Viking 75" in your high fidelity system, you'll be pleased to know the 75 is completely adaptable for use with quarter track (four track) heads.

If you're just now considering tape, you should know that the new Viking 85 features a head shift, permitting use of the brilliant quarter track head for playback of both half track and quarter track tapes with complete fidelity. (Quarter track heads are optional on all models.)

However, a word about recording: we do not endorse the quarter track head for home recording. The head gap is too short (90/1,000,000ths inch) and tolerances are too restricted. Viking recording decks are still supplied with short-gap half track monaural and stereo heads. Used with Viking recording amplifiers (RP61) and (RP62) these heads are your assurance of recordings with maximum dynamic range, response and fidelity.

Are you ready for tape? See and hear the Vikings at your high fidelity dealer's. For technical information, call on Viking's Customer Service Department.



VIKING
OF MINNEAPOLIS, INC.
9600 Aldrich Avenue South,
Minneapolis 20, Minnesota

LETTERS

"Artificial" or "Pseudo" Stereo

Gentlemen:

I found the article, "Semi-Stereo . . . Now or Never?" interesting and timely, although personally I would hesitate, at this stage of development, to use the terms "pseudo stereo," "artificial stereo," or "real stereo."

Dr. Hermann Scherchen (whose new "Stereophoner" was mentioned in your article) has given a long number of years not only to his career as a musician and conductor, he has given of his time and substance to a degree unknown to most people in his constant efforts to present new music and composers to the world. He has spent many years also in the study and investigation of the means of sound reproduction. He has done this as a labor of love, and with his interest always in the music and its reproduction.

Last June, during the whole of the month, I was fortunate enough to participate in my professional capacity in many major recordings which we made in Vienna with Dr. Scherchen. Then I went on to Gravesano to spend a little time at Dr. Scherchen's home. He asked me to listen to his "Stereophoner." I would not say that I came to scoff and remained to pray because I neither scoff nor pray easily. But after having listened for several hours to all kinds of old and new recordings, I decided to give my tired ears a rest and to stay several days longer than I had intended in order to eradicate first impressions and listen afresh each day following.

I had the complete illusion of depth, breadth and location. By location I do not mean the moving around of sounds. I mean that if I closed my eyes or kept them open I heard, or seemed to hear, the orchestra or chorus or what have you always in their right place and with what is called "separation." It was a wonderful experience for me to hear, among many other recordings our own Bach Mass in B Minor and Schubert "Trout" Quintet which we recorded in the infancy of our career as a recording company way back in 1950, when we literally sweated to secure what we called *Natural Balance*, and to hear them come to life for the first time through Dr. Scherchen's "Stereophoner."

James Grayson, Pres.
Westminster Recording Co., Inc.
New York, N. Y.

Gentlemen:

While you rate the Holt Stereo in the October issue as the best in the field, you

make it clear, that in your opinion, none can compare with two-channel stereo.

While many are ecstatic over the novelty sounds and special effects of two-channel stereo, there are many music lovers who will reject them. They want the realism of twelfth row, center, at the concert hall. Holt Stereo, from a monaural source, supplies this want to the extent that many write us that they prefer it for music over two-channel.

Your article is incorrect in regard to Xophonic being the first on the market. Holt Stereo has been sold for more than four years, over a year ahead of others. Also, the 1000 cycle degree phase-shift would give the same effect at 1000 cycles, for instance, as a man with ears which were over three feet apart. Until we grow larger heads, about 1/400th of a second is the most that we can attain for positioning. We chose the realistic sound obtained by using the same (phase-shift) as is used in normal hearing for positioning.

Paul W. Holt
Holt Stereo
Burbank, Calif.

"Semi," or "pseudo-stereo" is still in the limbo between good mono and bad stereo playback. It attempts to create something from nothing.—Ed.

Gentlemen:

Here is a suggestion for converting mono to "pseudo-stereo" without cost or complexity. Connect an inexpensive three-way crossover network to the amplifier, use one stereo speaker for bass and midrange, then add an inexpensive tweeter in a far corner. The total outlay in cash will be less than \$25.00.

I have also used a version of this system in preference to stereo, featuring two tweeters 6 feet apart, two mid-range speakers 10 feet apart, and two woofers 15 feet apart. The directionality is much greater than with stereo and there is a definite "standing forth" of solo instruments due to the stereo effect of having each range reach each ear from different directions.

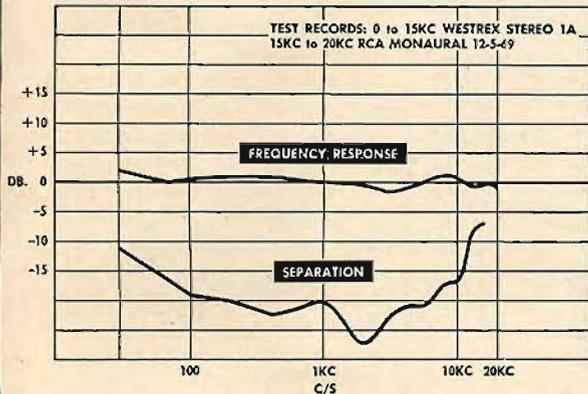
Stuart Campbell
San Francisco 2, Calif.

Stereo Amps and Preamps

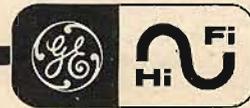
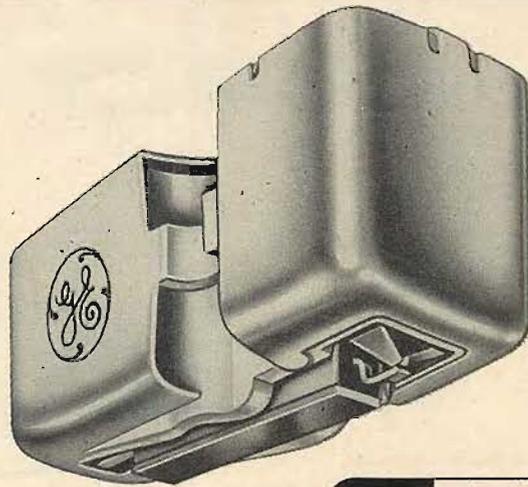
Gentlemen:

In the article on stereo preamps you mentioned that the Scott Model 130 has an output to feed a center channel. I understand that it is necessary to match two

New G-E "Golden Classic" stereo-magnetic cartridge



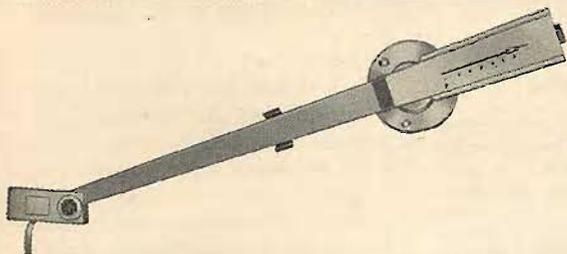
Smooth response on both stereo and monaural records. Consistently high separation between stereo channels.



- Compatible with both stereo and monaural records
- Full frequency response, 20 through 20,000 cycles
- "Floating armature" design for increased compliance and reduced record wear
- Effective mass of stylus approximately 2 milligrams
- High compliance in all directions—lateral compliance 4×10^{-6} cm/dyne; vertical compliance 2.5×10^{-6} cm/dyne
- Recommended tracking force with professional-type tone arm 2 to 4 grams
- Consistently high separation between channel signals. (Specifications for Model GC-5.)

Stereo is here! General Electric makes it official—with the new "Golden Classic" stereo-magnetic cartridge, a fitting climax to the famous line of G-E cartridges. It makes stereo a superb, practical reality—at a very realistic price. Model GC-7 (shown) with .7 mil diamond stylus, **\$23.95**. Model GC-5 (for professional-type tone arms) with .5 mil diamond stylus, **\$26.95**. Model CL-7 with .7 mil synthetic sapphire stylus, **\$16.95**. (Mfr's suggested retail prices.)

...and new "Stereo Classic" tone arm



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

See and hear the G-E "Stereo Classic" cartridge and tone arm at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept. HFR-1, W. Genesee St., Auburn, N. Y.

GENERAL  ELECTRIC

Scientifically Directed FROM ONE PLACEMENT

STEREO

that cannot become obsolete



You can use Frazier-Engineered High Fidelity Speaker Systems for true separate-channel stereo or for monaural reproduction—and get all the musical enjoyment you want. Remember, too—it is not the size of the drivers, but the way they are coupled to an acoustically-adequate enclosure that gives you the range, the balance and the realism you want, with minimum distortion, without coloration, overdrive or hangover. Your listening is not complete until you hear the Frazier.



Many Other Hi-Fi Models Available at Frazier Dealers to Meet Your Space and Budget Requirements

Write to Dept. H for Informative Bulletins

HIGH FIDELITY *FRAZIER* STEREOGRAMA

Utilizes two Frazier Mark II high fidelity speaker systems with 30-degree separation, in smart contemporary enclosure. The 30-degree separation and projection assure excellent stereo effect at distances of five feet to as much as sixty feet. Balanced reproduction from 30 to 17,000 cps. High efficiency permits use of any 12-watt stereo amplifier. When used as a monaural system, "bigness" is obtained way beyond the cost. Size: 54" x 43½" x 32". Finished in Fruitwood Mahogany, Blonde Korina, Walnut, Dark Mahogany, or Ebony. Net, \$295

STEREOGRAMA JR. Designed like the Stereorama, but utilizes two Frazier F-8-3X Black Box speaker systems. 40 to 15,000 cps. Size: 45¾" x 30" x 18". Net, \$195

WIDE-RANGE *FRAZIER* MARK II

Exceptionally wide range high fidelity speaker system. Employs Frazier modified Helmholtz-type enclosure with specially-designed 8-inch woofer and compression-type tweeter. Smooth response 30 to 17,000 cps. Use as is or in walls, closets, or other locations. Size: 22½" x 26" x 16". Net, \$99.50

Available also in Capri cabinet. Net, \$137.50

POPULAR *FRAZIER* DEL MAR

Remarkable high-fidelity performance in custom-crafted cabinet at low cost. Uses highly efficient Frazier modified Helmholtz direct radiator type speaker system, with specially-designed 8-inch driver and cone-type tweeter (as in Frazier F-8-3X Black Box). Gives clean reproduction from 40 to 15,000 cps. Size: 23 7/8" x 23 1/4" x 11 7/8". Finishes as Stereorama above. Net, \$79.50



International Electronics Corporation
2649 BRENNER DRIVE, DALLAS 20, TEXAS

stereo speakers carefully. Is it also necessary to have the center speaker match the other two?

Ronald L. Smits
Madison, Wis.

There are divided opinions in regard to the use of the center channel loudspeaker. The Stephens Stereodot method (see November issue, page 39) assumes that the center speaker will be a full range system. Two specially designed stereo speakers are then mounted to the right and left of the center speaker. Some stereo enthusiasts use a system with two full range left and right speakers and then couple a limited range speaker between the two channels to serve as a center speaker. The Scott pre-amplifier does presume that three separate power amplifiers will be used, although they themselves make no recommendations as to speaker types and matching. Presumably, three full range systems would sound the best.—Ed.

Gentlemen:

May I take the opportunity to thank you for the fine articles on stereo preamps and amplifiers. I found out more from these articles than from any other magazines I have read.

The problem of individual tone controls is one I have been worrying about in contemplating a stereo preamp, and I could not "theoretically" see why on earth these controls should be ganged. It took far too much for granted not only with regard to speakers and amplifiers but channel signals as well. Even if channel signals are identical, there still remains the problem of room acoustics. It was a real relief to find this problem openly discussed when so many manufacturers have rushed ahead with these units ganging too many controls for "convenience" which instead of making their units more flexible as hoped, succeed in doing the opposite.

Mrs. S. Chappell
Winnipeg, Man.,
Canada

Q & A Department

Gentlemen:

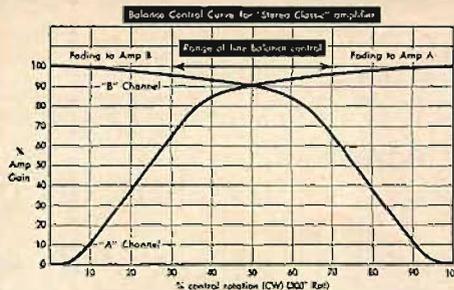
I believe that you should include a department of the "Question and Answer" type. I have always found it quite difficult to obtain *authoritative* advice, suggestions, help or what have you. More often than not I have had to resort to potluck in improving or modifying my hi-fi set. Expert help is a rarity.

Edward Drexler
Brooklyn, N. Y.

We are in sympathy with readers perplexed by the many problems that arise in installing a hi-fi rig. We hope that they will sympathize with the "experts" who are called upon to solve problems when all of the ingredients are not known. We are working on a new type of Q & A service

HIFI REVIEW

New G-E 40-watt "Stereo Classic" Amplifier



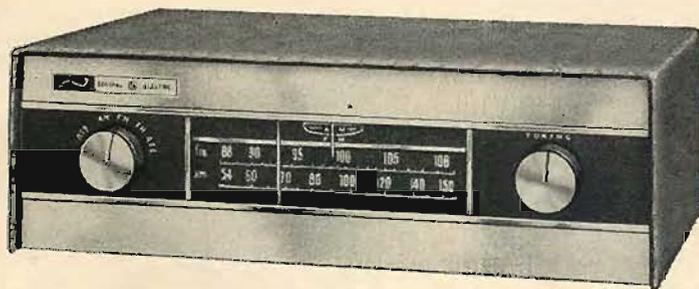
Versatile, convenient switches and controls. In this completely new and striking General Electric design you'll find every useful variation in stereo and monaural amplification, controlled swiftly and accurately. Balance control allows you to adjust for maximum stereo effect *without* overloading one channel when the other is cut down. New contour control boosts the bass smoothly, gradually, without increasing sound intensity. Each control handles *both* 20-watt channels.

- Full 20-watt power output from each channel at the same time.
- No audible distortion at full power.
- Flat response within .5 db from 20 to 20,000 cycles.
- Outstanding sensitivity, extremely low hum and noise level.
- Inputs: FM-AM tuner (and FM multiplex adaptor), stereo and monaural phono cartridge and tape, auxiliary.
- Speaker modes: stereo, stereo reverse, single or two-channel monaural.
- Speaker phasing switch saves manual phasing. **\$169.95***.



New 28-watt Stereo Amplifier has similar features, except for speaker phasing switch. **\$129.95***.

...and new FM-AM Tuner



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

Model FA-11 (left) has russet leather vinyl finish. Model FA-12 finished in willow gray vinyl. Both models are style-matched to the amplifiers. Cabinet removable for custom mounting.

*Manufacturer's suggested resale prices.

GENERAL  ELECTRIC

See and hear the G-E "Stereo Classic" amplifier and tuner at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept., HFR-1, W. Genesee St., Auburn, N. Y.

INTEGRITY

evidenced by speakers
of revolutionary design



The Speakers with
the Red Cone

Stromberg-Carlson RF-484 15" Coaxial Transducer*

utilizes a 15" soft skiver woofer for a low-frequency reproducer and an induction tweeter of exclusive, patented Stromberg-Carlson design.

The woofer gives superb performance in the extreme low-frequency range due to a very rigid high mass moving system. It has been damped to provide optimum transient response and control throughout its operating range. It is unusual in that, combined with this exceptional transient response, the RF-484 performs in an extremely linear manner.

The induction tweeter employs a Stromberg-Carlson design principle that results in an extremely light and sensitive moving system. This flat and extended frequency response characteristic is a direct result of our patented design. A carefully calibrated diameter and shape of cone afford dispersion capabilities that are definitely superior. PRICE: \$149.95 (Audiophile Net, Zone 1).

*Featuring Barite Ceramic Magnet and "Slimline" design.

"There is nothing finer than a Stromberg-Carlson"

STROMBERG-CARLSON

A DIVISION OF GENERAL DYNAMICS CORPORATION

1419C N. Goodman Street • Rochester 3, N. Y.

Electronic and communication products for home, industry and defense, including High Fidelity Consoles; School, Sound, Intercom and Public Address Systems.



which it is hoped will finally be announced in our February issue.—Eb.

The "Sometime" Sad TV Sound Gentlemen:

Surprising fidelity can be had from an AM station—there are many good examples of this across the country. Many of the larger AM stations put out a better signal than some of the FM stations.

Mr. Feldman said good TV sound can be had when "quality conscious telephone companies assign good transmission links." This is not actually the case. The telephone company assigns the type and quality of circuit that the station is willing to pay for. Any station can have a fully equalized 15,000 cycle loop designed to exceed F.C.C. requirements. What often happens is that the station buys the cheapest facility—simply a pair of wires for about \$4.00 a month. For this the telephone company guarantees nothing but continuity. No bandwidth or noise level is guaranteed at this price. The station may attempt to equalize the "loop" themselves and if the loop is loaded for the voice range, it will cut off at 4000 cycles no matter what equipment the station puts on it.

Paul L. Stotler
Nitro, W. Virginia

Gentlemen:

In regard to your article, "Sad Sound of TV Audio" (November issue, page 43), I would like to take exception for myself and others who do have good audio sound systems in their TV sets, such as the Zenith chassis 22R21 (push-pull amplifier feeding a 12-inch woofer and 3-inch tweeter). I have reinforced the speaker chamber and damped it with Fiberglas. My rejuvenated system now delivers 50 to 13,500 cycles cleanly. I wonder how many more readers have done the same, since the results are terrific.

H. Edelheit
Somerville, N. J.

Gentlemen:

I have achieved very good results from my particular TV set by coupling it to my 20-watt preamp/amplifier at the volume control. I live in the New York Metropolitan area and local pickups are really great, but there is *much* to be done to clear up the TV sound muddle.

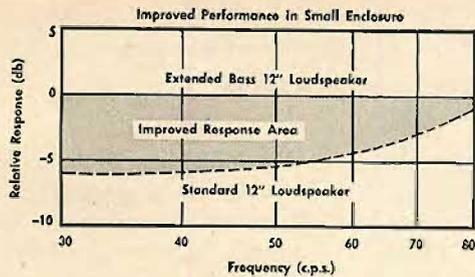
Louis A. Ruggiero
Paterson, N. J.

Gentlemen:

As a one-time boom man I do not believe that it is necessarily bad that the microphone be kept away from the performer. In fact, we gain audio perspective so that TV sound is usually better than movie sound. I get annoyed to see in the movies an actor with full presence when the camera shows him 30 feet away.

Howard A. Roberson
Pittsfield, Mass.

HIFI REVIEW

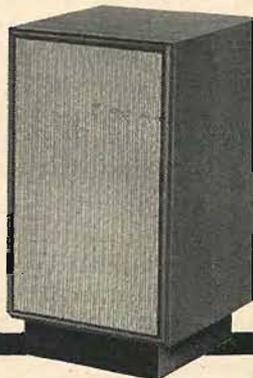


New General Electric "Stereo Classic" Speaker Systems

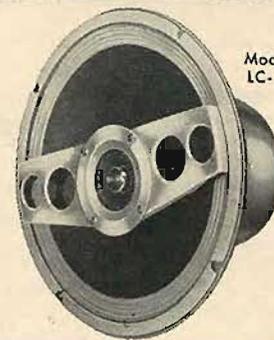


Model
LK-12 (Kit)

Model
LH-12



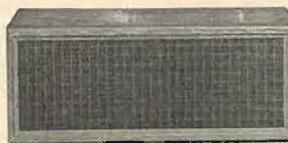
Model
LC-12



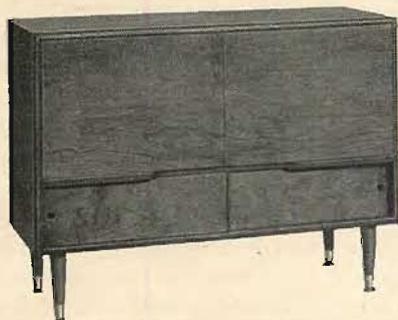
"Stereo Classic" speakers are offered in three different forms: • Model LK-12 woofer-tweeter kit with crossover network for those who prefer a biaxial installation using their own enclosure. \$89.95* • Model LC-12 coaxial speaker with crossover network. Same basic woofer with tweeter mounted coaxially in front. \$89.95* • Model LH-12 speaker system. Separate woofer, tweeter and crossover factory-installed in a 2 cu. ft. wood enclosure. Available in mahogany, blond oak, cherry and walnut veneers. \$129.95*

G.E.'s new 12" Extended Bass speaker systems produce four times as much undistorted power at low frequencies (+6db) as standard 12" speakers in the same enclosure. These systems require amplifiers of only moderate power, since their efficiency is two to four times higher than comparable speaker systems. The new direct radiator tweeter provides unusually smooth response and exceptional sound dispersion at higher frequencies, without unnatural tone coloration. For overall flat response, we invite you to compare these speakers with all others.

...and Bookshelf Speaker System



Only 9" high, 17 $\frac{3}{8}$ " wide and 8 $\frac{3}{8}$ " deep, yet provides better low-frequency response than speakers tested in enclosures up to twice the size. Also offered as kit without enclosure. From \$49.95 to \$57.50*



"Stereo Classic" Equipment Cabinet

Long, low modern styling. Three spacious compartments for easy placement of tuner, amplifier and changer or turntable. Two large sections for records. Mahogany, blond oak, or cherry veneer finishes. 31" high, 39 $\frac{1}{4}$ " wide, 17 $\frac{3}{8}$ " deep. \$109.95*

See and hear all the new G-E "Stereo Classic" components at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept., HF11, W. Genesee St., Auburn, New York.

*Manufacturer's suggested resale prices.

GENERAL  ELECTRIC

use this check list when selecting the record changer for your stereo/mono high fidelity system

RUMBLE, WOW AND FLUTTER—These mechanical problems, especially pertinent to stereo reproduction, require maximum attention to design and engineering for suppression. Check the new GS-77

RECORD CARE—Dropping record on moving turntable or disc during change cycle causes grinding of surfaces harmful to grooves. Check Turntable Pause feature of new GS-77.

STYLUS PRESSURE—Too little causes distortion; too much may damage grooves. Check this feature of the new GS-77: difference in stylus pressure between first and top record in stack does not exceed 0.9 gram.

ARM RESONANCE—Produces distortion and record damage. Caused by improper arm design and inadequate damping. Check new GS-77 for arm construction and observe acoustically isolated suspension.

HUM—Most often caused by ground loops developed between components. Check new GS-77 and note use of four leads to cartridge, separate shields per pair.

MUTING—To maintain absolute silence during change cycle both channels must be muted. Check new GS-77 and note automatic double muting switch, plus R/C network for squelching power switch 'clicks.'

STEREO/MONO OPERATION—Stereo cartridge output signals are fed to separate amplifier channels. Record changer should provide facility for using both channels simultaneously with mono records. Check new GS-77 Stereo/Mono switch.

These are just a few important criteria to guide you in selecting the best record changer for your stereo and monaural hi-fi system. Some of these features may be found in changers now on the market, but only one changer incorporates them all—the modern Glaser-Steers GS-77. Only \$59.50 less cartridge.

Dept. HFM-1

GLASER-STEERS CORPORATION

155 Oraton Street, Newark, New Jersey
In Canada: Alex L. Clark, Ltd., Toronto, Ont.
Export: M. Simons & Sons, Inc., N. Y. C.



GLASER-STEERS/GS-77

SUPERB FOR STEREO...

better than ever for monophonic records

What happened to the V Disc?

*World War II morale boosters
are now priceless*

AN Air Corps sergeant freshly returned from England in 1945 strode into a Manhattan music store. He asked for a copy of Eddie Condon's *Uncle Sam Blues*, a record he had heard while overseas. The clerk frowned skeptically as though he were having his leg pulled. "Sorry buddy," he said. "We don't carry *V Discs*. The government's got the market cornered."

This was no isolated incident. It occurred thousands of times in thousands of record shops all over the country. To the returning GIs of World War II the music they had heard in the rear areas was a very personal matter. Yet, astoundingly, few had ever thought to question the source, even fewer were aware of the label *V Disc*.

World War II had only just gotten underway for America when AFM President James Petrillo slapped the lid on the phonograph recording business. It was 1942 and in a bold gambit designed to protect his musicians from "the musical monsters which were killing employment," he forbade all waxing activities.

The effect of this move was less disastrous on the home front than on our troops stationed at and enroute to countless overseas bases. Some had danced with girl friends or wives just weeks earlier to the music of Benny Goodman, Artie Shaw, Jack Teagarden, and Glenn Miller. Deprived of current records in the replacement depots a potential morale problem was developing; by 1943 its implications were grave.

Petrillo, despite his ultimatum, was sympathetic to the needs of the services. Music was a powerful weapon, a memory-evoker and a hope-sustainer—and memories and hopes in the minds of fighting men were the very essence of *why* they were fighting. In October Petrillo granted permission to the Army to record any and all musicians without remuneration and a waiver of publisher's and composer's royalties. This carte blanche constituted a savings of hundreds of thousands of talent dollars to the government which could be effectively used elsewhere. Following Petrillo's generous example the major record companies (with the puzzling exception of a lone holdout) donated their entire master libraries to be used.

The initial step in the unprecedented formation of a government recording service was directed in an official memorandum of August 1943. Captain Harry Salter (orchestra leader for the "Lucky Strike Hit Parade" and "Hobby Lobby") and Lieutenant George Vincent of the Special Service Music Subdivision, A & R Branch in New York received orders that 90,000 records would be delivered to each Port of Embarkation monthly, that 10,000 of the same records would be delivered to posts and stations in the United States and that a durable substance for overseas shipment would be developed in lieu of the standard fragile shellac disc. Recordings were to be made from existing master stocks, specially arranged sessions, movie soundtracks, or broadcasts in the ratios of 70% popular (dance-jazz), 15% marching, 15% classical and semi-classical.

To combat the breakage problem research was conducted to develop a plastic, twelve inch, standard speed record. The label was to be a distinctive red, white and blue bearing the name *V Disc*. To accommodate the production of the new record an extensive change of dies and presses was required, a costly technique which the commercial concerns were reluctant to undertake. Finally, in the interest of the service, seven firms accepted government contracts to supply material and process and press discs. Because of the deadline imposed by the urgency of the program initial shipments were pressed on shellac. Subsequently, Vinylite, Formvar and Alvar were developed and the breakage potential thereby minimized.

BUT the presses were stamping and by late 1943 the program was moving along satisfactorily, the troops receiving primarily hit dance band tunes of the late Thirties and early Forties.

Inasmuch as most jazz musicians headquartered out of New York, the majority of the special recording sessions were done there. Odd-hours sessions were commonplace. It was not unusual for a group of musicians to finish work around midnight at widely separated spots, take a breather over a cup of coffee (or something more potent) and converge on the studio for a

HEAR THE MUSIC ITSELF! To the listener, the unmatched specifications of the X-101 are most evident in the complete, *self-effacement* of this unit from the program it is reproducing. When you listen to the X-101, you hear the music **INTACT**— *the music ITSELF!*

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Separate FM and AM sections for simultaneous or separate operation • Dynamic Sideband Regulation for minimum distortion of FM • Dual limiters on FM • Tuned RF stage on FM and AM • 3-position AM bandwidth switch • Cathode follower multiplex output jack • Four cathode follower main outputs • Dual "Microbeam" tuning indicators • Illuminated 9½" tuning scale; inertia tuning with advanced flywheel design • High-sensitivity AM ferrite antenna • Handsome solid aluminum front panel, gold anodized, with beige leathertone case.



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session which would continue well past dawn.

The men involved in these recording dates most certainly deserve a tribute for their unselfishness. None were under any obligation to participate but in the main all realized the importance of their contributions to the war effort. The letters of appreciation from the War Department were a sincere gesture, but the gratitude of the troops overseas—if it could have been expressed in words—would have been far more satisfactory compensation. Admittedly, escape from the rigid taboos imposed by commercial recording firms was in itself rewarding. Mixed white-Negro groups were still the exception rather than the rule. In the V Disc studios under the direction of such jazz-conscious pundits as Sgt. George Simon, the color line was eradicated. This prompted many superb sessions such as the *Miss Martingale* bash which featured "Hot Lips" Page and Jack Teagarden.

Naturally, the agreement by which Petrillo had made his musicians available included at least a moral stipulation that the music would neither be issued nor played for commercial purposes. So, as special recording sessions became more frequent and the production of V Discs increased, illicit trading and selling became prevalent. Records which were shipped overseas came back to the shelves of dealers and collectors. Collectors already in the service realized the rarity of the items and shipped entire collections back home. Occasional reprimands and fines were imposed for this traffic in government property but the practice was too widespread to effectively control. One New York businessman openly advertised a dubbing service to furnish V Disc material to his customers.

When the war drew to a close the Army's private label was being distributed to all branches of the service. Production was constant at a quarter of a million copies monthly. Installations in the United States were cut back in their supply to fill overseas requirements.

Unhappily, the saga of the V Disc has no rosy ending. To the bitter disappointment of thousands of jazz-minded Americans and Europeans, none of the original performances were ever released commercially and the priceless masters—a history of wartime jazz—literally met their end under the axe. Like the sergeant, we too have been deprived of an irreplaceable segment of our American culture.

—Jay D. Smith



Ralph Bellamy, starring in "Sunrise At Campobello", listens to stereo on his Collaro changer and Goodmans Triaxonal Speaker System.

Collaro—your silent partner for Stereo

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

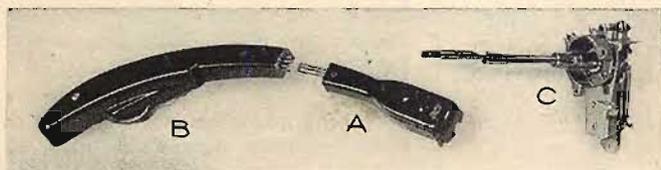
A. Five-terminal plug-in head: Exclusive with Collaro. Provides two completely independent circuits thus guaranteeing the ultimate in noise-reduction circuitry.

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

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

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

For full information write to Dept. MRI Rockbar Corporation, Mamaroneck, N. Y.



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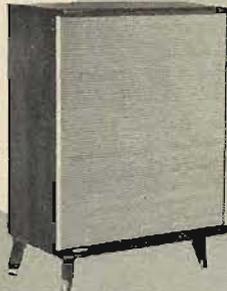
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Corner Enclosure CS12-15

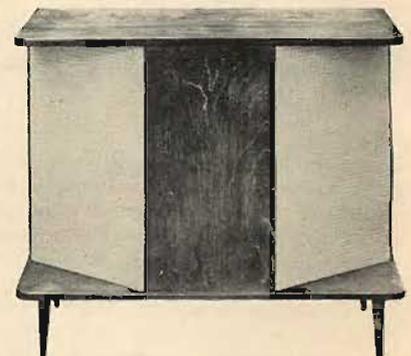
Economy Equipment Cabinet CAC and Enclosure C8-12



● **Audio-Tech** is a brand new speaker system manufacturer which announces limited production of its custom-built Model JA-15. It uses a 15-inch woofer with a highly compliant cone suspension, sufficiently damped to eliminate natural resonances. No mid-range driver is used because of the smooth overlap between the woofer and tweeter responses. Claimed power handling capacity is 30 watts at a frequency response of 32 to 17,000 cycles. Input impedance is 8 ohms. All cabinets—and speakers—are carefully fabricated. The enclosure is available in a variety of wood finishes and measures 29" h. x 26" w. x 16" d. Prices are not available at writing. (Audio-Tech Labs, 4320 Newkirk Ave., Brooklyn 3, N. Y.)

● **Bozak** has restyled its popular B-302A and B-305 systems into new enclosures. Called the "Urbans," they are modern and clean in physical appearance—having discarded the wrap-around grille cloth that has characterized standard and earlier versions. Bozak 2- or 3-way speaker systems can be used in these enclosures. Both are, of course, infinite baffles—the Bozak trademark for optimum acoustic performance. A new 20-page catalog is available. (R. T. Bozak Sales Co., Darien, Conn.)

● **Hartley** attracted considerable attention at the fall hi-fi shows with its 217-Duo stereophonic speaker system. Mounted in a single cabinet only 3 feet wide, the system



consists of two full range Hartley 217 speakers mounted in infinite baffles. The two speakers are angled in order to provide a 160° dispersion of sound. The enclosure is 30 inches high, including 6-inch legs. It is available in walnut, mahogany, or blond finishes, or can be supplied in unfinished solid birch. Price unfinished, \$229.00 and finished, \$255.00. (Hartley Products Co., 521 E. 162nd St., New York 51, N. Y.)

● **Heath** announces a monophonic cartridge especially designed to work with various Heathkit preamps and amplifiers in



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*HOWARD MUELLER,

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*Slightly higher west of Rockies

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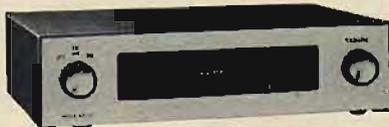
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IN CANADA: Thompson Products Ltd., Toronto

its new record changer. Called the MF-1, this cartridge is a low mass, moving-magnet type with very high lateral compliance. It will track at a force between 2 and 6 grams, depending on the quality of the tone arm. Recommended load resistance is 47,000 ohms. Although the vertical compliance of this cartridge is high, the electrical design is such that there is little or no output from vertical motion. This is important since it reduces extraneous noise created by dust and dirt at the bottom of the record grooves. It also minimizes turntable rumble. Price \$26.95. (Heath Co., Benton Harbor, Mich.)

● **Isophon** has an unusual 4-speaker, 3-way system. Using a heavy bass speaker, a mid-range folded horn compression speaker, and two tweeters set at a wide angle, the Isophon III has a special crossover and dividing network. The system is installed in a custom finished cabinet constructed of West Indian mahogany in a variety of finishes. A complete catalog is available. (Isophon Speakers, Arnhold Ceramics, One E. 57th St., New York 22, N. Y.)

● **Knight** announces the release of its exceptionally compact basic FM tuner—Model KN-140. Styled in brown “leather-tone” with a contrasting brushed brass



panel, the KN-140 measures only 2¼" h. x 9" w. x 7⅝" d. It has a frequency response of ± 0.5 db. from 50 to 20,000 cycles. The claimed sensitivity is 5 μ for 20 db. of quieting. Price \$49.95. (Stock Number 92SX425, Allied Radio Corp., 100 N. Western Ave., Chicago 80, Ill.)

● **Lafayette** now sells an ingenious 1000-hour clock movement to register the “hours of use” of a cartridge stylus. Calibrated in 50-hour units, the movement is activated by the turntable or record changer motor. It may be conveniently mounted on the motor board or other location. Sold complete with mounting hardware and wiring instructions. The Model PK-224 “Stylochron” sells for \$4.95. (Lafayette Radio, 165-08 Liberty Ave., Jamaica 33, N. Y.)

● **Miller** calls its new AM-FM tuner a “refreshing” design. Moderately priced,



the unit is said to have an FM sensitivity of 2 μ for 20 db. of quieting. The AM sen-

sitivity is 30 μ for a 20 db. signal-to-noise ratio. A multiplex output jack is provided in the FM section. Tuning of the Model 561 is “smooth-as-silk” according to the manufacturer. A feather-ray tuning indicator permits exact centering of both AM and FM signals for minimum distortion. Price \$114.70. (J. W. Miller Co., 5917 S. Main St., Los Angeles 3, Calif.)

● **Rockbar** is taking advantage of the inability of the ear to distinguish direction—for stereophonic sound—below 300 cycles. It has announced distribution of the Goodmans Stereosphere, Model S10-30. Designed to be the second speaker for a stereo system, it utilizes a minimum amount of space and at the same time is said to be omnidirectional. Small (the largest dimension is 10"), it will also tilt, swivel or rotate to take advantage of room acoustics and wall reflections. A separate crossover and frequency dividing network between the two stereo channels is required. This is called the IDM-30 network. Basically, this system works in the same fashion as described in our November issue in reference to the E-V “Stereon” system. Prices not available at this writing. (Rockbar Corp., Mamaroneck, N. Y.)

● **Scott** has slightly modified its 330-C stereo AM-FM tuner. Main change is in the AM section where there is now a loopstick mounted as an integral part of the receiver, making the AM section a little more sensitive than the earlier versions. The tuning meter is now controlled by the selector switch on the panel and the output jacks of the tuner feed the channel selected by the switch when the front panel slide is in the “mono” position. When the front panel slide switch is in the “stereo” position, the output is arranged to feed the two amplifiers. No change in price. (H. H. Scott, Inc., 111 Powermill Rd., Maynard, Mass.)

● **Sherwood** rounds out its line of amplifiers and tuners with the addition of Model S-5000. Featuring individual channel



tone controls, phase inversion, rumble filter, presence “rise,” and a ± 12 db. balance control, the S-5000 is constructed along the usual clean lines of Sherwood equipment. Power output per channel is rated at 20 watts—20 cycles to 20,000 cycles at ± 0.5 db. IM distortion is maintained at below 1½%. The preamplifier filaments are all direct current. Twelve tubes and one selenium rectifier are used in the circuit. Price \$189.50, less case. (Sherwood Electronic Laboratories, Inc., 4300 N. California Ave., Chicago 18, Ill.)

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Your dream come true: A complete stereo system with only these two Bell Stereo Components.

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Tape Transport is its ability to *record* stereo. And at a price, less than \$300.

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Also be sure to ask your Bell dealer for descriptive literature and detailed specifications, or write Bell Sound Systems, 555 Marion Road, Columbus, Ohio.

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HF30: 30-Watt Power Amplifier. Kit \$39.95. Wired \$62.95. Cover E-3 \$3.95.

NEW HF22: 22-Watt Power Amplifier. Kit \$38.95. Wired \$61.95. Cover E-2 \$4.50.

NEW HF14: 14-Watt Power Amplifier. Kit \$23.50. Wired \$41.50. Cover E-6 \$4.50.

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HF32: 30-Watt Integrated Amplifier. Kit \$67.95. Wired \$89.95. Both include cover.

HF20: 20-Watt Integrated Amplifier. "Well-engineered"—Stocklin, RADIO TV NEWS. Kit \$49.95. Wired \$79.95. Cover E-1 \$4.50.

HF12: 12-Watt Integrated Amplifier. "First rate."—MODERN HI-FI. Kit \$34.95. Wired \$67.95.

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HF52: Natural bass 30-200 cps via slot-loaded 12-ft. split conical bass horn. Middles & lower highs: front radiation from 8 1/2" edge-damped cone. Distortionless spike-shaped super-tweeter radiates omni-directionally. Flat 45-20,000 cps, useful 30-40,000 cps. 16 ohms. HWD 36", 15 1/4", 11 1/2". "Eminently musical; would suggest unusual suitability for stereo."—Holt, HIGH FIDELITY. "Fine for Stereo."—MODERN HI-FI. Completely factory-built: Walnut or Mahogany \$139.95; Blonde, \$144.95.

HF51: Bookshelf Speaker System, complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps range. Capacity 25 w. 8 ohms. HWD: 11" x 23" x 9". Wiring time 15 min. Price \$39.95.

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HFT90: Surpasses wired tuners up to 3X its cost. Pre-wired, pre-aligned, temperature-compensated "front end"—drift-free. Precision "eye-tronic" tuning. Sensitivity 1.5 uv for 20 db quieting—6X that of other kit tuners. Response 20-20,000 cps ±1 db. K-follower & multiplex outputs. "One of the best buys you can get in high fidelity kits."—AUDIOCRAFT KIT REPORT. Kit \$39.95*. Wired \$65.95*. Cover \$3.95.

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**Otto Klemperer is rebuilding a great career from
the ashes of seemingly complete defeat**

By Peter Whitelam

Photo by Lotte Meitner



Erich Auerbach

Klemperer rehearses the strings of the Philharmonia Orchestra for his recording of Beethoven's "Ninth."

"LISTENING to this disc has been one of the great experiences of my life. . . . This is not only a 'disc of the month' but a great recording of the century, indeed the great recording of the Century for me—if only because, as revealed here, Beethoven's Choral Symphony is the great work of the millennium. . . . How has Klemperer achieved this complete illumination of the work's 'rightness' . . . ?

These words by Deryck Cooke in the British journal *Record News* are more than just a review; they are an exultation over a matchless creative achievement. The recent Angel recording of Beethoven's "Ninth" clearly puts conductor Otto Klemperer at the pinnacle of his art.

Klemperer's career has been a brutal ordeal. He was harassed by a fate that would have destroyed a lesser man. But the hammer-blows have toughened Klemperer's mind and disciplined his heart. Today, having surmounted all trials, at last he stands spiritually on common ground with another heroic victor over fate: Beethoven himself. Perhaps it is this inner affinity between the two men that sets upon Klemperer's Beethoven recordings such an indelible stamp of conviction. Both men are stern and passionate masters of music.

The sight of Klemperer in rehearsal projects the nature of the man. Of immense height, nearly six and a half feet tall, he towers over the orchestra; his stance crouched and rigid, his right hand clenched in a knot, his left hand fluttering like a captive bird. All the time his arms jog metrically, as if holding the reins of a colossal chariot. He has no particular grace. His movements are uneven and he is continuously shuffling back and forth, gesturing to the violins, to the brass, then back to the woodwinds. But his whole posture bespeaks control and commands attention. He is craggy, monumental, laborious and painstaking, but above all else, a picture of concentrated fervor.

