

# HiFi Stereo

MARCH 1960 • 50 Cents

## review

**TAPE: Stereo's New Sound**

**24 pages on the Rebirth of Tape**

**How to:**

**Buy the Right Microphone**

**Dub Your Records on Tape**

**Record Live Stereo at Home**

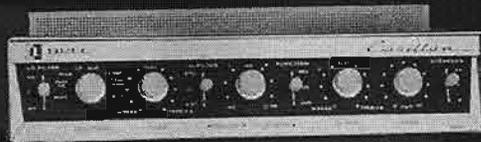
**Buy the Best Tape Recorder**

**PLUS:**

**Music Features by John Ball,  
Henry Pleasants and Klaus George Roy**

118658120  
R E THOMAS  
2219 HIGHLAND AVE  
UTICA 4 N Y

end to a fine  
musical performance  
with Bell Stereo



The very best stereo systems include a Bell Carillon Stereo amplifier with the Bell Stereo Tape Transport.

## This Bell Stereo Tape Transport records 4-track stereo ... and stops automatically when the music ends.

Forty winks ago, the man in the above picture was enjoying good music provided by his Bell Stereo System; when all of a sudden, he fell asleep.

That's when the music came to an end. But instead of spilling over the floor, the tape stopped. Automatically. Stopped from spilling out of control by an Auto-Stop Switch.

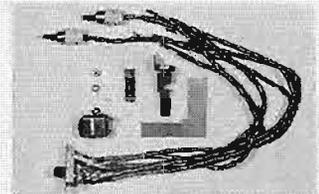
Another exclusive feature of the Bell Stereo Tape Transport. Like 3-motor drive and Electro-Dynamic Braking. No wonder this Bell has been acclaimed by professionals as a "best buy" — at a price you can afford; and why we urge you to add this component to your stereo system now.

There's another reason: With many new 4-track stereo tapes available, you can now enjoy *twice as much* stereo music on tape—at no increase in price. And enjoy it all on a Bell 4-track stereo tape transport!

You can even record 4-track stereo with the Bell Model T-238. This stereo tape transport, shown above, comes equipped with its own matching Record/Playback Pre-Amplifiers — all conveniently assembled in its own carrying case. Carry it around with you... or build it into your own custom home music installation, as shown here.

Imagine the fun you'll have... and think of the money you'll save by building your own permanent tape library of outstanding music. Make stereo recordings off-the-air. Or, copy your own stereo recordings from other stereo tapes and discs.

To make your stereo system complete, simply add a Bell Carillon Stereo Amplifier like the one in the above picture. Then, you'll be all set to listen to the stereo recordings you made at home. Have fun!



**FOR ALL BELL STEREO TAPE TRANSPORT OWNERS: YOU CAN PLAY 4-TRACK STEREO TAPES, TOO!**

If you already own a Bell Tape Transport, you can get New Conversion Kits for 4-track playback at 7½ ips for as little as \$25.00. Easy to install. Doubles your listening pleasure.

**Bell SOUND DIVISION**

THOMPSON RAMO WOOLDRIDGE INC.  
555 Marion Road  
COLUMBUS 7, OHIO



our  
 British  
 cousins  
 at   
 Collaro  
 stress  
 meticulous  
 care and  
 precision  
 engineering  
 in every  
**Collaro**  
 stereo  
 record  
 player!



The Constellation, Model TC-99—\$59.50



The Continental II, Model TSC-840—\$49.50



The Coronation II, Model TSC-740—\$42.50  
 \*The Conquest II, Model TSC-640—\$38.50



Transcription Turntable, Model 4TR-200—\$49.50



Manual Player, Model TP-59—\$29.95



Every Collaro stereo record player is built with typical British attention to every detail. They are precision engineered and rigidly tested to give truly professional performance and the ultimate in operating convenience. Here are some of the important features that make Collaro the logical choice for stereo or monophonic records. • Performance specifications exceed NARTB standards for wow, flutter and rumble —with actual performance test reports accompanying each model TC-99. • Extra-heavy, die-cast, non-magnetic turntables (weighing up to 8½ lbs.). Extra-heavy weight is carefully distributed for flywheel effect and smooth, constant rotation. • Shielded four-pole motors are precision balanced, screened with triple interleaved shields to provide extra 25 db reduction in magnetic hum pick-up. • Detachable five-terminal plug-in head shells (on TC-99, TSC-840, TSC-740, TP-59) provide two completely independent circuits, guaranteeing ultimate in noise reduction circuitry. • Transcription-type stereo tonearms are spring-damped and dynamically counterbalanced to permit the last record on a stack to be played with virtually the same low stylus pressure as the first. • All units are handsomely styled, available with optional walnut, blond and mahogany finished bases or unfinished utility base. There's a 4-speed Collaro stereo record player for every need and budget! Prices slightly higher in the West. For free catalog on the Collaro line, write to: Rockbar Corporation, Dept. R-3 Mamaroneck, N. Y. (\*Not shown. Similar in appearance to The Coronation.)

# Yes, there is a difference in Stereo Components\*



Of course you will compare components for your stereo system before buying. To help you in your selection, we present here some of the significant reasons why it will be to your advantage to carefully consider British Industries components.

## Garrard —the World's Finest RECORD CHANGERS

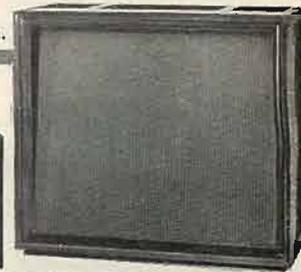
The best in stereo STARTS with a Garrard changer... for example, the incomparable RC-88. This great changer actually outperforms most so-called "professional" turntables; combines a superb turntable with a precision, resonance-free aluminum tone arm which tracks at correct *specified* stylus pressure. Records can be played manually or automatically... handled even more gently than by the human hand.

The Garrard line includes changers, manual players and transcription turntables. Seven models—\$32.50 to \$89.00.



The new, beautifully styled **LEAK** Stereo Amplifiers and Preamplifiers keep distortion down to an infinitesimal 1/10 of 1% (0.1%) at full rated power... lowest ever achieved! This insures natural stereo sound enjoyed without fatigue.

The Leak Stereo Line includes two amplifiers and a preamplifier. Also available: Leak monaural power amplifiers and preamplifiers, and a brand new, matching FM Tuner, ready for both regular and multiplex reception.



Shown are the **Wharfedale** Super 12/FS/AL Speaker, the compact WS/2 and the sand-filled SFB/3 Speaker Systems. Designed by England's G. A. Briggs, Wharfedale speakers are preferred for their natural, non-strident reproduction, undistorted by electronic, mechanical or acoustical coloration.

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



R-J speaker enclosures are ideal for any stereo system, used with any speakers. Their splendid sound results from the patented R-J design principles. This means that no other small speaker enclosures can match the R-J in performance, even though they may look alike.

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

Other quality endorsed stereo components of British Industries Corp. are Genalex, the original KT-66 and KT-88 Tubes, S. G. Brown Headphones, River Edge Cabinets and Kits, Ersin Multicore 5-Core Solder.

\* We have prepared a series of Comparator Guides covering the various BIC product lines and will be happy to send them to you. Please mail the coupon, checking the BIC products which interest you, to Dept. AC-120.

**BRITISH INDUSTRIES CORPORATION**  
PORT WASHINGTON, N. Y.

Please send free Comparator Guides for:

- |  |  |   |
|--|--|---|
| <input type="checkbox"/> Garrard Record Changers & Turntables      | <input type="checkbox"/> Wharfedale Speakers & Systems | <input type="checkbox"/> S. G. Brown Headphones     |
| <input type="checkbox"/> Leak Amplifiers, Preamplifiers & FM Tuner | <input type="checkbox"/> RJ Enclosures                 | <input type="checkbox"/> River Edge Cabinets & Kits |
|  | <input type="checkbox"/> Genalex Tubes                 | <input type="checkbox"/> Multicore Solder           |

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March, 1960

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June 30, 1959

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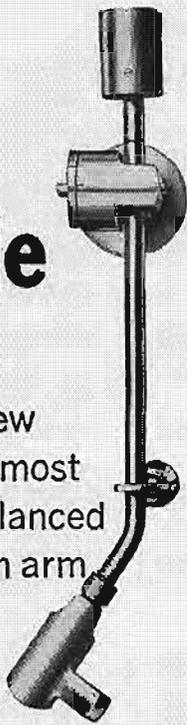
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# try this simple test

...proves new  
EMPIRE 98 most  
perfectly balanced  
transcription arm  
...finest  
for stereo  
and  
monophonic  
records!



1. With an Empire 98 mounted on a turntable board and fitted with a cartridge, adjust counterweight until arm is balanced. 2. Dial stylus pressure desired (one gram for each marking on the built-in calibrated gram scale). 3. Place a record on turntable. Set stylus in groove. 4. Now, tilt the board. 5. Note: The arm remains in balance and the stylus remains in groove at every angle, even if held upside down. In the Empire 98 arm the lateral pivot is located on the "balance axis"—in a straight line with the counterweight and cartridge. Arms which place the pivot point outside the "balance axis"—will swing with every change in angle. The Empire 98 adjusts stylus pressure without disturbing the inherent balance. Once pressure is adjusted it does not vary even with warped records. Arms which move the position of the counterweight to obtain stylus pressure are inherently unbalanced because they shift the weight to the cartridge and create an inequality of mass on each side of the pivot.

**WHAT ARM BALANCE MEANS TO YOU.** The Empire 98 is so precisely balanced it will track a record without favoring one groove wall or the other, even on a non-level turntable. This assures equal output to both stereo channels, reduced distortion, minimum record and stylus wear. 12" arm, \$34.50

**EMPIRE 88 STEREO/BALANCE CARTRIDGE.** Superior moving magnet design is combined with a new 4-pole, hum-balanced construction for full channel separation, balanced high output from both channels. High vertical and lateral compliance, minimum dynamic mass and low tracking pressure reduce record and stylus wear to an absolute minimum. With diamond stylus, \$24.50



## AUDIO EMPIRE

precision products of Dyna-Empire Inc.  
1075 Stewart Ave., Garden City, N. Y.

# HiFi Soundings



By DAVID HALL

## Tape—Now or Never

With London making its *ffss* stereo catalog available on 7½ 4-track reel-to-reel tape via United Stereo Tapes, and two more major labels on the verge of so doing as we write, this seems the time to re-assess the relative standing of tape and disc as high quality music listening media for the home.

Acquisition of a 4-track stereo tape recorder, or conversion of an existing machine is a big step. Is it worth it? If "caviar to the general" sums up your particular listening standards for music in home stereo, then we say that tape stereo today is not merely worth it—it is *imperative!*

On a number of occasions, when reviewing notably fine stereo recordings in the pages of *HiFi/STEREO REVIEW*, this writer has said in effect: Wonderful as these performances sound on stereo discs, what wouldn't we give to have them on stereo tape. The London album of Wagner's *Das Rheingold* was one major instance in point and Decca's Don Cossack Choir discs of Russian church music was another. By the time you read this, *Das Rheingold* will be available on 4-track reel-to-reel tape and we are assured the Don Cossack tape will be forthcoming before the end of 1960.

This is just another way of saying that the sonic superiority of the finest stereo tape over the finest stereo disc is most apparent in large-scale vocal/orchestral works, whether opera, oratorio, mass, or musical comedy; and it seems that a breakthrough in making this type of repertoire available on tape has at last been achieved.

To be able to hear the finest operas sung by top-ranking international stars and orchestras recorded under ideal conditions—to be able to hear these free of attenuated bass, free of inner groove distortion and free of the faulty stereo separation that sometimes afflicts even the best discs is to be anticipated with the greatest of pleasure. What's more, it is a relief to know that this added listening perfection now can be had at only a very slight increase in cost per recording over its disc counterpart.

Some years ago everyone came to the conclusion that monaural disc recording had reached just about the limit of perfection obtainable through cutting mechanical modulations as a spiral groove. The stereo disc may reach these same limits very shortly—and from that

point, there may be nowhere to go but to a magnetic medium, whether it be in the present form of tape on a reel (magnetic-load or otherwise) or as an electronically scanned flat sheet.

The fact remains that, for those who insist on home stereo listening, the perfection of which goes beyond the limitation of the present day disc, the means are at hand *here and now* to achieve the end. A good start has been made by UST in building a symphony and opera catalog; and with American Decca, it has made a start in the direction of "original cast" musical comedy. Let us hope that these developments will provide the impetus for full participation by the balance of the major producers of recordings in the UST enterprise—at least in terms of their more spectacular and imposing stereo repertoire.

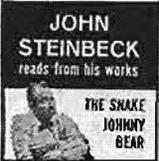
At present—even with the initial London release of some 50 tapes—the ratio of concert music to entertainment and quiet jazz fare strongly favors the latter. Indeed, only London, Everest, Vanguard and Vox lean toward concert music, and only London offers any complete operas. Concertapes and Westminster show a 50-50 ratio between concert and entertainment music. Jazz is in a distinct minority as compared to the general field of pop and mood music. I counted about 40 jazz tapes, most of it concentrated on Roulette, Verve and World Pacific labels, plus a smattering by Audio Fidelity, Decca, HiFiTapes and Omega. HiFiTapes, Liberty and Warner Bros. run strongly to mood and dance music, while Decca, Kapp, MGM, Omega and Warner Bros. are strong in film and show tunes. However Decca and Kapp are the only ones at this writing to give us original cast Broadway productions—*Destry Rides Again* and *Once Upon a Mattress*. Elektra, thanks to the specialized nature of its catalog, has enriched the tape repertoire with some good folk stuff by Theodore Bikel, Josh White and others. Despite the emphasis on purely ephemeral music, the trend seems to be moving in the direction of concert music, good musicals and topnotch jazz.

For the audio perfectionist, things are indeed moving in the right direction—and, as our basic tape library listing slated for publication in next month's *HiFi/STEREO REVIEW* will show, pre-recorded tape today has become a sound investment in more ways than one. ●

HiFi/STEREO



1. Sir John reads passages from King Lear, Hamlet, etc.



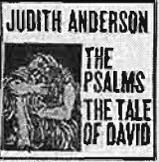
2. Two of the Pulitzer Prize-winner's more sinister stories



4. A Mad Tea Party, The Pool of Tears, Pig and Pepper, etc.



6. The Raven, Eldorado, Annabel Lee, The Black Cat, etc.



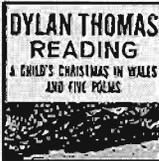
8. She "breathes life into every word" - Players Magazine



10. Ode to the West Wind, Adonais, To a Skylark, 5 others

# COLUMBIA RECORD CLUB

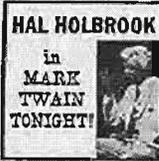
now makes an extraordinary offer to those who appreciate the matchless beauty of the spoken word



3. Includes: fern Hill, In the White Giant's Thigh, etc.



5. Mason gives an inspired reading of this biblical work



7. "... uproariously funny... pungently wise" - Time



9. A sensitive portrait of Mr. Wilde's memorable character



11. Maugham reads 2 of his most urbane, charming stories

# ANY 5

OF THESE COLUMBIA AND CAEDMON 12" LONG-PLAYING SPOKEN WORD RECORDS

FOR ONLY **\$1.97** RETAIL VALUE UP TO \$29.75

If you join the Club now and agree to purchase as few as 5 selections from the more than 150 regular high-fidelity and stereo records to be offered during the coming 12 months

Here is an opportunity to bring the voices of great poets and performers right into your own home - to be listened to and enjoyed for years to come! By joining the Columbia Record Club now, you may have ANY FIVE of these superb recordings - up to a \$29.75 retail value - for only \$1.97!

We make this unique offer as a dramatic demonstration of the money-saving advantages you will regularly experience as a member of the Club. And through the Club's specially prepared musical program, you can acquire an outstanding record library of the music you enjoy most... brilliantly reproduced on 12" long-playing records - in your choice of regular high-fidelity OR stereo-fidelity!

Read below how the Club operates - then mail the coupon, without money, for your five spoken-word records for \$1.97.



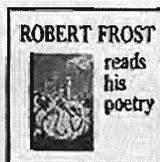
24 & 25 Two-Record Set\*

"The human side of Lincoln - depicted with love and tenderness" - New York Times

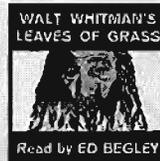


26 & 27 Two-Record Set\*

A distinguished cast, lead by Michael Redgrave, re-enacts Shakespeare's immortal play



12. Witch of Coos, The Pasture, Death of a Hired Man, etc.



14. Begley vividly recreates this 'portrait of America'



16. "Marvelous... Karloff is perfect" - High Fidelity



18. Mr. Churchill's entire career traced through his speeches



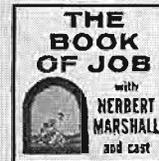
20. A chronicle of the Years of Crisis and World War II



22. Drake reads Edward Fitzgerald's famous translation



13. Selections from Child's Harold, Don Juan and others



15. A brilliant dramatization of this epic biblical work



17. Also excerpts from Jim Dandy, Rock Wagram, etc.



19. The Roaring 20's, Prohibition, The Depression, etc.



21. The Quest for Peace, the U.N., the Rise of Communism



23. Old King Cole, There Was a Crooked Man, many others

TO RECEIVE 5 SPOKEN WORD RECORDS FOR ONLY \$1.97 - mail the coupon now. Be sure to indicate which one of the Club's six Divisions best suits your musical taste:

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

If you have a stereo phonograph you enroll in the Stereo Classical or Stereo Popular Division.

HOW THE CLUB OPERATES: Each month the Club's staff of music experts selects outstanding recordings - both regular high-fidelity and stereo-fidelity - from every field of music. These selections are fully described in the Club's Music Magazine, which you receive free each month.

You may accept the monthly selection for your Division... take any of the wide variety of other records offered in all Divisions... or take NO record in any particular month.

Your only obligation as a member is to purchase five selections from the more than 150 regular high-fidelity and stereo-

fidelity records to be offered during the coming 12 months. You may discontinue membership at any time thereafter.

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

FREE BONUS RECORDS GIVEN REGULARLY. If you wish to continue as a member after purchasing five records, you will receive a 12" regular high-fidelity or stereo-fidelity Bonus record of your choice free for every two selections you buy - a 50% dividend.

Since the number of spoken-word records available for this special offer is limited, we sincerely urge you to fill in and mail the coupon at once.

\*TWO-RECORD SETS: If you select one of these two-record sets, you are entitled to three additional single records - a total of five records in all. If you select both two-record sets, you are entitled to one additional single record - five records in all.

SEND NO MONEY - Mail coupon to receive five records for \$1.97

COLUMBIA RECORD CLUB, Dept. 211-4

Terre Haute, Indiana

I accept your offer and have enclosed below the numbers of the five spoken-word records I wish to receive for \$1.97, plus small mailing and handling charge. Enroll me in the following Division:

(check one box only)

REGULAR DIVISIONS:  Classical,  Listening & Dancing,  Jazz,  Broadway, Movies, Television and Musical Comedies

STEREO DIVISIONS:  Stereo Classical,  Stereo Popular

I agree to purchase five selections from the more than 150 regular high-fidelity and stereo records to be offered during the coming 12 months, at regular list price plus small mailing and handling charge. Thereafter, if I decide to continue my membership, I am to receive a 12" long-playing Bonus record (regular or stereo) of my choice FREE for every two additional selections I purchase.

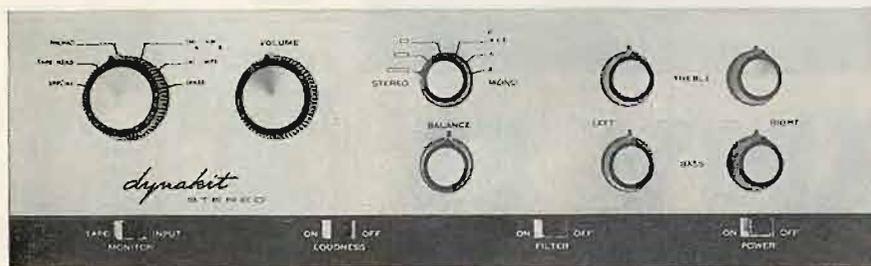
Name (Please Print) \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ ZONE \_\_\_\_\_ State \_\_\_\_\_

CIRCLE 5 NUMBERS BELOW:  
1 2 3 4 5 6 7 8 9 10 11 12 13 14  
15 16 17 18 19 20 21 22 23 24 & 25\* 26 & 27\*

CANADA, ALASKA, HAWAII: write for special membership offer. If you want this membership credited to an established Columbia or Epic record dealer, authorized to accept subscriptions, fill in below: Dealer's Name \_\_\_\_\_ and Address \_\_\_\_\_

COLUMBIA RECORD CLUB Terre Haute, Indiana  
© Columbia Records Sales Corp., 1960 © "Columbia," "Epic," "Mercury" Reg.

# with DYNAKIT



PAS-2 \$59.95 kit, \$99.95 assembled

*you know  
you have the* **BEST**

The new Dynakit Stereophonic Preamplifier has all the quality features which you require for the finest high fidelity reproduction. This handsomely styled control unit is a model of classical quality and contemporary simplicity.

## **BEST IN EVERY WAY**

In either kit or wired form, the new Dynakit Stereo Preamp represents both the finest quality and the finest value available. It utilizes the basic circuitry of the famous Dynakit monophonic preamplifier without compromise of quality. This circuit has the lowest possible distortion, an absolute minimum of hum and noise, superior transient response, and every other attribute which can contribute to natural, satisfying sound quality.

Dynakit's basic philosophy of simplicity of layout and control action, along with impeccable performance, is well exemplified in the design. Every useful function is incorporated, but the operation of the unit is not complex since the controls are arranged and identified in a functional manner. Operation of controls and switches is smooth, noise-free, and non-interacting. The unit is a pleasure to assemble, a pleasure to operate, and a pleasure to hear.

It is not necessary to spend a lot of money to have the best sound available. Dynakit equipment has no compromises in quality. It is designed to be the finest and to be used by those who are not satisfied with less than the best. We suggest that you listen to it at your Hi Fi dealer, or write for our brochure which gives complete specifications on all Dynakit high fidelity components.

### ★ Best Performance

Frequency response within 1 db 10 cps to 40 kc. Distortion (either IM or harmonic) less than .05%. Response and distortion unaffected by settings of volume control. Undistorted square wave performance demonstrates outstandingly fine transient performance. Noise and hum inaudible at normal listening levels. High gain permits operation with lowest level cartridges. (1 millivolt input gives 1 volt output on RIAA input).

### ★ Finest Quality Components

1% tolerance components used in critical equalization-determining circuits. Tone control components matched to provide absolutely flat response at center settings. Highest quality plastic molded capacitors, low noise resistors, conservatively operated electrolytics, plated chassis and hardware, all lead to long life with unchanging specifications. One year guarantee on all parts.

### ★ Greatest Flexibility

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# JULLIEN

the mad

*Upon the 100th anniversary of his death—was he a pioneer, circus acrobat, or spellbinder?*

Henry Pleasants / personality

Although it has long been the fashion to embrace centennial anniversaries as appropriate for memorials, it is a safe bet that scant attention will be paid this year to a man whose name has been forgotten but whose influence is reflected in every "pop" or "prom" concert in the United States and England.

His name was Joseph Antoine Jullien. He died in Paris on March 14, 1860, in a lunatic asylum.

His incarceration had been comparatively brief, but it might well have been longer, for there was a touch of madness about everything he did, from his earliest great successes as a conductor in Paris to his ultimate bankruptcy and the moment, shortly before the end, when Jullien burst in upon the astonished Berlioz in the latter's apartment shouting he had just seen God.

Madness prepared his ruin, but it also assisted his fame and, indirectly, his contribution to our musical society. With the possible exception of Philippe Musard, he was the first of the great showmen among conductors. Certainly he was the first of them to establish himself across the Channel. Exhibitionist and eccentric, he craved the applause and astonishment of the multitudes, but he also had a taste for good music, and in catering to both appetites he invented, or at least perfected, that mixture of light and serious, of entertainment and edification, that has come down to us with little change as the "popular" concert.\*

The spelling of his name is not quite correct, although it is the one he always used. At the time of his birth, in

\* In the United States, Theodore Thomas is generally credited with the development of the "Pop Concert." Undoubtedly, Thomas was influenced by Jullien, having played in his orchestra during an American tour in 1853. Readers are referred to "Super-Salesman of the Symphony" (HiFi Review, December 1959, p. 47).

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GL 04

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GL 20-20

### DUAL-CHANNEL PREAMPLIFIER-AMPLIFIER

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Sisteron, Basses Alpes, on April 23, 1812, the family name was Julien. Somewhere in the course of a life extraordinarily cursed by delusions of grandeur he added another "l," possibly thinking that one "l" was insufficient for so magnificent a personage. Contemporary accounts refer to him simply as "Jullien," or, as *Punch* preferred, "the Mons.," presumably an abbreviation for "the Monsieur."

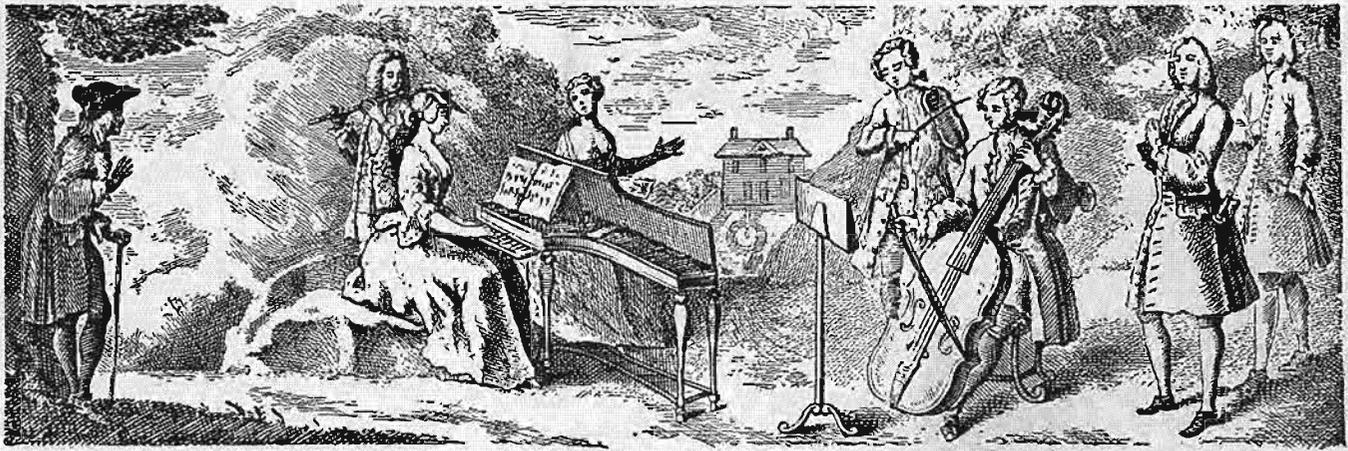
He first appears on the historical scene in Paris during the summer season of 1836 as a successful rival of Musard, then at the height of his fame and driving Parisians out of their minds with his conducting of the cancan at the Théâtre des Variétés. Since Jullien rather took up where Musard left off, it may be appropriate here to refer to S. Kracauer's description of Musard's conducting as given in his Offenbach biography, *Orpheus in Paris*:

"A poet dedicated to him the lines, 'Ce Musard infernal, c'est Satan qui conduit le bal.' And indeed when he seized his baton he cast a spell that could only derive its force from the powers of the underworld. The music that he played was generally familiar. He would play extracts from *Robert le Diable* or other famous operas. But, torn from their context, in Musard's hands they seemed to acquire a new and independent existence, transformed into infernal; demoniac quadrilles and *galops*.

"When Musard conducted it was as though the elements were unleashed. While the tempest was at its height he would suddenly feel the need to show his power over it. He would spring to his feet, fling his magic wand to the ground, and for the first time show himself in all his greatness. Having abandoned his weapon, instead of giving up, he would resort to measures that were indeed remarkable. He would smash the stool on which he had been sitting, or walk to the edge of the platform and fire a pistol into the air. His satellites would seem to have been awaiting this signal for their ecstasy to reach its climax, and pandemonium would break loose. Musard, Napoléon Musard, the great Musard, would be carried shoulder-high over the crowd of the possessed."

Such was the competition that Julien faced when, at the age of 24, and just out of Le Carpentier's class in composition at the Conservatoire, he was made leader of the orchestra at M. Besson's Jardin Turc in the Boulevard du Temple. He had the advan-

Hi Fi / STEREO



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HR-3

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tage over Musard, who was ill-formed and slovenly, of being both handsome and elegantly clothed. While the ladies thought of Musard as diabolical, they thought of Jullien as divine. Nor was he afraid to meet Musard on his own ground, either as musician or showman. To cite Kracauer:

"A quadrille of his, adapted from Meyerbeer's exceedingly popular *Les Huguenots*, created a furor. All Paris flocked to the Boulevard du Temple to hear it. M. Besson rubbed his hands, and people said that Jullien was going to put Musard in the shade. There was no doubt that such was his ambition. Jullien introduced whole artillery salvos in answer to Musard's pistol shots . . . To the acoustic thrills of his quadrilles he added the optical thrills of fireworks. The stentorian playing of the orchestra . . . would be accompanied by a display of red, yellow and green light effects, in the midst of which Jullien himself appeared in all the glory of his *chic*. He provided such a violent contrast to the strident medley of sounds and colors that the bewildered audience took their conductor for a supernatural apparition in gloves."

His reign was short. He invested money in a music periodical, the first of a lifelong series of ill-advised financial ventures, and, despite his literally sensational success at the Jardin Turc, had his initial—and by no means his last—experience of bankruptcy. He left Paris and turned up in London in the summer of 1840 as conductor of the Concerts d'été (admission price one shilling) at the Drury Lane Theater. This debut was followed in January by the Concerts d'hiver, with an orchestra of ninety and a chorus of eighty. In the winter of 1842-43 he began his "Annual Series of Concerts" at the English Opera House, which he was to continue at various theaters at the close of each season year after year until his Farewell Series of 1859, thereby establishing the prototype of the "Proms."

His objective, to quote Grove, "was always to popularize music, and the means he adopted for so doing were the largest band, the very best performers, both solo and orchestra, and the most attractive pieces. His programs contained a certain amount of classical music . . . but the characteristic features of Jullien's concerts were, first, his *Monster Quadrille*, and secondly himself. He provided a fresh quadrille for each season, and it was

HiFi/STEREO

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Tracking Pressure	3-5 grams in professional arms 4-6 grams in changers	5-7 grams
Output Voltage	0.3 volt	0.5 volt
Cartridge Weight	7.5 grams	2.8 grams
Recommended Load	1-5 megohms	1-5 megohms
Stylus	Dual jewel tips, sapphire or diamond.	Dual jewel tips, sapphire or diamond.

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usually in close connection with the event of the day—the *Allied Armies Quadrille* during the Crimean War, the *Indian Quadrille* and *Havelock's March* during the Mutiny of 1857," etc.

"Year by year," wrote Henry Chorley long afterwards, "these quadrilles grew more and more elaborate, aspiring and tremendous. Avalanches—Fires at sea—Earthquakes—Storms—Sacks of towns—Explosions in citadels—all were there, melting off into some thunder of hilarity, loyalty or thanksgiving at the close."

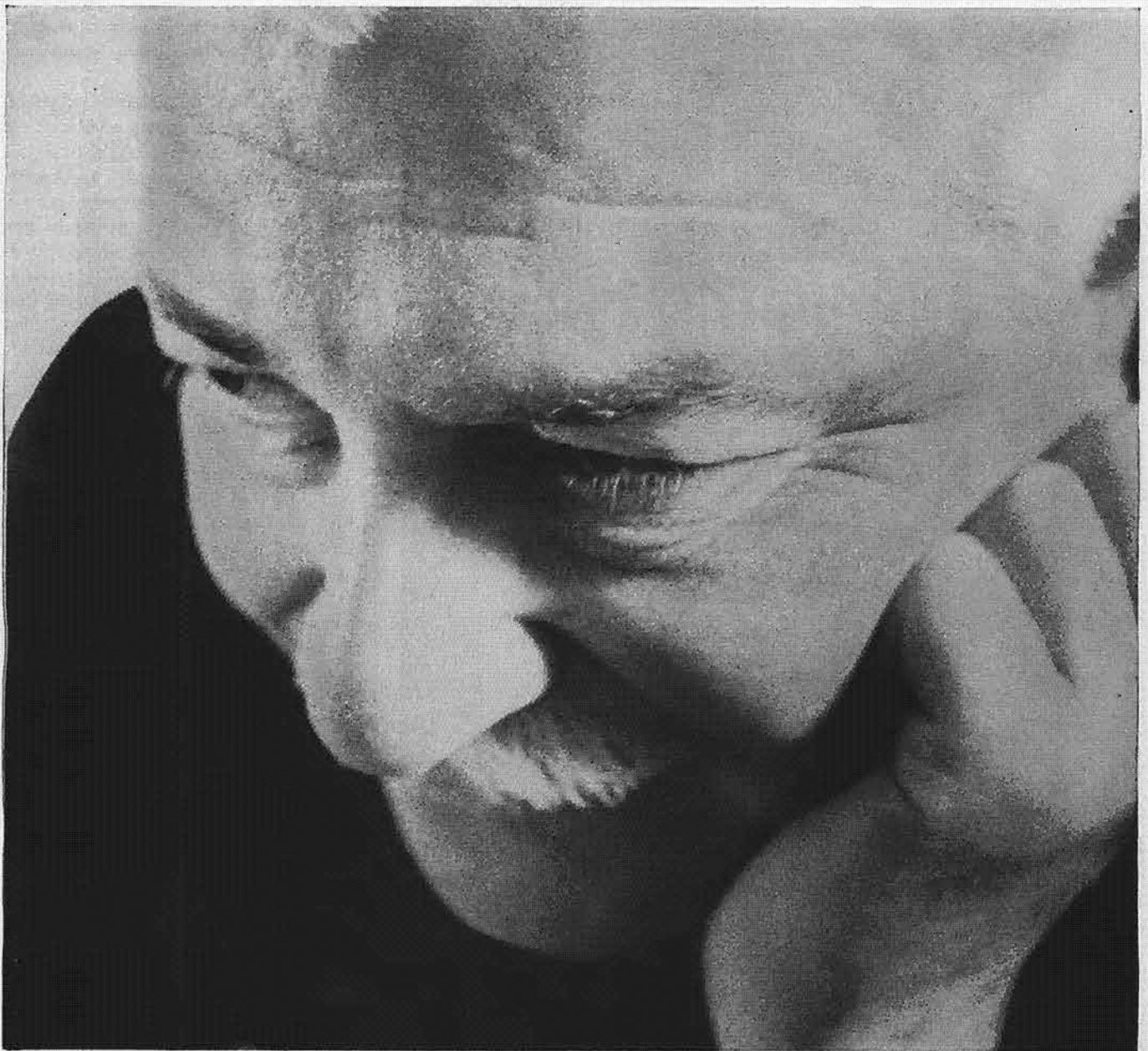
There was some doubt in Chorley's mind whether Jullien actually wrote out these masterpieces himself, or designed them and left the job of filling in and correcting to others better trained in the grammar of the art, but he dismissed the matter as hardly worth solving. "They have," he wrote, "vanished forever, now that his lovely and inspired behavior is no more."

His appearance and manner were appropriate to the grandeur of his subjects. A description of him as conductor offers us a man "with coat thrown widely open; white waistcoat, elaborately embroidered shirt front, wristbands of extravagant length turned back of the cuffs, a wealth of black hair and large black mustaches." He "wielded his baton, encouraged his forces, repressed the turbulence of the audience with indescribable gravity and magnificence, went through all the pantomime of the *British Army* or *Navy Quadrille*, seized a violin or a piccolo at the moment of climax, and, at the end, sank exhausted into his gorgeous velvet chair." Such was his reverence for Beethoven that he conducted the master's compositions with a jewelled baton brought to him, along with a pair of clean kid gloves, on a silver salver.

It was inevitable that a man of such disposition should land in the theater. Jullien landed there twice, once as producer and once as composer, each time with predictably disastrous results.

In 1847 he took a lease on the Drury Lane Theater where he proposed to give opera in English on a grander scale than anyone had ever dreamed of before. This escapade brought him into contact with Berlioz, whom he engaged as conductor and to whom we are indebted for some lively accounts of the enterprise.

Berlioz arrived in London to find that Jullien "in his incontestable and uncontested character of madman had engaged a charming orchestra, a first-



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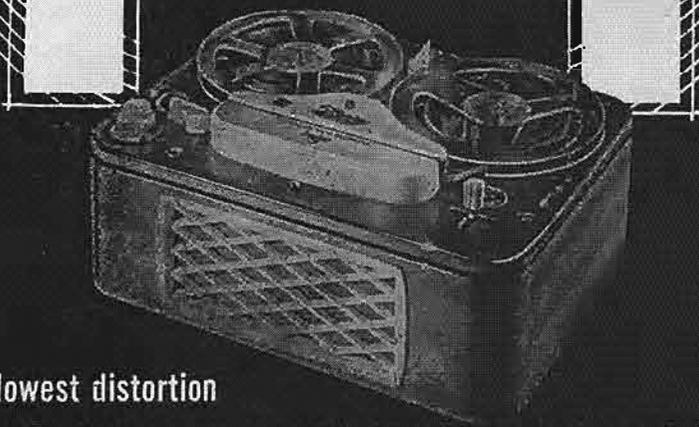
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A SOUND STUDIO IN A SMALL SPACE

# Tandberg 5

\* RECORDS 4-TRACK STEREO

PLAYS 4-TRACK STEREO



with lowest distortion

— fidelity that surpasses critical professional standards!

MUSIC SOUNDS BEST ON THE TANDBERG. The Tandberg 5, 3-speed, 4-track recorder, is the first tape instrument born in the age of stereo, designed throughout to meet the new and severely demanding requirements of 4-track stereophonic recording and playback. It embodies in a compact, lightweight chassis, (27 lbs., lightest of all similarly performing units) a sound system of impeccable construction, literally meeting and surpassing the requirements of professional broadcast recording equipment.

#### SENSITIVITY -

Sensitive enough to record the heart-beat of a bird! On microphone, 0.0015 volt; on radio or phono, 0.075 volt.

#### DYNAMIC RANGE -

Effortlessly records and reproduces the full, thundering crescendo of a symphonic orchestra — or the tinkle of the triangle. Frequency response covers the audible range - 30 to 16,000 cps  $\pm$  2 db.

#### FIDELITY -

Harmonic distortion only 8/10 of 1% at 1 volt output. Hum and noise an inaudible 55 db below maximum recording level. Wow and flutter, 0.1% rms. Crosstalk rejection, better than 60 db.

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Tandberg multi-laminar heads, microscope-assembled to incredible tolerances, permit 4-track recording at extremely high levels without distorting. Low-friction precision drive with 1/3 oz. tape tension virtually eliminates head wear and tape stretch... preserves the fidelity of your recording.

#### OTHER FEATURES -

Automatic tape lifters • 2 volume indicators (with 241 preamplifier) • Cathode follower outputs • Clock counter • Automatic tape cut-off.

As a self-contained, portable sound system, or combined with the other components in your installation, the TANDBERG 5 will transform your living room into a "sound studio in a small space."

With microphone, cables, reels, **\$419.50**

\*with Model 241 record-preamplifier

At your high fidelity dealer, or write Dept. **R-3**

# Tandberg

OF AMERICA, INC., P.O. BOX 171, PELHAM, N. Y.

STEREO - MONAURAL UNITS • REMOTE CONTROLS UNITS • SOUND-ON-SOUND UNITS

rate chorus, a very fair set of singers, and had forgotten nothing, in fact, but the repertoire!"

At one time he seriously proposed to Berlioz that he get up a production of *Robert le Diable* in six days, although he had no copies, no translation, no costumes, no scenery and no singers who knew the opera. As was to be expected of an organization functioning under such visionary guidance, the company languished. A committee was called together and Berlioz was invited to attend and give his expert advice. Various operas were suggested, chief among them Gluck's masterpiece *Iphigénie en Aulide*.

The name of the opera appealed to Jullien, but Berlioz was skeptical. "I fear," he told him, "that you will not find the dresses becoming. The Scythians and King Thoas are ragged savages on the shores of the Black Sea. Orestes and Pylades appear in the simple costumes of shipwrecked Greeks. Pylades alone has two costumes; he re-enters in the fourth act with a helmet on his head."

"A helmet!" cried the delighted Jullien. "We are saved. I shall order a gilt helmet from Paris with a coronet of pearls and a tuft of ostrich feathers as long as my arm and we shall have forty performances!"

"I forgot how the meeting ended," wrote Berlioz in his Memoirs, "but if I were to live a hundred years I should never forget the distracted enthusiasm of Jullien on learning that Pylades has a helmet, or his sublime idea of getting it from Paris, since no English workman could possibly turn out one sufficiently dazzling; or his hopes of having forty performances of Gluck's masterpiece, thanks to the pearls, the gilding and the feather of Pylades' helmet."

Jullien's second venture was an opera, *Pietro il Grande*, presented at Covent Garden in 1852 at his own expense. Chorley remembered that "the scenery was complicated and the dresses gorgeous. There were dances and processions and, for aught I recollect, a battle and fireworks. Fortunately it happened at the very close of the season, and the folly would be swept out of sight and memory before the curtain drew up in 1853."

Both these theatrical enterprises reduced Jullien to bankruptcy, and such recuperative projects as that of 1849 when he launched a "Concert monstre et Congres musical" consisting of "six grand musical fetes" with "400 instru-

Hi Fi / STEREO

It is an axiom in high fidelity that no single speaker is capable of ideally reproducing the entire musical range of a symphony orchestra. At least two speakers, each specifically designed to reproduce a part of the sound spectrum, are needed to do a really adequate job.

## ELECTRO-VOICE ULTRA-COMPACT SYSTEMS OFFER MORE THAN JUST BASS RESPONSE

Ultra-compact systems are no exception to this rule. This is why two year's research went into the development of Electro-Voice's new ultra-compact line. In its tradition of providing the finest, Electro-Voice would not introduce a system in which only the bass speaker and enclosure had been engineered to the special requirements of the compact system. Each component within that enclosure had to be designed to make certain it was a perfect match to the other elements in the system. Laboratory measurements and exhaustive listening tests had to be coordinated and differences resolved. The result of these efforts can now be heard from the new Leyton, Esquire 200, Regal 300, or Royal 400. These speaker systems produce bass of astounding definition and solidity, clear undistorted treble, and remarkable brilliance in their upper ranges.

One of the key factors in producing this purity of sound was the judicious choice of crossover points, restricting each of the specially designed speakers to cover only the range over which its performance is most perfect. In all models, for example, the crossover from woofer to mid-range occurs at 200 cycles per second. With this degree of specialization, all forms of distortion are held to the lowest levels possible. Operating below 200 cycles, the bass speaker is not required to reproduce any of the mid-range spectrum and can act as a true piston. The specially designed mid-range speaker can then be made to provide exceptionally flat response, with its level matched perfectly to that of the woofer. The very-high-frequency compression driver faces only the necessity of adding "sparkle", and dispersing high-frequency sound throughout the room. The result is a clarity and definition of sound that can best be described as transparent — enabling you to feel the deepest bass, marvel at the effortless clarity in the mid-range, and delight in the brilliant definition of the upper harmonics.

Whether you intend to purchase a new high-fidelity speaker system now or later, we urge you to visit your Electro-Voice dealer for a demonstration of these remarkable instruments. You may also write directly to the factory for a complete description of these new units. Ask for High-Fidelity Catalog No. 137.



Cutaway  
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Esquire 200  
Speaker System

Mahogany, Lined Oak, or Walnut...\$123.00  
Unfinished Birch.....\$111.00

CONSUMER PRODUCTS DIVISION

**Electro-Voice**

INC. DEPARTMENT 30F, BUCHANAN, MICHIGAN

MARCH 1960

17

# The Very Best Now Costs You Less



## KNIGHT® STEREO HI-FI A PRODUCT OF ALLIED RADIO

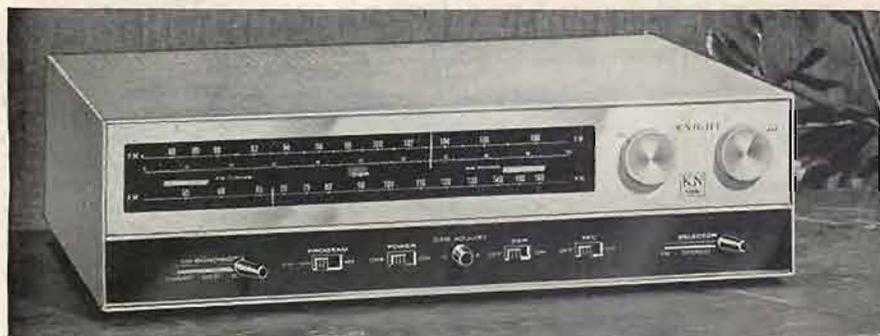
... challenges comparison with the costliest components ...  
prove it for yourself on our 15-day free home trial ... doubly guaranteed:  
specifications meet or exceed published figures or we refund your  
money ... unconditionally guaranteed for one full year ...



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125**

### deluxe stereo FM-AM tuner

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mentalists, three distinct choruses and three distinct military bands" failed to keep him financially afloat. On March 5, 1856, Covent Garden Theater was burnt to the ground destroying all his music, including the manuscripts for all his quadrilles.

By 1859 his affairs were beyond repair and he was forced to leave London for Paris, where he landed in a debtors' prison. Berlioz assisted in obtaining his release, and found him much preoccupied with "an extraordinary discovery in acoustics." He would put a finger in each ear and listen raptly to the sound made by the blood passing through the carotid arteries. This sound he firmly believed to be a colossal *A*, produced by "the terrestrial globe revolving in space." He would grow fairly wild with enthusiasm and exclaim: "It's the *A*, the real *A*, the *A* of the spheres, the diapason of eternity."

The conspicuousness of his eccentricities and the spectacular nature of his misfortunes overshadowed the considerable good that he did, and this was remembered in an obituary in *The Musical World*, which recalled to its readers that "by his frequent performances of Mozart, Beethoven, Mendelssohn and other great masters, and by the constant engagement of the most eminent performers, he elicited at first the unconscious attention, and then the enthusiastic appreciation, of the vast multitudes that besieged his concerts, and that not merely in London but all over the provinces of Great Britain and Ireland."

A more critical, if also rather more human appraisal was offered by Chorley. "Absurd as he was," he wrote, "a charlatan who had succeeded in deceiving himself, wasteful, vain and disorderly, the man was made for better things. There was good in him; a sort of pompous, comical, perverted enthusiasm for what was fine. He had much mother wit and kind-heartedness; he could be and was humane, considerate and liberal to those under his control, but his money matters fell into that chaos in which struggling folk have neither the time nor the breath to be nice, and in which only the really strong have self-denial enough to be honest."

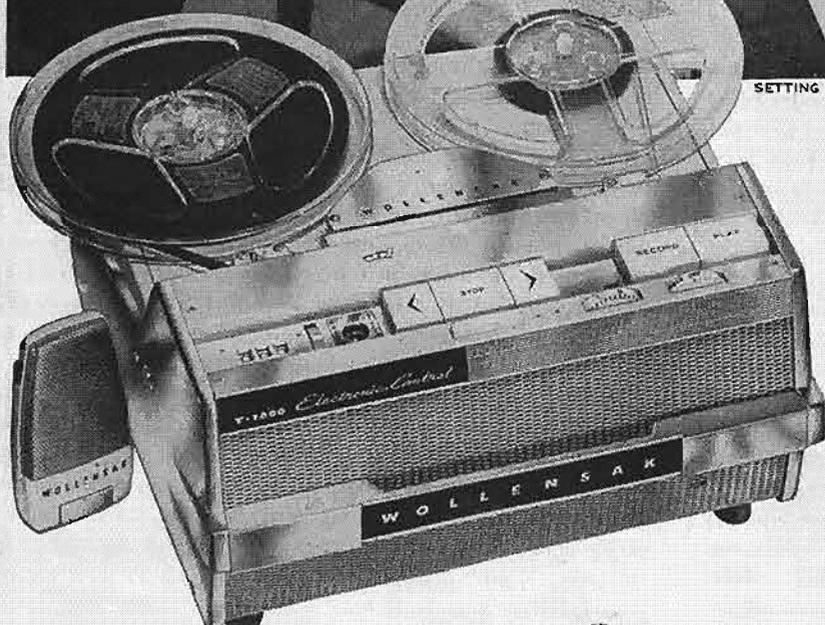
HENRY PLEASANTS, a frequent contributor to *HiFi/STEREO REVIEW*, is probably best known for his provocative book *The Agony of Modern Music and before that criticism in the Philadelphia Evening Bulletin. He is a member of the U. S. Foreign Service.*

Without touching a finger to it...

**PLAYS CONTINUOUSLY  
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AUTOMATICALLY**



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Plays continuous music.  
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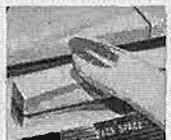
Model T-1600 with remote control, ceramic-type  
microphone; two reels; tape and cords, \$299.50.

**IN STEREO, TOO . . .** Model T-1616 with built-in  
pre-amp. Plugs directly into hi-fi system. Track  
shifting mechanism enables playing 2 and 4-track  
stereo tape. Track dialing feature permits record-  
ing up to 4 separate monaural tracks on single roll  
of tape saving up to 4 to 1 in tape cost. \$329.50.

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Letterhead-size, with full  
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Push-To-Talk  
switch on micro-  
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control of recorder.



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provides instant  
replay of a word,  
phrase, or musical  
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"record" and  
"play" keys on  
panel light up  
when pressed.



# **WOLLENSAK "1600"** *Electronic Control* **HI-FIDELITY TAPE RECORDER**

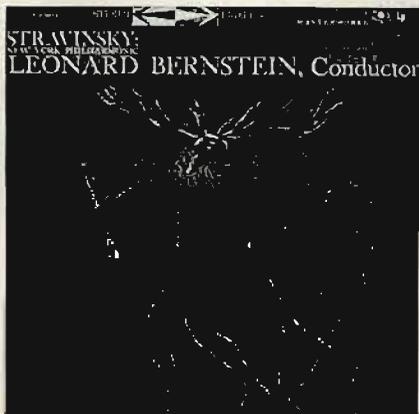
Ask your Wollensak dealer to demonstrate these exciting new features!

WOLLENSAK OPTICAL COMPANY · CHICAGO 16, ILLINOIS

# RATES THE BASIC REPERTOIRE

Item 16 of the "First Fifty"

## STRAVINSKY'S *LE SACRE DU PRINTEMPS*



*On Stereo—Leonard Bernstein's special flair for "Le Sacre" makes the men of the New York Philharmonic play as if possessed.*



*On Mono—Pierre Monteux, who premiered "Le Sacre," achieved his greatest reading for discs with the Boston Symphony.*

In the spring of 1910, the Ballet Russe of Serge Diaghilev unveiled simultaneously two new phenomena: a new ballet based on the ancient Russian folktale, *The Firebird*, and a brilliant new composer in the person of Igor Stravinsky. Both Stravinsky and his music scored a sensation. Fresh from this triumph, Stravinsky soon became absorbed in thoughts for another ballet based on primitive rites in which a young girl would dance herself to death as a sacrificial offering. Diaghilev was delighted with the idea and encouraged Stravinsky to pursue it. The following year Diaghilev visited Stravinsky at Clarens on Lake Geneva to see how work on *Le Sacre du Printemps* ("The Rite of Spring") was progressing. Instead he found the composer absorbed in a new idea: a concert piece for piano and orchestra in which the solo part would suggest "a puppet suddenly endowed with life exasperating the patience of the orchestra with diabolical cascades of arpeggios." From the orchestra would come "menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet." In these words Stravinsky in his autobiography describes the inception of what was to be his second ballet, *Petrouchka*, pushing all thoughts of *Le Sacre du Printemps* into the background.

Stravinsky returned to his ballet on pagan rites after *Petrouchka* was produced for the first time at the Châtelet in Paris in June 1911. In 1912, Pierre Monteux became the regular conductor for the Ballet Russe and it was decided that he would be in charge of the musical preparation for the premiere of the next Stravinsky ballet. Monteux has written (*Dance Index*, 1947): "One day Diaghilev summoned me to a tiny rehearsal room in a theater of Monte Carlo where the ballet was at that time appearing. We were to hear

Stravinsky run through the score of his new work, *Le Sacre du Printemps*.

"With only Diaghilev and myself as audience, Stravinsky sat down to play a piano reduction of the entire score. Before he got very far, I was convinced he was raving mad. Heard this way, without the color of the orchestra, which is one of its great distinctions, the crudity of the rhythm was emphasized, its stark primitiveness underlined. The very walls resounded as Stravinsky pounded away, occasionally stamping his feet and jumping up and down to accentuate the force of the music. Not that it needed such emphasis.