"There is nobody since Toscanini who burrows so carefully into the music for his interpretation. And there is no showing off at concerts, like with some men I worked under," says Jim Bradshaw, the Philharmonia's timpanist. "And what a memory he has! I think it is all part of this tremendous self-discipline of his. It is difficult to think who he reminds me of. Not any of the British conductors, or the Italians. I suppose Gustav Mahler had some of his qualities as a conductor. I know Klemperer thinks of Mahler as the perfect model. . . ."

It was, in fact, Gustav Mahler who first recognized young

Klemperer's gifts. In the early years of the century, Mahler tried to help the young conductor find a job. "I find Herr Klemperer extraordinarily good," read a recommendation by Mahler. "I guarantee good results in case of his appointment to the post of conductor and always stand ready personally to cooperate with him and help him."

This letter, now a treasured possession of Klemperer, gained him the post of conductor at the German Theater of Prague, followed by jobs in Hamburg, Bremen, Cologne and Wiesbaden—those famed German "provincial" music centers where many a young conductor has been ripened for the international "big time."

It was in 1925 that he came to America as guest conductor of the New York Symphony. One of his musicians, Gdal Saleski, has recounted the style of Klemperer at the time: "A symphony for him is composed of sallies, dartings, apprehensions. His posture seems to say to his men: 'There is something coming now, something extraordinary; you'll never guess what; watch out! Around the corner of the next phrase something very exciting is lurking—watch me get excited and double up when it arrives.'"

The fine notices garnered both in America and Europe gave Otto Klemperer his great chance during the following year. He was appointed Musical Director of the Kroll Opera in Berlin. Here his amazing talents as organizer were fully realized. According to one of the apprentices who worked with him, Klemperer was everywhere. He would spend as much time over costumes, sets and lighting arrangements as over the actual music rehearsals. He became one of the most controversial artists of that era; the champion and sponsor of the new composers. The first season opened with a memorable performance of Beethoven's *Fidelio*, but with tradition satisfied, Klemperer burst forth with new and exciting performances of Stravinsky's *Oedipus Rex*, and *L'histoire du Soldat*, Janáček's *From the House of the Dead*, and Hindemith's revue opera *News of the Day*.

These operas were produced with modernistic settings and bizarre costumes. He did not have the best singers in the world, but what he lacked in vocal perfection was more than remedied in the atmosphere of sparkling novelty that sent the sedate Berlin critics scampering to their typewriters to quibble away at the unorthodoxy of it all. In 1931, unfortunately, pettiness triumphed and the Kroll Opera was forced to close down. But Klemperer's bold experiments did not



In pre-Hitler Germany's cultural heyday, Klemperer (second from right) poses with Bruno Walter, Toscanini, Kleiber and Furtwängler in this all-star gathering of the great conductors of an era.

pass unnoticed. The following year, the President of pre-Hitler Germany, Von Hindenburg, presented him with the Goethe Medal "for his outstanding contribution to German culture . . ."

For Klemperer, the work at the Kroll Opera was to prove the most fruitful of his career up to that point. But more significantly, it was to mark the end of what had been a progressively illustrious career. The next twenty years were dark for Klemperer. He was at war with destiny.

The first blow was physical. Rehearsing at Leipzig shortly after his release from the Kroll Opera, he leaned back against the railing of the podium. There was a crack as the rail gave way and he fell backwards, striking the base of his skull against the stage. Unconscious for hours with severe concussion, he eventually recovered, but his health was never again the same.

The second blow was political. In 1933, barbarism descended on Germany. "When I hear the word culture, I reach for my revolver!" declared one of the new Nazi leaders.

Dr. Klemperer, the esteemed contributor to German culture, was relieved of his new contract with the Berlin State Opera, fined a fortune for so-called "back taxes," and attacked both in the press and on the streets. Like many other Jews, he was forced to flee from his native country, first to Austria, and then to Switzerland.

To most refugees at that time, hope lay across the Atlantic. Many never reached America, although thousands made the attempt. Klemperer was more fortunate than most. William Clark, Californian copper magnate and financial supporter of the Los Angeles Symphony Orchestra, cabled him to accept a guest conductorship for the coming season. With Europe careening toward chaos, Klemperer accepted and sailed for the New World, which was to be his home for the next twelve years.

He quickly took to California, making friends with Schoenberg and Toch at Los Angeles, attending West Coast Jazz clubs. He happily extolled the West in a press interview: "I couldn't call New York a musical city," he would explain with a smile. "Think of it, you have eight million people there and only one orchestra. Jazz? Of jazz I do not know much. But I have heard some good jazz. . . Jazz, after all, is the folk music of America, and it can well be a spur to musical culture of a higher order." He talked to the press everywhere, for he travelled about the country as much as he could to learn the face and feelings of the United States. He went to Pittsburgh where he helped in the reorganization of its orchestra. He came to New York to share conductorship of the Philharmonic with Toscanini, and during his stay he introduced a special chamber music series to New York radio listeners.

Wherever he conducted, the critics were quick to recognize his talents; "the liveliest, the most interesting, the most

expressive performance . . . that we have heard so far this season in Carnegie Hall . . ." wrote Olin Downes in the New York Times. The critics may have been convinced, but the concert managements were not. It was not that Klemperer was ignored, but simply that the United States had attracted a great many conductors from Europe, all with fine reputations, and the major orchestras already had their permanent conductors. The years slipped by, and with no directorship pending, Klemperer became increasingly dissatisfied. He craved the excitement and scope he had found in Germany, and felt that his career was being frittered away.

The intense headaches that had persistently tormented him ever since his Leipzig accident grew worse, and his attitude toward the world became restless and irritable. In 1939 he went for medical consultation to Boston where it was found that he had a brain tumor. The physicians recommended an immediate operation. Unfortunately, it was not wholly a success. Klemperer regained consciousness only to discover that the right side of his body was completely paralyzed. A visiting journalist gave his impressions of Klemperer at that time: "He lay there in a wheelchair, his eyes glassy, not focussed on anything in this world. One side of his face was dead, so was his right hand. It hung there, still and lifeless, as if it knew it could never hold a baton again."

But Otto Klemperer was exerting every ounce of his tremendous stamina, willing his body to recover, fighting his way back to the career that had been so tragically broken. Eventually his determination triumphed and he was able to walk with the aid of crutches. Rarely had there been a more spectacular demonstration of willpower's efficacy as medicine. Physically he was still weak, and his mind was not yet adjusted to the new handicaps, but his indomitable

urge to resume his career would not be denied.

Yet the concert managements were reluctant to hire him. Some newspapers suggested that he was unfit to conduct an orchestra or even to take care of himself, and the details of his mental illness were exaggerated out of all proportion.

Only one course seemed left: he felt that he had to redeem himself in the eyes of the public. This he did with a stroke of magnificent audacity. He took his entire life's savings and hired Carnegie Hall and a seventy-piece orchestra for one night. On that one night he gambled all he had; his money, reputation, and the chance for peace of mind so necessary for his physical recovery.

The program was chosen carefully from works he knew well: his own transcription of a Bach Trio Sonata, the *Eine Kleine Nachtmusik* of his favorite composer Mozart, Hindemith's *Nobilissima Visione* and Beethoven's *Eroica* Symphony. His hired orchestra consisted mainly of New York Philharmonic musicians, and he polished the group to perfection. The evening started with the entire orchestra on its



Lotte Meißner

Klemperer today: "nobility, order and compassion."

THE "NINTH"—KLEMPERER'S WAY

Achieving a definitive recording of this Beethoven

Symphony is the goal of all conductors and recording companies—herewith a review of Angel's latest try

● **BEETHOVEN:** Symphony No. 9 in D Minor, Op. 125 ("Choral"); Egmont—Incidental Music—Overture; 2 Songs; Klärchen's Death. Philharmonia Orchestra and Chorus with Aase Nordmo Lovberg (soprano), Christa Ludwig (mezzo-soprano), Waldemar Kmentt (tenor), Hans Hotter (baritone), Birgit Nilsson (soprano—in the Egmont music), Otto Klemperer cond. Angel 3577 B 2 12" \$9.96

Musical Interest: Cosmic
Performance: Homeric
Recording: Cyclopean

This is *one* of the great ones! The revelation of Beethoven's Ninth Symphony according to the heart, intellect, and baton of Otto Klemperer takes its place in the pantheon of those by Weingartner, Toscanini, Furtwängler, and Karajan.

To say that there can be such a thing as a *definitive* revelation of Beethoven's cosmic masterpiece is tantamount to claiming for any single religious organization the exclusive key to the interpretation of the Holy Writ. The criterion for evaluating performance of this music, on or off records, could well be that for the Ph.D. degree—Does this add anything to the sum total of our knowledge and understanding?

So far as this new Klemperer recording by Angel is concerned, the answer is unquestionably—Yes. Dr. Klemperer's reading of the first movement is craggy, monolithic—and affords a remarkable insight into the roots of what was to become the heroic aspect of Anton Bruckner's symphonic language. There is no question, though, as to who was the greater musical architect! The Homeric appellation as applied to this performance holds very specifically for this mighty and turbulent opening movement; but it is not the idealized Homer that comes to mind here, but rather the historical personage who hymned the Fall of Troy amid the frowning cyclopean walls of ancient Mycenae. From beginning to end, the music moves with deliberate and inexorable momentum—and thereby with shattering aural and kinetic impact.

The wrestling with chaos that is the first movement is transformed (via the same thematic descending fifths, by the way) into the exhilarating dance of the Scherzo; but here Klemperer chooses the road of liberation rather than that of demonic dynamism. The orchestral articulation is superb, but how many listeners will go along with the pacing here since it is a matter of individual taste?

Like Toscanini, Klemperer does not linger over the slow movement with its wondrous chain of lyrically meditative variations. Yet he does preserve its essential

inwardness—in the opening pages especially; and as the music takes its course, he regulates the dynamics so as to create the effect of a gradual turn of awareness of a world beyond the inner self. And so it is that the pair of solemn fanfares toward the close of the movement assume renewed emotional logic—a logic that reaches its culmination in the great D-flat episode which follows the second fanfare. Here it is that the very gates of eternity appear to be swinging open to afford a glimpse, however brief, of transcendent realms beyond the merely human. That this same progression is heard with the full forces of chorus and orchestra on the words *Vor Gott!* in the finale offers proof enough of its significance in the slow movement.

The choral finale of the Ninth Symphony—that bugaboo of conductors, recording engineers, and singers alike—receives a titanic reading here. Not even the thew singing of the male soloists (including Hotter's seeming shortness of breath in the famous recitative) can detract from the overwhelming power of Klemperer's conception of the movement as a whole. One may quibble over a slight lack of flexibility in the playing of the double-basses in their portion of the recitative, but the precision and tonal body of the choral singing would be matched only if Toscanini had been benefited with the latest hi-fi sonics. One gets goose-pimples just at the contemplation of Klemperer's finale when available for hearing on first-rate stereophonic playback equipment.

The recording? It is of Angel's best—which when good can be very good indeed. There is body, warmth, and brilliance here. What more can one want—except stereo?

I have long since come to the conclusion—at least where the Beethoven "Ninth" on records is concerned—that there is no *one* ultimate, but rather several. Klemperer, Furtwängler, and Toscanini have given to us intensive close-ups of this symphonic Everest, while Herbert von Karajan and Felix Weingartner have treated us to a superbly balanced and deeply moving panorama of the whole. For the music lover who cares about Beethoven in general and about the Ninth Symphony in particular, one recording is not enough to provide the "whole picture" in both breadth and depth. With the Angel recordings of Klemperer (for depth) and of Karajan (for breadth) he can now have things both ways and in the best of hi-fi sound as well.

—D. H.

feet for the *Star Spangled Banner*. Even after the anthem the string players remained standing throughout the concert. This had been customary in the old days of German orchestras, and Klemperer insisted that only in this way could he get the full tension and nervous exhilaration he needed from them.

To the critics and seasoned music lovers who attended that evening, this special concert was the most moving Klemperer ever gave. But it drew no contracts from the concert managements. For at the same time Klemperer chose to fight for his own survival, another fight suddenly exploded at Pearl Harbor. Against that cataclysm, the conductor's personal struggle seemed of too little import to arouse public concern.

When the war had ended, he returned to his homeland and was received with enthusiasm everywhere. He gave concerts in Rome, France, and in Germany. He was continually amazed by the effect of his concerts on the war-torn people of Europe. An old man with haggard eyes and worn clothing once came to his dressing room after a concert. He did nothing but hold the conductor's hand and murmur: "Now I know that the war is over. I have heard Klemperer again."

Through incidents like this, Klemperer found the strength to expand his activities. He began a series of recordings for Vox, but his superb readings of Bruckner, Mendelssohn and Beethoven were hampered by the second-rate orchestras retained for these sessions. His concert tours were extended to Berlin, London, even Canada.

But here again his rising hopes were thwarted by blind fate. Arriving at Montreal Airport on a frosty October morning in 1951, he slipped on the landing ramp, fell down the steps, banged his head and smashed his thigh in two places. The terrible effects of that second accident left Klemperer exhausted. His tour was cancelled and he was told by his physicians that this time he should retire. But his new start had been too promising for that. There were audiences all over the world who looked to him for their musical pleasure. Walter Legge, Artistic Director of EMI (Angel) had ap-

proached him to record with the great Philharmonia Orchestra of London.

So, in spite of his age and disabilities, he fought back from his wheelchair, taking on new commitments that entailed long journeys to Berlin, Vienna, to Budapest where he remained for a while as Director of the State Opera. And all the time he was struggling slowly back to the podium, on crutches, on sticks, clinging to the arms of his musicians, hoisting himself up against the rail of his "dark tower."

Never did his colleagues respect him more than during those difficult days. And it was even more astonishing that, in spite of pain, he should think of them. He would admonish the leader of the cello section who took it upon himself to chastise a young player for making a mistake. "Leave him alone," growled Klemperer, "the lad has learned his lesson. Now, have you?" And when Dennis Brain, the brilliant young horn player from the Philharmonia, was killed in an auto crash, one of the most touching tributes his wife received was a note in shaky, evidently laborious handwriting which warmly praised her husband as a musician and a man. It was signed 'Otto Klemperer'—who despite his physical difficulties had disdained the interposition of a secretary or even a typewriter in what he felt to be a personal matter.

As time passed and Klemperer once more enjoyed the feeling of professional accomplishment, his sense of humor returned. He even gained a name as a wag. He would learn the London Cockney rhyming slang to tease the orchestra members, or he would comment on the latest inventions. "He has a unique wit" commented Barrie Iliffe, Concert Manager of the Philharmonia. "It has all the quaintness of a courtly Hapsburg Harlequin. When he joins us, it is like a visit from a curious, old-fashioned Viennese uncle."

Despite his now universally acknowledged success and his own deepening sense of self-fulfillment, Klemperer's immobility remained a grave handicap. He still had to sit during rehearsals and performances, though even from a chair he could dominate the orchestra.

Then, in 1955 he went to Cologne to conduct a radio performance of Mozart's *Don Giovanni*. At that incredible moment in Mozart's score when the trombones announce the arrival of "the Stone Guest," Klemperer, carried away by the music, rose to signal the cue to the back of the orchestra. As the great brass chords rang out, the impassioned conductor found himself standing on his feet.

The last miracle was done. His bonds were broken. Like Prometheus he stood above the "dark tower," his face turned toward the new light.

It soon became evident that this seemingly unfathomable act of liberation was not merely physical. There were signs that Klemperer had at last achieved peace of mind. The courage and nobility of his character that informed his music making now stood revealed in a different light. Where stern discipline and relentless drive had been dominant before, there now was a feeling of Olympian order and tender compassion.

During the intermission periods of the Beethoven "Ninth," recording sessions he would sit in seclusion in his dressing room, reading or meditating. Later, while he was recording the transition from the other-worldly third movement to the triumphant finale, a book found on Klemperer's table revealed the key to this new-found sense of liberation and fulfillment. It was opened to Psalm 126—

They that sow in tears shall reap in joy.

—Peter Whitlam

THE BEST OF KLEMPERER

Beethoven:

Symphony No. 3 in E-flat, Op. 55 ("Eroica")

Angel 35328

Symphony No. 5 in C Minor, Op. 67; Consecration of the House—Overture, Op. 124

Angel 35329

Symphony No. 7 in A Major, Op. 92

Angel 35330

Symphony No. 9 in D Minor, Op. 125; Egmont—Overture, 2 Songs, Klärchen's Death, Op. 84

Angel 3577B 2 12"

Grosse Fugue, Op. 133 (with Mozart Adagio and Fugue & Serenade No. 6)

Angel 35401

Brahms:

Symphony No. 1 in C Minor, Op. 68

Angel 35481

Symphony No. 2 in D Major, Op. 73; Tragic Overture, Op. 81

Angel 35532

Symphony No. 3 in F Major, Op. 90; Academic Festival Overture, Op. 80

Angel 35545

Symphony No. 4 in E Minor, Op. 98

Angel 35546

Mozart:

Symphony No. 29 in A Major (K. 201); Symphony No. 41 in C Major (K. 551) ("Jupiter")

Angel 35209

Symphony No. 25 in G Minor (K. 183); Symphony No. 40 in G Minor (K. 550)

Angel 35407

OF SPEAKERS AND SPOUSES

By HANS H. FANTEL

Illustrations by Stuart Roberts

THE lady of the house stands sorely embattled. The double-flank advance of stereo threatens her home with a pincer movement—left and right. But her resistance has stiffened. She won't let her husband derange their home for sound's sake. The two-by-two era of stereo, far from producing paired harmony, has put the pitched battle of the sexes into a two-front phase.

Let's be fair, fellows; the lady has a point. In the good, old pre-stereo days, people pushed the speaker into a corner. Now the speakers are pushing people into corners. But, as we all know, Modern Woman just won't be pushed around. Especially not in her own house.

To make matters worse, the house itself has been shrinking. Architects tell us that the average American today has a living room 1 foot lower and 3 feet smaller in each direction than was common in his parents' time. Moreover, modern America has turned nomad. Every year, one out of five families pulls up stakes and moves on.

Shrinking space and withering roots in American living

Living room shrinks—

Hi-fi expands—

Wife objects—

*A noted interior designer offers advice
on this domestic problem*

have already killed off the family piano, once a standard parlor fixture of nearly everybody's grandparents. And the bulky "console" radio of the '30's was thrown out along with the overstuffed chair and the heavy oak dining table.

Space economy is the modern home's motto. Smaller-scaled, airy looking furniture sets the trend, and high fidelity is bound to follow it or be banned from the premises.

Components are an obvious answer to the problem. The "big box" radio-phonograph has given way to separate tuners, amplifiers, and turntables that sit on the shelf, neat and handsome, and take up no floor space at all.

But the bottleneck in this space economy is the loudspeaker, usually a hefty hunk of woofers, tweeters, and carpentry hogging the *Lebenstraum*. A husband may deem himself lucky to obtain permission to share his residence with one full-sized speaker system. But when he tries to lug in a second system for stereo, he will most likely find the uxorial barrier insuperable.

Up looms the question: How to get around the wife? We asked the man who owns one, industrial designer Raymond Spilman. As consultant to several high fidelity manufacturers, Mr. Spilman, a Fellow of the American Society of Industrial Designers, is professionally concerned with the "forward look" in audio.

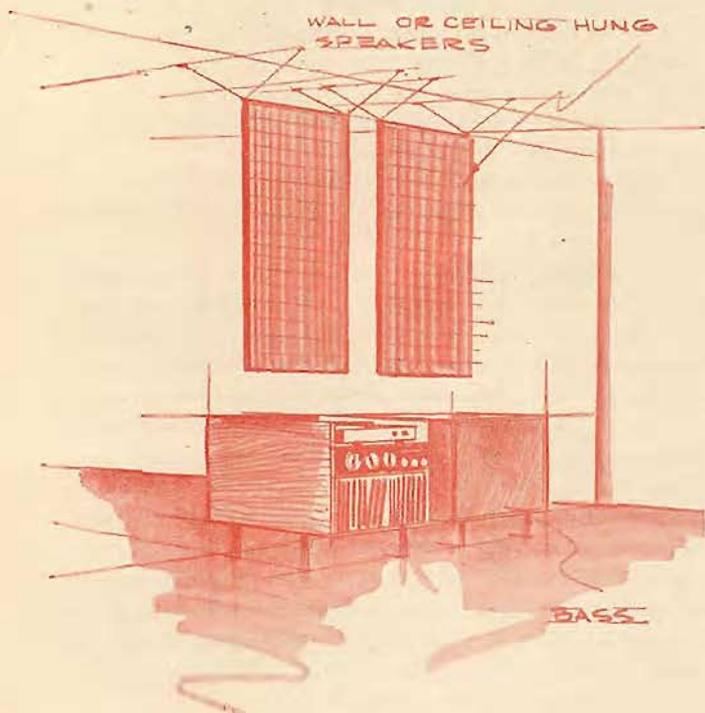
The problem, as Spilman sees it, is to avoid the pitfalls of the easy way out—to gain space by sacrificing bass—simply to get by with smaller speakers. That's taking the step to stereo backwards instead of forwards. The real audiophile would certainly refuse to give up that fine feeling of fat, solid bass.

"The answer to the 'second speaker problem,'" says Spilman, "is the same as in other phases of interior design. Suspend the additional speakers from walls or build them into room dividers. At any rate, get them off the floor."

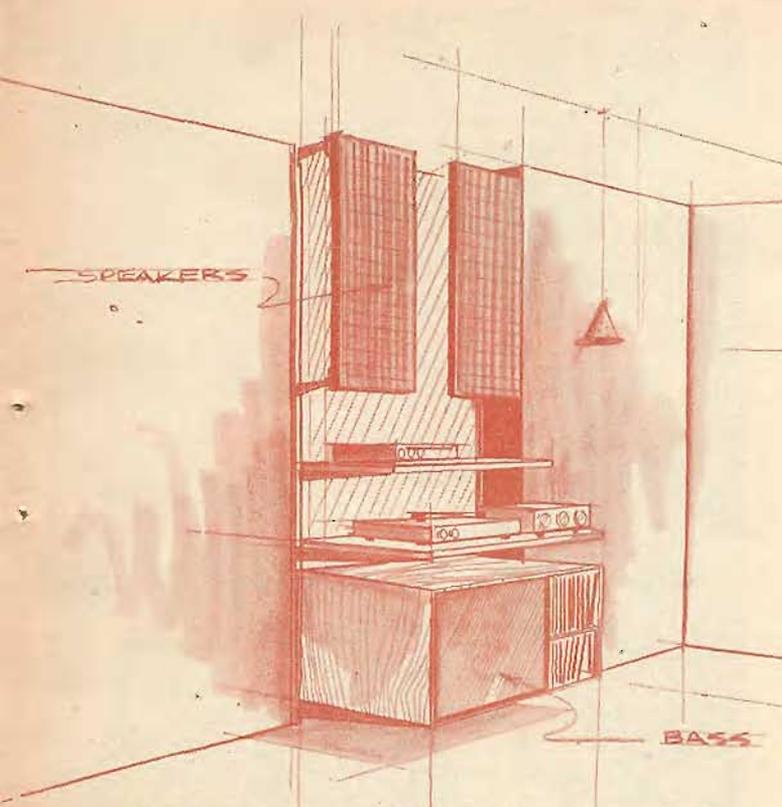
"A loudspeaker, seen architecturally, is basically a problem in storage space. Today's smaller house can't tolerate bulky boxes, like the old-fashioned wardrobe. Neither is there room for big loudspeaker boxes. In either case, the solution is the same: built-in design. Built-in storage space and wall-suspended furniture are already standard features of the modern house. Similarly, stereo speakers may have to become architectural elements of the house itself."

"Do you mean by that that they must be a permanent, built-in part of the house itself?"

"No," explains Spilman. "I am thinking of what a designer would call a modular unit. It can be pulled in and



Suspended extra speakers take no floor space.



Wall-mounted pair of treble and midrange units provide stereo in conjunction with woofer below.

out and easily moved to a new location. But it looks and acts like an integral part of a wall or room."

"For instance?"

"Flat, panel-type speakers forming part of the wall as removable set-ins. Or hung from the wall like tapestries. They can actually be covered with decorative fabrics made of a loose, open weave that does not interfere with sound emission."

"You must be thinking of electrostatic speakers. Aren't we getting a bit ahead of the times?"

"Not noticeably. The first flat panel-type loudspeakers were already demonstrated last fall at the New York High Fidelity Show. It may be only a short time until they are generally available at competitive prices. At any rate, it never hurts to think ahead."

"But what about the guy who wants his stereo *now*?"

"For him we apply the same basic principle of suspended elements to whatever speakers are presently available. For instance, we can set a pair of mid-range and treble units into bookshelves along a wall and put the heavier woofer into the breakfront below. Or we can work a similar arrangement into an open, free-standing room-divider. In either case, no extra floor space is needed for the speakers."

"When you have such shelf units set in a fixed place, wouldn't that limit you in getting the optimum acoustic setup for a given room?"

"Not necessarily. The shelf units can be movable "modules," sliding easily to various positions on the shelf for different distances of speaker separation. If the speakers are directional in their sound radiation, they can be swivel-mounted so that the area of optimum stereo effect can be literally swung all around the room. Or we may use omnidirectional treble and mid-range speakers."

"What about the heavy bass units?"

"In this kind of set-up we'd use only a single bass unit,

combining both stereo channels. The directional stereo effect is primarily in the middle and top range. We can stick the woofer anywhere. Even under the sofa, if necessary, because the bass floats all around anyway—providing you have a low enough crossover frequency. It's even simpler if you already have one good full-range speaker and want to keep it. Then all you need additionally is one mid-range and treble unit and the appropriate crossover network.

"Many of these ideas," Mr. Spilman explains, "are the upshot of some joint brainstorming with such prominent audio engineers as Walter Stanton, Ted Lindenberg of Pickering & Co., and R. T. Bozak of Bozak Loudspeakers."

Mr. Spilman, wary of argument with audio perfectionists, quickly points out that he doesn't mean to supplant the idea of two complete, matched full-range loudspeaker systems for optimum stereo. Such a setup is fine for the fellow with the money, the space, and the acquiescent spouse. He is thinking primarily of stereo in the usual house/wife context.

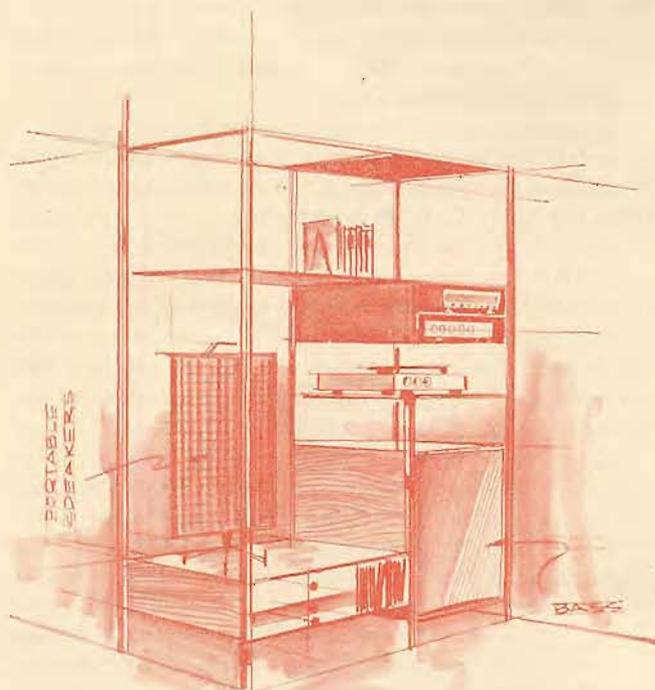
This takes not just technical but also a bit of psychological designing. To assure stereo's welcome into the living room, hi-fi shopping must cease to be an all-male sport and become a co-educational venture.

"Try the friendly approach to your bride," Spilman genially suggests. "Give her the vote in choosing the room-divider or breakfront setup for stereo. Or let her pick a decorative cover for the flat, panel-type speakers. Make her part of the act as your 'decorative stereo consultant'."

Such subtle strategem will devastate the opposition. No longer will the lady of the house regard stereo as a double-headed monster invading her home, for she herself can help "housebreak" it. She may even come to think of it as her own pet.

Which goes to show that the old saying of "when you can't lick them, join them" is not always good advice. When you can't lick them, make them join *you*.

—Hans H. Fantel



Room divider version of monophonic system with portable midrange and treble unit that can be rotated for optimum sound dispersal.

The biggest and best names

from Bechet to Herman can be yours for the asking on \$1.98 LPs

By PETER J. WELDING

A WEALTH of fine jazz recordings, some of them price-less jazz classics, are currently available to the record buying public through low-priced LP lines. The majority are independent operations such as Tampa, Hollywood, and Tops, though it is the subsidiary labels of the large recording companies, chiefly RCA's *Camden* and Columbia's *Harmony*, which have issued the most impressive inexpensive jazz to date.

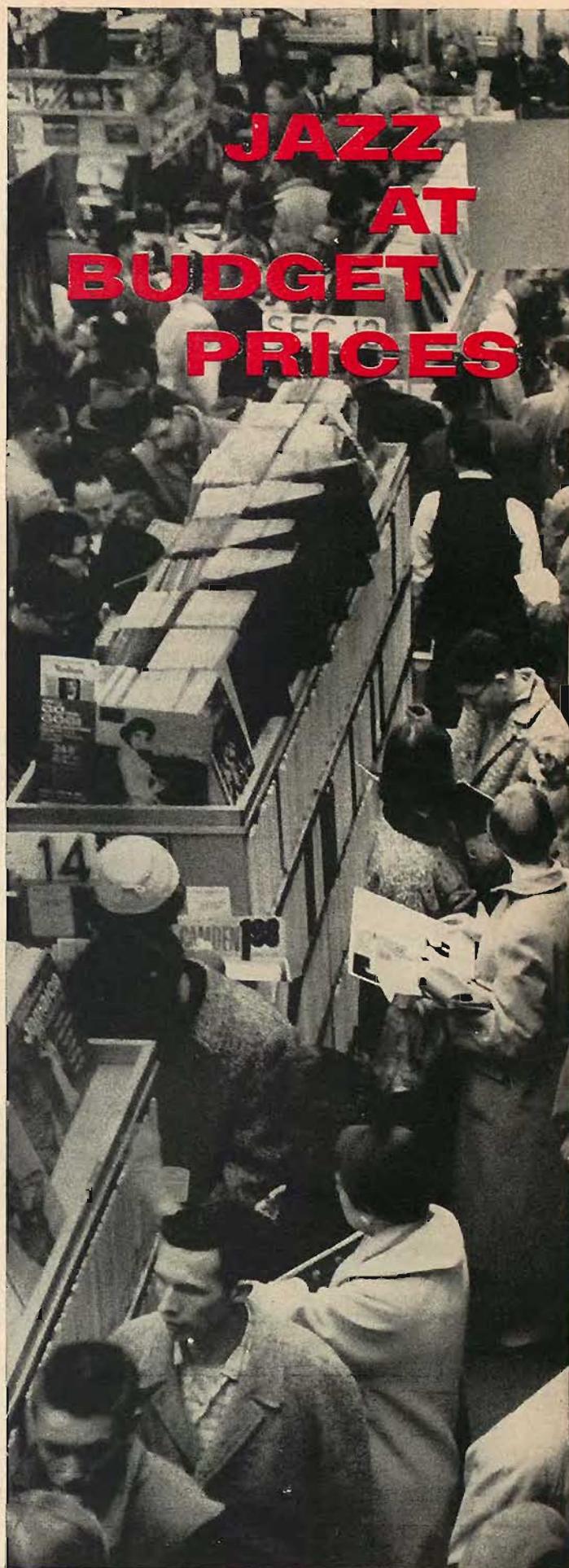
Now it is possible for the collector to add to his jazz library some fine, and some truly superb, early jazz waxings at only \$1.98 per album. And for the younger fan, whose experiences have been confined largely to the more recent modern jazz, here is an excellent opportunity to acquaint himself with the traditional blues-rooted mainstream. Fine examples of contemporary jazz may also be found—for the most part on the recent recordings of the independent labels. Here then is the chance for a listener, who may not be too familiar with jazz, but who has been attracted by its vigor, freedom, and excitement, to learn quite a bit about it without spending a great deal of money.

An excellent capsule history of jazz and a cross-section of its several stylistic developments is offered, intentionally or not, in three *Camden* albums: *Great Jazz Pianists*, CAL-328; *Great Jazz Reeds*, CAL-339; and *Great Jazz Brass*, CAL-383.*

Each contains twelve selections by a different featured artist. All thirty-six were included in the original RCA Victor Encyclopedia of Recorded Jazz, a potpourri of 100 selections arranged alphabetically by artist and issued in twelve 10-inch albums, sponsored about a year ago by the Jazz Club of America, and offered as premiums in supermarkets all over the country. The artist list reads like a "Who's Who" of jazz.

Included in the *Great Jazz Pianists* set are Jelly Roll Morton's 1929 *Tank Town Bump* (with his Red Hot Peppers); Albert Ammons and Pete Johnson's *Boogie Woogie Jump*; an interesting *Grand Piano Blues* by Earl Hines; James P. Johnson's *Thou Swell* (a "Louisiana Sugar Babies" session with Fats Waller on organ); Meade Lux Lewis' perennial *Honky Tonk Train Blues*; as well as representative selections by Art Tatum, Jess Stacy, Errol Garner, Duke Ellington, Mary Lou Williams, Fats Waller, and Oscar Peterson.

Great Jazz Reeds introduces Sidney Bechet's moving *Nobody Knows the Way I Feel dis Morning* with his New



* For a review of the most recent addition to the *Camden* series, see our December issue, page 104.



David Gehr

JANUARY 1959

Orleans Feetwarmers (1940); The Mound City Blowers' *Hello Lola*; Ben Webster with the Chocolate Dandies in a rare 1946 *Cadillac Slim*; and impressive performances by Chu Berry, Barney Bigard, Jimmie Noone, Irving Fazola, Bud Freeman, Coleman Hawkins, Johnny Dodds, Mezz Mezzrow, and Charlie Parker.

The legendary King Oliver is among those featured in the third album, *Great Jazz Brass*. A little of Louis Armstrong's brilliant trumpet is displayed in *Rockin' Chair*, a vocal duet with his close friend Jack Teagarden. *Barnacle Bill*, the *Sailor* vaguely illustrates the talents of Bix Beiderbecke. This disc also offers a fair slice of good jazz brass, with Tommy Ladnier, Muggsy Spanier, Jack Teagarden again, Harry James, and Buck Clayton, among others, turning in some moving performances.

All that is needed to round out the picture is a fourth album, *Great Jazz Singers*. The serious collector will lament the absence of discographical notes on "Pianists" and "Reeds," but will certainly welcome the selections themselves. *Camden* is now in the process of revamping its entire line, packaging in attractive four-color covers, pre-bagging in polyethylene sleeves, and providing (as in the case of *Great Jazz Brass*, the most recent of the trio of discs) informative liner notes.

None of the performances are what might be termed "hi-fi" as most were recorded years before the advent of high fidelity recording techniques. Sound, however, is in many cases excellent, and at worst, adequate. The extraordinarily high artistic content of the three collections will more than overbalance any sonic deficiencies. The suave and powerful band of Count Basie romps through twelve delightfully swinging sides, dating from 1947 to 1949, in *Count Basie*, CAL-395. Jimmy Rushing contributes his usual good-natured blues singing on three of the numbers: *Money Is Honey*; *Bye, Bye, Baby*; and *After You've Gone*. A welcome addition to any jazz collection, and a good introduction to this finest of all jazz bands. Sound is fine.

Indeed, the bulk of the *Camden* releases are swing-derived, drawing heavily upon the large Swing bands of the late Thirties and early Forties. The driving and polished (though never financially successful) big band of saxophonist Charlie Barnet may be heard in CAL-389, *Charlie's Choice*, twelve tunes recorded from 1939 through 1941. Lena Horne is heard on three of the sides: an eloquent *You're My Thrill*, an equally fine *Haunted Town*, and *Good for Nothin' Joe*.

Drawing heavily for his musicians on the best hands of the day—Goodman, Basie, and Ellington—vibraphonist Lionel Hampton assembled a number of memorable recording groups in the years 1937 to 1940. The best of these sessions, relaxed, informal, and superbly swinging, are to be found in *Camden* CAL-402, *Jivin' the Vibes*. Present, among others, are such giants as Jess Stacy, Harry James, Johnny Hodges, Cootie Williams, Benny Carter, Herschel Evans, Jo Jones, John Kirby, Billy Kyle, and Gene Krupa.

Somewhat less successful is Krupa's own band in *Swingin' with Krupa* (originally released as *Mutiny in the Parlor*), CAL-340. Although employing some excellent musicians, the band is hampered by a number of trite and overworked arrangements. However, the group has its swinging moments, and there are a series of exciting solos.

The gifted arranger Eddie Sauter penned some superb scores (years ahead of their time) for the ill-fated band of

drummer Ray McKinley, and six of these, never before released by RCA, may be found in CAL-295, *One Band: Two Styles*, along with routine workings of a half-dozen Rogers and Hart tunes. The sound is the equal of any high fidelity recording of recent years. Heartily recommended.

Despite the fact that neither performers nor performances are markedly modern, four giants of jazz piano give telling performances in *Modern Jazz Piano: Four Views*, CAL-384, a uniformly excellent album. The always interesting Mary Lou Williams, the technically peerless Art Tatum, a satisfying Errol Garner, and the probing blind pianist Lennie Tristano turn in twelve greatly rewarding tracks. Sound varies.

One of the more recent albums in this series is made up, not of reissues, but of pieces recorded expressly for *Camden* release. In *The West Coast of Broadway*, CAL-422, pianist-turned-vocalist Nancie Malcomb sings in a pleasantly straightforward, non-gimmicky fashion, while her approach on the piano is deft, sure and, at times, funky. Her choice of tunes is an especially happy one. Definitely high fidelity!

BIG band swing also figures in two releases of Columbia's *Harmony* series. Vocalist Peggy Lee is given adequate support by the Benny Goodman orchestra in ten routine Swing Era performances in HL 7005, while HL 7044 offers a survey of the various *Metronome* All Star Bands in the ten years from 1940 to 1950. The performers, all winners in the annual popularity polls conducted by the jazz magazine *Metronome*, include Harry James, Ziggy Elman, Roy Eldridge, trumpets; Jack Teagarden and J. C. Higginbotham, trombones; clarinetists Benny Goodman and Buddy DeFranco; Benny Carter, Lee Konitz, Eddie Miller, Stan Getz, and Harry Carney, all saxophonists; Count Basie and Nat Cole, piano; Charlie Christian on guitar; Max Roach, drums; and Eddie Safranski, bass. June Christy and Frank Sinatra are on hand to split the vocal honors. A companion album is *Camden's Metronome All-Star Bands*, CAL-426, covering approximately the same ground.

Memories of the Chicago style are evoked in *All Star Jazz*, HL 7046, in which Bud Freeman and cohorts rework pleasantly, though uneventfully, such standards as *Muskrat Rumble*, *After A While*, *Jazz Band Ball*, etc. Working in the same vein, though achieving much more satisfying results, is drummer George Wettling who, in the company of such sympathetic spirits as Max Kaminsky and Pee Wee Russell, sails lustily through a program of similar tunes in *Dixieland in Hi Fi*, HL 7080. Sound is uniformly good.

The considerable talents of the late virtuoso pianist Art Tatum are showcased in nine provocative numbers in HL 7006. It seems that it was impossible for Tatum to record a bad number; this album will add, if that's possible, to his already unshakeable reputation as the greatest of jazz pianists.

The finest album of Woody Herman's impressively swinging bands—his first "Heard"—is HL 7044, *Bijou*. Fans will remember this band (with stalwarts Flip Phillips, Bill Harris, Chubby Jackson, Ralph Burns, et al) as the most polished, driving band of the Forties. The best of its repertoire is presented here. The band in an experimental, though no less swinging, mood may be heard in a second album, *Summer Sequence*, HL 7093, playing some of Ralph Burns' magnificent harmonically-advanced arrangements, including the title piece. Two musts in any well-rounded jazz collection. Sound is excellent, too.

The harmonic and rhythmic innovations of the bopsters were first translated to big band scores by the talented ar-

ranger Gil Evans. His work for the Claude Thornhill Band, nine examples of which are contained in HL 7088. *The Thornhill Sound*, led directly to the celebrated 1949 Miles Davis session for Capitol, the success of which is due greatly to Evans' thoughtful, intense, and brooding arrangements. Harmony has done a great service in resurrecting these expertly recorded classics of the modern idiom.

Culled from a previous \$3.98 album (CL 685, *Upright and Lowdown*) *Harmony's* HL 7104, *Barrelhouse, Boogie Woogie, and Blues*, offers some rousing samples of the free-wheeling piano styles of Albert Ammons, Pete Johnson, Jimmy Yancey, Meade Lux Lewis, and Mary Lou Williams, as well as some fine instrumental blues by Red Allen and Harry James. One of the finest releases in the *Harmony* series, and the sound seems to be better than the higher-priced original!