"I was more astounded by Stravinsky's performance than shocked by the score itself. My only comment at the end was that such music would surely cause a scandal. However, the same instinct that had prompted me to recognize his genius made me realize that in this ballet he was far, far in advance of his time and that while the public might not accept it, musicians would delight in the new, weird, though logical expression of dissonance."

Monteux was right in immediately sensing the shock value of the music but not even he could have foreseen the absolute riot which occurred when *Le Sacre du Printemps* was presented for the first time at the Théâtre des Champs-Élysées in Paris on May 29, 1913. The scene has been vividly described by those who were there. The audience squirmed at first, then began to murmur, and then the whole theater erupted into a monstrous cacophony of hoots, cat-calls and hisses. People pounded on the heads and backs of their neighbors and then began a mass stampede to the exits. Stravinsky had created a monumental *scandale!* Not quite a year later,

*(Continued on page 80)*

# New **HEATHKIT** Stereo Amplifiers

*MORE OF THE BEST FROM  
THE LEADER . . .*

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

*FOR THE FINEST IN STEREO . . .*

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

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

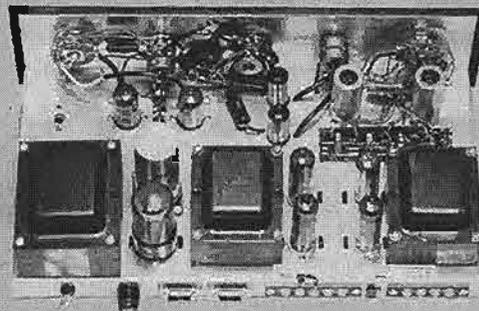
Delivers 14 watts per channel stereo, or 28 watts total monophonic. Maximum flexibility is provided by the 6-position function switch which gives you instant selection of "Amp. A" or "Amp. B" for single channel monophonic; "Mono. A" or "Mono. B" for dual channel monophonic using both amplifiers and either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

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

**SPECIFICATIONS—Power output:** 14 watts per channel, "hi-fi"; 12 watts per channel, "professional"; 16 watts per channel, "utility". **Power response:**  $\pm 1$  db from 20 cps to 20 kc at 14 watts output. **Total harmonic distortion:** less than 2%, 30 cps to 15 kc at 14 watts output. **Intermodulation distortion:** less than 1% at 16 watts output using 60 cps and 6 kc signal mixed 4:1. **Hum and noise:** mag. phono input, 47 db below 14 watts; tuner and crystal phono, 63 db below 14 watts. **Controls:** dual clutched volume; ganged bass, ganged treble; 4-position selector; speaker phasing switch. **AC receptacle:** 1 switched, 1 normal. **Inputs:** 4 stereo or 8 monophonic. **Outputs:** 4, 8 and 16 ohms. **Dimensions:** 4 $\frac{1}{2}$ " H. x 15" W. x 8" D. **Power requirements:** 117 volts 50/60 cycle, AC, 150 watts (fused).



HEATHKIT SA-2  
**\$52<sup>95</sup>**

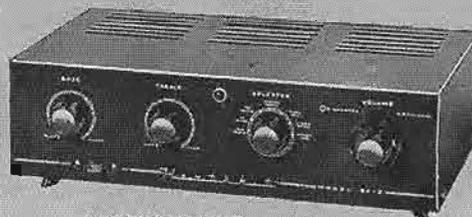


## STEREO PERFORMANCE AT MINIMUM COST

### ECONOMY STEREO AMPLIFIER KIT (SA-3)

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

**SPECIFICATIONS—Power output:** 3 watts per channel. **Power response:**  $\pm 1$  db from 50 cps, 20 kc at 3 watts out. **Total harmonic distortion:** less than 5%, 60 cps, 20 kc. **Intermodulation distortion:** less than 2% @ 3 watts output using 60 cycle 4.6 kc signal mixed 4:1. **Hum and noise:** 65 db below full output. **Controls:** dual clutched volume; ganged treble, ganged bass; 7-position selector; speaker phasing switch; on-off switch. **Inputs (each channel):** tuner, crystal or ceramic phono. **Outputs (each channel):** 4, 8, 16 ohms. **Finish:** black with gold trim. **Dimensions:** 12 $\frac{1}{2}$ " W. x 6 $\frac{1}{2}$ " D. x 3 $\frac{1}{2}$ " H.



HEATHKIT SA-3  
**\$29<sup>95</sup>**

HEATH COMPANY / Benton Harbor, Michigan

 a subsidiary of Daystrom, Inc.

# New **HEATHKIT** Amplifiers & Tuners

A NEW AMPLIFIER AND PREAMP UNIT  
PRICED WELL WITHIN ANY BUDGET

## 14-WATT HI-FI AMPLIFIER KIT (EA-3)

This thrilling successor to the famous Heathkit EA-2 is one of the finest investments anyone can make in a top quality monophonic high fidelity amplifier. It delivers a full 14 watts of hi-fi rated power and easily meets professional standards as a 12 watt amplifier.

Rich, full range sound reproduction and low noise and distortion are achieved through careful design using the latest developments in the audio field. Miniature tubes are used throughout, including EL-84 output tubes in a push-pull output circuit with a special-design output transformer. The built-in preamplifier has three separate switch-selected inputs for magnetic phono, crystal phono or tape and AM-FM tuner. RIAA equalization is featured on the magnetic phono input. The stunning new styling of the EA-3 represents the latest word in modern design, with mar-proof vinyl-clad steel cover in black leather-like texture, inlaid gold design and brushed gold trim. Shpg. Wt. 15 lbs.

**NOTE THESE OUTSTANDING SPECIFICATIONS—Power output:** 14 watts, Hi-Fi; 12 watts Professional; 16 watts Utility. **Power response:** ±1 db from 20 cps to 20 kc at 14 watts output. **Total harmonic distortion:** less than 2%, 30 cps to 15 kc at 14 watts output. **Intermodulation distortion:** less than 1% at 16 watts output using 60 cps and 6 kc signal mixed 4:1. **Hum and noise:** mag. phono input, 47 db below 14 watts; tuner and crystal phono, 63 db below 14 watts. **Output impedances:** 4, 8 and 16 ohms.

**NEW**



HEATHKIT EA-3  
**\$29<sup>95</sup>**

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

## HIGH FIDELITY FM TUNER KIT (FM-4)

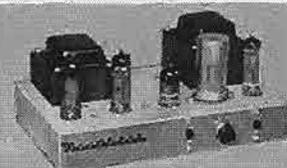
This handsomely styled FM tuner features better than 2.5 microvolt sensitivity, automatic frequency control (AFC) with on-off switch, flywheel tuning and prewired, prealigned and pretested tuning unit. Clean chassis layout, prealigned intermediate stage transformers and assembled tuning unit makes construction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

**SPECIFICATIONS—Tuning range:** 88 to 108 mc. **Quieting sensitivity:** 2.5 uv for 20 db of quieting. **IF frequency:** 10.7 mc. **Image ratio:** 45 db. **AFC correction factor:** 75 kc per volt. **AM suppression:** 25 db. **Frequency response:** ±2 db 20 to 20,000 cps. **Harmonic distortion:** less than 1.5%, 1100 uv, 400 cycles 100% modulation. **Intermodulation distortion:** less than 1%, 60 cycles and 5 kc mixed 4:1 1100 uv, 30% modulation. **Antenna:** 300 ohms unbalanced. **Output impedance:** 600 ohms (cathode follower). **Output voltage:** nominal .5 volt (with 30% modulation, 20 uv signal). **Overall dimensions:** 4½" H, x 13½" W, x 5½" D.

**NEW**



HEATHKIT FM-4  
**\$34<sup>95</sup>**



HEATHKIT UA-2  
**\$22<sup>95</sup>**

**NEW**



HEATHKIT W-7A  
**\$54<sup>95</sup>**

**NEW**



HEATHKIT SP-2A  
(two channel stereo)  
Shpg. Wt. 15 lbs.  
**\$56<sup>95</sup>**

**NEW**

HEATHKIT C-SP-1A (converts SP-1A to SP-2A).  
Shpg. Wt. 4 lbs. **\$21.95**

HEATHKIT SP-1A (single channel monophonic). Shpg.  
Wt. 13 lbs. **\$37.95**

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

## "UNIVERSAL" 14-WATT HI-FI AMPLIFIER KIT (UA-2)

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

## WORLD'S BIGGEST BARGAIN IN A HI-FI AMPLIFIER

### 55-WATT HI-FI AMPLIFIER KIT (W-7A)

Utilizing advanced design in components and tubes to achieve unprecedented performance with fewer parts, Heathkit has produced the world's first and only "dollar-a-watt" genuine high fidelity amplifier. Meeting full 55 watt hi-fi rating and 55-watt professional standards, the new improved W-7A provides a comfortable margin of distortion-free power for any high fidelity application.

The clean, open layout of chassis and precut cabled wiring harness makes the W-7A extremely easy to assemble. Shpg. Wt. 28 lbs.

### STEREO-MONO PREAMPLIFIER KIT (SP-2A)

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

# New **HEATHKIT** Tape Recorders



## PROFESSIONAL QUALITY TAPE RECORDER KITS (TR-1 Series)

Enjoy the incomparable performance of these professional quality tape recorders at less than half the usual cost. These outstanding kits offer a combination of features found only in much higher priced professional equipment, generally selling for \$350 to \$400. Not the least of these special features is the handsome styling which characterizes the kits . . . a semi-gloss black panel is set off by a plastic escutcheon in soft gold, which is matched by black control knobs with gold inserts. The mechanical assembly, with fast forward and rewind functions, comes to you completely assembled and adjusted; you build only the tape amplifier. And, you'll find this very easy to accomplish, since the two circuit boards eliminate much of the wiring. Separate record and playback heads and amplifiers allow monitoring from tape while recording and a "pause" control permits instant starting and stopping of tape for accurate cueing and tape editing. A digit counter is provided for convenient selection of any particular recording. Push-pull knob provides instant selection of 3¾ or 7½ IPS tape speed. Safety interlock on record switch reduces possibility of accidental erasure of recorded tapes. Shpg. Wt. 30 lbs.

**SPECIFICATIONS—Tape speed:** 7.5" and 3.75" per second. **Maximum reel size:** 7". **Frequency response (record-playback):** ±2.5 db, 30 to 12,000 cps at 7.5 IPS; ±2.5 db, 30 to 6,500 cps at 3.75 IPS. **Harmonic distortion:** 1% or less at normal recording level; 3% or less at peak recording level. **Signal-to-noise ratio:** 50 db or better, referred to normal recording level. **Flutter and wow:** 0.3% RMS at 7.5 IPS; 0.35% RMS at 3.75 IPS. **Heads (2):** erase, record, and in-line stereo playback (TR-1C, monophonic playback). **Playback equalization:** NARTB curve, within ±2 db. **Inputs (2):** microphone and line. **Input impedance:** 1 megohm. **Model TR-1D & TR-1E outputs (2):** A and B stereo channels. **Model TR-1C output (1):** monophonic. **Output levels:** approximately 2 volts maximum. **Output impedance:** approximately 600 ohm (cathode followers). **Recording level indicator:** professional type db meter. **Bias erase frequency:** 60 kc. **Timing accuracy:** ±2%. **Power requirements:** 106-125 volts AC, 60 cycles, 35 watts. **Dimensions:** 16½" W. x 13½" D. Total height 10½". **Mounting:** requires minimum of 8½" below and 1½" above mounting surface. May be operated in either horizontal or vertical position.

**MODEL TR-1C Monophonic Tape Deck:** Monophonic Record and Playback. **\$159<sup>95</sup>**

\$16.00 DN., \$14.00 MO.

**MODEL TR-1D Two Track Stereo Tape Deck:** Monophonic Record and Playback, plus Playback of 2-track Pre-recorded Stereo Tapes (stacked). **\$169<sup>95</sup>**

\$17.00 DN., \$15.00 MO.

**MODEL TR-1E Four Track Stereo Tape Deck:** Monophonic Record and Playback, plus Playback of 4-track Pre-recorded Stereo Tapes (stacked). **\$179<sup>95</sup>**

\$18.00 DN., \$16.00 MO.

**MODEL C-TR-1C Conversion Kit:** Converts TR-1C to TR-1D (see TR-1D description above). Shpg. Wt. 2 lbs. **\$19<sup>95</sup>**

**MODEL C-TR-1D Conversion Kit:** Converts TR-1D to TR-1E (see TR-1E description above). Shpg. Wt. 2 lbs. **\$14<sup>95</sup>**

**MODEL C-TR-1CQ:** Converts TR-1C to TR-1E (see TR-1E description above). Shpg. Wt. 2 lbs. **\$19<sup>95</sup>**

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

Here are the tape recorders the avid hi-fi fan will find most appealing! Their complete flexibility in installation and many functions make them our most versatile tape recorder kits. This outstanding tape recorder now can be purchased in any of the three versions. You can buy the new two-track (TR-1AH) or four-track (TR-1AQ) versions which record and playback both stereo and monophonic programming, or the two-track monophonic record-playback version (TR-1A) and later convert to either two-track or four-track record-playback models by purchasing the MK-4 or MK-5 conversion kits. The tape deck mechanism is extremely simple to assemble. Long, faithful service is assured by precision bearings and close machining tolerances that hold flutter and wow to less than 0.35%. Power is provided by a four-pole, fan-cooled induction motor. One lever controls all tape handling functions of forward, fast-forward or rewind modes of operation. The deck handles up to 7" tape reels at 7.5 or 3.75 IPS as determined by belt position. The TR-1A series decks may be mounted in either a vertical or horizontal position (mounting brackets included). The TE-1 Tape Electronics kits supplied feature NARTB equalization, separate record and playback gain controls and a safety interlock. Provision is made for mike or line inputs and recording level is indicated on a 6E5 "magic eye" tube. Two circuit boards simplify assembly.

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

\$10.00 DN., \$9.00 MO. **\$99<sup>95</sup>**

**TR-1A SPECIFICATIONS—Frequency response:** 7.5 IPS ±3 db 50 to 12,000 cps; 3.75 IPS ±3 db 50 to 7,000 cps. **Signal-to-noise ratio:** better than 45 db below full output of 1.25 volts/channel. **Harmonic distortion:** less than 2% at full output. **Bias erase frequency:** 60 kc (push-pull oscillator).

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

\$15.00 DN., \$13.00 MO. **\$149<sup>95</sup>**

**TR-1AH SPECIFICATIONS—Frequency response:** 7.5 IPS ±3 db 40 to 15,000 cps; 3.75 IPS ±3 db 40 to 10,000 cps. **Signal-to-noise ratio:** 40 db below full output of 1.75 volts/channel. **Harmonic distortion:** less than 2% at full output. **Bias erase frequency:** 60 kc (push-pull oscillator).

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

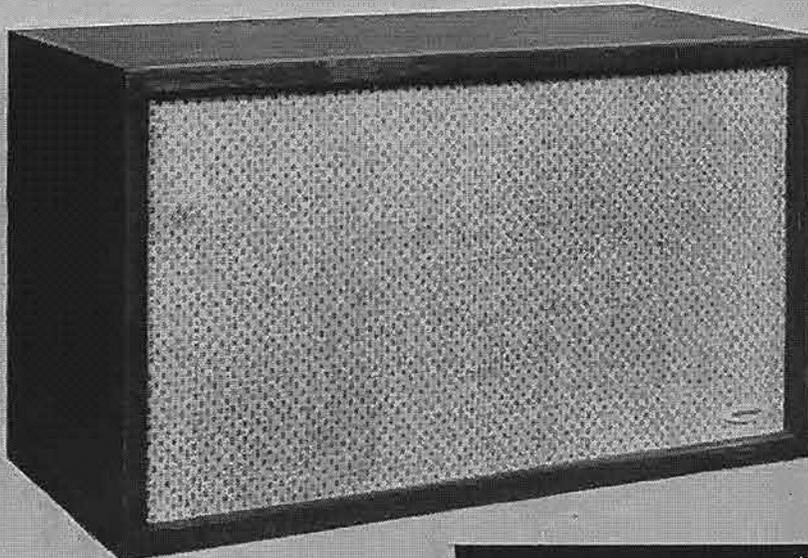
\$15.00 DN., \$13.00 MO. **\$149<sup>95</sup>**

**TR-1AQ SPECIFICATIONS—Frequency response:** 7.5 IPS ±3 db 40 to 15,000 cps; 3.75 IPS ±3 db 40 to 10,000 cps. **Signal-to-noise ratio:** 40 db below full output of 1.75 volts/channel. **Harmonic distortion:** less than 2% at full output. **Bias erase frequency:** 60 kc (push-pull oscillator).

**HEATH COMPANY** / Benton Harbor, Michigan

**HD** a subsidiary of Daystrom, Inc.

**NEW**



- Superlative praise by hi-fi authorities and experts
- Licensed exclusively to HEATHKIT
- Revolutionary principle in speaker design
- Preassembled and prefinished cabinets

HEATHKIT AS-2U (unfinished) **\$69<sup>95</sup>**  
 \$7.00 DN., \$7.00 MO.  
 HEATHKIT AS-2M (mahogany) \$79.95  
 HEATHKIT AS-2B (birch) \$79.95  
 \$8.00 DN., \$8.00 MO.

## New "Acoustic Suspension" Speaker System

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

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

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

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

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

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

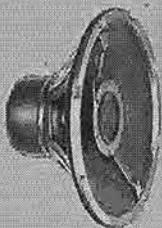
### RECOMMENDED AMPLIFIER FOR THE AS-2

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

**SPECIFICATIONS**—Frequency response (at 10 watts input\*): ±5 db, 42 to 14,000 cps; 10 db down at 30 and 16,000 cps. Harmonic distortion: below 2% down to 50 cps; below 3% down to 40 cps; at 10 watts input in corner room location. Impedance: 8 ohms. Suggested damping factor: high (5:1 or greater). Efficiency: about 2%. Distribution angle: 90° in horizontal plane. Dimensions: 24" W. x 13½" H. x 11¾" D.  
 \*Power input level required for average listening level will not exceed 10 watts.

**NEW**

HEATHKIT US-3  
**\$19<sup>95</sup>**



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

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

# More New Hobby Kits from



HEATHKIT TCR-1  
\$45<sup>95</sup>



HEATHKIT XI-1  
\$27<sup>95</sup> (master)  
HEATHKIT XIR-1 \$6.95  
Shpg. Wt. 4 lbs. (remote)

## "YOUR CUE" TRANSISTOR CLOCK RADIO KIT (TCR-1)

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

LEATHER CARRYING CASE No. 93-3 (2 lbs.) \$4.95

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

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

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

## AC POWER SUPPLY (XP-1)

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



Write today for free catalog describing over 100 easy-to-build kits in hi-fi—test—marine and amateur radio fields.

Send for FREE Catalog

## HEATH COMPANY / BENTON HARBOR 40, MICH.

 a subsidiary of Daystrom, Inc.

Please send the latest Free Heathkit catalog.

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Enclosed find \$.....  
Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. A 20% deposit is required on all C.O.D. orders. Prices subject to change without notice.

QUANTITY	ITEM	MODEL NO.	PRICE

(Continued from page 24)

on the fifth of April 1914, Monteux conducted a concert presentation of the music at one of his concerts at the Casino in Paris and the colossal stature of the music began to be revealed. It took nearly eight years for "*Le Sacre*" to reach this country. It did so in March 1922 at a concert of the Philadelphia Orchestra conducted by Leopold Stokowski.

Pierre Monteux introduced the score to Boston and New York audiences toward the end of his last season (1923-24) as Music Director of the Boston Symphony Orchestra. After the initial Boston presentation, the distinguished critic of the Boston Transcript, Mr. H. T. Parker, wrote: "It is believable that a future historian of the Boston Symphony Orchestra will note in particular the Symphony concert of January 25, 1924. Then and there, he may write, was first heard in Boston a masterpiece that had altered the whole course of music in our time, that had become beacon and goal to a whole generation of composers up and down the European and American earth."

Parker's words have come to have about them the ring of prophecy. The elemental drive, the rhythmic vitality, the psychologically perceptive power, the mass of the full weight of the gigantic orchestra, and above all, the irresistible power of the music to communicate stamps Stravinsky's "*Le Sacre*" as the single most important contribution to symphonic literature during the first half of our century.

Two notable recordings of "*Le Sacre*" were released in the 1940's: the composer's own detached but starkly earthy reading with the New York Philharmonic, and Monteux's more plastic yet no less dynamic reading with the San Francisco Symphony Orchestra. With the advent of the microgroove record both performances were transferred to the LP format, the Stravinsky-New York Philharmonic collaboration being still available as Columbia ML 4882\*.

In January 1951, Monteux returned as a guest to conduct the Boston Symphony Orchestra for the first time since April 1924. There was a good deal of nostalgia attached to this return and to the fact that "*Le Sacre*" figured on his program. On a very snowy Sunday evening following the Friday-Saturday concerts, Monteux and the Boston Symphony Orchestra again gathered on the stage of Symphony Hall, Boston to perform *Le Sacre du Printemps*—this time for the RCA Victor recording microphones. It could be the fact that I was present at the sessions and overcome by the drama and sentiment of the occasion but this particular recording (RCA Victor LM 1149) has always seemed to me to have just the right combination of elements where this work is concerned: virtuoso orchestral playing of peerless perfection mated to an inspired reading of drive, passion and sensitivity from the conductor. I am dismayed to find this performance has now been withdrawn from the RCA Victor catalog. Monteux' re-recording of the score with the Paris Conservatory Orchestra for stereo a couple of years ago may be newer and may benefit from more modern recording techniques, but as a performance it remains inferior to his 1951 recording with the Boston Symphony Orchestra.

Other distinguished versions of the pre-stereo 1950s are by Dorati (Mercury 50030)—a really stupendous recording of the multi-colored percussion elements in the music; Fricisay (Decca 9781)—a more romantic yet highly effective treatment; and Markevitch (HMV 1)—a solid, exciting reading of great febrile intensity.

\* As this is written, Stravinsky has re-recorded "*Le Sacre*" for Columbia stereo, following a New York Festival of his works under a Columbia Records sponsorship.—Editor.

*Le Sacre du Printemps* obviously calls for the ultimate in reproduction and is thus a natural for the flexing of stereo muscles. Five different stereo versions are listed in current catalogs: the aforementioned Monteux-Paris Conservatory Orchestra recording (RCA Victor LSC 2085); a sound-track release of the performance of Leopold Stokowski conducted back in the late 1930's (yes, in stereo!) for Walt Disney's film *Fantasia* (Disney S 4101 A); one by Ansermet with his Suisse Romande Orchestra of Geneva (London CS 6031); Bernstein with the New York Philharmonic (Columbia MS 6010); and a re-recording by Markevitch with the Philharmonia Orchestra (Angel S 35549). Stravinsky himself will have re-recorded his score for Columbia stereo by the time you read these paragraphs.

Aside from stereo sound that lacks focus and directionality, the Monteux recording suffers from inferior orchestral performance; the players of the Paris Conservatory Orchestra just aren't up to the ferocious demands of the score. What a pity that Monteux was not able to re-make "*Le Sacre*" for stereo with the Boston Symphony Orchestra! I have been unable to locate a copy of the Stokowski-Philadelphia Orchestra stereo version from *Fantasia* but I retain vivid memories—all of them bad—of what Stokowski did to the music in the film. Ansermet's is a thoroughly unorthodox reading, stressing the lyrical elements in the music and making of "*Le Sacre*" virtually a new experience. But Ansermet must be firm in his conviction that this is what the music is really all about for he turned in the same kind of performance in a London long play disc of the early microgroove era (now available at \$1.98 as Richmond 19008). London's stereo sound for Ansermet is a little diffuse and distant. The new stereo version by Markevitch repeats his earlier success in a highly charged reading of great cumulative power and the recorded sound is full and well-balanced.

And so finally to what seems to me to be unquestionably the choice of the available stereo editions of *Le Sacre du Printemps*—Bernstein's. This is one of those scores which ignites a particularly responsive spark in the make-up of this virtuoso conductor. The music seems to consume him and he gives us a reading of overwhelming drive, rhythmic vitality and visceral excitement. The recording was made in the 1957-58 season—before Bernstein became the Music Director of the Philharmonic—but already he had the orchestra playing for him like 105 possessed demons. The discipline of this performance is truly awesome and Columbia has contrived stereo sound richly resonant yet with carefully delineated detail.

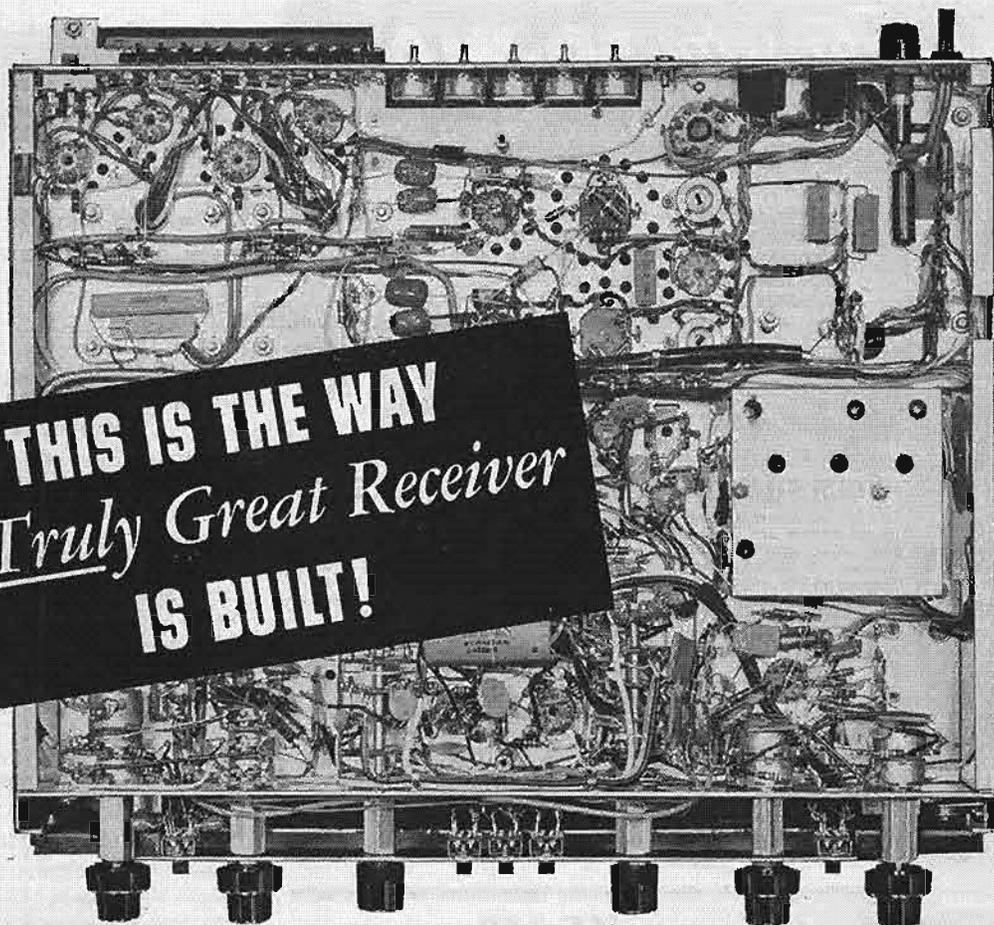
In sum, then, the choice boils down to either of two supreme versions: for stereophiles, Bernstein's inspired reading with the New York Philharmonic; for those to whom up-to-the-minute sound is not necessarily a prime consideration, the irresistibly authoritative collaboration by Monteux and the Boston Symphony Orchestra. This may be hard to find, but it's worth looking for.

MARTIN BOOKSPAN

#### The BASIC REPERTOIRE Discography

Since the inception of this series, the discography for the first selections in the *Basic Repertoire*—usually seen in this space—has grown to full-column proportions. To prevent it from encroaching on the space normally allotted to Martin Bookspan's analyses it will henceforth appear only every third month. Next complete listing will appear in the *Basic Repertoire* in the May 1960 issue.

**THIS IS THE WAY  
A Truly Great Receiver  
IS BUILT!**



View of underside, with cover removed, showing professional parts and wiring

# THE FISHER 600

## Stereo FM-AM Receiver



**A truly great stereo receiver is built to fulfill its published specifications— not for a month or two, but for years, and do it without the slightest deviation!** To achieve this, it must incorporate a stereo tuner, preamplifier and amplifier of *absolute* reliability and quality. Of *equal importance*, the mechanical and electrical design must eliminate any possibility of impaired performance caused by excess heat generation, or by the use of a chassis whose strength and rigidity are unequal to the rigid mechanical alignment function it must perform. To check, *at a glance*, why there is more than a touch of genius in the FISHER 600— *but primarily to protect your investment* in a stereo receiver— remove the 600 bottom cover and compare its simple, super-accessible wiring and micro-tolerance parts to the underside (normally concealed) of all other brands of stereo receivers, *regardless of price!* You will be amazed at the difference!

**NEXT COMPARE PERFORMANCE.** High Fidelity Magazine said: "With this receiver we were able to appreciate FM-AM stereo broadcasts fully, which is more than we can say for most stereo tuners we have used. . . . The amplifiers showed less distortion at very low frequencies than any other integrated stereo or mono amplifier we have tested."

**\$369.50**

WRITE TODAY FOR THE COMPLETE STORY ON THE FISHER 600!

**FISHER RADIO CORPORATION • 21-37 44th DRIVE • LONG ISLAND CITY I, N. Y.**  
MARCH 1960

# NEW! Lafayette 50-WATT Complete Stereo Phono System



LA-250



GARRARD RC121/11

WOOD BASE



NEW GE VR-227



SK-58

(OPTIONAL) LAFAYETTE ELIPTOFLEX SERIES



Finished on 4-sides

**COMPONENTS**

LAFAYETTE LA-250A 50-WATT AMPLIFIER .....	99.50
NEW GE VR-22 (.7 MIL) DIAMOND STEREO CARTRIDGE .....	24.45
GARRARD RC 121/11 STEREO CHANGER .....	41.65
LAFAYETTE WOOD CHANGER BASE .....	3.95
2- LAFAYETTE SK-58 FAMOUS FREE EDGE 12" COAXIAL SPEAKERS @ 29.50 .....	59.00

REGULAR CATALOG PRICE ~~248.55~~

**COMPLETE STEREO SYSTEM 184.50**

**You Save 44.05**

**YOUR GUARANTEED BEST STEREO SYSTEM BUY!**

This superb system will add a new dimension in living to your home with all the excitement and realism of a live concert. The new Lafayette LA-250A, 50-watt stereo amplifier (25 watts each channel) forms the heart of this outstanding stereo hi-fi phonograph music system—the features, versatility and advanced circuitry of this unit are second to none. Also included is the famous Garrard RC121/11 Intermix 4-speed automatic record changer with full manual or automatic operation supplied with your choice of stereo cartridges—the new GE VR-22 (.7 Mil) diamond stereo cartridge, Pickering 371-7D (.7 Mil) diamond stereo cartridge, Shure M7D (.7 Mil) diamond stereo cartridge or the new Electro-Voice 31 MD7 (.7 Mil) diamond stereo cartridge. Supplied with the Lafayette wood base cut for the RC121 in your choice of finishes. These outstanding components are coupled with the 2 famous free edge Lafayette SK-58 12" Coaxial speakers with built-in crossover network and brilliance level control. System supplied with plugs, cables and simple instructions. Shpg. wt., 67 lbs.

HF-670WX HI-FI STEREO PHONO SYSTEM with choice of cartridge and mahogany, walnut or blond changer base (please specify).....	5.00 Down.....	Net 184.50
HF-671WX Same as HF-670, but with 2 Lafayette Eliptoflex Series Bookshelf Enclosures (please specify finish). Shpg. wt., 143 lbs.....	10.00 Down.....	Net 247.50
HF-673WX Stereo AM-FM-Phono System. Same as HF-670 but including the new Lafayette LT-50 stereo tuner. Shpg. wt., 85 lbs. ....	10.00 Down.....	Net 299.50



## KT-500 FM-AM STEREO TUNER KIT

Made in U.S.A.

**KT-500 IN KIT FORM 74.50**

**LT-50 COMPLETELY WIRED 124.50**

• 11 Tubes (4 dual-purpose) + Tuning Eye + Selenium rectifier provide 17 tube performance. • Multiplex Output for new Stereo FM • Armstrong Circuit with Dual Limiters and Foster-Seelye Discriminator • Extreme Sensitivity and Wide Frequency Response.

A precision engineered, highly stable tuner—perfect for lifelike stereo FM-broadcast reception, FM reception and/or AM reception. Features separate tuning and volume controls for AM and FM. Magic eye on AM and FM, plus automatic frequency control on FM for accurate tuning—stations are "locked" in. Other deluxe features include cathode follower outputs and 5-position Function Selector. Efficient, broadband circuitry on AM with built-in antenna. FM section features include 2 microvolts sensitivity for 30 db quieting, frequency response 20-20,000 cps ± 1/2 db and full 200 KC bandwidth. Two printed circuit boards make wiring simple—even for such a complex unit. Complete kit includes all parts, deluxe cabinet and detailed instruction manual. Size is 13 3/4" W x 10 3/8" D x 4 1/2" H. Shpg. wt., 22 lbs.

KT-500WX FM-AM Stereo Tuner Kit.....	5.00 Down.....	Net 74.50
LT-50WX Same as above, wired & tested.....	5.00 Down.....	Net 124.50



## KT-600 PROFESSIONAL STEREO CONTROL CENTER

**Solves Every Stereo / Monaural Control Problem!**

Made in U.S.A.

**KT-600 IN KIT FORM 79.50**

**LA-600 COMPLETELY WIRED 134.50**

• RESPONSE 5-40,000 CPS ± 1 DB • UNIQUE STEREO & MONAURAL CONTROL FEATURES • PRECISE "NULL" BALANCING SYSTEM • CONCENTRIC INPUT LEVEL CONTROLS

A truly professional stereo preamplifier and master audio control center—solves every stereo/monaural control problem. Features unique Bridge Control for variable cross-channel feed for elimination of exaggerated channel separation effects—plus controlled 3rd channel output. Has all-concentric controls—including clutch-operated Volume Balance control. Provides complete and advanced facilities for accepting, controlling and providing undistorted gain for any and all program sources. Sensitivity 2.2 mv for 1 volt out (low level inputs). Dual low impedance "plate follower" outputs 1500 ohms. Response 5-40,000 cps ± 1 db. Less than .03% IM distortion. Less than .1% harmonic distortion. Hum and noise 80 db below 2 volts (high level inputs). Uses 7 new 7025 low-noise dual triodes. Size: 14" x 1 1/2" x 10 1/2". Shpg. wt., 16 lbs. Complete with all parts, tubes, deluxe cabinet and detailed instruction manual.

KT-600WX Stereo Preamplifier Kit.....	5.00 Down.....	Net 79.50
LA-600WX Stereo Preamplifier, wired and tested.....	5.00 Down.....	Net 134.50



... at the best in new hi-fi components

• Argus is launching a new line of loudspeakers based on principles which cannot be fully disclosed while patents are still pending. However, the manufacturer intimates that the new methods aim at reducing the cone excursion necessary for effective bass reproduction and thereby improving transient response and overall distortion characteristics.

A floor model (X-4) measures 27 x 18 x 16 inches, while various bookshelf models (X-1, X-2, X-3) measure 25 x 14 x 11 inches. Performance specifications are to be announced shortly. Price: \$180 (X-4), \$150 (X-3), \$115 (X-2), and \$85 (X-1). (Argus-X Electronics Inc., Hi-Fi Supply, 1069 First Avenue, New York 22, N. Y.)

• Audax has published construction plans for six enclosure models designed to match their loudspeakers. The information has been compiled in a neat 12-page booklet *How to Build Your Own Audax Paraflex Speaker Systems*, which can be obtained for 25 cents from Audax Inc., (Dept. Z 10, 38-19 108th Street, Corona 68, N. Y.)

• Dynaco offers its new PAS-2 stereo preamplifier both in kit and wired form. Among the unusual features of this unit is a low level input which gives the user the optional equalization characteristics not ordinarily found in the standard inputs, which in the PAS-2 include inputs for tape as well as a non-shorting multiplex input.

In addition to separate treble and bass controls for each channel, a blend control permits variation of the stereo separation to eliminate possible hole-in-the-middle effects. This control can also be used for mixing two monophonic sources so that, for instance, a microphone may be dubbed over a recording.



Construction of the PAS-2 kit is simplified by the use of two factory-assembled printed circuit boards which include three-

HiFi/STEREO

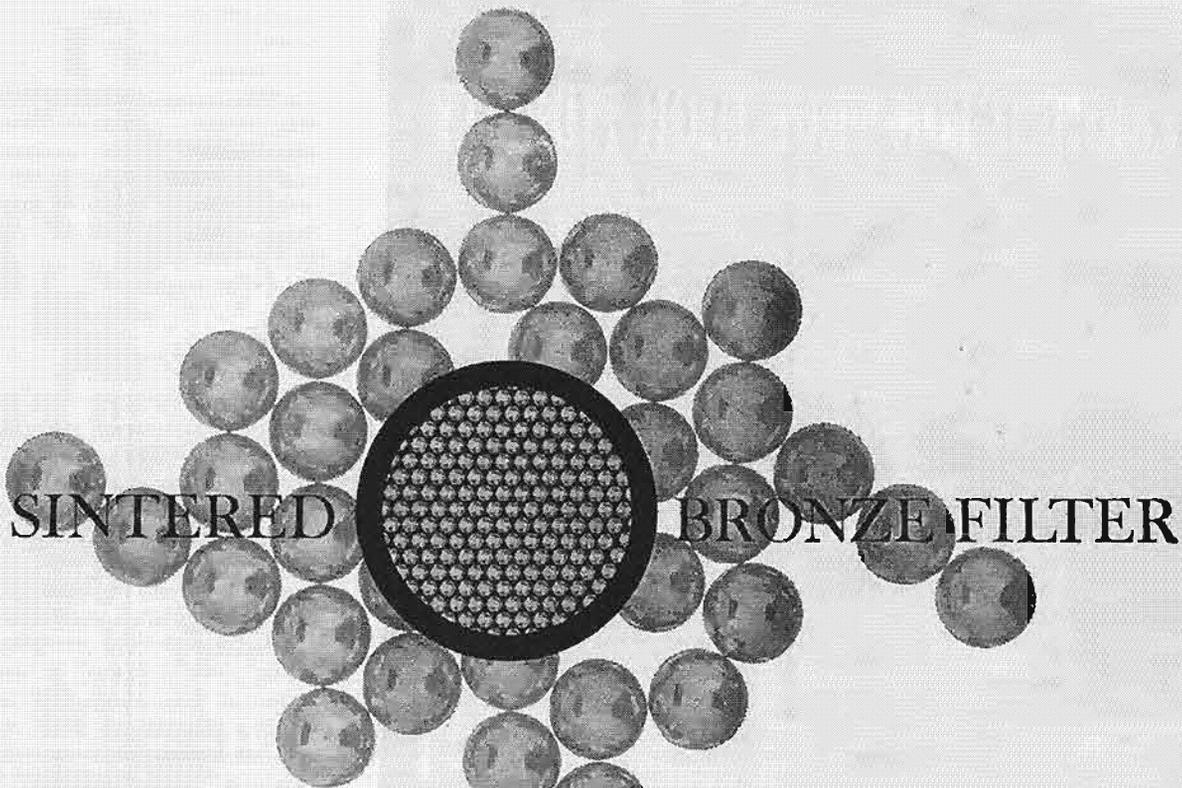
CUT OUT AND PASTE ON POST CARD

**LAFAYETTE RADIO**  
P.O. BOX 222  
JAMAICA 31, N. Y.  
DEPT. HMC-6

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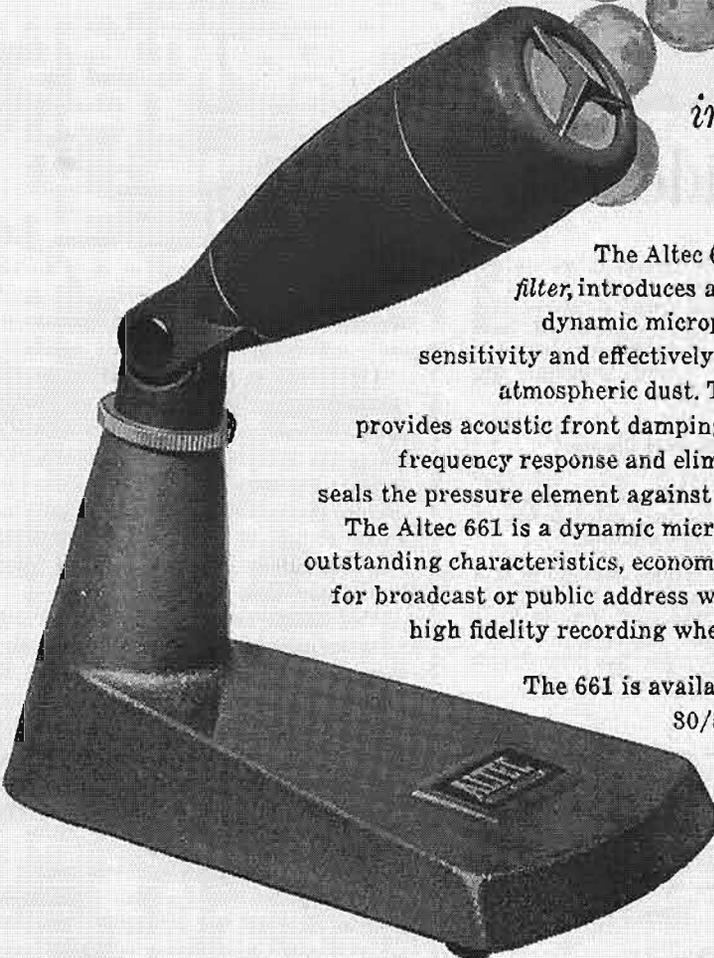
FREE 308 GIANT SIZED PAGES





# SINTERED BRONZE FILTER

*a new development  
in microphones  
from Altec*



The Altec 661, with an exclusive *sintered bronze filter*, introduces a new principle of sound entry in dynamic microphones that makes it possible to increase sensitivity and effectively protect the pressure element against harmful atmospheric dust. The *sintered bronze filter* sound entrance provides acoustic front damping to the microphone diaphragm to extend high frequency response and eliminate objectionable high frequency peaks, and seals the pressure element against dirt, moisture, even destructive iron filings. The Altec 661 is a dynamic microphone of omnidirectional pick-up with outstanding characteristics, economical price and extremely long life. Choose it for broadcast or public address work, and for paging and home high fidelity recording where quality is a must.

The 661 is available in two models—the 661A with a 30/50 ohm impedance and the 661B with 30/50, 150/250, or 20,000 ohm impedance, selected by a convenient impedance control switch. Frequency response is guaranteed from 30 to 15,000 cps. Prices: \$49.50 (661A); \$59.40 (661B) Model 25B microphone stand: \$12.00

661 OMNIDIRECTIONAL, DYNAMIC

ALTEC LANSING CORPORATION, Dept. HR-3D  
1515 S. Manchester Ave., Anaheim, Calif.  
161 Sixth Ave., New York City 13, N.Y.  
a subsidiary of Ling-Altec Electronics, Inc.



# DESIGNED FOR TRUE HIGH FIDELITY

... stereo and monaural



## Mirror-finish Diamonds by Fidelitone

The moment your Fidelitone Diamond falls into the first groove, you have — in a flash — all the thrills of a live performance right in your own home. And you can choose your needle from Fidelitone's quality line — one just right for you.

Why Fidelitone? Because Fidelitone Diamonds are designed and manufactured for the highest quality reproduction. Each is hand-crafted, precision ground on Fidelitone-designed machinery. Then carefully polished to a *mirror* finish . . . assures perfect reproduction, and protects your records. You always can count on a Fidelitone Diamond to add an entirely new dimension of quality to stereo as well as monaural reproduction.

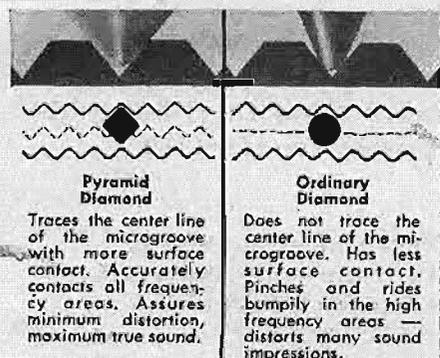
**New Pyramid® Diamond—Fidelitone's finest**  
The only needle shaped to simulate the

recording stylus — reduces distortion by as much as 85%. The full, pure tones of all original recorded sound — stereo and monaural are faithfully reproduced. And the greater surface contact area between the needle and record prolongs the needle and record life.

### New Compatible Standard Diamond

Reproduces both stereo and monaural. Gives the best possible combination of a high quality needle and extra hours of true high fidelity reproduction.

Whether you're a serious audiophile or a stack 'em and listen fan — there's a Fidelitone quality diamond for you — stereo or monaural. Demand the very best — it costs no more. Ask your dealer for a Fidelitone Diamond today!



**Pyramid Diamond**

Traces the center line of the microgroove with more surface contact. Accurately contacts all frequency areas. Assures minimum distortion, maximum true sound.

**Ordinary Diamond**

Does not trace the center line of the microgroove. Has less surface contact. Pinches and rides bumpily in the high frequency areas — distorts many sound impressions.

Please send me the complete Pyramid Diamond story.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

# Fidelitone

"Best buy on records"  
Chicago 26, Illinois

fourths of all components, cutting average building time to about eight hours.

Distortion is kept below 0.05%, intermodulation at an output level sufficient to drive any power amplifier. Noise is 74 db below signal level on the magnetic cartridge input and —85 db on the high level input, thanks to low-noise DC filament supply. The frequency response is from 10 to 40,000 cycles  $\pm 0.5$  db. Dimensions: 13 x 8 x 3 $\frac{3}{4}$  inches. Price: \$59.95 (kit), \$99.95 (factory wired). (Dynaco Inc., 3916 Powelton Ave., Philadelphia 4, Pa.)

• **Eico** has developed three new bookshelf speaker systems now available as semi-kits. The HFS-3 and HFS-4 are identical except that the former incorporates a 3 $\frac{1}{2}$ -inch cone tweeter for those who prefer a softer, less obtrusive quality in the highs, while the HFS-4 features a horn tweeter for those who like greater brilliance and projection in the treble. Both systems employ a 12-inch soft-suspension woofer with a free-air resonance of 22 cycles and a maximum cone excursion of 1 inch, in addition to an 8-inch self-enclosed midrange unit with high internal damping. Crossover points are at 600 and 4000 cycles, respectively.

The enclosure measures 26 $\frac{3}{8}$  x 13 $\frac{7}{8}$  x 14 $\frac{1}{8}$  inches and is tuned by a tubular ducted port to 25 cycles, which provides loading to the woofer in the 28 to 60 cycle region as well as bass augmentation through the port.

The overall frequency response (when the speaker is positioned along a wall) is claimed to be flat within 0.5 db from 45 to 14,000 cycles and down 10 db at 28 cycles. The power rating is 30 watts, the input impedance 16 ohms, and 10 undistorted watts are required to drive the speaker.

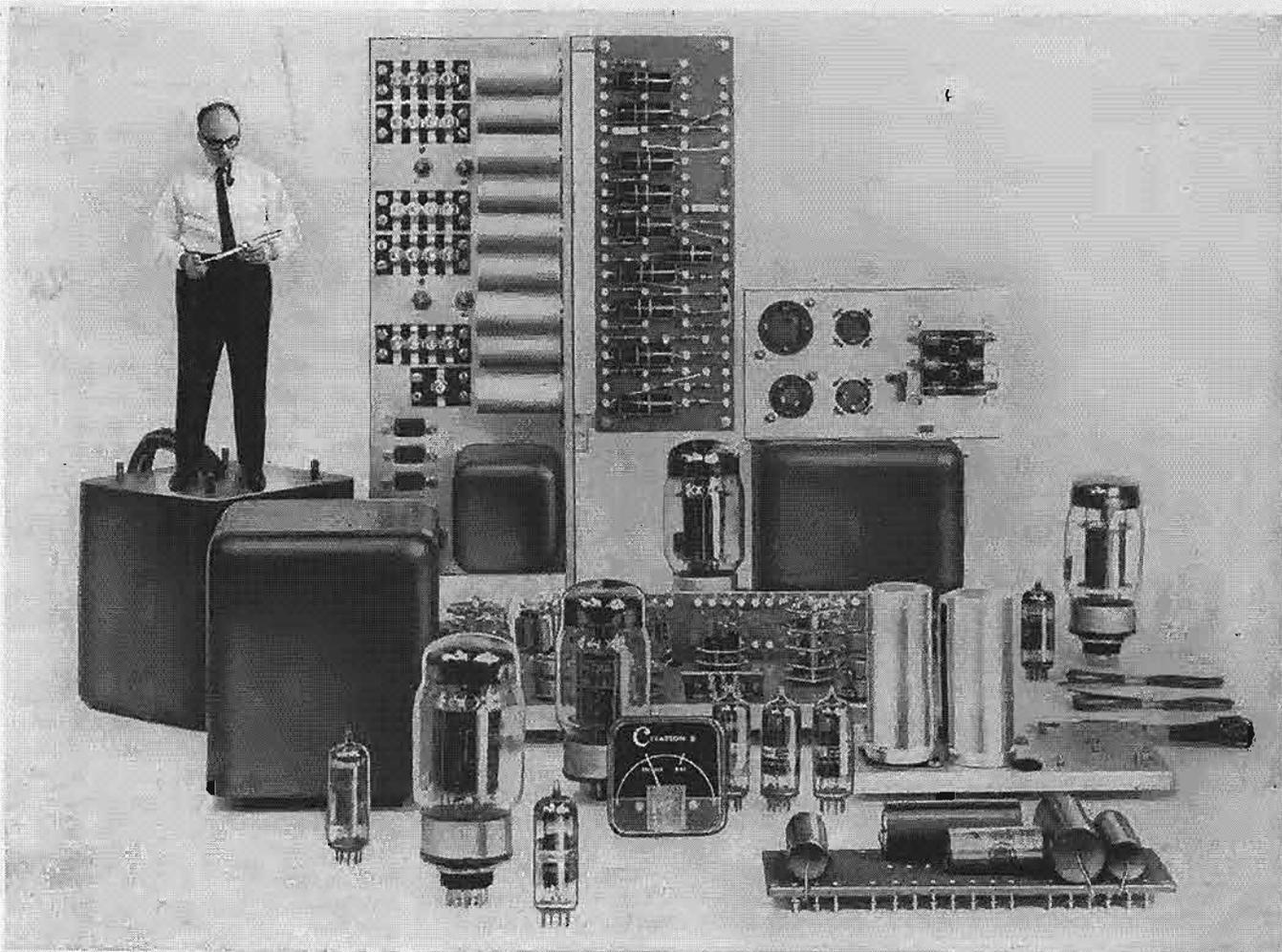
The HFS-5 is a smaller, similarly constructed system (24 x 12 $\frac{1}{2}$  x 10 inches) using an 8-inch soft-suspension woofer and a 3 $\frac{1}{2}$  inch self-enclosed cone tweeter with a crossover frequency of 2000 cycles and an overall response within 0.5 db from 52 to 14,000 cycles (down 10 db at 36 cycles). Power handling capacity is 25 watts, input impedance 16 ohms.

The cabinet for all three systems comes fully assembled (not in kit form) with four sides finished for vertical or horizontal placement. Price range, depending on cabinet finish: HFS-3, \$72.50-\$87.50; HFS-4, \$83.50-\$98.50; HFS-5, \$47.50-\$59.50. (Electronic Instrument Co., Inc., 33-00 Northern Boulevard, Long Island City, N. Y.)

• **Knight** has equipped its new KN-740 stereo amplifier with a stereo separation control allowing the listener to blend or separate the two stereo channels by continuously variable degrees. In this way he can counteract the "hole-in-the-middle" on records with exaggerated stereo.

Other innovations in the KN-740 are the newly developed 6L6GC output tubes

Hi Fi / STEREO



## We don't pack an engineer into each new Citation Kit but...

...the engineering built into each kit is so precise that the unit constructed in the home will be the equal of the factory-produced instrument.

It is far more difficult to design a kit than to produce a completely manufactured product. In the plant the engineer can control his design from the moment of inception until the final packaging. The kit builder has only his tools, his ingenuity and little, if any, test equipment.

Therefore, the complex process of in-plant production and control which guarantees the fine finished product must somehow be *embedded* in the kit design. The Citation engineering group at Harman-Kardon, headed by Stewart Hegeman, has succeeded in doing just this in the design of the new Citation I, Stereophonic Preamplifier Control Center and Citation II, 120 Watt Stereophonic Power Amplifier.

Only heavy duty components, operating at tight tolerances, have been selected for the Citation Kits. As a result, even if every component is operated at its limit—remote as this possibility is—the instruments will perform well within their specifications.

Rigid terminal boards are provided for mounting resistors and condensers. Once mounted, these components are suspended tightly between turret lugs. Lead length is sharply defined. The uniform spacing of components and uniform lead length insure the overall stability of the unit.

Improper routing of leads, particularly long leads, can result in unstable performance. To prevent this, the Citation II is equipped with a template to construct a Cable Harness. The result: each wire is just the right length and in just the right place to achieve perfect performance.

These truly remarkable achievements in Control Engineering are only a few of the many exciting new developments in kit design from the Citation Division of Harman-Kardon.

**THE CITATION I, Stereophonic Preamplifier Control Center**, is a brilliantly designed instrument, reflecting engineering advances found only in the best professional equipment. The control over program material offered by the new Citation I enables the user to perfectly re-create every characteristic of the original performance. (The Citation I — \$139.95; Factory-Wired — \$239.95; Walnut Enclosure, WW-1 — \$29.95.)

**THE CITATION II, 120 Watt Stereophonic Power Amplifier**, has a peak power output of 260 Watts! This remarkable instrument will reproduce frequencies as low as 5 cycles virtually without phase shift, and frequencies as high as 100,000 cycles without any evidence of instability or ringing. At normal listening levels, the only measurable distortion in this unit comes from the laboratory testing equipment. (The Citation II — \$159.95; Factory-Wired — \$219.95; Charcoal Brown Enclosure, AC-2 — \$7.95.) All prices slightly higher in the West.

Harman-Kardon has prepared a free detailed report on both of these remarkable new instruments which we will be pleased to send to you. Simply write to Dept. R-3, Citation Kit Division, Harman-Kardon, Inc., Westbury, L. I.



Citation I

Build the Very Best

**CITATION KITS** by

**harman kardon**



# 2 Great New Stereo Kits

...by **PACO**

A true 40-watt Stereo Preamp-Amplifier—so flexible it's the last amplifier you'll ever have to buy... and a super-sensitive AM/FM Stereo Tuner... both masterpieces of design, performance and appearance... both available in kit form (with simplified giant-size wiring diagrams and easy-to-follow step-by-step assembly instructions)... or factory-wired... and both crafted by PACO, the Kit Division of **PRECISION** Apparatus Co., Inc., world-famous manufacturers of electronic test equipment for over a quarter of a century.

## THE SA-40 STEREO PREAMP-AMPLIFIER

**STEADY-STATE POWER OUTPUT** — 20 watts per channel (40 watts total)  
**MUSIC WAVEFORM POWER OUTPUT** — 25 watts per channel (50 watts total)  
**PEAK POWER OUTPUT** — 40 watts per channel (80 watts total)  
**RESPONSE** — 30 cps to 90 Kc,  $\pm 1.0$  db  
**HARMONIC DISTORTION** — less than 0.5% at 20 watts per channel output  
**14 PANEL CONTROLS** — including dual bass and treble controls and switches for additional speakers  
**14 INPUTS** — incl. 3 dual high level & 4 dual low level  
**OUTPUTS** — incl. dual tape and separate preamp output  
**HUM AND NOISE LEVEL** — 80 db below rated output (high level input)  
**SPEAKER CONNECTIONS** — (Dual) 4, 8, 16 and 32 ohms  
**DAMPING FACTOR** — 22  
**RUMBLE FILTER** — 6 db per octave below 50 cps  
**GOLD AND SATIN HOODED CASE** — with panel illumination and satin gold panel

**MODEL SA-40** — Kit, complete with case... **\$79.95**  
 Net Price:

**MODEL SA-40W** — Factory wired, complete with case.  
 Net Price: **\$129.95**

## THE ST-45 AM/FM STEREO TUNER

**FM:**  
**SENSITIVITY** — 2 microvolts for 30 db quieting  
**HARMONIC DISTORTION** — less than 1%  
**DUAL LIMITERS, FOSTER-SEELEY DISCRIMINATOR**  
**SEPARATE PILOT-INDICATED AFC** — (push-button)  
**AM:**  
**TUNED RF STAGE** — low-distortion diode detector  
**10 Kc WHISTLE FILTER**  
**ROTATABLE BUILT-IN FERRITE ANTENNA**  
**GENERAL:**  
**PROVISION FOR AM-FM SIMULCAST STEREO** — or separate AM and FM Broadcast reception  
**INDEPENDENT AM AND FM TUNERS**  
**CATHODE FOLLOWER OUTPUTS** — on both AM and FM  
**EM-84 TUNING INDICATOR** — for both AM and FM  
**PROVISION FOR MULTIPLEX ADAPTER**

**AVAILABLE 3 WAYS**

**MODEL ST-45** — Kit, with factory-prealigned transformers, complete with case... Net Price: **\$84.95**

**MODEL ST-45PA** — Semi-Kit, with both FM and AM tuner sections factory-wired and completely pre-aligned and calibrated for hairline sensitivity, complete with case.  
 Net Price: **\$99.95**

**MODEL ST-45W** — Factory-wired, aligned, calibrated and assembled, complete with case... Net Price: **\$134.95**

which provide favorable power-vs.-distortion characteristics, and output transformers with grain-oriented silicon steel laminations claimed to attain flatter frequency response.

Other controls include volume and tone controls acting simultaneously on both channels, loudness compensation, stereo balance control, and rumble filter.

The amplifier is rated at 20 watts per channel with less than 0.9% harmonic distortion and less than 3% IM distortion at full output. Frequency response is 30 to 20,000 cycles  $\pm 1.0$  db.

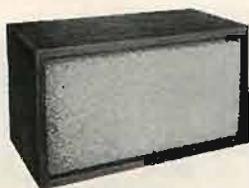
Hum and noise are 70 db below full output on the tuner and auxiliary inputs, -52 db on magnetic phono and -45 db on the NARTB-compensated tape input. Output impedances are 4, 8 and 16 ohms. Dimensions:  $4\frac{1}{4} \times 15\frac{3}{4} \times 12$  inches. Price: \$99.50. (Allied Radio Corp., 100 N. Western Avenue, Chicago 80, Ill.)

• **Olson** adds to the ranks of integrated stereo amplifiers with its new model AM-147, which combines two 15-watt channels and complete control facilities on a single chassis. The six front panel controls include a stereo function switch, balance control, treble and bass controls (ganged for both channels), volume, and input selector. Inputs are provided for magnetic phono cartridges or tape deck, as well as high-level inputs for tuner, TV, and auxiliary. Dual tape outputs are also provided.



Distortion is rated at less than 1% at 9 watts; hum is 79 db below signal level and interchannel crosstalk is down 50 db. Frequency response ranges within 0.5 db from 20 to 30,000 cycles at 1 watt. Output impedances of 4, 8 and 16 ohms are available for each channel. Dimensions:  $13\frac{1}{8} \times 4\frac{1}{2} \times 11\frac{1}{8}$  inches. Weight: 21 lbs. Price: \$69.95. (Olson Radio Corp., 260 South Forge Street, Akron, Ohio.)

• **Sonic Industries** have ventured into the challenging field of transistorized circuitry with their Model S-400 featuring a transistorized stereo preamp combined with a 20-watt per channel stereo power amplifier of conventional design. The integrated unit has a frequency response from 20 to 20,000 cycles, a full set of controls and center channel takeoff. A built-in meter indicates stereo balance. Price: \$99.95. (Sonic Industries, Inc., Lynbrook, L. I., N. Y.)



Complete your Stereo or Monophonic System with the new

**PACO**

## COUNTERPART SPEAKER SYSTEM

A compact, wide-range, 2-way speaker system having unusually smooth response... with cross-over network and acoustic balance control... in semi-kit form... at a surprisingly moderate price. Assembles in less than 1 hour... complements any high fidelity system.

**MODEL L2-U**, Kit, unfinished  
**MODEL L2-F**, Kit, walnut finish



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**ELECTRONICS CO., INC.**, 70-31 84th Street, Glendale 27, L. I., N. Y.  
 Kit Division of **PRECISION** Apparatus Company, Inc.



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ON

# SOUND CRAFT TAPE

... because SOUND CRAFT is the only magnetic tape engineered specifically to give you performance-perfect reproduction. SOUND CRAFT is the only tape that's Micro-polished to improve the "highs"... Uni-level coated to guarantee distortion-free "lows"... and formulated with plasticizer-free oxide to ensure extra-long life. Insist on SOUND CRAFT, the world's best-made recording tape. It costs no more.

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In **STEREO**

and Mono Hi-Fi... the experts say  
your best buy is

**EICO**

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

— Hirsch-Houck Labs (HIGH FIDELITY Magazine)

- Advanced engineering • Finest quality components
- "Beginner-Tested," easy step-by-step instructions
- LIFETIME service & calibration guarantee at nominal cost
- IN STOCK — compare, then take home any EICO equipment — right "off the shelf" — from 1500 neighborhood EICO dealers.



Stereo Amplifier-Preamplifier HF81

HF81 Stereo Amplifier-Preamplifier selects, amplifies, controls any stereo source & feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Provides 28W monophonically. Ganged level controls, separate balance control, independent bass & treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers. "Excellent" — SATURDAY REVIEW; HI-FI MUSIC AT HOME. "Outstanding quality... extremely versatile." — ELECTRONICS WORLD LAB-TESTED. Kit \$69.95. Wired \$109.95. Includes cover.

HF85 Stereo Preamplifier is a complete, master stereo preamplifier-control unit, self-powered for flexibility & to avoid power-supply problems. Distortion borders on unmeasurable even at high output levels. Level, bass, & treble controls independent for each channel or ganged for both channels. Inputs for phono, tape head, mike, AM, FM, & FM-multiplex. One each auxiliary A & B input in each channel. Switched-in loudness compensator. "Extreme flexibility... a bargain." — HI-FI REVIEW. Kit \$39.95. Wired \$64.95. Includes cover.

New HF87 70-Watt Stereo Power Amplifier: Dual 35W power amplifiers of the highest quality. Uses top-quality output transformers for undistorted response across the entire audio range at full power to provide utmost clarity on full orchestra & organ. IM distortion 1% at 70W, harmonic distortion less than 1% from 20 to 20,000 cps within 1 db of 70W. Ultra-linear connected EL34 output stages & surge-protected silicon diode rectifier power supply. Selector switch chooses mono or stereo service. 4, 8, 16, and 32 ohm speaker taps, input level controls; basic sensitivity 0.38 volts. Without exaggeration, one of the very finest stereo amplifiers available regardless of price. Use with self-powered stereo preamplifier-control unit (HF85 recommended). Kit \$74.95. Wired \$114.95.

HF86 28W Stereo Power Amplifier Kit \$43.95. Wired \$74.95.

FM Tuner HFT90: Prewired, prealigned, temperature-compensated "front end" is drift-free. Prewired exclusive precision eye-tronic® traveling tuning indicator. Sensitivity: 1.5 uv for 20 db quieting; 2.5 uv for 30 db quieting, full limiting

from 25 uv. IF bandwidth 260 kc at 6 db points. Both cathode follower & FM-multiplex stereo outputs, prevent obsolescence. Very low distortion. "One of the best buys in high fidelity kits." — AUDIOCRRAFT. Kit \$39.95\*. Wired \$65.95\*. Cover \$3.95. \*Less cover, F.E.T. Incl.

New AM Tuner HFT94. Matches HFT90. Selects "hi-fi" wide (20c — 9kc @ —3 db) or weak-station narrow (20c — 5kc @ —3 db) band-pass. Tuned RF stage for high selectivity & sensitivity; precision eye-tronic® tuning. Kit \$39.95. Wired \$65.95. Incl. Cover & F.E.T.

New FM/AM Tuner HFT92 combines the renowned EICO HFT90 FM Tuner with excellent AM tuning facilities. Kit \$59.95. Wired \$94.95. Includes cover & F.E.T.

New AF-4 Stereo Amplifier provides clean 4W per channel or 8W total output. Inputs for ceramic/crystal stereo pick-ups, AM-FM stereo, FM-multi stereo, 6-position stereo/mono selector. Clutch-concentric level & tone controls. Use with a pair of HFS-5 Speaker Systems for good quality, low-cost stereo. Kit \$38.95. Wired \$64.95.

HF12 Mono Integrated Amplifier provides complete "front-end" facilities and true high fidelity performance. Inputs for phono, tape head, TV, tuner and crystal/ceramic cartridge. Preferred variable crossover, feedback type tone control circuit. Highly stable Williamson-type power amplifier circuit. Power output: 12W continuous, 25W peak. Kit \$34.95. Wired \$57.95. Includes cover.

New HFS3 3-Way Speaker System Semi-Kit complete with factory-built ¾" veneered plywood (4 sides) cabinet. Bellows-suspension, full-inch excursion 12" woofer (22 cps res.), 8" mid-range speaker with high internal damping cone for smooth response. 3½" cone tweeter. 2¼ cu. ft. ducted-port enclosure. System Q of ½ for smoothest frequency & best transient response. 32-14,000 cps clean, useful response. 16 ohms impedance. HWD: 26½", 13¾", 14¾". Unfinished birch \$72.50. Walnut, mahogany or teak \$87.50.

New HFS5 2-Way Speaker System Semi-Kit complete with factory-built ¾" veneered plywood (4 sides) cabinet. Bellows-suspension, ¾" excursion



Stereo Preamplifier HF85



70W Stereo Power Amplifier HF87  
28W Stereo Power Amplifier HF86



FM Tuner HFT90  
AM Tuner HFT94

FM/AM  
TUNER  
HFT92



Stereo Integrated Amplifier AF4



12W Mono Integrated Amplifier HF12  
Other Mono Integrated Amplifiers:  
50, 30, & 20W (use 2 for stereo)



2-Way Bookshelf  
Speaker System HFS1  
3-Way Speaker System HFS3  
2-Way Speaker System HFS5

tion, 8" woofer (45 cps res.), & 3½" cone tweeter. 1¼ cu. ft. ducted-port enclosure. System Q of ½ for smoothest frequency & best transient response. 45-14,000 cps clean, useful response. HWD: 24", 12½", 10½". Unfinished birch \$47.50. Walnut, mahogany or teak \$59.50.

HFS1 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. 8 ohms. HWD: 23" x 11" x 9". Price \$39.95.

HFS2 Omni-Directional Speaker System (not illus.) HWD: 36", 15½", 11½". "Eminently musical" — HIGH FIDELITY. "Fine for stereo" — MODERN HI-FI. Completely factory-built. Mahogany or walnut \$139.95. Blond \$144.95.

EICO, 33-00 Northern Blvd., L.I.C. 1, N. Y.

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  - "Ham" Gear  Free STEREO HI-FI Guide
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Hi-Fi/STEREO

Over 1 MILLION EICO Instruments in use throughout the world.

Acc'd 5% in the West.

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**HOME TV TAPE RECORDERS** are currently under development by the German firm of Siemens. No details have been made available, but if the German efforts are successful, home recording fans may be able to record video as well as audio.

**THE UBIQUITY OF MUSIC** in the electronic age rises to absurd heights in Northwest Airlines where 190 pounds of payload are sacrificed to an electronic organ (not to mention the poundage of the organist) to carry the first-class passengers on wings of heavenly sound between Minneapolis, Chicago and New York.

Offhand it would seem that only the more elevated items of the organ repertoire would be suitable at high altitudes, but passengers have the privilege of making requests. Unlike earth-bound concert goers they do not have the privilege of stalking out. People who resent being a "captive audience" will have to find other and quieter means of transportation.

**RECORDING FOR THE BLIND** took a significant step forward when *The New York Times* decided to make its regular *Sunday News of the Week in Review* section available in recorded form. The recorded weekly is produced under a grant from the New York Times Foundation in cooperation with the Columbia Records pressing plant in Bridgeport, Conn. Voices recorded are those of professional newscasters, who volunteer their services. Walter Cronkite of CBS recorded the first edition.

**SUBVERSION OF THE SOVIET STATE** has been charged against a group of Russian youngsters who attempted to poison the proletarian spirit by sneaky infusions of rock 'n' roll.

The young Russians evinced an un-Marxian penchant for private enterprise when they started a secret factory for phonograph records disguised as X-ray plates showing human skeletons but bearing the treacherous imprint of Presley & Co. on a grooved surface.

Worst of all, discs spreading such seeds of spiritual corruption as *Hound Dog* and *Splish-Splash, I Was Taking a Bath* were bootlegged to the remotest regions of Siberia by ranking members of the Young Communist League, who managed to turn a neat, non-Socialist

profit in the deal.

In the struggle for men's minds, such as they are, it would seem that rock 'n' roll is more effective than other arguments for human liberty.

**GETTING THE KIDS TO BED** is easier in Austria, where you can dial fairy tales on the telephone. Since no bedtime story tellers are provided by the Bell System in this country, Frank Pyle of Chicago resorted to do-it-yourself methods and taped a small repertory of Andersen and Grimm for his offspring. On his nights out, the baby-sitter simply turns on the tape machine, and there's daddy keeping everybody posted on Rumpelstiltskin.

**QUIZ CHICKENS** are evidently coming home to roost. In the wake of the Congressional hubbub over airborne fraud, a chain of recent events augurs a brighter future for U. S. radio listeners and TV watchers.

Attorney General William P. Rogers submitted a special report to President Eisenhower, noting the evidence that broadcasters operating under Federal license are afflicted with "widespread corruption and lack of the personal integrity that is so essential to the fabric of American life." Rogers states that holders of station licenses are "trustees for the public" and that the limp alibi offered by network presidents that they didn't know what was going on in their own business was neither a "practical excuse nor a legal one."

With such backing from the country's highest legal officer, perhaps the FCC will live up to its responsibilities as custodian of the public air. Now that the Attorney General disclosed that "no television station has ever been required to go on hearing on its renewal application because of programming practices," perhaps the public interest, artistic standards, good taste and plain decency will be more zealously safeguarded in the future.

**A POSSIBLE STRAW** in the wind is the program change on WABC, New York key station of the American Broadcasting Company. The FM outlet of WABC, formerly a 100% AM satellite, will now operate as a good music station.

Separate programming of AM and FM may be one answer to the prob-

lem of serving a variety of tastes.

**LISTENER SPONSORSHIP** of a radio station is off to a good start in New York. After being "given away" to the public by its former owner (see *HiFi/STEREO REVIEW*, February, 1960), WBAI is presenting under the auspices of its listeners (who pay a voluntary contribution of \$1 per month) some of the most challenging and imaginative radio fare aired in America.

Moochers may listen for free but the management expects that their sense of decency will ultimately compel them to ante up their personal stake in possibly the most courageous venture in the annals of broadcasting.

**RADIO TIME BUYERS** in the advertising agencies are discovering the statistically obvious fact that there are some people above the lowest common denominator. All of a sudden, FM has become "big business." Advertising for luxury goods and services is going to independent good music stations. This seems to imply a theory that people with well-developed tastes also have well-developed bank accounts—a rather snobbish premise that yet remains to be proved. In any case, the new prosperity and prestige of the good music broadcasters is a most welcome trend.

**SPACE RELATIONS** are deliberately built into the score of Gunther Schuller's latest opus, entitled *Spectra*, which received its premiere by the New York Philharmonic under Dimitri Mitropoulos. The work uses orchestral sections scattered in various locations around the stage to be heard separately or in variously constellated groups. As the title suggests, there is an interplay of tonal colors with varying distribution in space as an added element. The composer feels that his score makes particularly promising material for multi-channel recording.

**NAVAL SOUND EFFECTS**, including Reveille, Mail Call, Church Call, Man Overboard, Assembly, Collision Quarters, Tattoo, Pay Call, Taps, Air Defense and others have been recorded during maneuvers aboard the Aircraft Carrier USS Ticonderoga by Radio Recorders (7000 Santa Monica Blvd., Hollywood, Cal.) and are now for sale to the public.

# Road Back to Stereo Tape

*The man who sparked the resurgence in tape tells why and how it will benefit all audiophiles*

Herbert L. Brown, / Vice President, Ampex Corp.  
President, Magnetic Recording Industry Assn.

Before the modern tape recorder came into being, magnetic recording was done on either wire or thin, solid metal strip. As far back as the 1890's, Valdemar Poulsen in Denmark developed a wire recorder which was marketed as the "Telegraphone." This primitive instrument was extremely limited in function and fidelity, but it made its way across the seas, and some were imported here for commercial use.

Progress in electronic techniques during the 1920's and '30's led to new recorder designs in this country and in Germany, but techniques languished here until World War II stimulated research. When the American armed forces occupied Germany, they discovered that many broadcasting stations there were using recorders of far more advanced design than anything we had. With these for models, American electronics engineers made quick progress. In less than two years, recorders were produced which attained high fidelity standards. These precipitated the commercial introduction of the long playing phonograph record and a wave of enthusiasm for hi-fi sound and the equipment with which to achieve it. Meanwhile, magnetic tape, with paper base and plastic base, became commercially available in quantity, and pushed wire into disuse. Paper tape soon followed wire into limbo.

Assembly line production of tape recorders brought their price down to the point where their popularity for home use threatened to rival the camera. Qualitative improvements kept pace with the drop in price, and by the '50's, home tape recorders of genuine hi-fi quality were available.

At this point, the audiophile's desire for high quality sound and the ability of the recording companies to provide it led some of the latter to put pre-recorded music tapes on the market. These were 7½ ips monaural recordings, the best of which surpassed anything on discs for fidelity of sounds, absence of background noise, and wearing ability.

In the nature of things, stereo recording on tape was inevitable, and soon thereafter, pre-recorded stereo tapes made their appearance. These 2-track 7½ ips tapes were expensive, but their superior quality was so evident, the recorder market boomed—until the introduction, in 1958, of the stereo disc.

This, plus the announced debut of the RCA 3¾ ips magazine-load cartridge, all but killed the burgeoning stereo tape industry. For a while, it tottered pathetically, but in little more than a few months, it was revived with new strength and abundant vitality. The principle vehicle for this large-scale "rejuvenation" was the 7½ ips, 4-track stereo tape, which offered the public maximum economy—with two tracks of stereo in each direction—while maintaining the superior sound-reproduction performance of the heretofore standard 2-track stereo tapes.

This new mode came about because some tape engineers did not feel, after extensive research and development, that the slow speed cartridge would meet the needs of the market

because of economic and functional drawbacks. At Ampex, a policy decision was made to remain at the 7½ speed, which had been the accepted standard of quality for almost ten years, but to employ the newly perfected 4-track system. It was introduced to the market in May of 1958. Pentron, Telectro, Viking and other manufacturers followed suit by employing the 7½, 4-track head in their recorders. This meant that there were three standards in the market at the time—7½, 2-track; 7½, 4-track, and the 3¾, 4-track magazine. It was clear that a "market stabilizer" was needed immediately for the benefit of the \$140 million-plus industry engaged in the manufacture of reel-to-reel tape recorders.

In mid-February, the Board of Directors of the Magnetic Recording Industry Association was presented with a proposal to standardize on 7½, 4-track, and to attempt to secure commitments from producers of recorded music to market tapes at the new proposed standard.

Approximately sixty industry representatives heard the proposal: some favored staying with the 7½, 2-track; others backed the tape cartridges; and still others expressed a willingness to support the new 7½, 4-track standard. Although the new standard was not adopted at this meeting, there was general agreement that the 7½, 2-track tape market was dying. The cost to the consumer for pre-recorded music on tape at the time was at least double if not three times as much as a record. For example, a 7½, 2-track tape of *South Pacific* was selling for \$14.95 while the record retailed for \$4.95—300% less! Those behind the 7½, 4-track movement said that it would be possible to market the same music selling for \$14.95 for \$7.95 on 7½, 4-track stereo tape. While still somewhat higher than the record, the price would be competitive, considering tape's permanency and quality.



A pancake of ¼-inch 1-mil raw tape on a hub ready to be placed on a slave. Its 3,750 feet can provide more than 3 hours of recorded 4-track hi-fi stereo music.

Following the MRIA board meeting in February, it was apparent that the industry was confronted with the age-old "chicken and the egg" problem. Recorder manufacturers were reluctant to install the 4-track head, which at the time was more expensive (although today it sells for the same price as the 2-track head). In addition, they did not want to make the change without assurances that there would be sufficient quantities of pre-recorded tape music on the market. Similarly, the recorded music producers stuck to the theory that with the 2-track market rapidly fading into oblivion, there were not enough machines in the hands of the public to warrant their coming back into the market.

Because of its own stake in the tape market, Ampex then approached recording companies that had previously had sizeable pre-recorded tape catalogs and asked each of them to enter the market with ten of its best selections on 7½, 4-track in time for the NAMM (National Association of Music Merchants) show in June of 1959. Those who finally took part were Mercury, Concertapes, Westminster, Hifitapes, Omega-tapes, Verve, SMS, RCA, Capitol and Columbia. This move resulted in a brief flurry of production—enough to develop definite interest in the press and some degree of enthusiasm among tape recorder manufacturers, several of whom then began converting to 7½, 4-track.

However, at this stage, the industry had no guarantee of a sufficient supply of recorded music to develop and sustain the 7½, 4-track market. It was at this point that the plan for the establishment of United Stereo Tapes, as a division of Ampex Audio, Inc., was announced. UST would distribute for companies already producing tape and would produce those libraries of recorded music previously not available on tape. UST was also to market for companies already in the magnetic tape business and to add the libraries of recording companies that had already evidenced interest. Among the first newcomers to the 4-track tape camp were Kapp, MGM, and Warner Bros. At the outset, it appeared that UST would have libraries from about 14 companies on 7½, 4-track available for national distribution.

The operations of UST were based on the concept of non-exclusive distribution which allowed both the company producing the music and UST to distribute the product. With UST covering virtually all types of outlets, including camera stores and those reached by equipment manufacturers, the dual-distribution system could blanket the market.

Three major depots—in New York, the mid-West, and the West Coast—were planned as producing and distributing

centers for UST. An album would be mastered to 7½, 4-track tape in three copies, one to be on the West Coast, one in the Midwest, and another in the East. Each center would produce adequate quantities of tape for dealers to support the market in its area; then when the supply would be sold, the

#### NEXT MONTH—BEST BUYS IN 4-TRACK TAPE

Nearly two dozen recording companies are now represented on 4-track tape by complete operas, Broadway musicals, jazz, topnotch pops, mood, and folk music. HiFi/Stereo Review for April will list the best buys for your musical pleasure in the highest of stereo hi-fi.

master would be placed in a duplicator and an additional lot run. The system was designed to provide maximum flexibility in delivery as well as constant availability with minimum inventory.

The general plan for the formation of United Stereo Tapes was approved and the new division was established in May, 1959. By July, twenty-one manufacturers of tape recorders had standardized on 7½, 4-track. UST's first releases—150 selections representing 15 libraries—were competitively priced: \$7.95 for approximately 35 minutes of playing time, \$6.95 for selections with shorter playing times. Two-record albums, such as Roger Williams' *Fabulous 30's* and *Porgy & Bess*, featured an \$11.95 price tag which was equal to the record price or not over a dollar more per selection.

UST currently manufactures and/or distributes for a total of 27 companies on 7½, 4-track stereo tape. A recent milestone in the company's brief history was the signing of a five-year contract with London Records, whose comprehensive library had never before been on tape. The contract was particularly significant in that it included a provision which would allow UST to place all of London's present and future recordings on any form of magnetic tape over the next five years. The London pact was followed very shortly by the signing of Decca Records, Inc., marking this company's debut in the stereo tape field.

The end of the year 1959 saw the tape industry knitted together in a unified program of sales and merchandising. As the coordinator of this program, United Stereo Tapes will continue its campaign to make tape as common in the home as the phonograph record by providing the sound-conscious music lover with an ever-increasing variety of outstanding musical selections at reasonable prices. **Herbert L. Brown**



An engineer monitors the re-recording of a master tape to a ½-inch master duplicator. The wider tape insures highest fidelity, plus more strength and longer life.



A master duplicator whirling at 120 ips feeds this bank of slave units operating at 60 ips. All four tracks (forward and reverse) are recorded simultaneously.



# BUYING GUIDE TO STEREO RECORDERS

Background information to enable a proper selection

By Philip C. Geraci and Warren DeMotte / equipment

Buying a tape recorder is a project that deserves serious attention. The latest issue of HI FI DIRECTORY AND BUYERS' GUIDE\* lists more than 180 different models, in prices ranging from \$79.95 to \$1,475.00. Most of them are good, although some probably are not. And though many are not suitable for your needs, you should be able to select at least one to meet your particular requirements. To help select that one, your hi-fi dealer can be of considerable assistance, and with some knowledge of tape recorder practices and capabilities, you can help him to help you make the selection.

The first consideration is to determine what you really want the tape recorder for. If you are primarily interested in recording the family, parties, business conferences, weddings and conversation—away from home as well as at home—you will want a recorder of a certain type. However, if your primary concern is music, either pre-recorded or that which you will record at home, your needs are different.

The difference is essentially qualitative. In the first instance, the material you want to record and reproduce is mainly speech, and speech is quite limited in tonal range. This makes it possible to obtain reasonably satisfactory results with a low-priced unit, complete within itself and handily portable. The unit is a "suitcase" type of recorder, economical to purchase, simple to operate, and entirely competent within its sphere, analogous somewhat to the popular box camera or the table model radio.

On the other hand, the faithful reproduction of music de-

mands wide-range equipment with minimum distortion if the results are going to be better than tolerable. A tape recorder that will record and reproduce music satisfactorily is of necessity a high fidelity, precision instrument. It may come in a completely integrated package like the inexpensive machine we have just considered, but this is relatively unlikely. Customary hi-fi tape practice is to divide the equipment into sections, each of which has a specific function.

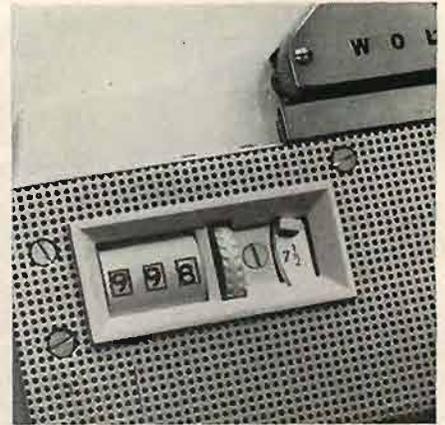
The complete tape recorder comprises four sections: a tape deck or transport, an electronics circuit, an amplifier, and a speaker or speakers. It is immediately obvious that if the tape recorder is easily portable, its speaker and amplifier must be limited in weight and size, and of course, these factors help to determine the ultimate quality of sound generated by the machine. Even in the best of the complete portables, the amplifiers and speakers are merely utilitarian, while the transport and electronics are high quality hi-fi.

In home music systems including tape, the regular amplifier and speakers of the hi-fi system are employed, with only the tape deck and its associated electronics circuit as the extra elements. This latter divides into two parts. One is the pre-amplifier, which increases the voltage produced by the tapeheads to a point where the power amplifier can begin its work. This preamplifier circuit can be the system's regular preamplifier, if it has tapehead input facilities. If tape is only going to be played back and if recording is not going to be done, the only tape equipment then required is the deck, which consists of playback head and transport—the mechanical means for moving the tape. However, if the intention is to do recording too, then a bias-erase oscillator

\* Ziff-Davis Publishing Co., 1 Park Ave., New York 16, N. Y. Available at many stores and newsstands for \$1.00.

*There are four more important stories about tape immediately following this article*

- **Dubbing Your Discs on Tape**
- **Live Stereo Recording Techniques**
- **Choosing the Right Stereo Microphones**
- **Tape Recording and the Copyright Laws**



## COUNTERS

### TOP ROW

Ampex two-section counter is illuminated by a set of dial lights hidden behind panel.

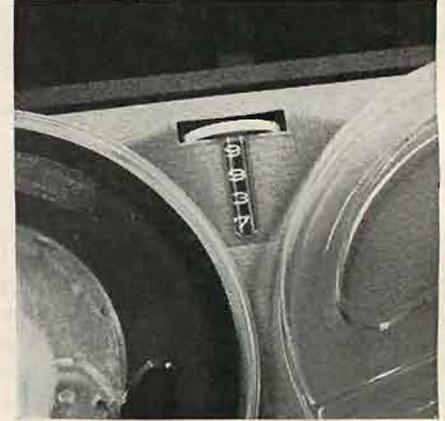
Magnecord counter registers up to 9999 since this unit will accept 10-inch reels.

Counter and speed change control on Wollensak are mounted in small recessed panel.

### BOTTOM ROW

Unusual counter ("Timer") on V-M recorder consists of rotating transparent discs.

Norelco four-digit counter is mounted at top of machine behind a cylindrical lens.



plus preamp becomes necessary to make the signal suitable for transferring onto the tape and to prepare the tape for receiving it.

This basic tape equipment should be of the best quality obtainable for the sum of money expended. It is the heart of the tape system, and the finest associated components (amplifiers and speakers) can only deliver what it feeds to them.

### The Tapeheads

Regardless of whether it is done using a cheap portable, or with a deluxe console, tape recording or reproducing begins with the tapehead past which the tape moves. This is the sonic nucleus without which the whole apparatus is just so much metal and plastic. The head magnetizes the tape in the process of making a recording; it picks up magnetic impulses from the tape to play the recording; and it demagnetizes the tape to erase previous recording so that the tape will accept the new recording. While it is conceivable for one head to perform all three functions, such a head would be clumsy and inefficient, entailing much switching and extra tape handling. Hence, all tape recorders employ a minimum of two heads, one for record/playback, and the other for erase, while many employ three heads, one for each individual function. The three-head design simplifies the electronics in the recorder, eliminating the switching network needed to change the function of one head from record to playback and back again to record.

Furthermore, with three heads you can monitor the newly-recorded tape as it is being recorded. Monitoring is the process of listening to the tape the instant that it is recorded. Monitoring indicates what *has been* recorded on the tape,

which is really what you want to know. Unfortunately, the word "monitor" is only too often used loosely with relation to two-head recorders, where it is only possible to listen to what is *going to be* recorded as it is being recorded. When the latter is the case, you must replay the new tape in order to hear how the recording came out. The convenience of true monitoring is a necessity to the serious recordist. For this reason, all other things being equal, the machine with three heads is superior to the machine with two.

Basically, a tapehead is simply an electromagnet—a wire-wound, semicircular ring of material that can be magnetized when an electric current is sent through the surrounding wire coils. The gap in the ring is the critical point, and it is the only part of the head that purposefully comes in contact with the tape. The magnetic force focuses at this gap and fulfills its functions of putting sound on the tape or taking it off. It is axiomatic that the narrower the gap, the better these functions are performed. Modern tapeheads have microscopic gaps, thus enabling the slower tape speeds to produce wider-range sound than high speeds could do only a short time ago.

Because these gaps are so critical, every precaution must be taken to avoid excessive wear of the tapehead. Wear causes the gap to become ragged and uneven, and usually wider, with consequent loss of the higher frequencies and a general deterioration of sound. The tapeheads are mostly made of metal, either in a single piece or in laminations. Both types have their partisans and are capable of the highest performance quality and good durability. Less desirable are heads in which the magnetized elements are bonded in plastic.

The smoothness of the face of the tapehead and the amount

## SPEED CHANGING

### TOP ROW

Push-pull plunger moves belt in the drive system of Ampex 960 and 970. Button below plunger changes head position.

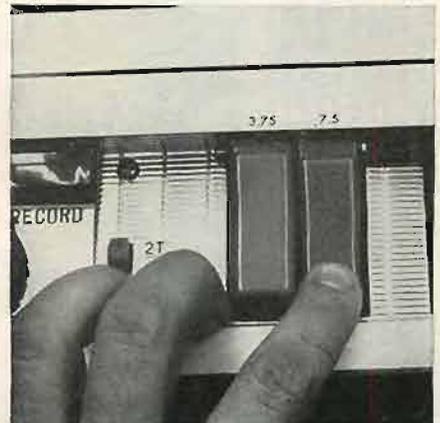
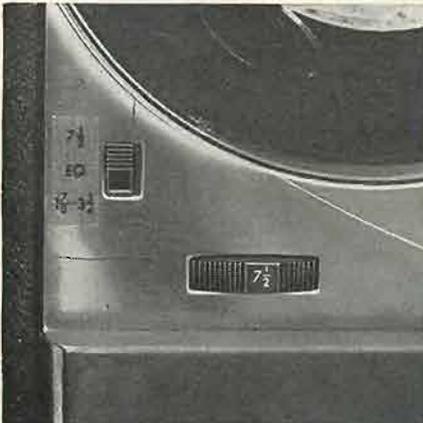
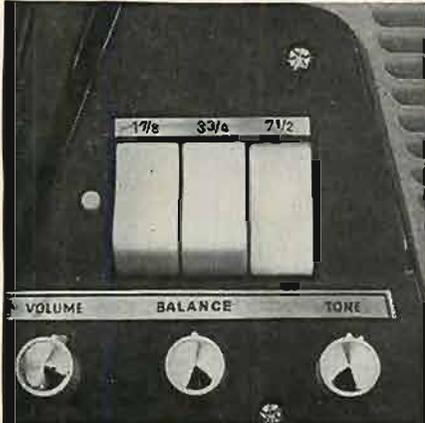
Concertone 505 is shipped ready for  $7\frac{1}{2}$  ips speed. Change to slower speed involves substitution of idler and capstan.

### BOTTOM ROW

Norelco features simple change to one of three speeds through "piano key" linkage.

Knight and Telectro both have rotating dial to effect choice of one of three speeds.

All Bell tape transports use a variation of "piano keys" with a three-motor drive.



of pressure with which the tape presses against this face, particularly when traveling at high speed, affect the durability of the head. The lighter the tape pressure in playing and recording (although firm contact must be maintained) and the smoother the surface of the headface, the less the wear. Good, though expensive, design avoids contact between tape and heads completely during fast winding.

The heads should be shielded. In a well-designed assembly, they are enclosed in mu-metal, which shields them from stray radiation. If they are not so shielded, there is a possibility that a motor or a transformer, either of which is capable of putting out a vicious electromagnetic field, will cause audible 60-cycle hum in the circuit, and will otherwise reduce the signal-to-noise ratio. As it is most important to keep this signal-to-noise ratio as high as possible, every effort is usually made to place the motor, or motors, and the transformer as far from the heads as space allows.

It is evident that some of the factors determining the quality of the tapeheads and their assembly are beyond the ability of the average purchaser, or even an engineer, to recognize by casual inspection. However, most of them can be discovered by judicious questioning of the salesman and reference to the specification sheets accompanying the recorder. Of course, the answers will depend in measure on the reliability of either or both, but if ambiguities seem to arise, we have an ultimate test that will resolve even them—the test of our ears. But we'll come to that phase of recorder-purchasing shortly.

In the meantime, let's find out something about the tape transport. The motor that runs the "capstan" spindle is responsible for maintaining accurate pitch of the recorded

sound. Any variations in motor speed or smoothness of operation, no matter how minute, show up in the forms of distortion known as "wow" (rising and falling of pitch) and "flutter" (rapid fluctuations of pitch). One-hundred percent absence of wow and flutter is an impossibility, because it would call for perfection, but good transport design can reduce these terrors to an inconsequential level.

### Motors—How Many?

The motor that drives the capstan must, of course, be the best within the price range. Good motors are expensive; excellent motors are more expensive. It is generally conceded that a motor of the hysteresis synchronous type is superior to the induction type, but it is correspondingly more expensive. The speed of the former is regulated by the stable frequency of the current fed into it; hence, the hysteresis synchronous type is least affected by fluctuations in power-line voltage. This does not mean that good induction motors do not exist. They do, and provided they are carefully utilized, they can give very satisfactory service.

The motor is coupled to the capstan by a belt or a rubber idler wheel or the capstan may be part of the motor itself. All other conditions being equal, the first is most desirable. The belt, being flexible and long enough to permit some distance between motor and capstan, does not transmit motor vibration as readily as the more solid and more closely coupled idler wheel. To make the idler wheel as effective as the belt drive, it is necessary to increase the quality of the motor, and of course, the more precision demanded of it, the higher the price.

In playing a tape, a pressure roller, or pinch wheel, is

This table was prepared by Warren DeMott and the staff of HI-FI/STEREO Review. Units shown are representative and in most instances variations of the model listed are available. To avoid ambiguities the various listings are defined as follows: **SIZE**—Unless otherwise noted, the outside dimensions of the carrying case. Where there is no case, the overall dimensions of the chassis. **WEIGHT**—Unless otherwise noted, total weight with case. **PRICE**—Consumer price, including case, unless otherwise noted. In many instances, the price includes a microphone or two. **PREAMPS**—The electronics that enable the unit to function as a playback machine. **POWER AMPS**—The additional electronics that increase playback volume enough to actuate loudspeakers. 7½; 3¾; 1½—Inches per second. Speed at which tape is transported past the tapeheads. **2-TRACK MONO RECORD**—Each track occupies approximately half the tape width. Must be capable of being reproduced on an old style half-track machine without interference from second track. **4-TRACK MONO RECORD**—Four individual tracks can be recorded on one tape, two in each direction. **2-TRACK MONO PLAYBACK**—The ability to play back standard half-track mono tape recordings. Any machine that can play back 4-Track Mono can also play back 2-Track Mono. **4-TRACK MONO PLAYBACK**—4-Track Mono tape recordings. **2-TRACK STEREO RECORD**—The two channels occupy nearly the entire width of the tape. Must be capable of being reproduced on a standard two-track stereo machine. **4-TRACK STEREO RECORD**—Two sets of two channel stereo recordings

occupy nearly the entire tape width. Set one travels in one direction, set two in the other. **2-TRACK STEREO PLAYBACK**—The ability to play back standard 2-Track Stereo tape recordings. **4-TRACK STEREO PLAYBACK**—The ability to play back standard (so-called) quarter-track stereo tape recordings. **NO. OF HEADS**—An erase tapehead and a record/playback head are basic. A third head indicates that the record and playback functions are handled by individual heads, thus permitting monitoring after recording. **MOTORS**—In a one-motor machine, the capstan motor also powers the supply/takeup reels. In a three-motor machine, each motor individually powers the capstan and the two reels. In the Viking dock, one motor powers the capstan and the other powers both reels. **LEVEL INDICATORS**—These enable the recordist to determine the dynamic extremes of the material being recorded. **TAPE MONITORING**—There are two monitoring methods. Type "BEFORE" monitors the program fed to the recorder. Type "AFTER" is preferable since it MONITORS the program recorded on the tape. **FAST WINDING TIME**—Fast Rewind, based on standard 1200 foot seven-inch reel of tape. **COUNTER**—To locate an individual selection on a reel of tape, a counter is necessary. See p. 49 for photos of various types of counters. **AUTOMATIC END STOP**—A means of halting reel movement when the tape comes to an end. The word METAL indicates metallized strips. **PAUSE**—An editing aid. In professional-type recorders, normal stopping and starting are so certain and instantaneous that a PAUSE control is considered superfluous.

	AMERICAN CONCERTONE 505K	AMPEX 960	BELL SOUND T-238	CROWN Stereo X	EKOTAPE Stereo Suite <sup>5</sup>	HEATH TR-1E <sup>2</sup>	KNIGHT KN-4060	MAGNECORD 728-44	MOVIC A-2/4	NORELCO Continental 400
Size (inches)	17¼x15¼x 8¾	17½x15x 9	18¼x17x 9½	19x17½x 7½	16¾x15¾x 11¾ <sup>6</sup>	15½x13½x 10¾ <sup>7</sup>	17x13x 8½	17½x14½x 13¾/16	16x16x 6½	18½x15½x 8½
Weight (pounds)	45	36	38	46 <sup>2</sup>	30 <sup>7</sup>	25 <sup>8</sup>	28	58	45	55
Price	\$550.00	\$650.00	\$339.95	\$730.00 <sup>2</sup>	\$699.00 <sup>9</sup>	\$179.95	\$229.95	\$850.00	\$695.00	\$399.50
Preamps Included	2 Channels	2 Channels	2 Channels	2 Channels	2 Channels	2 Channels	2 Channels	2 Channels	2 Channels	2 Channels
Power Amps Included	No	No <sup>1</sup>	No	No	2 Channels	No	No	No	2 Channels	2 Channels
Speakers Included	No	No <sup>1</sup>	No	No	2 Channels	No	No	No	1 Channel	2 Channels
7½ ips	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
3¾ ips	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No <sup>10</sup>	Yes	Yes
1½ ips	No	No	No	No <sup>3</sup>	No	No	Yes	No	No	Yes
2-Track Mono Record	Yes	Yes	No	No	Yes	Yes	No	Yes	Yes	No
4-Track Mono Record	No	No	Yes	Yes	No	No	Yes	No	No	Yes
2-Track Mono Playback	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
4-Track Mono Playback	No	No	Yes	Yes	No	No	Yes	Yes	Yes	Yes
2-Track Stereo Record	Yes	Yes	No	No <sup>4</sup>	Yes	No	No	Yes	Yes	No
4-Track Stereo Record	No	Yes	Yes	Yes <sup>4</sup>	Yes	No	Yes	No	No	Yes
2-Track Stereo Playback	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes
4-Track Stereo Playback	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
No. of Heads	4	3	3	2	2	3	2	4	5	2
No. of Motors	3	1	3	3	1	1	1	3	3	1
Level Indicators	Individual Channel Meters	Meter with Channel Selection Switch	Electron Eyes	Individual Channel Meters	Individual Channel Meters	Single Meter	Individual Channel Meters	Individual Channel Meters	Individual Channel Meters	Electron Eye
Monitoring	After	After	Before	Before	Before	After	Before	After	After	Before
Fast Winding Time 1200 feet	45 sec.	1½ min.	40 sec.	28 sec.	2 min.	2 min.	2 min.	45 sec.	80 sec.	2 min.
Counter	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes	No	Yes
Automatic End Stop	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Metal
Pause	No	No	No	No	Yes	Yes	Yes	No	No	Yes

	PENTRON TRIUMPH	ROBERTS 90-C-4 plus A-901	TANDBERG 5-2 <sup>16</sup>	TELECTRO 400	UHER Stereo III	V-M 720	VIKING 85 RMQ <sup>19</sup>	WEBCOR 2007	WOLLENSAK T-1616
Size (inches)	12½x12½x7	15¾x14½x9¼ <sup>12</sup>	18½x12½x8¼	18x14½x9½	15x15x7¼	16x14½x9½	13x9½x5½ <sup>17</sup>	17x14¾x9	11¾x10¼x6½
Weight (pounds)	19	49 <sup>13</sup>	30.4 <sup>16</sup>	35	29	32	13 <sup>19</sup>	32	24
Price	\$249.95	\$359.50 + \$149.50	\$528.00 <sup>16</sup>	\$289.95	\$399.50	\$225.00	\$172.00	\$339.95	\$329.50
Preamps Included	2 Channels	2 Channels	2 Channels	2 Channels	2 Channels	2 Channels	No <sup>20</sup>	2 Channels	2 Channels
Power Amps Included	1 Channel <sup>11</sup>	2 Channels <sup>12</sup>	2 Channels	2 Channels	2 Channels	1 Channel <sup>18</sup>	No	2 Channels	1 Channel
Speakers Included	1 Channel <sup>11</sup>	2 Channels <sup>12</sup>	1 Channel	1 Channel <sup>17</sup>	2 Channels	1 Channel <sup>18</sup>	No	2 Channels	1 Channel
7½ ips	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
3¾ ips	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
1⅞ ips	No	No	Yes	Yes	Yes	No	No	Yes	No
2-Track Mono Record	Yes	Yes <sup>14</sup>	No	No	No	No	Yes	No	Yes
4-Track Mono Record	No	No	Yes	No	Yes	Yes	Yes	Yes	Yes
2-Track Mono Playback	Yes	Yes <sup>14</sup>	Yes	Yes	Yes	Yes	Yes	Yes	Yes
4-Track Mono Playback	No	Yes <sup>14</sup>	Yes	Yes	Yes	Yes	Yes	Yes	Yes
2-Track Stereo Record	No	No	No	No	No	No	Yes	No	No
4-Track Stereo Record	No	Yes <sup>13</sup>	Yes	Yes	Yes	No	Yes	Yes	No
2-Track Stereo Playback	Yes	Yes <sup>13</sup>	Yes	Yes	Yes	Yes	Yes	Yes	Yes
4-Track Stereo Playback	Yes	Yes <sup>13</sup>	Yes	Yes	Yes	Yes	Yes	Yes	Yes
No. of Heads	2	2	2	2	2	3	3	2	2
No. of Motors	1	1	1	1	1	1	2	1	1
Level Indicators	Electron Eye	Individual Channel Meters <sup>15</sup>	Electron Eyes	Neon Bulbs	Electron Eyes	Electron Eye	Electron Eyes <sup>21</sup>	Meter with Channel Selection Switch	Electron Eye
Monitoring	Before	Before	Before	Before	Before	Before	After	Before	Before
Fast Winding Time 1200 feet	2 min.	2 min.	2 min.	2 min.	2 min.	2 min.	1½ min.	2 min.	1½ min.
Counter	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Automatic End Stop	Yes	No	Metal	Yes	Metal	Yes	Yes	Yes	Yes
Pause	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes

**REPRESENTATIVE CHECKLIST**

of

**STEREO PLAYBACK / RECORDER UNITS**

**SPECIAL NOTES** 1. Separate amplifier/speaker units available (2010—price \$199.50 each. One required for each channel). Model 970, price \$750.00, includes 960 with monitoring amplifiers and speakers, all in one carrying case. 2. Less case, Case \$59.00 extra. 3. Includes 15 ips as third speed. Can substitute 1½ as third speed at extra cost. 4. Either 2-track or 4-track stereo record available, but not both in one machine. 5. Designed as 3-unit ensemble: a tape control unit and two amplifier/speaker units. Price is for complete ensemble. 6. Size per unit. 7. Weight of tape control unit only. 8. Tape deck kit for home assembly. 9. A kit designed for installation in home music systems, no carrying case. Size and weight are of deck and electronics only. 10. Includes 15 ips as second speed. Can substitute 3¾ ips as second speed. 11. Matching amplifier/speaker available at \$59.50. 12. Per unit. 13. Combined 90-C-4 and A-901. 14. 90-C-4 alone. 15. One in each unit. 16. Including luggage case PC-2 and recording amplifier. 17. Matching speaker available at \$24.00. 18. Matching amplifier/speaker available at \$75.00. 19. Tape transport and heads only. No case; designed for installation in home music system. 20. RP62 record/playback preamp available at \$77.50 each. One required for each channel. 21. One in each RP62.

brought against the capstan, with the tape sandwiched in between. This pressure must be maintained evenly to keep the tape moving evenly. At the same time that the *PLAY* or *RECORD* switch is thrown, levers, belts and pulleys arrange themselves to make the takeup reel wind up the tape as it spills past the capstan.

While the primary function of the capstan motor is to move the tape past the heads at a constant speed, feeding the tape from reel to reel also requires mechanization. As the amount of tape tension is important, the amount of power applied to the feed and takeup reels has to be nicely calculated.

There are two general methods of powering the reels. One is to link them to the capstan motor; the other is to have an individual motor for each reel. In rare cases, one extra motor is made to care for both reels. In the one-motor method, there is the problem that the added stresses and strains might affect the constancy of capstan speed. These stresses and strains are small, however, and may be obviated by increasing the power of the motor. Three-motor practice, or two motor, enables each motor to perform only the function for which it is designed and best suited. Interconnecting linkages present fewer design problems, and in general there is a salutary simplification that can lead to greater efficiency.

The tape transport should be easy to operate, and it should function decisively and smoothly. The tape should start to move and come to a halt instantly when switched, without jerks, without thrown loops, and without backlash. These virtues are necessary for easy, convenient operation, and they are particularly needed for accurate editing. The *REWIND* and *FAST FORWARD* should also function without jerkiness or tape-spilling, either of which can mean annoying tape

breakage. It is nice to have tape wound with the speed of greased lightning, but if this is at the cost of tape breakage, slower winding is a less harrowing penalty. No standard tape transport is so slow that it creates reasonable impatience.

Most designers of tape recorders have gotten away from complicated operating features. If they haven't, they merely handicap their sales departments, because only a tinkerer enjoys complicated operation for its own sake. Most recorders today can be loaded easily, within seconds, due to straight-line travel by the tape. Of course, there are a few machines that still require the tape to make detours on its way from reel to reel. The buyer must make up his mind if the other qualities of these instruments compensate for this inconvenience in loading.

### Tape Tension

There is, however, a qualification that should be made regarding detours. If the tape has to go around a tension regulator and/or an automatic-stop arm, the machine should not be penalized, even though neither of these functions is an absolute necessity. Extra-sensitive tension control insures a minimum of tape breakage or stretching. An automatic stop is a nice feature, inasmuch as it halts revolution of the takeup reel at the end of the tape or at a break.