Turning to the independents, four items in the *Tops* catalog are well worth investigating: L-1502, *Lena Horne*; L-1508, *Jazz Greats*; L-1521, *Modern Jazz*; and L-1599, *Earl "Fatha" Hines*. At their price of \$1.49, they are among the greatest bargains in jazz today.

Miss Horne swings lightly through eleven selections (including *You Go To My Head*, *Squeeze Me*, *Old Fashioned Love*, *Motherless Child*, and *At Long Last, Love*) in her warm, ingratiating manner. Deft and unobtrusive backing is provided by the Phil Moore Orchestra.

Jazz Greats is a thoroughly satisfying program of four separate Dixieland groups, with spirited performances (three apiece) by the Lion's Jazz Band, Cliff Jackson's Village Cats, the George Wettling Jazz Trio, and the Barney Bigard Quintet. Among those present are Mezz Mezzrow, Sidney Bechet, the DeParis brothers, Maxie Kaminsky, Willie "The Lion" Smith, Art Tatum, and Joe Thomas. Sound varies, though the performances are excellent.

Alto saxophonist Ronnie Lang leads a group of West Coast studio musicians through their paces in *Modern Jazz*. Although hampered in a few cases by over-ambitious arrangements, ample solo space is afforded all, who include Dave Pell on tenor sax, valve trombonist Bob Enevoldsen, and the swinging pianist Marty Paitch. Good to excellent results.*

The superb jazz pianist Earl Hines (who, like Mary Lou Williams, is a traditionalist who has progressed with jazz through its various stylistic advances) leads the septet with which he has toured since 1954 through twelve greatly interesting numbers in L-1599. Featured soloists are the ex-Basie trombonist Dickie Wells and the brilliant young tenor saxophonist Jerome Richardson. Good jazz and good sound.

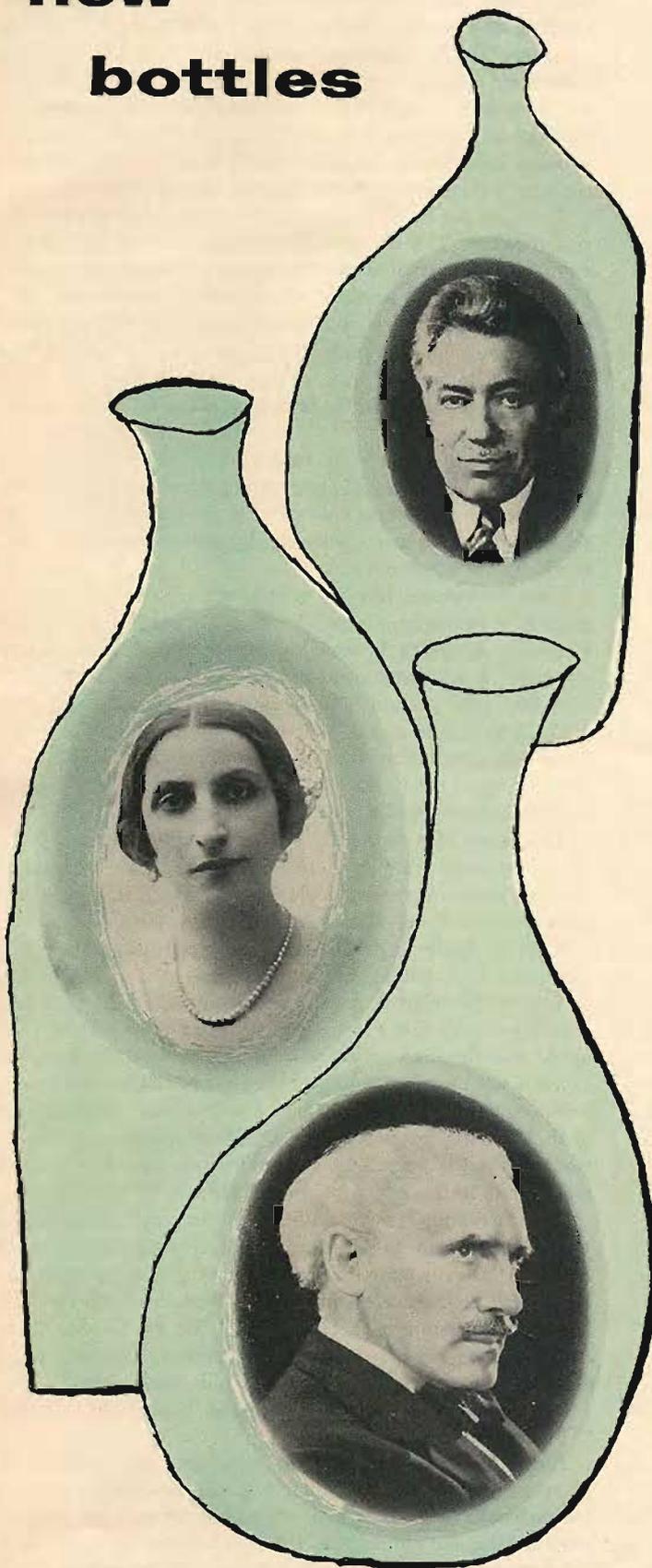
MOST low-priced recordings of modern jazz are on two independent West Coast labels, Mode and Tampa. Both firms draw from a pool of some of the finest musicians of that area, with swinging visitors like Terry Gibbs and Herbie Mann thrown in every now and then for good measure. The sides are relaxed and easy due to the fact that the musicians are keenly aware of each other's capabilities; a fine sense of rapport and understanding exists between them, a rapport which comes only from working together often and from sharing similar viewpoints.

There are really fine sides in the Mode series, chief among which are tenor saxophonist Richie Kamuca's collaboration with pianist Carl Perkins in 102; pianist Marty Paitch's swinging trio in 105; the driving quintet of the technically

(Continued on page 38)

* Let it be said, though, that the liner notes accompanying these three albums are compounded of equal parts mawkishness and misinformation.—Ed.

old wine in new bottles



Vintage recordings minus tonal cobwebs

THE connoisseur collector's habitat used to be the farthest and dustiest reaches of out-of-print record shops. From there he would happily emerge with a few ancient and usually third-hand 78 rpm discs, bearing on their labels such magic names as Kreisler, Chaliapin, Schnabel and Busch—or maybe Dorsey, Beiderbecke and Bechet.

But too often these treasures were lost on technical grounds, their musical splendors having tonally tarnished beyond recognition.

Recording was very different in those days from our modern method of first making a master tape and then transferring the contents of the tape to LP discs. There already was electric amplification back in the '30s but no tape to offer wide range response and silent background to Kreisler's fiddle or Muzio's voice. Sound from crude microphones and amplifiers was cut directly on wax platters, often with results best described as tonal hash.

But things are looking up for the collector of old-time artists. The twin drawbacks of rarity and sonic decrepitude have been overcome for a considerable section of the collectors' repertoire. Standouts of the 78 rpm era have reappeared in handy new LP editions with almost miraculously cleaned-up sound. The vintage wine has been rebottled and freed of sedimental mud.

The rejuvenation treatment for old recordings is one of the trickiest triumphs of sound engineering. Fastidious recording companies, notably Angel in their "Great Recordings of the Century" project and RCA Victor in their re-issues on *Camden* and "Vault Series" have developed a special kind of "musical therapy" to give some aged discs this new lease on life. A glimpse into the laboratory reveals how such sonic medicine is concocted.

Noise is the first old-age ailment to be cured. Surface flaws of every sort were part and parcel of the old recording methods. Dust particles of decades ago immortalized themselves as an unscored accompaniment of scratches, "ticks," and "pops."

The first problem in preparing a modern LP transfer from the old "78s" is to cut away this noise without skinning the music. Half the battle is won by getting hold of the best possible original from which to start the "dubbing." There may still be one of the original metal "mothers" in the company files. These electroplated discs from which the regular record stampers are made generally contain surprisingly clean sound. But if the metal mothers, improperly stored, have pitted and corroded with age, a well-preserved standard shellac pressing is the next best thing. Now the transfer begins. The wide-range reproducer, carefully lowered onto the old disc, picks up everything: snaps, crackles, pops, surface noise, scratch marks, and—oh yes—the music. The whole sonic melange is then spread out on tape.

The next step is editing. Clicks and pops are manually snipped out. To locate the exact beginning and end of such a click the tape reels are slowly turned by hand. The click itself then sounds like a long growl. Out it goes and the loose tape ends are spliced together again.

What about the missing piece? The click represents so brief a moment of time—usually less than 300th of a second—that even the steadiest foot-tapper won't notice a beat shift.

De-clicking may be simple in principle; but exasperated engineers have counted up to 2000 clicks in a single symphony. Months of work must sometimes be devoted to this.

Unbroken rhythm is also the main aim in splicing side-breaks. On the 78 discs, the chord on which the side arbitrarily ended was often drawn out by the musicians so that the cut would not sound too abrupt. Then the closing chord was repeated at the start of the next side to provide the illusion of continuity. It takes a skillful tape editor to juggle these gratuitous "side-break variations" back into conformance with the original score. In compositions where the chords are not neatly isolated but flow into each other, it requires from five to ten hours of harrowing trial and error before the splice runs off without any perceptible hitch.

"Some of our worst headaches come from Stokowski," moans Peter Dellheim, the man in charge of RCA Victor's *Camden* series. "Stoky used to fade out each 78 side in his old Philadelphia days and then fade in the next side by back-tracking over the music he had just played. Now we've got to reverse fades to keep everything on level. And simultaneously, we equalize the difference in tone color between the end of one side and the beginning of the next. On the old discs, the inner diameter grooves sound quite different from those at the rim. If you've only got two hands this job can throw you."

Once all the music is taken off the discs and transferred to tape, tonal cosmetics are then applied to smooth over the audible signs of age. Surface noise, the omnipresent ill of pre-tape recordings, can be sliced off by electronic filters. But too often some of the music comes off with it. To get the best possible compromise between musical texture and background noise, the audio engineer-cum-musician usually has to "ride the controls." With a carefully marked copy of the score before him, he now re-records the signal from his first transfer tape through a set of filters and equalizers onto a second tape.

To catch the shimmering brilliance of a brass passage, he opens the treble wide. He can safely do so, for the blast of the instruments easily overrides the noise admitted with it. But as the orchestra glides into an episode of hushed strings, the filter must be narrowed down again. In this way, the engineer tries to maintain an optimum signal-to-noise ratio

TEN TOP REVIVALS

Chaliapin—Russian Operatic Arias (incl. main scenes from Boris Godounov). Angel COLH 100

Cortot-Thibaud-Casals—Haydn: Trio No. 1, Op. 73, No. 2; Schubert: Trio No. 1, Op. 99. Angel COLH 12

Galli-Curci—"The Art of Galli-Curci" (a selection of operatic arias). Camden CAL 396

Hess—Schubert: Sonata in A-Major, Op. 120. Harmony 7119

Kreisler—Beethoven: Violin Concerto (Barbirolli, cond.). Angel COLH 11

Lehmann-Melchior—Wagner: Die Walküre, Act I (Bruno Walter, cond.). RCA Victor LVT 1003

Prokofiev—Prokofiev: Piano Concerto No. 3 and Solo Pieces for Piano (The composer as soloist). Angel COLH 34

Rachmaninoff—Schumann: Carnival, Op. 9; Chopin: Sonata No. 2. Camden CAL 396

Schnabel—Beethoven: Piano Sonatas Nos. 1-32 (complete). RCA Victor LM-9500 (also available singly)

Toscanini & New York Philharmonic—Beethoven: Symphony No. 7. Camden CAL 352

as the musical texture varies from one moment to the next.

Attempts have been made to "automate" this tricky job. Dynamic noise suppressor circuits have been designed to "read" the frequency content and loudness of the music from the master tape and automatically adjust the filter action to suit. But no machine matches the mixture of technical skill and artistic judgment that marks a good recording engineer. The best dubbing is still done "by ear."

Now we are two steps removed from the original 78. The second tape has most of the music and least of the noise. If the original recording had good tonal balance and separation between instruments, nothing further needs to be done. The engineer cuts a new LP master from the noise-filtered tape.

But often the sonic perspective of the old disc needs some re-arranging. The cramped, tight acoustics of the "dead" studios so often used in the '30s must be loosened up by adding just the right amount of reverberation from an echo chamber. Boom-bassed sound can be brightened by skewing the frequency curve to limit bass response and restore normal balance. "Bottomless" recordings are mollified in their stridency and padded in the lows by putting the obverse skew on the curve.

The trickiest surgery of such rejuvenations involves the picking out of individual instruments from a tonal muddle. Whenever an important solo passage is obscured in the old recording, the engineer can virtually pull it out of the sonic murk by its overtones!

Each instrument has its unique set of overtones, which gives it a characteristic tonal color. By setting a series of electronic filters to be roughly resonant to this frequency structure, a solo instrument can be lifted from its surroundings into new prominence. This method is related to the working principle of the "presence" control found in many home hi-fi installations but refined to the point of much more selective separation. Of course, this trick must be deployed with the discretion of a good cook adding a strong spice. But in the hands of a musically sensitive engineer it can put a sharp focus on what used to be a tonal blur. Threads of musical structure, the articulation of solo instruments, formerly obscured, are often revealed by this process.

What is finally distilled from the electronic witch's kettle is not high fidelity in the modern sense. If treble was lacking in the original, it will still be lacking in the LP transfer. What isn't there to begin with can't very well be salvaged. But the high frequency cutoff is not nearly as objectionable as one might think, so long as the final sound is well balanced. If the overtones up to the frequency limit appear in their natural proportions (i.e. without response peaks introduced in the recording or re-recording process) the human ear quite readily provides an illusion of wider range.

"It's a real joy," says Dellheim, "after you have twiddled yourself nearly to desperation, if suddenly the music comes to life. How many middle-aged concert goers are trying to keep fresh their priceless memory of Toscanini with the New York Philharmonic back about 1935? We try to help them. And when we get a recognizable likeness to the real sound of twenty years ago, we really feel like celebrating."

Dellheim reached into his desk and hauled out a letter. "This, too, makes us feel good."

The letter was from Amelita Galli-Curci who, after years of retirement, suddenly found her old recordings current once more in new LP format. "I was happy to hear my own voice floating out again," she wrote, marveling that the sound did her more justice than when it was first recorded.

—Hans H. Fantel

RATES THE BASIC REPERTOIRE

Item 3 of the "First Fifty"

The Beethoven "Moonlight" Sonata

No less than eight of the many available discs of this

favorite also include the "Pathétique" and "Appassionata"

EARLY in 1952 Vox Records offered a long playing disc that was a fantastic buy: the *Moonlight*, *Pathétique* and *Appassionata* Piano Sonatas of Beethoven coupled together on the one record. The performances, by the pianist, Orazio Frugoni, were respectable rather than illuminating, and the recorded sound, like the standard of the time, was a little thin in the upper register and slightly deficient in bass response. But there was nothing deficient in the response of the record-buying public: Vox PL-7160 sold and sold well—and it is still selling.

The record industry is nothing if not competitive. The success of PL-7160 was not lost on the rest of the industry and soon other companies began to come out with the same three Beethoven Sonatas coupled together. A recent issue of the Schwann catalogue lists eight such competing discs (four of them, indeed, from the same company!): Decca DL-9864 (Wilhelm Kempff); Westminster XWN-18740 (Daniel Barenboim); Westminster XWN-18400 (Raymond Lewenthal); Haydn Society 9030 (Yves Nat); Westminster XWN-18255 (Egon Petri); Westminster XWN-18274 (Paul Badura-Skoda); Columbia ML-5164 (Rudolf Serkin); and, of course, the pioneer, Vox PL-7160.

It is the *Moonlight* Sonata which is the particular concern of this article—as it probably is of most prospective purchasers of any of the above-enumerated recordings. For the "*Moonlight*" is far and away the most popular of Beethoven's Piano Sonatas, if not *the* most popular Piano Sonata ever written. How did it get that way? To the German music critic and novelist, Heinrich Friedrich Rellstab, belongs no small measure of the credit, for it was he who tagged the Sonata with its *Moonlight* title. Rellstab, for some reason, associated the Sonata with Lake Lucerne, as if that lake had a particular and special brand of moonlight. Beethoven never saw Lake Lucerne, and whatever subjective meaning the Sonata may have had for him, an association with moonlight seems pretty farfetched. But the sobriquet has stuck through the years and the opening *Adagio sostenuto* is perhaps the most familiar single piece of serious music in the entire literature.

The *Moonlight* Sonata is the second of the two works for solo piano which make up Beethoven's Op. 27. They were completed in 1801, the year after the First Symphony, and Beethoven called them both Sonatas *Quasi una fantasia*—like a fantasy. The description is apt, for in both works we find Beethoven beginning to rebel against the classical concept of separate and individual movements. The poet-philosopher in the composer found these boundaries of movements



Egon Petri offers commanding and solid nobility.



Wilhelm Kempff gives a sober, steady performance.



Yves Nat brings more of himself to the music.

too restrictive; what he wanted was a continual flow from one movement to the next and so he marked an *attacca* as each movement ends and the next begins. The problem of form is more neatly solved in the *Moonlight* than in its companion piece. While it is the opening movement of the Opus 27, No. 2, which has stamped itself into the musical consciousness of the civilized world, it is the finale, a *Presto agitato*, which is the remarkable crown of the conception. Here is the stormy, tumultuous outburst which presages many such *Sturm und Drang* pages in the later Sonatas. Passionate agitation and a headlong forward drive are the hallmarks of this music; played well, it never loses its impact.

Of the eight discs enumerated in the second paragraph, two of the Westminster's are also the most recently-released of the *Moonlight*, *Pathétique*, *Appassionata* couplings; these are the versions by Barenboim and Lewenthal, the latter not yet thirty, the former not yet twenty! Neither artist turns in an exactly memorable performance of any one of the three Sonatas. Both have technique to spare, but neither succeeds in making of the "*Moonlight*" anything more than a series of isolated mood pictures. There is more ebb and flow, passion and drive in this music than is revealed by either of Westminster's two young pianists. One who does find it is septuagenarian Egon Petri, another Westminster entry in the lists. Though he never reached the pinnacle of success in this country which his extraordinary musicianship merited, Petri nevertheless has given to the recorded piano repertoire some of its most rewarding performances. His account of the *Moonlight* Sonata is distinguished by a commanding and solid nobility, a performance rather akin to Klemperer's way with the Symphonies. If Petri drops a note here and there, the playing is still admirable for its clean articulation, its well-shaped phraseology and the warmth of the personal in-

volvement with the music. Westminster has provided both Barenboim and Lewenthal with more brilliant recorded sound, but the acoustic of the Petri disc is very satisfactory, too.

Two other very satisfying accounts are those of Kempff and the late Yves Nat. The German pianist gives a sober, steady performance undeviating in its inevitable course; Nat, the Frenchman, brings more of himself to the music, applying judicious *rubato* here and a transparency of fibre there in a reading that may well be the most interesting of the lot. Where the Decca recording (from a Deutsche Grammophon original) is rather cramped and somewhat indistinct in sound, the veteran French pianist has been given wonderfully full and resonant sound.

This leaves two more *Moonlight*, *Pathétique* and *Appassionata* discs to be discussed: Frugoni's and Serkin's. Both pianists adopt a rather dispassionate attitude toward the "*Moonlight*." The playing is accurate but antiseptic, calculated but lacking in communicativeness. The sound of Serkin's piano is realistically recorded, Frugoni's is less so.

Many other recordings exist of the "*Moonlight*" in different couplings, of course. Capitol has a performance by Rudolf Firkusny (P-8322) which is coupled with the *Pathétique* only. As always, Firkusny plays impeccably and with a great deal of grace and sensitivity. RCA Victor's LM-2009 presents a marvelously poetic account by Vladimir Horowitz and couples it with a demonic performance of the *Waldstein* Sonata. Unfortunately, this is one of the less successful products of the Horowitz living room (it was recorded in his apartment) from a sound standpoint; the piano is unduly cramped and lifeless in tone. Perhaps Horowitz can be induced to re-record his performance under more suitable acoustic conditions.

—Martin Bookspan

Jazz at Budget Prices

(Continued from page 34)

peerless ex-Kenton trombonist Frank Rosolino in 107; Marty Paitch's free wheeling big band in *Jazz Band Ball*, Vol. 1 (110) and Vol. 2 (121); baritone saxist Pepper Adams' initial solo album, 112; the flute duets of Buddy Collette and Herbie Mann in *Flute Fraternity*, 114; and British vibraharpist Victor Feldman's quintet in 120.

Equally meritorious are the Tampa offerings. Notable in their collection is the firmly blues-rooted guitar work of Oscar Moore, charter member of the old King Cole Trio, in such albums as the *Oscar Moore Quartet*, TP-10, and *Galivantin' Guitar*, TP-22. Other bargain "finds" on Tampa include the quintet of trombonist Herbie Harper in TP-11; two more Marty Paitch albums, *Hot Piano*, TP-23, and *The Marty Paitch Quartet*, featuring the impressive young alto saxophonist Art Pepper, TP-28; the team of Bob Enevoldsen and Herbie Harper in *Five Brothers*, TP-25; *Moods In Jazz*, TP-26, with the late Bob Gordon on baritone sax; Red Norvo's latest LP, *Norvo — Naturally*, TP-35, with flutist Bob Drasnin and guitarist Jim Wyble the featured members of his quintet; and some more fleet alto work by Art Pepper, who leads his own quartet in TP-1001. Sound is excellent, though marred occasionally by slight surface noise.

The Swedes have long been the most accomplished of European jazz musicians. One of the finest collections (low-priced or otherwise) of Swedish jazz is to be found in CAL-417, *Swedish Modern Jazz*, in which alto saxophonist and

clarinetist Arne Domnerus leads a small group through rousing versions of such standards as *Blue Moon*, *I Got Rhythm*, *Frenesi*, *Gone With the Wind*, and *Lady Be Good*. Excellent full fidelity sound. Don't miss this!

The Hollywood label finds the Swedes really out in force. So far, six albums featuring some of the finest young Scandinavian jazz musicians have been made available by Hollywood. Like Tops, they list at \$1.49 per album.

Swedish Jazz, LPH 32, features (paradoxically) the quintet of young Danish clarinetist Paul Hindberg; *Jazz Smorgasbord*, LPH 33, presents the work of both the Hindberg and Nils-Bertil Dahlander combos; *Real Smooth*, LPH 37, and *Red Hot and Cool*, LPH 40, showcase the considerable talents of the blind Swedish pianist Reinhold Svensson; in the company of pianists Bengt Hallberg and Nisse Engstrom and their trios, Svensson is again presented in LPH 36, *Nine Beats to the Bar*; while drummer Anders Burman leads a Goodman-styled combo through its paces in the album, LPH 39, *Anders Burman*. Excellently recorded and tastefully presented.

Here then is the cream of the low-priced lines. On them one may range from the earliest days of jazz up 'til this year's modern waxings. And more is to come! For Decca, Mercury, and M-G-M have recently entered the race with low-priced subsidiaries of their own. Decca has dusted off the old Vocalion tag for its new line, as has Mercury with its Wing label, while M-G-M is debuting its Lion series. Although no jazz releases have been issued thus far by the three, Wing has announced a Sarah Vaughn disc for early release.

—Peter J. Welding
HiFi REVIEW

They "Aim" For Stereo

Full-range speaker systems—one fixed, one rotatable. New

concepts in providing stereo directionality and depth

By WARREN DeMOTTE

FITTING a speaker system into the living room without upsetting decor, while preserving the highest quality of sound, is not always a simple matter even with a monophonic hi-fi system. With stereo, the complexities increase, sometimes to the extent where they seem beyond the limits of sweet reasonableness.

There is many a hi-fi home in which a good full-range speaker system is satisfactorily located in a position that has passed the acid test of acceptance by both husband and wife. Here there is no problem with the second stereo channel speaker, provided ample room along the same wall is available some six to ten feet away. A full range speaker can be set there or one of the new "half systems." A variety of these latter have been developed wherein small enclosures carry the second channel and provide the directionality effect. Two of these were discussed at great length in our article, "Stereo—With a Speaker and a Half," November, 1958, page 39. This article described the Electro-Voice *Stereon*—a small floor-standing speaker system—and the Stephens *Stereodot*—a pair of fully enclosed 8-inch speakers. The *Stereodots*

may be hung on the wall or set into bookshelves.

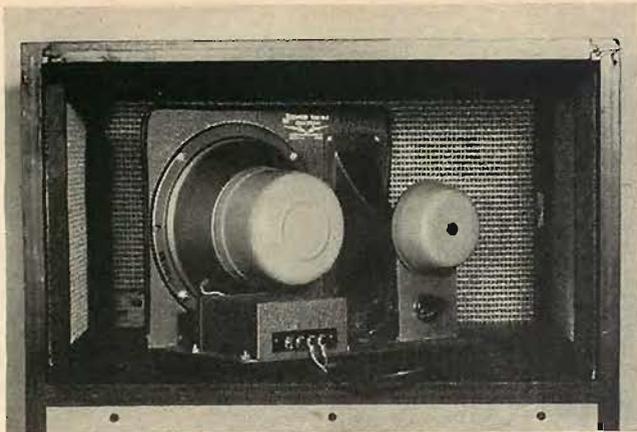
Some audiophiles have basic objections to the "half speaker" method of achieving the stereo effect. This may arise from an unwillingness to accept the argument that only one full range speaker is really necessary in two-channel stereo sound reproduction.

Audio engineers and physicists many years ago determined that the ear finds it impossible to identify the direction of sound sources at frequencies below 300 cycles. The "half speaker" systems are therefore designed to transfer the bass notes from the second channel into the existing full range system. The mid-range and treble frequencies, however, are produced by the "half" unit, since these are the tones involved in stereo directionality. The clinching argument here is often the cost of installing two full range systems when one-and-a-half will do an adequate job.

However, even if bass tones are not directional, you may nevertheless want them reproduced fully in both channels; after all, they *were* recorded that way. In that event, the second speaker system must be another full range unit.

The Frazier Stereorama II logically makes two of the Jensen SS-100—since it is two complete speaker systems in the same enclosure. Mid-range and treble units are hidden behind the grille cloth top section of the SS-100. They are rotatable, while the Frazier's two systems are permanently angled 30° apart.





The upper half of the Jensen SS-100 is open in back, thus enabling the user to reach in and "aim" the Stereo Director mid-range/treble unit.

This need not create an impasse, for there are many ingenious methods of stereo loudspeaker placement now available to the public that cope with almost any contingency. One of these new methods aims the sound at the audience; another doubles up speaker systems at the site of the original unit.

The Aiming Solution

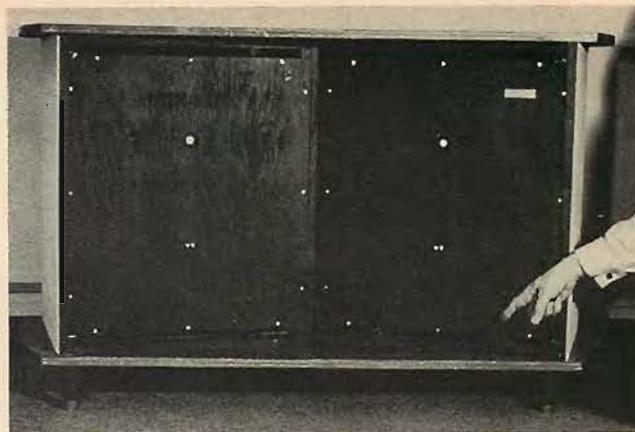
Almost every speaker system has some directional characteristics. In the past, engineers purposely designed systems to avoid these effects as much as possible. Now, along comes the Jensen SS-100, a loudspeaker system especially designed for the purpose of beaming program material towards the "living area."

The SS-100 looks like any other handsome speaker enclosure. It stands 32 inches high on slender legs that raise the body of the cabinet several inches off the floor. The lower half of the cabinet is solidly enclosed on all four sides; the upper half is covered front and sides by grille cloth and the back is open. In the upper half, a swivel base supports a mid-range speaker, crossover network and tweeter, all mounted as a unit. The user can reach in from the back of the speaker and rotate this assembly to point in any desired direction.

Another feature that makes the Jensen SS-100 different is its individual woofer. This low frequency speaker is enclosed within the lower half of the cabinet. It is so positioned that sound emanates from the bottom of the cabinet and bounces off the floor. The woofer enclosure, termed *Bass-Superflex* by Jensen, is a variation of the bass reflex principle, with a tubular ducted port tuned to enhance the range of the 12-inch Flexair speaker that is employed.

The "trick" in the SS-100 is the design of the cabinet itself, which permits the mid-range/treble unit to be rotated while the enclosure remains in a fixed position. This does not disturb the decor and obviously allows the SS-100 to be located in any convenient place. Thus, maximum stereo effectiveness may be obtained even in unusual shaped living areas—a very neat way to eat acoustic cake and have it too.

As the name implies, the *Stereo Director* idea is particularly advantageous in a stereo setup. No matter where the SS-100 is placed as a second speaker, its upper section can be beamed to mesh effectively with the first speaker for



The backs of the two speaker systems comprising the Stereorama II form an angle, and the back-waves from the ports blend to form a center channel in a stereo setup.

good stereo directionality. Of course, with the use of two SS-100 systems, placement flexibility is almost limitless. Jensen has recognized this with its DS-100, a dual stereo system utilizing two complete SS-100's in a single, double-width cabinet. This is the equivalent of two individual SS-100 systems placed side by side and it takes very little adjustment of the *Stereo Director* assemblies to achieve optimum stereo effect in the customary listening area.

As a separate unit, the Jensen SS-100 produces clean sound over the full spectrum. The bass is not boomy, or "one-note" in texture, the mid-range and treble notes are free of strident resonances. Rotating the platform holding the mid-range and tweeter produces some astonishing effects. Speaker cabinets need no longer be set cater-cornered to achieve optimum sound dispersion. A fixed position may be adopted and the upper register units rotated to spread the sound over the "listening or living" area.

In fact, audiophiles with peculiar living room configurations should give serious consideration to the SS-100. Aiming the upper register speakers permits a reduction in apparent over-all volume, since the sound is not forced around corners and through draperies and other sound absorbing materials. For stereo, the SS-100 definitely accomplishes its announced purpose. Since it is to be assumed that the full range system in use has already been "aimed" at the listening area, the SS-100 can be set even 10 to 15 feet away and also "aimed" to cover the same area—without imposing a distracting furniture problem.

Speakers with an Angle

An entirely different approach is used in the Frazier *Stereorama II* and *Stereorama I* and the answer achieved is also different. Each of these systems consists of two complete speakers—individually enclosed—and mounted in one large furniture-finished cabinet. Stereo directionality is obtained by fixing the two enclosures so that they are 30° apart or individually 15° from the center line of the system.

Each system in the *Stereorama II* consists of an 8-inch woofer, a 2000-cycle crossover network, and a compression-type mid-range driver and tweeter. These are mounted in a modified Helmholtz-type enclosure, which is itself a form of ducted port baffle.

In a stereo system, the *Stereorama II* is most impressive. It belies the popularly-assumed inability of two closely posi-

tioned speaker systems to produce stereo separation and depth. In fact, the depth effect with the *Stereorama II* is quite startling. Listeners who have had the opportunity to carefully test the *Stereorama* angled-speaker method are universally impressed by the illusion of unusual depth.

The *Stereorama* also enables the listener to enjoy directionality and depth even though he is only five or six feet away from the system. Absolute directionality ("ping pong") is not as pronounced in the *Stereorama* as in those stereo speaker methods involving the use of two widely spaced enclosures.

Directionality effects using the *Stereorama II* are closely related to the living room in which it is used. Wall reflections play an important part in achieving this directionality by increasing the sound dispersion. This off-the-wall effect can also be used with the Jensen SS-100, wherein the *Stereo Director* is made to aim at a near wall, filling in stereo directionality as a sort of rebound shot.

Although two separate speakers placed at a 30° angle to each other, their backs touching, would probably duplicate the success of the *Stereorama*, they hardly would be esthetic assets to room decor. Credit belongs to the Frazier designers for turning a real problem into a handsome prac-

tical solution that is not out of place in any modern living room. And if a speaker is needed now for a monophonic system which will be converted later to stereo, the *Stereorama* offers a strong claim for consideration. It can do the first job now and then the second—with no increase in size or additional components or change in position.

The angle-relationship of the *Stereorama* component speakers—and this is true also of the Jensen DS-100 when properly aimed—creates an effective stereo listening area that is not at all pinpointed to a small spot. Perhaps the aid of wall reflections enables it to cover an area that permits quite a number of persons to hear stereo sound in proper balance.

While operating the *Stereorama II* in a stereo system, it was observed that at no time did that bugaboo—the hole in the center—show up. This is probably due to the fact that the ports are located in the rear of each baffle and the back-waves that come out of them blend to form an automatic center channel. This is an advantage over normal two-speaker placement that we hardly expected, but there it is. So, if the ingenuity forced by the demands of decor and limitations of space give birth to a surprise benefit, that is icing on the cake.

—Warren DeMotte

two years before the blast

BEFORE high fidelity came roaring into my life, I was *never* music's devoted slave. Appreciative listener, yes. Chronic sponge, no. Back in those days—when records spun at the sensible speed of 78 calculated revolutions to the musical minute—all the music heard emanated from an ancient radio whose allegedly golden-throated tones were suspiciously similar to a P.A. system with a head cold.

Then, two years ago, we acquired a hi-fi set.

I wasn't particularly alarmed when my husband—his eyes glittering—came home, lugging an intriguing assortment of electronic machinery, and announced: "Have I got a surprise for you!" No, I wasn't alarmed at all; but, then, neither was Bluebeard's first wife . . . until the axe fell.

His fingers trembling with anxiety (translation: audio-mania, advanced degree), my husband fumbled a disc onto the turntable, his twitching fingers aching to get at the control panel and compensate for the RIAA curve.

"Hey, what gives?" I asked.

Those were my last words before Hi-Fi. I shall distinctly remember them the rest of my life. In fact, they were still rolling naively around on my tongue when the horrific blast (later identified as the opening bars of the *1812 Overture*, full volume on) thundered across the room, engulfed my senses and swept me away—ears ringing gaily, sanity somersaulting merrily. That I, later, still knew my own name and address, and could stagger without assistance from the room, I credit to the physical and mental superiority of the female sex.

In these two years of hi-fi, I have become acquainted with those journeyman followers of hi-fi—the subjective abstractionists—who profoundly investigate, explore and analyze (in terms which would probably drive a semanticist crazy for want of definition) *any* kind of sound created by *any* sort of animal, vegetable or mineral, just as long as they can possibly

discover any type of pattern or theme.

Technical terminology, for the most part, no longer throws me. When I hear an audiophile referring to *transient* response, I realize he is not discussing a man-woman relationship. I am now armed with the priceless intelligence that the adjective *steep-front* does not refer to the girl in the Maidenform bra. This sort of triumph may not seem like very much, but to a girl who never quite untangled Latin grammar, lost ground on the battlefield of German pronunciation and was sent chaotically into retreat before an onslaught of French verb-forms—speaking fluent hi-fi-ese is the ever-living, bi-lingual end, man.

In addition to the other adjustments necessary to living (sans unease) with hi-fi, I have learned to be ready for anything and everything. It may be Lelio, groaning *Mon Dieu* in his graveside voice; it may be Emory Cook wailing beside the tracks on a rainy night or it may even be Bartók being seasick on the organ.

Since hi-fi is, obviously, here to stay—I am doing my utmost to understand it, appreciate it and bear with it until that halcyon day arrives when I can—in all shining-faced honesty—claim to enjoy it, too. If my methods seem devious, my motive must be found acceptable on the basis that I'm in there pitching.

Owning a good hi-fi rig is a little like having a resident hypnotist, a kind of built-in Svengali. Lapped by waves of assorted sound, I find myself figuratively beached for hours in an increasing enchantment. When von Karajan and his boys rise to heights of neurotic intensity, I rise right along with them. I help Berlioz carry Harold's viola all over Italy; and I watch with Tristan for the black sail on the restless horizon.

Yep, I'm in there pitching. Tranquilizer tablets and all.

—Naney Brandt



Illustrated by Don Cornelius

MY REPERTORY MUST HAVE ROOTS

Never underrate the mass audience—

they want more than commercial music

By **HARRY BELAFONTE**

As told to Nat Hentoff

I BELIEVE that folk music—in its original sense—is a dying art form. Originally, folk music was music created by people of all walks of life. It reflected their cultural and social needs and habits. All the early blues and spirituals were not written down, but were created spontaneously out of people's needs to express themselves. The spirituals came out of the plantations; and the blues emerged from prisons, bars, streets, farms.

With the advent, however, of industrialization and the consequent mechanization of music, there was an organic change in *popular* music. Instead of masses of people singing songs that truly reflect their lives and themselves, they now mimic music that has been imposed on them by the commercial interests.

Part of this decline of spontaneity in popular music-making is also due, of course, to the change in social conditions. Instead of *inventing* work songs in the open air, factory workers *listen* to music by Muzak. And people no longer communicate with each other on the same kind of social level outside of work that used to produce folk music in its original sense. We don't have the same kind of communal

church and work gatherings or drinking fests that used to happen, let's say, in frontier days. We don't in general participate as much in music-making as we do in listening and watching.

Folk music, therefore, *is* a dying form. Nothing can be done to stop its dying because you obviously can't revert back to the kind of environment that brought it into being.

The singing of folk songs—as contrasted with the spontaneous creation of folk material—is *not* dying, however. Folk music, in fact, has become an excellent way for a popular artist to find the kind and quality of material that not only will help build a more durable career, but will also aid in finding himself as a singer and a human being. Much, after all, can be done by individual singers to *re-create* folk songs, and these singers thereby become interpreters rather than spontaneous folk creators.

A singer who wants to develop a repertory with roots must be prepared to do considerable research. In fact, the work required in keeping a folk repertory alive and authentic never ends. My staff and I, for example, are always looking for new dimensions. And we're always collecting material.

We send for the Library of Congress collections and for folk recordings from all over the world, including the ethnic sets released here on Folkways Records. I study the cultures involved and the background, so far as I can, of each song.

Sometimes we'll just find one phrase in a song that we want to use. We'll take that phrase out and build on it from our knowledge of the tradition of that particular kind of folk music. For each record album, we may narrow down the selections to one hundred, and then pick twelve of those with an ear to the continuity of the album and the mood we want to express.

There are times indeed that even after we've recorded an album or part of one, we'll scrap what we've done because we think we can do better in terms of repertory or performance, or both. We had a blues album, for instance, ready to go in March of 1958, but we listened to it again and felt it contained too large a cross-section of blues to make the kind of direct mass impact we hoped for. We made the album more homogeneous, and released it in September. Now we've decided to record a separate album of work and chain gang songs, some of which had been in the plans of the blues album.

After learning how to discover, authenticate and continually freshen a folk repertory, the singer must also learn how best to communicate to his audience. I study not only the nature of the songs I sing, but also the dramatics and other facets of the theater, because theatrical principles are what I follow in utilizing this material.

My intention is to give the people who come to see me the feeling of being in a theater and being part of a theatrical performance. We plan and integrate lighting and programming, and especially take care to constantly freshen and broaden the repertory by finding songs with strong stories or moods contained in the words themselves. I doubt if you can hold and widen your audience by continually redoing what you have already done.

I'm concerned with creating the feeling of theater on recordings too. Without the visual bridge, I still try to project that quality in a recording by underlining what the song says and by trying to make each song in an album an entity and mood unto itself. I don't have faith in gimmicks, in "new sounds," in instrumental gymnastics in the background. What matters is a beautiful melody and a lyric with meaning.

This combination can be found in so many areas of the world's music, such as Afro-American material, for example—an area in which I have the strongest personal sense of identification. But I also have an intense love for Mexican and Israeli songs. The problem for a singer of folk songs is to translate the enthusiasm for his material into an approach that millions of people will also understand. I think the answer is first to find that essential element in the music that makes it unique, and then to concentrate on that element in the performance.

I also must remember that I do not perform and record for just the American market. I try to anticipate the cultural composition of audiences in Germany, Japan, England, and Italy. The studying involved in what to record and perform can be quite complex, but what success I have had is due to all this constant planning and research.

Another factor in my reaching a mass audience is that I refuse to underrate the "mass" audience. People can and do react to material stronger in meaning than most mechanical commercial music. Music with roots has a strength and universality which are constantly being minimized by most of

the business men in popular music. People's feelings can be reached if you sing something that many of them will identify on a level below the surface.

Returning to the subject of planning, we are always in various stages of preparation on several albums at once. Among current projects for the months ahead, for example, are collections of sea songs, camp fire songs, songs of the west, a set for children only, and others for men only and women only. There's also to be a *'Round the World Collection*; and a particularly off-beat project, *Streets I Have Walked*, which will include spoken as well as sung material and will be strong in its emphasis on the social background of the songs.

As for the future of not only myself but other singers of folk songs, I think we may be close to a time when repertory with roots will be much more common among popular singers than it is now. I feel that the exasperation and frustration of the times in which we now live will eventually level off and people will have the time and peace of mind to come back to songs, with roots in their culture, and to create new ones, however urbanized, of real meaning.