Some machines provide automatic stopping without an external arm, the mechanism being actuated by a metallized section at the end of the tape. This will not stop the reel if there is a break in the tape before its proper end. A very few machines are constructed with a stop that requires neither arm nor metal, and these are the most convenient. They stop automatically at a breakage point as well as at the end.



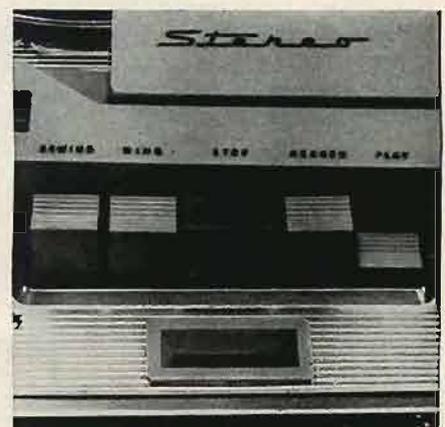
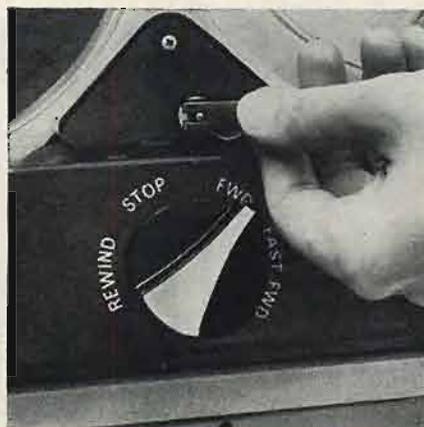
### OPERATING CONTROLS

#### TOP ROW

Concertone has solenoids for motor start and stop. Record button protected by shield. Norelco features a "Pause" key to stop recorder without disengaging circuitry.

#### BOTTOM ROW

Tandberg uses a "T" level arrangement for tape travel direction. Note clock timer. Ekotape has rotary switch arrangement with small lever to change from 2 to 4 tracks. Pentron push button keys are simple and direct operating. Record level in slot.



Without an automatic stop, the tape will whip around on the takeup reel until you disengage it. When recorded matter is on the few inches of free-flying tape, there is danger that some of it will snap off. Otherwise, the only effect is annoyance when you are not in a position to halt the whirling reel immediately.

In making the tape recorder easy to operate, most designers have shied away from the ultimate simplification. That is, to make recording possible by the mere pressing of a button. The normal recording process includes simultaneous erasing of everything ahead of the recording head. Hence, there is the obvious danger of pressing the *RECORD* button when one only wants to play a precious pre-recorded tape. For this reason, almost every tape recorder has a built-in safety device, usually in the form of a second button. The thought is that two simultaneous operations are less likely to be unconsciously undertaken than one.

This is good philosophy. Even the most methodical person will sometimes press the wrong button; but if two buttons must be pressed at the same time, even an absent-minded professor must employ conscious thought to select them. The moral is: avoid a recorder that does not have some sort of safety device, interlocking or otherwise, for recording.

In recording, it is necessary to have some indication of the recording level, so that neither too much nor too little signal-power reaches the tape. Too much will overload the tape, creating unpleasant distortion. Too little will put such a weak signal on the tape that the background noises become annoying, or even may overcome the program material. The recording level may be determined by a meter or an eye tube or neon bulb, and one or the other is present on probably every tape recorder. The meter is more accurate and more easily read, but the others are effective in all but critical professional applications.

Since improved tapeheads have made higher fidelity possible at slower speeds and since thinner tape has been made

## CONNECTIONS

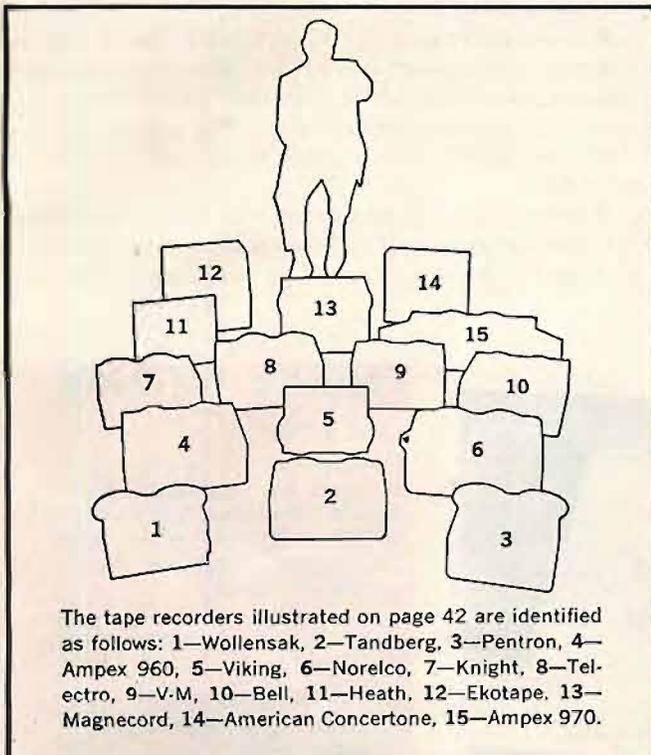
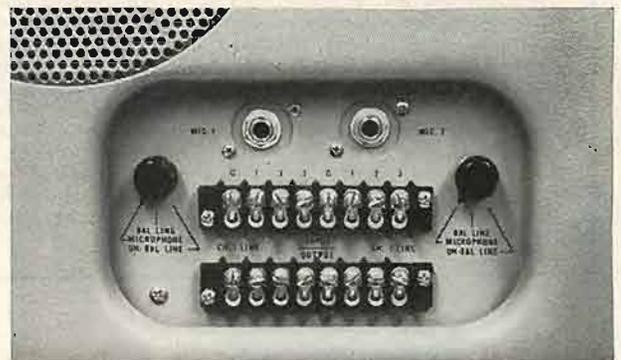
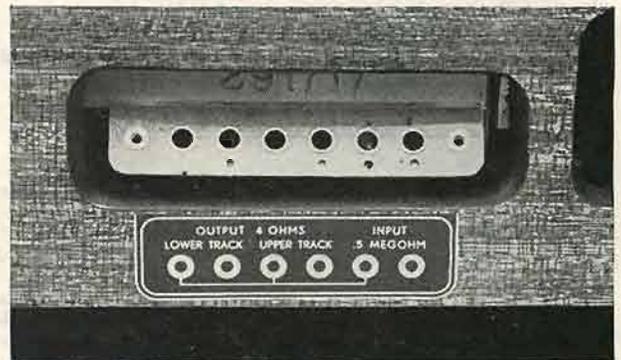
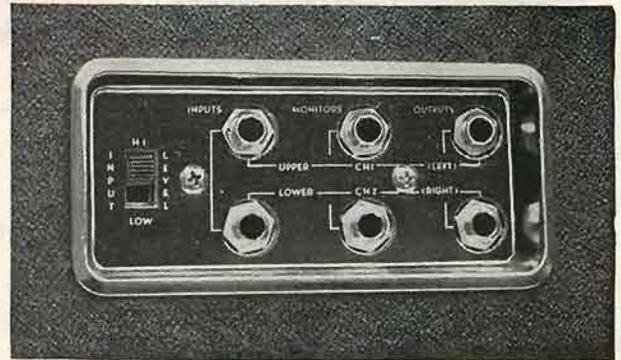
### TOP to BOTTOM

Knight model 4030 has jacks for phone plug connections set in a recessed panel on side of case.

Tandberg connections must be made to European style (non-standard American) pin and phone plugs.

Imposing terminal strip connections to Magnecord indicate the professional nature of this unit.

Wollensak recorder has two different types of jacks for connections to speakers and preamp.

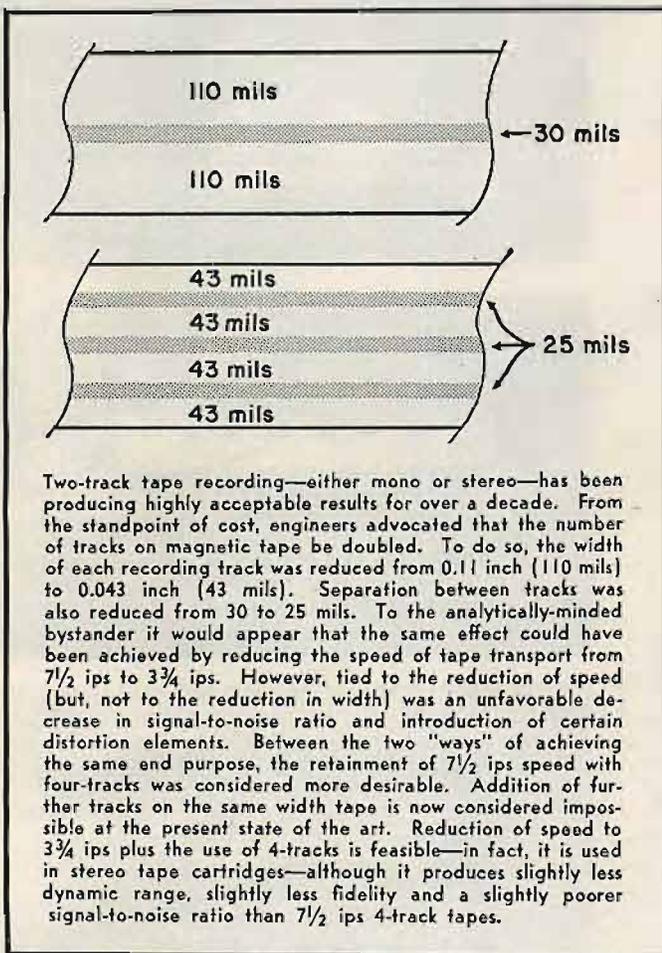


The tape recorders illustrated on page 42 are identified as follows: 1—Wollensak, 2—Tandberg, 3—Pentron, 4—Ampex 960, 5—Viking, 6—Norelco, 7—Knight, 8—Tellectro, 9—V.M., 10—Bell, 11—Heath, 12—Ekotape, 13—Magnecord, 14—American Concertone, 15—Ampex 970.



Matched meters on Magnecord have scales oriented for quick comparison between the two channels. Ampex meter is illuminated when recording. Concentric level controls for separate mike-line inputs. Oversize meter on Heathkit is easy to use, but underlines the fact that it only records mono. Telectro series uses separate neon bulbs as warning indicators when recording levels are too heavy. Bell has electronic-ray tube recessed in beveled front of each play/record preamp/oscillator.

**LEFT to RIGHT**  
**RECORDING LEVEL**



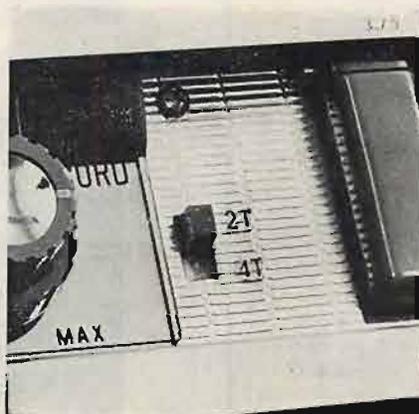
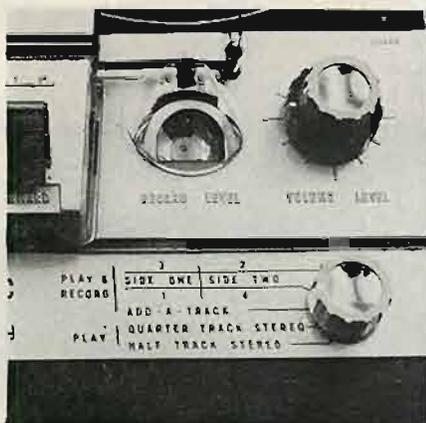
available, it no longer is necessary for the recorder to be able to accommodate reels larger than seven inches, except in rare and unusual situations. This has removed the extra value attached to the machine that can accommodate the 10½ inch reel, although no penalty should be ascribed to it for this.

If you plan to do much recording, you will want to edit your tapes. Ease in editing encompasses being able to spot exactly where the playback head gap meets the tape, being able to stop the tape with a minimum of coasting, and being able to lift the tape away from the head for marking, cutting and splicing. If the recorder design does not allow for easy accomplishment of these, editing will be irksome, inaccurate and time-consuming. Instantaneous stopping ability or a "pause" facility is mandatory here.

Practically every tape recorder has inputs for microphone and tuner. The mike that comes with most recorders, even expensive ones, is usually a medium-grade affair that rarely does the recorder justice. A better microphone is the simplest way to improve results from a recorder. However, determine first whether the microphone input will accept a better unit. This sometimes becomes a matter of different impedances, but it is possible to make relatively simple changes should they be necessary.

By now, you've probably decided what type of tape outfit you want. If you want it solely for listening to pre-recorded tapes, it should be able to play back 2-track mono, 2-track stereo, and 4-track stereo, all at both 7½ and 3¾ ips speeds. Thus, you will be able to listen to any tape in commercial use today.

If you also plan to record, you may want to have the 1⅞ ips speed, as this is most economical in recording speech. You will want to be able to record at least 2-track mono and 2-



**TRACK CHANGE**

**LEFT to RIGHT**

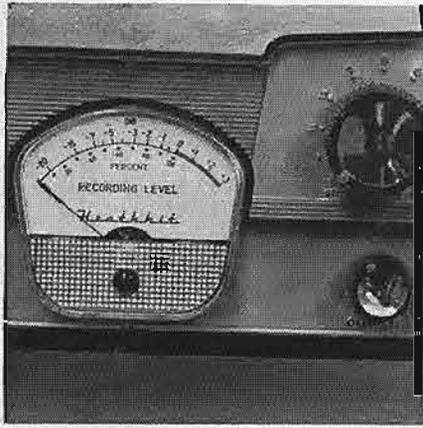
Although V-M does not record 2-track stereo it does record 4-track mono with a special "Add-a-Track" feature. Record level indicator is an inverted "magic-eye."

Bell T-228 and T-238 units have simple slide switch.

Knight and Telectro use small levers above housing to shift the tape heads from 2 to 4 track.

A screwdriver is called for with the Pentron.

Wollensak knurled wheel changes head positioning.



track stereo. Recording 4-track mono is not difficult, but it is impossible to edit, and it sets up future inconveniences in finding the part you want to listen to. It therefore is recommended only for extremely lengthy works, like full-length operas, or readings of books. As for recording 4-track stereo, it is more economical than 2-track, but it is very difficult to edit. If you do not plan to edit your stereo recordings, then 4-track stereo is entirely practicable.

With your present hi-fi equipment in mind and with a regard for the amount of portability you will require, you will choose your tape outfit from among six more or less standard categories: (1) Deck only; (2) Deck and playback electronics for use with a hi-fi system; (3) Deck and record/playback electronics for use with a home hi-fi system; (4) Deck and record/playback electronics, integrated for portability; (5) Deck, record/playback electronics and power amplifiers, integrated for portability; (6) Deck, record/playback electronics, power amplifiers and speakers, integrated for portability—the complete package.

Look at the individual makes of the category you want. Compare them for features and price. Then ask the salesman to demonstrate the most expensive one of this category for you. This is in essence "Exhibit A"—the machine that will serve you as a standard for comparison.

Listen to it carefully and note its smoothness of performance and clarity of sound. If it can record, have the salesman record something on it and play it back for you. Also have him play a pre-recorded tape of piano music and observe that the long-held notes do not waver in pitch or sound watery. The better the transport, the more stable the pitch.

Now select one or two machines in your category, or as many as seem attractive to you, around the price that you

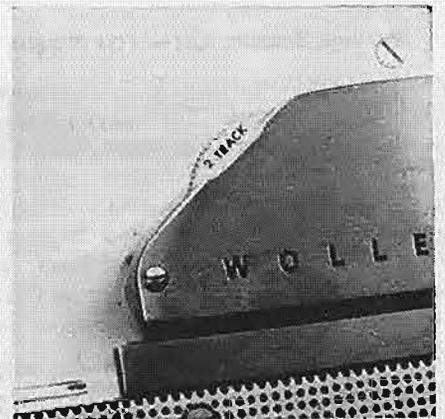
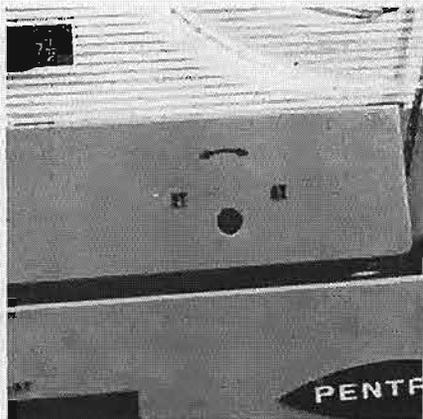
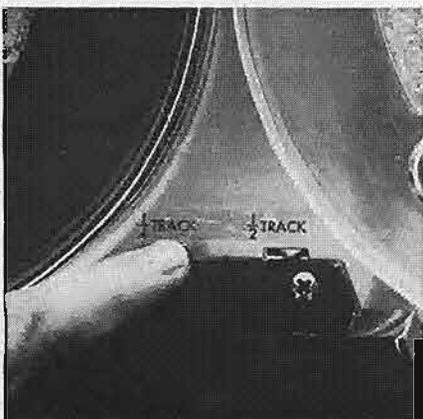
want to spend. If the salesman recommends a particular brand which you yourself had not selected, include that brand for consideration also. Ask for a demonstration of these machines using the same tapes you originally heard on the "A" machine. Compare the sound you now hear to what you heard then. Be particularly concerned with the stability of the piano tones, for these can pretty well tell you how good a transport the machine has.

If associated equipment has to be hooked in (for instance, power amplifiers and speakers for category 3 or 4), insist that the same equipment be used with each unit demonstrated. Have the recording made on the "A" machine played on the others. Make a similar recording on each of the others. Play all of these recordings on each of the machines, including the "A" unit. Listen carefully. Compare the results for clarity, presence, and the amount of hum. Play at medium volume and then loudly. As a general rule, the better the system, the more volume it can produce before distortion appears or becomes annoying.

Listen and compare; listen and compare. It takes a little time, and maybe the salesman will become a little impatient, but you are more likely to wind up with a better tape recorder if you follow this procedure. You want the best tape recorder you can afford, so if eventually you are well satisfied, who is there who can rightfully complain?

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*Phil Geraci's interests revolve around journalism and pedagogy in electronics, photography and aviation. He is instructor at the University of Maryland and former Manager of the Audiocraft section of High Fidelity magazine. Warren DeMotte returned to the staff of HiFi/STEREO REVIEW to coordinate this special 24-page section on reel-to-reel tape recording and playback.*



# TAPE (not necessarily red) and the LAW

John Koshel Jr. / legal aspects

Member of the Bar of the State of New York  
House Counsel of SESAC, Inc.

## *It's what you do with the tape that counts*

Equipped with a tape recorder and a sufficient supply of tape, the amateur recordist can capture the universe of sound and preserve its myriad fascinations indefinitely. He can tape party hi-jinks, vocal awakenings of his child, the cacophony of an exotic market place, or a symphony of strings.

The tape recorder can capture for repeated playing those radio programs that give great enjoyment, yet which until recently would vanish with the moment. He can tape live performances which may not be available on commercial records in stores, or he may copy records on tape to preserve the pristine quality of the discs, to make up interesting programs, and to save storage space.

These functions and uses of the tape recorder are taken for granted by the owner of the machine, and apparently by its producer and vendor. Such permits are superficially innocent enough, being indulged in for pleasure, convenience and economy. Yet beneath this tranquil appearance may lie a maze of legal ramifications, since the recordist has actually utilized the creative efforts of many different sources in achieving his end product. There is the subject matter of a performance such as a song or concerto, the unique performance of the artist, the production of the disc recording, the broad-

cast of the program. May all of these be utilized freely and without concern by the tape recordist?

Actually, the strict letter of the law places restrictions on such uses. As a practical matter, however, in spite of the inherent and literal legal violations which may be involved in many activities of the average recordist, the law is rarely applied against a non-commercial amateur. As a matter of everyday practice, what you do in your own home without other people being involved is pretty much your own affair. However, the moment your acts assume a public nature, and others, particularly those outside your immediate family, come into the picture, so too can the law, for it is the business of that "jealous mistress" to protect the interests of individuals with relation to the public insofar as it pertains to unwarranted invasion of privacy, the ownership of rights in intellectual creations, and the public distribution of artistic performances and productions.

It therefore would be wise for the recordist to bear certain legal points in mind while pursuing his avocation. His hobby can and should be fun, and free of legal entanglements. If he is guided by the following summary, he'll be that much surer of keeping it so.

- IF YOU**
- A.** Record yourself, friends, parties, famous personalities—in person;
  - B.** Copy phonograph records—directly, or off the air;
  - C.** Tape programs off the air;
  - D.** Tape live performances—

- DO NOT** sell or distribute your recordings *unless* you obtain permission from the following, wherever applicable:
- 1.** The persons involved;
  - 2.** The performer(s) and person, company or agency to which he may be under an exclusive service contract;
  - 3.** The copyright owner of the subject matter of the performance, if it be a work protected by copyright;
  - 4.** The broadcaster and producer of the program;
  - 5.** The manufacturer of the record.

### **Some Basic Law for Tape Hobbyists:**

**COPYRIGHT**—defines rights of ownership in creative or intellectual property. The copyright owner or his assignee has full control over distribution, recording and performance rights in public for profit, subject under U. S. law (if published or registered with the U. S. Copyright Office as an unpublished work) to a term of 28 years, but renewable for an additional 28 years. If the work is *unpublished and unregistered* with the U. S. Copyright Office, copyright protection holds for an indefinite period under common law.

**PERFORMER'S RIGHTS**—are not subject to copyright in the sense defined above. Unauthorized recording of a per-

former can, under certain circumstances, be deemed an invasion of privacy and subject to legal action as such.

**MANUFACTURER'S RIGHTS**—are likewise not subject to copyright protection as defined above; but unauthorized copying (i.e. "pirating") of commercial phonograph recordings or tapes can be subject to legal action under laws pertaining to "unfair competition."

**BROADCASTER'S RIGHTS**—protection against unauthorized recording of programs transmitted to the public exists under that body of law designed to prevent appropriation of one person's (or organization's) labor by another without due compensation.

Recently I celebrated my twentieth anniversary as a record collector by beginning a project at which a number of my collector-friends are shuddering (unnecessarily, I assure you). I'm taping my records.

During those twenty years, I've accumulated a number of irreplaceable 78 rpm singles and albums, some 45s that were withdrawn almost as quickly as they were issued, and more LPs than my wife cares to think about. Periodically, and unhappily, the number is reduced when somebody carelessly drops a 78 rpm album conducted by Richard Strauss, or I just as carelessly scratch a needle across a brand new fairly expensive stereo record.

It was to provide protection against just such eventualities that I started the taping project. Tape offered me the opportunity to preserve new monaural and stereo discs with the first or second playing, when they are at their peak of perfection. Then I file the discs carefully away and play the tapes, which don't gather dust or become scratched. Likewise, I save my highly breakable 78s from unnecessary wear and tear—and breakage—by transferring them to tape.

Protection, though, is not the only advantage in tape. By doing some advance planning, I can arrange my discs in the order in which I want to play them, rather than in the sometimes arbitrary order selected for me by the record producer. When I began collecting, recordings of complete operas were hardly as common as they are today. It was then a popular hobby among collectors to assemble favorite recordings of arias and choruses from a given opera in proper sequence. Then they'd play them through, from overture to closing chorus. Some collectors, for example, were able on occasion to offer a choice between Enrico Caruso and Giovanni Martinelli as hero. But it was work, with lots of records to put on and take off the turntable. Now I can do almost the same thing with a simple flick of my tape recorder switch.

With most record collectors, space sooner or later becomes a problem. Tape has helped me toward a solution of that one, too. Take the matter of duplication in the LP re-issues of Caruso, for instance. Or, in building a Vivaldi collection, how does one avoid the inevitable overlapping of concerti? The answer is to select the unduplicated items, plus the better

## I Committed

# My Records to Tape

*A record collector tells*

*how he dubbed irreplaceable discs  
on tape*

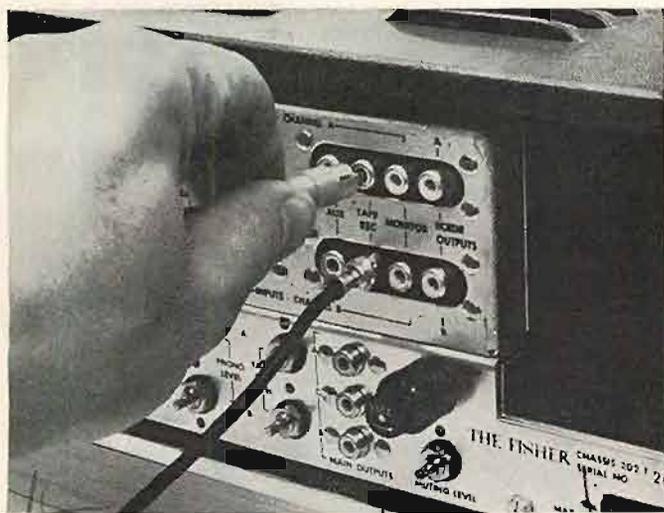
Robert N. Angus / instructive

of the two or more duplicates in terms of performance and fidelity, and to tape them.

Then, too, I keep the fidelity situation from becoming worrisome by taping records while they're still in the bloom of youth. This is particularly true of stereo discs, which can deteriorate rather rapidly under adverse conditions, and which don't hold up quite as well as ordinary LPs even under the best conditions. Taping on the first or second play means that the topmost frequencies are still there, and will remain, and that you can capture on tape the ultimate in separation with a minimum of distortion in each channel.

Having determined to start taping my records, the next problem was to look to my materials. My component system includes an integrated stereo amplifier, two loudspeakers and a turntable. The latter is preferable to a record changer

*(Continued on page 74)*



Connecting cables from the preamp to the recorder. To the right of these connections are those for monitoring, and the outputs feeding from the recorder to the hi-fi system preamp.



A convenient-to-operate record player is a must in dubbing old records. Choose one that comes up to speed readily, has a stop switch, and has a finger grip on the cartridge shell.



## CHOOSING THE RIGHT STEREO MICROPHONES

George R. Riley / techniques

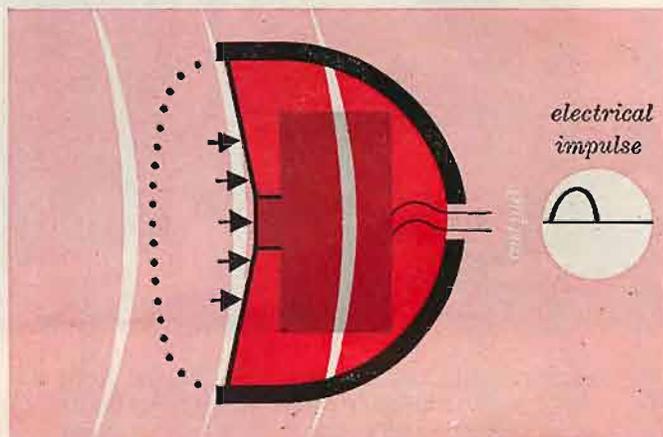
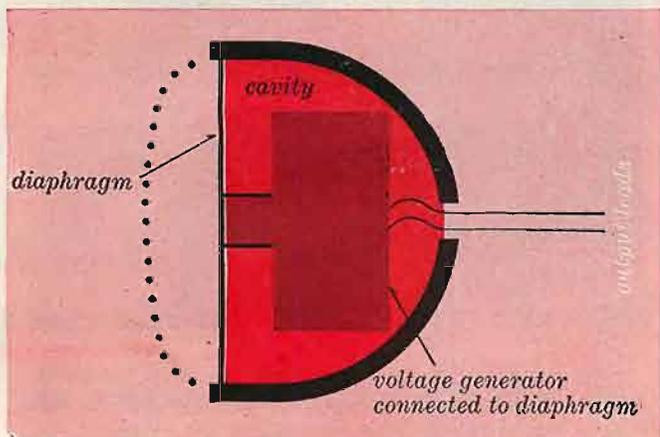
Most microphones used for home tape recording are seldom utilized to their greatest advantage. Having at least a basic knowledge of what a microphone does and how it accomplishes its purpose, however, can invariably assist the home recordist in obtaining maximum performance from the microphones furnished with the recorder or purchased to use with it. The result is the improvement one would expect and the greater satisfaction derived from the increased knowledge of the proper use of the equipment involved.

On the typical tape recorder there are few adjustments to make that can improve recordings. The volume level must be set by a visual indicator and usually the only other vari-

able that remains—one that can enhance or degrade any recording—is the type of microphones used and their placement. Since this is true of monaural recording, it is doubly true of stereo recording.

The basic function of a microphone is quite simple. Sound waves, as such, cannot be recorded on tape—they must be converted to a useable form of energy. The microphone contains a diaphragm that is moved by the sound waves, as they pass by it, at a rate dependent upon the frequency or pitch of the wave itself. The diaphragm is connected to a generator that faithfully translates (or *transduces*, if you wish to become technically proper) that action into electrical impulses that

Microphones function as shown in these three drawings. Waves of sound create a pressure that pushes in the diaphragm causing the voltage generator to force a minute electrical impulse into the output leads. As the sound waves pass by the microphone there are time periods of low and high pressure. During the low pressure part of the sound wave the diaphragm flexes out in the opposite direction generating another part of the electrical signal.



can be amplified and used in the recording heads to form varying magnetic fields. These in turn arrange magnetic particles on the tape coating into reproducible patterns. The microphone diaphragm must follow the action of the sound wave implicitly. If it does not, the electrical impulse created cannot be reproduced faithfully—the result will be only a poor facsimile.

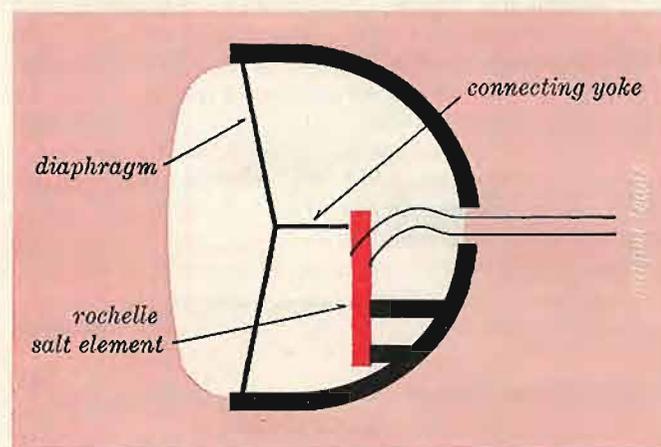
A single audio tone will create a simple waveform and at this point one might ask what happens when many tones, such as those produced by an orchestra or chorus, reach the microphone. The answer is physically complex but grammatically simple: It adds them all up into what is commonly called a *complex waveform*. The loudspeaker at the other end of the reproducing chain performs its job well if it takes this waveform and faithfully breaks it down into the original tones. Using the sound waves produced, the human eardrum, nerve impulses and brain do the same thing all over and if all goes well, the results are delightful.

Marie and Pierre Curie, co-discoverers of radium, discovered something else that has affected almost everyone that has owned a portable record player. They found that if electrodes were placed on opposite faces of a large slab of quartz crystal and wire leads connected to them, a spark would jump between the leads when the quartz was struck with a mallet. Although the blow distorted the physical form of the slab only a tiny fraction of an inch the spark proved this arrangement to be a true generator of electricity. This became known as the piezo-electric effect. It was found that some other crystals exhibited the same effect and particularly some crystalline salts that could be easily produced synthetically, resulting in a very inexpensive material as compared to quartz. Most popular of these was Rochelle salt, the crystalline material that has given the name "crystals" to most phonograph pickup cartridges produced during the past 20 years. Whenever a small slab (usually about  $\frac{3}{8}$ " x  $\frac{3}{4}$ " x  $\frac{1}{32}$ ") is bent a few millionths of an inch, a tiny electrical impulse can be taken off opposite faces of the crystal. One needs only to clamp one end of such a crystal solid and attach a diaphragm to the other and he has a crystal microphone of sorts. Engineering refinements were needed, of course, to produce the fine "crystal" microphones now available.

Thus, Rochelle salt is a material that makes possible the construction of an inexpensive microphone which is adequate for many purposes. Complete microphones are available for a cost as low as \$4.50. But, as in most things, there are compromises involved. Output level is high but physical shock resistance is low—crystal microphones can be damaged by accidental mistreatment, and they must be protected. Ex-

posure to high heat conditions (above about 115° F) or high humidity can permanently damage the crystal element. Various coatings have been devised for the crystal element but no complete heat protection has yet been found. The frequency response is adequate for most home recorders but often contains peaks which tend to make brass sound too "brassy" and sopranos too "edgy." In the more refined (and more expensive) crystal microphones, these peaks have been eliminated quite well but are a subject to be carefully checked when purchasing a crystal microphone.

A similar material has become available in recent years which retained the advantages of low cost, simple construction and relatively high output but provided greater shock resistance and is not damaged by high heat or humidity (or



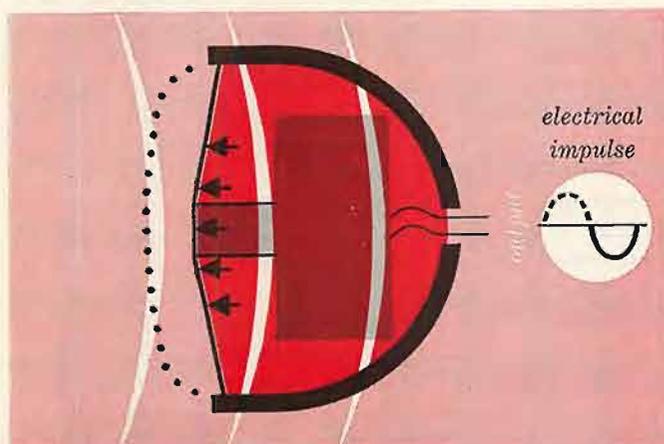
Crystal microphones are adequate for modest home recording. Cheap tape recorders (unlike those listed on pages 46-47) feature crystal microphones since the output level is quite high.

both). This is barium titanate, commonly referred to as the "ceramic" in ceramic microphones and phono cartridges. Frequency response is much the same as the crystal type and external appearance is identical. Actually, the ceramic element is a hard ceramic material soldered onto a thin steel plate for strength. Because of the advantages obtained, most manufacturers of microphones have replaced many crystal types with ceramics—usually at the same price.

Crystal or ceramic microphones are furnished with most home tape recorders because they can be made to do a reasonably good job and are low in cost. The manufacturer, therefore, can include them to present a complete operating package to the consumer without substantially increasing the cost of the recorder. The paradox here is that the more limited crystal and ceramic microphones require greater user knowledge to obtain best possible results. Similarly fine pictures, even action pictures, could be taken with a simple box camera if one knew the principles of its operation. But the more expensive cameras with variable shutters and diaphragms are much more versatile if one has the same knowledge of their capabilities.

### Ribbon Microphones

The sophisticated audiophile should be acquainted with ribbon microphones, sometimes called *velocity* microphones, although they are not used extensively for home recording. This type was designed to extend the frequency response of microphones, at the time it originally appeared in the early 1930's. It utilizes an extremely light corrugated aluminum ribbon with considerable inherent compliance elasticity.



Here the ribbon acts both as a diaphragm and generating element. It is suspended in a strong magnetic field and its slightest movement will cut lines of force inducing a voltage and flow of current in the ribbon itself. This is taken off at the ends of the ribbon.

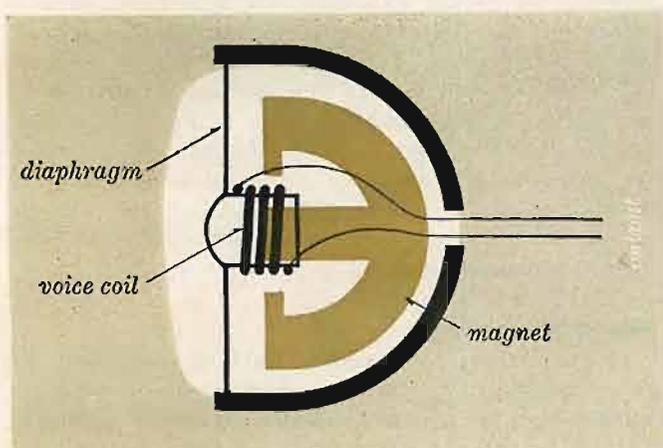
While the frequency range response of the ribbon type microphone can be extended beyond 9,000 or 10,000 cycles some unfortunate characteristics limit its usefulness. For example, in order to obtain a useable output level, the ribbon must be made extremely compliant or "springy." Because of this, it then becomes extremely sensitive and cannot be used outdoors in the slightest breeze. Rumbling and actual stretching of the ribbon will result which, of course, will degrade the quality of the recording. Abnormally high sound levels such as the sound of jet aircraft can damage the ribbon by stretching, and response characteristics of the microphone immediately change thereafter. Output level is so low that there is no margin of safety, particularly on low-cost recorders, and working too close to a microphone of this type results in a "windy and bassy" response.

Using care and a high-quality recorder, the ribbon microphone is preferred by "old-hands" that like its clean-cut upper register response (if the string body is not too spread out) and the natural sounding quality of its speech pickup. For most home recorder applications involving speech the ribbon type has been largely superseded by the dynamic microphone.

### Dynamic Microphones

Anyone who has become interested enough in loudspeakers to learn how they work can understand the principle of the dynamic microphone since it is just the reverse of the loudspeaker. A coil of wire, the "voice coil," is attached to the diaphragm and positioned in a strong magnetic field. Whenever sound waves move the diaphragm, the coil moves through the lines of force of this field, thus generating a voltage. The distance the diaphragm oscillates depends on the intensity of the sound, and the speed at which it moves is determined by the pitch or frequency of the sound wave. Corresponding voltages are generated across the voice coil.

The great advantage of the dynamic type microphone is that its frequency response range can be made both extended and very uniform. It is inherently very rugged and can withstand a great amount of accidental mistreatment and hard use before its characteristics change. Its performance can be

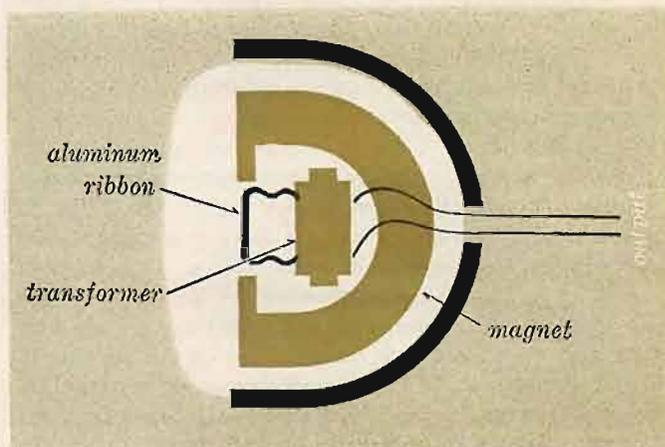


Dynamic microphones are rugged and can withstand considerable accidental mistreatment. Output levels are comparatively high and the frequency response is extended and very uniform.

made equal or superior to much more expensive microphones of other types. This, plus high output level, makes the dynamic mike ideal for all types of home recording. Cost of dynamic microphones is generally higher than crystal or ceramic types. However, when viewed from a quality standpoint, or as an investment in better recordings, the cost becomes secondary. The well-chosen dynamic microphone will last a lifetime with the need of only minor costs for overhaul and repair should the microphone become damaged.

### Polar Response

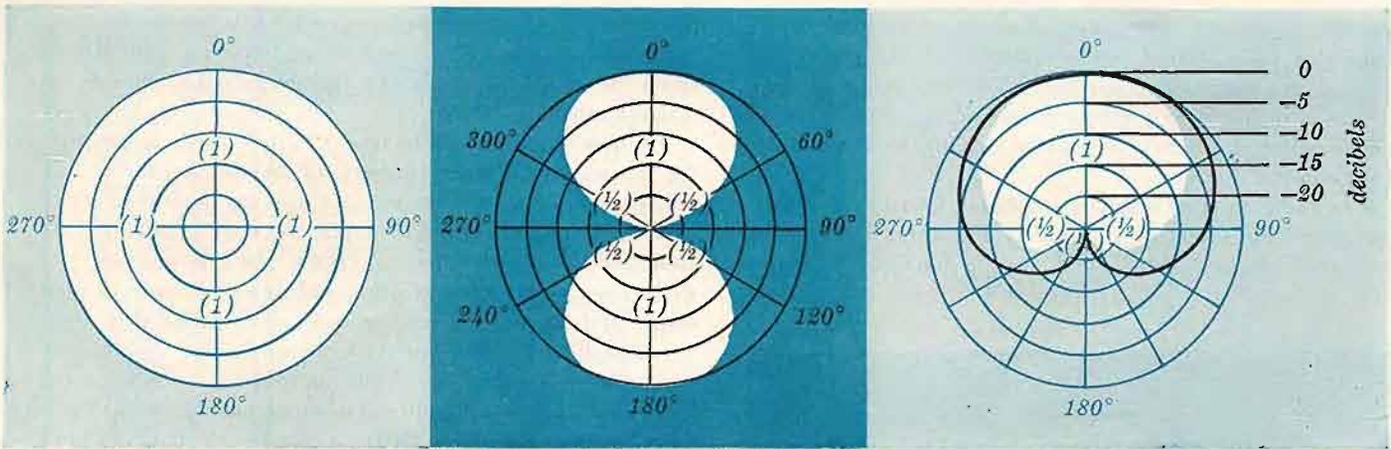
In home stereo recording, probably the most significant characteristic of the microphone is its polar response, or how



Ribbon microphones have a superb response characteristic but must be handled with care. The ribbon is under tension and can be accidentally distorted if subjected to an extremely loud sound.

well it "picks up" sound coming from various directions around the microphone itself. Unfortunately, the polar diagrams furnished with microphones can be very misleading unless the user is well acquainted with the manner in which they are determined and applied. Anyone can set up two microphones of any standard type in almost any location and make stereo recordings which will exhibit some depth and which will make monaural recordings sound almost obsolete. But great improvements can be made to obtain fine recordings if the home recordist has at least a basic conception of how the microphone accepts or picks up sound. This is borne out by the fact that the direction of sound emanating from two or more loudspeakers generates the stereophonic effect, so it is extremely important to record these sounds as coming from the proper direction. Thus, we must know how well the microphone being used will accept sounds from various directions. To know this, it is necessary to be able to understand polar response.

The polar response chart is merely a graph showing how well the microphone accepts and converts to useable electrical output the sounds from various points around its sides and back as compared to the same action on the front axis of the microphone. Design of the microphone case and interior elements determines how much effect sound waves arriving from various directions will affect the diaphragm and resulting output. To illustrate how polar graphs are drawn and their great usefulness, let's take several examples. For comparison, let the output of the microphone equal 0.0125 volts, this is incidental because we are interested only in a comparison. Using this arbitrary value we might draw polar response curves, as shown in the accompanying diagrams for



Typical polar response patterns of the three popular home recording microphones. On the left, the non-directional (the figures in parentheses represent comparative sensitivities as a function of angle while looking down on the microphone from above), in the center the bi-directional, and to the right the cardioid.

a microphone similar to that in one of our simplified drawings of various types.

One of the difficulties in appraising polar patterns is that we are dealing with three dimensions while we can show only two on paper. In other words, we may be interested in how well the microphone accepts sound above and below it as well as to the sides. For non-professional work, however, we can consider front, sides and back and forget up and down since, as we shall see later, these factors will, in practice, take care of themselves.

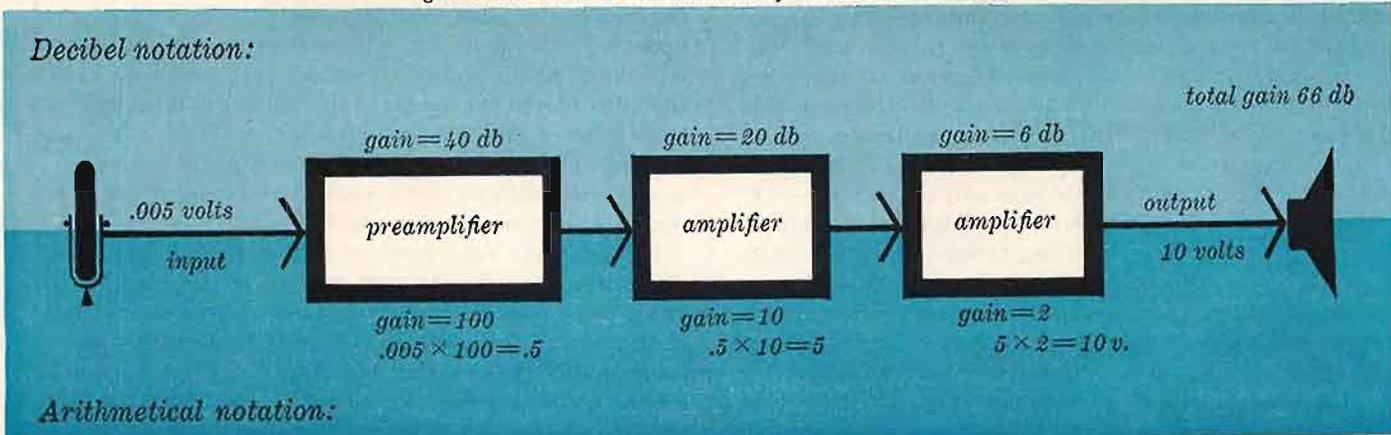
There are three standard types of polar patterns. In looking at a polar diagram imagine always you are looking down on top of the microphone. The front of the microphone is located on the 0° line and the back at 180°. If a microphone is non-directional, no matter at what angle you draw an arrow, it will always be the same length, indicating the output voltage of the microphone is the same regardless of the direction of the source of the sound. The sound, in this case is always of the same intensity and is moved around the microphone keeping the distance from it the same. The chart, then, shows how well sound is accepted and converted into reasonably adequate output voltage.

Some microphones will pick up sound on the back and sides as well as they do from the front which classifies them as non-directional or omni-directional microphones. This is the type normally furnished with home recorders in modest price categories. The physical appearance of a non-

directional microphone is usually misleading in that it is open only at the front; however, the fact that the case is closed at the back does not mean that it will accept sound only from the front. The opposite is true. Sound waves (except those of very high pitch) will easily fold over the back or sides and actuate the diaphragm in the same manner as those arriving from the front. The type of generating element—crystal, ceramic, ribbon or dynamic—is incidental. If the back of the microphone case is closed, the microphone will pick up sounds regardless of the direction from which these sounds originate.

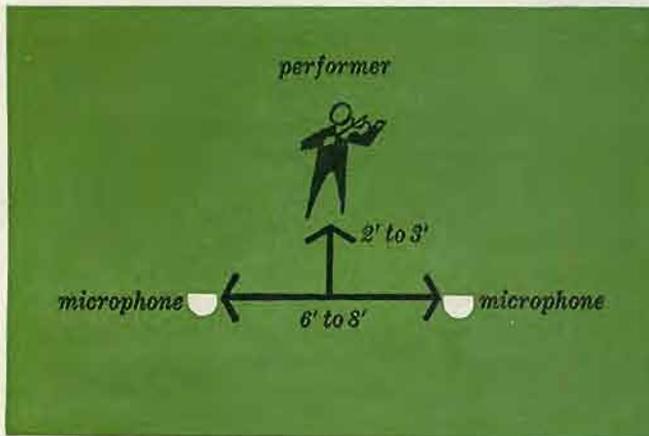
Another type is the bi-directional microphone, so called because it accepts sound from two directions as confirmed by the polar chart—a chart prepared by the manufacturer, showing the sensitivity areas for each individual microphone. Something new is seen in this chart—sound is not picked up equally well from all directions. At 60° only half the output is obtained from the microphone. This means that if one were to record a chorus with this bi-directional microphone, the members should be spaced around the microphone so those 60° to each side of the front axis are proportionally nearer to the microphone than those who are placed directly in front of it. Or, according to the sensitivity of this particular microphone, it takes twice the sound level at 60° that it does at 0° to produce the same output level from the microphone. Between 60° and 90° the microphone output drops to a theoretical 0 at 90° making the sides of the bi-directional

The decibel (db) is frequently encountered in discussing microphones and amplifiers. It is simply a convenient method of handling gain or loss figures without resorting to multiple stages of multiplication. A voltage ratio chart would convert the 66 db output figure shown below to the arithmetically noted value of 10 volts.



microphone "dead." The term "dead" is often used to describe this point, but it is misleading since the theoretical point of zero output level cannot be achieved in actual practice. It is sufficient to remember that output level of a bi-directional microphone for sounds arriving from the sides is very low.

A cardioid uni-directional microphone describes a pattern that picks up sound well only at the front. The term "cardioid" means "heart-shaped" which describes the polar



Recording a single individual presents no unusual problems. Place the microphones six feet apart and position the performer off the center point.

pattern produced by this microphone. If a person stands  $90^\circ$  on either side of the front axis of the microphone, to produce the same output or recorded level he will have to talk or sing twice as loud as if he were the same distance from the front. If he is  $150^\circ$  on either side, he will have to talk or sing four times as loud as at the same distance in front. Directly behind the microphone, whatever sound he makes will almost be lost.

This, then, describes the way the polar chart is determined. Remember, it is actually not a picture of how well the microphone picks up sound but a comparison of how the output level varies when a source of sound *always at the same level* is moved around the microphone and maintained at the *same distance* from it at all times.

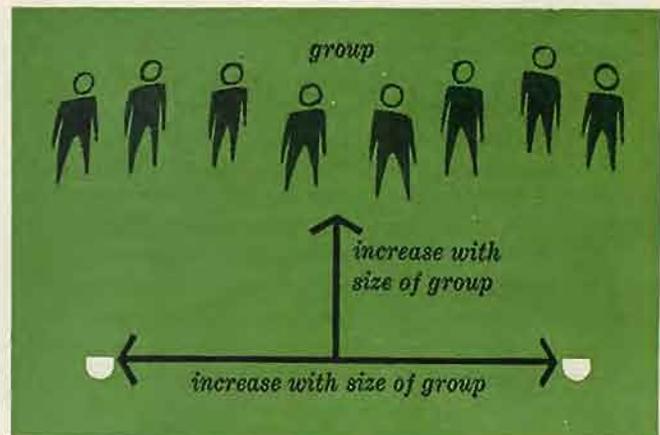
The only step remaining to an adequate appreciation of polar diagrams is to explain how they are represented in actual use. We have shown a typical polar pattern for a popular cardioid microphone. In some examples the  $0^\circ$  or front axis line is shown with a minus sign. This is an output level in decibels and the minus sign indicates that all comparisons are made to output level at the front of the microphone where it is at a maximum. Therefore, at any other point around the microphone the level will be lower than at the front so the minus sign is used. A similar example in everyday life is reading the outdoor thermometer. When the temperature gets down to  $5^\circ$  below zero, it is shown at  $-5^\circ$  F.

A long explanation of the decibel at this point could be of little interest to the home recordist. However, he is constantly confronted with this mathematical shortcut. Actually, the decibel, abbreviated db, is merely a figure that represents a ratio or a comparison. It is used to simplify otherwise complex mathematics since decibels, always small numbers, can be added and subtracted thus multiplication or division of large numbers is unnecessary. Manufacturers of recording

equipment and accessories often provide information on their equipment in terms of decibels so the home recordist would never be called upon to use the mathematics needed to actually calculate db.

To show how db might be used let's look at the accompanying illustration: it shows two ways of determining the output voltage from an amplifying system consisting of a preamplifier and two amplifier sections or stages, one stage usually being a tube and its associated components. As can be seen, the decibel notation merely requires adding the db gain of each stage. Reference to a voltage ratio chart shows that 0.005 volts amplified by 66 db produces 10 volts. The same answer can be determined arithmetically but multiplication is needed three times where using db notation we need only add once.

In reading the polar chart, it is easy to make a quick appraisal by remembering that a drop of 6 db means a one-half loss in level. If at  $90^\circ$  to either side of the front axis of the microphone the output level is down 6 db, it means that the level is half of what it would be if the same sound were arriving from the front. At approximately  $120^\circ$ , the level could be down another 6 db so the output is half what it was at  $90^\circ$  or  $1/4$  what it would be on the front axis. Or, at around  $140^\circ$  the level might be down another 6 db and at that point become half what it was at  $120^\circ$  or  $1/8$  what it would be on the front axis.



Stereo balance for recording a large group can present awkward situations. Spacing between the mikes and distance from group must be increased.

### Stereo Recording

At this point, we may wonder why a long explanation of microphone generating elements and polar patterns is necessary to make the fine quality stereo recordings we desire. The facts are that at some time the home recordist will be called upon to choose additional microphones if he wishes to progress in his hobby and it is good to base a choice on knowledge that he can get the best value for each dollar invested. Knowledge of the polar characteristics will tell us how the microphone performs and if it is the type which will give us the best results for the acoustical conditions under which our recordings are to be made.

To obtain the best stereo recordings possible, the microphones used must be the same type as far as generating element, polar patterns, frequency response and output level are concerned. Some microphone manufacturers will supply matched microphones at no additional cost. Normally, there is some variation in the recording level controls on the home tape recorder so the home recordist should not be alarmed

if both are not in exactly the same position when the visual indicator shows the microphones are balanced.

Since fine recordings can be made with crystal, ceramic or dynamic microphones and all these are available in non-directional or cardioid types, it is now necessary only to apply what has been discussed above to actual recording conditions.

Most homes, unless they are very modern in decor, are "soft" acoustically speaking; that is, sounds are absorbed readily and there is no problem of echo which will degrade the recording and reduce the stereo effect. Non-directional microphones can be used under these conditions. Remember, however, that the stereo effect is mostly created by the *direction* of the higher frequencies and if the microphone is limited in high frequency response, the stereo effect will be reduced—or realism will be lacking. This, in itself, is the strongest argument for an investment in good microphones.

Under such acoustical conditions, non-directional microphones have the advantage that placement is less critical. If one performer is involved, the microphones can be set up six to eight feet apart and he can stand near either or in the middle, as desired. Naturally, the position in the middle will produce the greatest stereo effect when reproduced since any movement from this position will be readily picked up by both microphones. A few minutes' experimenting will produce proper balance between instruments and performer.

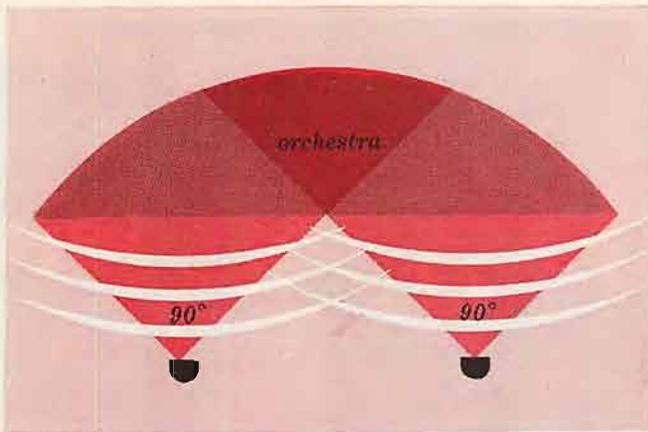
Small groups are easily handled with the same microphone placement; however, in stereo recording of large groups, proper balance may become a problem. The distance between microphones must be increased to cover the group but the group must be placed farther from the microphones. Working farther from the microphones tends to blend the sound so no individual will be close enough to overbalance or mask out the others. Sound level is not a problem when distance is increased since the group is naturally louder than a single performer. The human ear is a wonderful device for picking up all sounds and it simply filters—psychologically—those we wish to ignore. Unfortunately, microphones pick up all sorts of sounds and the tape recorder has no way

it dies out through being absorbed. The result, in small rooms, is a muddled or hollow sound and degradation of the stereo effect.

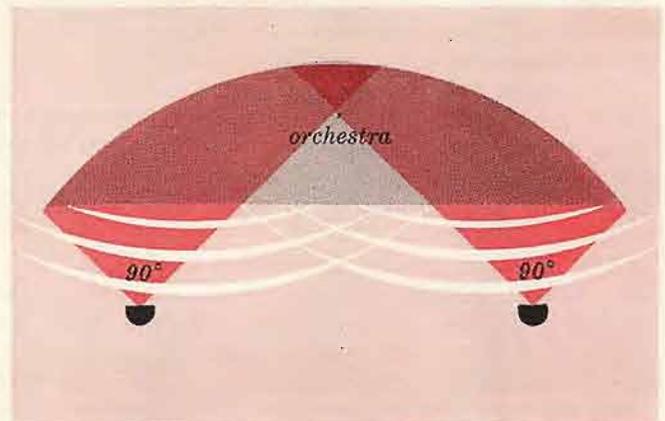
A simple test for room hardness is to clap your hands. If sounds persist a noticeable length of time, a directional microphone should be used. Fortunately, if a bi-directional or cardioid microphone is needed to record in a hard room, they can also be used under better conditions, making them more versatile than the non-directional type.

The cardioid type will produce fine recordings under poor acoustical conditions since it accepts sound principally from the desired source be it a performer, a musical instrument, chorus or orchestra. Sound which reflects from the walls and ceiling back to the microphone is greatly reduced or cancelled by the microphone so it never gets on the tape to produce a serious echo. Placement technique for cardioid microphones is much the same as with non-directional types, remembering that the pickup or acceptance angle of this general type is  $45^\circ$  each side of the front axis of the microphone. Caution must be observed to prevent separating the microphones so far that they reduce sound we wish to record.

Cardioid uni-directional microphones are also very useful in theaters and auditoriums where crowd noise must be eliminated. Normally, the back or "dead" sides of the microphones would be toward the crowd. If other than normal



In this hypothetical situation proper placement of two uni-directional microphones has been established to completely cover the orchestra.



In this situation the two uni-directional microphones have been moved in too close to the orchestra. Sounds from the front center would be weak.

conditions are encountered, the microphones should be placed so the backs are as nearly as possible directed toward the source of undesired noise.

Since conditions under which the home recordist will make stereo recordings are greatly varied, no firm set of rules can be laid down. Using the above information should provide assistance particularly when supplemented by experimentation that is often so interesting and necessary. Fortunately, in stereo tape recording, there is often room for tolerable error before the results become discouraging, and even the most mediocre of stereo recordings puts monophonic home tape recording in its proper place in history.

to filter out those not desired. Accordingly, when recording in a very "hard" room or one which contains little sound absorbent material such as drapes, rugs and upholstered furniture, echo and reverberation can seriously degrade the recording. Reverberation, incidentally, is echo which persists until

**George Riley** has been working in the audio equipment field since 1948, when he joined *Electro-Voice, Incorporated*. He is now Manager of the Commercial Products Division. Friends on the radio amateur bands know him best as *WSJFU*.

# Stereo Recording at Home

Active entertainment  
as a family enterprise

Philip C. Geraci / techniques

The tape recorder has brought into the home one of the most astonishing feats of modern science; the holding fast of sound. Today we take recording so much for granted that we lose sight of its basic significance. Like the older arts of painting and photography, it allows us to selectively arrange and preserve sense impressions—the very raw material of human experience.

Particularly in the home, a tape recorder adds immeasurably to the experience of daily living. Family life is full of events to be documented on tape. The growing up of children, the unfolding of their musical or dramatic talents, their progress in the knowledge of a second language, or their association with friends at parties.

A family album in sound is not merely a sentimental keepsake. It heightens our awareness of events as they occur. The ordinary happening appears in more intense focus when it is witnessed by tape.

Sociologists tell us that modern technology has disrupted family life by making too many diversions too easily accessible. The tape recorder, and high fidelity in general, is a technical innovation with exactly the opposite effect. Families in lucky possession of a good tape machine are apt to find it a center of common interest that draws them together in their leisure time.

A friend of ours, for instance, has revived the old custom of reading aloud. At present he and his family are putting on their own theater festival—taping plays from Shakespeare to Shaw with each member of the family taking one of the roles. And if the available boy/girl ratio doesn't happen to work out for a particular cast of characters, they generally find eager "stand-ins" among the neighbors.

Thanks to stereo, the drama unfolds not only with properly divided roles but also with plenty of stage action. Motion "on stage," entrances and exits, are acted out before the stereo mikes, adding convincing drama to the "show."

A family with a modicum of musical aptitude might take a crack at group singing or transform itself into an instrumental trio or quartet. If the musical reach of such a family group at first exceeds its grasp, the results might not be worthy of permanent preservation. That doesn't mean, however, that the group should not record. On the contrary! Especially to the beginning player, the tape recorder is an invaluable training aid. It makes it possible—to paraphrase

Robert Burns—"to hear ourselves as others hear us," which may be a bit sobering but certainly *instructive*.

Particularly in group playing, whether it be a jazz combo or a string quartet, stereo notably increases the value of the tape recorder as a training aid. It unravels the various muddles in which amateurs are prone to get lost. By pinpointing the positions of the players, by taking apart the strands of the musical fabric, stereo points an accusing finger right in the direction of the culprit, saying "You're the one that was off key!" or "That was *you* coming in two bars early!"

In contrast to passive and mindless home entertainments, the tape recorder presents an open invitation to "active leisure"—to shared effort and shared fun. These are the stuff that cements a family into an emotionally cohesive unit. In this sense a tape recorder becomes truly a "family affair."

Today's recorder has been so simplified and so ingeniously engineered that anyone can operate it without difficulty. However, there are a few tricks of the trade that vastly improve the final result. You don't have to be a professional to know and practice these tricks. In amateur home use the knowledge of these techniques is especially gratifying, for they can transform a tape recording from a mediocre memento into a convincing evocation of reality.

You may not realize it, but there is a better-than-even chance that your living room has the favorable kind of acoustics that professional engineers often seek in vain in larger recording halls. Unless there is an excess of uncovered glass and plain plaster surface to produce "hard" sound reflections, the average home with its moderate dimensions, curtains, and upholstery is almost the ideal environment in which to record small vocal or instrumental groups.

To help you make the most of the natural acoustic resources of your home, we have compiled a basic primer on domestic recording, spelled out in specific Do's and Don'ts. Our list makes no pretense of being a full compendium of recording technique, but it focuses on important matters likely to be overlooked by the home recordist.

Armed with the basic equipment and the knowledge of the following simple rules, you are ready to enter upon the joyous adventure of stereo recording.



Interplay of characters is stressed in this dramatic reading, the stereo mike setup conveys their relative "stage positions." Care must be taken so that enthusiastic players do not move about unintentionally, as the proper stereo arrangement will be sensitive to inappropriate changes of position.

Close harmony becomes clearer as the voices are spread apart by widely separated mikes. Practice and experiment reveal the right mike setup to create the best effect in each recording situation.



### The Do's of Expert Recording

**Do** learn *in advance* how to operate your equipment. By knowing its ins and outs, running the tape machine will become second nature, permitting you to concentrate on more vital details—like microphone placement.

**Do** experiment with different microphone setups until you find the one best suited to your particular living room. Keep in mind that different kinds of recording—speech, solo instrument, combo—require different mike placement. Our diagrams suggest which mike setup to use for what.

**Do** make a “trial run” before your final “take.” This should help you set up the proper recording arrangement for the particular program to be recorded.

**Do** maintain the same recording level throughout. You can't “cheat” on your recorder. Running the gain too high will only result in distortion and muddled sound. By the same token, too low a level will increase background hiss. Learn to recognize the proper setting on your level indicator, then stick to it.

**Do** audition your trial recording in *another* room before your final take. Using the same room in which the recording was made actually doubles the reverberation, often with unpleasantly boomy results that give you the wrong impression of what really went on the tape. Auditioning tape helps you spot weaknesses that can be corrected before the final take.

**Do** position the recorder as far from the microphone as practicable, to avoid pickup of mechanical noises during recording. If an adjoining room can be used, put the recorder in there. Even though the door is left open, the wall between will help deaden the recorder's mechanical grunts and groans.

**Do** make sure your equipment is up to snuff before the session begins. This means demagnetizing and cleaning heads. Oil only if necessary, and let the machine warm up.

**Do** have your group quiet down before you start your recorder, and remain quiet afterwards until you turn it off. This will make for “professional,” noise-free starts and endings. When you fade in or out, do it smoothly, by turning the gain control slowly up or down at the beginning of and at the ending of a take.

**Do** “aim” your mikes properly, according to type. Aim the “front” of a ribbon mike directly at the sound source. A cardioid mike should be placed further away than an omnidirectional one, and also aimed at the sound source. An omnidirectional mike does not need to be aimed, in fact, often

should *not* be aimed, if its on-axis high-frequency response is fairly prominent. Just let it hang, or aim it slightly *away* from the source.

**Do** put a rug under a floorstand mike or a doily under a table mike to prevent floor vibrations from reaching the mike through its base. Such vibration can cause unpleasant rumble and overload the recording amplifier.

### The Don'ts of Expert Recording

**Don't** forget to make a level check of the *loudest portion* before starting to record. Then leave the gain control alone. This will give you a realistic dynamic range.

**Don't** worry if your living room is acoustically less than perfect. If it's too bright, with sharp highs predominating, lay a few scatter rugs over bare floor areas, bring in more pillows, or lay blankets around over tables and chairs. If it's too dead, and the music sounds thuddy and soggy, try the reverse: remove rugs, chairs, pillows, or furniture until the room begins to sound crisply natural again. A handclap is a good test of acoustics. Practice clapping your hands in various rooms until you can recognize the “right” sound.

**Don't** record voices too far from the mike. Move narrators in close, to make the most of tape's inherently high signal-to-noise ratio in letting the voices stand out boldly against the background. If several voices are being recorded, move them around until they are properly balanced.

**Don't** forget to turn off noise makers, such as refrigerators, air conditioners, electric clocks, radiators, fluorescent lights, furnace, etc. Remember, anything which makes noise near a live mike will find itself permanently captured on tape, whether it's wanted or not.

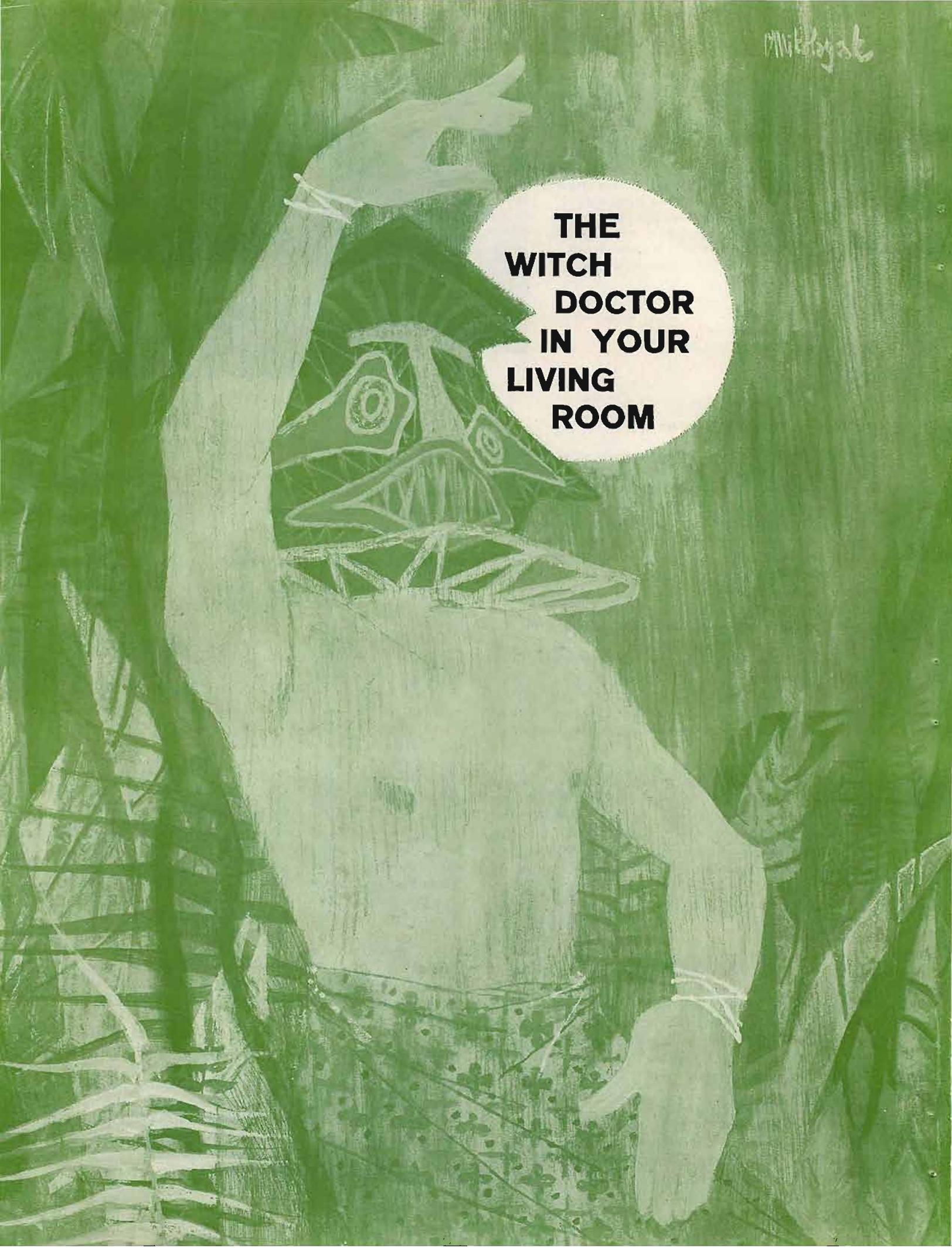
**Don't** try to hand-hold a microphone during a recording. A steady mike mount on a floor stand or table stand will give better and more reliable results.

**Don't** place the microphone on the same table with the recorder or on the piano. It may pick up motor noise from the recorder or mechanical noises from the piano.

**Don't** expect top quality from a mediocre microphone. No tape recorder sounds better than the mike which feeds it. An inexpensive crystal mike cannot equal the results attained with a top-notch dynamic or velocity microphone. For the serious recordist, a good microphone is essential for getting the most out of a quality tape recorder. For guidance in the choice of microphone, see our article on page 54. ●

Midnight

**THE  
WITCH  
DOCTOR  
IN YOUR  
LIVING  
ROOM**



and the way  
some exotic music  
sounds, your  
neighbors wouldn't be  
at all surprised

John Ball Jr. / discussion

AROUND the spring of 1957 radio stations and record shops began to reverberate with unaccustomed but zestful musical sounds. Coming quickly to grips with the unabating tide of rock and roll, this relatively new form of musical expression began to climb the best seller lists. By midsummer it had acquired a name—exotic music—and with the name, a surprisingly wide, receptive and growing audience. While Elvis was in the army, the avante garde of the new sound—Martin Denny and Arthur Lyman—took over a considerable share of the public interest. Then, with the arrival of stereo recording, exotic music came into its own, and record companies which had sponsored it found they had done more than strike oil—they had brought in a gusher. The first murmurings of this exotica tide were heard in such classical-impressionistic works as Ravel's *Bolero*, which excited its 1928 Parisian audiences to a frenzy. But shortly thereafter in the United States, there then appeared, on a thirty-five cent Decca blue label, Nilo Menendez and his orchestra performing Moses Simon's *The Peanut Vendor*. This tricky rhythm prairie-fired and opened the floodgates of the U. S. to a tide of Latin American music. Soon almost everyone was humming and whistling the melodies of Cuba's Ernesto Lecuona. Meanwhile, Ray Kinney, Bing Crosby and several other artists, largely on the Decca label, were, with considerable success, transplanting Hawaiian music to the mainland. Andre Kostelanetz and his Orchestra hit high sales figures with their unusually liquid arrangements of standard light music—there was a Kostelanetz set, circa 1943, called *Exotic Music* which contained such items as *Song of India* and *Flamingo*. Morton Gould and his orchestra achieved popularity through highly colorful exotically-scented arrangements using conventional instrumentation for unusual effects. But exotic music as we know it today got its big boost from the LP revolution, the coming of high fidelity, the coincidence of some diverse elements which created ideal circumstances for the advent of exotic music.

MARCH 1960

The first of these was a considerably awakened public interest in the vast Pacific area of the world. Hawaii stood at the threshold of statehood. Japanese culture and merchandise both found a new and unparalleled acceptance in the United States. Literature reflected the trend: Park Avenue heroines and typical wholesome, independent American girls found themselves joined by such colorful newcomers at First Flower and Lotus Blossom, Hana-Ogi, Suzie Wong, and the geisha girls in George Campbell's *Cry for Happy*. Fifty thousand oriental war brides came to enrich the American population.

The second element was the growing repertoire problem which faced the recording industry. In the field of serious music practically everything which offered any hope of satisfactory financial return had been recorded. The more popular works were available in overwhelming plenty, often with several excellent performances in each case from which to choose. In the search for new material albums were made of sports car sounds, cracklings from outer space and ski lessons. The industry desperately needed new directions.

A third factor was the vogue for high fidelity which had reached the point of sound for sound's sake. Fog horns, cowbells, steam locomotives, and breakers on the beach were all recorded for the sake of their reproductive value. Recording reached the point where the triangle in the Liszt First Concerto rang with new clarity as did other instruments long muffled in the pre-tape era. And the fresh world of stereo stood waiting in the wings.

At about this time Capitol Records released an album by Les Baxter and his orchestra which was called *Le Sacre du Sauvage*. It was a modest 10-inch LP which included some Baxter original compositions and incorporated unusually colorful orchestration. A number of Latin-American percussion instruments were used and the whole effect represented a departure from what had been done before. The album made a modest success and was re-released as a

twelve-inch disc entitled *Ritual of the Savage*.

Les Baxter started with Capitol as an arranger, his initial appearance was in an album of Harry Revel music called *Music Out of the Moon*. The four ten-inch 78 rpm discs which the set contained featured some astral melodies performed by Mr. Baxter with orchestra and chorus and the educated whinings of the theremin. The set achieved notice partly because of the music and partly because of the cover illustration—a chaste but appealing partial nude who reclined languidly in the light of a fuchsia spot. It was the first four-color photo cover used in the industry and it stopped record buyers, presumably male, in their tracks. After the success of *Ritual of the Savage* Mr. Baxter encored with *Tambo* a similar album made up entirely of his own music. *Tambo* definitely scored and created a demand for *Ports of Pleasure* and other successes which followed. *Sacre du Sauvage* was presented as a ballet much to the composer's delight. His popularity received a further impetus when he scored a smash hit with *The Poor People of Paris*.

Les Baxter supplied the first-stage booster which got exotic music off the ground and on its way; the second stage, which provided fresh thrust and put it into orbit in the musical firmament, was the appearance, in the spring of 1957, of an album called *Exotica* by the Martin Denny group of Hawaii. Until this recording appeared Mr. Denny's reputation had largely been a local one. It is doubtful if he suspected when he made it that it would bring to him a tremendous return in popularity and fame. His or-



Daughter of the chancellor of the University of Bangkok, Sondi Sodsai made her debut as exotic music vocalist on Liberty's "Sondi."

ganization was made up of four musicians including himself, one of them was a vibraphone player named Arthur Lyman (But not in the stereo version which was a later remake). The album opened with a Les Baxter tune, *Quiet Village*, which was filled with strange new sounds and a variety of tropical bird calls. Nothing quite like *Exotica* had been heard before, although some listeners might have been reminded of certain works by A. W. Ketelbey, such as *In a Persian Market*. Four other Les Baxter tunes were included in the set as well as Cyril Scott's *Lotus Land* and Hoagy Carmichael's *Hong Kong Blues*.

Within a very short time Liberty Records found they had a hit on their hands. Mr. Denny responded with *Exotica, Vol. II* and *Quiet Village* was released as a single. The single became a hit, more Denny was demanded. *Forbidden Island* only whetted the appetite of the growing army of Denny fans, two of them who contributed program notes for his albums are movie director John Sturges (*The Old Man and the Sea, Last Train From Gun Hill*) and author James A. Michener (*Tales of the South Pacific, Sayonara*).

While Martin Denny was creating a major reputation for himself Arthur Lyman gathered three other musicians and formed his own quartet. Soon some Lyman records on the Hifirecord label began to find a considerable audience. Vividly illustrated with scenes of volcanic craters the Lyman albums were superbly recorded and tastefully done. Mr. Lyman himself is a youngish man who taught himself his instrument with the aid of a Lionel Hampton instruction book. He was working as a hotel clerk when he joined Martin Denny for the first *Exotica* set. On his own he has recorded *Taboo, Bwana a, Hawaiian Sunset* and several other successful though premium-priced albums.



As arranger for Capitol, Les Baxter scored an early exotica triumph with "Ritual of the Savage," which he based on his study of Stravinsky's "Le Sacre du Printemps."

The success of Messieurs Baxter, Denny and Lyman made it clear to almost all recording companies that here was a good thing. A rash of new albums appeared with the usual net result in such cases—some good items, some bad. An attempt to evaluate some of them is made in the discography which follows. The salient fact is that exotic music has firmly entrenched itself, how long its tenure is to be will be determined by the public taste. It may disappear as bebop mercifully did, or it may remain as a permanent fixture along with Latin music which made the grade years ago.

There are many music listeners to whom exotic performances are totally sterile or worse. After listening to a few measures under compulsion they will dismiss the whole format summarily and retire back to the sanctuary of the *Rasoumovsky* Quartets. Such an attitude overlooks two considerations which are worth pointing out. The first of these is that much exotic music as presently recorded derives its color from the use of instruments not common to western orchestras, but which are regarded as having standing in their own countries. The Japanese koto, which Martin Denny uses, is an example; in its homeland it is studied seriously and mastery of it is a respected accomplishment, and when well played it makes distinctly rewarding listening.

The second consideration is one of intent. Exotic music corresponds in part to the wondrous soda fountain creations which are still to be found in certain happy parts of the country. When one is faced with a double banana split complete with three scoops of ice cream, assorted fruit toppings, whipped cream and cherry it is not the time to ask how much protein it contains. Similarly exotic music is meant to be listened to in less serious moments when the desire to be entertained is paramount.

Although the present offerings in the exotic field have very few pretensions of authenticity, they sometimes achieve it in surprising ways. An assist in this direction may be credited to no less a personage than His Majesty, King Rama IX of Thailand. Among other accomplishments His Majesty is a musician of considerable ability. He has gath-

ered around him a number of government officials who also have musical talents and together they have formed a small orchestra. Unlike Frederick the Great, for whose flute Bach was honored to write the Musical Offering, Rama IX is interested in the more popular idiom. It therefore followed that when His Majesty's little orchestra met for private sessions, the idea came up of enlisting a girl vocalist. Discreet inquiry turned up the fact that the chancellor of the University of Bangkok had a daughter of considerable talents who could sing, dance, act, write and compose and who was beautifully assembled in miniature. She was therefore summoned and rehearsals began.

After an interval a Fulbright scholarship became available and this young lady, Miss Sondi Sodsai, departed for the United States. After a year of study in North Carolina, where she augmented her unique interpretation of English with a southern accent, she matriculated for her master's degree at the University of Southern California. There things began to happen. Sondi made several guest appearances on television and then was persuaded to represent her country in the Miss Universe pageant at Long Beach. She walked off with one of the three top awards. Liberty Records found her and signed her to a contract. Although she is actually at her best, surprisingly enough, in *W. C. Handy's St. Louis Blues*, Liberty had other ideas. With the aid of



Best known for the jungle-atmosphere recordings "Quiet Village" and "Exotica," Martin Denny and his group have long been considered the avant garde of exotic-music makers.

Hal Johnson, a close associate of Martin Denny's, a collection of exotic type material was prepared for her. Regardless of the authenticity of the individual songs, there was no question about Sondi. The tiny court entertainer from Siam did her stuff and then returned to the University to work on her musical comedy *Yankee, Don't Go Home* which is being produced at the University, under her direction, during the 1959-60 season.

Once the vibraphonist of the Denny group, Arthur Lyman has since forged his own orchestra and recorded for HiFirecord such hits as "Taboo" and "Bwana a."



She is not satisfied with her first album. "When I first hear Denny, I flip," she said. "I love this kind of music. But better I think I sing *Caravan*." Time will tell.

It is not possible to touch on vocalists in this field without mentioning such past masters of the Hawaiian idiom as Ray Kinney and Alfred Apaka. Among the newer names are The Surfers, Ethel Azama, and an attractive young lady from Hilo named Kahaunaniomaunakeakauikalewa. This being a bit tough for mainlanders, it was shortened to Haunani when she was summoned by Webley Edwards to star on the famous *Hawaii Calls* broadcasts.

It is possible to turn through the pages of musical literature and find many established compositions which have a close kinship with the present Exotic vogue. There is the *Grand Canyon Suite* of Ferde Grofé, *Escales* by Jacques Ibert, *Bali* by Henry Eichheim, *Roman Festivals* by Respighi and many others. In a sense the whole field of program music can be included, which brings into focus such masterpieces as *Nights in the Gardens of Spain*. The modern popular format can pretend to no such stature, but it can claim distant relationship. It is admittedly picture postcard music, printed in bright and unusual colors. The colors themselves are new and so are many of the scenes, for they depict the Pacific islands and the Orient, that vast and uncertain area which appeals so strongly to the imagination and where so much of the immediate future history of the world may be written.

**John Ball, Jr.** has spent most of his energetic life in three fields of activity: aviation, writing, and records—his huge library dates back to the 78 rpm days. Despite his busy hours as Public Relations Director for the Institute of the Aeronautical Sciences, he still finds time for both writing and his discs.

## Choice Exotica—The Forerunners

△ **LURE OF THE TROPICS.** *Andre Kostelanetz and his Orchestra.* Columbia CL 780. Standard light classic and popular material lushly served up with a garnish of windbells.

△ **JUNGLE DRUMS.** *Morton Gould and his Orchestra.* RCA Victor LM 1994. One side all Lecuona, the other a better than average choice, all of which receive the familiar Gould super arrangements.

▲ △ **A NIGHT IN THE TROPICS.** *101 Strings, Wilhelm Stephan, conductor.* MARCH 1960

ductor. Stereo-Fidelity 4400; Somerset P 4400. Some standards, some novelties given the works by the huge orchestra. Conventional orchestrations, a bit slow in spots.

△ **TROPICANA.** *Monty Kelly and his Orchestra.* Somerset P 7300. Somewhat mistitled, this half tropical set has some surprisingly good bands. Except for some uncalled for ritardandos, a best buy.

△ **EBB TIDE.** *Frank Chacksfield and his Orchestra.* In London LL 1041 (avail-

able as a single). A classic reading of the Robert Maxwell favorite complete with sea gulls. Recommended.

▲ △ **DRIFTWOOD AND DREAMS.** *Henry Mancini and his Orchestra.* Liberty 7121; Mono 3121 (Re-issued as *The Versatile Henry Mancini*). Despite the fact that the "orchestra" is only four pieces and the chorus thin, this is almost ideal late-at-night listening. Completely relaxed, unlike *Peter Gunn*. The album is aptly titled.

## Les Baxter and his Orchestra

△ **RITUAL OF THE SAVAGE (Le Sacre du Sauvage)**. Capitol T 288.

△ **TAMBOO!** Capitol T 655.

▲ △ **PORTS OF PLEASURE.** Capitol ST 868; Mono T 868.

Mr. Baxter, the 20th Century Keteibey, very obviously warms to this work in the progression of these three albums. *Ritual* contains the smash hit *Quiet Village* and several similar original compositions by Mr. Baxter. *Tambool!* improved the idiom considerably. *Ports of Pleasure*, which the composer prefers to have regarded as a descriptive suite, centers around a highly perfumed and exotic work called *City of Veils* which is all its name implies. The composer has a new set released as we go

to press (*Sacred Idol* ST/T 1293) which he feels contains his best work to date. Fans of Mr. Baxter who are looking for more of his work will find it in *Skins!*, a collection of specialized drum recordings and in *Space Escapade* which the requirements of decent restraint will not permit us to call out of this world.

In addition to these recordings of his own works, Mr. Baxter has appeared with his orchestra and chorus on a total of some fifteen albums for Capitol.

## The Martin Denny Group

▲ △ **EXOTICA, VOL. 1.** Liberty LST 7034; Mono LRP 3034.

▲ △ **EXOTICA, VOL. 2.** Liberty LST 7077; Mono LRP 3077.

▲ △ **FORBIDDEN ISLAND.** Liberty LST 7081; Mono LRP 3081.

▲ △ **PRIMITIVA.** Liberty LST 7087; Mono LRP 3087.

▲ △ **HYPNOTIQUE.** Liberty LST 7102; Mono LRP 3102.

▲ △ **AFRO-DESIA.** Liberty LST 7111; Mono LRP 3111.

▲ △ **EXOTICA, VOL. 3.** Liberty LST 7116; Mono LRP 3116.

▲ △ **QUIET VILLAGE.** Liberty LST 7122; Mono LRP 3122.

Mr. Denny is Liberty Records' private gold mine, supplanting even the captivating Miss Julie London who not only produces highly salable vocal discs but also poses for the album covers with devastating success. He is, at the moment, the chief exponent of exotic music and the reigning champ.

The appearance of *Exotica* (Vol. 1) scored a smash success, partly because it opened with a bird call filled performance of Les Baxter's *Quiet Village* and went on to produce a collection of sounds often strikingly new to western ears. The encore, *Exotica Vol. 2* led the parade which followed and which currently stands at eight albums. More are in prospect.

The Denny albums are all very well recorded. Since the material varies, it is a matter of individual taste which ones are the best. Our picks, in order, are *Exotica Vol. 1*, *Primitiva*, and *Quiet Village*. The monaural version of *Exotica Vol. 1* is preferred as it is a better performance than the later stereo remake.

The Martin Denny Group hails from Hawaii where considerable Japanese-American talent is available. Many of Denny's most striking effects are created by the use of Japanese instruments. Occasionally guest artists add special sounds and *Hypnotique* employs a chorus.

## The Arthur Lyman Group

▲ △ **TABOO.** Hifirecord S 806; Mono R 806.

▲ △ **BWANA A.** Hifirecord S 808; Mono R 808.

▲ △ **HAWAIIAN SUNSET.** Hifirecord S 807; Mono R 807.

▲ △ **THE LEGEND OF PELE.** Hifirecord S 813; Mono R 813.

▲ △ **BAHIA.** Hifirecord S 815; Mono R 815.

▲ △ **LEIS OF JAZZ.** Hifirecord S 607; Mono R 607.

Not long after the Martin Denny Group achieved great popularity Hifirecord introduced its Hawaiian instrumental quartet headed by Arthur Lyman, a former Denny sideman. The Lyman group has developed a style of exotic music sufficiently different from Denny's to win a considerable following of its own. It is helped by superlative recording. In general the Lyman group uses a slower, more restrained style than does Denny, the coloration is not as high although Lyman, like Denny, occasionally invites artists who perform on unusual instruments to sit in.

The Lyman group is at its best in *Taboo*, very nearly so in the encore album *Bwana a. The Legend of Pele* is not as good a showpiece, despite help from Manuel de Falla and Rimsky-Korsakov. Band four of side two is mislabeled.

*Bahia* has the group back in top form apart from a misuse of taps on the final band. *Hawaiian Sunset* is a very successful presentation of traditional Hawaiian music tastefully done. *Leis of Jazz* is a total departure which should best be commented upon by one of this magazine's qualified jazz critics.

HIFI/STEREO

# Hawaiiana

▲ △ **ISLAND PARADISE.** 27 Hawaiian artists and ensembles. Capitol STAO 1229; Mono TAO 1229. A knockout of a recording, magnificently packaged, which almost literally takes you to the 50th state. Highly recommended.

▲ △ **PARADISE ISLE.** Eddy Howard with Carl Kalani and his Paradise Islanders. Mercury MG 20312. Largely for Eddy Howard fans who would like to hear their favorite in a new setting.

△ **REMEMBER WAIKIKI.** Ray Kinney and his Coral Islanders. Liberty LRP 3054. In this tasteful recording the old master of Hawaiian song displays once again the reason for his great and long-continued popularity.

▲ △ **THE ISLE OF ENCHANTMENT.** Charles Dant and his Orchestra. Coral 757249; Mono 57249. Strictly state-side presentation of some Hawaiian favorites with added fillers. Well suited to

pleasant background listening.

▲ △ **THE FABULOUS FIFTIETH STATE.** Sam Makia and the Makapuu Beach Boys. Kapp 3027 S; Mono KL 3027. A thin and uninspiring recording, particularly in stereo.

▲ △ **JON HALL DIRECTS MUSIC FROM HONOLULU.** Mercury SR 60063; Mono MG 20403. Surprisingly good results personally recorded in the bar of the La Haina by Mr. Hall. Despite a very small group and catch as catch can recording arrangements, both versions "listen good."

▲ △ **TRADE WIND ISLANDS.** Huunani, contralto, with chorus and orchestra. Capitol ST 1203; Mono T 1203. Huunani has an unusual, masculine-type voice which is something of an acquired taste. For her many admirers, this is her first solo appearance starring in her own album. Mild stereo.

▲ △ **HIGH TIDE.** The Surfers. Hifi-record S 411; Mono R 411.

▲ △ **TAHITI.** The Surfers. Hifi-record S 417; Mono R 417.

The Surfers are four muscular young (very young) men from Hawaii who sound like an informal college quartet which is exactly how they started. They lack the slick polish of conventional male quartets which turns out to be an advantage. Tahiti is the better set and shows the quartet to good advantage. If good campfire type singing appeals to you, this is your dish. Superior recording.

▲ △ **THE MAGIC ISLANDS.** Alfred Newman and his Orchestra with the Ken Darby Singers. Decca DL 79048; Mono DL 9048. This album is the result of top Hollywood talent having a go at Hawaiian music. Spectacular arrangements all put up in an extraordinary package. It should be a wow in stereo. Legend of the Rain would make an impressive single. Unusual and highly listenable.

# Miscellaneous Exotica

▲ △ **EXOTIC DREAMS.** Ethel Azama. Liberty LST 7104; Mono 3104. Although not a threat to Pat Suzuki, Miss Azama (who is also Japanese-American) has a boudoir style that gets better as it goes along. Lazy Afternoon becomes a classic under her deft touch. The accompaniment is not billed, but it sounds very much like Denny.

▲ △ **ORIENTA.** The Markko Polo (sic) Adventurers. RCA Victor LSP 1919; Mono LPM 1919. Zounds what sounds! Once through was all we could take of this. Interesting if you want to know how far out in musical left field it is possible to go.

△ **SAMOA.** Oliver Wallace conducting. Disneyland WDL 4003. From the sound track of the Walt Disney motion picture. Some music by Mr. Wallace, some recorded on location. Pleasant, but needs video.

△ **EAST OF INDIA.** Werner Muller and his Orchestra. Decca DL 8880. Herr Muller plays his exotic melodies straight with traditional instrumentation and chorus but still manages to inject considerable flavor into his music. His melodies are good so it all comes out surprisingly well.

△ **FROM THE LAND OF THE SKY BLUE WATER.** Dorian and his Orchestra. Kapp KL 1020.

▲ △ **BY THE WATERS OF MINNETONKA.** The Marty Gold Orchestra and Chorus. Kapp 1125 S; Mono KL 1125.

Music inspired by the American Indian is the subject matter of both of these albums. They come out the same, smooth listenable arrangements of the familiar melodies. However, if you want to conjure up the pungent aromas of campfires and see the tall smokes reaching for the blue

skies of autumn, you won't find them here; these Indians dress for dinner.

▲ △ **SONDI.** Sondi Sodsai with orchestra conducted by Hal Johnson. Liberty LST T 110; Mono LRP 3110. Miss Sodsai does her best in English and Siamese with material of uneven merit. Band one is unimpressive, then things gradually improve and side two shows the tiny Siamese kitten to better advantage. If in her next album she chooses to do some of the jazz classics she has sung with and for His Majesty Rama IX, it should be a superior release.

▲ △ **LATIN LOVE.** The guitars of Bob Bain. Capitol ST 1201; Mono T 1201. Smooth relaxed performances by Bob Bain in multiple recording of Latin standards. Pleasant and listenable.

▲ △ **SHADOWS IN THE CASBAH.** Artie Barsamian and his Orchestra. Kapp KL 3043; Mono KS 3043. Strictly near-Eastern music which includes an authentic performance of the Greek standard Misirlou which is such a favorite with rumba bands. This music, which is well performed here, requires a special heritage for its performance and the same might be said for its enjoyment.

▲ △ **FANTASTICA, MUSIC FROM OUTER SPACE.** Russ Garcia and his Orchestra. Liberty LST 7005; Mono LRP 3005. With the current great interest on outer space, it is to be expected that present day composers will follow the lead of Gustav Holst and seek inspiration in the planets. Mr. Garcia overcomes the handicaps of a poor album cover and an annotator who rearranged the order of the heavenly bodies to create his moods with surprising effectiveness. If

you would like to daydream about interplanetary voyages, this music will get you well on your way.

△ **HOLD MY HAND—DRUMS.** Mariam McGuire, organ. Dot 15999.

△ **QUIET VILLAGE.** George Wright, organ. Hifirecord EPR 702.

This pair of 45 rpm singles bring the organ into the exotic field. On the Hammond Miss McGuire plays Hold My Hand which comes out an updated version of Massenet's Elégie. At the Mighty Wuritzer Mr. Wright performs Quiet Village with, the notes inform, real bird calls.

▲ △ **WHITE GODDESS.** Frank Hunter and his Orchestra. Kapp KS 3019; Mono KL 1136. The versatile Mr. Hunter uses a female voice (Lulu Jean Norman?) to secure his unusual effects in this collection of standards and new material. If you would like your exotic music served up with restraint, Mr. Hunter has just the thing for you.

▲ **EXOTIC ISLAND.** The Surfmen. Stereo-Fidelity P 10500. Some quite neat arrangements, well played and recorded, and offered at a bargain price. The bird calls are the real thing and so are the jungle noises. The disembodied female voice, used so effectively in many exotic offerings, is present here too and whoever the girl is, she's good.

The above listenings constitute at least a cross section of the current offerings in the exotic and near exotic field. The author would like to express his appreciation to Miss Miyoko Sasaki of Tokyo and to Miss Jean Chanel of Pango Pango for their considerable assistance in providing authentic details concerning Oriental and Polynesian music.

# Be Our Guest...

Wherein the reader is invited to be a Guest Critic of new record releases

We weren't wrong in our surmise last month. Within every record collector there lurks an incipient record critic. Our invitation to you, our reader, to try your hand at reviewing a few new record releases, has brought an immediate and gratifying response.

The count is not yet in, but obviously, there is no dearth of record critics in the land. What we do wonder is why there are so few women among them.

Offhand, we can think of only three female professional critics who write for national hi-fi and record magazines. Can it be that fewer women than men are interested in good music? Are women less opinionated than men? (Not in our castle, they aren't!) We'd appreciate enlightenment on this subject. Perhaps you have some answers. Pass them on to us.

Our Guest Reviewer this month is Virginia-born Harry Stinnett, 35-year-old engineering draftsman and designer. Eight years ago, after three years in the U. S. Army Air Force and subsequent attendance at Virginia Polytechnic Institute, he took up bachelor residence on 58th Street of New York City's East Side, where, among other things, he indulges his interest in music and hi-fi.

Harry listens to monaural discs and tapes from five speaker systems operating simultaneously within his four-room apartment. (Try that, you married men.) He enjoys stereo discs, tapes and radio broadcasts from paired stereo speakers in both the "hi-fi room" (I) and the kitchen (II).

A Thorens TD-124 turntable, with ESL arm and Shure

cartridge, spins his stereo discs, and a Miracord XA-100 changer with Pickering cartridge handles the monos. A Bogen DB-230 preamp-amplifier with twin 30-watt channels drives two University 12" co-axial speakers, one Stephens full-range 12" speaker, one Weathers "Decorator" speaker system, and one Permoflux speaker system. A Viking tape deck, a Sherwood S-3000 FM tuner, and a Pilot AM-FM tuner round out his music system. Of course, Harry himself designed the array of cabinetry housing these components.

As you may have guessed by now, his biggest wish is for more room wherein to effect a better stereo listening setup. (Oh, what wedded bliss could do to this dream!)

Harry's reviews are predicated on several years of discriminating listening. We know you'll enjoy reading them and comparing them with the parallel reviews of the Messrs. Bookspan, Hentoff and Randolph.

Again, we invite you to be our Guest Critic. Write to:

Guest Critic  
HiFi/STEREO REVIEW  
One Park Avenue  
New York 16, N. Y.

Include some information about your background and what listening equipment you have. We'll send you a few of the new records for review and give all of our readers the opportunity to read your opinions.

## HARRY STINNETT, Guest Reviewer—March, 1960

▲ **BACH:** Musical Offering. The Stuttgart Chamber Orchestra, Karl Münchinger cond. London CS 6142 \$4.98

Interest: Limited appeal but should spread

Performance: Great  
Recording: Excellent  
Stereo Directionality: Perfect  
Stereo Depth: Just right

This is the first stereo release of the Bach *Musical Offering* and because it emerges as a generally superb disc, it should prove a veritable delight to lovers of the chamber form of music.

To augment the "limited appeal but should spread" qualification, I would say that the exceptionally clean, transparent and most realistic sound enjoyed here, plus a seemingly flawless performance, should be instrumental in winning over many of the uninitiated and result in newly discovered enjoyment for them.

Some of the superlatives used here by your reviewer were occasioned by listening to the "Offering" with stereo ear phones, as well as on three conventional stereo speaker system setups.

▲ **PRESENTING JOSÉ GRECO** and His Company—Guajira del Flamenco; Zapate-68

ado; Intermezzo from "Goyescas"; Jofas; Valencia Popular and others. José Greco, Miguel Garcia (guitar), Orchestra cond. by F. Moreno Torroba. RCA Victor LM 2300 \$4.98

Interest: Special appeal  
Performance: Exciting and skilled  
Recording: Very good

Not quite "just another" varied Spanish program with heel-stomping, castanet-clacking, guitar-strumming and the usual vocalizing. I was pleased to find on this disc (band 2, side 2) a smooth, passionate female voice of apparent importance. This, along with lush, full orchestration of some of the selections, makes for a pleasant break from a possible overdose of heel-stomping and guitar-strumming.

The degree of "presence" engineered into this monaural disc is really realistic, contrasting with the undesirable "you're-right-in-the-middle-of-it" effect found on some records that have this same kind of special interest appeal.

All in all, this is a well engineered disc, with a higher degree of interest and appeal than many programs of this nature.

▲ **BRAHMS:** Symphony No. 4 in E Minor; **BEETHOVEN:** Overture in C Major (Na-

mensfeier) Op. 115. Lamoureux Orchestra, Igor Markevitch cond. Deutsche Grammophon DGS 712017 \$5.98

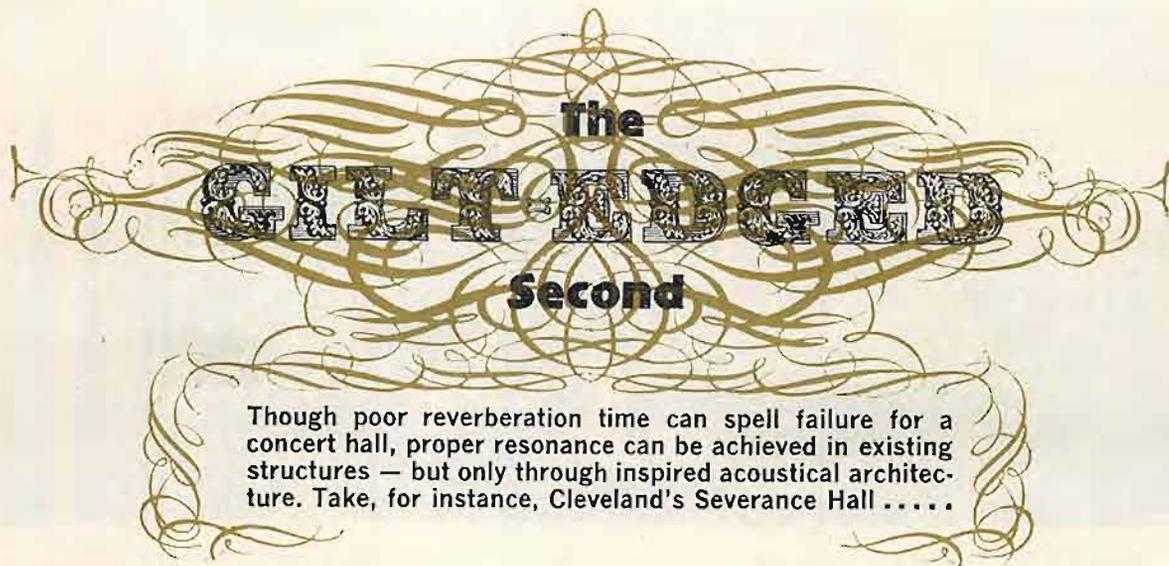
Interest: Still compelling  
Performance: At times arresting  
Recording: Somewhat hollow  
Stereo Directionality: More preferred  
Stereo Depth: Shallow

The abundance of melody that one might expect from Brahms' monumental Fourth partly fails to show up, even with the added depth, spaciousness and perspective that stereo should give. The recording techniques employed here have reduced this stereo disc to a mediocre level, with little shining through except occasionally arresting portions of the performance itself.

It is a pity that the brief but brisk Beethoven Overture also fails to shine—again because of hollow recorded sound. However, there seems to be a bit more solidity in the performance, and the piece itself is most enjoyable.

A check through the LP catalog turns up only one *Namensfeier*, with Scherchen on a monaural Westminster disc. One wishes record companies would use lesser-known compositions to "fill," instead of the usual, dreary procession of warhorses. ●

HiFi/STEREO



# The GILT EDGE

## Second

Though poor reverberation time can spell failure for a concert hall, proper resonance can be achieved in existing structures — but only through inspired acoustical architecture. Take, for instance, Cleveland's Severance Hall . . . . .

Klaus George Roy / reportage

If "a mountain is to climb" makes a good definition, so does "an orchestra is to hear." That, in short, is what an orchestra is for. Yet *hearing* an orchestra is not just in being there when it plays, or in spinning an electronic portrait of it on a hifi turntable. The final quality of the music is inescapably governed by its architectural surroundings—the concert hall. It is appalling, then, to note that of all the world's ranking ensembles—there are hundreds of good ones, a dozen or two great ones, and a very few that are tops—only a handful play in halls that do justice to the actual quality of the sound they make as an ensemble.

Now 1), what special qualities make a concert hall good for listening—or, for recording? 2) Are the sonic requirements for listening opposed to those of recording? And 3), do our ideas about these requirements stay the same from generation to generation, or do they fluctuate?—after all, a building is a pretty stable commodity, not an item to turn in for a new model every few years.

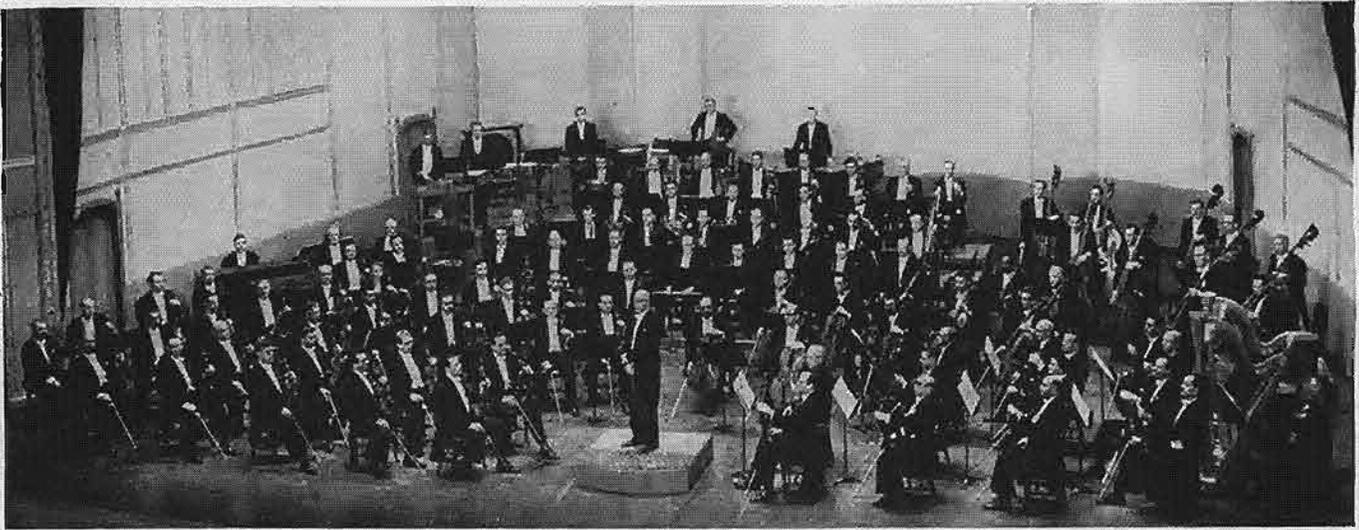
Difficult and controversial questions. Let's start with the fundamental one: What makes a good hall?—one that serves the purpose or purposes for which it was built, and brings out as much of the full potential of whatever individual or organization uses it. We like, for one thing, an orchestral sonority that is warm and rich rather than cool and thin. We like our sonorities blended properly, not in clear and isolated strands that refuse to mix. We like to have a sound last long enough so that it makes sense in relation to its context, as music or as speech. We want a volume that won't hurt our ears even in a Berlioz *con tutta forza*; on the other hand, we don't want to have to strain for a Debussy *pianissimo, quasi niente*. We demand balance and blend, and we are convinced that a flat sound is no good: we insist on having color. Color in musical sound means, perhaps, overtones. If you hear an instrument through a partition you can recognize it, but it will be a pointless and sterile sound. If the air, due to the room setup and low humidity, does not carry overtones, the effect will be the same: black-and-white.