When the new era of largely increased leisure time comes, for example, people will again be able to sit down and really communicate with each other. They will become more interested in the nature of their heritage, forcing artists to return to sources and develop their identities by looking inside themselves instead of copying mechanical success models.

They won't be singing the kind of folk music that first existed, but they will be singing music that reflects knowledge of what has been before.

After all, it's hard to imagine a man calling himself a writer who hasn't studied Shakespeare. Similarly, it's hard for me to imagine someone calling himself a popular singer who hasn't explored the roots of his culture.

—Harry Belafonte



"... I doubt if you can hold an audience by redoing what you have already done..."

Christoff Sings Moussorgsky

—but not “Boris”

The great exponent of Godounov captures the “essential Moussorgsky”

● **MOUSSORGSKY: The Complete Songs**—Tell Me, Star; The Joyous Hour; Tell Me Why; The Leaves Were Sadly Rustling; I Am Rich in Palaces; For You, the Words of Love; King Saul; Song of the Old Man; We Parted Proudly; The Winds Are Howling; Night; Calistratus; Balearic Song; A Prayer; The Cast-off Woman; Sleep, Son of Peasants; Mignonette; Desire; Gopak; Savishna; The Seminarist; Hebrew Song; The Magpie; Seeking Mushrooms; The Feast; The Street-Urchin; The He-Goat; By the River Don; The Classic; The Orphan; A Children's Song; The Nursery (Song-Cycle); Eriomushka's Cradle Song; The Puppet Show; The Forsaken One; Sunless (Song-Cycle); Songs and Dances of Death (Song-Cycle); Cruel Death; The Misunderstood One; Misfortune; The Spirit of Heaven; What Fellow Is Fitted for Weaving or Spinning?; Trouble; A Vision; Master Haughty; The Wanderer; On the Dnieper; Song of Mephistopheles. Boris Christoff (bass), Alexandre Labinsky (piano), French National Broadcasting Orchestra, Georges Tzipine cond. Angel 3575 D/L 4 12" with 88-page book \$20.94

Musical Interest: Non-pareil
Performance: Remarkable
Recording: Variable

STUPENDOUS is the only word that will do for an undertaking such as this—the valiant try by a single highly-gifted artist to encompass the spiritual autobiography of Russia's greatest creative musician. Modest Moussorgsky.

The name of Moussorgsky in the world at large is forever associated with the dark splendors and spiritual torment of that operatic “Macbeth”—Boris Godounov, and of course with the brilliant character painting embodied in *Pictures at an Exhibition* as orchestrated by Ravel. But the essential Moussorgsky is to be found in the songs, just as the essential Beethoven is to be found in the piano sonatas and string quartets.

Like Beethoven's piano sonatas, the sixty-odd songs of Moussorgsky stem from every phase of his life, beginning with his eighteenth year when he was a charming and somewhat effete guard in the Preobrazhensky Regiment to his last years when the bedevilment of emotional and spiritual isolation drive him to the final extremities of alcoholism and despairing death at the age of forty-two.

It is in the songs that the two aspects of Moussorgsky's creativity are most thoroughly and movingly illuminated. On the one hand we have a whole gallery of unforgettable character portraits: the pathetic village idiot *Savishna*, the lumpish student of *The Seminarist*, the utterly true-to-life child of *The Nursery*, the hidebound critics of *The Puppet Show*, the puffed-up egoist of *Master Haughty*. But it is Moussorgsky the lyrical poet, alternating between visions of ideal love and despairing solitude, who is both the least known and the most treasurable. The songs dedicated to his beloved Nadejda Opochinina and to her memory—*Desire* and the unfinished *Cruel Death* are almost unbearable in their poignance, as is *Sleep, Son of Peasants* dedicated to the memory of his mother.

And what are we to say of the two cycles to texts by his friend Prince Arsenyi Golenistchev-Koutousov—*Sunless* and *Songs and Dances of Death*? Not even in the final songs of *Die Winterreise* did Schubert convey so unerringly the solitude of despair and the despair of solitude that Moussorgsky

did in *Sunless*; and only one other song composer—Kilpinen of Finland in his *Lieder um den Tod*—ever successfully ob-
justified the figure of Death in such terrifying form as Moussorgsky in his *Songs and Dances of Death*.

One could cite endless instances of the man's genius that shines through song after song on these discs—his complete identification with the child in *The Nursery* whose reaction to a beetle runs the gamut from terror to pity; the profound Russianism of *The Feast*; the sharp satire that informs every measure of that little social drama *The He-Goat*. And when one realizes that the bold harmonic progressions and rhythmic patterns of these songs date from the 1860's and 1870's, one is left utterly amazed. It took the enthusiasm of Debussy and his French colleagues some ten years after Moussorgsky's death to spur a slow but sure worldwide acknowledgement of the Russian's music—which is quite far removed in spirit from that of Tchaikovsky. In the realm of song, only Hugo Wolf—tempestuous and equally shortlived Austrian master of *Das Lied* was his equal in terms of dramatic sense, characterization, and harmonic resource.

So much for the music in terms of the scant consideration that space permits here. What about its presentation in this splendidly produced Angel album? Boris Christoff, 39-year old Bulgarian-born basso is considered to be the finest male interpreter of the literature of Russian vocal music outside of the U.S.S.R. But for even such as he to undertake a one-man traversal of the entire corpus of Moussorgsky songs is a bold, even foolhardy adventure. That he succeeds as well as he does speaks eloquently for his artistry and for the depth of conviction that led him to devote two years of intermittent effort to this project. This is reflected further in the magnificent 88-page volume that accompanies the album. Three major essays on Moussorgsky are included by way of

(Continued on page 50)



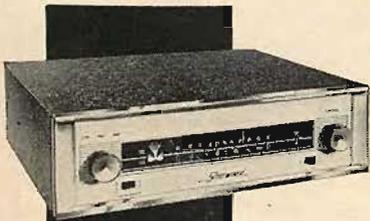
Boris Christoff (background) smiles as the technicians play back the original tape from the “Complete Songs.”

Capitol Records

HiFi REVIEW

for Ultimate Fidelity

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For complete specifications, write Dept. V-1

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The "complete high fidelity home music center."



HiFi-ndings

AN EQUIPMENT REPORT

Heathkit 55 Watt Power Amplifier Model W-7M

Manufacturers Data: Power amplifier kit rated at 55 watts (110 watt peaks). Three tubes, silicon and selenium rectifiers. Frequency response ± 1.0 db. from 6 to 30,000 cycles at 0.25 watt or ± 0.5 db. from 20 to 20,000 cycles at 55 watts. Harmonic distortion (5 watts) 0.2% at 20 cycles to 0.38% at 20,000 cycles. IM distortion 0.1% at 10 watts. 4, 8 and 16 ohms, and 70.7 volt line output. 8½" d. x 6½" h. x 15" w. Weight 24 lbs. Price \$54.95. (Heath Company, Benton Harbor, Mich.)

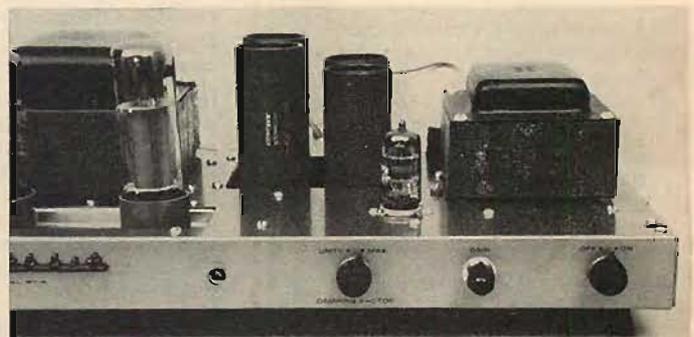
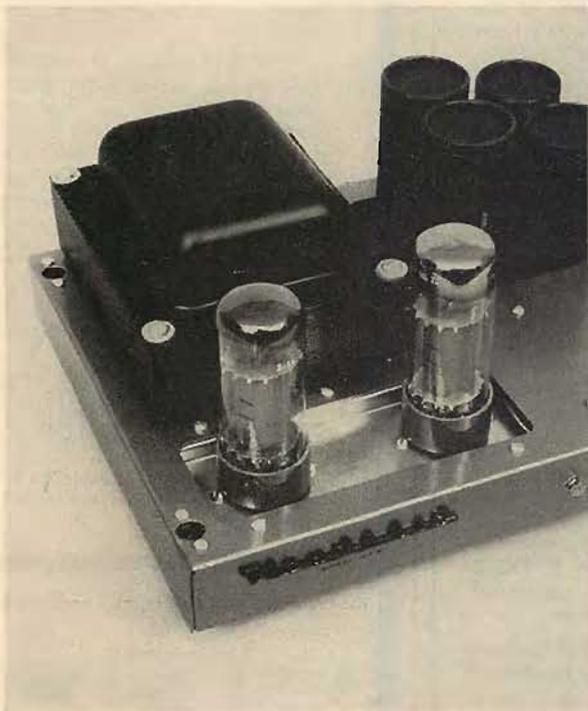
The Heath Company has offered the W-7M power amplifier on the unusual basis of a "dollar a watt." That they have succeeded in producing an admirable product leaves much of the story untold.

The W-7M is a surprisingly light-weight power amplifier of very moderate physical size. It uses a pair of EL34 output tubes and a special tapped output transformer. The power output tubes are driven by a single 6AN8 tube comprising a pentode first amplifier section and a single triode split-load phase inverter. The power is derived from four silicon rectifiers applying around 490 volts to the plates of the output tubes. Fixed bias, obtained from a halfwave selenium rectifier, is applied to the grid-cathode circuits of the output tubes. The stage itself operates in class AB1.

The design of the W-7M could be called straightforward, but

this would be an injustice to the Heath Company and to those unfamiliar with the niceties of power amplifier design. In dealing with high wattages there is always the bugaboo of protecting the power output tubes. This was doubly complicated in the W-7M through the use of silicon cartridge rectifiers in a voltage doubling circuit. Having no filaments or heater currents to contend with, they put out 500 volts as soon as the unit is turned on. The EL34 power amplifier tubes—having filaments—take a few seconds to warm up and come to operating temperature. Since during this interval they are not absorbing their share of voltage from the power supply, there is the ever present chance of severe tube damage. This has been prevented by inserting a cute device called the "Surgistor" into the power supply. It thermostatically waits for the tubes to warm up before applying the full rated voltage. Such a tube protection device assures long and uncomplicated life for many of the components in the W-7M.

As in all high wattage power amplifiers, care must be exercised in balancing the output tubes. The W-7M makes this a simple process—provided you have a 0-1.0 d.c. voltmeter. Metering jacks and *Balance* and *Voltage Adjustment* controls are mounted on the rear skirt near the speaker terminals. Arbitrary settings may be used initially to put the amplifier into operation. The enthusiast without a voltmeter might get by, but we recommend that the bal-



Slim silhouette design of the W-7M power amplifier is accomplished by mounting the tubes and filter capacitors on small recessed decks. Over-all height is 6½", including the legs. Front panel controls (bottom right) are neon signal lamp, damping factor, gain control and on-off switch. Gain control shaft is "sealed" by threaded plastic thimble. Cage snaps in place and is held there by 4 retaining springs.

HARMAN- KARDON MAKES STEREO SENSIBLE



Harman-Kardon stereo instruments are the most flexible on the market today. Intelligent design assures ease of operation. The new Duet stereo tuner and Trio stereo amplifier — make stereo attractive, effective, inexpensive — and sensible.

THE TRIO, Model A-224, Stereo Amplifier — actually embodies *three* excellent instruments in one handsome, compact unit. The Trio is: A complete stereo preamplifier with two separate 12 watt power amplifiers (24 watt peaks each.) A complete 24 watt monaural amplifier (48 watt peak.) A 24 watt monaural amplifier with complete stereo preamplifier arranged to convert an existing monaural amplifier to stereo. Outstanding features include: Separate ganged treble and bass controls, balance control, mode switch, speaker selector switch for local and remote speaker systems, contour control, tape output for recording application and rumble filter.

THE TRIO, Model A-224 \$99.95
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THE DUET, Model T-224
\$114.95

Prices slightly higher on the West Coast.

For additional information on Harman-Kardon stereo and monaural units, simply send a postcard with the word stereo on it to Harman-Kardon, Dept. MR-1, Westbury, N. Y.

harman kardon

ance and total current drawn by the output tubes be checked as soon as possible. In our case, one fuse was blown (due to unbalanced tubes) before the amplifier worked as it should. After this minor mishap everything worked in apple pie order. Balance settings were rechecked six hours later and then after a week of hard use. The six-hour check did the trick; the settings were the same the next week.

The W-7M is not an easy kit to assemble in a few hours. In fact, it is doubtful that it can be done since there are no shortcuts. The experienced constructor should figure on 14 hours total wiring time. A cautious constructor might well add another hour and a half if he does a lot of double checking. The beginner may safely figure on 17-19 hours of wiring time if this is one of the first kits he has assembled. No special tools are required and the home constructor can do a thorough job with only a soldering iron, cutters, needle-nose pliers and two different sized screwdrivers.

The complexity of assembling the W-7M has two rather unexpected advantages. On one hand, the designers followed a logical path in mounting the input, output and miscellaneous test connections on the rear skirt—out of sight and out of mind. Secondly, once assembled, the W-7M just doesn't look like a kit! The recessed decks holding the tubes and filter capacitors, the snap-on cover, and the clean-cut front panel say that here is a professionally engineered—and constructed—hi-fi component.

Performance-wise, the W-7M leaves nothing to be desired. It has excellent characteristics and is free of hum and noise. The 2-setting damping switch gives the user an option of unity or damping factor of approximately 20. The amplifier itself is free of gimmicks and underrated component parts. Although it is a little difficult to assemble if you have no patience (it takes 5 hours longer to build than its big brother, the 70-watt W-6M), it is a real money-saving kit assuring top performance.

General Electric Model FA-12 AM-FM Tuner

Manufacturers Data: Self-powered AM/FM tuner utilizing eleven tubes plus selenium rectifier. AM sensitivity 200 microvolts for 20 db. signal-to-noise ratio. FM sensitivity 3 microvolts for 20 db. of quieting or 5 microvolts for 30 db. Foster-Secley discriminator for single stage of limiting for FM reception. Radio frequency stage of amplification on both AM and FM bands. Dual purpose tuning meter; center zero for FM reception and maximum swing for AM reception. Cathode follower outputs—high and low impedance. Multiplex take-off from discriminator stage. Built-in ferrite loop AM antenna. Distortion (harmonic) on FM band less than 1.5%; IM distortion less than 2%. Audio response on AM band is 25 db. down at 10,000 cycles for heterodyne suppression. Available in two vinyl finishes (gray and russet), measures 15" w. x 5" h. x 10 1/4" d. Price \$129.95. (General Electric, Specialty Electronic Components, West Genesee St., Auburn, N. Y.)

The mere fact that a company can make incandescent lamps, washing machines and cyclotrons does not necessarily qualify it to produce a high grade AM-FM tuner—but it certainly seems to help.

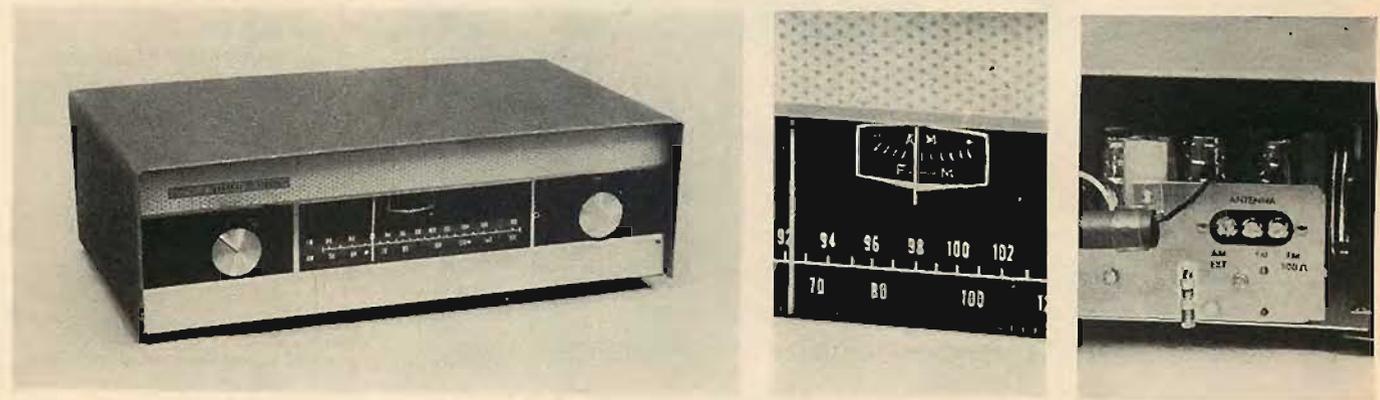
The lessons in practicability learned from mass production and distribution are not easily dismissed. Simplicity of operation, ruggedness and low cost are virtues that make for consumer acceptance, while the research possibilities of the laboratory facilities available are quite limitless. These factors are reflected in the Model FA-11 and FA-12 FM-AM tuners. (The FA-11 is russet colored; the FA-12 is willow gray; otherwise they are identical. The FA-12 is the unit we received for review.)

Have you ever watched a consumer select a tuner? Most of the salesmen in hi-fi showrooms will assert that the customer looks for only three things: physical appearance, smoothness of the dial action and magnitude of the tuning indicator "swing." If these are honest consumer parameters, then the General Electric Model FA-12 will have a good sale. The tuner is compact, the dial action is smooth with a man-size knob and the tuning meter—due to a special circuit—is one of the most active we have ever seen.

The FA-12 makes no claims for extreme FM sensitivity. After a thirty day test, it became evident that the sensitivity and bandwidth (on FM) were far more than adequate for excellent reception. Drift is kept to negligible proportions, undoubtedly due to the use of a separate local oscillator tube—in preference to the doubling up which seems to be a common practice. The interstation hiss is much lower than that observed with some tuners costing much more. To the ear, there is no noticeable distortion. The de-emphasis circuit produces music with full-bodied, balanced clarity. The treble region is neither dull nor shrieking and the highs are bright, crisp and pleasing.

The AM circuit is straightforward and does not have the tendency to drift as seen in many tuners of this price category. Selectivity on this band is kept within reasonable tolerances—according to the manufacturer, a 7 kc. bandwidth at 6 db. down. All 10,000 cycle whistles are effectively eliminated by making the response curve 25 db. down at this frequency.

The absence of output level setting controls may be felt by some to be a disadvantage. However, the cathode follower has



The General Electric FA-11 and FA-12 AM/FM tuners are available in either a gray or russet vinyl wrap-around. The face plate is rippled black and silver. Exceptionally "active" tuning meter makes spotting for either AM or FM signals a breeze. Only complaint we had with the structural design was in the location of the antenna input terminals (far right photo). Unless considerable care is exercised, stray strands of lead-in wire tend to short out antenna input to surrounding close fitting metal bracket.

New
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Monterey



FROM ANY POINT OF VIEW

A SUPERB SPEAKER SYSTEM

PERFORMANCE: *high-efficiency, big-speaker bass, low distortion, smooth response and clean reproduction.*

APPEARANCE: *handsome compact enclosure is finished in hand-rubbed wood on all four sides so that it may be used horizontally or vertically.*

PRICE: *surprisingly low.*

12-42

SPECIFICATIONS:

Guaranteed frequency range: 40-22,000 cps
Power rating: 20 watts
Impedance: 8 ohms
Finish: walnut, blond, mahogany
Dimensions: 14" H, 26" W, 14½" D
Approx. shipping weight: 45 lbs.
Price: \$165.00

INTERNALLY, there are two new "controlled linear excursion" 8" bass speakers, a 3,000-cycle 12 db-per-octave crossover network, and the famous ALTEC 3000B high-frequency speaker with sectoral horn. At 40 cycles this outstanding system has, for the same power input, more than five times the audio output of any other small speaker system tested. FOR STEREO, two Monterey speakers will give "you-are-there" realism. Range and quality are so great, that a single Monterey system can be matched with any large ALTEC speaker system for the finest in stereo reproduction.

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been divided into two nominal output levels—a high level output with 1.5 volts and a low level with 0.5 volt usable signal. A third output is for multiplex use. In this regard, we attached the Madison-Fielding MX-100 multiplex adapter and listened to FM-FM stereo broadcasts experimentally made by a local station. The FA-12 did its job nobly and we heard real stereo, although perhaps not as refined as we would like. Bugs seemed to be more in the province of the broadcasting stations rather than at the receiving

end. Nevertheless, we were satisfied that the FA-12 could do a job once multiplexing has been put on a more professional basis.

In summary, the FA-12 performed superbly from the first moment it was connected. Tuning in either AM or FM signals is made remarkably easy by the exceptionally "active" tuning meter. Sensitivity on both the AM and FM bands is all that 98% of this country's audiophiles could desire. Distortion and drift are at such negligible values that they may be forgotten.

Christoff Sings Moussorgsky

(Continued from page 44)

preface; the complete texts of the songs in Russian, English, French, and Italian are there; and there is also a wealth of fascinating illustration and facsimile manuscript, much of it from Christoff's own collection. If he had sung only half as well as he has on these discs, the accompanying book would still be worth the price of the entire set.

As it is, Christoff's interpretations of the *Sunless* cycle and of most of the lyrical songs stand as summits of his or any other singer's art; and it is nothing short of amazing the way in which he has managed the falsetto *parlando* of the child in *The Nursery*—though for my taste, I still prefer a light woman's voice in this cycle (viz. Maria Kurenko on the Capitol disc).

But now we come to the nagging problem of reservations as they apply to our criticism of these discs—and what a shame it is to have to comment adversely on any aspect of a musical project so boldly idealistic! Let us say first of all that the Moussorgsky songs in their entirety were never meant to be done by a single artist, or by basso only. This is self-evident in that some of the songs were meant to be sung by lighter (even female) voices. Still, if Lotte Lehmann could sing Schumann's *Dichterliebe*, I suppose Mr. Christoff is within his rights in tackling the lighter-textured of the Moussorgsky songs.

A more serious criticism has to do with the problem of authentic documentation as it applies to a project of this magnitude. The positive contribution of Rimsky-Korsakov's editorial work on Moussorgsky's often disordered and unfinished manuscripts has been duly praised, in that it at least introduced the music to the world in performable shape; but it has also been roundly damned because of the intrusion of Rimsky's own "refinement" and "harmonic polishings." Where recording is concerned, especially, the time has come for Moussorgsky to be made available at least once in terms of his music as originally written. This has yet to be done for *Boris Godounov* in its entirety—and for much of the rest of his work as well. Yet there does exist a complete "critical edition" of Moussorgsky's works done in Russia by Paul Lamm and published in eight volumes between 1928 and 1939. The songs are included in Volume V of the Lamm Edition, and of the sixty-eight items—including two incomplete songs, all but five are recorded by Mr. Christoff. *King Saul*, *The Winds Are Howling*, *Gopak*, *Songs and Dances of Death*, and *Song of Mephistopheles* (popularly known as *Song of the Flea*) are all sung to orchestral accompaniment, but only that to *Gopak* is Moussorgsky's own. If we can judge on the basis of *Calistratus* as sung here—a song in which Moussorgsky's original and Rimsky's editing are distinctly at odds, it would seem that the Rimsky-

Korsakov edition has provided the textual basis for Mr. Christoff's performances.

Stylistically, Christoff's renderings are fully and frankly romantic and provide an interesting contrast to disc versions of the Moussorgsky songs by Kurenko on Capitol. It is interesting to find that the Russian singers represented in the collection offered by Vanguard also favor the full-blown romantic manner. The decision to do the *Songs and Dances of Death* with orchestra strikes us as unfortunate, as the piano adds far more rhythmic impact to the *Trepak* and *Field Marshal Death*.

From the standpoint of recording *per se* these discs demand careful adjustment of tone controls. —David Hall

P.S. Where Are Christoff's RCA Victor LPs?

A year ago the "Artist Listing" annual of the *Schwann Long Playing Record Catalog* showed five major RCA Victor recordings available featuring basso Christoff—most notably his celebrated performance of the title role in Moussorgsky's *Boris Godounov* (LM 6403). Also listed were his satanic characterizations in Boito's *Mefistofele* (LM 6049) and Gounod's *Faust* (LM 6400) and his interpretation of the role of King Philip in Verdi's *Don Carlo* (LM 6124). Then there was the fine collection of Russian folk and liturgical songs with choir on LM 1945. Only his sonorous rendering of the role of Ramfis, the High Priest, in the Rome Opera recording of Verdi's *Aida* (LM 6122), still remains; the other items seem to have disappeared into limbo.

Capitol-EMI's new release of Verdi's *Simon Boccanegra* starring Christoff in the lead provides the clue; for Christoff was never on the RCA Victor "exclusive artist" roster. His status in that category was strictly EMI (Electric and Musical Industries, Ltd. of Hayes, Middlesex, England). And so, when the nearly half-century old exchange agreement between RCA Victor and EMI went by the board as of last September, so did Mr. Christoff's LPs on the RCA Victor label.

Meanwhile, both the Capitol-EMI and Angel discs and tapes will carry all future Christoff recordings, in both "mono" and stereo format. There is good reason to believe that the best of the older Christoff records will be re-issued too—including the famous "Boris." We could imagine an even more intriguing development, though—a new *Boris Godounov* recording with Christoff as the Czar, in stereo and in Moussorgsky's *original* scoring and harmonization. That *would* be something to look forward to—and after that, why not a complete *Khovanchina* with Christoff as Dositheus, leader of the Old Believers? There are magnificent choruses, as well as some of Moussorgsky's finest lyric writing to be heard here; and surely it would not be hard to surpass the currently available recorded version of *Khovanchina* from Yugoslavia. The future indeed does lie before us—and before basso Boris Christoff!

—D. H.
HiFi REVIEW

Easy-to-build



- style
- performance
- quality

costs you less!



PROFESSIONAL STEREO-MONAUURAL AM-FM TUNER KIT

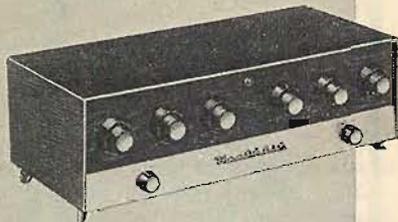
MODEL PT-1 **\$89⁹⁵**

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

MODEL SP-2 (stereo)
\$56⁹⁵ Shpg. Wt. 15 lbs.

MODEL SP-1 (monaural)
\$37⁹⁵ Shpg. Wt. 13 lbs.

MODEL C-SP-1
(converts SP-1 to SP-2)
\$21⁹⁵ Shpg. Wt. 5 lbs.



STEREO EQUIPMENT CABINET KIT

MODEL SE-1 (center unit) **\$149⁹⁵**
Shpg. Wt. 162 lbs. (specify wood desired)

MODEL SC-1 (speaker enclosure) **\$39⁹⁵** each
Shpg. Wt. 42 lbs. (specify R. or L. also wood desired)

Superbly designed cabinetry to house your complete stereo system. Delivered with pre-cut panels to fit Heathkit AM-FM tuner (PT-1), stereo preamplifier (SP-1 & 2) and record changer (RP-3). Blank panels also supplied to cut out for any other equipment you may now own. Adequate space is also provided for tape deck, speakers, record storage and amplifiers. Speaker wings will hold Heathkit SS-2 or other speaker units of similar size. Available in 3/4" solid core Philippine mahogany or select birch plywood suitable for finish of your choice. Entire top features a shaped edge. Hardware and trim are of brushed brass and gold finish. Rich tone grille cloth is flecked in gold and black. Maximum overall dimensions (all three pieces); 82 3/4" W. x 36 1/2" H. x 20" D.



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HEATH COMPANY

Benton Harbor 40, Michigan

 a subsidiary of Daystrom, Inc.

MONAUURAL-STEREO PREAMPLIFIER KIT (TWO CHANNEL MIXER)

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

HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 **\$64⁹⁵**

Every outstanding feature you could ask for in a record changer is provided in the Heathkit RP-3, the most advanced changer on the market today. A unique turntable pause during the change cycle saves wear and tear on your records by eliminating grinding action caused by records dropping on a moving turntable or disc. Record groove and stylus wear are also practically eliminated through proper weight distribution and low pivot point friction of the tone arm, which minimizes arm resonance and tracking error. Clean mechanical simplicity and precision parts give you turntable performance with the automatic convenience of a record changer. Flutter and wow, a major problem with automatic changers, is held to less than 0.18% RMS. An automatic speed selector position allows intermixing 33 $\frac{1}{3}$ and 45 RPM records regardless of their sequence. Four speeds provided: 16, 33 $\frac{1}{3}$, 45 and 78 RPM. Other features include RC filter across the power switch preventing pop when turned off and muting switch to prevent noise on automatic or manual change cycle. Changer is supplied complete with GE-VR-II cartridge with diamond LP and sapphire 78 stylus, changer base, stylus pressure gauge and 45 RPM spindle. Extremely easy to assemble. You simply mount a few mechanical components and connect the motor, switches and pickup leads. Shpg. Wt. 19 lbs.

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



HIGH FIDELITY TAPE RECORDER KIT

MODEL TR-1A **\$99⁹⁵** Includes tape deck assembly, preamplifier (TE-1) and roll of tape.

The model TR-1A Tape Deck and Preamplifier, combination provides all the facilities you need for top quality monaural record/playback with fast forward and rewind functions. 7 $\frac{1}{2}$ and 3 $\frac{3}{4}$ IPS tape speeds are selected by changing belt drive. Flutter and wow are held to less than 0.35%. Frequency response at 7 $\frac{1}{2}$ IPS ± 2.0 db 50-10,000 CPS, at 3 $\frac{3}{4}$ IPS ± 2.0 db 50-6,500 CPS. Features include NARTB playback equalization—separate record and playback gain controls—cathode follower output and provision for mike or line input. Signal-to-noise ratio is better than 45 db below normal recording level with less than 1% total harmonic distortion. Complete instructions provided for easy assembly. (Tape mechanism not sold separately). Shpg. Wt. 24 lb. Model TE-1 Tape Preamplifier sold separately if desired. Shpg. Wt. 10 lbs. **\$39.95.**

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HIGH FIDELITY AM TUNER KIT

MODEL BC-1A **\$26⁹⁵**

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



HIGH FIDELITY FM TUNER KIT

MODEL FM-3A **\$26⁹⁵**

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

- No Woodworking Experience Required For Construction
- All Parts Precut and Pre drilled For Ease of Assembly



TRADITIONAL
Model CE-1T Mahogany

CONTEMPORARY
Model CE-1B Birch
Model CE-1M Mahogany

CHAIRSIDE ENCLOSURE KIT

MODEL CE-1 \$43⁹⁵ each (Specify model and wood desired when ordering.)

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



"BOOKSHELF" HI-FI 12 WATT AMPLIFIER KIT

MODEL EA-2 \$28⁹⁵

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

World's largest manufacturer of electronic instruments in kit form

HEATH COMPANY

Benton Harbor, 40, Michigan

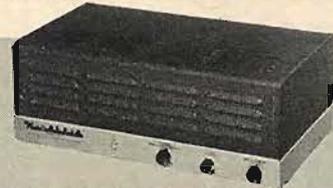
H a subsidiary of Daystrom, Inc.



"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

MODEL UA-1 \$21⁹⁵

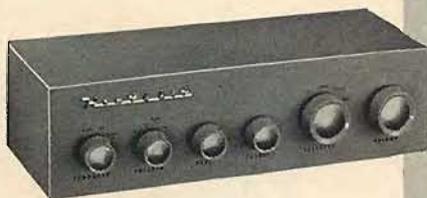
Ideal for stereo or monaural applications. Teamed with the Heathkit WA-P2 preamplifier, the UA-1 provides an economical starting point for a hi-fi system. In stereo applications two UA-1's may be used along with the Heathkit SP-2, or your present system may be converted to stereo by adding the UA-1.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



"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

MODEL W7-M \$54⁹⁵

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



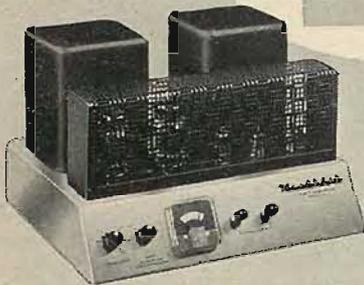
"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 \$19⁷⁵

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



HEATHKIT



"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT
MODEL W6-M \$109⁹⁵

For real rugged duty called for by advance hi-fi systems or P.A. networks, this high powered amplifier more than fills the bill. Silicon-diode rectifiers are used to assure long life and a heavy duty transformer gives you extremely good power supply regulation. Variable damping control provides optimum performance with any speaker system. Quick change plug selects 4, 8 and 16 ohm or 70 volt output and the correct feedback resistance. Frequency response at 1 watt is ± 1 db from 5 CPS to 80 kc with controlled HF rolloff above 100 kc. At 70 watts output harmonic distortion is below 2%, 20 to 20,000 CPS and IM distortion below 1% 60 and 6,000 CPS. Hum and noise 88 db below full output. Shpg. Wt. 52 lbs.

"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT

MODEL W5-M \$59⁷⁵

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



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



20 WATT HI-FI AMPLIFIER KIT
MODEL W4-AM \$39⁷⁵

This top quality amplifier offers you full fidelity at minimum cost. Features extended frequency response, low distortion and low hum level. Harmonic distortion is less than 1.5% and IM distortion is below 2.7% at full 20 watt output. Frequency response extends from 10 CPS to 100,000 CPS within ± 1 db at 1 watt. Output transformer tapped at 4, 8 and 16 ohms. Easy to build and a pleasure to use. Shpg. Wt. 28 lbs.

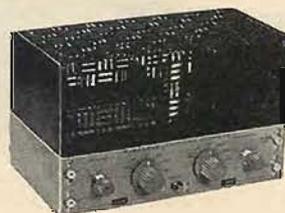
GENERAL-PURPOSE 20 WATT AMPLIFIER KIT
MODEL A9-C \$35⁵⁰

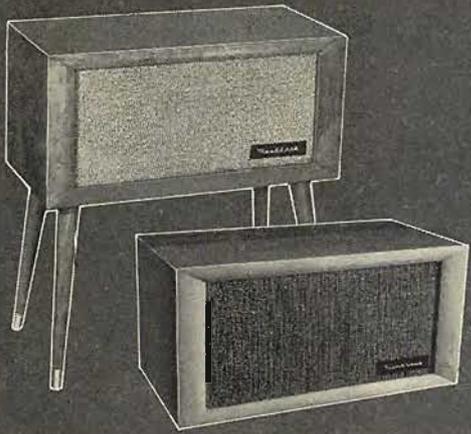
The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut.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



ELECTRONIC CROSSOVER KIT
MODEL XO-1 \$18⁹⁵

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





"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT

MODEL SS-2 **\$39⁹⁵**

Legs optional extra. \$4.95

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



"LEGATO" HI-FI SPEAKER SYSTEM KIT

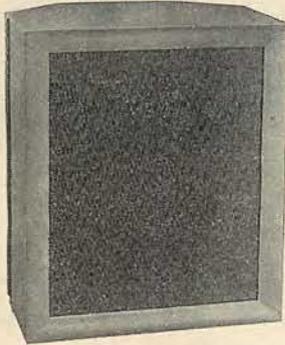
MODEL HH-1 **\$299⁹⁵**

Words cannot describe the true magnificence of the "Legato" speaker system . . . it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist. Two 15" Altec Lansing low frequency drivers and a specially designed exponential horn with high frequency driver cover 25 to 20,000 CPS. A unique crossover network is built in. Impedance is 16 ohms, power rating 50 watts. Cabinet is constructed of 3/4" veneer-surfaced plywood in either African mahogany or imported white birch suitable for the finish of your choice. All parts are precut and predrilled for easy assembly. Shpg. Wt. 195 lbs.

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

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Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer



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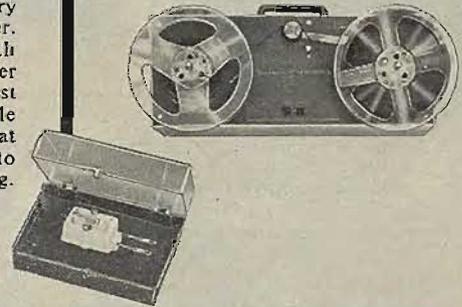
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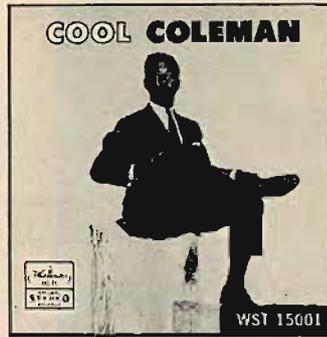
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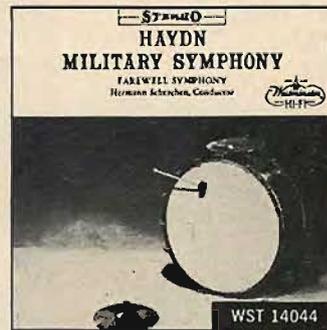
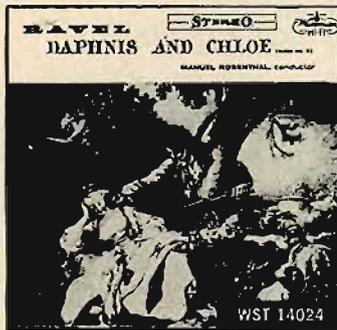
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SMETANA: The Moldau, Bartered Bride, (Excerpts). **ENESCO:** Rumanian Rhapsody No. 1. **WEINBERGER:** Polka and Fugue from "Schwanda"; Vienna State Opera Orchestra; Scherchen, cond. (WST 14030)

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MARTIN BOOKSPAN

DAVID HALL

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ALBENIZ: Iberia; Navarra (see COLLECTIONS)

● **BACH:** Concertos for Violin, Strings and Continuo—No. 1 in A Minor; No. 2 in E Major; Concerto for Two Violins, Strings and Continuo. Wolfgang Schneiderhan and Rudolf Baumgartner with the Lucerne Festival Strings. Archive AR 3099 \$5.95

Musical Interest: Highest order
Performance: Consistently beautiful
Recording: Nicely balanced

Here's a convenient "package" indeed, for the devotee of Bach's concertos for violin—the three best known on a single disc.

There is superlative violin playing throughout, whether it be the solo playing of Mr. Schneiderhan in the first two concertos, or the combined playing with Mr. Baumgartner, in the double concerto. The performances are beautifully paced, with complete technical address, and a fine sense of style. Add to these things the crystal clear recording, and the disc can be recommended without reservation. **D. R.**

● **BARBER:** *Vanessa* (complete opera). Eleanor Steber (soprano)—Vanessa; Rosalind Elias (mezzo-soprano)—Erika; Regina Resnik (mezzo-soprano)—The Old Baroness; Nicolai Gedda (tenor)—Anatol; Giorgio Tozzi (bass)—The Old Doctor; George Cehanovsky (baritone)—Nicholas, the Major-Domo; Robert Nagy (tenor)—A Footman; Metropolitan Opera Orchestra and Chorus, Dimitri Mitropoulos cond.

Side 6: Excerpts from *Lucia di Lammermoor*, *La Gioconda*, and *Cavalleria Rusticana* sung by Roberta Peters, Jan Peerce, Giorgio Tozzi, Zinka Milanov, Giuseppe di Stefano, Leonard Warren, Renata Tebaldi, Jussi Björling and others. RCA Victor LM 6138 3 12" \$14.94

Musical Interest: An Opera-tunity
Performance: Exemplary
Recording: One from three leaves something to be desired

Vanessa is a lady of "great beauty" we are told; *Vanessa*, like such ladies, is magnificently clothed and adorned, knows what to say and how to state it, is properly correct, sought-after, and, at times, a bit of a bore. But does not a facial mole only call

BEST OF THE MONTH

Angel's new Beethoven "Ninth" recording with Otto Klemperer and the Philharmonia may well turn out to be a history-making venture. (see p. 28)

Columbia has led off its new Bruno Walter Beethoven symphony series with the "Pastoral," long known as a "specialty of the house." Is the third Walter version justified? "This new release sets the record straight. . . . No other conductor can so successfully deal with the gentle, lyrical aspects of this score." (see p. 58)

RCA Victor has a "third version" too—of Berlioz's Harold in Italy with viola soloist William Primrose backed by Munch and the Boston Symphony. "The . . . performance is extraordinary for its brilliance and the RCA Victor engineers have here one of their most successful Boston Symphony recordings." (see p. 58)

RCA Victor's intimate styling of Puccini's Madame Butterfly starring gifted young Anna Moffo turns out a real success. "Her performance . . . will cause your heart to break all over again." (see p. 70)

attention to the greater beauty surrounding this minor blemish?

With repeated hearings the musico-logic becomes more and more evident, and reveals Mr. Barber's splendidly conceived craftsmanship. The musical form of *Vanessa* is four-square, with no unsupported offshoots left dangling to weaken its structure. The opening harmonic pattern with its descending line immediately following is repeated at the beginning and end of Act IV, and serves as a motive in much the same manner as the opening chords of *Tosca* are always associated with Scarpia.