That brings us to point two in our quiz. It was thought once that you built one kind of hall for concerts, and yet

another, different hall for recording. Perhaps you'd build a third hall to make speeches in, resigning yourself to the use of a mike and an amplification system that would work fine for Row 57, and be useless for Row 59. This kind of thinking led to concert halls in which you couldn't record, to recording studios in which you couldn't perform for a live audience, and to halls where nothing would work but political conventions, boxing matches, and flower shows. Then people thought up the multi-purpose hall, in which all these things were supposed to be done equally well or equally badly, without discrimination, perhaps with opera, ballet and travelogues thrown in for good measure. Now the thinking has changed again. It has been discovered that if a hall is good for live orchestral performances (and assuming that it is not too large, preferably under 2700 seats), one could also record in it, and make speeches in it perhaps even without a microphone. A piano recital would work, and so would a chamber music event. If the acoustical conditions are good for one, they should be fine for the other. The multi-purpose hall could, up to a point, be achieved, not by trying to please everybody and thus pleasing nobody, but by first satisfying the primary occupant (like an orchestra) and then finding out that just about everybody else will like it too.

Live performance and recording, therefore, are not at all in opposition. You can't bring a dead hall to life, but you can "calm down" a live one for recording, if you need to. When the Boston Symphony Orchestra, for instance, wanted to record in the empty Symphony Hall, a curtain was drawn across the auditorium (size: 2600) about a quarter of the way back. That made the cubic volume smaller, and just right. They still rehearse that way. But at recording sessions, the orchestra is now moved off the stage onto the main floor itself; the reverberation of the auditorium is thus put to work in new and effective ways. But with a hall in which the sound is still-born there isn't much to do but record elsewhere or resort to seldom satisfactory artificial reverberation techniques.

But on to our third question. Somehow, "by ear" rather than by slide-rule, most of the great halls built toward the close of the nineteenth century were built to be properly



George Szell and the Cleveland Orchestra on the old stage of Severance Hall, just before its acoustic renovation in 1958.

reverberant, with a sound-life of about 2.1 seconds when filled to capacity: that includes the Berlin Philharmonie, the Basel Casino, St. Andrew's Hall in Glasgow, the now-doomed Carnegie Hall, and three widely considered the world's best: the Concertgebouw in Amsterdam, the Grosse Musikvereinsaal in Vienna, and Symphony Hall in Boston. It was Prof. Wallace Sabine who developed a workable formula when the Boston hall was built at the turn of the century. But some of the knowledge was not utilized by succeeding builders, and the pendulum started to swing the other way. Auditoria began to be built for movies as well as music, for live broadcasting, and for recording purposes; resonance to any appreciable degree was considered harmful: a dry, clear sound was the rage. By 1925 or 1930, when a new hall was put up, it was likely to have a reverberation that was so short nobody heard it. This was perhaps the apex of the vogue for tight, non-reverberant sound—the "triple-sec" period. Severance Hall, begun in 1930 and completed a year later, wasn't far behind—but more of that shortly. Another generation has now passed, and we are back to a "sound ideal" that calls for a longer reverberation time—a more echoing quality. Not that we want the sound to hit us from different sides a second apart, as in some of the "stereo-phony" movie palaces or trick commercials. Nowadays, we want just enough reverberation to produce the richness of sound previously described.

The new techniques of recording have put the problem of what makes a good hall into sharp focus. Recording engineers will tell you that in monaural recording you could get away with a lot, though you could surely tell a dry sound from a live one. You could fake and improvise, but stereo has changed all that. An experienced engineer or critic can virtually draw you a sketch plan of a hall a recording was made in, when he hears a stereo disc "anonymously." He can tell you about how large it is, how the ceiling slopes, what kind of furnishings it has. Stereo picks up everything; the room acoustics of this technique are crucial. And since most orchestral recordings are nowadays made in stereo, a good hall means also "a good hall for recording."

Severance Hall is a good example of such an auditorium. But it hasn't always been. Consumers and critics who have bought recent Cleveland Orchestra recordings have pricked up their ears in surprise. "What's this?" they say. "What have

you done to the place?" They may not have known that The Cleveland Orchestra had not been recording in Severance Hall for some years before 1958; the ensemble had to go downtown, to the odd-shaped Masonic Auditorium, to record. The sound was good there, though nothing special.

At Severance, as the Orchestra's permanent home is affectionately called for short, you couldn't record at all. In the opinion of some, you couldn't really play there either. What needed to be done? It had been a case, perhaps, of too much luxury and too little concern with the principles of musical sound. When the hall was built, in 1930-31, as a munificent gift of the Cleveland financier and long-time president of the Orchestra, John Long Severance, as a memorial to his wife, the objective was to make it one of the most aesthetically pleasing structures in the nation. This was achieved. The classic exterior is very impressive. Outstanding Cleveland architects designed a splendid main foyer, with terrazzo floors and multicolored marble pillars. Decoration is highly ornate, but not garish. As one enters the auditorium, one is struck by two things: one, the relative smallness of the hall (it can seat about 1900 people); two, the sumptuously executed ceiling and wall ornamentation in untarnishable silver leaf. The over-all effect is more that of a theater or opera house than a concert hall, with its 24 boxes curving about the hall, with the nearness of the first balcony to the stage, some false boxes, and other theatrical features.

The acoustical consultant had been Professor Dayton C. Miller—an expert indeed, thoroughly versed in contemporary standards and techniques. The ceiling was his design, and it remains acoustically superb. But other aspects of the architects' plans as well as the furnishings agreed upon resulted at once in a set of compromises that spelled trouble for the future.—One simply can't start to put up a building and then ask the acoustician what he thinks. It may be a bit late. There are some horrifying examples of this in all-too-recent history, with fabulously expensive auditoria both here and abroad having to be done over within a year or two of their festive inauguration.

Since the auditorium volume (550,000 cubic feet) was small in relation to the audience and surface area, it was found that the reverberation time of a sound was drastically shortened. There were areas to which the sound could come only

directly from the stage; it could not be properly reinforced by reflection. For best effect, sound must be both direct and reflected; it is the mixtures of both, in perfect mathematical proportion, which give body to the sonority produced. If one came into the auditorium before the summer of 1958, one would find a rich, blue, custom-loomed carpet on the floors, and heavy draperies of complementing color in the boxes. The seats were heavily upholstered (they still are; for it makes rather little difference to the sound whether one sits in them or not). But all this luxury, so pleasing to the eye and so comfortable physically, turned out to be an acoustical boobytrap. The word trap is used advisedly: the sound of the orchestra was actually trapped—absorbed—by these furnishings, and died before it could be appreciated.

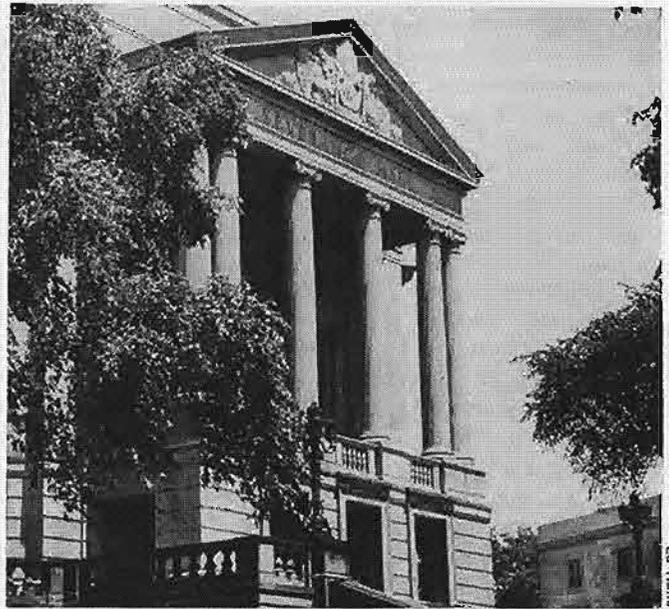
The stage shared in the acoustical damage. It had been designed to accommodate not only concert but opera. In the 1930's, when Artur Rodzinski succeeded the first conductor, Nikolai Sokoloff, fully-staged opera was regularly presented. For that reason, the stage ceiling could not be fully closed, and the backdrop could not be a permanent one. Sound would escape upward and backward, into the air and through the very back of the shell, which was then made of scenery-like plywood. A heavy velour contour curtain, which remained visible to the audience during concert performances, absorbed yet more sound, especially the higher frequencies. The stage became, in fact, a stage, instead of a concert platform or orchestra shell. Instead of joining indissolubly with the auditorium, it found itself *behind* the proscenium arch.

All these factors produced a reverberation time that had the unusually low value of 1.45 seconds for the empty hall between the range of 65 to 500 cycles; at 2000 cycles it fell to 0.75 seconds. When the hall was filled, with the audience providing yet more absorption, there was a small but still noticeable further reduction of the reverberance. These things did not escape Mr. Rodzinski, of course, and he voiced complaints. But it was too close to the building's inauguration, and nothing was done. When George Szell succeeded Erich Leinsdorf as musical director and conductor in 1946, he was not long in making known his strong views on the prevailing acoustical conditions, based on vast experience in most of the world's outstanding opera houses and concert halls. To those who knew George Szell, it might have been evident that when he set his mind to do a thing, it would be done, sooner or later, and preferably sooner.

It was understandable that Mr. Szell should find much initial opposition to his radical proposals. But he also began to find influential support. Officers of The Musical Arts Association, which operates The Cleveland Orchestra, heard their ensemble in New York's Carnegie Hall. Why, they asked, can't our Orchestra sound like that at home? Why is it that the players so keenly enjoy their annual Carnegie Hall visits? The acoustics of other halls visited by the Orchestra on its tours also supplied food for thought. The conviction that something would have to be done about Severance Hall began to grow during that first decade of Mr. Szell's reign, in which the Orchestra found itself attaining world eminence. The European tour of May-June 1957, in which the Orchestra played 29 concerts in 22 cities of 10 countries, created the kind of climate which made a reconstruction of its home base imperative. An ensemble called by the critic of The New York Times "one of the world's very great orchestras" deserved nothing less than the best for its work in its home city.

As early as 1953, Mr. Szell had invited Dr. Robert S. Shankland, head of the physics department at Cleveland's Case Institute of Technology, to work with him on the highly

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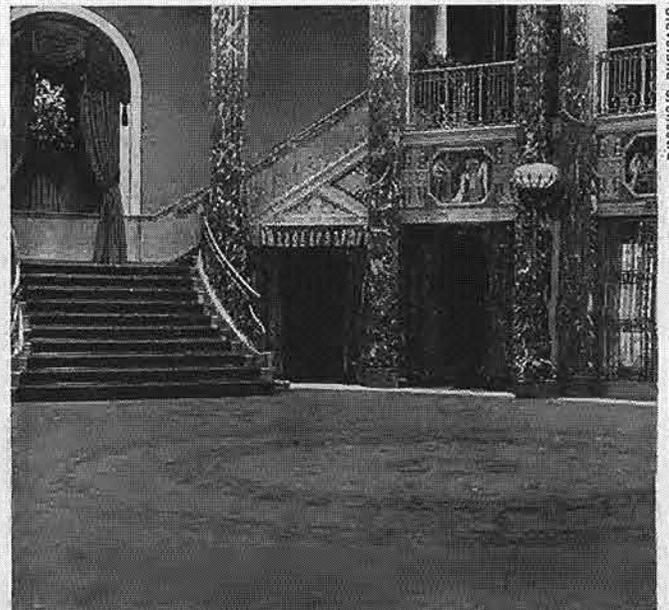


Built in 1931 as a gift of Cleveland financier John Long Severance, the Hall has a classic exterior which fully achieved the aesthetic ideal of the period.

involved measurements and tests that would have to precede any alterations. Then in 1955, a spectacular job of architectural acoustics at the rebuilt Vienna State Opera aroused world-wide attention. The man responsible was Heinrich Keilholz, then chief recording engineer of the renowned German recording firm, the Deutsche Grammophon-Gesellschaft.

Mr. Keilholz's unique qualifications as "room acoustician" are due to his vast practical experience with live music and the needs of musicians, to his educated ear, and to his imagination. He has since been appointed acoustical consultant to the Austrian government and has been working on various halls in Germany and Austria; he is at present engaged as chief acoustical counselor to the new Salzburg *Festspielhaus*. Mr. Szell approached him in 1956 and invited him to inspect

Terrazzo floors, multicolored marble pillars and opulent decoration characterize the tastefully designed main foyer of Severance Hall.



Ed Nana

Cleveland Orchestra

and report on Severance Hall. The engineer subsequently bore out Mr. Szell's views and Dr. Shankland's recommendations. He made sketches for a new stage shell. These sketches were then interpreted architecturally by Edward A. Flynn, and as a sort of an anniversary present for the Orchestra's 40th year, 1957-1958, it was decided to rebuild the interior of Severance Hall, with the objective of making it into one of the finest concert auditoria in the world. It was a tall order.

The actual job began in July 1958. In no time at all, the stage set was demolished, the carpets torn up, the drapes and curtains removed. With a half-dozen local companies supplying their services, things began to take shape again. In place of the carpet, two kinds of blue tile were laid—identical except for the surfaces: a plain, smooth surface below the seats, and a grainy or abrasive surface in the aisles and on the steps to prevent slipping. The floor itself now became a reflecting surface, contributing to the resonance of sound. Instead of draperies, thin textured fabrics were utilized which would not "drink up" the higher frequencies. So that the orchestra's sonority might pass unimpeded to the listeners, the proscenium arch was raised and more closely integrated with the auditorium; the stage itself became a part of the hall, a properly functioning sound shell. Instead of ornamentation, the arch now contains 17 recessed lights that particularly help the string players in the front row to see their music better on the stands—an ancient problem solved at last. The heavy curtain went the way of all velour, and a new and light transverse curtain was installed that can be entirely hidden during a performance, but may be drawn easily for commencement exercises or similar functions.

What strikes the eye at once is the totally new appearance of the stage-shell. The old scenery-like backdrop has given way to a permanent stage of finest basswood with a maple veneer on both sides, attached to a rigid steel frame. Mr. Keilholz had come up with two ideas that may represent acoustical "firsts" in this field: one is visible, the other is not. The first idea is a series of convex plywood panels which "mix" the sound of the ensemble directly on the stage. No longer does the sound bounce straight off the back and side walls; it diffuses in certain calculated ways, and the result is that highly desirable quality of blend which had been so long missing. Even a flat lacquer finish contributes to the sound, insuring sufficient reflection of the highest frequencies. The curved panels, moreover, look extremely attractive, combining

Rehearsal on the original stage set. A model of luxurious architecture, the hall produced "dry" sound because of its many absorbent surfaces.



Cleveland Orchestra

functional with modern aesthetic values.

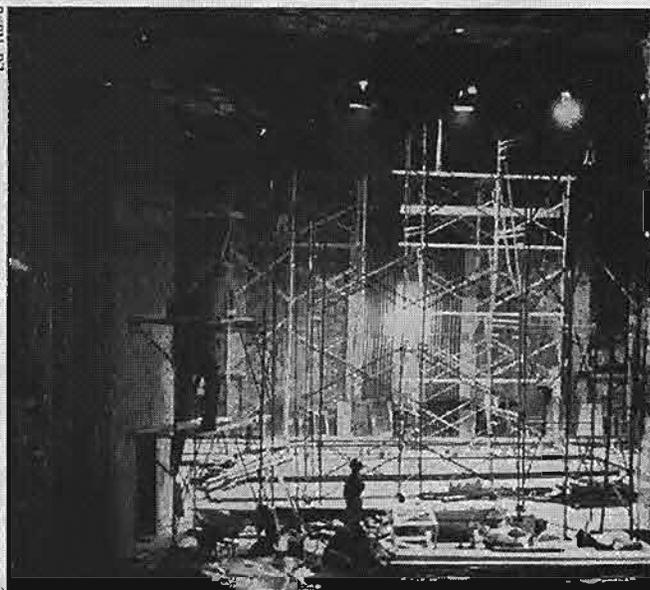
The second, invisible factor is this: between the curved wood surface and the back panel attached to the steel frame, there is an air space. That space is filled, up to a height of nine feet, with silica sand. This device has two purposes; it assures that the front panels will function as sound-reflecting surfaces only, preventing them from setting up vibrations of their own. Secondly, it makes it impossible for the bulk of the sound to escape through the shell and be lost backstage. For the stage itself, a new hardwood floor has been provided, as well as a newly designed set of risers for the orchestra and for the participation of The Cleveland Orchestra Chorus under Associate Conductor Robert Shaw.

On the back of the shell may be seen some unusual grilles. These cover two batteries of loudspeakers, which relay the sound of the organ by electronic means from the shut-off organ chamber. The vertical openings serve the lower frequencies. This, too, is a vast improvement, since in the past the fine Skinner organ had never been fully effective. The distance from the console on stage had made it necessary for the sound to travel through openings in the ceiling, and the organist had to be virtually a beat ahead of the conductor. Now, engineering ingenuity has solved this problem too.

When the bulk of the Orchestra (actually the 75-man Summer "Pops" Orchestra under Assistant Conductor Louis Lane) tried out the new stage in the late summer of 1958, the result was unexpected: for a half hour, pandemonium reigned. The men simply could not hear what they were doing, and could not hear each other. Slowly it dawned on them that they would have to get used to a new set of conditions, and that their playing style would have to be changed. They no longer needed to force the tone, especially the brass; the sound began to blend, and the musicians discovered that they could actually hear each other much more clearly and meaningfully, once they understood the nature of the changes made. Under those conditions of "getting the feel", the first recording in the greatly modified concert hall was made: *Pop Concert U. S. A.* (Epic BC 1013; mono LC 3539). Martin Bookspan, reviewing this disc in *HIFI REVIEW*, had this to say: "The sound is wonderful and the acoustic enhancement of Severance Hall (which has undergone considerable change to extend the reverberation time) must give all concerned . . . a great deal of satisfaction."

The few weeks before the opening of the season were rather

Raising and rebuilding the proscenium arch. Ornamentation was discarded in favor of a better stage lighting system, and the traverse curtain modified to permit the unimpeded projection of sound.



Ed. Nano

on the tense side. It was a little like taking the bandages off after a corneal transplant: would the patient be able to see, and how well? Everybody stood by: Herr Keilholz was ready with a whole set of minor corrective measures, tools and all. Yet the first test with the full orchestra under Mr. Szell revealed the astonishing fact that nothing, absolutely nothing needed to be changed on the stage. What had been expected to occur did happen, and all calculations turned out to be correct within the smallest margins.

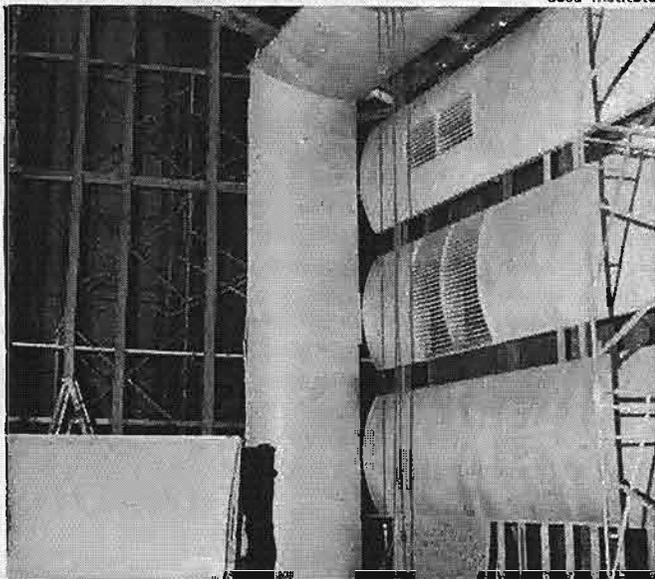
Opening night was greeted by headlines such as these: "Severance gives Szell New, Rich Sonorities"; "New Severance Sound 'Unchains' Orchestra"; "New Severance Sound Is Rich, Mellow"; etc. "In very simple terms," said Keilholz, "it feels as if after a foggy night the daylight had finally come." Later on in October, The Cleveland Orchestra itself made its first recording under Mr. Szell in the rebuilt hall: Dvorák's Symphony No. 4 in G major (Epic BC 1015; Mono L.C. 3532). "The new sound comes as a pleasant shock," said Paul Affelder in *High Fidelity*; and Irving Kolodin wrote in *The Saturday Review*, "revision of . . . Severance Hall shows . . . results that appear to be a 're-sounding' success."

As mentioned, many meetings, lectures, commencements, and even religious services take place in Severance Hall; microphones had always been advisable, or speakers had to shout. In a good hall of medium size, like this, there should be no such problem. Perhaps the effect of the reconstruction in this area has been best summarized by the internationally renowned Rabbi Abba Hillel Silver of The Temple in Cleveland: "I have found no auditorium so easy and pleasant to speak in as Severance Hall now is."

Two things remained to be done after the summer of 1958, one not connected with acoustics, the other very much so. First, the hall lighting was sharply improved in the summer of 1959, with a new switchboard installed backstage and a good deal of relocation of light sources in the hall. The other, and of extreme importance especially to stereo recording, was the matter of humidity control. A humidity of 35-40% is usually enough for patron comfort in the winter. On a cold January day, however, it may drop to 25-28%, and high frequency sound as well as the atmosphere begins to "dry." A wet October or November day may produce from 40-50% or more; but one can't be sure of the exact amount. It was now discovered that the proper humidity in the hall sharply influences the quality of stereo work; a percentage of

Convex plywood panels, their resonance damped by sand fill, reflect and diffuse the sound of the on-stage ensemble.

The grilles conceal groups of speakers that generate the sound of the remotely-located Skinner organ.



Case Institute



Ed Nano

George Szell and the Cleveland Orchestra on Severance Hall's new stage. The new structure is notable for the absence of heavy draperies. Though specifically designed to enrich orchestral sound, it also enhances the sound of vocalists and orators.

18-54 was found ideal for making the hall "live," the sound reverberant enough for the microphones. In order to be able to control this at will, the heating and ventilating systems were completely done over. Whereas, before, air had been warmed by steel coils, now live steam was added to the air; it passes over the coils and through the humidifier, entering the hall evenly at all points with a difference of no more than one degree. Instruments located in the hall automatically call for more or less humidity, depending on the setting; but one can control the "thermostat" manually as well, to obtain the exact extent of humidity desired.

Those who were there will never forget how the first reverberation tests were made the day before the opening of the 41st season, in October 1958. A student audience was invited for a dress rehearsal, so that the acoustics could be examined with the seats occupied. Herr Keilholz walked about with a pistol, calling "Achtung—Schuss!" in different locations before pulling the trigger. Everyone kept quiet, admonished not to laugh at the spectacle. The reports were recorded, and later tested in the laboratory. The results of these tests show this: Reverberation time in the empty hall has been raised to 2.1 seconds; with a full audience it is from 1.7 to 1.9 in the mid-frequencies, and rises steadily above 2 seconds in the lower frequencies. This means, in round figures, an increase of reverberation time of almost 1 second—an extraordinary achievement of engineering. It may not sound like much to anyone who does not know how the quality of sound is altered by such an increase in reverberation; but the fact is that the difference of this one second is the crucial difference between dead sound and live sound.

Severance Hall cost more than \$3,000,000 to erect, almost thirty years ago; the value of the building is now estimated as three times as great, were it to be built today, and this does not take into account all the inflationary factors. The acoustical reconstruction described in these pages cost a good deal of money; but, if anyone had doubted that the job needed to be done, he found himself converted in short order. It has indeed been a "sound" investment.

**Klaus George Roy** has enjoyed a distinguished career as music critic, program annotator, composer and teacher since his arrival on these shores from his native Vienna in 1940. Since 1958 he has been Assistant to the Manager and Program Book Editor for The Cleveland Orchestra.

## Records to Tape

(Continued from page 53)

when dubbing records, because it is easier to locate an exact passage on a record. Of course, the turntable should be free of rumble, since this shows up drastically in stereo disc dubbings. By the same token, any distortion in your amplifier will show up as distortion on the finished tape. However, if you are using a stereo amplifier in good repair, you should have no difficulty. The more controls your amplifier has, such as scratch and rumble filters, and separate adjustments for bass and treble, the greater ability you have to eliminate or reduce distortion introduced by the record.

In selecting a phono cartridge, you'll want one which produces a clean, undistorted signal. Probably the ones you already have in your component system are perfectly adequate. If, however, you're planning on buying new ones, you should get a double-stylus cartridge (if you have both 78s and monaural LPs) and a good stereo cartridge. You'll want a monaural cartridge in which a change of needles, from 78 to LP, is quick and easy, and the double stylus is more convenient than two cartridges, each with its own stylus. The 1960 crop of stereo cartridges is reliable and should offer no problem in selecting one for dubbing. I can't think of any



Monitoring helps assure successful tape recordings. For after-recording monitoring, your recorder must have separate record and playback heads. Many preamps and amplifiers have monitor controls on the front panel. This one switches between before-recording (Playback) and after-recording (Monitor). Connections must be made as directed in the amplifier operating manual.

that won't do a good job, although it is perfectly obvious that the better the cartridge, the better your finished tape is likely to sound.

It's a good idea to use a monaural cartridge in tape dubbing monaural LPs, rather than a stereo cartridge, for several reasons. First, because its stylus tip is larger, it rides higher in the LP grooves, picking up less of the dirt and surface

noise found farther down in the grooves. Second, unless your turntable or amplifier has a provision for cutting out signals created by the vertical movements of a stereo cartridge, these will show up on the tape as distortion.

Selecting the tape deck is a trifle more difficult. Although my tape collection includes a number of 2-track monaural and stereo recordings, I prefer the convenience of a 4-track monaural recording for long monaural works like complete operas, and 4-track stereo for tape and storage economy. There are one or two machines on the market that will record and play back 2-track and 4-track monaural and stereo tapes. Each has some features which are useful in such a project as mine. The advantage of this type of recorder, of course, is that I can play back all of my present tapes, and I can enjoy the economy of squeezing twice as much music on each reel of tape without adversely affecting fidelity.

So much for the heavy equipment. As a tape recordist, you will need the necessary accessories—splicing tape, a splicer, a grease pencil with which to mark tapes and reels, patch cords and some sort of labels. This still leaves the choice of tape and the necessity of selecting a leader tape. Leader tape is a paper or plastic strip similar in size and thickness to recording tape. It serves two purposes—it protects the ends of a reel of recording from becoming twisted or broken while threading the machine or handling the tape, and it can be used to identify the contents of the reel.

One of the problems in putting a number of short selections on one tape is in finding them later. I solved this, in part, by using colored tape and colored leader tape, wherever possible, to identify selections. Tape is available in blue and green as well as in the traditional brown. On 2-track stereo tapes and full-track monaural recordings, the use of a different color of tape for each selection makes locating a specific number a simple matter.

Another way of achieving the same result is to use colored leader tape between selections. Mylar-based leader tape may be had in red, blue, green, yellow and white. And, for additional convenience, there is white leader marked off at intervals of  $7\frac{1}{2}$  and 15 inches. The use of leader tape offers other advantages. It can be cut in advance in time lengths, and it provides complete silence between selections. A good length for a break between selections is three to five seconds— $22\frac{1}{2}$  to  $37\frac{1}{2}$  inches of tape at  $7\frac{1}{2}$  inches per second. You simply measure it in advance and splice it in where you want it. Of course, this is practical only when recording in one direction, in full-track monaural or 2-track stereo.

If, however, you prefer the economy of 2-track or 4-track monaural recordings, or 4-track stereo taping, marking becomes more complex. Perhaps the most satisfactory method is a sheet enclosed in the box with the tape, listing the contents on each track in order, together with details on the recording. If you have the information, you should include playing time for each selection. Finally, if you set the counter on your tape recorder to zero before you start, you can include a location number for each selection. Then, when you want to find a particular selection, you have only to set your indicator at zero, thread the tape, and speed the tape through until the number you want shows up on the counter.

In addition, it is wise to mark both reel and box. You can use an ordinary china marking pencil for temporary identification. Simply write directly on the reel and the box. When you want to remove the writing, a piece of absorbent cotton dipped in alcohol will do the job. A neater and more permanent identification method is the use of self-adhering labels, sold by almost any stationer. These are merely pressed

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October 27, 1959

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Executive Director

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in place after the pertinent information has been written or typed on them. They come in rectangles of various sizes, from three-quarters of an inch to three inches or more in size. There are also long narrow strips, which can be applied to the edge of the tape box and on which pertinent information can be typed. These strips are also available at most stationers and hi-fi dealers. Besides being easy to use, they are easy to remove when you change tapes. Just peel off the old labels, type up new ones, and you're in business. Besides using this type of label on the box, you can use it on the reel as well, to avoid the possibility of putting it in the wrong box.

In selecting a recording tape, playing time is an important factor. Chances are that if you're going to do any extensive dubbing, you'll be using more than one type and one length



The complete home recordist needs labels, splicer, timing tape, colored leader tapes, and a set of stereo headphones. Our next issue discusses necessary recording accessories.

of tape. Tape costs money; so you'll want to have as little blank tape at the ends of your reels as possible. You'll probably be using five- and seven-inch reels of 1½ mil acetate, 1 mil acetate or mylar, and ½ mil mylar. In choosing a 1 mil tape for your needs, remember that acetate tapes are cheaper than mylar, and they have a tendency to wear rapidly at the ends and break under strain. Mylar is more expensive, but it will not flake off at the ends and will withstand much stronger tension than acetate. Most half-mil tape nowadays is so-called *tensitized*. This means it is extra-strong and able to cope with most ordinary stresses and strains. The older un-tensitized ½-mil tapes had a tendency to stretch like taffy unless they were carefully handled. Some are still on the market and are better avoided.

So much for the selection of materials. The next step was to organize the material and begin recording. My first tape was to be a compendium of 78 rpm discs, which I wanted to record primarily as insurance against breakage. The discs came from a variety of manufacturers over the 40-year period from 1905 to 1945. Some were acoustical recordings, made early in the century sans microphone or electronic amplifier. Some were cut at 78 rpm, others at 83 or 75 rpm; some had been cut with a three-mil stylus, others with a 2.8 or a 3.1.

Besides all this, every recording curve devised by the mind of man was represented.

I found that a good amplifier was an invaluable friend. By careful use of the scratch and rumble filters, I could eliminate much of the most objectionable extraneous noises of the older records. In addition, by manipulating the bass and the treble controls with each record, it was possible to get sounds that were not too dissimilar from one record to another. My ear and the volume indicator on the tape recorder provided a good check on the taping level.

My turntable, too, was speed adjustable, which was fortunate, because it helped me compensate for some of my 78s which turned out not to be 78s. I played each record, taking notes of the bass and treble control settings, and keeping track of the volume. In addition, I checked for particularly bad spots in each record which would need additional compensation. The second time through, the tape was running. I played the records with a careful eye on the tone control settings, to be sure everything was going along all right. Since the discs were all more than fifteen years old, I decided to record them at 3¾ ips. As a result, I was able to accommodate more than 30 bulky, heavy 78 rpm discs on a single seven-inch reel of tape, by using the two tracks. The originals were then put safely in storage, and now I can listen to the tapes without fear of damaging the recordings.

Recording new LP discs is, fortunately, a simpler operation. Recording information on most LPs is fairly complete. All discs issued during the last four or five years, for example, use the RIAA recording curve, which simplifies the setting of bass and treble controls. You may find that you prefer some setting other than RIAA for some recordings, but this starting point does facilitate finding the right compensation for a given recording. For the LPs made earlier, information is usually on the record jacket. In addition, the recording curve of virtually any disc is available from the manufacturer of your amplifier. Unless you're dealing with badly scratched LPs or badly-pressed discs, you'll have little use for the scratch filter. And unless your turntable or record changer isn't worthy of the name of high fidelity, you won't need the rumble filter, either. You'll probably have to play the disc through at least once, not only for volume level, but also to get an approximate idea of the playing time. You should know before you start how much tape you will need for a particular composition.

### Estimating Tape Length

As mentioned before, blank tape at the end of one track of a dual-track recording is usually simple waste. One can tell by looking at a 78 disc whether it's two minutes long, or whether the playing time is more like 4½ minutes. By adding up your estimates, you can tell pretty much how many discs will fit on a reel of tape. Because the playing time of a 78 is relatively short, you'll seldom have one track that's more than a few minutes longer than another.

With LPs, however, it's a different story. One manufacturer put Schubert's eight-minute *Quartetsatz* on one full side of a 12" LP. A few years later, the same label issued Beethoven's 35-minute *Third Piano Concerto*, also on one side of an LP. There are short cuts to the timing situation. For example, most major symphonies and concertos run from 25 to 45 minutes in length. Operatic arias usually run about four or five minutes, and most overtures take from seven to fifteen minutes. A detailed guide to playing times of standard works

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(Continued from page 76)

is available for \$2.75 from the Audio Exchange, 15321 Hillside Avenue, Jamaica, N. Y.

Having decided which compositions you intend to record in a given reel of tape, and having made the necessary compensations on the amplifier tone and volume controls, you're set to roll. Be sure the stylus is free from dirt at all times. Then start the record and the tape recorder, and keep an eye on your level indicator. Generally, that's all there is to it, although you may have to boost volume in some parts of the recording and reduce it in others. The notes you made in advance will help you here.

So far, so good. But suppose you want to take selections from several different LPs and put them on one tape or, as I did, insert an aria from one record into the middle of a complete recording of the opera. As with the 78s, this means that volume levels should be as close to each other as possible, and if there is a difference in recording curves, they should be compensated for at the amplifier. Occasionally there is also a difference in pitch. If your turntable permits speed adjustment, this will enable you to match pitch. In the latter case, I recorded the complete opera, then recorded the separate aria and spliced it in. In the former case, I recorded each item separately, then spliced them together. This also can be done directly on one tape. If you'd rather not be bothered with volume settings and tape recorder meters, you can record a bit of the second selection at the end of the first, then play both selections back and note whether there's an audible difference. If not, record the second piece in its entirety and proceed to the third.

### Dubbing Stereo Discs

For stereo discs, you need two of everything—except for the cartridge, and you must have a stereo unit. Instead of one tape connection you have two, preferably with a level indicator on each. Because all stereo records, at least all domestic issues, use the RIAA curve, the only knob twiddling that's likely to be necessary will be that needed to get just the amount of treble and bass you want, plus the adjustment of volume for each channel. Perhaps the best way of checking channel volume is to play a monaural record with the stereo setting. If the meter or eye readings are parallel and equal—that is, if the needles hit the same peaks at the same times—then you're set to record. Simply substitute your new stereo disc for the test mono record. As with the mono LP, you'd better play the disc through to check recording levels, and to get an approximate idea of timing. Having done so, replay the disc and start the recorder.

It's possible to intermix monaural recordings by your favorite artist, whether or not they're all the same speed. You can also put them in the order of your choice, although it's not at all necessary to record them in sequence. You can do all the 78 rpm discs first, then move along to 45s and LPs. Determine the order in which you want them, then intersplice recordings. When doing this type of tape, it's even more important to be sure that recording curves match fairly closely, and that volume levels are equal. Obviously, you must do one track at a time. It's easier in the long run to do your second track on a second reel, and then use another machine to dub it onto the second track of your finished first reel.

Wiring for the type of recording we are considering is fairly simple if your amplifier has tape inputs and outputs in addition to an input for a magnetic cartridge. Some amplifier manufacturers have economized by using the same input for tape and disc. In such cases, you can either rely on the amplifying system in the recorder for playback, or disconnect the phono leads and substitute the tape leads.

To record, use an ordinary length of patch cord, fitted with proper plugs at each end, and connect the input on the tape recorder to the tape output on the amplifier. If you're dealing with stereo discs, you have two such connections to make, and it's a good idea to check to be sure that you have the left input coupled to the left output. An easy way to find out is to use a highly directional stereo disc. Record a few minutes' worth, then check to see that the train is moving in the same direction when on tape as it does on disc.

In 4-track monaural recordings, make sure you're not erasing a track you've already recorded as you do your third or fourth tracks. Four-track monaural recording is most suited to complete operas. For shorter items, such as a collection of 78 rpm or 45 rpm discs, it becomes confusing to play and hard to index. Two-track recording for these (if two-track recording facilities are available to you) makes more sense.

A final word in making connections—read the instructions provided with your tape recorder and your amplifier before proceeding to record. Conditions vary with each tape unit, and with almost every amplifier.

Making recordings from your discs can be, to borrow from the advertisements, fun. It is a good way of making sure that those precious discs stay in good condition, and that you can hear them over and over again at their best. In addition, you can arrange to hear—or to play for guests—what you want the way you want.

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Robert N. Angus is Editor of the weekly newspaper *Audio Times*. A graduate of Bucknell University, Bob has also served stints on *The New Yorker* and *High Fidelity Trade News*.

## There Are More Stories to Come:

### In the April issue—Tape Recording Accessories

Bulk de-magnetizing, head de-magnetizers, splicers, leader and timing tapes, cleaners, etc.

### In the May issue—Tape Recording Off-the-Air

How to make the necessary electrical connections. Use of automatic clock timers for absentee recordings.



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\*Manufacturer's suggested resale prices.



# GENERAL ELECTRIC

# OLDEN and (sometimes) GOLDEN VOICES

Memorable—and controversial—operatic styles  
and performances of past generations,  
preserved on LP and reviewed by George Jellinek

Recitals of famous bygone singers, accumulating steadily since the dawn of the LP era, are now with us in a large enough volume to suggest that the bottom-of-the-barrel has at last been reached. But record collectors, like holiday motorists on the Connecticut highways, will always find something treasurable buried in the heaps of roadside antiques.

While tenors, as always, abound in the batch of re-issues presently at hand, the most meaningful among the discs is the one devoted to the great baritone Friedrich Schorr (1888-1953), whose long absence from the record catalogs has been an inexplicable phenomenon. Scala 842 spotlights an early stage of the singer's career, embracing both acoustical and electrical recordings from the 1920's. Lacking the strength of characterization which enriched the singer's art in the later years, this group offers a most impressive display of control, flexibility and expressiveness from the standpoint of purely vocal allure. Note those solid rolling tones, with no evidence of the notorious "Bayreuth bark," or the opaque quality of tone production so typical of Wagnerian baritones before and after him! Of course, the sound is dated, the orchestral accompaniments are faint and ill-balanced, the selections themselves are sometimes abbreviated, but the singing is all there. A generous representation is given Schorr's celebrated Hans Sachs, and the *Tannhäuser* aria reveals him as an unusually lyrical Wolfram. The lighter side of his versatile art, so seldom communi-

cated to American audiences during his years of Wagnerian type-casting, gains prominence in the Lortzing excerpt; and in the *Huguenots* "Benediction Scene," he handles the bass *tessitura* with authoritative aplomb. Hardly ever do we hear the two Weber arias nowadays, and, safe to say, never as performed here. The Schubert songs, however, are disappointing and the *Don Giovanni* serenade listed on both jacket and label was somehow left off the record. In sum, Scala has given us a collection that is below the artist's top drawer (RCA Victor or Angel will have to yield the bumper crop), but any memento of such a towering singer is very welcome.

Another Scala release (No. 846) delves into the ample heritage of Nellie Melba (1859-1931) and rewards its listeners with an extended display of astonishing technique, unbelievable ease of production and pure but passionless singing. Particularly outstanding from the technical point of view are the pearl-like scales in the "Jewel Song" and the acrobatic virtuosity in Hamlet's "Mad Scene" and "Lo, here the gentle lark." But the rather limited musical interest inherent in the program and high surface noise make this one of the less successful re-issues, hardly commensurate with the artist's enormous fame, though revealing glimpses of faded and sometimes breathtaking brilliance.

And now, to the tenors. Attention settles on an intriguing French import (Odéon 145) devoted to Léonce-Antoine Escalais (1859-1940). Listeners, who have been con-

ditioned to refined, suave but somewhat temperamentally diluted vocalizing by two generations of French tenors, will be delighted to discover that M. Escalais was made of a vastly different fibre. He was, as a matter of fact, a French Tamagno, and possessed a robust, heroic, Otello-voice with a thrilling top register and commanded a smooth legato and an unusual facility with embellishments—qualities seldom associated with such a voice. There are several unhackneyed choices in this collection interesting even in a performance that is below top level. Certainly nothing but the highest praise befits the splendid singing in the "Samson et Dalila" and "Jerusalem" (*I Lombardi*) arias (the latter calls for two C sharps) and the spectacular trio from *William Tell*, in which the tenor is assisted by baritone Magini-Coletti and basso Luppi of deserving golden-age credentials. By contrast, the *Otello* monolog is dramatically uninteresting and the *Trovatore* and *Africaine* arias are plagued by intonation trouble. The reproduction is uneven, but, after all, these are 1905 originals!

The controversial art of Aureliano Pertile (1885-1952) receives another showcase on Scala 845 (two previous recitals were issued on Eterna). Several of the selections reproduced here were taken from Pathé "hill and dale" originals of genuine collector's interest but treacherous in reproduction. As a result, some of the tenor's best singing ("*Ah si, ben mio*"; "*Ch'ella mi creda*") turns up under conditions that are barely listenable. Most pleasurable all around are *O Paradiso* and the fervent and highly individual approach to the Tomb Scene of "*Lucia*." With the exception of the *Otello* duet with Cigna, a late recording, poorly dubbed and sung without distinction, all selections date from the period 1923-1926 with the artist in his vibrant, vital, vocal prime. There is, of course, that basically inflexible voice and sharp-toned vibrato that sometimes alienates those unfamiliar with Pertile's style, and there are instances where the heat of passion carries the singer beyond orderliness of phrasing. This is not for all tastes; but, as always, Pertile's strong musical personality has a great following among vocal collectors who will undoubtedly respond to this record.

By contrast, the less dynamic and generally more communicative vocal art of Tito Schipa (b. 1889) is displayed on Scala 847. The repertory contains few surprises save perhaps the two *Cavalleria* excerpts, for Schipa, in his polished elegance, seems a surprising choice for Turiddu. The entire operatic portion is above reproach, and it is a pity that his unconventional "*Salve dimora*" had to be abbreviated to fit the original 10" master, for it is beautifully sung. The songs, on the other hand, are of negligible interest. "*Granadinas*" is a flamenco delight, but "*Ay Ay Ay*" is better in the later electric version, while "*Somewhere a voice is calling*" represents a quaint though tasteful invasion into what then was considered McCormack territory. The reproduction varies according to the source and there are occasional wavers in sustained notes that are not to be held against the singer.

## FRIEDRICH SCHORR SINGS

10 arias from *Die Walküre*, *Die Meistersinger*, *Tannhäuser*, *Der Freischütz*, *Euryanthe*, *Les Huguenots*, *Zar und Zimmermann*; also *Aus Heliopolis* and *Im Abendrot* by Schubert. Scala 842 \$5.95

## NELLIE MELBA

Arias from *Hamlet*, *Romeo and Juliet*, *Bohème*, *Faust*, *Roi d'Ys*, and 8 songs by Lotti, Bizet, Bishop, Bemberg and Ronald. Scala 846 \$5.95

## ESCALAIS

Arias from *I Lombardi*, *Otello*, *Trovatore*, *La Juive*, *Samson et Dalila*, *L'Africaine*, *Robert le Diable*, *Polyeucte* (GOUNOD), *Le Mage* (MASSENET), *William Tell*

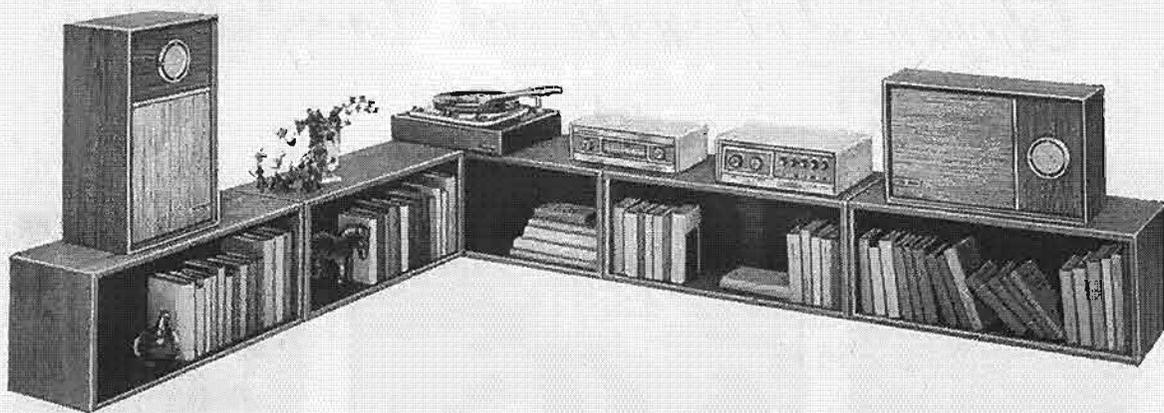
(*William Tell* with Magini-Coletti and Luppi). Odéon 145 \$4.98

## AURELIANO PERTILE

Arias from *Lucia di Lammermoor*, *Cavalleria Rusticana*, *Andrea Chenier*, *Trovatore*, *Girl of the Golden West*, *Tosca*, *Lohengrin*, *Africaine*; duets from *Otello* (with Gina Cigna, soprano) and *Madama Butterfly* and *Mafistofelo* (with Juanita Caracciolo, soprano). Scala 845 \$5.95

## TITO SCHIPA, Volume 2

Arias from *Cavalleria Rusticana*, *Manon*, *Elisir d'amore*, *Arlesiana*, *Rigoletto*, *Faust*, *Lucia di Lammermoor*; also *Granadinas* (BARRERA), *Ay Ay Ay* (FREIRE) and 4 other songs. Scala 847 \$5.95



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14 WALTZES—Barbara Hesse-Bukowska, piano. (Monophonic XWN 18883—Stereo WST 14071)

24 PRELUDES, OP. 28—Ryszard Bakst, piano. (Monophonic XWN 18881—Stereo WST 14073)

51 MAZURKAS—Ryszard Bakst, piano. (Monophonic XWN 3313; also available singly XWN 18876/7/8)

19 NOCTURNES—Barbara Hesse-Bukowska, piano. (Monophonic XWN 2231; also available singly XWN 18879/80)

PIANO CONCERTO #1 in E MINOR, OP. 11—Barbara Hesse-Bukowska, piano; Vienna State Opera Orchestra; Sir Adrian Boult, cond. (Stereo WST 14048)

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### BEST OF THE MONTH . . .

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

▲ △  
 Capitol has filled a major gap in the opera repertoire with a superb discing of Gounod's *Faust* starring Victoria de los Angeles. . . . "the centenarian score is re-created . . . with remarkable freshness and vitality. . . . This ought to settle the issue of recorded *Fausts* for a long time to come." (see p. 90)



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

▲ **BACH: The Musical Offering.** Stuttgart Chamber Orchestra, Karl Münchinger cond. London CS 6142 \$4.98

▲ △  
 London handsomely mounted stereo *Aida*—Tebaldi, Simionato and Bergonzi starring with Herbert von Karajan and the Vienna Philharmonic ". . . deserves to be hailed as a brilliant triumph . . . the powerful climax is an experience to treasure." (see p. 97)



Interest: Summit of contrapuntal art  
 Performance: Con amore  
 Recording: Ideal  
 Stereo Directionality: Not marked, but satisfactory  
 Stereo Depth: Fine

Here is one of the high points of the composers' art; it has long been acknowledged as a masterpiece of contrapuntal writing. It had its origin in Bach's visit to Frederick the Great of Prussia at Potsdam in 1747. Upon learning of Bach's arrival the King, who was an amateur flutist, personally showed the composer around the castle, and asked him to try out his new "fortepianos." He also gave Bach a theme upon which to improvise. When the composer returned home, he wrote this work, which was devoted to exploring the possibilities inherent in the King's theme. The score was engraved and sent to the King with an elaborate dedication.

The amazing thing about the work is that, in spite of the fact that its key section is a *ricercare*, which means a learned "seeking out" of the contrapuntal potentialities of the melody, it is also richly expressive music.

The thirteen sections of the work include a three-part *ricercare*, ten brilliantly learned canonic elaborations on the Royal theme, a three-movement Trio Sonata, and a climactic six-part *ricercare*. Only the Trio Sonata (for flute—the King's own instrument—violin and continuo) indicates specific instrumentation. As a result, concert performances

▲ △  
 Decca's DGG label reveals astounding musical capabilities for a so-called "toy" instrument in *A Harmonic Recital* by John Sebastian . . . "He spins out a tone of unearthly purity, and manages ornaments and flourishes . . . in the baroque pieces that are unbelievable. . . . You become convinced the man is a wizard." (see p. 100)



of the complete work have been done in a variety of arrangements, depending on the taste of the conductor. The versions prepared by Hans T. David, Roger Vuataz (Westminster 18375) and by Münchinger himself steer a scholarly path in fine musical taste; while those by Igor Markevitch (Angel 45005), Fernand Oubradous, Giorgio Federico Ghedini (Colosseum 1044) of the whole work and by Edwin Fischer and Anton Webern (in Columbia K4L 232) are more freely expansive in texture and sonority. In his "realization" of Bach's masterpiece, conductor Karl Münchinger has chosen to give the burden of responsibility to a string orchestra of chamber proportions.

How beautifully all the participants carry off those responsibilities! This is indeed, fine, sensitive playing.

The recording does not have any marked left-right stereo directionality; yet, what there is seems quite sufficient for the nature of the music. One is less concerned with directionality *per se* in music of this sort, than with clarity of individual lines. That aim is achieved, and the recording has nice tonal warmth, as well.

Comparison with the Angel version (45005) by the Orchestre National de la Radio Diffusion Française under Igor Markevitch reveals that Münchinger's approach is more lyrical, while Markevitch, by means of his phrasing and greater dynamic contrast, is somewhat more dramatic. The sound of the present version, being stereo, is much warmer than Angel's monaural recording. D.R.

**BARBER: Summer Music (see COLLECTIONS)**

▲ ▲ **BEETHOVEN: Missa Solemnis** in D Major, Op. 123. Chorus of the Society of the Friends of Music in Vienna, Elisabeth Schwarzkopf (soprano), Christa Ludwig (contralto), Nicolai Gedda (tenor), Nicola Zaccaria (bass) with the Philharmonia Orchestra, Herbert von Karajan cond. Angel S 3593 B/L \$12.96; Mono 3599 B/L \$10.96

Interest: Cosmic Beethoven  
Performance: Exalted  
Recording: Spacious  
Stereo Directionality: Not much  
Stereo Depth: Other-worldly

Beethoven's mighty Mass is for conductors, choruses, soloists and orchestras what the ascent of Mount Everest is for any expedition bold enough to attempt such a venture: Many try, but few succeed in scaling the heights of the "Missa" on or off records. Add to this the manifold problems of recording massive solo-choral-orchestral forces in music of high drama and complex polyphonic texture and you have a formidable task to be done.

From a strictly musical point of view, Arturo Toscanini (RCA Victor) and Otto Klemperer (Vox) remain the only conductors to-date who have successfully communicated the overwhelming intensity and tender profundity of Beethoven's Michelangelo-like tonal colossus; but just as one can hardly expect to properly perceive the Sistine Chapel frescos through a key-hole, so Beethoven's *Missa Solemnis* needs not merely the best in monaural high-fidelity recording, it demands stereo!

Let it be said right off, that Herbert von Karajan (with whose recent symphonic recordings I have taken strong issue) achieves a notable musical triumph in his reading of the "Missa"; it is powerful, lyric, intense and tender—and one can ask no more of any interpretation of this music. Furthermore, he has a superb team of soloists and the backing of a chorus that sings out Beethoven's pacans and pleas with demonic intensity—and, miracle of miracles, exactitude of intonation. The Philharmonia Orchestra likewise does itself proud from start to finish.

It is when we come to the matter of recorded sound that difficulties arise for this reviewer. The stereo acoustic *per se* is utterly right for this music: one has the feeling of limitless space, comparable to the heaven in Blake's *Job* engravings or of Michelangelo's *Last Judgment*. The problems stem from the limitations of stereo disc cutting at the present stage of the art. The first two sides of my review copy suffered badly from tracking distortion; and all four sides were bass deficient when compared with the monaural discs. The latter, however, while higher in over-all volume level (due to more bass) lost much in the way of choral enunciation. So the choice at present is a hard one for the listener who wants a recording of more modern vintage than Toscanini's on RCA Victor or Klemperer's on Vox. Here is an instance where issuance of this masterpiece on reel-to-reel tape would definitely solve the situation for the stereo perfectionist who may also happen to love Beethoven. In short, it seems that *large* chorus and orchestra present a real stumbling block for the stereo disc; for I have yet to hear a completely satisfying example in this medium on anything but tape. How about it, Angel and UST? D.H.