Countless highlights are abundantly provided, among them the lovely aria "*Must the winter come so soon?*" in Act I, the fugato orchestral introduction to Act III, the love duet in Act III, "*Love has a bitter core, Vanessa*," and the already famous Quintet of Act IV. Curious is the opera's conclusion, with the music's texture thinning, becoming pallid and at the very end dissipating into—what? It left this reviewer with a strong impression of emotional irresolution in much the same style that Puccini ended *Madame Butterfly* with an unresolved harmonic chord suggesting perhaps an unfinished tale.

It is ironic that Barber's excellent music only, and unfortunately, points out the rather glaring inadequacies of Gian-Carlo Menotti's libretto. For the most part we have here a cast of puppets who enact a string of events for no ostensible purpose. These are remote people with motivations

insufficient to interest the listener in caring for them. Only the Doctor comes across with human warmth. To him an audience can respond. And Menotti's musical influence can be indirectly felt, particularly in Act I and more particularly in the quasi-*parlando* sequences of that Act.

Mitropoulos has conducted his cast and orchestra with insight into the dichotomy between the realistic aspects of Menotti's libretto *vis-à-vis* Barber's score. The conception is strongly histrionic, yet full of warmth.

The entire cast sings very well indeed. All are in top form and project valid dramatic quality in their performances. As is usually the case with an English libretto, the male vocalists can be more readily understood than the women. The higher the tessitura of the voice and the more florid the vocal line, the more untenable becomes maintenance of understandable diction in the female voice. This loss of comprehension of the text line is rare, though, and not particularly disconcerting.

Sound is for the most part far above average. The strings have a crispness and the brass a clean brilliance. In spots where dynamic vocal peaks occur, however, there is distortion. A noticeable disappointment is the Quintet, which seems to be just too divergent in sonic texture to fit comfortably when blended into a single monophonic track, miked at such close range. Certainly the playback I heard at the recording session (via three channel stereo)

was equally as clean and vibrant as the other sections of the opera.

An objection can be made to RCA Victor's choice for the Side 6 music. Would there not have been far greater logic to include another Barber symphonic work, or perhaps the *Knoxville: Summer of 1915*, commissioned by Miss Steber and first performed by her?

• • • STEREO—RCA Victor LSC 6138
3 12" \$17.94

Stereo Directionality: Unified, but unimaginative
Stereo Depth: Splendid

The stereo version gains considerably in clarity over the monophonic album. Here the Quintet is given more breadth and the lines of the vocalists can be easily traced. Distortion is greatly reduced also. Only occasionally do we get a bit of "clash" in the vocal reproduction at peak levels.

Concomitantly with stereo's enrichment of the score, we are disappointed by the lack of imaginative use of the new medium. In the monophonic edition placement of voices, special effects such as musical asides, the off-stage chapel music in Act II and the ballroom music of Act III are unimportant. They gain considerably in stereo. In Act IV, however, when Erika is lying in an alcove stage right and others are conversing privately stage left, it is disappointing to have all voices emerge from the same channel.

Likewise, in Act III when Erika comes down a staircase stage right and progresses to stage left where she flees into the snowstorm, no feeling of motion is conveyed; and, although uncalled for, I presume, by the score, wouldn't a bit of judicious use of wind machine coming from the right channel have audibly conveyed to us listeners the impression of her leaving the mansion and going into the blizzard?

The recording of opera via stereo is undoubtedly going to demand the utmost in new recording techniques plus a vivid use of imaginative "Stage Production." Only thus can stereo as a medium for enhanced presentation of recorded opera be valid for the listener.

The drape-covered mirrors in Vanessa's country mansion indicate a retreat from reality. If the stereo medium is assumed to represent the most advanced concept of high-fidelity sound reproduction, then RCA has figuratively draped its own sound mirrors, thereby cutting off a full tonal reflection of *Vanessa's* reality. R. H. W.

• BEETHOVEN: Piano Sonata No. 29 in B-flat, Op. 106 ("Hammerklavier"). Egon Petri. Westminster XWN 18747 \$4.98

Musical Interest: Landmark of piano literature
Performance: Searching
Recording: Excellent

It is a pleasure to greet a new recording by this highly respected artist. I found it interesting, moreover, to compare this disc with Mr. Petri's earlier recording of the same work made for Columbia.

First, let us dispose of the recording *per se*. The present disc, being of more recent vintage, is of much wider range, so that one hears the thundering left-hand octaves of the final fugue with a richness of tone not equaled by the earlier record-

ing. The upper end, also, is more brilliant, although it verges, momentarily, on the brittle. By and large, however, this disc represents a magnificent capturing of piano tone.

This "titan" among piano sonatas is one of the greatest challenges that any pianist can face. Mr. Petri has obviously lived with it for a long time, and he has made it his own. It is interesting to see that his approach to the monumental first movement is somewhat more impetuous than it was in his earlier recording. On the other hand, the scherzo emerges somewhat more gently in the newer reading. The same thoughtful quality is present in both recordings of the slow movement (with its curious foreshadowings of Chopin). The main difference in the two final movements lies, however, in the wider range of the newer recording, which invests the piano tone with a richness that it lacked in the earlier version. This is a record to live with. D. R.

• BEETHOVEN: Symphony No. 3 in E-flat, Op. 55 ("Eroica"). Boston Symphony Orchestra, Charles Munch cond. RCA Victor LM-2233 \$4.98; Stereo Version: LSC-2233 \$5.98

Musical Interest: Supreme
Performance: Acceptable
Recording: Good
Stereo Directionality: Good
Stereo Depth: Fine

I've heard Munch do the "Eroica" many times now; this is one of his best performances of the score, though it is hardly a challenge to the best of the previously available recordings (Klemperer—the supreme version in my opinion—or Jochum, Szell, Kleiber, Toscanini). For one thing, there is a curiously impersonal quality about Munch's handling of the first movement, which accordingly lacks that last measure of tension and drive which each of the other conductors communicates so successfully, each in his own way. The great Funeral March, too, suffers from the conductor's failure to identify with and immerse himself in the depth of the composer's message. Things are much better in the Scherzo, and the Finale is quite successful, but the heart of the matter lies in the first two movements, and it is precisely here that Munch fails us.

The recorded sound is first-rate; the RCA Victor engineers are now getting much better results in Symphony Hall than they used to. And the stereo recording is very successful, the added stereo dimension giving a sense of real presence and depth. M. B.

• BEETHOVEN: Symphony No. 6 in F, Op. 68, ("Pastoral"). Columbia Symphony Orchestra, Bruno Walter cond. Columbia ML-5284 \$3.98; Stereo Version: MS-6012 \$5.98

Musical Interest: Of course
Performance: Marvelous
Recording: Clean as a whistle
Stereo Directionality: Good
Stereo Depth: O.K.

For me, Walter's old 78 rpm recording of this Symphony with the Vienna Philharmonic Orchestra—a set which enjoyed a brief currency in this country on the old Victor black label series—has always been the finest ever available. His later Colum-

bia recording with the Philadelphia Orchestra somehow missed the magic of the earlier one, and the performance was disfigured by feeble, distant recorded sound. This new release sets the record straight again as far as Walter and the "Pastoral" are concerned. No other conductor now before the public can so successfully deal with the gentle, lyrical aspects of this score without making them sound slightly namby-pamby. But there's a nobility to Walter's gentleness and an irresistible flow to his lyricism. And when boldly drawn effects are necessary, as in the *Storm* movement, Walter has a good reserve supply of dynamism, too.

This is the first release in Columbia's new cycle of the Beethoven symphonies conducted by Walter and recorded on the West Coast with an orchestra composed of many of the leading musicians there. At last count Walter had re-recorded all but the Second and Ninth Symphonies, and there were vague reports that he would also undertake to re-record the four Brahms Symphonies. The reason for this, of course, is stereo. Let us hope that the subsequent releases turn out as successfully as this one has, especially since the Columbia engineers have obliged with recorded sound exceptionally clean and, in the stereo version, with fine depth. M. B.

• BEETHOVEN: Trio in E Flat Major, Op. 1, No. 1; Trio in D Major, Op. 70, No. 1 ("Ghost"). Eugene Istomin (piano), Joseph Fuchs (violin), Pablo Casals (cello). Columbia ML 5291 \$3.98

Musical Interest: Tremendous
Performance: Completely winning
Recording: O.K.

This is superlative playing; the vigor and spirit of the approach to the opening movement of the "Ghost" trio is a joy to experience. Yet, the slow section of that same movement is given full weight. A beautifully expressive mood is maintained by the three players throughout the slow movement. Here, one must report a momentary feeling of insecurity in Casals' bowing, but nowhere else on the disc is there any evidence of the advanced age of this superlative musician and outstanding human being.

Beautiful ensemble work also characterizes the opening movement of the earlier piece, which seems to be taken at just the right tempo. The final movement, also, has a nice "get-up-and-go."

The recording was made at the Prades Festival of 1953, and is adequate, if not outstanding. D. R.

• BERLIOZ: Harold in Italy, Op. 16. William Primrose [viola], with the Boston Symphony Orchestra, Charles Munch cond. RCA Victor LM-2228 \$4.98; Stereo Version: LSC-2228 \$5.98

Musical Interest: Yes indeed
Performance: Vivid
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: Quite good

It was the 1944 recording of this score by Primrose and Koussevitzky with the Boston Symphony that rescued this fascinating Berlioz piece from the oblivion into which it had fallen. Suddenly, conductors in many different parts of the world be-



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gan to schedule *Harold in Italy* and an astonishing revival began. Half a dozen years later Primrose was again the viola spokesman for "Harold" in another recording, this one Beecham's for Columbia. And now he is playing the work for the recording microphones for the third time, this time back on the stage of Boston's Symphony Hall in a recording made last March.

Munch's way with Berlioz is headlong and impetuous. The result here is that the performance has a lightning-like incandescence. Primrose is still a master exponent of the solo part, impeccably exploring the many shifting moods of the music.

The orchestral performance is extraordinary for its brilliance and the RCA Victor engineers have here one of their most successful Boston Symphony recordings, with full, warm tone that is at the same time crystal clear. The stereo disc adds to all of this a marvelous and spacious feeling of depth and a beautifully natural and rich bass line. Here is the standard against which all future *Harold in Italy* recordings will have to be measured; it will probably be a long time before it is equaled. **M. B.**

BORODIN: Prince Igor—Dances (see COLLECTIONS)

• **BOULEZ:** *Le Marteau sans Maître*. Marie-Therese Cahn (contralto) with Instrumental Ensemble, Pierre Boulez cond.

MESSIAEN: *Oiseaux Exotiques*. Yvonne Loriod (piano) with Orchestra, Rudolf Albert cond. Westminster XWN 18746 \$4.98

Musical Interest: Extreme modern esoterica

Performance: Clean

Recording: Dry

Oiseaux Exotiques ("Exotic Birds") is scored for solo piano, small group of winds, xylophone, glockenspiel, and percussion. Eleven different Hindu rhythms and eight Greek rhythms are employed, and in this modern piece of bird description, forty species are said to be represented. Clusters of rhythms and chords, seemingly thrown together without logical meaning, form a work of extreme interest to the lover of modern music.

The dyed-in-the-wool classicist and those whose tastes tend exclusively to the romantics will recoil in horror.

Messiaen's use of uneven rhythms, and his obvious love of Hindu music, seemingly leads toward a piece of abstraction that does not appeal in any sense to surface emotions. There is no recognizable melody to seize upon, memorize, and enjoy, nor any rhythm of familiar pattern. Close concentration is required, patience, and abiding interest. After the fifth go-around, formless patterns begin to assume shape, fragments of melody appear where only unrelated chordal flashes were heard before. In a shorter word, this is music of importance in our time, but don't expect to recognize it at once as such. Nor should it be placed on a platform of strict intellectuality, for there is warmth here and human emotion responds as soon as the ear and mind begin to coordinate. It is by far more interesting and vital to my ears than the work of Boulez on the reverse side.

Le Marteau Sans Maître ("The Hammer without a Master") is a work based on

three poems of René Char, some with vocal comment, others purely instrumental. The work is scored for percussion, flute, viola, guitar, vibraphone, xyloimba. We have a combination of "atonal" structure inspired by surrealist poetry, and the combination is puzzling to say the least. Schoenberg's *Pierrot Lunaire* is constantly recalled, for the character and coloration of the vocal line is much the same in texture as Schoenberg's Opus 21. After four playings some of the seeming senselessness in musical continuity began to fall into line, but at this writing the score, though larger in scope, does not appear to have the strength of the Messiaen piece. But be warned—it's difficult going for even the sophisticated listener. **J. T.**

• **BRAHMS:** *Piano Concerto No. 1 in D Minor, Op. 15*. Leon Fleisher with the Cleveland Orchestra, George Szell cond. Epic LC-3484 \$3.98; Stereo Version: BC-1003 \$5.98

Musical Interest: A classic
Performance: Big and bold
Recording: Exciting in the monophonic, a little diffuse in the stereo
Stereo Directionality: O.K.
Stereo Depth: A little lacking

This Concerto bears the same relationship to Fleisher's career as do the Tchaikovsky B-flat Minor and Rachmaninoff Third to that of Van Cliburn. This was one of the works which Fleisher played in May, 1952 during the Queen Elizabeth of Belgium International Music Competition in Brussels, and it was the work which he played with both the New York Philharmonic and the Boston Symphony when he returned home as the triumphant winner of that contest. He played it well then and he still plays it well. This is a big, noble conception with a sure-fingered command over all the technical booby-traps in the score. Curzon and Backhaus may bring an extra degree of authority to their recorded performances, but the drive and forward thrust of this new recording are exciting; and Szell and the Cleveland Orchestra partner Fleisher superbly, as they have done so often in concert collaborations. The recorded sound in the monophonic release is vibrant and spacious; in the stereo disc it tends to blur a little with no appreciable gain in depth illusion. **M. B.**

• **BRIDGEWATER:** *Songs for Shakespeare's Plays*. Murray Dickie (tenor) with the Westminster Light Orchestra, Leslie Bridgewater cond. Westminster XWN 18742 \$4.98

Musical Interest: As You Like It
Performance: Love's Labour Lost
Recording: "Concord of sweet sounds"

Here are seventeen Shakespearean songs in pseudo-authentic musical garb as composed and conducted by the musical director of the Shakespeare Theatre at Stratford-on-Avon. Included are "It Was a Lover and His Lass," "Who Is Sylvia," "Hark, Hark the Lark" and others well known from earlier and, let's face it, more inspired and certainly more haunting settings. To Murray Dickie, who sings agreeably and with exemplary diction, and to the sound engineers: "Good show!" . . . As for the rest, rather dullish, I'd say.

G. J.

BRUHNS: Organ works (see LÜBECK)

• **BUXTEHUDE:** 5 Sacred Cantatas—Herr, nun lässt du deinen Diener; Quemadmodum desiderat cervus; Lobe den Herrn, meine Seele; Ich bin eine Blume zu Saron; Ich suchte des Nachts. Helmut Krebs (tenor), Dietrich Fischer-Dieskau (baritone), with Strings of the Bach-Orchestra Berlin, Carl Gorvin cond. Archive ARC 3096 \$5.95

Musical Interest: Delightful
Performance: Excellent
Recording: Fine

Let me report on a happy accident. In keeping with my desire not to be influenced in my judgment by the names of the performers, I placed this disc on the turntable without having looked at the names of the singers. I was immediately struck by the magnificence of the baritone soloist—his sense of style, the quality of the voice, and the beautiful conviction that he brought to his singing—and look who it turned out to be! In this case, the reputation is deserved.

If the tenor soloist is not quite of the same calibre, he does bring the requisite sense of style to the music. And what beautiful music it is! My characterizing it as "delightful" is not out of place, since much of it has a secular quality, despite the use of Scriptural texts. This is beautiful "chamber music" for voices and instruments. Good, clear recording, too! **D. R.**

• **CHOPIN:** *Piano Concerto No. 1 in E Minor, Op. 11*. Geza Anda, with the Philharmonia Orchestra, Alceo Galliera cond. Angel 35631 \$4.98

Musical Interest: Basic piano repertoire
Performance: Attractive
Recording: Good

Sure-fingered and expressive playing is offered here by the reliable Anda, and Galliera supports him very capably within the limited possibilities of Chopin's orchestral conception. But the second movement could do with more poetry and the *Rondo* with more sweep and excitement—in short the very qualities that sustain Rubinstein's version (RCA Victor) above all of its rivals. Bright if unspectacular recording.

G. J.

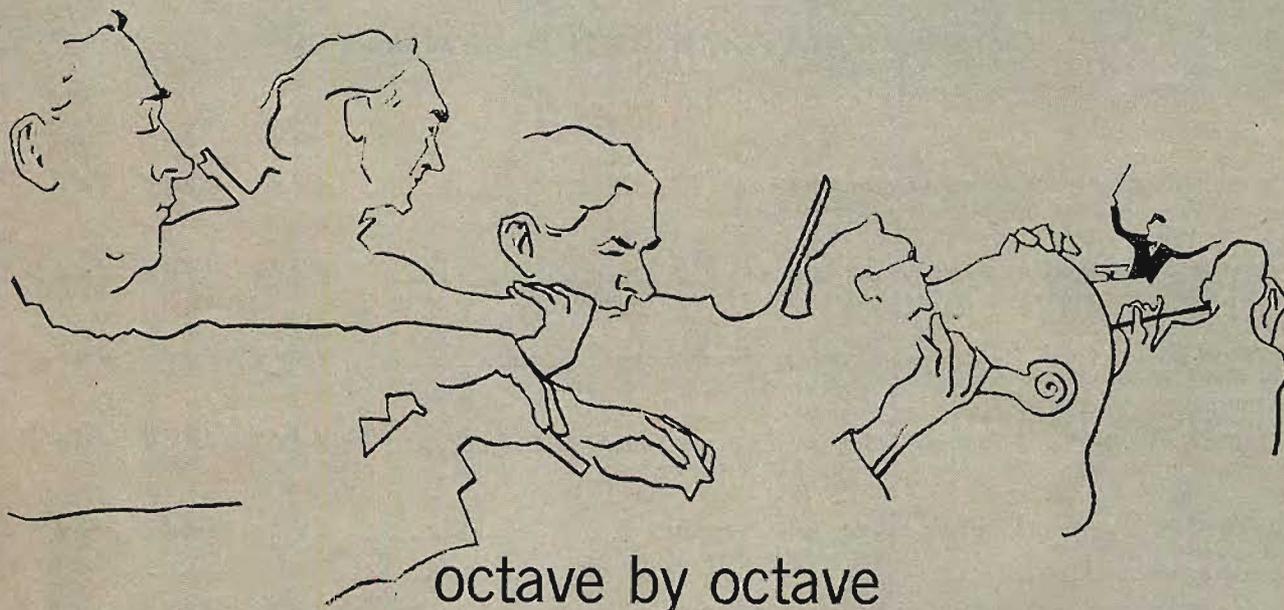
• **DELIUS:** *Brigg Fair; A Song Before Sunrise; Marche—Caprice; On Hearing The First Cuckoo In Spring; Summer Night On The River; Sleigh Ride; Intermezzo from Fennimore and Gerda*. Royal Philharmonic Orchestra, Sir Thomas Beecham cond. Capitol-EMI G 7116 \$4.98

Musical Interest: Marvelous impressionist tone-painting
Performance: Top drawer Beecham
Recording: Good, a trifle dry

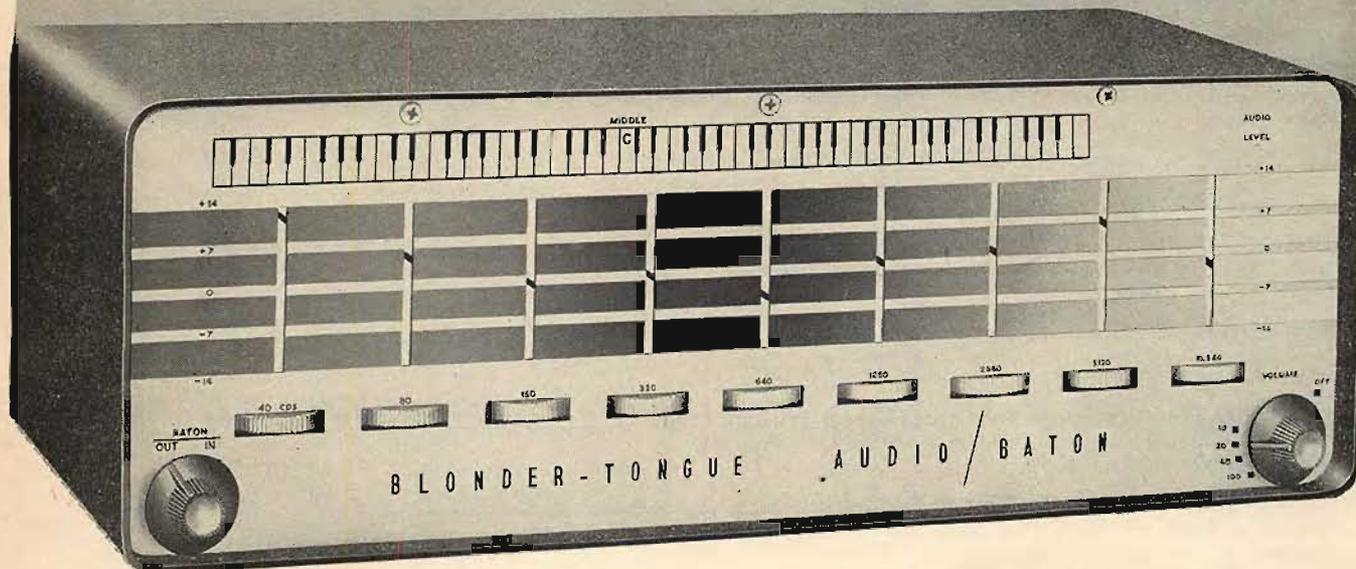
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Title	Musical Interest	Performance	Recorded Sound	Score
MOON, WIND AND STARS —Morton Gould Orchestra _____ Drigo: Serenade; Ponce: Estrellita; Mendelssohn: Nocturne & 7 others. RCA Victor LM 2232 \$4.98	✓✓✓	✓✓✓✓	✓✓✓✓	11
DISCOVERING THE PIANO —Lorin Hollander (piano) _____ Beethoven: Minuet in G; Schumann: Happy Farmer; Paderewski: Minuet & 19 others. Camden CAL 460 \$1.98	✓✓✓✓	✓✓✓✓	✓✓✓	11
SPAIN IN HI-FI —Scherchen, Quadri, Gauk cond. various orchestras _____ Ravel: Bolero; Chabrier: España; Glinka: Jota Aragonesa & 2 others. Westminster 18893 \$4.98	✓✓✓✓	✓✓✓	✓✓✓	10
THE CELLIST'S HOUR —Pierre Fournier (cello), Gerald Moore (piano) _____ Schumann: Abendlied; Saint-Saëns: The Swan; Kreisler: Gitana & 10 others. Angel 35599 \$4.98	✓✓✓	✓✓✓✓	✓✓✓	10
PIANO FAVORITES —Farnadi, Badura-Skoda, Rivkin & others _____ Rachmaninoff: Prelude in C-sharp Minor; Liszt: Liebestraum & 8 others. Westminster 18892 \$4.98	✓✓✓	✓✓✓	✓✓✓	9
PERCHANCE TO DREAM —Rodzinski, Scherchen, Herbert Williams cond. _____ Dvořák: Largo; Bach: Air in D; Grieg: Aase's Death & 5 others. Westminster XWN 18735 \$4.98	✓✓✓	✓✓✓	✓✓✓	9
STRINGS BY STARLIGHT —Hollywood Bowl Symphony Orch., Felix Slatkin cond. _____ Barber: Adagio, Londonderry Air; Tchaikovsky: Andante Cantabile & 3 others. Capitol P 8444 \$4.98	✓✓✓	✓✓✓	✓✓✓	9
BALLET IN HI-FI —Scherchen, Rodzinski, Boulton, H. Williams cond. _____ Khachaturian: Sabre Dance; Delibes, Tchaikovsky selections, etc. Westminster XWN 18889 \$4.98	✓✓✓	✓✓✓	✓✓✓	9
ORIENTALE —Capitol Symphony Orchestra, Carmen Dragon cond. _____ Kreisler: Tambourin Chinois; Beethoven: Turkish March; Cui: Orientale & 7 others. Capitol P 8453 \$4.98	✓✓✓	✓✓✓	✓✓✓	9
STORM IN HI-FI —Scherchen, Rodzinski, Boulton & others cond. _____ Storm Music by Rossini, Beethoven, Debussy, Sibelius & others. Westminster XWN 18890 \$4.98	✓✓✓	✓✓✓	✓✓✓	9
IN WALTZ TEMPO —Scherchen, Rodzinski, Herbert Williams cond. _____ Liszt: Mephisto Waltz; R. Strauss: Rosenkavalier; Tchaikovsky Waltzes, etc. Westminster XWN 18736 \$4.98	✓✓✓	✓✓✓	✓✓✓	9
LIGHT CLASSICS IN HI-FI —Me'achrino Orchestra _____ Themes from Tchaikovsky, Grieg & Rachmaninoff Concertos; Slaughter on 10th Avenue & 3 others. ABC-Paramount ABC 255 \$3.98	✓✓✓	✓✓	✓✓✓	8
FLUTE CONTEST MUSIC —Charles DeLaney with Edwin Thayer (piano) _____ Works of Handel, Godard, Enesco, Mozart, Honegger & others. Lanier 5238 \$4.98	✓✓	✓✓✓	✓✓✓	8
BADURA-SKODA PLAYS —Paul Badura-Skoda (piano) _____ Chopin: Nocturne in D-flat; Brahms: Rhapsody in G Minor & 5 others. Westminster XWN 18893 \$4.98	✓✓✓	✓✓	✓✓✓	8
CHOPIN FAVORITES —Badura-Skoda; Boukoff; Reisenberg & others _____ Polonaise Militaire; Fantasia-Impromptu; Minute Waltz & 7 others. Westminster XWN 18891 \$4.98	✓✓✓	✓✓	✓✓✓	8
BLUE DANUBE —WALTZES OF STRAUSS AND WALDTEUFEL—Ronnie Munro Orch. _____ Blue Danube, Emperor, España, Dolores & 6 others. Richmond B 20115 \$1.98	✓✓✓	✓✓	✓✓	7
FESTIVAL OF PRAISE —Moody Chorale, Donald Hustad cond. _____ Brahms: Motet, Mexican Christmas Procession, Prayer to Jesus & 7 others. Word 3048 \$4.98	✓✓	✓✓	✓✓	6

Musical Interest:	Excellent	✓✓✓✓	Pleasant	✓✓✓	Fair	✓✓	Disappointing	✓
Performances:	Superb	✓✓✓✓	Good	✓✓✓	Adequate	✓✓	Dull	✓
Recorded Sound:	Brilliant	✓✓✓✓	OK	✓✓✓	Fair	✓✓	Poor	✓

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recordings of Mozart, but it owes no less for the wonder of recreation he accomplishes in the tone paintings of Delius. It is a real joy to listen to what Sir Thomas exacts. A beautiful singing line, ravishing woodwind colors, and a gentleness, a serenity almost awesome. This record is a masterpiece, and so superb are its qualities of music making that technical weaknesses do not matter in the slightest. Bless you Sir Thomas, for your sharp wit and the wonder of the music you give us! **J. T.**

● **DOWLAND:** Ayres for Four Voices—Shall I Sue; Come, Heavy Sleep; Fine Knacks For Ladies; Awake, Sweet Love & 14 others. The Golden Age Singers, Margaret Field-Hyde cond. Westminster XWN 18711 \$4.98

Musical Interest: Exquisite
Performance: Sensitive
Recording: Excellent

Here are beautiful performances of some of the finest works from the so-called "golden age" of English music. John Dowland (1562-1626) was the outstanding representative of the group of "lutenist song-writers," whose specialty was songs for solo voice with lute accompaniment. So popular did Dowland's songs become that he published them in alternate versions, arranged for four voices, with or without the lute.

Their emotional range is tremendous, covering the gamut from the somber *Disdain Me Still*—a little masterpiece—to the lively *Fine Knacks for Ladies*.

The group recorded here is fully familiar with the stylistic demands of the music. In a few of the works, they are discreetly accompanied on the lute by Julian Bream. The recording is all that could be desired. **D. R.**

● **DVOŘÁK:** Symphony No. 5 in E Minor, Op. 95 ("From the New World"). Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LM-2214 \$4.98. Stereo Version LSC-2214 \$5.98

● **DVOŘÁK:** Symphony No. 5 in E Minor, Op. 95 ("From the New World"). Los Angeles Philharmonic Orchestra, Erich Leinsdorf cond. Capitol P-8454 \$4.98

Musical Interest: Pillar of the repertoire
Performances: Both fine—Reiner outstanding
Recording: Both are good—Reiner again has the edge
Stereo Directionality: Excellent
Stereo Depth: Very good

As was proved abundantly to concertgoers in the "big three" Eastern cities (New York, Boston and Philadelphia) during the Chicago Symphony's recent pre-season tour, Reiner has molded in the Windy City one of the sovereign orchestras of our time. It is keyed to a hair-trigger response and the utmost subtlety in dynamic shading. Its full weight is awesomely impressive, at the same time that its quieter voice speaks in accents of gossamer transparency.

All these virtues are very much in evidence in this new recording of the "New World." In addition, Reiner brings to the work a passion and drive which make of this the most memorable recorded performance of the music since the vaunted Toscanini reading. Here is power and thrust which are inexorable; and in the slow movement Reiner invests the music

with a quiet nobility that is most moving.

Leinsdorf, too, gives us a sturdy, well-adjusted performance, which however just falls short of the outstanding qualities of its competitor.

In the sound department, too, the RCA Victor release has a slight edge, with a fuller, more resonant tone and a cleaner sound. The stereo disc, indeed, is one of the finest yet to appear, with a decidedly natural directionality and depth.

Incidentally, the first review copy of the stereo version I received was marred by a persistently noisy surface all the way through Side 1, but a subsequent pressing was perfectly silent. **M. B.**

FALLA: La Vida Breve; Three Corners Hat (see COLLECTIONS)

GRANADOS: Goyescas—Intermezzo (see COLLECTIONS)

● **HANDEL:** Four Concertos for Organ, Orchestra and Continuo, Op. 4—No. 1 in G Minor; No. 2 in B Flat Major; No. 3 in G Minor; No. 4 in F Major. Eduard Müller with the Schola Cantorum Basiliensis. August Wenzinger cond. Archive ARC 3100 \$5.95

Musical Interest: A delight
Performances: A joy
Recording: Excellent

Listen to this recording of what a "baroque" organ can sound like, and compare it with the recordings of the tremendous organs on which music of this period is so often played. If you are one who, like me, has objected to these overblown performances, in which one hears only a mass of undifferentiated tone, then you will revel in the clarity and the "cleanliness" of the organ sound on this disc. It is a pleasure to hear the bite—or, in the organist's language, the "chiff" of the attack of each note.

The music makes no attempt to be earthshaking, but it is no less delightful for that.

In terms of balance and presence, the recording is quietly spectacular. Highly recommended for those who crave clear organ sound. **D. R.**

KHACHATURIAN: Gayne (see COLLECTIONS)

● **KUHNAU:** Musicalische Vorstellung einiger Biblischer Historien. (Musical demonstration of some biblical narratives). The fight between David and Goliath; The marriage of Jacob; Hiskias, very ill and restored to health. Fritz Neumeyer (harpsichord), Fritz Uhlenbruch (narrator). Archive ARC 3095 \$5.95

Musical Interest: Historically important
Performance: Excellent
Recording: Full and rich

Here is another disc containing this quaint excursion into "programme music," dating from 1700. The music of Kuhnau's "biblical sonatas" was discussed some months ago in the review of the performances by Albert Fuller, on Washington Records. Two of the three sonatas on this disc are duplicated in the course of the four works on the earlier record. Here, too,

Kuhnau's text, setting forth the story, is spoken on the recording, this time in German. The reaction to having to hear the spoken text each time the disc is played, is left to the individual listener.

Neumeyer's approach is bigger and broader than Fuller's and the harpsichord sound is recorded more sonorously as well. This is not to imply that it is better. In fact, the sound of the instrument on the Archive disc is so "big" that some ears may prefer the lighter approach of the domestic release. **D. R.**

LISZT: Mephisto Waltz (see RACHMANINOFF)

● **LUBECK:** Prelude and Fugue in E Major: Partita—Nun lasst uns Gott dem Herren; Prelude and Fugue in F Major: Prelude and Fugue in D Minor. **BRUHNS:** Prelude and Fugue in G Major; Fantasia—Nun komm, der Heiden Heiland; Prelude and Fugue in E Minor. Hans Heintze (organ). Archive ARC 3094 \$5.95

Musical Interest: Fascinating forgotten masters of the organ
Performance: Skilled
Recording: Very fine

At last, some attention is being paid to the relatively unknown predecessors of Bach in Germany. Nicolaus Bruhns (1665-1697) has come down to us mainly for his feat of having played the violin while accompanying himself on the pedals of the organ. Like Schubert, he died in his early thirties. Unfortunately, we possess only four organ compositions by him, of which three are contained on this disc.

Although Vincent Lübeck (1654-1740) lived until well into his eighties, and was highly respected as an organist, few works by him have survived either.

The compositions by both men are a welcome addition to the organ literature on records, not only for the insight that they give us into Bach's predecessors, but for their intrinsic value, as well.

The instrument used in the recording is the Böhm Organ in St. John's Church, Lüneburg. It was built in 1551 to 1553, and about twelve of its pipe rows still date from the 16th century. It is a quite magnificent instrument, preserving the baroque tone colors, but lacking nothing by way of power.

Thanks to the imaginative but stylistically consistent registration employed by the organist, and to the excellent recording, this is an unusually fine disc for devotees of organ music. **D. R.**

● **LULLY:** Dies irae—Motet for two choruses and orchestra; Psalm 50—Miserere mei Deus—(Motet for two choruses). Ethel Sussman (soprano), Marie Thérèse Debliqui (alto), Bernard Plantey (tenor), Jean Mollien (tenor), Bernard Cottret (bass), with Choir and Lamoureux Orchestra and Jeanne Baudry (organ), Marcel Couraud cond. Archive ARC 3097 \$5.95

Musical Interest: Little-known, but first rate baroque composition
Performance: Completely idiomatic
Recording: Excellent

Perhaps the long playing record will now do for 17th century French music what it did for Vivaldi. Certainly, there is a wealth of beautiful music in this area, if the present works are typical. It is hard to forget

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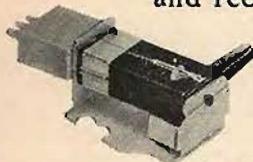
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the magnificence of the slowly expanding climax of the *Dies irae*. (Here, incidentally, is another use of the famous plain-song melody, although Lully merely quotes it without developing it.)

All the solo voices seem to have that typically French quality—bright and clear, without being very seductive from the purely tonal viewpoint. The performances are completely "in the vein," and the recording is rich sounding. **D. R.**

● **MARENZIO and MONTEVERDI:** Madrigals on texts from Guarini's "Il Pastor Fido." The Golden Age Singers, Margaret Field-Hyde cond. Westminster 18712 \$4.98

Musical Interest: Outstanding of its kind
Performance: Completely idiomatic
Recording: Excellent

An excellent idea is embodied in this disc; six texts from Guarini's *Il Pastor Fido* ("The Faithful Shepherd"), are presented on one side of the record, in the musical settings by Luca Marenzio. The other side contains the same texts as they were set by that other giant of the late Renaissance, Claudio Monteverdi.

Since both composers wrote for the same five unaccompanied voices, direct comparison can be made of their respective approaches to the texts.

With the exception of Monteverdi's *Ah, dolente partita!* in which the two sopranos are uncomfortably high, and which would have benefited from being transposed to a lower key, the performances are searching and sensitive. There is nice space around the voices, with no loss of clarity, in this fine recording. **D. R.**

● **MESSIAEN:** Oiseaux Exotiques (see BOULEZ)

● **MOUSSORGSKY:** A Night On Bald Mountain (see COLLECTIONS)

● **MOUSSORGSKY-RAVEL:** Pictures at an Exhibition (orchestra); **MOUSSORGSKY:** Pictures at an Exhibition (original piano version). Philharmonic-Symphony Orchestra of London, Artur Rodzinski cond.; Nadia Reisenberg, piano. Westminster XWN 18721 \$4.98

● **MOUSSORGSKY-RAVEL:** Pictures at an Exhibition; **RAVEL:** Bolero. The Royal Philharmonic Orchestra, Sir Eugene Goossens cond. Capitol-EMI G 7120 \$4.98

Musical Interest: Undying and [Westminster] unusual
Performance: First rate (Westminster) Variable (Capitol)
Recording: Rich-sounding (both)

Kudos to Westminster for an inspired coupling—for the first time on LP—of Ravel's magical orchestration with a vivid and dynamic account of Moussorgsky's original!

Both conductors make their way through the gallery at a leisurely tempo, responding to the various paintings in various ways. Rodzinski glosses over the instrumental details in the *Tuileries* and sees little humor in the episode of the two Polish Jews. But his climaxes are more impressive and he manages throughout to sustain interest, which is occasionally allowed to lag in the Goossens version although some of the episodes there are paced more excitingly. There are sound merits in both interpreta-

tions, without challenging the standards of Ansermet, Ormandy, or Toscanini.

In the Capitol version the conclusion of the "Pictures" is carried over to Side Two—an inexplicable lapse of judgment. Goossens builds an unusually lame opening into a spectacular climax in the accompanying *Bolero*, but the orchestral execution suffers by some equally spectacular fluffs. Both discs offer excellent sound—more opulent on Westminster, brighter and more brilliant on Capitol. Nadia Reisenberg's fine pianism is mirrored by good reproduction but some of the silent grooves are beclouded by echo. **G. J.**

● **MOUSSORGSKY:** Songs (see p. 44)

● **MOZART:** Concerto No. 23 in A Major (K. 488); Concerto No. 16 in D Major (K. 451). Rudolf Serkin (piano) with the Columbia Symphony Orchestra, Alexander Schneider cond. Columbia ML 5297 \$3.98

Musical Interest: Unquestioned
Performance: Beautiful
Recording: Appropriate

Everything on this disc gives the impression of being in place. An overall sense of well-being pervades the music making, so that, to these ears, at least, the feeling was conveyed that all the performers approached their task with a sense of true dedication.

Soloist and conductor are not afraid to let the first movement of the A Major Concerto flow at a very leisurely pace; they make no attempt to transform the music into a display piece. The playing is sensitive and well proportioned.

The recording is clear and nicely balanced, so that the efforts of the performers are presented to best advantage. Incidentally, so is Mozart. **D. R.**

● **MOZART:** Idomeneo (substantially complete opera). Richard Lewis (tenor)—Idomeneo; Léopold Simoneau (tenor)—Idamante; Sena Jurinac (soprano)—Ilia; Lucille Udovick (soprano)—Electra; James Milligan (tenor)—Arbace and others with Glyndebourne Festival Chorus and Orchestra, John Pritchard cond. Angel 3574 C/L 3 12" \$15.94

Musical Interest: Commanding
Performance: Competent
Recording: Satisfactory

"It is a far, far better thing" to have an abridged and moderately well performed *Idomeneo* in the catalog, than to have none at all. It was the first of Mozart's mature operas, one especially close to the composer's heart; its score contains flashes of astonishing genius even for Mozart at that (1780) stage of his life. *Idomeneo* is not without weaker moments—Mozart's dramatic gifts were not yet fully formed and his writing, for all its wealth of ideas, often lacked convincing dramatic identification. Furthermore, he was seriously hampered by a static libretto that clashed with his own modern, stageworthy concepts.

Idomeneo is rarely heard, and has had only one complete recorded performance to date, that by the Haydn Society, issued some years ago on four discs and currently withdrawn. Angel's new version hails from Glyndebourne, where the opera was revived in 1951 and has been repeatedly given since. The cast includes three principals of the 1951 revival—Sena Jurinac,

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First—the matter of abridgement. Angel was evidently governed by practical and commercial considerations when it decided not to follow Haydn Society's commendable example, confining its version, instead, to three records. Such a move is invariably bound to incur the wrath of purists. Since I do not consider *Idomeneo* a sacrosanct masterpiece that competent editorial hands must not touch, and since the abridgements here are generally managed with good judgment without impeding what dramatic flow there is, I find it not too difficult to suspend my puristic preferences in yielding to the axiom that record makers must sell records to make records. The cuts, incidentally, affect mainly the recitative portions, including the complete omission of the recitative leading to Ilia's aria "*Zeffiretti lusighieri*." *Idomeneo's* two arias are also abbreviated, and two arias of Arbace, the confidant, are omitted altogether. This latter instance, I suspect, furthers rather than hinders the dramatic cause.