**BEETHOVEN: Namensfeier Overture (see BRAHMS)**

▲ **BEETHOVEN: Piano Sonatas—No. 1** in F Minor, Op. 2, No. 1; No. 8 in C Minor, Op. 13 ("Pathétique"); No. 12 in A Flat Major, Op. 26; No. 19 in G Minor, Op. 49, No. 1; No. 20 in G Major, Op. 49, No. 2; No. 15 in D Major, Op. 28 ("Pastoral"—unfinished recording). Walter Gieseking. Angel 3600 B/L 2—12" \$10.96

Interest: High  
Performance: Bland  
Recording: Good

This two-record album is titled "*The Gieseking Heritage*" and that raises a question in my mind. When the admirers of the late great pianist gather, do they dwell on his interpretations of Beethoven, or do they not rather discourse on his miraculous evocations in the literature of Debussy, Ravel, Scarlatti, Bach and Mozart? It is my belief that when an audience listened to Gieseking perform a Beethoven Sonata, it heard good piano playing. However, when he played Debussy, for instance, the same audience experienced a revelation. There was an identification of performer and composer that was electric. Every listener felt it. This was great music-making, no doubt about it—and nobody was in doubt about it.

The same feeling did not prevail when

Gieseking played Beethoven. There was less positive identification of the performer with the composer. Gieseking's Beethoven was elegant, polished, good-natured. His Beethoven was a courtier, with little conflict; and certainly, no agony. A matter of differing temperaments as well as different values.

It is my opinion that Gieseking's Beethoven performances since World War II did not come up to those before that holocaust. Not one of his postwar Beethoven recordings comes within miles of his 78 rpm version of the D Minor Sonata, Op. 31, No. 2. That was great, even with a too-fast Finale; what followed ranges from good to almost routine. The playing in this album is refined and able, and often facile and bland. As a heritage in the general sense, this release is properly named, but if the word is used in the special sense of a legacy of the best that Gieseking left us, it is far from the mark. The true Gieseking Heritage is to be found in many other records in the Angel and Columbia catalogs. They bear truer witness to his greatness as a pianist and a musician. W.D.

▲ **BEETHOVEN: Symphonies—No. 1** in C Major, Op. 21; No. 8 in F Major, Op. 93. Bavarian Radio Symphony Orchestra (in No. 1) and the Berlin Philharmonic Orchestra (in No. 8), Eugen Jochum cond. Deutsche Grammophon DGM 12025 \$4.98

Interest: Of course  
Performance: Strained  
Recording: OK

Jochum is shown on the jacket for this disc admiring a Dresden figurine. Though probably not intended as such, this is an appropriate commentary on the conductor's treatment of the First Symphony, which he approaches very timidly, as though the score might shatter under his fingers if any pressure were applied to it. The robust quality that exists even in this early Beethoven Symphony is completely negated by Jochum's treatment.

With the Eighth the conductor is a shade more successful, but this, too, emerges as a mannered performance, with annoying little hitches in the tempo here and there. Both of these symphonies have been much better served in countless other recordings, notably by Klemperer in his coupling for Angel (35657 or S 35657). M.B.

▲ **BEETHOVEN: Symphony No. 3** in E-flat, Op. 55 ("Eroica"). Vienna Philharmonic Orchestra, Georg Solti cond. London CS 6145 \$4.98

▲ **BEETHOVEN: Symphony No. 5** in C Minor, Op. 67. Vienna Philharmonic Orchestra, Georg Solti cond. London CS 6092 \$4.98

▲ **BEETHOVEN: Symphony No. 7** in A Major, Op. 92. Vienna Philharmonic Orchestra, Georg Solti cond. London CS 6093 \$4.98

Interest: Supreme  
Performance: Satisfying  
Recording: All good  
Stereo Directionality: Good  
Stereo Depth: Good

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These three discs find Solti operating at a level just below greatness. There is strength and fine forward motion in his performances of all three symphonies. In the "Eroica" and Fifth he is mindful of repeats in first movement expositions, and he builds imposing architectural structures. In general he favors tempos on the fast side but he never allows the situation to get out of hand. The Vienna Philharmonic plays gloriously for him and the recorded sound is vibrant and clear.

What is missing is that hard-to-describe element of absolute identification with the music and the unmistakable stamp of complete authority in its re-creation—the quality which is immediately evident in Klemperer's performances of the Beethoven symphonies, for example. But on the basis of present and past evidence, if any of today's younger crop of conductors is to develop this kind of supremacy in the pillars of the repertoire, I put my money on Solti as one of them. *M. B.*

▲ **BEETHOVEN:** Trio in B-flat, Op. 97 ("Archduke"). Alfred Cortot (piano), Jacques Thibaud (violin), Pablo Casals (cello). Angel COLH 29 \$5.98

Interest: Trio masterpiece  
Performance: Masterly  
Recording: Passable

This performance of the "Archduke" was recorded in 1928. The ensemble is of the rarified kind that exists only when the players have a special rapport with each other and with the music. However, unlike the Schubert Trio (Angel COLH 12) in the same key, which they performed with a spontaneity and musicality that made the music their own, the Beethoven demands intensity, power and authority which they did not have in the same abundance. Their performance is a splendid one, but it is not the last word, while their performance of the Schubert does indeed seem like the last word. The transfer to LP is creditable. *W. D.*

▲ ▲ **BLACKWOOD:** Symphony No. 1; **HAIIEFF:** Symphony No. 2. Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2352 \$5.98; Mono LM 2352 \$4.98

Interest: Modern prize-winners  
Performance: Excellent  
Recording: Excellent  
Stereo Directionality: Reasonable  
Stereo Depth: Good

Easley Blackwood was born in Indianapolis in 1933. Alexei Haieff is nineteen years older and was born in Siberia, although he has lived in this country for the past twenty-five years. The younger man studied composition with Olivier Messiaen, Paul Hindemith and Bernhard Heiden; the other with Constantin Shvedoff, Rubin Goldmark and Frederick Jacobi. Both of these symphonies were premiered in 1958 by the Boston Symphony Orchestra under

Charles Munch. The Blackwood was composed in 1955; the Haieff may be more recent in its present form, but it actually is a transcription of an early piano sonata.

Both symphonies were among fifty-two new compositions by forty-five composers performed by leading American and Canadian orchestras at concerts designated "International Music Fund Concerts" and taped during these performances. The tapes were then heard by a jury composed of Nadia Boulanger, Carlos Chavez and Alfred Frankenstein, who selected the two symphonies here and recommended them for commercial recording under the terms of the Recording Guarantee Project of the American International Music Fund. The latter is the United States affiliate of the International Music Fund founded by Serge Koussevitzky in 1948 for the purpose of aiding living composers of all nations.

In 1958, the Recording Guarantee Project was initiated as a function of the Fund to sponsor commercial recordings of new works hitherto unrecorded. This record is the first fruit of the project and it is a handsome one. The symphonies are serious, tension-ridden works, entirely worthy of performance and study. Played and recorded under virtually ideal circumstances, they are effective musically and sonically.

It has been the fate of many RCA Victor recordings of modern compositions to suffer deletion after only a short period in the catalog. This is the result of the company's uncompromising attitude towards records that do not maintain certain minimum sales, and lamentably few recordings of modern works can do this. This rigidity probably is good business practice for a company of Victor's magnitude, but the music world is too often too soon deprived of recordings which should remain readily accessible. Without delving into the conditions vis-a-vis Victor and the Recording Guarantee Project, I wonder if provision was made to retain this record in the catalog if its sale is not extensive. *W. D.*

▲ **BOCCHERINI:** Symphony in C Minor; Overture in D Major. **HAYDN:** Symphony No. 94 in G Major ("Surprise"). Philharmonia Orchestra, Carlo Maria Giulini cond. Angel S 35712 \$5.98

Interest: Delightful listening  
Performance: Skilled and sensitive  
Recording: See below  
Stereo Directionality: Fine  
Stereo Depth: See below

The novelty on this disc is the Boccherini Symphony, a work whose opening movement has an intense, dramatic quality about it. Also worthy of note is the frequent prominence given to solo instruments within the orchestra, particularly in the slow movement, where two violins and a cello emerge in solo roles.

The familiar Haydn symphony is performed with spirit and polish, as is all the music on this disc. Giulini's approach to the Minuet of the symphony is faster than any I have ever heard. He removes from it the stodgy "courtliness" that so often characterizes the playing of a Haydn minuet, and gives it the jocose feeling of a *Ländler*, instead. It makes for a very interesting and quite tenable viewpoint.

The recording presents the orchestra as it might be heard from the balcony of a large auditorium—that is, as if from a considerable distance. This, of course, makes for excellent blend among the instruments. My ears would prefer a slightly closer placement, but this is a matter of personal taste. To me, the violins seemed especially distant. The stereo directionality, however, is present in full measure. *D. R.*

▲ ▲ **BORODIN:** Symphony No. 2 in B Minor; **RIMSKY-KORSAKOV:** Capriccio Espagnol, Op. 34; Tsar Saltan—March. London Symphony Orchestra, Jean Martinon cond. RCA Victor LSC 2298 \$5.98; Mono LM 2298 \$4.98

Interest: Fair  
Performance: Excellent  
Recording: The same  
Stereo Directionality: Very good  
Stereo Depth: Full and clean

Martinon takes on the turgid and labored measures of the B Minor Symphony and manages, by quickening the tempo, to bring the Borodin work to life. The opening measures are sharply delivered, and after the brief pianissimo repeat of the principal theme that opens the work in the lower strings, the development takes on a bristling pace that fairly lifts the listener out of his seat.

Rinsky-Korsakov's colorful *Capriccio Espagnol* is likewise given an energetic treatment. Martinon also takes care that the inner voices are not lost in the sonic tumult of this outstanding example of virtuoso orchestration.

RCA Victor continues, through its London-Decca ties, to make better stereo abroad than at home, and there is no quarrel whatever with this LP so far as engineering is concerned. The mono copy is really superb, a decided improvement over many of the mono releases that come out of mixed stereo recording sessions. Sometimes the single channel versions seem to be contrived hastily from stereo masters. This one, on its own, is a great example of mono sound, with some of the winds a bit more clearly articulated in sound than on the stereo. *J. T.*

▲ **BRAHMS:** Piano Concerto No. 2 in B-flat Major, Op. 83. Hans Richter-Haaser (piano) with Berlin Philharmonic Orchestra, Herbert von Karajan cond. Angel S 35796 \$5.98

Interest: Major  
Performance: Beautiful but bland  
Recording: Rich  
Stereo Directionality: Reasonable  
Stereo Depth: Good

This is a lyrical interpretation of the Concerto, one that is all amiability and good nature, with nary a conflict or moment of drama. The ensemble between piano and orchestra is little short of perfect; they are as nearly a complete unity as one could imagine. Richter-Haaser's tone is refined, his finger work clear and unclouded by any fault in pedaling. Like the soloist, the orchestra plays without blemish; its tone is often meltingly beautiful.

Yet, with all this beauty, this performance is singularly unexciting. Surely, there is emotional depth in this music, but the emotions in this rendition do not go deep.

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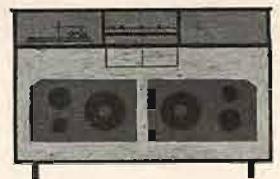
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**BRAHMS:** Piano Quartet No. 3 (see COLLECTIONS)

▲ **BRAHMS:** Symphony No. 4 in E Minor, Op. 98; **BEETHOVEN:** Overture in C Major, Op. 115 ("Namensfeier"). Lamoureux Orchestra, Igor Markevitch cond. Deutsche Grammophon DGS 712017 \$5.98

Interest: You bet!  
Performance: Wayward  
Recording: A little hollow  
Stereo Directionality: Fair  
Stereo Depth: Fair

Markevitch gives a capricious performance of the Symphony, with finicky little tempo changes and too-obvious striving after dramatic effect. The Scherzo emerges as bold and vigorous, but the other three movements suffer from the conductor's over-indulgence in interpretive tricks. The Beethoven receives a much more straightforward performance and is much better all around. Incidentally, why isn't this brief "Name Day" Overture better known? To be sure, it's no "Egmont," but it's a solid piece, deserving of better than its almost complete obscurity.

The Deutsche Grammophon engineers haven't done much to help this disc—their recorded sound is hollow and rather unattractive. And the thing that surprised most of all is the rather poor impression created by the Lamoureux Orchestra. This performance of the Brahms symphony reveals a so-so ensemble and little distinguishing character and esprit. *M.B.*

△ **BRAHMS:** Violin Concerto in D Major, Op. 77, Fritz Kreisler with the London Philharmonic Orchestra, John Barbirolli cond. Angel COLH 35 \$5.98

Interest: Supreme  
Performance: Masterful  
Recording: Not bad . . . considering

It was with some little trepidation that I put this disc on my turntable. I hadn't heard the original 78 rpm release of this performance in a good many years and I was wondering if I had glorified Kreisler's performance in my memory. The very first entrance of the soloist served to dispel my doubts and I settled back to enjoy what surely is the most aristocratic and inwardly serene interpretation of the Brahms Concerto to be heard in our time. Kreisler had passed his sixty-first birthday when he made this recording in London in June, 1936, but fortunately he still had the fingers to traverse easily the technical problems of the score and to communicate his Olympian interpretation. This performance also serves as a welcome antidote to the memories of Kreisler's rather pathetic appearances on radio's Telephone Hour shortly before he decided to retire from the concert stage. There is no question that this is indeed one of the Great Recordings of the Century, and we should offer our grateful thanks to Angel for releasing it.

Barbirolli and the orchestra offer superlative support, and the recorded sound is

not bad at all when you consider that Angel's engineers were working with masters that were nearly a quarter of a century old. No matter which contemporary recording of the Brahms Violin Concerto, whether mono or stereo, is your favorite, you should also add this one to your collection. Your favorite violinist has already undoubtedly added it to his. *M.B.*

▲ **BRAHMS:** Wir wandelten; Nicht mehr zu dir zu gehen; Ruhe, Süßliebchen; Der Tod, das ist die kühle Nacht; Unbewegte, laue Luft; Ständchen; **R. STRAUSS:** Morgen; Die Nacht; Du meines Herzens Krönelein; Aller-seelen; Die Georgine; Meinem Kinde; Traum durch die Dämmerung; Ständchen. Irmgard Seefried (soprano) with Erik Werba (piano). Deutsche Grammophon DGS 712018 \$5.98

Interest: Choice lieder  
Performance: Some reservations  
Recording: Good  
Stereo Directionality: Not noticed  
Stereo Depth: Not needed

This recital includes several oft-recorded songs which may be heard in more memorable interpretations by Schlusmus, Fischer-Dieskau, Christa Ludwig, Schumann, and perhaps others. Still, the entire sequence adds up to an appealing and fairly representative symposium. Seefried sings with her customary limpid style, expressively but without over-dramatizing. However, there is occasional shrillness in her high notes, and the artificial "whitening" of the voice, to which this artist resorts too frequently in order to achieve certain effects will not please all tastes. *G.J.*

△ **CHOPIN:** Waltzes (14). Alfred Cortot (piano). Angel COLH 32 \$5.98

Interest: Elegant Chopin  
Performance: Stylish  
Recording: Fair

▲ **CHOPIN:** Waltzes (14). Moura Lympany (piano). Capitol SG 7169 \$5.98

Interest: Elegant Chopin  
Performance: Refined  
Recording: Excellent  
Stereo Directionality: Correct  
Stereo Depth: Good

The Cortot is a transfer to LP of shellac recordings made in 1934, when the French pianist was in his prime. His readings of these pieces have the flavor and freedom of uninhibited romanticism. Not for Cortot is there striction in the printed score. The latter may be treated by him as little more than a guide, but despite excesses of interpretive personality, his playing leads directly to the essence of the music.

There is such intense conviction in Cortot's playing that the more accurate Lympany performances seem tentative and wan by comparison, despite their immeasurably superior recorded sound. Of course, the Cortot is part of Angel's "Great Recordings of the Century" series, and it deserves the accolade.

Lympany's playing is lyrical and refined, but she does not have the instinctive feel or style for Chopin that Cortot had. Novaes and Rubinstein of today's pianists do have the flair, and she for Vox (8170) and he for RCA Victor (LM 1892) have recorded the Waltzes on LP with the same sort of distinction and personality that makes the Cortot memorable. *W.D.*

**DAHL:** Allegro and arioso (see COLLECTIONS)

▲ **DONIZETTI:** Lucia di Lammermoor (complete with conventional cuts). Maria Meneghini Callas (soprano)—Lucia; Ferruccio Tagliavini (tenor)—Edgardo; Piero Capucilli (baritone)—Enrico; Bernard Ladysz (bass)—Raimondo; Lenard del Ferro (tenor)—Arturo; Margreta Elkins (mezzo-soprano)—Alice; Renzo Casellato (tenor)—Normanno. The Philharmonia Orchestra and Chorus, Tullio Serafin cond. Angel S 3601 2 12" \$12.96

Interest: Repertory standard  
Performance: Disappointing  
Recording: Variable  
Stereo Directionality: Some  
Stereo Depth: Satisfactory

Complete operas are not supposed to be produced at random and therefore I assume that Angel/EMI had good reasons to bring out another "Lucia" in apparent replacement of its excellent and sonically still respectable 1953 effort. One of these reasons must have been stereo—the others are not visible to my reviewing eyes—and, not surprisingly, the new set does reflect the ways of progress in terms of spaciousness, warmth and considerable, though by no means overwhelming, spread of sound. In all other respects the new edition falls behind the old despite its highly provocative casting.

Callas acquainted us with a memorable conception of Lucia in the early Angel set, and she can still project more character and add more dimension to the part than any recorded rival. Occasionally, as in "Soffriron nel pianto" of Act II and whenever she can resort to those remarkable veiled tones to infuse her lines with poignant feeling of melancholy, we get glimpses of what could have been a superior performance. Unfortunately, these moments of greatness are not sustained; her voice quality is uneven and the exposed high notes are shaky and strident.

As her partner, Ferruccio Tagliavini returns to the recording scene with a very respectable Edgardo. He strains for volume in the climaxes, yet manages the tight spots with the skill and resourcefulness of a veteran, while endowing the expansive and reflective moments with the lyrical magic of old. His phrasing in "Verranno a te sull' aure" is a good case in point. Of course he is not, and never was, entirely devoted to the printed page.

The supporting singers of the set are, to put it politely, no scene-stealers. The Ashton is capable and appropriately menacing, but dry and colorless. The Raimondo is adequate, which is even more than can be said about the remainder of the cast. Of course, the venerable Tullio Serafin is again at the helm, and his kind of authority is always reassuring, even though he too operates below his accustomed level on this occasion. Apart from the liberties he allows Tagliavini, his direction frequently lacks incisiveness and his tempi become languid and leisurely, often at points where the music is in desperate need of a carrying momentum. Having the excellent Philharmonia Orchestra in the "pit" it seems not only incorrect but downright wasteful to keep its sound so frequently to a barely audible level.

Recommendations? If stereo sound is the

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| 5458  | LUIGI DALLAPICCOLA: Variazioni per Orchestra. JOSE PABLO MONCAYO: Cumbres. ULYSSES KAY: Serenade for Orchestra. DARIUS MILHAUD: Overture Mediterranee.                       | 583 | ELLIOTT CARTER: Variations for Orchestra. EVERETT HELM: Second Piano Concerto (Benjamin Owen, Pianist).   |
| 5459  | GOTTFRIED VON EINEM: Meditations. KAROL RATHAUS: Prelude for Orchestra, Opus 71. GEORGE PERLE: Rhapsody for Orchestra.   | 585 | ROGER GOEB: Concertino for Orchestra II. GAIL KUBIK: Symphony No. 2 in F.   |
| 54510 | ALBERTO GINASTERA: Pampeana No. 3, A Pastoral Symphony. WILLIAM BERGMA: A Carol on Twelfth Night. HENRI SAUGUET: Les Trois Lys. ROBERT WARD: Euphony for Orchestra.          | 586 | WALTER PISTON: Serenata. DAVID VAN VACTOR: Fantasia, Chaconne and Allegro. NIELS VIGGO BENTZON: Pezzi Sinfonici, Opus 109.  |
| 54511 | GIAN-FRANCESCO MALIPIERO: Fantasia di Ogni Giorno. VITTORIO RIETI: Introduzione e Gioco Delle Ore. ERNST BACON: The Enchanted Island.  | 591 | AARON COPLAND: Orchestral Variations. ALFONSO LETELIER: Aculeo, Suite for Orchestra.  |
| 561   | HILDING ROSENBERG: Louisville Concerto. CHOU WEN-CHUNG: And the Fallen Petals. CAMARGO GUARNIERI: Suite IV Centenario.   | 593 | HERBERT ELWELL: Concert Suite for Violin and Orchestra (Sidney Harth, violinist). HALSEY STEVENS: Sinfonia Breve.   |
| 562   | ALEXANDRE TANSMAN: Capriccio. FELIX BOROWSKI: The Mirror. INGOLF DAHL: The Tower of St. Barbara.   | 594 | NICOLAS NABOKOV: Opera: "The Holy Devil." Moritz Bomhard, Director.   |
| 563   | ERNST KRENEK: Eleven Transparencies. ROBERTO CAAMANO: Magnificat, Op. 20. Choir of Southern Baptist Theological Seminary.  |     |   |
| 564   | GEORGE ANTHEIL: Opera: "The Wish." Moritz Bomhard, Director.   |     |   |
| 565   | JUAN ORREGO-SALAS: Serenata Concertante, Op. 42. HAROLD SHAPERO: Credo for Orchestra. ROBERT MUCZYNSKI: Concerto No. 1 for Piano and Orchestra. (Robert Muczynski, Pianist). |     |   |
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main criterion, this set will do but RCA Victor LSC 6141 (Peters, Pearce, Leinsdorf cond.) is better engineered from the stereo standpoint. For the best performed "Lucia," it's Angel 3503 (Callas, Di Stefano, Gobbi, Serafin conducting). G. J.

**ETLER:** Woodwind Quintet (see COLLECTIONS)

△ **FRANCK:** Piano Quintet in F Minor. Sviatoslav Richter with the Quartet of the Bolshoi Theatre Orchestra. Monitor MC 2036 \$4.98

Interest: French chamber music masterpiece  
Performance: Excellent  
Recording: Very good

There is only one other recording of this Quintet in the catalog (Westminster 18577), which is surprising, considering its attractiveness and the popularity of the D Minor Symphony and the Symphonic Variations. The Bolshoi string players indicate that they have put their extra-orchestral time to virtuous use. They play with understanding and vitality, and their individual tones are nicely adjusted to the totality of their ensemble. Richter's mastery is not obtrusive. He is an excellent chamber musician, and the Quintet is performed with superior style. The recording is meritorious. W. D.

▲ △ **GOUNOD:** Faust [complete]. Victoria de los Angeles (soprano)—Marguerite; Nicolai Gedda (tenor)—Faust; Boris Christoff (bass)—Mephistopheles; Ernest Blanc (baritone)—Valentine; Liliane Bertin (soprano)—Siebel; Rita Gorr (mezzo-soprano)—Martha; Victor Autran (baritone)—Wagner. Chorus and Orchestra of the Théâtre National de l'Opéra, André Cluytens cond. Capitol SGDR 7154 4 12" \$23.92; Mono GDR 7154 \$19.92

Interest: Always  
Performance: Best available  
Recording: Rich-sounding  
Stereo Directionality: Could use more  
Stereo Depth: Very good

Capitol/EMI did wisely in retaining for this recording the same conductor and principals who collaborated in a previous recorded edition of *Faust* (RCA Victor LM 6400) about six years ago. There will always be purists who question the choice of a Spanish-Swedish-Bulgarian trio for this epitome of musical Gallicism. As for me, the only improvement I could possibly suggest would be the replacement of one Swede with another (Bjoerling). At any rate, André Cluytens and the Opéra's chorus and orchestra provide the right stylistic foundation, contributing in significant measure to the overall success.

All three principals have matured as interpreters since the earlier recording. There is more freedom and more passion in De los Angeles' voice, or so it seems, and as a result her Marguerite is even more disarming and rapturous than it was the first time around. Her tone quality is as sumptuous as ever, with only a modicum of strain in the high tessitura of the final trio. Gedda is a musical and reliable Faust for whom the part—high C and all—holds no technical problems. Only the ultimate degree of polish and tonal beauty is needed to make this a memorable *Faust* instead of merely a valuable one.

Christoff is, of course, Christoff. Those undeviating in their demands for a Mephistopheles in the Plançon-Journet tradition will find much to object in his emphatically un-Gallic characterization. But for all his lack of sardonic worldliness and his unconvincing touch of humor, Christoff is a devil of a Devil within his own Chaliapinesque conception. This Mephistopheles is no boulevardier but a commanding and frequently terrifying figure who, quite naturally, holds the center of interest in all his scenes. And his voice—neither smooth nor beautiful, but powerful, wide-ranging and compellingly dramatic—is a marvelously expressive instrument for achieving his aims. Headed by the fine-sounding and well-characterized Valentine of Ernest Blanc, the rest of the cast is excellent.

Practically all of Gounod's music is here (with the Walpurgis Night sequence added and only one or two insignificant cuts elsewhere) and the centenary score is recreated by Cluytens with remarkable freshness and vitality. The *trio du duel*, where things so often have the tendency to get out of hand, is one of the many telling instances of the liveliness, precision and transparency of his reading. While the stereo is static and limited in directionality, there is a wonderful spaciousness and warmth to the sound. This ought to settle the issue of recorded *Fausts* for a long time to come. G. J.

▲ **GRIEG:** Piano Concerto in A Minor, Op. 16; **LISZT:** Piano Concerto No. 2 in A Major. Gyorgy Cziffra with the Philharmonia Orchestra, André Vandernoot cond. Angel S 35738 \$5.98

Interest: Concerto favorites  
Performance: Romantic  
Recording: Rich  
Stereo Directionality: Reasonable  
Stereo Depth: Good

These romantic warhorses are played with requisite romantic conviction and bravura. Cziffra obviously believes in this music. To him, the concertos are fresh compositions on which he is happy to lavish his affection and abilities. He communicates this ardor, and the performances have thereby an attractive vitality. Vandernoot's collaboration is spirited and agile, and the recording has admirable depth and spaciousness. W. D.

**HAIEFF:** Symphony No. 2 (see BLACKWOOD)

▲ **HANDEL:** Concerti grossi, Op. 3, Nos. 1-4. Cappella Coloniensis of the Westdeutscher Rundfunk, August Wenzinger cond. Archive ARC 73139 \$5.98

Interest: Utterly delightful  
Performance: Exquisite  
Recording: Ideal  
Stereo Directionality: Excellent  
Stereo Depth: Excellent

This record has the typical "Archive" approach—that is, the jacket notes consist of highly technical, "musicological" facts, including the year in which every one of the solo instruments was built, as well as the name of the maker. In short, the program annotation is frighteningly scholarly.

However, don't be frightened away by these externals. The music is a collection

of gems, the performances are perfection and the recording excellent. This is a record to be listened to and enjoyed. D. R.

▲ △ **HANDEL:** Harpsichord Suites Nos. 1-8. Anton Heiller (harpsichord). Vanguard BGS 5020/21 2 12" \$11.96; Mono BG 592/93 2 12" \$9.96

△ **HANDEL:** Harpsichord Suites 1-8. Christopher Wood (harpsichord). Forum F 70011/12 2 12" \$3.96

Interest: For harpsichord devotees  
Performance: Both completely sympathetic  
Recording: Both realistic  
Stereo Directionality: Yes! (in the Vanguard)  
Stereo Depth: OK

Both sets contain all eight of the suites. The Forum discs present them in numerical order, while the Vanguard version divides them between the two records out of order, undoubtedly for the purpose of making the best use of the space.

Two basic differences are discernible in the approaches of the two men. One is the question of tempo: Heiller tends toward faster tempi; Wood is generally slower and somewhat more stately.

The other difference stems from the registration employed by each of the artists. Heiller adopts a registration that makes for slightly sharper and more incisive sonorities; Wood seems to have a preference for more mellow sounds.

Either approach seems more than acceptable to these ears, and as a result, both sets can be recommended highly. Both performances are played in fine style, and the recordings are good.

For the first time, I have been able to discover some directionality in the case of a stereo recording of a single instrument! Vanguard includes a slip of paper informing us that "the original recording balances were designed to create the illusion that the instrument is heard from slightly to the right of the left channel." And darned if it isn't so!—although I confess that I fail to see what purpose it serves, other than to demonstrate the ability of their engineers to "place" an instrument wherever they want to.

Vanguard's detailed jacket notes, by Sidney Finkelstein, are far superior to the brief annotations on the Forum discs. D. R.

▲ **HANDEL:** Twelve Organ Concertos; Op. 4 & Op. 7. Karl Richter (organist and conductor) with Chamber Orchestra. London CSA 2302 3 12" \$14.94

Interest: Undoubted  
Performance: Exquisite  
Recording: Fine  
Stereo Directionality: Good  
Stereo Depth: Fine

Here are three discs of pure pleasure. Everything—music, performances and recording, makes this a choice item. There is very little of the "grandiose" about these twelve concertos. There is no "grappling with fate" in these works. Yet they contain some of the most delightful "pure" music ever written.

The performances seem to these ears to be exemplary. One hardly knows whether to become more excited about the forward

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thrust of the *Allegro* movement of the Opus 4, No. 1, or the beautiful *pianissimo* with which the strings play the "echo" phrases in that work, as well as the sensitivity with which they play the ending of Op. 4, No. 2. One could go on in like manner about each of the works.

The recording has spaciousness without being at all cavernous. The stereo directionality is at all times very satisfactory, and shows up to special advantage in the Opus 4, No. 3, which calls for a solo violin and a solo cello.

Comparison with the Biggs version of the Op. 7, with Sir Adrian Boult conducting the London Philharmonic Orchestra (Columbia) makes an out-and-out choice rather difficult. Columbia places its orchestra a little closer, thus gaining in tonal warmth. Boult's version also employs a bassoon to reinforce the bass of the strings, and makes it a shade too prominent in the process, so that the string sound is slightly "diluted."

My ears dictate a slight preference for the more restrained and more "archaic" coloration of Biggs' registration. On the other hand, Richter seems to exercise more imagination in matters of over-all conception than does Boult. Thus, the magnificent opening of Op. 7, No. 4, with its divided cellos (and its suggestion of the eight and ten part *Crucifixus* of Antonio Lotti) is a far more moving piece of music in his version than in Boult's.

Although, as I have indicated, a clear choice is difficult to arrive at, I have a

slight preference for the Richter set, based mainly upon the last-named consideration. There is also the fact that the London set includes both Opus 4 and Opus 7—twelve concertos in all, on three discs, while Columbia's gives us only Opus 7—six concertos, on two discs.

D. R.

**HAYDN: Symphony No. 94 (see BOCCHERINI)**

▲ **IVES: Three Places in New England; Symphony No. 3.** Eastman-Rochester Orchestra, Howard Hanson cond. Mercury SR 90149 \$5.95

Interest: Major Americana  
Performance: Symphony better  
Recording: Clean and close  
Stereo Directionality: Accurate  
Stereo Depth: Adequate

Charles Ives (1874-1954) completed his Third Symphony in 1904, while the *Three Places in New England* was finished a decade later.

To hear the Third Symphony (for which Ives was awarded a Pulitzer Prize some forty years late) today is to experience in full bloom the hymn-tune style that was to become so much a part of much American concert music composed by Copland, Harris and Virgil Thomson during the 1930s and after. One recalls Tchaikovsky's remark about Glinka's *Kamarinskaya*—"The acorn from which the oak of Russian music grew."

Where Ives' Third Symphony might be thought of as a highly poetic sequence of

hymn- and camp-meeting tune fantasies, the *Three Places in New England* takes us to the musical counterpart of James Joyce's psychological world. Where Joyce in *Ulysses* brooded about Dublin on several simultaneous levels of discourse, Ives tells us about the New England places he loved as a boy and young man—the St. Gaudens Civil War monument to Col. Shaw and his colored regiment on Boston Common, Putnam's Camp in Redding, Conn., and the Housatonic at Stockbridge. The result is a strangely poignant stream-of-conscious music, whose texture can be fully appreciated only in a good live performance or a first-rate stereo recording.

Fortunately, Mercury has given us both a good performance under Dr. Hanson's baton and superbly clean recorded sound. If Hanson fails to bring to bear quite the measure of rhapsodic flexibility needed for the "*Three Places*," he is wonderfully at home in the hymn-tune content of the Third Symphony, to which he brings an abundance of poetry and warmth. A little more distant microphoning would have helped here; but this is small complaint to lodge against a disc that contains so much musical and poetic substance.

Whether in mono or stereo, this disc is essential for anyone who wants to experience the truly elemental stuff of American creative music at its finest.

D. H.

▲ **LALO: Symphonie Espagnole, Op. 21; RAVEL: Tzigane.** Ruggiero Ricci (violin) with L'Orchestre de la Suisse Romande, Ernest Ansermet cond. London CS 6134 \$4.98

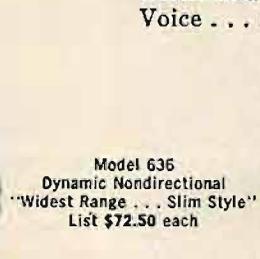
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Interest: Colorful fiddle gymnastics  
Performance: A little inhibited  
Recording: Good  
Stereo Directionality: OK  
Stereo Depth: Good

▲ **LALO:** *Symphonie Espagnole, Op. 21*;  
**BRUCH:** *Violin Concerto No. 1 in G Minor, Op. 26*. Christian Ferras (violin) with the Philharmonia Orchestra, Walter Süsskind cond. Angel S 35769 \$5.98

Interest: See above  
Performance: A bit over-ripe  
Recording: Good  
Stereo Directionality: OK  
Stereo Depth: OK

Ricci plays all five movements of the Lalo, Ferras omits the often-omitted third movement *Intermezzo*. Ricci, for all his reputation as a sock-'em-between-the-eyes kind of player, is strangely reserved in his performances of both the Lalo and Ravel pieces. More fire, more abandon is needed if the music is to take hold of the listener and sweep him along. London's recorded sound is good and the balance between solo violin and orchestra is well contrived.

Ferras, for his part, brings more of himself to his performances, but in an attempt to be "expressive," he sometimes oversteps the limits of good taste, with exaggerated slides and *portamento*. Süsskind and the Philharmonia Orchestra seem to have been busy lately serving as accompaniment for recordings of the Bruch G Minor Concerto: they served in the same capacity for Menuhin's recording of the score released a few months ago.

Angel's engineers have done their work well, integrating Ferras' big tone very

nicely with that of the orchestra. M.B.

▲ △ **LASSUS:** *Septem Psalmi Davidis Poenitentiales (Seven Penitential Psalms)*. Aachener Domsingknaben, with Helmut Krebs (tenor); Hans Joachim Rotzsch (tenor); Hans-Olaf Hudemann (bass); Instrumental Ensemble (16 players) with ancient wind instruments and strings. Rudolf Pohl, cond. Archive ARC 73134/35 \$13.96; Mono ARC 3134/35 \$11.96

Interest: Specialized  
Performance: Dedicated, but slightly dull  
Recording: Very good  
Stereo Directionality: Not marked  
Stereo Depth: Satisfactory

As is typical of Archive Productions, this two-disc set is scholarly in the extreme. Not only are we given the original Latin text and the English translation side-by-side, but we are supplied with the year in which each one of the twenty-three instruments was built, as well as the name of the man who built it! In addition, as a change from their previous policy of printing the same liner notes twice, Archive here supplies three different sets of notes, by as many authors.

The recording is ideally suited to the music, in that the acoustics are spacious, without any loss of the clarity of individual lines. Stereo directionality is hardly noticeable when the entire chorus is singing; the only directionality discernible occurs in the relatively few sections sung by solo voices. The mono version is, therefore, as satisfactory as the stereo. In both versions, though, the sounds are captured with fidelity and tonal warmth.

In matters of pitch, ensemble, and

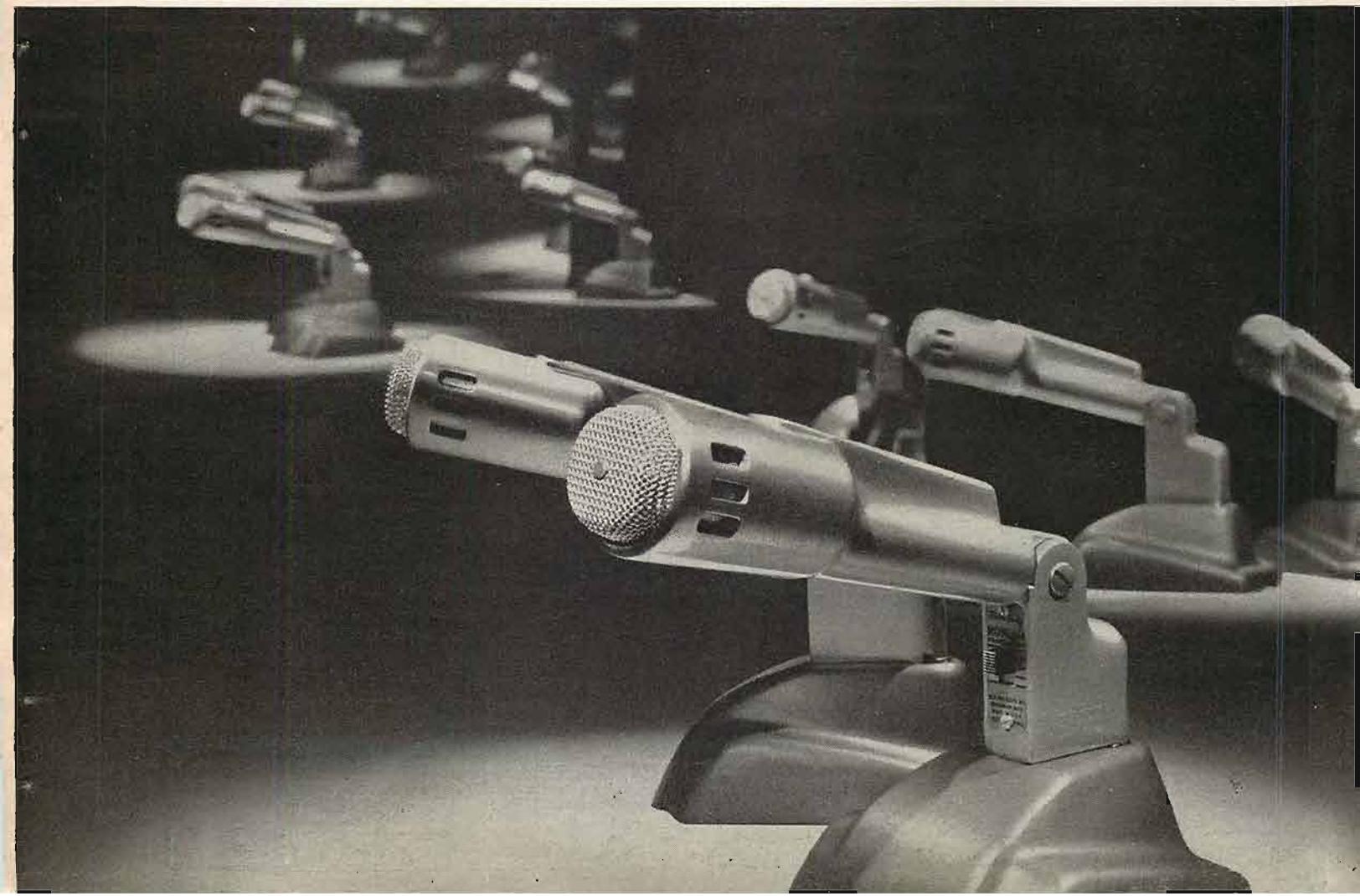
stylistic understanding, the performances meet all demands. Moreover, the ancient instruments lend an interesting tonal patina to the music. In other words, from every standpoint mentioned so far, this would seem to be a laudable set of records. Yet, I must confess that my pleasure in listening to the music was severely limited by the fact that the soprano and alto parts were allotted to boys' voices. This, of course, may be a matter of personal taste. Therefore, if you are interested in the music of this era, by all means, listen to these recordings and disregard my objections. However, despite the fact that I am devoted to the music of this period, and despite the fact that I consider myself something of a "purist," I found that the bland, relative colorlessness of the boys' voices gave an overall quality of dullness to the music. The men, on the other hand, are a joy to listen to, and in those sections in which they sang without the youngsters, the music seemed to come to life. What price authenticity?  
D.R.

**LISZT:** *Piano Concerto No. 2* (see **GRIEG**)

▲ **MOUSSORGSKY-RAVEL:** *Pictures at an Exhibition*. Philharmonia Orchestra, Herbert von Karajan cond. Angel S 35430 \$5.98

Interest: Colorful showpiece  
Performance: Impersonal  
Recording: Rich  
Stereo Directionality: Enveloping  
Stereo Depth: Much

There is no denying that Karajan is a virtuoso conductor. He has the Philhar-



monia players on their toes every second of this performance. It is an extremely polished rendition; the orchestra's tone is burnished and gleaming.

Only one thing is lacking and that is the conductor's personal involvement with the music. I have the feeling that Karajan is interested in orchestral technique only for its own sake. His reading of the "Pictures" leaves me cold.

I have no objection to an emphasis on technique. I rather like a high-powered virtuoso performance. However, I do not think that virtuosity necessarily must preclude heart or passion, and I find in many a Karajan performance neither of these. I have also heard the performances of at least three of Karajan's peers in virtuosity, and not one of them could ever be accused of not being involved in the music he was conducting. I refer to Toscanini. (RCA Victor LM 1838) Koussevitzky and Stokowski. They were (and Stokowski still is) supreme orchestral technicians, but they were not intent on ushering in automation for Symphony Orchestras. *W. D.*

▲ **MOZART:** Ah se in ciel, benigne stelle (K. 538); Vado, ma dove (K. 583); Popolo di Tessaglia (K. 316); Vorrei spiegarvi, oh Dio! (K. 418); No, no, no, che non sei capace (K. 419); Mia speranza adorata (K. 416); Nehmt meinen Dank (K. 383). Rita Streich (soprano) with Bavarian Radio Symphony Orchestra, Charles Mackerras, cond. Deutsche Grammophon 712012 \$5.98

Interest: Seldom heard Mozart  
Performance: Expert vocal display  
Recording: Average  
Stereo Directionality: Negligible  
Stereo Depth: Adequate

Six of the seven arias recorded here were dedicated to Mozart's sister-in-law, Aloysia Weber. She must have been an extraordinary singer, for these display pieces abound in fast scale passages, long-spun *legato*, trills, two-octave leaps and similar bold forms of florid writing. Rita Streich conquers these fiendish inventions in admirable style. Except for K.316 (written for the same Calzabigi text Gluck had utilized for his *Aleste*), which calls for a bigger, more dramatic voice, all technical challenges are met with hardly noticeable effort, agreeable tone quality and stylistic assurance. While this may not be Mozart at his most inspired, these seldom heard arias deserve a hearing, especially in such remarkably fluent interpretation.

Unfortunately, Mackerras conducts the chamber-size orchestra in such a listless fashion that half of the inherent drama is lost. The recorded sound is not up to DGG's top level, and the surfaces are not exactly silent. *G. J.*

▲ Δ **MOZART:** Don Giovanni (complete). Dietrich Fischer-Dieskau (baritone)—Don Giovanni; Karl Kohn (bass)—Leporello; Walter Kreppel (bass)—Commendatore; Sena Jurinac (soprano)—Donna Anna; Ernst Haefliger (tenor)—Don Ottavio; Maria Stader (soprano)—Dorina Elvira; Ivan Sardi (baritone)—Masetto; Irmgard Seefried (soprano)—Zerlina. RIAS Chamber Choir, Berlin Radio Symphony Orchestra, Ferenc Fricsay cond. Deutsche Grammophon DGSO 7302 \$17.94; Mono DGMO 302 \$14.94

Interest: Supreme  
Performance: Good, with reservations

Recording: Excellent  
Stereo Directionality: Outstanding  
Stereo Depth: Remarkable

Patrick C. Hughes observes in the illuminating essay that is one of the numerous attractions of this appealing operatic package, that Mozart's operas are still not fully enjoyed in Italy, even though four of his greatest were "to all intents and purposes Italian in style, feeling and content. To the Italian mind"—continues Hughes—"opera is either *seria* or *buffa*; there is no place in it for those uniquely characteristic moments in which Mozart showed the shadows of human sadness cast by the sunlight of comedy."

While this observation may be backed up by valid arguments, it oversimplifies the case. True, the Vienna of Strauss and Walter, the Glyndebourne of Fritz Busch, and the various geographical locations where Beecham has held forth have been the sources of consummate Mozart interpretations in our times. But can the picture be complete without recalling the Toscanini of Salzburg? And if such masters of the Italian singing style as de Lucia, Battistini and Gigli did miss the essence of Mozart by a country mile, the example of Schipa, de Luca and Pinza illustrates all-too-evidently the other side of the coin.

Ideal Mozart performances can only be brought about by conductors and singers who can penetrate and master his unique and unpigeonholeable world. The all-pervading Italian style and feeling is an absolutely essential part of that world. And here lies the basic shortcoming of this otherwise very creditable Berlin endeavor. This is a carefully studied, disciplined reading of the opera and, thanks to Fricsay's flexible reading, free of Teutonic gravity. But because of the evident unresponsiveness of some of the singers to the Italian idiom, there is an uneasy lack of spontaneous flow that casts an occasional shadow over the entire undertaking.

Fortunately, thanks to the brilliance of the Don Giovanni and the Donna Anna, one is still left with the impression of having listened to an exciting performance. If the Donna Anna of Sena Jurinac is singled out for first consideration it is only because it comes closest to the Mozartian ideal in both stylistic and technical mastery. Hers is not an Anna of breath-taking virtuosity but of solid, purposeful musicianship surpassing, in my opinion, all recorded competition.

Fischer-Dieskau's contribution, though on an equally impressive over-all level, does not lend itself to an entirely uncritical endorsement. Considering what we know about the career of this marvelous singer, he could not have lived with this part very long, yet his is a thoroughly artistic, well-considered approach leaning to youthful impetuosity rather than worldly poise. It is not at all disturbing to endow the part with youth's animal exuberance, though this approach leaves a question in the mind about the physical possibility of the 2000-odd conquests. At any rate, Fischer-Dieskau reaches the zenith of seductiveness in the passage leading to and all through "La ci darem la mano" (listen to the outright drooling of the phrase "Vieni mio bel diletto!") His characteriza-

tion abounds in a thousand expressive details, served by a marvelously malleable vocal instrument to mirror his changing moods. The *Serenade*, however, is surprisingly colorless and there are a few moments here and there which do not make the most of the fascinating opportunities. Still, this is a memorable Don, colorful and delightfully vocalized with a surprisingly good Italian diction.

Ivan Sardi's Masetto is also refreshingly and strongly characterized. Here is a singer to watch (Hungarian-born, Italian-trained and barely 30). His much more seasoned counterpart, Irmgard Seefried as Zerlina, is the assured stylist we know her to be, if at times too self-consciously cute. Equally good vocally, though hampered by sluggish Italian is the Commendatore of Walter Kreppel. And here we reached the end of the credit side.

Karl Kohn is a Leporello of excellent comic sense and good intentions but his voice is rather harsh, often unsteady and he rattles off his recitatives in machine-gun fashion, seemingly unaware of textual meaning. Ernst Haefliger, with the exception of a smooth "Dalle sua pace," is disappointingly constricted and almost entirely devoid of tonal beauty. (His recorded counterparts, Dermota, Simoneau, Valletti and Gedda are all better.) Finally, Maria Stader, a fine concert singer, is completely unconvincing in Elvira's music for which she was obviously miscast.

Apart from momentary *contretemps* (a tempo disagreement with Haefliger in the beginning of "Il mio tesoro," the unexciting conclusion of "La ci darem la mano" and less than perfect control of the second act Sextet—No. 20 in the score), Fricsay's reading, on the whole, is admirable. The recorded sound is perfection itself and theatrical illusion is present with a sometimes magical effect. I particularly like the realism with which the various characters "come on" and "go off" stage. The transparency of vocal writing in the ensembles and the clarity of orchestral detail are testimonies to stereo's blessings. Unquestionably, this is the best-sounding *Don Giovanni* on records, but in musical values my preference remains with London's. *G. J.*

▲ **MOZART:** Le Nozze di Figaro—"Se vuol ballare"; "Non più andrai"; "Aprite un po' quegl'occhi"; Don Giovanni: "Finch'han dal vino"; "Deh, vieni alla finestra"; Così fan tutte: "Rivolgete a lui lo sguardo"; "Donne mie, lo fate a tanti"; **CIMAROSA:** Il maestro di capella. Manuel Ausensi (baritone) with Symphony Orchestra, R. Lamote de Grignon cond. London OS 25112 \$5.98

Interest: Always welcome  
Performance: Expert  
Recording: Outstanding  
Stereo Directionality: Enough  
Stereo Depth: Very good

Manuel Ausensi has appeared heretofore only on zarzuela discs, though on the evidence of this recital he could bring distinction to any operatic cast. He is certainly a good Mozart stylist, with a strong, sonorous bass-baritone voice that at times recalls the younger Pinza. There is a certain cautiousness in his approach to "Aprite un po' quegl'occhi" and Don Giovanni's "Champagne Aria" is not done at a really *Presto*

HIFI/STEREO

pace, but otherwise the renditions are faultless. "Rivolgete a lui lo sguardo," incidentally, was merely intended for *Cosi fan tutte*. It is known today as a concert aria under K. 584.

Cimarosa's delightful "intermezzo" is a stereo natural and good fun besides. Here, too, Ausensi makes an impressive show of his vocal gifts, although Corena (London 5194) imbues his pronouncements with a truer buffo spirit. The presumably Spanish orchestra provides a crisp background and the sound is marvelous. G. J.

**MOZART:** Piano Concerto No. 12 (see COLLECTIONS)

△ **MOZART:** Piano Concertos No. 21 in C Major (K. 467); No. 27 in B-flat (K. 595). Artur Schnabel (piano) with the London Symphony Orchestra, Malcolm Sargent cond. (in No. 21), John Barbirolli cond. (in No. 27). Angel COLH 67 \$5.98

Interest: Stratospheric  
Performance: See below  
Recording: No. 27 sounds pinched and tinkly; No. 21 is better

Heretical though this opinion may be, I am not prepared to go along with the general adulation which Schnabel enjoyed while he was still alive and which seems to have intensified now in retrospect since his death in 1951. Schnabel's greatest contribution, it seems to me, was in focusing the attention of audiences—and, indeed, other pianists—back to the most significant works in the piano literature, the music of Mozart, Beethoven, Schubert and Brahms, at a time when other concert pianists were ignoring this literature. When, during the '20's and '30's, flamboyant virtuosity was flourishing as an end in itself, Schnabel came along and played cycles of the Beethoven Sonatas, or Schubert Sonatas, or Mozart Concertos. I will concede that there was a feeling of power and grandeur in his Beethoven playing, along with a perceptive and insightful sense of identification with the music which made of Schnabel's Beethoven a rather special kind of experience. I don't feel, however, that this same sense of authority extends to Schnabel's Mozart. Indeed, I find his performance of the B-flat Concerto, as we have it on this disc, to be pedestrian and superficial. The C Major Concerto fares better, but here, too, are not moments of revelation such as other pianists of our own time have given us and continue to give us in this music—pianists like Casadesu and Serkin, to name just two who have recorded it for Columbia.

The recording of No. 27 betrays its age (it was made in 1934) rather badly, but the sound in No. 21 (dating from three years later) is a vivid improvement, with much more natural orchestral sound replacing the pinched, tight quality in No. 27. M. B.

▲ **MOZART:** Violin Concerto No. 3 in G Major (K. 216); **PROKOFIEV:** Violin Concerto No. 2 in G Minor, Op. 63. David Oistrakh with the Philharmonia Orchestra, Alceo Galliera cond. (in Prokofiev). Angel S 35714 \$5.98

Interest: High and mighty  
Performance: Gorgeous  
Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: Good

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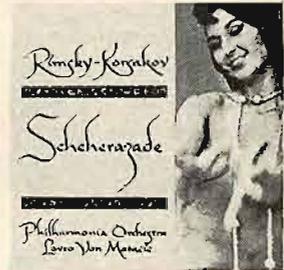


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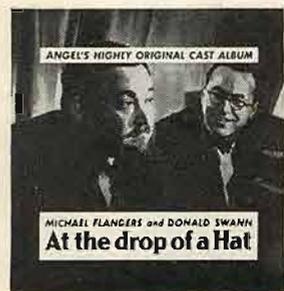
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Stereo album numbers shown; for monophonic omit S.



ard repertory which Oistrakh has not previously recorded, but the Prokofiev G Minor is one of them. Actually, I am very surprised by this release. In 1955, when Oistrakh came to this country for the first time, I was Recordings Coordinator for the Boston Symphony Orchestra. When we were considering repertoire for Oistrakh to record with Mr. Munch and the orchestra, I suggested the Prokofiev Second Concerto but Oistrakh told me that he did not have the concerto in his repertoire. In the four years since December, 1955, Oistrakh has obviously taken up the piece, and he plays it marvelously in this recording. This is a warmer, more relaxed, perhaps even more assured performance than RCA Victor's recent version (LM/LSC 2314) with Heifetz and the Boston Symphony. Personally, I prefer it this way, though the more brilliant Heifetz approach will certainly find many partisans also.