Even so, this performance fails to roll with the well-oiled precision one should expect from the Glyndebourne ensemble. John Pritchard is evidently a well-seasoned Mozartian, but his is a rather dispassionate leadership, short on incisiveness and rhythmic vitality. The singing too is uneven. There are two proven Mozartian stylists, Jurinac (Ilia) and Simoneau (*Idamante*), but both have been heard with greater distinction on other occasions. Jurinac seems to have trouble controlling her voice in the subdued passages and Simoneau, while phrasing gracefully, allows his voice to stray from the tonal center. I also find that this tenor could enhance his already established stature by perfecting his Italian diction. Lucille Udovick, in the difficult role of *Electra*, emerges, unexpectedly, as the cast's strongest asset, with a true dramatic temperament and developing mastery of the vocal style. In the title role Richard Lewis is earnest but vastly unexciting. *Idomeneo* faces a terrifying predicament in the opera, but I am not quite sure whether the wobbly, frightened tones of this tenor suggest the fear of Neptune's wrath or of Mozart's demanding vocal line!

The choral work throughout is very creditable. Recorded sound is nothing spectacular, but adequate. A reasonably good translation is supplied with the original text but the general literary presentation is way below Angel's once peerless standard. The libretto indicates certain omissions from the complete text, ignores others. Arbace, a tenor, is listed as a bass-baritone, and no information whatever is supplied on Miss Udovick, whose performance contributes so much to the qualified success of this venture. G. J.

• **MOZART:** Sonata in F for Piano Duet (K. 497); Andante with Five Variations in G Major for Piano Duet (K. 501); Adagio and Allegro in F Minor (K. 594). Lilly Berger and Fritz Neumeyer (Mozart piano). Archive ARC 3101 \$5.95

Musical Interest: First rate
Performance: In the vein
Recording: Excellent

Devotees of keyboard music may find this disc something of a revelation, since the music was recorded on a Mozart piano

that was built about 1780, and restored in 1936. The instrument is kept in the house in which Mozart was born.

This piano is full of surprises; at times the upper register suggests the sound of the harpsichord; at times the overall sound seems even richer than that of a modern grand piano. There are moments in which the tone is more delicate than that of the modern piano, and there are moments in which the instrument sounds "angry." In any case, give your ears a few minutes in which to adjust to the new sounds.

The performances are expressive, and there is excellent ensemble between the two players. D. R.

• **PROKOFIEV:** Peter and the Wolf; Lieutenant Kije—Suite. Vienna State Opera Orchestra, Mario Rossi cond. Boris Karloff (narrator). Vanguard VRS-1028 \$4.98

Musical Interest: Gems of musical wit
Performance: Unimaginative
Recording: Not exceptional

There are now twelve versions of *Peter and the Wolf*, and you can choose between a dozen narrators, all the way from gentle Mr. Boris Karloff, who recites for this newest issue, to the late Richard Hale, who made the original recording with Koussevitzky and the Boston Symphony way back in 1937. I've heard all of them from time to time, and can say with absolute conviction that word for word, nuance for nuance, the Hale-Koussevitzky combination is still the best by a wide margin. Despite sonic improvements, and the technical advantages of later recordings, including this one, the old RCA Victor vintage (now Camden 101) is tops.

Here is where brilliance of high fidelity reproduction takes a back seat (way back) to a superlative performance with completely adequate sound. The difference is the rapport between Hale and Koussevitzky, and the fact that Hale tells the story superbly. He was a master in the art of placing the exact emphasis on the right word, and from the moment his high pitched voice begins this charming tale, until the very end, Hale exhibits a rare ability to dramatize each scene, each character, each situation, with a matchless style, in a superb display of unique artistry. By comparison each succeeding recording of this witty gem has varied greatly in orchestral playing, but none have narrators to match high standard established by Hale. The others—Rathbone—Holloway—Godfrey—Moore—simply are not in the same league.

So, for the *Peter and the Wolf* side, go to Camden 101. As for the performance of *Lieutenant Kije*, Rossi and the Vienna State Opera Orchestra deliver an altogether dull and insipid reading, one that cannot hold any serious competition to the RCA Victor release with Reiner and the Chicago Symphony.

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Stereo Directionality: Good Solomon miking
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J. T.

PROKOFIEV: Piano Sonata No. 7 (see RACHMANINOFF)

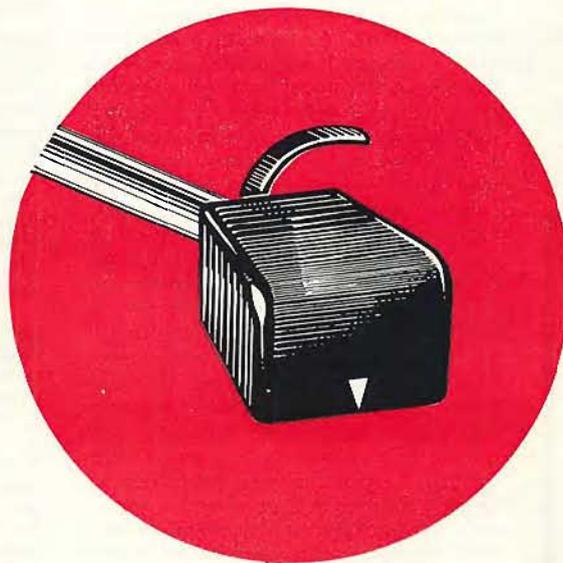
HIFI REVIEW

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— *Saturday Review*, September 27, 1958, Page 46

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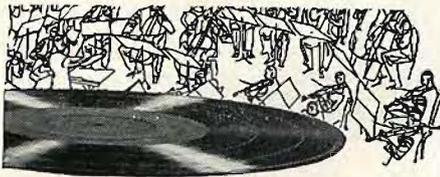
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• **PROKOFIEV:** Sinfonia Concertante for Cello and Orchestra, Opus 125; **RACHMANINOFF:** Vocalise. Mstislav Rostropovitch with the Royal Philharmonic Orchestra, Sir Malcolm Sargent cond. Capitol-EMI G 7121 \$4.98

Musical Interest: Fascinating as a comparison with the first version
Performance: Authoritative
Recording: Excellent

This work has a fascinating history. It began its musical life as the composer's Cello Concerto No. 1, Op. 58—a work dating from the years 1934-1938, the period of Prokofiev's last excursion into the West. But the Op. 58 Concerto was branded within the Soviet Union as bourgeois influenced and it was evidently shelved. In the final months of his life Prokofiev returned to the Concerto and re-worked its material. The result was the present Sinfonia Concertante, the composer's last major score. It was for Rostropovitch that Prokofiev wrote the new piece and it was Rostropovitch who introduced the score to these shores during his brief tour in May, 1956.

Comparison with Op. 58 as recorded by Janos Starker on Angel 35418 gave this reviewer several intriguing hours. Prokofiev's "re-working" consists largely of an expansion of the earlier material. The opening *Adagio*, for example, is now about twice as long as it was in the earlier work, but the architectural lines remain pretty much the same and the same key relationships prevail. Too, the later score calls for a somewhat larger orchestra—two horns, three trombones and celesta are added. In general, the Sinfonia Concertante substitutes broader and more obvious effects for the concise and tightly-knit structure of the earlier piece. As in the earlier work the writing for the solo instrument is brilliantly idiomatic and Rostropovitch plays with an elegant nobility which surely presents the music in the most favorable light. As recorded by the HMV engineers, his tone has a slight nasal quality which caused me to adjust the tone controls very carefully. Once this was taken care of, though, the recorded sound was a joy.

To fill out Side 2, Rostropovitch, with an unnamed pianist, plays Rachmaninoff's haunting *Vocalise* with great dignity, but it is assuredly the Prokofiev piece and the insight it gives into the kind of thing that will "go" with the Soviet music commissars that make of this an outstandingly important release. **M. B.**

• **PUCCHINI:** Madame Butterfly (complete opera). Anna Moffo (soprano)—Madame Butterfly; Cesare Valletti (tenor)—Pinkerton; Rosalind Elias (mezzo soprano)—Suzuki; Renato Cesari (baritone)—Sharpless; Fernando Corena (bass)—the Bonze; Mario Carlin (tenor)—Goro and others with the Rome Opera House Orchestra and Chorus, Erich Leinsdorf cond. RCA Victor LM-6135 \$14.94.
Stereo Version: LSC-6135 3 12" \$17.94

Musical Interest: Masterpiece of the lyric theater
Performance: Exquisite
Recording: Excellent
Stereo Directionality: Lacking
Stereo Depth: Not especially

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HIFI REVIEW

of Antonietta Stella for the Met's new production of Puccini's beloved masterpiece. Now along come George Marek and Company with an equally superb singing-actress in the part: this performance establishes Anna Moffo as one of the greats on the current operatic scene. This is all the more surprising because my only previous acquaintance with her—as Musetta in the Angel recording of *La Bohème*—left a rather negative impression. But her performance as the tragic Butterfly in this set will cause your heart to break all over again for this most sympathetic of all Puccini's heroines.

Moffo shades the growing maturity of Butterfly beautifully, from the shy coquetry of the innocent 15-year old whom we first meet, to the passionate young girl of the Act I Love Duet, to the heroic and noble woman of Act II, and finally to the stoic, betrayed wife of the last act.

If Moffo's voice might, on first impression, seem a little light for the part, so, too, might Valletti's for Pinkerton, but here again the role is so artistically sung, with such ease and freedom, that we are swept up in the sincerity of the performance. The other two principals, Elias and Cesari, sing their roles with fine perception, too, with a special word of praise to Elias for her exquisite work with Moffo in the Flower Duet of the Second Act.

Leinsdorf does marvelous things with the orchestral score, bringing to the music a controlled intensity which is absolutely right for the material—and the chorus and orchestra are in top form. The recorded quality is transparent and resonant, but, strangely, there has been little attempt in the stereo version at "staging" the work. At the magical moment in the First Act, for example, when Butterfly first enters, her voice increasing in volume as she gets closer and closer to the top of the hill until she is finally seen, there is no illusion of her approaching from the distance—no more, certainly, than we get from the monophonic version. Touches like this would have heightened the dramatic effect, but the sheer power of the musical presentation is such that one can regret the absence of stage effects but not really miss them.

London has also just released a new *Butterfly* with Tebaldi in the title role and Serafin conducting. I have not yet heard it, but it will have to go some to rival this new RCA Victor release. **M. B.**

● **RACHMANINOFF:** Variations on a Theme of Corelli, Op. 42; **LISZT:** Mephisto Waltz No. 1; Feux Follets; **PROKOFIEV:** Sonata No. 7 in B flat, Op. 83. Vladimir Ashkenazy (piano). Angel 35647 \$4.98

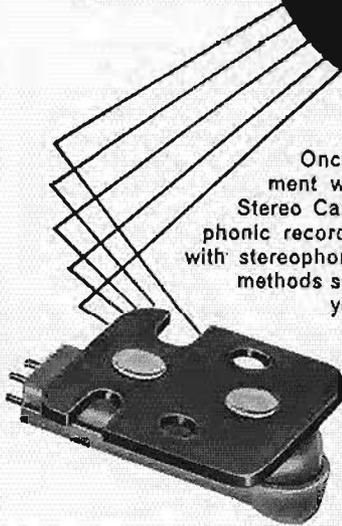
Musical Interest: Considerable
Performance: Stimulating
Recording: Routine

Twenty-one year old Vladimir Ashkenazy is Russia's answer to Van Cliburn. This is his second Angel record, cut in Berlin during late 1957. The young artist has selected four technically demanding compositions for this recital, and leaves nothing to be desired in that department. The fearsome Prokofiev sonata with its savage outer movements separated by an uneasy *Andante* gets the most sympathetic treatment in the group. Rachmaninoff's Corelli Variations—

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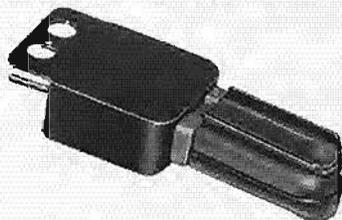


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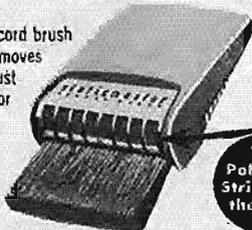
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close kin and immediate forerunner of the Paganini Rhapsody (Op. 43)—could do with more reposeful lyricism, though the pianist's tone is undeniably beautiful. The Liszt pieces belong with the *sine qua non* of virtuosity, and they are performed with superb assurance, though the *Mephisto Waltz* fails to deliver all of its inherent drama and diablerie.

The four pieces present a varied, stimulating and refreshingly unhackneyed program, but the recorded sound is merely routine.

G. J.

RAVEL: Bolero (see **MOUSSORGSKY**)

• **RAVEL: Bolero; La Valse; Rapsodie Espagnole.** New York Philharmonic, Leonard Bernstein cond. Columbia ML-5293 \$3.98

Musical Interest: Color über alles!
 Performance: Variable
 Recording: Loud

The orchestra turns in prodigious virtuoso performances, but the results are variable, with the *Bolero* faring by far the best. But where *Bolero* gets a tight, rhythmically precise and superbly controlled performance, the other two works are run through the "interpretive" wringer and come out the worse for wear. This is especially disappointing to me in *La Valse*, for I remember a performance of this that Bernstein conducted with the Boston Symphony about a dozen years ago which was shattering in its impact. Now, alas, the things that were spontaneous and natural then have become exaggerated and contrived; the wayward tempo changes and the excessive rubato rob the piece of much of its cohesion. The *Rapsodie Espagnole* is a respectable performance, but it cannot begin to hold a candle to Reiner's recent magical account of the score.

Some of the fortissimo climaxes in *La Valse* and the *Rapsodie* tend to get blurred by over-resonant acoustics.

M. B.

RIMSKY-KORSAKOV: Flight of the Bumble Bee (see **COLLECTIONS**)

• **SAINT-SAËNS: Introduction and Rondo Capriccioso** (see **TCHAIKOVSKY**)

• **SAINT-SAËNS: Symphony No. 3 in C Minor, Op. 78 ("Organ").** Utah Symphony Orchestra, Maurice Abravanel cond., with Alexander Schreiner. Westminster XWN-18 \$4.98; Stereo version: WST-14004 \$5.98

Musical Interest: Cliché-ridden, but effective
 Performance: Makes its points slowly
 Recording: BIG!
 Stereo Directionality: Magnificent
 Stereo Depth: Terrific

If it was Koussevitzky who sparked the revival of Berlioz' *Hurolid in Italy*, it was his successor in Boston, Charles Munch, who got the Saint-Saëns Third Symphony back into the American orchestral repertoire. Munch conducted this score at his very first concert in this country, as a guest of the Boston Symphony Orchestra in December, 1946. A couple of weeks later he did it with the New York Philharmonic and also recorded it with them, Eduard Nies-Berger playing the organ part. The resulting recording was a marvel ten years ago, with its sustained low frequency organ rumblings. Columbia still

carries the performance in its current catalogue as ML-4120. Munch gives a slashing, tremendously hard-driving performance which generates a kinetic excitement that leaves one limp at the end. Why he has not since re-recorded his performance is a mystery, but RCA will probably get to it one of these days.

Since the Munch recording of nearly a dozen years ago, there have been other notable versions: Toscanini's, which RCA released from an NBC broadcast of about a half dozen years ago; Otterloo's for Epic; also the rather recent Columbia with Ormandy, Mercury with Paray and Urania with Swarowsky. The present Westminster issue presents a reading unlike any other. Abravanel adopts tempi which are a good deal slower than almost everybody else's. It is obviously a carefully thought-out reading and one prepared with much concern for the broad architectural outline of the score. Abravanel doesn't exactly knock you out with sheer impetuosity of approach, but I find a lasting pleasure from his more sedate attitude. This, too, is a valid way with this Symphony.



Westminster's monophonic recording is brilliant and rich; the stereo is a real "gasser," with a liveness and a bold splash which are thrilling. The channel separation may be a bit extreme, but what an experience!

M. B.

SHOSTAKOVICH: Cello Sonata (see **PROKOFIEV**)

• **SHOSTAKOVICH: Symphony No. 1** (see **PROKOFIEV**)

• **VERDI: Simon Boccanegra** (complete opera). Tito Gobbi (baritone)—Simon Boccanegra; Victoria de los Angeles (soprano)—Maria; Boris Christoff (bass)—Fiesco; Giuseppe Campora (tenor)—Gabriele Adorno; Walter Monachesi (bass)—Paolo Albiani; Paolo Dari (baritone)—Pietro and others with Orchestra and Chorus of the Rome Opera, Gabriele Santini cond. Capitol-EMI CGR 7126 3-12" \$14.98

Musical Interest: High
 Performance: Excellent
 Recording: Excellent

Every ten years or so New York's Metropolitan Opera dutifully dusts off some once lavish and still serviceable scenery, and Verdi's *Simon Boccanegra* gets what is referred to as a "revival." Each restudy brings forth unanimous agreement from press and public that this is a neglected masterpiece which should be staged more

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often. But no sooner is the work thus appraised, back it goes into the mothballs.

The score is a stylistic amalgam of Verdi's early, middle, and late periods—he labored on it on and off for about 25 years. Despite the frequent—and rather superficial—critical references to the “uneven” character of the work, it is nothing less than a mature masterpiece. Some pages of banality can be allowed if followed by such peaks of dramatic writings as the recognition scene between Boccanegra and daughter (Act I), the scene in the Doge's Council Chamber, the finale of Act II, to say nothing of the powerful duets between Fiesco and Boccanegra, which recall the formidable clash of two other great Verdi personalities—Philip II and the Grand Inquisitor in *Don Carlo*.

Opera lovers with a yen to hear this score more often than once every ten years could enjoy for a while the fine set made available by Cetra in 1952, with Paolo Silveri in the title role and the then fresh new voices of Antoinetta Stella, Carlo Bergonzi and Mario Petri in other principal parts. The Cetra set is now withdrawn, and abundant thanks are in order to Capitol-EMI for coming to the rescue with a recorded production which brings this brooding historical masterpiece to life even more triumphantly.

The term “singing actor” has often been used operatically to describe skilful actors with insignificant vocal endowments. Tito Gobbi is not *that* kind of singing actor. His Simon is an inspired characterization, with probing insight into the tormented

soul of the peace-craving warrior, ill-fated lover, and anxious father. And he sings superbly, with his always expressive voice in firmer control and more opulent strength than ever. Perhaps we'll be fortunate enough to witness this performance on the Metropolitan stage. If not, a great opportunity will be missed. Boris Christoff is not the most mellifluous of basses, and those with long phonographic memories may recall instances when *Il lacerato spirito* was rendered with a freer flowing cantilena. But the ear will quickly adjust to the singer's style and his powerful portrayal of the implacable Fiesco will be found as impressive as his sonorous *profundo* tones.

Victoria de los Angeles is just about all one can ask for in the demanding part of Boccanegra's daughter. Giuseppe Campora's essentially lyric voice is taxed by the exigencies of his part, but he acquits himself well, although capable of subtler singing in more congenial roles. Walter Monachesi sings the part of the villainous Paolo, as he did in the Cetra set, in forceful style. This, by the way, is no role to be taken lightly (Leonard Warren made his Met debut in it when Tibbett sang the part of Boccanegra).

Gabriele Santini's leadership reveals careful preparation and authoritative knowledge. He is considerate to the singers—and with a cast such as this it would be foolhardy not to be—without relinquishing control. Capitol's presentation includes a good historical essay, detailed synopsis and a complete libretto. All in all, the set is a knockout. **G. J.**

COLLECTIONS

● **GYORGY CZIFFRA**—Paraphrases, Transcriptions and Improvisations for Piano. RIMSKY-KORSAKOV: Flight of the Bumble Bee; BRAHMS: Hungarian Dance No. 5; KHATCHATURIAN: Sabre Dance; VECSEY: Valse Triste; CZIFFRA: Roumanian Fantasy; ROSSINI: William Tell; J. STRAUSS: Tritsch-Tratsch Polka; The Blue Danube. Angel 35610 \$4.98

Musical Interest: Meager—except for pianists
Performance: Magical
Recording: Model

Gyorgy Cziffra graduated from Budapest's Franz Liszt Academy. As a piano virtuoso he was decorated with the Franz Liszt Prize. Embarking on an international career he scored in the Liszt repertoire. His first three LPs on Angel were devoted entirely to that master. So is the present collection—without containing one bar of Liszt's music. For these improvisations (*William Tell*), paraphrases (Rimsky-Korsakov, Khatchaturian and Strauss) and transcriptions (Brahms and Vecsey) are clearly in the style and spirit of Liszt's own flamboyant examples in the genre. Cziffra's virtuosity in these pieces is breathtaking; his command of the instrument is all-embracing.

A recital consisting of nothing but bravura pieces is, of course, like a feast made up entirely of types of caviar. It leaves one yearning for a simple Schubertian cantilena. It is to be hoped that the enormously talented Cziffra will soon give us an opportunity to observe him in a more extensive repertoire. **G. J.**

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● **KHATCHATURIAN:** Gayne—Ballet Suite; **BORODIN:** Prince Igor—Polovetsian Dances; **MOUSSORGSKY:** Night on Bald Mountain; **RIMSKY-KORSAKOV:** Flight of the Bumble Bee. Vienna State Opera Orchestra, Hermann Scherchen cond. Westminster XWN 18731 \$4.98

Musical Interest: "Pops"
Performance: Vigorous but variable
Recording: Brilliant

The *Gayne* selections only comprise the familiar six, forming what is commonly known as Suite No. 1. This is stated in the interest of accuracy and not as a complaint, for quite enough *Gayne* is offered here, at least for these ears. The exhilarating dances and the overlong *Lullaby* are done very stylishly by Scherchen and his Viennese sabre-rattlers in an aural framework that will delight the sound-conscious. (*Lezhinka*—[No. 5] is presented like a percussion showpiece with orchestral accompaniment!) The sound is just as good overside but Scherchen's unconventional turns—now hurried, now pedestrian, now too casual—fail to convince in the Borodin and Moussorgsky selections, both of which exist in many better versions. **G. J.**

● **SPAIN—Granados:** Goyescas—Intermezzo; **Falla:** La Vida Breve—Intermezzo and Dance; The Three-Cornered Hat—Three Dances; **Albeniz-Arbois:** Iberia: Excerpts; Navarra. Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LM-2230 \$4.98
Stereo Version: LSC-2230 \$5.98

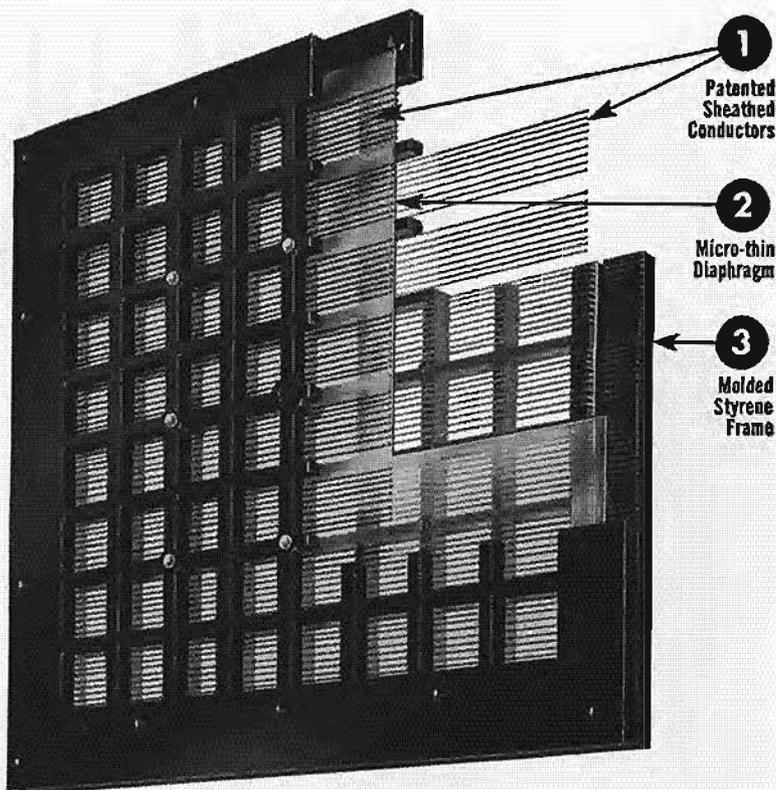
Musical Interest: A must for lovers of orchestral splendor
Performance: Masterful
Recording: Spectacular
Stereo Directionality: Excellent
Stereo Depth: Fine

Here is another superb Reiner-Chicago Symphony disc, with the orchestra giving of itself unstintingly and Reiner turning in marvels of interpretive mastery. There is an enormous dynamic range contained within the grooves of this recording, especially in *Festival Day at Seville* and *Triana* from Albeniz' four books of piano pieces, *Iberia*, in the Arbois orchestration. The only blot on the escutcheon is the presence of pre-echo, especially just before the *Goyescas Intermezzo*.

Good as the monophonic recording is, the stereo version is that much fuller and accommodates the enormous climaxes with no feeling of strain.

RCA Victor has given this disc the lavish packaging treatment which it gave last season to Reiner's *Vienna* record and Munch's *The Sea*. In the present instance we get lots of photographs of Spanish landscapes and people, and an ecstatic essay about Spain by Vincent Shecan, but not one word about the music on the disc. Incidentally, Albeniz' *Iberia* consists of four books of three solo piano pieces each. *Navarra*, which is one of the three Albeniz pieces which make up the second side of this release, is not one of the *Iberia* pieces as the label and listing would have us believe, but an independent piece for solo piano. The *Navarra* orchestration which we get here is presumably the work of Enrique Fernandez Arbois, who so masterfully scored five of *Iberia's* twelve sections, but look in vain for classification of the point. **M. B.**

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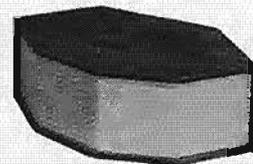
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THE STEREO REEL THE STEREO REEL THE STEREO REEL

Reviewed by JOHN THORNTON

● **STRINGS BY STARLIGHT**—**Tchaikovsky**: Waltz from Serenade for Strings; **Andante Cantabile**; **Gralinger**: Londonderry Air; **Borodin**: Nocturne; **Bach**: Air on the G String; **Boccherini**: Minuet; **Barber**: Adagio for Strings. Hollywood Bowl Symphony Orchestra. Felix Slatkin cond. Capitol ZF-95 \$14.95

Musical Interest: Good
Performance: Spirited
Recording: Usual high standard
Stereo Directionality: Well divided
Stereo Depth: Warm and full

The strings of the Hollywood Bowl deftly accomplish this potpourri of popular excerpts and arrangements. Barber's lovely *Adagio* is the single substantial piece. It somehow seems out of place, but be grateful for its inclusion.

Phrasing and attacks are carried off with spirit in the Borodin, best performance of the collection.

Slatkin conducts with good taste, and never falls into the sloppy sentimentalizing

so easy with most repertoire of this kind. Thank heavens too he performs *Londonderry Air* and Bach's well-worn "G-String" in a manner that is straightforward and to the point, with no silly exaggeration of dynamics to spoil the music. **J. T.**

● **CHABRIER**: España Rapsodie; **DUKAS**: The Sorcerer's Apprentice; **SMETANA**: The Moldau; **RIMSKY-KORSAKOV**: Russian Easter Overture. Concert Arts Symphony Orchestra, Erich Leinsdorf cond. Capitol ZF-96 \$14.95

Musical Interest: Colorful
Performance: A good "Apprentice"
Recording: Puzzling dynamics
Stereo Directionality: Good division
Stereo Depth: Distant, then close

Because record companies are obviously in the business to make money, Capitol feels that a tape of this kind will appeal to a large sector of the tape-buying public, and so out it comes—a fine collection of familiar music and a waste of a superb

conducting talent. Only in the Dukas score is Leinsdorf's ability really evident, and he makes this tonal narrative come really alive with his imaginative treatment.

He does not conduct *Sorcerer's Apprentice* with the same energy and fire as Toscanini, but his rendition is far ahead of all other competitors. Leinsdorf is one of our outstanding conductors, and I hope Capitol will use him for more serious things, like the wonderful *La Mer* he made for that label.

Rimsky-Korsakov's *Russian Easter Overture* has taken the public fancy in the last few years, but it is for me dull and repetitious. Not even Leinsdorf can do much with it. *Moldau* comes off next best, with a just-right tempo that doesn't lag. Engineering is puzzling—*pianissimo* sounds not just quiet, but far distant. Orchestral *fortes* shatter with thudding force. This tape is not up to Capitol's usual standard at all. **J. T.**

● **BACKGROUNDS FOR BRANDO**—Music from Marlon Brando films, Elmer Bernstein conducting. Sayonara; On The Waterfront; Viva Zapata; The Men; Guys and Dolls; Streetcar Named Desire; Teahouse Of The August Moon; Désirée; Julius Caesar; The Wild One. Omegatape ST 3020 \$14.95

Musical Interest: Movie moods to remember (?)
Performance: Professional, sleek
Recording: Splendid
Stereo Directionality: Good—both sides of the aisle
Stereo Depth: About fifth row, center

No matter how you figure it, movie music gains its real impact from the aid of what goes on the wide screen, musicals excepted. But the scores which are written to heighten emotion, when deprived of visual aid, seem afterward on record and tape pretty pale. So it is here, even though Mr. B. and orchestra play exceptionally well, and the sound is quite good. Deep-dyed Brandonians will love it. All the tape needs is the built-in home videotape projector predicted for the future. So get busy, Omega. Be first! **J. T.**

● **GIG!**—Highlights. Hollywood Radio City Orchestra and Hollywood Light Opera Society Singers, Thomas M. Davis cond. Omegatape ST-2036 \$11.95

Musical Interest: Tuneful
Performance: Not tuneful enough
Recording: Above average
Stereo Directionality: Fine
Stereo Depth: Splendid

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Lerner and Loewe, good ensemble work, and above average engineering and you have a tape that should satisfy you despite some spotty singing. The creators of the music of *My Fair Lady* have not in any sense repeated the same high standard permeating that remarkable score, but *Gigi* abounds with delight.

By far the most appealing tune is the title song, and the young man who sings *Gigi* is far and away the best of the Hollywood cast. The orchestra is well recorded—somewhat closely, to be sure, but nothing ever blasts. Recommended with the reservation that the vocal work is not altogether up to standard, above exception noted.

J. T.

● **ST. LOUIS BLUES**—Music of W. C. Handy, based on Paramount Picture. Nat 'King' Cole with orchestra conducted by Nelson Riddle. Overture; Harlem Blues; Chantez Les Bas; Friendless Blues; Stay; Joe Turner's Blues; Beale Street Blues; Careless Love; Morning Star; Memphis Blues; Yellow Dog Blues; St. Louis Blues. Capitol ZD-59 \$12.95

Musical Interest: A classic collection
Performance: Perfect
Recording: Couldn't be better
Stereo Directionality: Perfect
Stereo Depth: Likewise

Some weeks ago I had the pleasure of hearing the Capitol stereo disc of the same performances that appear on this tape. The record was great, and the tape is only better by virtue of the natural advantages of tape over flat disc.

The late W. C. Handy has left us a precious musical legacy, and the combined efforts of 'King' Cole, the orchestra directed by Mr. Riddle, and Capitol engineering, have made an important document of it. I cannot think of a single artist who could make a better or more fitting contribution to this music than Cole. He professes a deep devotion for the composer, and it is apparent in every tune. You listen to this high order of music and realize that generations to come, all over the world, will love it. Handy's music, gathered from fields, waterfronts, saloons and slums, emerges as a contribution of great importance to American music. Engineering is all anyone could ask. Third channel mixing is so expert you can shift the solo artist from right to left, left to right, or dead center, by minute gain control change. Try it! Recommended highly.

J. T.

● **DOODLIN'**. Eddie Chamblee and Friends. Back Street; Stardust; Strollin' Sax; Solitude; Doodlin'; Long Gone. Mercury MV53-11. \$7.95

Musical Interest: Man, it's good!
Performance: Three cheers!
Recording: And one for the engineers
Stereo Directionality: Just right
Stereo Depth: OK

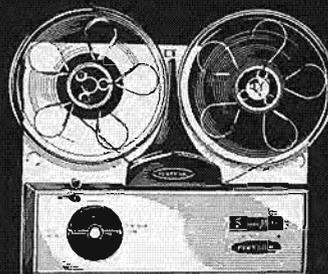
Mighty fine music making! Mr. Chamblee—he plays the sax like he was born with it. His arrangements are solid, and he leads a real nice sounding group. Relaxed and easy all the way, but never sloppy. Now if Eddie would stop trying to sing too, and just play, compose, and arrange, he can go a long, long way toward the very top. One of the best tapes of its kind I've heard. An exception. Chamblee is a 'natural' with sax, a virtuoso and his playing alone is worth the price.

J. T.

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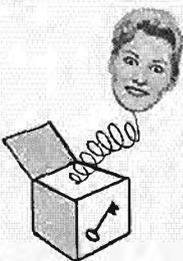
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STEREO DISC REVIEWS

Reviewed by

MARTIN BOOKSPAN
RALPH J. GLEASON
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NAT HENTOFF
JOHN THORNTON

CONCERT

BARBER: Vanessa (see p. 57)

BEETHOVEN: Symphony No. 3 in E-flat ("Eroica") (see p. 58)

BEETHOVEN: Symphony No. 6 in F ("Pastoral") (see p. 58)

BERGSMÄ: March with Trumpets (see COLLECTIONS)

BERLIOZ: Harold in Italy (see p. 58)

BERLIOZ: Roman Carnival Overture (see COLLECTIONS)

BRAHMS: Piano Concerto No. 1 in D Minor (see p. 60)

• **BRITTEN:** Matinées Musicales; Soirées Musicales. Philharmonic Promenade Orchestra, Sir Adrian Boult cond. Westminster WST 14011 \$5.98

Musical Interest: Very Charming
Performance: Witty
Recording: Good with reservations
Stereo Directionality: Good balance
Stereo Depth: A little distant

Britten's early and charming scores, based on Rossini writing, are wittily and vigorously presented by Sir Adrian. Those collectors who enjoy the famous Rossini overtures would do well to add this release to the library. Of the two suites, *Soirées Musicales* is the more sensitively conducted. Engineering lets everybody down in the *Canzonetta* and *Nocturne*. And it would have added greatly if the conductor had adopted a brisker tempo throughout. J. T.

BRUCKNER: Apollo March (see COLLECTIONS)

DVOŘÁK: Symphony No. 5 in E Minor ("From the New World") (see p. 64)

• **GIORDANO:** Andrea Chénier (complete opera). Mario del Monaco (tenor)—Andrea Chénier; Renata Tebaldi (soprano)—Madelaine; Ettore Bastianini (baritone)—Gerard; Fernando Corena (bass)—Mathieu & others with Chorus and Orchestra of the Santa Cecilia Academy, Rome, Gianandrea Gavazzeni cond. London Stereo OSA-1303, 3.12" \$17.94

BEST OF THE MONTH

London's stereo issue of the complete Mozart *Marriage of Figaro* recorded by the late Erich Kleiber some three years ago with an all-star Viennese cast "will be treasured for as long as people will be listening to music reproduced from discs. The sound of the stereo '*Figaro*' is so good that one refuses to believe one's ears." (see below)

Capitol's stereo tape issue starring Nat "King" Cole in the film score of *St. Louis Blues* is a must for reel fanciers. "I cannot think of a single artist who could make a better or more fitting contribution to this music than Cole. . . . Engineering is all anyone could ask." (see p. 77)

Mercury's *Doodlin'* with Eddie Chamblee's jazz combo is another topnotch tape issue. "One of the best . . . of its kind I've heard. Chamblee is a 'natural' . . . and his playing alone is worth the price." (see p. 77)

London scores another stereo strike with *Giuditta*, Lehar's last and finest operetta. "The entire company performs brilliantly. . . . Stereo adds greatly to the dramatic values." (see p. 85)

Musical Interest: Pastiche of verismo
Performance: Uninhibited
Recording: A knockout
Stereo Directionality: Fine
Stereo Depth: Excellent

In August I wrote about the monophonic edition of this recording: "There's nothing subtle about the performances—all the principals rear back and belt out the music—but then there's nothing subtle about the music itself." In stereo the performance is hair-raising in its vivid theatricality—especially the supercharged last act when Andrea Chénier and Madeleine go to their deaths together. The dimension of directionality adds an actuality to the performance which was only hinted at in the monophonic issue; for example, Mathieu's off-stage humming of the *Marseillaise* in the last act comes through with chilling effect.

Once you hear this performance in stereophonic sound, you'll never want to hear the earlier monophonic release again. M. B.

GOSSEC: Classic Overture (see COLLECTIONS)

GRAINGER: Children's March (see COLLECTIONS)

MENDELSSOHN: Military Overture (see COLLECTIONS)

• **MOZART:** The Marriage of Figaro (complete opera). Cesare Siepi (bass)—Figaro; Hilde Gueden (soprano)—Susanna; Suzanna Danco (soprano)—Cherubino; Alfred Poell (baritone)—Count Almaviva; Lisa Della Casa (soprano)—The Countess & others. Vienna State Opera Chorus with the

Vienna Philharmonic Orchestra, Erich Kleiber cond. London Stereo OSA-1402, 4.12" \$23.92

Musical Interest: Sublime
Performance: Worth every superlative in the dictionary!
Recording: Amazing
Stereo Directionality: Great
Stereo Depth: Superb

Since its monophonic release nearly three years ago, this performance has taken its place as one of the most perfect recordings ever made. The late Kleiber's guiding hand produces an unforgettable experience in re-creative magic. And every singer in the cast must have been transfixed by Kleiber's overwhelming authority and complete mastery of every element of the score, for every member of the cast is a revelation in his or her part. Siepi is here the ideal





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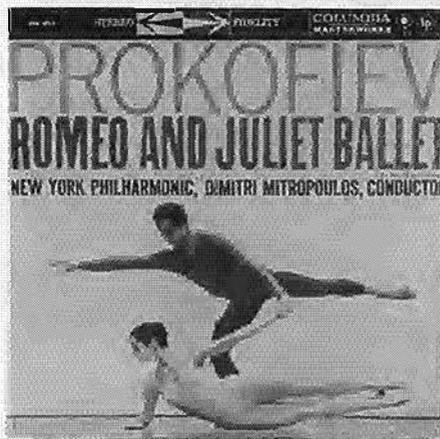
But this, after all, is old news. What is new about London's *Marriage of Figaro* is that it was also recorded in stereophonic sound and is now made available in this format.

The result? Four records which will be treasured for as long as people will be listening to music reproduced from discs. The sound of the stereo *Figaro* is so good that one refuses to believe one's ears: how is it possible for the London engineers back in 1955 to have been so far advanced over their colleagues? But the evidence is there in the grooves of these remarkable discs, and it is evidence of the most thoroughly convincing kind. The stereo directionality really spreads the characters out as if they were deployed on a stage and there is a marvelous feeling of presence and depth. In sum, then, this issue accomplishes what had seemed impossible: it improves upon its monophonic edition, which itself had been one of the unquestioned peaks of the recording art. **M. B.**

● **PROKOFIEV:** *Romeo and Juliet* Ballet, Op. 64 (excerpts). New York Philharmonic, Dimitri Mitropoulos cond. Columbia MS 6023 \$5.98

Musical Interest: A wonderful score!
Performance: Spotty
Recording: Consistently good
Stereo Directionality: Tops
Stereo Depth: Closely miked

Mitropoulos arranges the lengthy ballet music in order of the series of dramatic events as they take place in the original text, selecting nine episodes in all. Lovers of Shakespeare will delight in the notes which accompany each scene, for they are taken from the play itself, with no added music commentary. Listening to this disc, it seems somehow that the New York Philharmonic plays this enchanting masterpiece



with perfunctory attention. All is carried off correctly, but in strictly matter-of-fact style.

Columbia's microphone pick-up is rather close, resulting in a velvety sheen for the middle strings, but the first string body does sound a trifle harsh. The RCA Victor set with Munch and the Boston players is much better interpretively, much more exciting, and altogether better in terms of the leading wind voices. Columbia, for its part, has managed a cleaner sound, richer in detail; but the odds are in favor of the

Boston issue, and I would recommend waiting for the RCA Victor release. **J. T.**

PUCCINI: *Madame Butterfly* (see p. 70)

SAINT-SAËNS: *Symphony No. 3 in C Minor* ("Organ") (see p. 72)

● **SCHUMANN:** *The Four Symphonies*—No. 1 in B-Flat ("Spring"); No. 2 in C Major; No. 3 in E-Flat ("Rhenish"); No. 4 in D Minor. Philharmonic Promenade Orchestra, Sir Adrian Boult cond. Westminster WST 14013/14016 4 12" \$5.98 each (available singly)

Musical Interest: Debatable
Performance: Generally disappointing
Recording: Shallow
Stereo Directionality: Excellent balance
Stereo Depth: Not too much

When Boult was a young man he had the opportunity of knowing pianist Fanny Davies, who had been a close friend of Clara Schumann. Davies, who taught at the Royal College of Music, spent a memorable evening with Boult playing through the Schumann symphonies on the piano. Boult relates that it was a wonderful lesson in interpretation, and his brief and highly interesting jacket notes reveal a keen understanding and sympathy for Schumann's orchestral music. So it would seem that with a skilled ensemble, Sir Adrian would be an admirable choice to record the four symphonies.

What actually emerges are performances that can be called neat, crisp, clean, and authoritative. But a combination of lagging tempo, and obvious lack of emotion and vitality, robs Westminster of what otherwise might have been a most valuable addition to the catalogue. Sir Adrian moulds each reading with great care, and a loving touch, and there are a few times when everything sparkles. The spark, however, is sporadic.

Since the Schumann symphonies are not models of great architecture, and since there are pages of sparse substance intermixed with sublime melodic moments, only a driving, dynamic and bustling tempo can save the dull moments of these works, and such an approach is nowhere evident in the Boult readings.

Examine Boult's efforts in the C Major Symphony where his best work lies. His treatment of the *Scherzo* is swift, scintillating, light as a summer breeze, airy and intoxicating. Then the sublime *Adagio espressivo* slow movement simply falls apart, marred also by poor entrances. The resulting lack of musical continuity is not helped by a tempo that seems excessively lethargic. The performances are filled throughout with glistening peaks, and dull valleys. After several repeated hearings, and comparisons with the monophonic releases, the feeling persists that Sir Adrian's considerable skill as a conductor is tempered too much by the scholarly approach. Westminster's engineering is almost always good, and it is splendid in this quartet of records. But it just isn't enough. **J. T.**

● **SIBELIUS:** *Symphony No. 2 in D Major*, Op. 43. Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6024 \$5.98

Musical Interest: Yes!
Performance: Stirring
Recording: Likewise

Stereo Directionality: Perfect
Stereo Depth: Warm and full

Of all the Columbia stereo disc releases to date, this one leads the list. There are no weaknesses. The performance is glowing and warm, limpid in the right places, tense where it counts. The Philadelphia "sound" is made for Sibelius, and Ormandy leads his ensemble in a reading to be long remembered. Although this is not a new release in the strict sense of the word, since both monophonic disc and stereo tape were released some time ago, it still surpasses in overall quality stereo balance and sound most of Columbia's more recently recorded releases. Ormandy and the orchestra paid a visit to the composer in 1955 during the Helsinki Sibelius Festival.

It was a touching affair, with the members of the orchestra gathered on the porch of Sibelius's country home. Ormandy, no doubt, greatly benefited from this human experience, for he has brought to this recording a fire and insight not heretofore revealed in his Sibelius interpretations. **J. T.**

● **STRAVINSKY:** *The Firebird—Suite*; **TCHAIKOVSKY:** *Romeo and Juliet Overture—Fantasy*. New York Philharmonic, Leonard Bernstein cond. Columbia MS 6014 \$5.98

Musical Interest: Spirited war-horses
Performance: Firebird by two lengths
Recording: Good across the board
Stereo Directionality: A winner
Stereo Depth: No handicap

Bernstein on stereo sounds twice as good as he does on monophonic, and the two-channel difference is clearly the reason. He makes the New York Philharmonic sound its very best, especially in the *Firebird* which he conducts with a crisp authority, and without maudlin sentiment. Only the percussive effects of *Kaschei's Dance* leave something to be desired, and this is partly a fault of the mike pick-up.

He brings to this music good old fashioned showmanship, which it sorely needs. There are those who express horror at Bernstein's uninhibited energy, and who are somewhat dismayed with his ideas. But his sheer vitality is a pleasure to experience, and his energy and enthusiasm bring to the world of music colorful personality together with unquestioned ability. Bernstein makes *Romeo and Juliet* bristle with drama. It will be good to watch him as he matures, for he will add considerable influence to an art which in this country can well use a strong shot of dynamic individualism in its symphonic interpreters. **J. T.**

TCHAIKOVSKY: *Nutcracker Suite* (see COLLECTIONS)

WAGNER: *Trauersinfonie* (see COLLECTIONS)

WAGNER: *Die Meistersinger—Prelude* (see COLLECTIONS)

COLLECTIONS

● **BAND MASTERPIECES**—Goldman Band conducted by Richard Franko Goldman. Gossec: *Classic Overture*; Mendelssohn: *Military Overture in C*; Wagner: *Trauersinfonie*; Bruckner: *Apollo March*;

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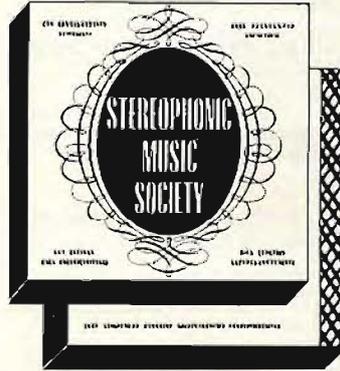
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JO BASILE & his ACCORDION DI ROMA—Vol. 2 La Roma Nina; Carnival of Venice; O Marle & 9 others. Audio Fidelity AFSD 5871 \$6.95	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓	13
MOLTO ITALIANO—Johnny Puleo & His Harmonica Gang Sicilian Tarantella; Funiculi Funicula; O Sole mio & 9 others. Audio Fidelity AFSD 5883 \$6.95	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓	13
GYPSY!—Hollywood Bowl Symphony Orch., Carmen Dragon cond. Hora Staccato; Dark Eyes; 2 Guitars & 6 others. Capital SP 8342 \$5.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓✓	13
DEEP RIVER & OTHER SPIRITUALS—Robert Shaw Chorale Deep River; Dry Bones; Set Down Servant & 13 others. RCA Victor LSC 2247 \$5.98	✓✓✓✓	✓✓✓	✓✓✓	✓✓✓	13
HOUSE OF THE LORD—Roger Wagner Chorale The Lord's Prayer; Kol Nidrei; Ave Maria & 8 others. Capitol SP 8365 \$5.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
GREAT MELODIES from the MOTION PICTURES—Frank Hunter Orch. Tara's Theme; Gigi; Spellbound & 9 others. Kapp 1099 S \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
GREAT WALTZES OF THE FABULOUS CENTURY—David Rose Orchestra Beautiful Ohio; Around the World; Fascination & 10 others. Kapp 1100 S \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
LOVE STORY—Sy Shaffer & His Orchestra Love Letters; Please Be Kind; Just One More Chance & 9 others. Westminster WST 15023 \$5.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
MUSIC FOR TWO SLEEPY PEOPLE—Jack Pleis Orchestra Two Sleepy People; Lights Out; And So To Bed & 9 others. Decca DL 78763 \$5.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
SATURDAY NIGHT WITH MR. C.—Perry Como with Orch. Love Letters; Red Sails In The Sunset; It Had To Be You & 16 others. RCA Victor LSO 1004 \$5.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
A MIGHTY FORTRESS—Robert Shaw Chorale A Mighty Fortress; Now The Day Is Over; Prayer Of Thanksgiving & 10 others. RCA Victor LSC 2199 \$5.98	✓✓✓	✓✓✓	✓✓	✓✓	10
A NIGHT IN VIENNA—101 Strings Blue Danube; Merry Widow Waltz; Pizzicato Polka & 7 others. Stereo-Fidelity SF 6800 \$2.98	✓✓✓	✓✓	✓✓✓	✓✓	10
FAVORITE SONGS OF COLLEGE DAYS—Marty Gold Chorus & Orch. Clementine; Whiffenpoof Song; Sweetheart of Sigma Chi & 10 others. Kapp 1102 \$4.98	✓✓✓	✓✓	✓✓✓	✓✓	10
GREAT SONGS from ALL OVER THE WORLD—Vic Schoen Orch. & Chorus Greensleeves; Maritah; Hora Staccato & 9 others. Kapp 1097 \$4.98	✓✓✓	✓✓	✓✓✓	✓✓	10
GREAT PIANO MELODIES—Mishel Piastro Concert Orchestra Moonlight Sonata; Turkish March; Polonaise Militaire & 8 others. Decca 78619 \$5.98	✓✓✓	✓✓	✓✓✓	✓✓	10
KETELBEY—IN A CHINESE TEMPLE GARDEN—Vienna State Opera Orch., Aliberti cond. In A Chinese Temple Garden; In A Persian Market & 6 others. Westminster WST 15005 \$5.98	✓✓	✓✓✓	✓✓✓	✓✓	10

Musical Interest:	Excellent ✓✓✓✓	Pleasing ✓✓✓	Fair ✓✓	Dull ✓
Performance:	Superb ✓✓✓✓	Good ✓✓✓	Adequate ✓✓	Disappointing ✓
Stereo Direction:	Tasteful ✓✓✓✓	Adequate ✓✓✓	Exaggerated ✓✓	Poor ✓
Stereo Depth:	Outstanding ✓✓✓✓	Good ✓✓✓	Fair ✓✓	Minimal ✓

Bergsma: March with Trumpets; Grainger: Children's March; Schuman: Chester Overture; E. F. Goldman: Fanfare March. Decca DL 78633 \$5.98

Musical Interest: Excellent band music
Performance: Good, not superior
Recording: Disappointing
Stereo Directionality: Poor
Stereo Depth: Too distant

Here is a collection of interesting music for the band, but it is discouraging that Decca handicaps Goldman's conducting with a distant and rather ugly and muddy sound, so that much articulation is lost. And why is it that band music on record must always go in the circle of the march pattern? Frederick Fennell, of Mercury, who has made the most exciting wind and brass ensemble recordings, has managed to produce band music not chained to the idea that winds and brass must march and bang to produce interesting sounds.

There is also a bit of pompousness about the disc as a whole production, a sort of Germanic thickness that permeates most of the offering. It makes for a plodding atmosphere most damaging to the charm and lightness of Grainger's *Children's March*. Even so, those who collect band music records should absolutely have this one on the shelf because of the seldom performed repertoire represented. **J. T.**

● **TCHAIKOVSKY:** Nutcracker Suite, Op. 71a; **BERLIOZ:** Roman Carnival Overture; **WAGNER:** Die Meistersinger—Prelude. Symphony of the Air. Concert-Disc CS 25 \$5.95

Musical Interest: Standard mixture
Performance: Automatic, precise
Recording: Good
Stereo Directionality: Fair
Stereo Depth: Good acoustically

This must be the stereo counterpart of the same music issued monophonically more than a year ago on the Roulette label as part of a two-record set under the title, *Tribute to Arturo Toscanini—The Orchestra that Refused to Die*. Nearly everyone knows by now the story of how the NBC Symphony was reorganized after the departure of the late Arturo Toscanini in 1954, how it got its name Symphony of the Air, and how it performed its conductorless debut the following season. It was a touching tribute, that empty podium, and the concert—plus these recordings made just afterwards—helped to keep the orchestra alive.

It is something of a small miracle that a conductorless orchestra has managed to play so well as in these performances. On the stereo release *Nutcracker Suite* emerges as a dry, impeccable performance, a little harsh; and the Toscanini relentless heat and influence is heard in every bar. Mikes must have been hung fairly close together, as there is not much separation, and the sound is very close, making for dazzling articulation, but also for dry tone. *Roman Carnival* and "*Meistersinger*" offer perfect playing with no character, a not unnatural result under the circumstances.

Here is a record that holds up well technically, but the stereo effect is diminished somewhat by the dry acoustic and from the harsh sound resulting from the particular style in which everything is presented by the orchestra. **J. T.**

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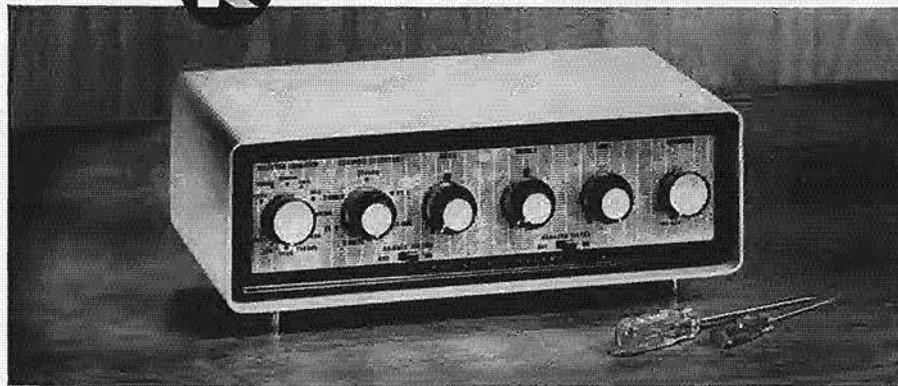
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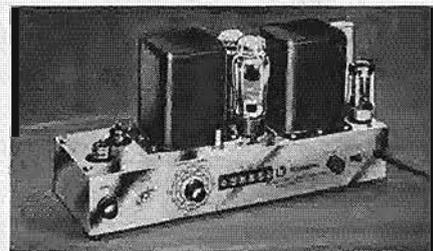
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Musical Interest: Variable
Performance: Briskly professional
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Stereo Directionality: Convincing
Stereo Depth: First-rate

Four pianists are joined by an orchestra, including sixteen strings, in a set of rather busy, not especially subtle versions of Gershwin standards. Manny Albam scored the orchestral parts while Irving Joseph was in charge of the writing for the piano quartet. They actually worked in close collaboration.

As Albam says in the notes, "This set can best be categorized as being 'concert' rather than 'jazz oriented.' Although there is improvisation by the individual soloist, the over-all feel and the scoring is not strictly jazz."

Although the album may have fairly wide appeal, the "concert" aspects of the performances are more flashy than penetrating and the arrangements lead the players to produce more dexterity than musical substance. It's all very accomplished though. N. H.

• **COOL COLEMAN.** Cy Coleman (piano), Aaron Bell (bass), Charlie Smith (drums). Witchcraft; Gypsy In My Soul; Foggy Day; I Want To Be Happy & 7 others. Westminster WST 15001 \$5.98

Musical Interest: Thin
Performance: Technically slick
Recording: Good presence
Stereo Directionality: Good as possible
Stereo Depth: Reasonable

As sophisticated cocktail music, this is a highly polished album. As jazz, it is too often contrived and too seldom organically imaginative. Accompaniment by Aaron Bell and Charlie Smith is subtle and tasteful. Some numbers are just with bass and piano and one is Coleman alone. N. H.

• **MUSKRAT RAMBLE.** DOC EVANS and HIS DIXIELAND BAND. Doc Evans (cornet), Dick Pendleton or Loren Helberg, (clarinet), Hal Runyan (trombone), John "Knocky" Parker (piano), Bill Peer (banjo), Red Maddock (drums), George Tupper (tuba). Bob Grunenfelder (2nd cornet on Side A). New Orleans Joys; Black Snake Blues; Georgia Swing; Organ Grinder Blues; Fidgety Feet; Fantasy On Muskrat Ramble; King Bolden on Parade; Mr. Jelly Lord. Audiophile AP-56 \$5.95

Musical Interest: Moderate
Performance: Front line better
Recording: Superb
Stereo Directionality: Excellent
Stereo Depth: Good

Sonically, this is a striking jazz record. There's extraordinary life-like presence and an unusually well defined balance. All in all, few jazz recordings are as clean and clear.

Musically, there are pleasant moments due largely to Evans, the alternating clarinetists, and the sound of the two cornets on the last four numbers. The rhythm section, however, is heavy; and the ensembles,

while enthusiastic, rarely project enough relaxed swing.

There's a good selection of tunes, several by Jelly Roll Morton and Clarence Williams. If you want to hear how well jazz can be recorded, this is worth having almost for sound alone. N. H.

• **CHICO HAMILTON QUINTET.** Chico Hamilton (drums), Paul Horn (alto and tenor saxophones, flute, clarinet), John Pisano (guitar), Fred Katz (cello), Carson Smith (bass). I Know; September Song; Siete-Cuatro; Lillian; Soft Winds & 6 others. World Pacific Stereo-1005 \$5.98

Musical Interest: A soufflé
Performance: Expert
Recording: Excellent
Stereo Directionality: First-rate
Stereo Depth: One of the best

First released monophonically, this is a characteristic program by Hamilton. The arrangements indicate considerable ingenuity. Furthermore, the presence of a cellist, a reedman who plays four horns, and Hamilton's own capacity for subtle percussion colors lead to an unusual palette of sounds for a jazz combo.

Their material, however, is often bland in content, and the result is more often atmospheric music for a chic coffee house than full-blooded jazz. It's charming but essentially insubstantial confectionery. The *Mr. Jo Jones* mentioned in the notes, incidentally, is not in the album. N. H.

KANE IS ABLE (see p. 90)

• **THE GERRY MULLIGAN SONG BOOK, Vol. 1**—featuring Gerry Mulligan and the Sax section: Zoot Sims, Al Cohn, Lee Konitz and Allen Eager. Four And One Moore; Turnstile; Disc Jockey Jump; Revelation & 3 others. World Pacific 1001 \$5.98

Musical Interest: Potentially strong
Performance: Disappointing
Recording: Soft
Stereo Directionality: Muddled
Stereo Depth: Flat

Although the performers on this LP are all top ranking jazz men, the net result of the recording is disappointing. Mulligan's writing needs the timbre of brass to give contrast to the reeds. Mulligan himself plays very well throughout.

The value of stereo to groups like this is questionable and as presented here, with the musicians apparently moving about, the result is jumbled. There was a sturdy ghost in the grooves of my LP and a tendency to over-record the drums on all tracks. The illusion of depth is slight.

R. J. G.

THE MILITARY BAND (see p. 94)

• **101 STRINGS**—AWARD WINNING SCORES FROM THE SILVER SCREEN. Love Is A Many Splendored Thing; Ruby; Picnic; Three Coins In The Fountain & 5 others. Stereo-Fidelity SF-7000 \$2.98

Musical Interest: ★★
Performance: ★★★
Recording: ★★★★★
Stereo Directionality: ★★★★★
Stereo Depth: ★★★★★

This is quite a bargain—if you like your movie themes syrupy. While the unnamed conductor apparently favors a ladle to a baton, the 101 Strings (whoever they may

HIFI REVIEW

be) perform acceptably, and have been treated to some truly dazzling sound. Victor Young's *Around the World*, for example, builds up to a climax that will knock you out of your seat, provided, of course, that is why you buy records. S. G.

● **THAT CERTAIN FEELING**— Felicia Sanders with Orchestra conducted by Irving Joseph. Music, Maestro Please; Summer Love; That Certain Feeling; Summertime & 8 others. Decca DL 8762 \$5.98

Musical Interest: Substantial
Performance: Best when underplayed
Recording: Excellently balanced
Stereo Directionality: Good
Stereo Depth: Very alive

Miss Sanders has selected a number of absorbing songs, some of them too seldom performed. Examples are Cole Porter's *I Happen To Like New York*; the Hard-Lee *What Have You Done All Day?*; and Leonard Bernstein's *Rabbit at Top Speed* (from *La Bonne Cuisine*.)

Except for an occasional tendency to overdramatize, Miss Sanders is very effective in underlining the particular dramatic



character of each song. The intensity of her performances is heightened in the stereo version. Her arrangements, moreover, are usually large-scale and they too benefit from stereo. My only reservation is a bit too much shrillness at times in the recording. N. H.

● **GIUDITTA (Lehar-Knepler-Löhner)**. Complete operetta with Hilde Gueden (soprano), Waldemar Kmentt (tenor), Emmy Loose (soprano), Murray Dickie (tenor), Oskar Czerwenka (bass), Walter Berry (baritone), Harald Proghof (bass), & others, with Orchestra and Chorus of the Vienna State Opera, Rudolph Moralt cond. London OSA-1301 3 12" \$17.94

Musical Interest: Lehar's finest
Performance: Outstanding
Recording: A few defects
Stereo Directionality: Very effective
Stereo Depth: Splendid

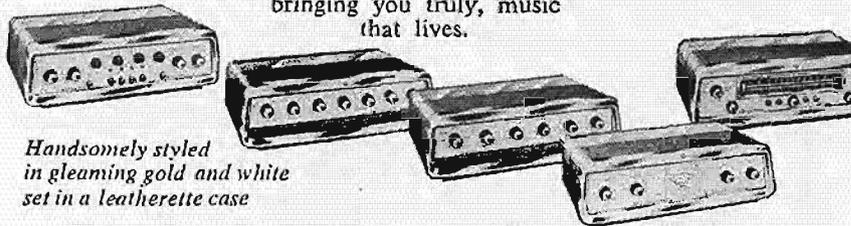
"I gave my best in *Giuditta*," was Franz Lehar's own appraisal of his last and most ambitious operetta, and certainly this view would be hard to challenge. For surely while it is unmistakably Lehar in its melody-drenched arias, its swirling waltzes and its colorful locales, it is equally unmistakably a deeper, more dramatic Lehar than such frothy pleasures as *The Count Of Luxembourg* and *The Merry Widow*.

Giuditta is the closest the composer ever came to writing a grand opera; in fact, it had the distinction of being the only Lehar



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work ever performed by the Vienna State Opera. The libretto by Paul Knepler and Fritz Löhner tells a Carmenesque tale of a love affair between Octavio, presumably an Italian soldier in North Africa, and Giuditta, a rather warm piece of baggage he takes along with him. Their idyllic romance is doomed when he is ordered to the front, but Octavio deserts only to return and find Giuditta with another man. Years later, they meet again briefly as she is having a rendezvous in the same swank restaurant where he performs as a pianist.

As a dramatic work, *Giuditta* takes a bit long in getting started, and while there are two major clashes between the lovers, the libretto seems to be afraid to erupt into anything stronger than name-calling. But what a musical spell Franz Lehar could weave! Surely there are not many full fledged operatic arias as poignant or seductive as Giuditta's *Wohin, Wohin will es mich trieben?*, or as moving as Octavio's *Schönste der Frau'n und Du bist meine Sonne* or as lovely and lilting as *Zwei, die sich lieben, vergessen die Welt* and *Meine Lippen sie küssen so heiss*. And for all the scenes, from the obviously Italian seaport of Act I (Mussolini's objections to having an Italian deserter shown on the stage has made the nationalities somewhat obscure), to Africa, and finally to Spain, the music is at all times infused with Lehar's superb ability to create local color.

The entire company performs brilliantly, with Hilde Gueden and Waldemar Kmentt especially fine in the leads. Stereo adds greatly to the dramatic values. The first scene makes the listener immediately aware of a large stage with the placement of

Giuditta's house on the left side and a tavern on the right. But action is not limited to the extremities, and the movement between the speakers is remarkably realistic. Of course it may only be on my copy, but the needle skips occasionally, and some of Miss Gueden's high notes are marred by a scratchy surface. **S. G.**

● **THE MAGIC ISLANDS**—ALFRED NEWMAN and His Orchestra with the Ken Darby Singers. *Hana Maui*; *Lovely Hula Hands*; *Sweet Lailani*; *Legend Of The Rain* & 8 others. Decca DL 79048 \$5.98

Musical Interest: Sorta
Performance: A bit hokey
Recording: First rate
Stereo Directionality: Imaginative
Stereo Depth: Excellent

Here on the sands of Waikiki, with the surf pounding, the foghorns hooting and the birds chirping, is found, quite naturally, a Hollywood Bowl-size orchestra complete with mixed chorus. Well, anything can happen on records, but the net effect in this case seems to be more one of an invasion than an indigenous instrumental and vocal performance.

The stereo results, however, are frequently striking, not only with regard to the placement of the orchestra and the singers, but with the singers themselves. For example, in *Hana Maui*, the male voices seem to come from between the two speakers while the women are heard from the extreme left and right. Enclosed with the album is a handsome 12-page booklet with many photographs in color. **S. G.**

● **THE YOUNG LIONS (Friedhofer)**. Soundtrack recording with Orchestra, Lionel

Newman cond. Decca DL 78719 \$5.98

Musical Interest: Competently written
Performance: Does the job
Recording: Good
Stereo Directionality: Tasteful
Stereo Depth: Satisfactory

Hugo Friedhofer is a Hollywood composer who knows his job thoroughly, and can always be depended upon to produce a workmanlike, professional score. His music for the film adaptation of Irwin Shaw's novel is a good sample, although it is doubtful if it will mean anything to anyone who hasn't seen the movie. The stereo is well done, but not outstanding. **S. G.**

● **CLAUDE ON A CLOUD**. Claude Thornhill and Orchestra. *Stars Fell On Alabama*; *Moonlight Cocktail*; *I Married An Angel*; *Stars In My Eyes* & 8 others. Decca DL 78722 \$5.98

Musical Interest: Fine for its kind
Performance: Just right
Recording: Subtly balanced
Stereo Directionality: Good
Stereo Depth: Very good

This is a thoroughly tasteful, soothing album of romantic mood music. Pianist Thornhill, who has always had a rare capacity for producing a beautiful, singing piano tone is heard with strings and rhythm; woodwinds and rhythms; and all together. There are some softly apposite solos by clarinetist Andy Fitzgerald and guitarist Barry Galbraith. **N. H.**

● **TRUMPETS, FIFES AND DRUMS—THE PARADE FIELD IN STEREO** PHONIC SOUND. Colonel Bogey March; Washington Post March; Reveille; Taps, etc. ABC-Paramount ABCS-242 \$4.98

Musical Interest: For the military
Performance: Well-drilled
Recording: Indoorsy sound
Stereo Directionality: Too pronounced
Stereo Depth: Not much

With the tracks alternating between various military calls and music of 1776 and 1958, this is a rather attractive recital of this sort of music. As for the stereo, it maintains a rigid pattern of drums to the left and fifes or trumpets to the right. While the instruments may thus be cleanly defined, there is a disturbingly empty space between the two speakers. Of course, you could use it for flowers or books. **S. G.**

VICTORY AT SEA (Rodgers) (see p. 94)

● **JAZZ ON THE BOUNCE** featuring Curtis Counce Quintet & Buddy Collette Quintet. *Move*; *Chasing The Bird*; *Head Gear*; *The Monster*; *Soft Touch*; *Bass Rock*. Bel Canto SR/1004 \$5.95

Musical Interest: Moderate
Performance: Average
Recording: Could be warmer and fuller
Stereo Directionality: Fair
Stereo Depth: Inadequate

The first half—Curtis Counce—is not as tastefully balanced for stereo as the second—Buddy Collette. The playing by Counce's unit is competent but not outstanding modern jazz. Emphasis is on improvisation with much drive but little originality. The Collette numbers are more carefully arranged and the emotional temperature is lower. Here too there is little that is remarkable either in the writing or improvising. The liner notes are childish and do not even contain names of personnel. **N. H.**

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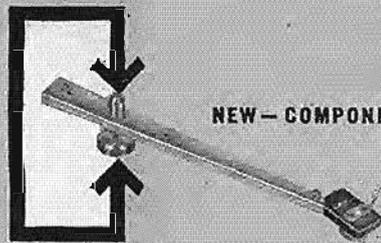
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JAZZ

● **PORTRAIT OF CANNONBALL**—Julian "Cannonball" Adderley (alto saxophone), Blue Mitchell (trumpet), Bill Evans (piano), Sam Jones (bass), Philly Joe Jones (drums). *Minority; Straight Life; Blue Funk; A Little Taste; People Will Say We're In Love; Nardis.* Riverside RLP 12-269 \$4.98

Musical Interest: Substantial
Performance: Forceful and often fresh
Recording: Close and clear

Julian Adderley's first album for Riverside is one of the best under his own name. A player of unusual fluency, Cannonball often indulges a tendency to hurtle through chord changes rather than construct strong, personal melodic lines. In this set, most of his solos are melodically more cohesive than usual—notably a sustained message of ardor on his own *Straight Life*. His time is good, and although his tone is rather strident, he does play with constant fire and conviction.

Cannonball, currently with Miles Davis, likes to call himself a modern traditionalist, for he is a player strongly based in blues and influenced both by swing era players like Benny Carter and by modernist Charlie Parker. There even seem to be touches of Hilton Jefferson in his *Straight Life* solo. Young trumpeter Blue Mitchell already plays with intelligence and needs mainly more assurance. The rhythm section support is excellent with Bill Evans contributing several thoughtful, spare solos. Miles Davis has written a beguiling original, *Nardis*, for the occasion.

N. H.

● **STEVE ALLEN PLAYS NEAL HEFTI.** *Sure Thing; Why Not; Cherry Point; Lollipop & 8 others.* Coral CRL 57211 \$3.98

Musical Interest: Ordinary
Performance: Ordinary
Recording: Good

Hefti's original tunes are rapidly becoming classics of present-day swing because, like the Goodman arrangements of another era, almost any decent band can play them and make them sound passable. This LP would be acceptable dance music and reasonably pleasant listening if it were not for the presence of the pianist. With him

BEST OF THE MONTH

Columbia's *Milestones* with trumpeter Miles Davis and five other top jazzmen—the peak in recorded jazz so far this season. "No group since the Armstrong Hot Five has had such a far reaching effect on jazz musicians . . ." (see below)

The new Warner Brothers label with their *Terribly Sophisticated Songs* has come through with some of the best satire in many a moon. "A dozen satirical numbers . . . do a devastating job . . . in kidding various styles of popular songs . . . orchestras and singers . . ." (see p. 91)

Capitol's Frank Sinatra has done it again in *For Only the Lonely*. "There has not been since the best days of Bing a singer . . . whose sure touch and personal involvement with every song seems to make it the individual message of all who hear him." (see p. 93)

Westminster in *Gospel Singing in Washington Temple* offers a stunning on-location disc. "The fervor of the music swells with enveloping power as the bond between singer and congregation grows stronger and hotter." (see p. 95)

along, it sounds like an LP of those "dub in your own instrument-play along with the band" accompaniments. R. J. G.

● **MILESTONES** featuring MILES DAVIS with Julian Adderley, John Coltrane, Red Garland, Paul Chambers and Philly Joe Jones. *Dr. Jekyll; Two Bass Hit; Milestones & 3 others.* Columbia CL 1193 \$3.98

Musical Interest: The very best jazz
Performance: Flawless
Recording: Excellent

No small group since the Armstrong Hot Five has had such a far-reaching effect on jazz musicians and fans as the Miles Davis Quintet. Now Julian "Cannonball" Adderley, a superbly swinging alto saxophonist, has been added and the original group has taken on a new dimension without losing

any of its former greatness.

This group has worked so closely together that it is as if the musicians read each other's minds. Their music is highly complicated but still retains space for improvisation of the most individual type and for intense personal statements.

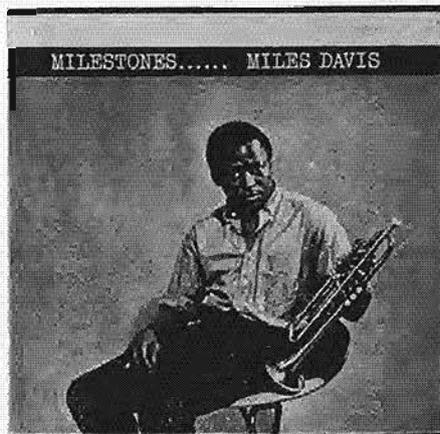
It is quite rewarding to listen to this album once for each of the performers, concentrating on him alone one time through. Do this with the drummer, Philly Joe Jones, and it is an education in percussion playing; do it once for the piano and once for the bass and it is an eye and ear opening experience. Then listen to the rhythm section—as a section—and hear how they interact, supplement, complement each other and meld together. It is absolutely fascinating. All this takes place behind exciting solos by Cannonball and John Coltrane and some exquisitely wispy Miles Davis trumpet lines which occasionally reach back to *When the Saints Go Marching In* or acidly quote *Chattanooga Shoe Shine Boy*.

R. J. G.

● **ON CAMPUS WITH THE DUKES OF DIXIELAND, Vol. 8.** *Roll On, Tulane; Fight On, Ohio; On, Wisconsin; The Whiffenpoof Song; Varsity Drag & 7 others.* Audio Fidelity AFLP 1891 \$5.95

Musical Interest: Broad
Performance: Enthusiastic
Recording: Good

The LP jacket displays the admonition "you have to hear it to believe it." This is not entirely true. I, for one, am quite content to take this sort of thing on the





face value of its publicity and write it off as pleasant hokum with no jazz content and of value mainly to drinking parties before and after the game. The notes are hopelessly pretentious and entangle themselves in some appallingly erroneous differences between dixieland and New Orleans jazz.

R. J. G.

• **MAE BARNES** with Buck Clayton (trumpet), Aaron Bell (bass), Jo Jones (drums), Ray Bryant (piano), Ray Tunia (piano). Blues In My Heart; True Blue Lou; A Foggy Day; Up On A Mountain & 10 others. Vanguard VRS-9039 \$4.98

Musical Interest: Pretty high
Performance: Flippable
Recording: Satisfactory

Offhand, I cannot think of another singer getting away with interpolating a line like "livin' is easy, chicken is greasy" into the middle of Gershwin's *Summertime*, but the fact that Mae Barnes can do it and make it sound so completely natural and spontaneous is one of the great gifts of this delightful performer. There is an exuberant, good-humored and unaffected quality in everything she does, and while she favors tunes that she can tear into and tear apart, Miss Barnes is also impressive with such torchy sentiments as *Willow Weep For Me*, *I Don't Want to Cry Anymore*, and an ancient plaint by Richard Whiting, *Somebody's Wrong*. Buck Clayton's usually muted trumpet provides sensitive commentary throughout.

S. G.

• **JUNE'S GOT RHYTHM** featuring **JUNE CHRISTY**. Rock Me To Sleep; If Don't Mean A Thing; My One And Only Love; Easy Living & 7 others. Capitol T-1076 \$3.98.

Musical Interest: Jazz oriented vocals
Performance: Better than usual
Recording: Excellent

The artist is June Christy, although her last name does not appear anywhere on the LP jacket. The tunes are all arranged by her husband, tenor man Bob Cooper, and that aspect of the album is fine, the best accompaniment she has ever had. It may be due to the orchestra that she sings better than usual, too. However, she has very definite tonal problems and now and then really trips up on a high one. The selection of tunes is superb and some of the top jazz men in Lotus Land are included in the accompaniment.

R. J. G.

• **BLUE LIGHTS—KENNY BURRELL**. 88

Kenny Burrell (guitar), Louis Smith (trumpet), Junior Cook, Tina Brooks (tenor saxophones), Duke Jordan and Bobby Timmons (piano), Sam Jones (bass), Art Blakey (drums). Yes Baby; Scotch Blues; Autumn In New York; Caravan. Blue Note 1596 \$4.98

Musical Interest: Considerable
Performance: Solid, modern playing
Recording: Very good presence

Blue Lights is a hotter and more cohesive studio jam session than is usually the case with men who don't work regularly together. There is a steady rapport among the players that is kept aflame by a strong, swinging rhythm section.

Leader Burrell is a guitarist who can play blues and ballads with equal conviction and continually growing individuality. Louis Smith plays in a vivid, incisive style that is still very reminiscent of the late Clifford Brown but is certainly stimulating. The two tenor saxophones have yet to achieve much of a style that is unmistakably theirs, but both play with heat and swing.

Jones and Blakey work well together and the two pianists are the spare, logical Duke Jordan and young Bobby Timmons who continues to show considerable capacity.

N. H.

• **THE COSMIC SCENE—DUKE ELLINGTON'S SPACEMEN**. Duke Ellington (piano), Clark Terry (trumpet), Paul Gonsalves (tenor saxophone), Jimmy Hamilton (clarinet), John Sanders, Quentin Jackson, Britt Woodman (trombones), Jimmy Woode (bass), Sam Woodyard (drums). Avalon; Jones; St. Louis Blues; Take The "A" Train & 6 others. Columbia CL1198 \$3.98

Musical Interest: Spirited and unique
Performance: Idiomatically assured
Recording: Cleanly balanced

Although there are a few places where the arrangements and performances sound underdeveloped, there are many pleasures in this album by nine Ellington musicians. I would have wished for more and longer



Ellington solos—he is much underestimated as a pianist—and I am surprised at the absence of trombone solos.

The most inventive and personal voice among the horns is Clark Terry's and this set contains some of his most consistent playing on record. Paul Gonsalves is effective except for a disorderly last half of *Body and Soul*. Clarinetist Jimmy Hamilton, who wrote several of the arrangements, is precise if not especially fiery. Among the more stimulating numbers is a de-

lightfully cruising "A" *Train* and proof that even *St. Louis Blues* can be made to sound fresh again.

N. H.

• **MANTECA—THE RED GARLAND TRIO**. Red Garland (piano), Paul Chambers (bass), Arthur Taylor (bass), Ray Barretto (conga drum). Manteca; S'Wonderful; Lady Be Good; Exactly Like You; Mort's Report. Prestige 7139 \$4.98

Musical Interest: Often delightful
Performance: Attractively bright
Recording: Very good

On the first four numbers, Red Garland (formerly with Miles Davis) is refreshingly and swingingly buoyant. His work is marked by clarity and individuality of line, an intelligent and elastic use of space, and a pianistic touch that can be forceful without turning the piano into a drum. There is also a light-hearted, dancing wit in much of his playing, and always, a thoroughly alive and dependable heat.

In the long final blues, however, Garland doesn't have the ideas to sustain the length. The piece, after beginning very promisingly and movingly, slips into an anthology of blues licks. Red is firmly backed throughout by Paul Chambers; Art Taylor, playing some of his best drums on record; and conga drummer Ray Barretto. There are several welcome solos by Chambers. Despite the presence of Barretto, only one number is Afro-Cuban.

N. H.

• **THE BALLAD STYLE OF STAN KENTON** featuring **Stan Kenton and his Orchestra**. More Than You Know; A Sunday Kind Of Love; Early Autumn; We'll Be Together Again & 8 others. Capitol T 1068 \$3.98

Musical Interest: Broader than usual
Performance: Good
Recording: Excellent

The ballad style of Stan Kenton consists of scoring, at excruciatingly slow tempos, some of the best songs of the past two decades, with the piano playing the melody (à la Freddy Martin) and the saxophones and brass periodically sustaining chords in the background. The bittersweet Kenton jazz effect is retained, though for such a jazz puritan, this is an open bid for commercial popularity.

R. J. G.

• **JAZZ SAHIB—SAHIB SHIHAB**. Sahib Shihab (baritone saxophone), Phil Woods (alto saxophone) Benny Golson (tenor saxophone), Hank Jones or Bill Evans (piano), Paul Chambers or Oscar Pettiford (bass), Art Taylor (drums). S.M.T.W.T.F.S.S. Blues; Jamila; The Moors; Blu-A-Round; Le' Sneak; Ballad To The East. Savoy MG 12124 \$4.98

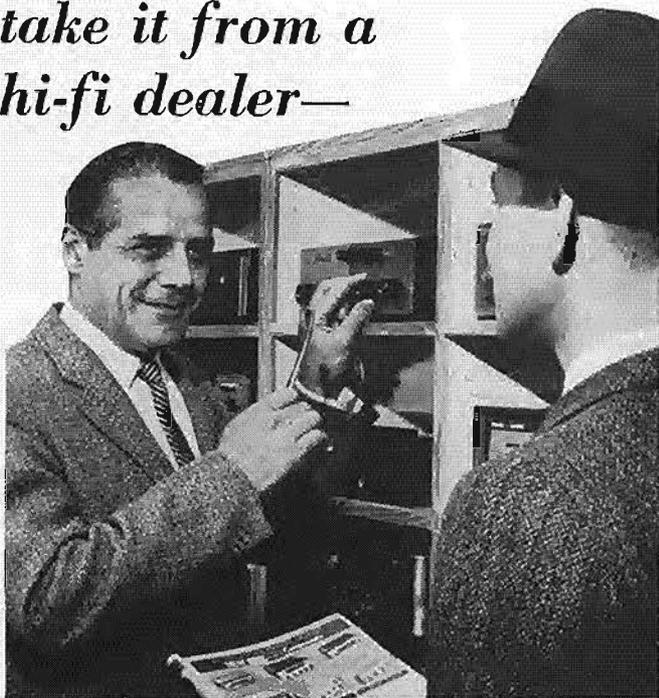
Musical Interest: A range of moods
Performance: Often quite moving
Recording: Good

Jazz Sahib is an above average modern jazz set. Not only are there several superior soloists; but the material, by and large, is thematically fresher and more provocative than most of the "original" repertoire that gets onto jazz records. There are indications that the men didn't have enough studio time to get as much out of these works as they could have, but there are enough successes to make the album worth your time.

There are some particularly attractive slow themes—the opening *Blues*; *Blu-A-Round*, and *The Moors*—that ought to be

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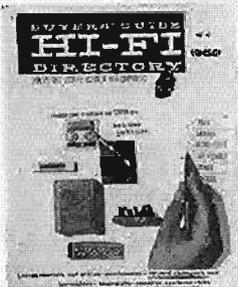
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tried again with more preparation. In any case, this is a modern jazz program with a balance of moods and one that reflects a conviction that tenderness and self-assertion are not mutually contradictory. **N. H.**

● **THE DIXIELAND STORY—Matty Matlock and the Paducah Patrol.** Wolverine Blues; Royal Garden Blues; Copenhagen; Tiger Rag; Basin Street Blues & 18 others. Warner Bros. B 1202 2 12" \$7.96

Musical Interest: Limited
Performance: Engaging
Recording: Good

There must be hours of performances by the Hollywood enclave of dixielanders headed by Matlock, tenor man Eddie Miller and Abe Lincoln, the beautifully-named trombonist. Actually, it all seems to be an outgrowth of the Bob Crosby Bobcats of the Thirties and every time you turn around, somebody else has recorded one or



more of the boys. It's always pleasant, always slick and almost always tepid in emotional content, as on these LPs. It is never, despite the fervent hackery of the studio press agents, "the authentic and logical growth of music which has become identified with New Orleans." Rather, it is Hollywood studio musicians of top professional rank playing around a little with some fine old tunes. Its importance is just about as slight as that. **R. J. G.**

POPS

● **BABY, BABY, BABY featuring Mindy Carson.** I Don't Want To Walk Without You, Baby; Baby Face; My Melancholy Baby; I Found A New Baby & 8 others. Columbia CL 1166 \$3.98

Musical Interest: Broad
Performance: Better than usual
Recording: Excellent

At no time have I been numbered among the Mindy Carson fans, yet this LP has a certain appeal that cannot be denied. The selections are neatly divided into slow ballads and up-tempo tunes with accompaniment to match. She sings as though she had Lena Horne in mind and in ear but is not offensive about it. With the exception of the higher register, where her voice tends to lose its certainty, Miss Carson performs well and in excellent taste and with a very pleasant result. The titles all have the word "baby" in them for reasons known only to the lyricists. **R. J. G.**

● **HANK—HANK FORT Sings Her Own Great Songs.** Put Your Shoes On Lucy; I Didn't Know The Gun Was Loaded; I Never Took A Lesson In My Life; Southern Cookin' & 10 others. Epic LN 3500 \$3.98

Musical Interest: Limited
Performance: Adequate
Recording: Good

If you care for the sophisticated hill-billy type of original humor, and I admit it can be funny under the right circumstances, this is for you. However, those who have not had the pleasure of seeing Miss Fort in person and must judge this LP solely on the sound thereon, may wonder why it was made in the first place. **R. J. G.**

● **IRA IRONSTRINGS—MUSIC FOR PEOPLE WITH \$3.98 (PLUS TAX, IF ANY).** Carolina In The Morning; Limehouse Blues; Nobody's Sweetheart & 9 others. Warner Bros. W 1204 \$3.98

Musical Interest: Some
Performance: Caveat emptor
Recording: Fine

The identity of "Ira Ironstrings" is one of life's little mysteries that, I fear, concerns me not at all. The record will be bought for its title and cover photograph of Mabel Normand tied to the railroad tracks, but if the purchaser expects to find a whole discful of risibilities, he'd best look elsewhere. The music consists of a dozen happy-go-lucky orchestral arrangements, featuring a banjo and a mysterious metallic instrument that gets slapped all around the place and, apparently, provides the leader with his name. **S. G.**

● **TROPICANA HOLIDAY (Jenkins).** Elaine Dunn, Bill Lee, Dante D'Paulo, Carol Jarvis, Naife Adams, Bob Stevens, Sally Sweetland, George Chakiris, and the Don Williams Singers, with Gordon Jenkins and his Orchestra. Capitol T 1048 \$3.98

Musical Interest: All that glitters . . .
Performance: Adequate
Recording: Nice presence

Twelve numbers from three of the elaborate floor shows presented at the Tropicana Hotel at Las Vegas have been put on a record to give us stay-at-homes a taste of desert glamor. All were written by Gordon Jenkins, and while some have attractive enough melodies, most of them have been distended to near-oratorio length, which, presumably, is fine for a spectacular night club scene, but which becomes fairly dull on a record. Moreover, Mr. Jenkin's lyrics are frequently embarrassing. **S. G.**

● **KANE IS ABLE—Jack Kane and His Orchestra.** Carioca; The Sound Of The Blues; Jane's Jump; Poor Butterfly & 8 others. Coral CRL 57219 \$3.98

Musical Interest: Glittering surface
Performance: Flawless
Recording: Excellent

Jack Kane, a 35-year-old Canadian arranger with many radio and TV credits in that country was also musical director for the Eydie Gorme-Steve Lawrence TV series this past summer. In this album, he leads three large groups—a conventional dance band; a larger unit with additional woodwinds, tuba, harp, etc.; and an even bigger orchestra with twenty-four strings. It is to annotator Burt Korall's credit that all relevant personnel and solo credits are given.

Kane's writing is crisp, colorful and often stimulating in terms of surface excitement. With all his capacity, however, to orchestrate an ambitious range and variety of colors, there is little substantial personal content in his work. What he does is very skilled and forceful—several cuts above the usual commercial scoring. But while this can be quite entertaining, it's not up to the inventive quality of a Gil Evans or Johnny Mandel. **N. H.**

● ● ● **STEREO—Coral CRL757219 \$5.98**

Stereo Directionality: Very good
Stereo Depth: Excellent

Since these are arrangements with much colorful section interplay, the stereo version is preferable. Added are the excitement of depth and a clarity made much more vivid. **N. H.**

● **ANDRÉ KOSTELANETZ AND HIS ORCHESTRA—THEATRE PARTY.** You're The Top; I've Told Ev'ry Little Star; Ah Love; Can It Be Love?; Villa; Maxim's & 13 others. Columbia CL 1199 \$3.98

Musical Interest: Sure, but . . .
Performance: Fine, but . . .
Recording: No but's!

According to the latest Schwann Catalog, this is André Kostelanetz's thirty-sixth LP, and by this time, I guess, he can do no wrong as far as his public is concerned. But why this strange programming which finds excerpts from Cole Porter's sophisticated *Anything Goes* coupled with Jerome Kern's sentimental *Music In the Air* on one side, and snippets from both Franz Lehár's *The Count of Luxembourg* and *The Merry Widow* on the other? Why not an all-Broadway or an all-Vienna program? And why just four or five selections from each? Anyway, there is much that is attractive in this package, particularly in the sparkling arrangements found in the Lehár potpourri. **S. G.**

● **THE LADY IN RED featuring ABBE LANE with Sid Ramin's Orchestra.** In a Little Spanish Town; Do It Again; You're Driving Me Crazy; I Get A Kick Out Of You & 8 others. RCA Victor LPM 1688 \$3.98

Musical Interest: Limited
Performance: Good
Recording: Good

A collection of good tunes—even though there is one song that captures the prize for vulgarity—sung in a pleasant manner by a girl with a good, if not outstanding, voice. On occasion, she gets carried away by the beauty of it all and lapses into some sort of hybrid style of articulation that really warps words. I doubt that this is, however, as the notes claim, "a recording you will never forget." **R. J. G.**

● **LIANE—ORIENT EXPRESS with the Bohème Bar Trio.** C'est si bon; These Foolish Things; Du-Du-Du; Anema e core & 15 others. Vanguard VRS-9025 \$4.98

Musical Interest: International pops
Performance: Warm and smoky
Recording: Suitably intimate

The Orient Express travels between Paris and Istanbul, thereby cutting across many European frontiers. It thus provides an appropriate enough title for this multilingual collection, with Mlle. Liane conveying her tender and gay sentiments in French, Italian, German and English. In-

cidentally, if you've ever wondered what-
ever became of *Let Me Go, Lover*, it turns
up here in French as *Laissez-moi*. S. G.

● **JULIE IS HER NAME—Vol. II** featur-
ing JULIE LONDON with Howard Roberts,
guitar; Red Mitchell, bass. Blue Moon;
Spring Is Here; If I'm Lucky; Little White
Lies & 8 others. Liberty LRP 3100 \$3.98

Musical Interest: Broad
Performance: Passable
Recording: Excellent

Miss London, who is perhaps the best
looking gal ever to grace an LP jacket is,
nevertheless, a limited singer with a very
small voice and in certain tempos, a rather
shaky sense of time. However, the timbre
of her voice is pleasant, the recording is
excellent and the accompaniment is top
notch. Add to this the splendid choice of
tunes and the whole LP is by no means a
total loss. R. J. G.

● **BARBARA McNAIR—FRONT ROW
CENTER.** Old Devil Moon; My Heart Be-
longs To Daddy; If I Were A Bell & 9 others.
Coral CRL 57209 \$3.98.

Musical Interest: Show tune treats
Performance: Welcome new singer
Recording: All right

One of the attractions of a Broadway
flop called *The Body Beautiful* was the per-
formance of the lovely Barbara McNair. In
this, her first recording, she reveals a fine,
well-controlled but dramatic voice that is
capable of expressing a variety of moods
and sentiments. My only reservation about
her delivery is a slight carelessness in enun-
ciation which, for instance, causes a line in
Hello, Young Lovers to come out as "I have
wings on y'heels," but otherwise I have no
complaints. Her unnamed backing is fairly
heavy. S. G.

● **THIS IS GORDON MacRAE!** If I For-
get You; When You Kiss Me; Till We Meet
Again; Who Are We & 8 others. Capitol T
1050 \$3.98

Musical Interest: Pleasant vocals
Performance: Bland
Recording: Excellent

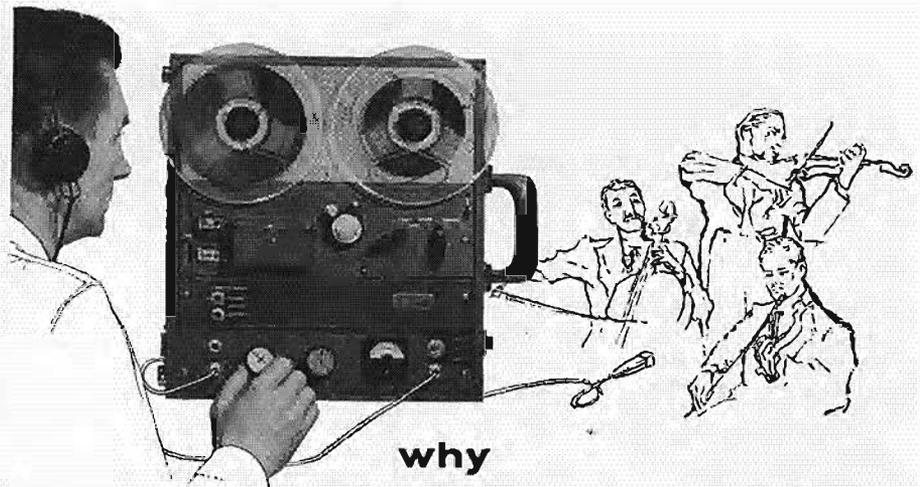
Singing in a sort of Nelson Eddy voice
this time, MacRae offers a very good collec-
tion of ballads ranging from show tunes to
popular hits. It is not an outstanding per-
formance by any standards, yet it is defi-
nitely pleasant to hear and should wear
well. R. J. G.

● **HENRY MANCINI ORCHESTRA—
TERRIBLY SOPHISTICATED SONGS** with
vocals by Jimmy Joyce, Allen Davies, Earl
Brown, Joe Pryor, Robie Lester, Loulie Jean
Norman, Sue Allen, Gil Mershon, Ginny
O'Connor, Key Howard. When The Crab
Grass Blooms Again; All Of The Time; The
Brooklyn Beguine & 9 others. Warner Bros.
B 1210 \$4.98

Musical Interest: Terribly clever
Performance: Terribly funny
Recording: Terribly good

As if to atone for some of his own pre-
vious musical output (remember *One-zy
Two-zy?*), Irving Taylor has fashioned a
dozen satirical numbers that do a devastat-
ing job not only in kidding various styles
of popular songs, but of orchestras and
singers as well. With exaggerated similes
and metaphors in the lyrics and with the
music purposely reminiscent, this turns out

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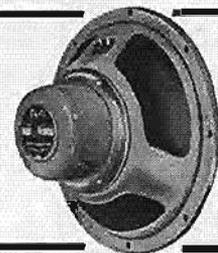
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Title	Musical Interest	Performance	Recorded Sound	Score
GUITARS AT TWILIGHT —Cuco Sanchez sings with accompaniment _____ 12 Spanish numbers recorded in Mexico. Columbia WL 133 \$4.98	✓✓✓	✓✓✓✓	✓✓✓✓	11
SERENADE OF THE BELLS —Sammy Kay—Orchestra and Chorus _____ When The Swallows Come Back To Capistrano, My Prayer, Del Rio & 9 others. Columbia CL 1173 \$3.98	✓✓✓✓	✓✓✓✓	✓✓✓	11
THE TORCH IS BURNING —Readings by Franklyn MacCormack (Russ Garcia Orchestra) _____ Why Do I Love You?, I'll Be Seeing You, You Go To My Head & 9 others. Liberty LRP 3086 \$3.98	✓✓✓✓	✓✓✓✓	✓✓✓	11
TROPICANA HOLIDAY —Gordon Jenkins and Orchestra _____ I Feel Like A New Man, I Can't Make Up My Mind, & 10 other Jenkins originals. Capitol T 1048 \$3.98	✓✓✓	✓✓✓✓	✓✓✓✓	11
DRINKING SONGS AROUND THE WORLD —The Blazers _____ Collection—as name implies. ABC-Paramount ABC 243 \$3.98	✓✓✓✓	✓✓✓	✓✓✓	10
LATIN AIRS —Luis Arcaraz and Orchestra _____ I've Got The World On A String, Fascination, Sabra Dios & 9 others. RCA Victor LPM 1712 \$3.98	✓✓✓	✓✓✓✓	✓✓✓	10
WITH ALL MY LOVE —Roy Hamilton singing with Neal Hefti accompaniment _____ Always, Speak Low, All My Love & 9 others. Epic LN 3519 \$3.98	✓✓	✓✓✓✓	✓✓✓✓	10
A THOUSAND AND ONE NOTES —John Scott Trotter and Orchestra _____ Sabre Dance, Blue Tango, Tico Tico & 9 others. Warner Brothers 1223 \$3.98	✓✓	✓✓✓✓	✓✓✓	9
CHAMPAGNE DANCING PARTY —Lawrence Welk and Orchestra _____ Whispering, I Want A Girl, Alexander's Ragtime Band & 9 others. Coral CRL 57226 \$3.98	✓✓	✓✓✓✓	✓✓✓	9
INVITATION —The Guitars, Inc. _____ Lullaby Of Broadway, Chloe, Darn That Dream & 9 others. Warner Brothers 1206 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
LITTLE GEMS FROM BIG SHOWS —Camarata Orchestra and vocalists _____ Shall We Dance, Be A Clown, I Like You & 8 others. Disneyland WDL 3030 \$3.98	✓✓	✓✓✓	✓✓✓✓	9
PIANO BY STARLIGHT —Liberace _____ Blue Moon, You Go To My Head, Sweet And Lovely & 9 others. Columbia CL 1091 \$3.98	✓✓	✓✓✓✓	✓✓✓	9
AN EVENING WITH GUY LOMBARDO —Orchestra _____ Sweethearts On Parade, No Greater Love, Liebestraum & 9 others. Camden CAL 445 \$1.98	✓✓	✓✓✓✓	✓✓	8
HAVE ORGAN, WILL SWING —Buddy Cole (Hammond Organ) _____ That Old Black Magic, I Cover The Waterfront & 10 others. Warner Brothers 1211 \$3.98	✓✓	✓✓✓	✓✓✓	8
HI-FI ADVENTURE IN ASIA MINOR —Marko Melkon and Oriental Orchestra _____ Twelve Greek, Armenian, Arabic and Turkish dances. Decca DL 9061 \$3.98	✓✓	✓✓✓	✓✓✓	8
PICNIC —Dorothy Collins (songs by Steve Allen), Jack Kane Orchestra _____ Banana Split, What Is A Woman, We're Together & 8 others. Coral CRL 57150 \$3.98	✓✓	✓✓✓	✓✓✓	8
TAB HUNTER —Songs with Marty Wilson Orchestra _____ Candy, After You're Gone, All Alone & 9 others. Warner Brothers 1221 \$3.98	✓	✓✓	✓✓✓	6

Musical Interest:	Excellent	✓✓✓✓	Pleasing	✓✓✓	Fair	✓✓	Disappointing	✓
Performance:	Superb	✓✓✓✓	Good	✓✓✓	Adequate	✓✓	Dull	✓
Recorded Sound:	Brilliant	✓✓✓✓	OK	✓✓✓	Fair	✓✓	Poor	✓

to be one of the funniest records I have heard in a long time. Among the pleasures are the Lombardo-styled *At the Cafeteria With You* ("Make it just one check instead of two"); *Just My Sol*, which harks back to Jerome Kern's *Bill* ("He's not a great big hero/ Not musical like Nero"), and the tearful *I'll Never Forget Those Unforgettable Never to Be Forgotten Memories* ("My 'phone is disconnected and so are you and me"). **S. G.**

● **THIS IS DEAN MARTIN!** *Volare*; *Return To Me*; *Buona Sera*; *Promise Her Anything* & 8 others. Capitol T 1047 \$3.98

Musical Interest: Broad
Performance: Sloppy
Recording: Excellent

That Dean Martin is one of the most popular of all singers performing today cannot be denied. However, this does not alter the fact that he is at his best (as on *Return to Me*) only a schmaltzy, pleasant-voiced balladeer and at his worst (*Volare*) a saccharine, corny performer whose casualness can quickly become sloppiness. **R. J. G.**

● **REUNION IN HI-FI—THE FORMER GLENN MILLER SINGERS.** Marian Hutton, Ray Eberle, "Tex" Beneke, The Modernaires with Paula Kelly. *Serenade In Blue*; *Chattanooga Choo-Choo*; *Elmer's Tune*; *Don't Sit Under The Apple Tree* & 8 others. Coral CRL 59104 \$4.98

Musical Interest: Best for certain ages
Performance: Smooth and assured
Recording: Mellow

A package of nostalgia, this set combines three singers and a vocal group, all of whom gained their reputations through the late Glenn Miller's band. Beneke also solos on tenor saxophone. The vocalists are accompanied by crack musicians, and their album is handsomely packaged with seven pages of text and photographs.

Unfortunately, much of this material was thin even when Miller played it and has faded further with the years. Nor can the apocalyptic fervor of Barry Ulanov's notes make this set more than a slight, pleasantly blended runthrough of the past although there is likely to be extra-musical value for listeners who courted while the originals were being played. **N. H.**

● **UNDER OPEN SKIES featuring John Raitt.** *I Wonder As I Wander*; *Loch Lomond*; *Blow High, Blow Low*; *I'm Goin' Away* & 8 others. Capitol T 1058 \$3.98

Musical Interest: Fresh sounding
Performance: Spirited
Recording: Excellent

Good songs, good accompaniment and a spirited singer who is not afraid to stand up and sing out make this a pleasant relief from the "crooner" sort of thing which seems prevalent today. There are a number of good folk songs here but Raitt's voice seems particularly well suited to the seafaring songs. **R. J. G.**

● **SHOW ME THE WAY TO GO HOME featuring Chauncey Riffenhouse and his Saloon Salon Four.** *Ain't She Sweet*; *Nola*; *My Bonny Lies Over The Ocean*; *Dinah* & 11 others. Columbia CL 1149 \$3.98

Musical Interest: Questionable
Performance: Unjudgable
Recording: Horrifyingly hi-fi

As a collection of saloon lullabies, this **JANUARY 1959**

is a top notch job. The music (?) is played by a rhythm section and saxophone (I believe) and while the spiritus is rather frummenti, the musical result is best described by equating it with the American Legion Hall on Saturday night in Hometown, U.S.A. The notes say it is "better heard than described." Yes, indeed. **R. J. G.**

● **FRANK SINATRA sings FOR ONLY THE LONELY.** *Orchestra conducted by Nelson Riddle.* Only *The Lonely*; *What's New*; *Willow Weep For Me*; *Ebb Tide*; *Spring Is Here* & 7 others. Capitol W 1053 \$4.98

Musical Interest: Exceptional
Performance: Elegant
Recording: Excellent

Like some wines and some women, Sinatra improves with age, as his series of Capitol LPs in recent years demonstrates conclusively.

There has not been, since the best days of Bing, a singer whose consistency has approached Sinatra's; whose sure touch and personal involvement with every song seems to make it the individual message of all who hear him.

There has been an academic debate in jazz circles over whether or not Sinatra is a jazz singer. Of course he is; what else is he? He has the same ability (but in a different way) as Louis Armstrong to take the most trivial of songs, give it life and substance and make it real. And like Armstrong, what he does seems so simple and so absolutely right, you marvel that it was never done this way before. Sinatra has the rare ability with ballads to make you want to have him sing all your favorite songs, every last one, so you will have the definitive versions.

This, the newest of his Capitol vocal masterpieces, is on a par with the others and has the bonus of reprises of two great songs, both band themes: Benny Goodman's *Goodbye* and Ben Bernie's classic *It's A Lonesome Old Town*. If for nothing else, this album would rank with the best of his others. **R. J. G.**

● **DYNAMIC! featuring DAKOTA STANTON.** *Night Mist*; *I Wonder*; *Too Close For Comfort*; *It Could Happen To You* & 8 others. Capitol T 1054 \$3.98

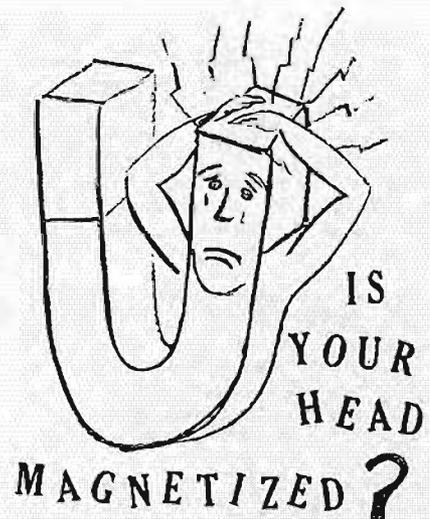
Musical Interest: Commercial swing
Performance: Spotty
Recording: Excellent

Miss Stanton currently is the rage in some circles, possibly because she has such a fine swinging beat when she sings. However, her original charm is dulled considerably for these ears by her insistence on being cute throughout this LP. When she added "itty, bitty fingers" to the lyric of *Little Girl Blue*, she lost me for quite a while. On tunes such as *They All Laughed*, she is very good, singing in a rhythmic, appealing style. **R. J. G.**

● **CONNIE STEVENS—CONCHETTA** with Orchestra, Hal Hidey cond. *Blame It On My Youth*; *Polka Dots And Moonbeams*; *Hit The Road To Dreamland* & 9 others. Warner Bros. W 1208 \$3.98

Musical Interest: Evergreens
Performance: Appealing but small voice
Recording: Good presence

Button-cute, springtime-young and daisy-fresh is Miss Connie Stevens, who has a



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wee hushed voice that combines innocence and sex in almost equal parts. Her youthfulness is emphasized by the repertoire which is mainly devoted to ballads about the vicissitudes of young love, but I do think they carried things a bit too far by having her giggle at the end of *They All Laughed*. Conchetta, incidentally, is Miss Stevens' real first name—only she spells it Conchetta. S. G.

• **VARDI STRING SEXTET—SUTTON PLACE SOUTH.** I Concentrate On You; The Nearness Of You; All The Things You Are & 9 others. Audio Fidelity AFLP 1873 \$5.95

Musical Interest: Standard repertory
Performance: Tasteful chamber approach
Recording: Excellent

Instead of employing a full orchestra for its mood music, Audio Fidelity has hit upon the wise notion of using the more intimate sounds of a string sextet. Led by the celebrated concert violist, Emanuel Vardi, the group performs twelve standards in much the same spirit as a string ensemble might interpret the chamber music of the French impressionists. The performance and the sound are much too good to be kept in the background. S. G.

• **A GENE VINCENT RECORD DATE with the Blue Caps.** The Wayward Wind; Keep It A Secret; Summertime; I Can't Help It & 8 others. Capitol T 1059 \$3.98

Musical Interest: None
Performance: Sociologically fascinating
Recording: Unfortunately good

It is impossible for me to believe that this album can be voluntarily listened to by anyone over the age of fifteen, except for purposes of sociological study. The performances are of the raucous, out of tune, grotesque rock 'n roll sort that are the bane of the airwaves. Capitol has applied to this, unfortunately, the best of recording techniques. One can actually hear the performers breathe, more's the pity. R. J. G.

• **FRED WARING AND THE PENNSYLVANIANS—BROADWAY CAVALCADE.** As Time Goes By; Tonight; April In Paris; Fanny; Wagon Wheels; Song Of The Vagabonds & 18 others. Capitol WBO 1079 2 12" \$9.96

Musical Interest: Wearing well
Performance: Well done Waring
Recording: Just right

Except for Fritz Kreisler's and Dorothy Fields' *Stars In My Eyes*, which was in a movie, and Franz Lehár's *Yours Is My Heart Alone*, which originated in a Viennese operetta, these twenty-four top songs by twenty-four top composers were all first heard in Broadway shows. Ranging over four decades, from George M. Cohan's still fresh *So Long, Mary* of 1906, to this year's comparatively weak entry, *Dance Only With Me* from "Say, Darling," the tunes have all been given full-bodied and full-blown interpretations. Occasionally, as in the cases of *Old Devil Moon* and *Fanny*, the Waring blend tends to become just a bit too foamy, but, on the whole, it is an attractive package, with notable contributions by soloists Patti Beems, Jane Wilson and Leonard Kranendonk. Unfortunately, the liner notes contain many factual errors. S. G.

• **THE MILITARY BAND, Felix Slatkin**

cond. The U.S. Field Artillery March; National Emblem March; American Patrol & 13 others. Capitol W 1056 \$4.98

Musical Interest: Martial melange
Performance: Robust
Recording: Perfect

While certainly not as huge as the combined bands that once featured the fabled seventy-six trombones, Felix Slatkin's organization whips up quite a cadence as it steps out with splendid dash and spirit for a lively program of American marches. S. G.

• • • **STEREO—Capitol SW 1056 \$5.98**

Stereo Directionality: Fine and dandy
Stereo Depth: A larger room would help

The stereo disc was a late arrival, but worth waiting for; as the stereo "spread" and depth enhances the sonic results considerably as compared to the "mono" version. Slatkin may not bring as much rhythmic dynamism to this martial fare as Frederick Fennell on Mercury; but he displays a fine lyric touch and has first-rate players. Occasionally one is a little too aware of impinging studio walls; but the disc as a whole is fine, and good stereo too. D. H.

THEATER & FILMS

• **A CERTAIN SMILE (Newman).** Soundtrack recording with Orchestra, Alfred Newman cond.; Johnny Mathis (vocal) with Ray Ellis and his Orchestra. Columbia CL 1194 \$3.98

Musical Interest: Pretty uncertain
Performance: What you'd expect
Recording: Satisfactory

The tenuous voice of Johnny Mathis, who appears in the film, is well mated to Sammy Fain's and Paul Francis Webster's equally tenuous title song, and doubtlessly the record's success will depend, to a large extent, upon Mr. Mathis' presence. For the rest of the background, Alfred Newman has pasted together a fairly sticky collage consisting mainly of bits and pieces from *A Sinner Kissed an Angel*, *Guilty* and *Smilin' Through*. S. G.

• **DAMN YANKEES (Adler-Ross).** Soundtrack recording with Gwen Verdon, Tab Hunter, Ray Walston, Shannon Bolin & others, with Orchestra, Ray Heindorf cond. RCA Victor LOC-1047 \$4.98

Musical Interest: Slight but fun
Performance: Another Verdon victory
Recording: Splendid

With *Damn Yankees*, as with *The Pajama Game*, Richard Adler and his late partner, Jerry Ross, created a score that was less notable for any melodic inspiration than for their ability to use a fairly indiscriminate variety of popular, catchy rhythms to express different comic sentiments. Thus, while *Damn Yankees*, on the screen at least, does not have even one love ballad, it does have a barbershop quartet number (*Heart*), a hoedown (*Shoeless Joe From Hannibal, Mo.*), a tango (*Whatever Lola Wants*), a pseudo-vaudeville item (*Those Were the Good Old Days*), and a mambo (*Who's Got the Pain?*). While all this doesn't make for much style, some of the pieces are rather clever, and then, of course, there's always Gwen Verdon. As the songs for the vocally talentless Tab Hunter have been pretty well stripped to

the bone, it is Miss Verdon who dominates this LP even more than she did the original cast recording of the Broadway show. A good thing, too. S. G.

• **FOR WHOM THE BELL TOLLS (Young).** Orchestra, Ray Heindorf cond. Warner Bros. B 1201 \$4.98

Musical Interest: Victor Young's best
Performance: Sensitive
Recording: Perfect

In an almost startling show of altruism, Warner Bros. Records has recorded the background music of a film released by Paramount. Decca still has the soundtrack recording, but this is much the superior disc technically. As for the music, Victor Young has used native Spanish themes for a fairly authentic sounding score that is probably the best work he ever did for the movies. S. G.

• **THE KING AND I (Rodgers).** Orchestra, Warren Barker cond. Warner Bros. B 1205 \$4.98

Musical Interest: Bangkok à la Broadway
Performance: Bangkok à la Burbank
Recording: Excellent

Surprisingly enough, this is the first purely orchestral version of Rodgers and Hammerstein's popular opus that has been made available on records, and as such it is a welcome addition. Barker, however, does go in for shimmering schunaltz and also for intermixing rather incompatible brassy effects with quasi-oriental coloring. Included is the seldom-heard *Western People Funny*. S. G.

• **LITTLE WOMEN (Adler).** Television cast recording with Jeanne Carson, Rië Stevens, Florence Henderson, Bill Hayes, Zina Bethune, and Roland Winters, with Orchestra, Hal Hastings cond. Kapp KL-1104 \$3.98

Musical Interest: Not too much
Performance: Well done
Recording: Slight surface noise

The team of Adler (Richard) and Alcott (Louisa May) joined up last October for an hour-length television production of this famed children's classic. Judged on its musical merits alone, there is more of the Brill Building than Beacon Hill in the songs, which are bright, professional and melodically thin. The ballad *Love I Mean*, suffers from an uninspired lyric, and I was sorry that Jeanne Carson, as Jo, had to sing something that made her rhyme "start it" with "broken-hearted," and "benevolent" with "heaven-sent." S. G.

• **VICTORY AT SEA—Volume 2 (Rodgers).** RCA Victor Symphony Orchestra, Robert Russell Bennett cond. RCA Victor LM-2226 \$4.98

Musical Interest: Aye aye
Performance: Seaworthy
Recording: Shipshape

To write the score for television's twenty-six week series *Victory at Sea*, Richard Rodgers, abetted by arranger Robert Russell Bennett, had to create a work that was all of thirteen hours long! A few years back, RCA Victor fitted as much of the material as possible on one twelve inch record, and it has proved to be such a snappy seller, that now other sections from the score have been assembled for a second album. While it is apparently true that the

more prominent themes were utilized for the original disc, it turns out that there is still much that is compelling in the second set. Major credit, I suspect, is due Mr. Bennett, who has cleverly interwoven some of the more familiar melodies from Volume I, and has also added to the drama by gunfire bombardment and the ominous sounds of tropical wildlife. An illustrated 7-page booklet is enclosed. S. G.

• • • STEREO—RCA Victor LSC-2226 \$5.98

Stereo Directionality: Impressive
Stereo Depth: Remarkable

This is certainly the preferred way to listen to *Victory At Sea*—but you'd better keep a bottle of seasickness pills handy. S. G.

MISCELLANEOUS

• **GOSPEL SINGING IN WASHINGTON TEMPLE.** Ernestine Washington, Bishop Washington, Brother Miller and the Milleraires and the Congregation of the Washington Temple Church of God in Christ, Inc. I Thank You Lord; J-E-S-U-S Spells Jesus; Holdin' On; Come Ya Disconsolata. Westminster WP 6089 \$3.98

Musical Interest: Major
Performance: Irresistible
Recording: Fine location work

Westminster wisely recorded this gospel meeting in a church during what sounds like an actual service. Accordingly, the fervor of the music swells with enveloping power as the bond between singer and congregation grows stronger and hotter. Most of the solo singing is by Ernestine Washington, who possesses a commanding beat and a clear, powerful voice that becomes raw with conviction as she bursts into exultation.

Miss Washington will sing only gospel music, and even when she recorded with Bunk Johnson in the '40s, she performed only gospel material. On one number, Brother Miller and the Milleraires create a gathering, typhoon-like tension with *J-E-S-U-S Spells Jesus*. There follows a brief address by Bishop Washington in which the spontaneous call-and-response between the preacher and the congregation may make you suddenly start voicing affirmation too. In short, the experience is so infectious and stimulating that nearly any listener is likely to find himself emotionally shaken, swung and refreshed by participating—even vicariously—in so much uninhibited love. N. H.

• **EDDIE LAWRENCE—THE KINGDOM OF EDDIE LAWRENCE.** The Philosopher Strikes Again; Zounds!; The Exterior Decorator & 8 others. Coral CRL 57203 \$3.98

Interest: Variable
Performance: Versatile
Recording: Very good

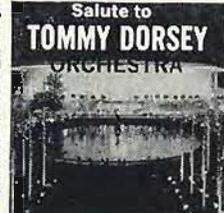
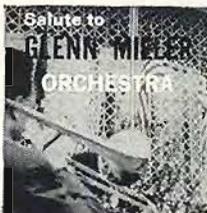
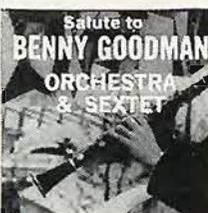
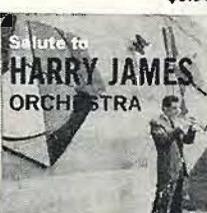
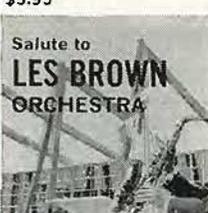
Combining satire and a kind of verbal slapstick, Eddie Lawrence goes through a program of monologues and dialogues (with himself!) that turns out to be occasionally pretty funny. In one routine, *Hi-Fi Blues*, he is beset by a hi-fi set that plays perfectly in the store, but when he takes it home the needle falls "ju-u-ust in front of the record." Two tracks feature his best-known characterization, the Old Philosopher, and there is a rather extended piece of whimsy about the sad life of a baseball. S. G.

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Index of Advertisers
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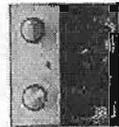
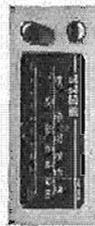
CODE NO.	ADVERTISER	PAGE NO.
69	Airex Radio Corporation	70
3	Allied Radio Corp.	18, 83
2	Altec Lansing Corporation	49, 66
5	Audio Devices, Inc.	8
6	Bell Sound Systems, Inc.	22, 23
143	Blonder-Tongue Laboratories, Inc.	61
60	Book-of-the-Month Club, Inc., R.C.A. Victor Popular Album Club	3rd Cover
9	British Industries Corp.	4
	CARE	96
111	Columbia LP Record Club	7
72	Components Corp.	86
73	Concertapes, Inc.	76
10	EICO	24
	Electronic Experimenter's Handbook	84
11	Electro-Voice, Inc.	4th Cover
62	Ercona Corporation	91
40	Ferrodynamics Corporation	77
13	Fisher Radio Corporation	17
134	General Electric Company	11, 13, 15
14	Glaser-Steers Corp.	16
123	Grand Award Records	96
141	Gray High Fidelity Division	79
27	Grommes—Division of Precision Electronics Inc.	85
99	Harman-Kardon	47
41	Heath Company	51, 52, 53, 54, 55
	HiFi Directory & Buyers' Guide	89
	HiFi Review Classified	95, 96
	HiFi Review Subscriptions	93
	Home Movie Making Annual	68
15	International Electronics Corporation	12
77	JansZen Loudspeakers	75
118	Jensen Manufacturing Company	2nd Cover
	Jesse Jones Binders	91
86	Key Electronics Co.	77
45	Lafayette Radio	74
20	Lansing Sound, Inc., James B.	9
138	Leotron Laboratories	96
88	Lestie Creations	96
46	London Records	59
47	Louisville Philharmonic Society	70
132	Miller International Co.	72
50	Minnesota Mining and Manufacturing Company	73
144	National Radio Institute	67
77	Neshaminy Electronic Corp.	75
51	Newcomb Audio Products Co.	63
52	Nuclear Products Co.	72
16	Omega Stereophonic Disk	95
23	Pentron Corporation	77
62	R & A Speakers	91
109	Radio Shack Corp.	89
91	Roberts Electronics, Inc.	91
145	Robins Industries Corp.	93
105	Rockbar Corporation	19
29	Scott, Inc., H. H.	3, 69
30	Sherwood Electronics Laboratories, Inc.	45
56	Stereophonic Music Society, Inc.	65, 81
98	Stromberg-Carlson	14
33	Superscope, Inc.	6
	Sports Cars Illustrated Directory	70
35	Utah Radio & Electronic Corp.	21
36	Viking of Minneapolis, Inc.	10
101	Weathers Industries	71
38	Wellcor, Inc.	20
68	Westminster	56

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25	26	27	28	29	30	31	32	33	34	35	36
37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81	82	83	84
85	86	87	88	89	90	91	92	93	94	95	96
97	98	99	100	101	102	103	104	105	106	107	108
109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132
133	134	135	136	137	138	139	140	141	142	143	144
145											

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THE FLIP SIDE



Oliver P. Ferrell, Editor

Tall In The Living Room

- British audiophiles are apparently intrigued by pairs of omni-directional stereo loudspeakers. Rogers Developments, Stentorian and Wharfedale have all received favorable public reaction to the introduction of small columnar systems. Wharfedale calls its omni-directional system the "Column Eight." It is a foot square and stands 44 inches tall. All three systems use 8-inch full range speakers facing the ceiling. Reflectors spread important stereo mid and treble frequencies throughout the horizontal 360°. All three appear to be slot-loaded behind the speaker for optimum bass performance.

Use of omni-directional speakers for stereo has not gained widespread acceptance in the U.S.A. Audiophiles have been impressed by the Eico HFS-2 which is similar in basic design but probably affords considerably better bass and treble response. Greatest advantage in columnar systems will probably be acceptance by housewives. Since two speakers are necessary for stereo, they prefer the idea of making them reasonably tall rather than bulky in length and breadth. Proponents of omni-directional speaker systems claim that since this is the way stereo is recorded (with two or more spaced omni-directional microphones) why not reproduce it in the home in the same fashion?

New Tone Arms For Stereo

- Parallel tracking—or overhead crane—tone arms may find new favor in stereo. Introduced in 1956 primarily by Ortho-Sonic as its Model 100 V/4, the parallel tracking arm was thought by many to be unsightly and clumsy. Oddly enough, the product may have appeared on the market before its principal advantages could be realized. Properly installed, the parallel arm practically eliminates all tracking error which creates distortion on stereo discs in the grooves near the spindle. The parallel tracking arm is supposedly not as "mass conscious" as some long-sweep arms with precision counterbalancing. Some experimenters feel that these two factors may improve the performance and lengthen the life of stereo records.

The Ortho-Sonic arm was a partial step in the right direction, and now at least one manufacturer thinks the same thing can be done better. He plans on permanently attaching the two ends of the overhead guide bar to the turntable mounting board—rather than swinging it out of the way as per the Ortho-Sonic design. If his tests are successful, he will market the new arm in the early fall.

Reel-to-Reel Reels Back

- The Magnetic Recording Industry Association regards it as highly unlikely that the appearance of tape magazine machines will have any immediate impact on the industry. The consensus of opinion among the members of the MRIA is that tape magazines will coexist with reel-to-reel machines—just as movie cameras, using either reel or magazine loading, are both available and in use today. The MRIA is decrying adverse publicity that reel-to-reel recorders are old-fashioned. Audiophiles

should not overlook the fact that a tape recorder is a recorder first and a means of playing music second. Tape magazines do not permit easy editing nor have their proponents developed a method of "spot checking" without the addition of an expensive counter.

AM Stereo (Dud?)

- Introduction of a new method of compatible stereo broadcasting on the standard AM band did not reap wild public acclaim. Negative reaction is probably due to ten years of public indoctrination that quality hi-fi broadcasts can only be had on the FM band. Reverting to AM at a sacrifice of quality—no treble notes above 5000 cycles—met with public apathy. Price is another consideration. All present day FM tuners are sold with provisions for multiplex stereo. AM stereo broadcasts would require that the consumer buy a completely new product. Present day AM receivers cannot be modified to receive compatible stereo without becoming a costly venture.

Hi-Fi Installers

- Manufacturers and distributors are anxiously attempting to visualize the problems faced by neophyte audiophiles—especially those who invest in component hi-fi and are then confronted by the perplexing problem as to how it should be hooked up, mounted or distributed about the living room. At least two manufacturers and several dealers have recommended that the industry adopt the policy that worked so well for the air conditioner manufacturers—have the complete installation made by professionals. Those of us in the editorial field strongly feel that this is a very reasonable and meritorious solution. Magazines directed toward the hi-fi consumer have long felt that it is impossible to solve in print all the problems potentially encountered in installing hi-fi gear. A competent "installing and servicing" company would relieve the burden of responsibility now facing the dealer who sells hi-fi components. We are inclined to think that charges for these services—if reasonable—could either be made a part of a system purchase price or offered to the public on a free lance basis.

Hi-fi systems appear to need a minimum amount of actual servicing—possibly one-fiftieth of that required by TV receivers. There is, however, a call for "system check out." This could be quick "in-the-home" tube testing, stylus wear inspection, tone arm weight measurement, etc. In fact, why not offer the public a low cost maintenance insurance policy giving the enthusiast the opportunity to have his system checked at least twice a year?

Here They Go Again!

- The December issue of "Consumer Reports" dives off the deep end on the subject of speakers. Of the 84 different speakers a hi-fi enthusiast can buy in any store, the CU tested 20. Of the 141 different loudspeaker systems, the CU tested 11.

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