In the Mozart, for which Oistrakh serves as his own conductor, we get a performance of elegance and taste—and also detachment. It's beautifully played, but I have the feeling that Oistrakh is riding on top of the music rather than piercing to the heart of it. Recorded sound in both works is fine. *M. B.*

**RAVEL:** Tzigane (see LALO)

**RIMSKY-KORSAKOV:** Capriccio Espagnol (see BORODIN)

**RIMSKY-KORSAKOV:** Tsar Saltan (see BORODIN)

▲ △ **SOLER:** Twelve Sonatas—C Major, C Minor, C Minor, B-Flat, E-Flat, D-Flat, B Major, E Minor, F Major, F-Sharp Minor, G Minor, G Minor. Frederick Marvin, piano. Decca DL 710008 \$5.98; Mono DL 10008 \$4.98

Interest: Unknown masterpieces  
Performance: Expert  
Recording: Excellent  
Stereo Directionality: In a solo instrument?  
Stereo Depth: Very satisfying

Frederick Marvin has placed us all in his debt, not only for his having unearthed these gems, but also for his spirited and skillful performances. At first blush, the music seems to suggest that of Domenico Scarlatti. Yet there is a more "modern" feeling in these twelve brief sonatas, with even an occasional look to Beethoven.

The performances have élan and technical skill to spare, and the recording, both mono and stereo, captures the tone of the piano with warmth and naturalness. *D. R.*

△ **R. STRAUSS:** Ein Heldenleben—Tone Poem, Op. 40. Berlin Philharmonic Orchestra, Herbert von Karajan cond. Deutsche Grammophon DGM 12022 \$4.98

Interest: Kaleidoscope of orchestral color  
Performance: Restrained  
Recording: Lacks brilliance

Karajan seems more intent in refining this score, in smoothing out the edges than in digging into it and coming up with a performance of fiery passion and deeply-felt insight. Reiner gave us just such a reading in a recording (RCA Victor LM 1807) made during his first season in Chicago,

nearly half a dozen years ago. And recently Everest (SPBR 6038, mono 3088) released a splendid version with Leopold Ludwig conducting the London Symphony Orchestra. As Strauss in the middle section of *Heldenleben* narcissistically parades themes from nearly every previous tone-poem of his, so I feel Karajan rather arrogantly bathes in an egocentric belief that his own feigned elegance takes precedence over the music he is conducting.

The recorded sound, as heard from this mono pressing, fails to come alive. *M. B.*

▲ △ **R. STRAUSS:** Der Rosenkavalier (complete). Marianne Schech (soprano)—The Feldmarschallin; Kurt Böhme (bass)—Baron Ochs; Irmgard Seefried (soprano)—Oktavian; Dietrich Fischer-Dieskau (baritone)—Faninal; Rita Streich (soprano)—Sophie; Ilona Steingruber (soprano)—Marianne; Gerhard Unger (tenor)—Valzacchi; Sieglinde Wagner (mezzo-soprano)—Annina & others with the Chorus of the State Opera and Saxon State Orchestra, Dresden, Karl Böhm cond. Deutsche Grammophon DGSR 7301 4 12" \$23.98; Mono DGMR 301 4 12" \$19.98

Interest: High  
Performance: Very good  
Recording: Very good  
Stereo Directionality: Effective  
Stereo Depth: Very good

Dresden, where *Der Rosenkavalier*—and most other Strauss operas—were first unveiled, is also the origin of this recording. Karl Böhm, an eminent Strauss authority from way back (he introduced *Daphne* in 1938, in Dresden, of course), is at the helm. The cast speaks for itself. What performance can ask for better credentials?

But this is 1960, and for the newcomer, the two already existing versions have set awe-inspiring standards to be tested against. The technical hurdles are easily met—the only stereo competitor (Angel), while excellent in sound, could not possibly exploit the potentials of the new medium three years ago with the spectacular results achieved in this opulent production.

From the musical point of view, the new set offers a smooth, homogeneous, frequently brilliant performance. Böhm is considerate of his singers without subduing the orchestra—balances, perhaps the trickiest of problems in this opera, are admirably handled. Compared to the subtle, Mozartian touch of Kleiber (London) and the tighter, leaner, more incisive reading of Karajan (Angel), Böhm favors a broader, flashier approach to the score. Strauss is served with distinction in all cases. Kleiber and Karajan deliver the lyrical moments more eloquently, but Böhm reveals more of that ever-present streak of the composer's earthy joviality.

The primary vocal asset here is Seefried's remarkable Oktavian. Although a lyric soprano and not the mezzo Strauss had prescribed for the part, she can shade her voice to assure the vital contrast in the duets with Sophie, and even her sometimes puzzling vocal mannerisms are cleverly utilized to exploit the part's multi-dimensional possibilities. Convincingly temperamental and as impetuously masculine as her undeniable femininity permits, she handles the Mariandel episode with delightful comic sense, and the transformation to

passionate lyricism with complete conviction. Rita Streich is an appealing Sophie, without quite matching the ethereal pianissimi of either Gueden (London) or Stich-Randall (Angel), but very much in character and, I hasten to add, entirely first-class from the vocal point of view.

The Feldmarschallin of Marianne Schech would seem more impressive without the unavoidable comparison to Elisabeth Schwarzkopf's masterly performance on Angel. Schech is warm, sympathetic and vocally reliable (except for a few uneasy moments in the final act), but against her rather straightforward conception Schwarzkopf summons a thousand nuances of poignancy, poetry and sophistication, to say nothing of superiority in sheer vocalism.

Kurt Böhme is a robustly colorful Baron Ochs, whose style is more to my personal liking than Edelmann's in the Angel set (London's Ludwig Weber, however, is even better). He responds to the low-lying passages with assurance and sonorous gusto and boldly attacks the treacherous high F's, even at the risk of an occasional wobble. DG treats us to an unexpected luxury in assigning Faninal's ungrateful part to the sensitive art of Fischer-Dieskau who makes as much of it as is humanly possible, which is, unfortunately, not too much. The character parts are well handled, and the energetic Police Commissioner (Albrecht Peter) deserves special praise. "*Di rigori armato*," on the other hand, gives the Italian Singer (Rudolf Francel) a rather uncomfortable time.

To sum up, you cannot go wrong with this *Rosenkavalier*. The set is beautifully packaged and includes the full libretto in John Gutman's translation. If up-to-date sound is your main criterion, this is the preferred version. As a performance, it is on par with London and, if it weren't for Schwarzkopf, also with Angel. Ah, but that is a powerful "if!" *G. J.*

**R. STRAUSS:** Songs (see BRAHMS)

▲ **SUPPÉ:** Overtures—Light Cavalry: Poet and Peasant; Morning, Noon and Night in Vienna; Pique-Dame. Vienna Philharmonic Orchestra, Georg Solti cond. London CS 6146 \$4.98

Interest: Great warhorses  
Performance: Dynamic  
Recording: Very good  
Stereo Directionality: Just right  
Stereo Depth: Of the best

The fiery and imaginative Mr. Solti conducts this quartet of Suppé overtures in a manner that leaves nothing to the imagination and nothing of the audio senses either! All of the stops are wide open as Solti makes theatrical use of theatrical music in the fullest sense.

There is something frankly honest about these fine old warhorses. No pretense, nothing profound. All is pointed toward the idea that sentiment and healthy dramatics are the thing. Every line of this music is the stuff of waving scarlet and gold banners, of bright plumes and tossing manes. It was a time when men looked glorious on horseback instead of behind a chrome steering wheel, and Suppé made the most of it. It is somewhat amazing to learn that as an operetta, *Poet and Peasant*

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was a failure at the start, although the Dalmatian-born Suppé enjoyed immense popularity. No matter the curiosities of musical history . . . here is tumult and glory all done up in a brilliantly produced set of readings.

The sound turned up full is a trifle distorted in the upper registers near the inside of the recording, but the fault is slight. A razzle-dazzle of *forte* march tempo, a plenty of sentimental waltz, a splendid gathering of high-fidelity stereo sound—indeed, a thing of beauty and a joy forever for the hi-fi fan who dotes on big, bold splashes of sound. J. T.

▲ **TCHAIKOVSKY:** *Symphony No. 5 in E Minor, Op. 64.* Paris Conservatory Orchestra, Georg Solti cond. London CS 6117 \$4.98

Interest: Solid  
Performance: Detached  
Recording: Good  
Stereo Directionality: OK  
Stereo Depth: OK

Here is another London recording issued in mono several years ago. Solti's reading of this deeply Slavic work is impersonal and unproblematical. I prefer a more intense, highly-charged performance; but of its more restrained kind, this is acceptable—except for the solo French horn player in the slow movement, who in common with nearly all his French colleagues of the instrument has a wailing, whimpering quality to his tone which is downright embarrassing.

The stereo aspects of the recorded sound are on the restrained side, too, but there is a good natural quality to it all. M. B.

▲ △ **VERDI:** *Aida (complete opera).* Renata Tebaldi (soprano)—*Aida*; Giulietta Simionato (mezzo-soprano)—*Amneris*; Carlo Bergonzi (tenor)—*Radames*; Cornell MacNeil (baritone)—*Amonasro*; Arnold van Mill (bass)—*Ramphis*; Fernando Corena (bass)—*The King*; Piero di Palma (tenor)—*Messenger*; Eugenia Ratti (soprano)—*Priestess* with the *Singverein der Gesellschaft der Musikfreunde* and the *Vienna Philharmonic Orchestra*, Herbert von Karajan cond. London OSA 1313 \$17.49; Mono A 4345 \$14.94

Interest: High  
Performance: Top-notch  
Recording: Excellent  
Stereo Directionality: Realistic  
Stereo Depth: Very good

Could anyone really expect any new performance to bring into total eclipse the dozen or so complete *Aidas* that have paraded before us during the past decade, nearly all of which hold individual contributions of magnitude? I, for one, do not, not even with such a resplendent edition as this. At the same time, compared to even the loftiest standards, recorded or otherwise, this first stereo *Aida* merits hailing as a brilliant triumph.

Whatever the reasons that prompted London to move the recording locale to Vienna, the results whet the appetite for repeated confrontations of London's sterling vocal array with Karajan and his *Philharmoniker*, abetted by the remarkable chorus which sings Verdi in a way you'd never expect from a group that answers to the collective name of *Singverein der Gesellschaft der Musikfreunde*.

— Karajan is in full and impressive command. MARCH 1960

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mand, though he has some unconventional ideas that cannot go unchallenged. His tempi for *Celeste Aida* and *O patria mia* are on the slow side, benefiting neither the music nor the singers. Nor is the drama and excitement of the Nile Scene fully realized. On the other hand, the instrumental passages are all one can ask for. The *Prelude* is phrased, developed and balanced with delicate mastery; orchestral attacks and massive chords everywhere fall with hairline precision; and the entire Triumphant Scene is projected in a way that reveals the master conductor. The Temple Scene is captured with rare evocative magic (due, to a considerable extent, to careful engineering and to the instrumental purity of Eugenia Ratti's singing) and the way Karajan builds his brilliant orchestra to the powerful climaxes (end of Act III, for example) is an experience to be treasured.

The strong cast operates at the top level demanded by the occasion. I begin with the Amneris of Simionato, because this, in my opinion, ranks way above all recorded competition. Stignani in her prime must have portrayed the part with similarly bold vigor and glowing tones, but, surely, no one can match this Amneris today.

Tebaldi's *Aida* is a decided improvement on her first recorded portrayal of the role some years ago. Tonal beauty is the center of her art, but this need not imply that her *Aida* lacks dramatic insight. A shadow of insecurity, however, beclouds *O patria mia*, where the treacherous high C is reached with reasonable firmness while, unexpectedly, some attacks around A come off a shade below the tonal center. Carlo Bergonzi, who is beginning to claim his rightful place in the top hierarchy of tenors, is a lyrical Radames whose *O terra addio* is of golden age caliber. (Tebaldi is also at her best in this scene, though Milanov's floating pianissimi in RCA Victor LM 6122 remain unchallenged.) In the ensembles, in the Nile Scene duet and other dramatic moments Bergonzi's warm, mellifluous voice cannot command the metallic ring of a del Monaco, but in its totality his is a sensitive, tasteful and extremely appealing performance.

The Amonasro of Cornell MacNeil is forceful, vividly dramatic and never less than first rate, without quite reaching the stature of either Warren (RCA Victor) or Gobbi (Angel). Similarly, the Ramphis of Arnold van Mill, though smoothly sung, lacks the commanding strength and individual profile of a Christoff (RCA Victor). Corena is his solid, reliable self as the King, and Di Palma gives all Messengers a run for their money.

John Culshaw's accompanying essay on *Perspectives in Aida* indicates the painstaking efforts undertaken by London toward creating a realistic aural setting for this opera. Most of these aims have been realized with remarkable accuracy. In all, however, I find that the engineering did not quiet reach the spectacular level established in London's *Rheingold*, *Fanciulla del West* or *Mefistofele*. The singers are frequently too distant in relation to the orchestra, approximating certain theatrical conditions but not serving the optimum

needs for home listening. There are also slight balance miscalculations, for example the sound of prayers emanating from the temple at the beginning of the Nile Scene is barely audible. And why the unusually low over-all volume level? These carping observations aside, the brilliance and expertness of the over-all enterprise should fill its producers and participants with pride. Verdi's masterpiece has been served with becoming grandeur. G. J.

▲ **WAGNER:** *Tannhäuser: Dich, teure Halle; Allmächt'ge Jungfrau (Elisabeth's Prayer); Lohengrin: Einsam in trüben Tagen; Euch Lüften die mein Klagen . . . Entweichte Götter; WEBER: Der Freischütz: Wie nahte mir der Schlummer (Leise, leise); Und ob die Wolke.* Elisabeth Schwarzkopf (soprano) with Christa Ludwig (mezzo-soprano) and the Philharmonia Orchestra, Walter Süßkind, Heinz Wallberg cond. Angel S 35806 \$5.98

Interest: Big dramatic scenes  
Performance: Individual  
Recording: Good average  
Stereo Directionality: Good  
Stereo Depth: Good

In the specialized areas to which operatic artists are channeled upon achieving stardom, Elisabeth Schwarzkopf is not considered a "Wagnerian" singer, although we have her impressively documented in one congenial role (*Eva*) and it is safe to assume that she sang both *Elsa* and *Elisabeth* in the repertory days of her career. She is, of course, one of today's most authoritative interpreters of Mozart and Richard Strauss (to say nothing of lieder and operetta) and therefore her excursion into Wagner and Weber represents "casting" of extraordinary interest.

Comparison with parallel interpretations by Flagstad, Farrell and Nilsson discloses revealing differences of style. Schwarzkopf's voice, though completely assured in range, is less powerful and opulent than those of the illustrious "specialists." Her approach to the music is more inward, thoughtful, more conscious of shadings and nuances. This sometimes carries a tendency to linger over phrases, toward fussiness and deliberate tempi to which the music's forward sweep is occasionally sacrificed. A good example is the *agitato* section of Agathe's *Leise, leise*, which is taken at a dragging pace. (Consequently, while Farrell's exciting version takes 7 minutes and 35 seconds from beginning to end, Schwarzkopf requires almost a full minute more for the same amount of music.) But the picture could not be complete without calling attention to the consistent tonal beauty of her singing and its many instances of superlative expression (as, for example, the sighing phrase *Welch' schöne Nacht* in the same Weber aria).

The most effective part of the disc is the long scene from Act II of *Lohengrin*. Here Schwarzkopf is caught in the heat of the dramatic situation and delivers *Elsa's* music very movingly. Christa Ludwig's Ortrud, strong in voice and characterization, adds yet another facet to her own artistic stature, which is steadily gaining in esteem. Heinz Wallberg, who conducts the scene, fares more impressively than does Walter Süßkind, who leads the Philharmonia in the remainder of the program. G. J.

△ **WAGNER:** *Die Walküre: "Ho-jo-to-ho"; "War es so schmäählich"; "Wotan's Farewell"; Die Götterdämmerung: Siegfried's Narration and Death; "Schweig' eures Jammers jauchzende Schwall"; Brünnhilde's Immolation.* Frida Leider (soprano), Lauritz Melchior (tenor), Friedrich Schorr (baritone) with Berlin State Opera Orchestra, Leo Blech cond., and London Symphony Orchestra, Robert Heger cond. Angel COLH 105 \$5.98

Interest: Wagnerian landmarks  
Performance: Immortal  
Recording: Very dated

Everything about this release—with the exception of the recorded sound—qualifies it for the designation "Great Recordings of the Century," and Wagnerians as well as serious vocal collectors should embrace it with a joyful "*Ho-jo-to-ho!*" For these three artists perpetuate the highest standards in Wagnerian singing captured by the phonograph.

Leider, Melchior and Schorr dominated the Wagnerian scene during the twenties and thirties. No one has taken Melchior's place since his retirement, and the same can be said about Schorr, with the added observation that recorded evidence fails to indicate a *heldenbariton* of his stylistic mastery and vocal magnificence even in the glamorous era preceding his generation.

Frida Leider, as is well known, did have a great successor, Kirsten Flagstad, who surpassed her in tonal opulence. But Leider must have been a Brünnhilde of similar magnitude, with a voice of rare expressiveness and subtle coloration, exceptional diction and a flowing style, which confirm the documented truth that she was also outstanding in Verdi and Mozart.

Listeners for whom Wagnerian singing has become synonymous with shrieks and bellows will find a revelation in Leider's lyricism and unstraining declamation, in the rich baritone timbre of Melchior in his prime, with solid, trumpet bursts in the high register, and in the bronze-like flow of Schorr's rolling tones. But such pleasures demand a sacrifice—the dim and distorted reproduction (*anno* 1928-1931) which, in its purported likeness to a Wagnerian orchestra, is barely tolerable. G. J.

## COLLECTIONS

▲ **MOZART:** *Piano Concerto No. 12 in A Major (K. 414); BARTÓK: Six Roumanian Folk Dances; HINDEMITH: Five Pieces for String Orchestra.* Lucerne Festival Strings, Paul Baumgartner cond. with Margrit Weber (in Mozart). Deutsche Grammophon DGS 712016 \$5.98

Interest: Mixed bag  
Performance: Small-scale Mozart, OK in others  
Recording: OK  
Stereo Directionality: Fair  
Stereo Depth: OK

There are two alternative scorings for the orchestral part of Mozart's Piano Concerto No. 12—one with strings, oboes and horns, another with strings only. It is the latter edition which is played by the fourteen-member Lucerne Festival Strings chamber orchestra as accompaniment for Margrit Weber's performance in this disc. Intimacy here is carried to the extreme; what emerges is a performance so small-scaled that the music sounds quaint and precious.

Contributing to the unfortunate situation is the fact that Weber's ideas about the piece just skim the surface of its content.

The Bartók and Hindemith performances are better, but there's not much enlivening musical interest in either work. The Hindemith, for example, seems at least twice as long as its dozen minutes or so of playing time.

The recorded sound is on the thin side —no great stereo shakes either. M. B.

▲ **VIENNA CARNIVAL—J. STRAUSS:** Elfen a Magyar; Banditen Galop; Artists' Life—Waltz; Unter Donner und Blitz Polka; Morning Papers—Waltz; **JOS. STRAUSS:** Music of the Spheres—Waltz; Plappermädchen Polka; Mein Lebenslauf ist Lieb und Lust—Waltz. Vienna Philharmonic Orchestra, Willi Boskovsky cond. London CS 6149 \$4.98

Interest: Great!  
Performance: Stupendous  
Recording: Sensational  
Stereo Directionality: Hurray!  
Stereo Depth: Wow!

If you subscribe to the popular theory that Strauss played in the "Viennese Manner" is always somewhat slower and less showy, with more grace and less discipline, than the "American Style," then Mr. Boskovsky will not only change your mind but also upset your theory. The amiable and lively *Konertmeister* of the Vienna Philharmonic, who has already contributed some valuable discs to the London catalog has now made another marvelous recording. The Schwann Catalog goes on for column after column under the heading of the Strausses, and one will note some very illustrious conducting names on the multitude of LP's listed. But, let me assure you that Hr. Prof. Boskovsky in this music ranks with the very top. Boskovsky conducts with rare good humor in the *Plappermädchen* Polka and the boisterous *Unter Donner und Blitz* Polka, both of which he takes at a lightning pace! At the same time he displays great sensitivity for melodic line in *Music of the Spheres*, as the great Vienna Philharmonic breathes forth a gossamer string tone, light as down.

So, whether you have other recordings of the music listed on this issue or not, I'm sure you could not have it performed with such authority as on the grooves of CS 6149. A humdinger of an issue, marvelously played, superbly conducted and thrillingly engineered in London's best stereo. J. T.

▲ **ETLER:** Woodwind Quintet; **DAHL:** Allegro and Arioso for Five Wind Instruments; **BARBER:** Summer Music for Woodwind Quintet. New York Woodwind Quintet. ConcertDisc CS 216 \$6.95

Interest: Stimulating  
Performance: Excellent  
Recording: Good  
Stereo Directionality: Fine  
Stereo Depth: Good

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debt to Stravinsky, but with plenty of style and class of its own. Barber's work is a pleasant diversion, easy to take and lastingly effective.

The performances of all three scores are flawless, and the recorded sound is a joy: clear, detailed and smooth-sounding. *M. B.*

▲ △ **POLONAISE—CHOPIN:** Polonaise in A-flat, Op. 53; Scherzo in B-flat Minor, Op. 31; **LISZT:** Hungarian Rhapsody No. 6; Mephisto Waltz; **BRAHMS:** Intermezzo in B-flat Minor, Op. 117, No. 2; Rhapsody in G Minor, Op. 79, No. 2; **RACHMANINOFF:** Prelude in C-sharp Minor, Op. 3, No. 2. Lorin Hollander (piano). Camden CAS 534 \$2.98; Mono CAL 534 \$1.98

Interest: Mostly major  
Performance: See below  
Recording: Brilliant  
Stereo Directionality: Weird  
Stereo Depth: None

Fourteen-year-old Lorin Hollander's first record (CAL 460) presented him in repertoire that served to show off his phenomenal technique without taxing his interpretive powers beyond their still immature capabilities. In this second disc, the youngster is dropped into the middle of the musical pool and left to swim his way out alone. It's more like a whirlpool, and one cannot be greatly surprised that so fine a talent as Lorin Hollander finds this music

beyond him, even though he plays all the right notes.

The monaural recording is bright, if somewhat shallow. In the stereo version, the microphones must have been set alongside the player, one several feet to his right, the other several feet to his left. This results in most of the treble coming from the right speaker and most of the bass from the left speaker. The mental picture is of an eight or ten foot keyboard. Divide this by the 52 white keys, and the pianist's finger span and arm extension take on prodigious dimensions! This is stereo? *W. D.*

▲ △ **JOHN SEBASTIAN—A HARMONICA RECITAL—VERACINI:** Sonata No. 1 in F Major; **TELEMANN:** Sonata No. 1 in G Minor; **BACH:** Bourée from English Suite No. 2 in A Major; **MILHAUD:** Chanson du marin; **HOVHANESS:** Six Greek Folk Dances; **RAVEL:** Pavane pour une infante defunte; **SEBASTIAN:** Etude Ala Flamenco. Deutsche Grammophon DGS 712015 \$5.98; Mono DGM 12015 \$4.98

Interest: Immense!  
Performance: Astounding  
Recording: Perfect  
Stereo Directionality: Perfect  
Stereo Depth: Just right

After several listenings to this astonishing recording one's opinion of John Sebastian's virtuosity with the lowly harmonica keeps climbing until by the fourth playing, you become convinced the man is a wizard. He spins out a tone of unearthly purity, and manages ornaments and flourishes, turns and arpeggi in the baroque pieces that are unbelievable. The Veracini emerges as an intoxicating masterpiece under his acute musicianship, and it is by far the best effort of a fine sequence of varied selections. He does not try to make the harmonica sound different from what it is, but he does extract sounds from that instrument you would not believe until you heard them. Furthermore, he has absolute control, managing dynamic sensitivity even in his ornamental flourishes! One wonders, and with no little awe, how he manages to maintain such a long *legato* without becoming breathy.

The harmonica, which dates in time of invention from about 1821, has been with us now for over a century, and it still remains a thing generally considered a toy, or at best an instrument with decided limitations for serious music-making. Up until now, the reviewer has gone out of his way to avoid massed harmonica gymnastics, and frankly would rather go for a walk in a sizeable snowstorm than face another performance of Liszt's Hungarian Rhapsody on the harmonica. But Sebastian is a master.

On Side two he remains as technically sure as ever, but the repertoire does not appear to lend itself so well to the character of his instrument. Also, the heavy-weight tone of the piano accompaniment detracts, whereas in the baroque numbers the harpsichord provides an appealing marriage of sound. Hovhaness' Greek Dances would seem better fitted to winds and strings. The *Etude a la Flamenco*, composed by the performer, comes dangerously close to approximating the usual acrobatics associated with the harmonica on TV amateur programs. *J. T.*

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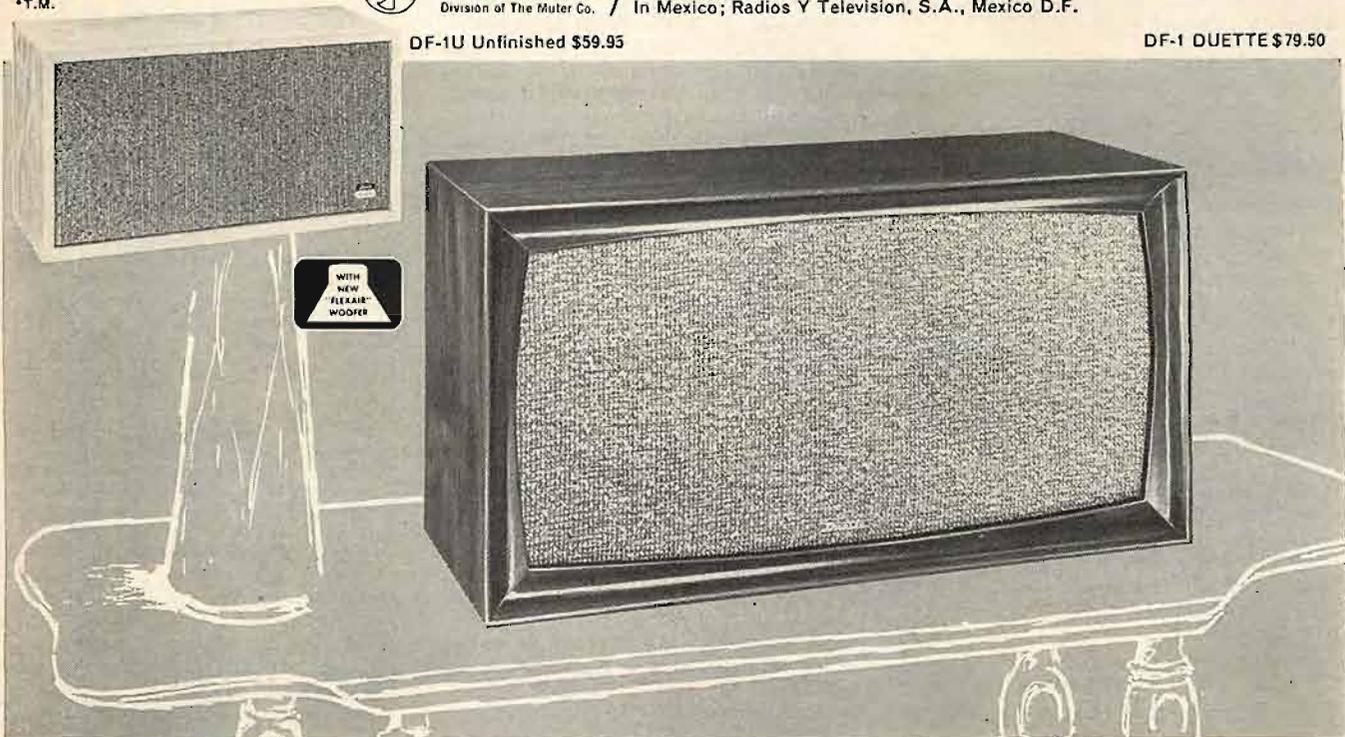
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Reviewed by

DAVID HALL

JOHN THORNTON

### 4 TRACK CLASSICS

▲ **MUSIC OF LEROY ANDERSON**—Vol. II—The Waltzing Cat; The Typewriter; Fiddle-Fiddle; Sycopated Clock & 7 others. Eastman-Rochester Pops Orchestra, Frederick Fennell cond. Mercury STB 90043 \$6.95

Interest: Amusing pop concert fare  
Performance: Neat as a pin  
Recording: Close-to  
Stereo Directionality: Precise  
Stereo Depth: Shallow

Leroy Anderson of Boston has in the past ten years become the Eric Coates of the U.S.A.—No. 1 composer of “in between” music for easy listening.

Fred Fennell's tape offers a first-rate selection of Anderson favorites; but I should have liked a more easy-going approach on his part. Every note is in its right place; but there is not much elbow room in terms of the easy-going atmosphere that the Anderson vignettes seem to call for. The close-up recording unhappily adds to the generally taut atmosphere. *D. H.*

▲ **BEETHOVEN: Symphonies**—No. 3 in E Flat, Op. 55 (“Eroica”); No. 5 in C Minor, Op. 67; Overtures—Egmont, Op. 84; Coriolan, Op. 62. Philharmonic Promenade Orchestra of London, Sir Adrian Boult cond. Vanguard VTF 1605 \$9.95

Interest: Great  
Performance: Disappointing  
Recording: Harsh, uneven  
Stereo Directionality: Too much left channel  
Stereo Depth: Shallow sounding

Quite some months after both the stereo and mono disc release of the Boult Beethoven series, Vanguard, through United Stereo Tapes, has issued what appears to be a real bargain on 4-track stereo tape. But, sad to relate, the tape is characterized throughout by a harshness that is almost intolerable in *forte* passages. Comparison with the discs reminded me that the original issue had a closed-in sound, and this boxy tone has been cruelly accented throughout the tape.

Boult deals with the “Eroica” in a straightforward, almost stiff manner, and that masterpiece suffers thereby. There are almost a dozen stereo discs of the “Eroica” to select from, and three of these are far superior as readings (Munch on RCA Victor LSC 2233, Szell on Epic BC 1001, and Walter on Columbia MS 6036).

On the other hand, Sir Adrian does come to life in the C Minor Symphony, which

he directs with a great deal more vigor than he puts into the more illustrious “Eroica.” At no time does he approach the incandescence of Reiner's spine-tingling performance just issued on RCA Victor stereo disc (LSC 2343), nor does he achieve anywhere nearly the dynamic drive of Ansermet's early London stereo LP. (London CS 6037). Even so, his electrifying tempo in the finale of the C Minor provides the most excitement of anything on the tape. It is too bad that the hard unyielding sound handicaps an otherwise worthy performance. The Overtures suffer the same unhappy fate. *J. T.*

▲ **BERLIOZ: Requiem, Op. 5**, Hartford Symphony Choral, Hartt Schola Cantorum, David Lloyd (tenor) with the Hartford Symphony Orchestra, Fritz Mahler cond. Vanguard VTP 1610 \$11.95

Interest: Huge  
Performance: Weak, uneven  
Recording: Fine  
Stereo Directionality: Very good  
Stereo Depth: Too shallow

There are now several stereo tape choices of Berlioz' massive Op. 5, this one in 4-track, plus Vanguard's earlier 2-track, and Westminster's 2-track tape (which may appear for United Stereo Tapes in a 4-track version). For both performance and sound quality, the Scherchen performance is far, far ahead of Vanguard's. This is no surprising conclusion for he had at his disposal a better orchestra, and a better chorus. On disc, Westminster in its early stereo edition was technically disappointing, and likewise the Vanguard recording was a let-down. The sound of the Hartford Symphony project is not very much improved on tape, although there is a great difference between Westminster's record and tape. Confusing? Allow me to separate the chaff.

Berlioz' great masterpiece is compounded of two extremes . . . the massive, almost cyclonic fury and tumult of such awesome sections as the *Tuba Mirum*, *Rex Tremendae*, and the *Lacrymosa*, and the shining purity, the reflective dignity and transparency of the *Offertorium*, *Hostias*, *Sanctus*, and *Agnus Dei*. To extract from this monumental score all of its drama and tenderness calls for the utmost in skill, and a conductor who can get more from the musicians and chorus than they are ordinarily capable of delivering.

Unfortunately this performance falls far below the standard achieved on the ancient Columbia issue made in Paris during the war and is also weak in comparison to the Scherchen effort for Westminster. When the great forces of sound are marshalled together in the *Tuba Mirum* nothing really ignites, and likewise the volcanic splendor of the *Rex Tremendae* is missed by the Hartford groups. The relentless demands

of the *Offertorium* reveal lack of discipline in the chorus. In the *Hostias* and *Sanctus* everybody is together, and the flame of Berlioz' genius finally begins to burn. David Lloyd is in fine voice in the *Sanctus* and the movement lacks only a special tender touch to make this performance outstanding. Vanguard achieves a nice spatial effect from Hartford's Bushnell Auditorium, a difficult place for recording.

The reader should know that last spring, at the end of the regular season, Charles Munch and the Boston Symphony together with the New England Conservatory Chorus recorded the Berlioz Requiem in a two day session at Symphony Hall. So many instrumentalists and choral members were involved that everybody retired to the main floor of the auditorium, after most of the orchestra seats were removed to accommodate the participants. Amidst a veritable forest of microphones, Munch directed one of his typical Berlioz performances—typically great. It would be wise to wait for RCA Victor's late spring release in its Soria Series. It will certainly appear on stereo disc. The odds at this time point toward cartridge taping, but it would be a shame not to release it. *J. T.*

▲ **BIZET: Carmen Suite; RAVEL: Bolero**. Hampshire Philharmonic Symphony Orchestra, Cyril Holloway cond. Telectrosonic TT 409 \$4.98

Interest: Pops classic favorites  
Performance: Passable  
Recording: Passable  
Stereo Directionality: OK  
Stereo Depth: OK

At \$4.98, this tape represents a good buy for those who may not insist on perfection at a higher price. The Bizet *Carmen* music includes the Prelude, Intermezzo and *Aragonaise*.

The performances are not the last word; but the recording is tolerably good. *D. H.*

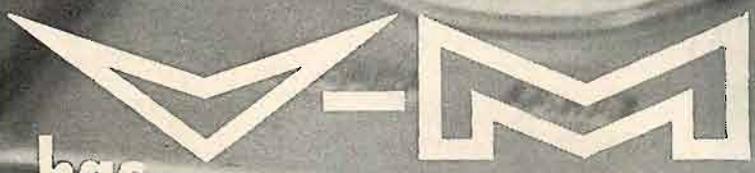
▲ **DVORAK: Symphony No. 5 in E Minor, Op. 95 (“From the New World”)**. Bamberg Symphony Orchestra, Heinrich Hollreiser cond. Symphony No. 4 in G Major, Op. 88. Bamberg Symphony Orchestra, Jonel Perlea cond. Vox XTF 709 \$9.95

Interest: No. 4 has it here  
Performance: Perlea wins out  
Recording: Good  
Stereo Directionality: Too much left channel  
Stereo Depth: Good

Although the familiar “New World” of Dvorak is his most popular creation, it's overlooked cousin in G Major is in many respects a superior work. Jonel Perlea helps to support this writer's conviction with a glowing reading. Certainly the second movement of the G Major score is one of Dvorak's loveliest, and the waltz-like third



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movement is a real gem. The energetic and highly nationalistic finale rounds out an achievement which should rank high in the orchestral literature.

Perlea makes much better use of the Bamberg ensemble, conducting with more imagination and a greater feeling for tonal warmth than Hollreiser. However, there are still better performances of the Fourth on disc, and the one in stereo—Szell and the Cleveland for Epic—is a fine reading in all respects. Marvelous interpretations can be found on two Angel mono records, Silvestri with the London Philharmonic (35622) and the earlier Sawallisch (35214) conducting the Philharmonia. The records do not have the general superiority of the tape sound however, and Perlea makes the Bambergers play better than I've ever heard them.

On the other side of the reel, Hollreiser does not accomplish much with the "New World." Only in the finale does he make this orchestra sparkle. Keynote of what is to come is sounded early in the first movement, that dramatic transitory section where the strings announce a quick staccato fragment accented by sharp timpani raps, heralding the principal theme. It is carried off too weakly, and the whole movement suffers from then on with a correct but lustreless performance. Both Perlea and Hollreiser are handicapped by microphoning which makes the percussion section too distant, robbing their efforts of vitality in many important measures. The strings under Hollreiser tend to shrillness in *forte* passages, and are not much better in that respect under Perlea. J. T.

▲ **FRANCK:** *Symphony in D Minor.* Graz Philharmonic Orchestra, Hans Wolf cond. Livingston 4T-8 \$8.95

Interest: Favorite masterwork  
Performance: So-so  
Recording: Spacious, not too clean  
Stereo Directionality: Yep  
Stereo Depth: Lots

It's the indifferent performance that puts this 4-track tape out of the running for serious consideration—plus the fact that the same purchase price will get you the 2-track RCA Victor reel-to-reel tape (ECA 58) of the splendid performance by the Boston Symphony Orchestra under the knowing and vital direction of Charles Munch. Since most 4-track machines play 2-track tapes with first-class results, there's no need to waste time with the Graz Philharmonic, however well-intentioned its efforts under Dr. Wolf. D. H.

▲ **RIMSKY-KORSAKOV:** *Scheherazade—Symphonic Suite, Op. 35.* Orchestra of the Vienna State Opera, Mario Rossi cond. **LISZT:** *Hungarian Rhapsodies Nos. 1-4.* Vienna State Opera Orchestra, Anatol Fistoulari cond. Vanguard VTF 1612 \$9.95

Interest: Popular repertoire  
Performance: Excellent on both  
Recording: Super  
Stereo Directionality: Good  
Stereo Depth: A trifle tight

This 4-track tape amply proves that a glittering old warhorse like *Scheherazade* has many orchestral colors lost in the disc counterparts! In the finale I noted wood-

wind and harp figurations during *ff* bars that have been lost to me in LP issues due to mechanical distortion near the center of the recording. In the scene where Sinbad goes down with the ship these glittering scale runs by the flutes and piccolos are all but buried beneath the strings in most disc recordings I've heard, but on the tape reviewed here, their tone was crystal clear. Vanguard has displayed a consistently high engineering standard, and all of the dynamic excitement and splendor of Rimsky-Korsakov's most popular orchestral piece has been well preserved on VTF 1612. There are twelve Stereo LPs of *Scheherazade* listed in the Schwann Catalog, but none of them can match the sheer cleanliness of tone exhibited on the Vanguard tape. All of which I suppose is just another proof that sound-for-sound, tape still has it over disc, everything being equal.

The four Hungarian Rhapsodies track provides plenty of orchestral excitement as Fistoulari puts the same orchestra through its pieces in the elaborately arranged piano paces of Liszt. No. 3 in D is exceptional because of the important role given to the *cymbalom*, that Hungarian gypsy instrument so infrequently heard in the orchestra. No. 4 in D Minor is a little gem of a showpiece with some exquisite melodies. The others, the D Minor and F Minor Rhapsodies, are the familiars, and both are rousing read by Fistoulari. Good sound prevails as in *Scheherazade*. J. T.

▲ **TCHAIKOVSKY:** *The Nutcracker* (complete ballet). New York City Ballet Orchestra, Robert Irving cond. Kapp KT 45007 \$11.95

Interest: Masterpiece  
Performance: Competent  
Recording: Good  
Stereo Directionality: Classic seating  
Stereo Depth: Fine

To have a complete *Nutcracker* ballet score on 4-track tape marks a splendid addition to the rapidly growing catalog in this format; for in the classical department, solid repertoire is needed to help popularize this exciting new development in pre-recorded tape. Having reviewed the rather unsatisfactory Kapp stereo disc a couple of months ago, I approached the tape version with the hope that it might not have the same faults. Happily the difference is as between night and day!

For one thing, the cavernous sound, so noticeable on the LP, is not so aurally evident on the tape. Clarity of texture and figuration is much better too, and the tape is sonically far superior. Subtleties of Irving's reading, lost on the disc, become clear on the tape, and the bass line is much more pronounced.

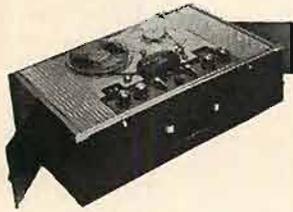
So a loud hurrah for the Kapp 4-track issue! Everything is live and full-toned, and Irving's way with Tchaikovsky in every way measures up to his splendid reputation as a conductor. If some of the attacks are not as razor-sharp as you would expect from the Boston Symphony or New York Philharmonic, it doesn't matter, for Irving's approach is more of the theater than the concert hall. In all fairness, however, the reader should know that United Stereo Tapes, which produced this tape, has con-

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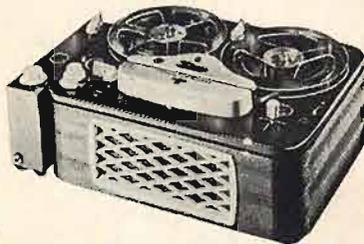
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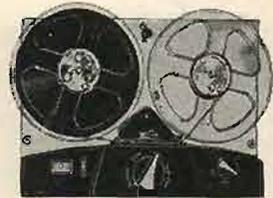
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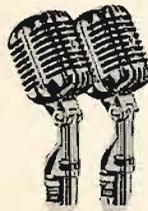
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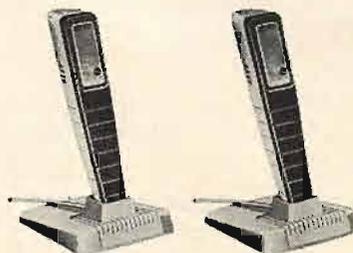
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tracted for the entire London catalog, and Ansermet and L'Orchestre de la Suisse Romande have made a sensational *Nutcracker* for that label. If UST plans to bring out the Ansermet reading it might be wise to wait. The Swiss conductor offers in parts a mellower interpretation and he does have one of Europe's finest ensembles at his disposal.

If you long to have the whole of Tchaikovsky's great ballet masterpiece in your library of tapes and you want plenty of sonic excitement, then Mr. Irving and company will not disappoint you. J. T.

▲ **VIVALDI: The Four Seasons—4 Concerti, Op. 8, Nos. 1-4.** | Solisti di Zagreb, Antonio Janigro cond. Vanguard VTC 1611 \$7.95

Interest: Immense  
Performance: Splendid  
Recording: A trifle shallow  
Stereo Directionality: Fine  
Stereo Depth: Just right

At the very outset of stereo disc release, Vanguard issued its splendid account of *The Four Seasons* with the Solisti di Zagreb, and it was, and still is, a fine example of stereo on record. Not too long after, London brought out a new performance of *The Four Seasons* with the Stuttgart Chamber Orchestra under Karl Münchinger, and this too proved to be an outstanding addition to the catalog. There are, in addition, other stereo recordings of the work on Westminster and Vox, as well as excellent performances monaurally from the Epic and Boston labels. Stereophonically speaking, the choice simmers down to either this one, or the Münchinger effort, and choosing between them is an impossible task. United Stereo Tapes will more than likely bring out the Stuttgart interpretation as part of its London 4-track releases, but even so, the choice will remain difficult. Both ensembles play magnificently. Münchinger generally takes a slower pace, and establishes a more romantic tone, while Janigro takes things at a much crisper clip, and comes out with a drier string quality.

In A-B switching from Vanguard disc to tape, it was immediately noticed that the tape was shriller in upper registers, and that the bass line and continuo part suffered from lack of presence. The tape tends to lesser dynamic range than the recording, too. Deficiencies in the quarter-track reel can be eased by attenuation of high frequencies, but boosting the bass does little good. Therefore, the disc recording, qualitatively, is superior to the tape. Usually the reverse is the case.

In execution, style and discipline, the Solisti di Zagreb is topnotch. J. T.

▲ **HIGH SPIRITS—J. STRAUSS: Frisch ins Feld; Die Flodermäus—Overture; BEETHOVEN: Symphony No. 1, 3rd & 4th mvts.; TCHAIKOVSKY: from Capriccio Italien; BIZET: Carmen Suite & Ballet Music; BERLIOZ: Rakoczy March.** Anonymous Orchestra & Conductor. Audiotape \$1 plus purchase price of 2 reels of Audiotape (available also in 2-track stereo or dual track mono)

Interest: Popular classics  
Performance: Mostly good  
Recording: Mostly good

Stereo Directionality: OK  
Stereo Depth: OK

At the price of \$7.00 for two reels of Audiotape, plus an extra \$1.00, this represents excellent value at 4-track 7½ ips. Since one of the two reels includes the pre-recorded tape, the total investment is \$8.00, a little more than half of which is for music.

The Johann Strauss numbers come off best to my way of thinking—notably the spirited version of the *schnell-polka Frisch ins Feld*; but the other numbers—especially Beethoven and Bizet fare all right, too. The Bizet includes, besides most of the *Carmen* Suite No. 1, much of the so-called ballet music—which takes in the *Favardole* from Bizet's *L'Arlésienne* music and the *Danse Bohème* from *Fair Maid of Perth*. Recorded sound is spacious and full-bodied, and performances range from adequate to excellent. D. H.

#### 4 TR. ENTERTAINMENT

▲ **FLOWER DRUM SONG (Rodgers & Hammerstein)** Bill Hyer, Patricia Wong, Marchiko Lee, Rose Ktjiri, Jonathon Hallee, Beria Lum with Gene Sands Chorus & Sound Stage Orchestra, Dean Franconi cond. Teletronsonic TT 403 \$4.98

Interest: R & H exotica  
Performance: Good 2nd string showing  
Recording: OK  
Stereo Directionality: Good enough  
Stereo Depth: OK

My own reaction to *Flower Drum Song* remains lukewarm, despite the delectable locale of San Francisco's Chinatown; but the original cast recording on Columbia's disc and track stereo tape still makes the show sound better than it actually is.

By the same token, a second-line cast just can't do the same, no matter how well presented in stereo recording format. This about sums up the story on this tape. Everybody does their level best and at \$4.98 it represents a first-rate buy as performance and recording; but Columbia's stereo disc OS 2009 at \$5.98 with the original cast still represents the better buy. D. H.

▲ **GONE WITH THE WIND—Music from the film.** Sinfonia of London, Muir Mathieson cond. Warner Bros. WST 1322 \$7.95

Interest: Superior film music  
Performance: Good  
Recording: Fine  
Stereo Directionality: Too much left channel  
Stereo Depth: Good

It has been twenty years now since the memorable night in Atlanta when *Gone with the Wind* was premiered as a cinema-spectacular. The world's most famous film, the most popular, and still, I believe, the greatest money earner, continues to arouse interest whenever the subject of the Hollywood art is broached. Here, two decades after its official birth, its music emerges in a new dress.

Composer Max Steiner took his score to

England with him recently, where his friend Muir Mathieson recorded it in full with the highly competent Sinfonia of London. Thus Steiner realized a dream that few Hollywood composers ever realize. Under the expert baton of Mathieson, Steiner's music still sounds superior to most of the film scores we hear today. Tara's theme is the *leitmotif* woven into the whole of the fabric, and the whole conception is built around this pleasant, brief tune. The subtitles will vividly recall the epic Selznick production: *Melanie's Theme, Ashley, Scarlet O'Hara* (do you remember the scene where she grovels in the dirt of her abandoned estate, clawing at the barren furrows, eating the earth?), *Bonnie's Death, Rhett Butler, Ashley and Melanie*, and *Return to Tara*.

These and other scenes have been excellently recorded to provide a tape of unusual interest. If you fancy yourself an expert on mood music and film scores, you will want this jewel. J. T.

▲ **HIGHLIGHTS FROM SOUTH PACIFIC & THE MUSIC MAN.** Royal Farnsworth Pops Orchestra, Cyril Holloway cond. Teletronsonic TT 406 \$4.98

Interest: Musicomedie favorites  
Performance: OK  
Recording: Good enough  
Stereo Directionality: Adequate  
Stereo Depth: Plenty

As all-instrumental highlights from current and near-current Broadway favorites, this tape represents a fine buy. Sound is full bodied and stereo has plenty of spread and depth. As performances, what are offered here will not overwhelm perfectionists, but will satisfy most hearers. D. H.

▲ **THE KING AND I—A Modern Jazz Interpretation.** The Mastersounds. Medley—I Have Dreamed, The Puzzlement, Something Wonderful; Dance of the Siamese Children; Getting to Know You; My Lord and Master; Medley—Hello Young Lovers; Whistle A Happy Tune; We Kiss In the Shadows; Shall We Dance; Epilogue. World Pacific WPTC 1001 \$7.95

Interest: Great musical  
Performance: Tops  
Recording: Tops  
Stereo Directionality: Good  
Stereo Depth: OK

Most modern jazz arrangements bore me as much as "Original Cast" albums bore the author of the liner notes, Ralph J. Gleason. There have been enough dull "Jazz Arrangements" and enough insipid "Original Cast" albums to rock a lot of listeners to sleep. But I must admit that this release by The Mastersounds is an outstanding one, weakened only by a rather routine *Epilogue*.

Dominating the entire tape is the sensitive handling of the vibes by Buddy Montgomery, who plays with more delicacy and with more true feeling for dynamics than any artist of that instrument I've ever heard, live or recorded. He makes the vibes sing in a hundred different colorations, but he never gives the impression of having a gymnastic orgy for himself. More concerned with music than with making an "effect," the group proceeds to record ten selections from the great

· Hi Fi / STEREO

Rodgers & Hammerstein show, each highly individual and all refreshingly arranged. We could have done without the trite *Epilogue*, but it doesn't last long and what precedes it provides plenty of enjoyment. Gleason takes extra liner space to point out the tone of Richie Crabtree's Steinway. But the piano, in relation to other instruments is much too far off mike to display whatever special character it is supposed to reveal. A closer miking of piano also would have made for sharper percussive contrast to the glowing overtone of the vibes. But all in all, this is a most worthy tape, one vastly superior to most "Jazz Arrangements." J. T.

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Interest: Average  
Performance: Imaginative  
Recording: Good  
Stereo Directionality: Good  
Stereo Depth: Fine

Peterson's neat and nimble way at the keyboard is enhanced by imaginative treatment of seven selections from *My Fair Lady*. Only in the first number does Peterson linger, devoting three-quarters of a lengthy arrangement to nostalgic wandering, with much pedaling and a big tone. All the rest is delivered in swinging style, devoid of the usual splashes of rippling *arpeggi* that have become so tiresome. Peterson has imagination; he is adroit; he has moments of real poetic expression. His flair for fast rhythmic changes is part of the key to his peculiar ability. But there is another hero, somewhat unsung, but not unheard, on this Verve release. The bass player. For the first time I heard a bass that carries the *melodic line*, swiftly, easily, and sensitively. It's a shame the gifted artist was not given more attention on the liner, and that he was not closer "miked." He is remarkable! J. T.

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Interest: Specialized  
Performance: Fine showmanship  
Recording: Fair  
Stereo Directionality: Way extreme left  
Stereo Depth: Shallow

There are times when Bikel seems more artist than showman and in the next instant more showman than artist. This highly gifted man, who is now enjoying the important role of Captain von Trapp in the smash musical hit *The Sound of Music*, made a tremendous recording for Elektra some years ago called *Songs of Israel* (Elektra 132). Ever since then, he has enjoyed a wide popularity in the course of his one-night stands around the MARCH 1960

Cole Porter . . . "is consistently rewarding. . . Her hotly personal, instrumentalized phrasing provides new perspectives on even *Night and Day*." (see p. 112)

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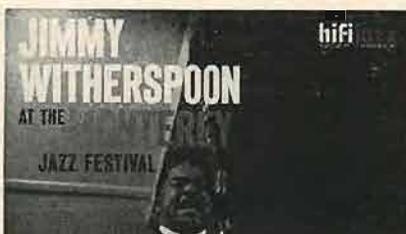
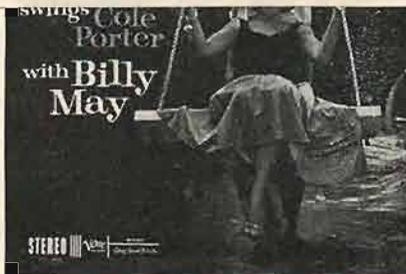
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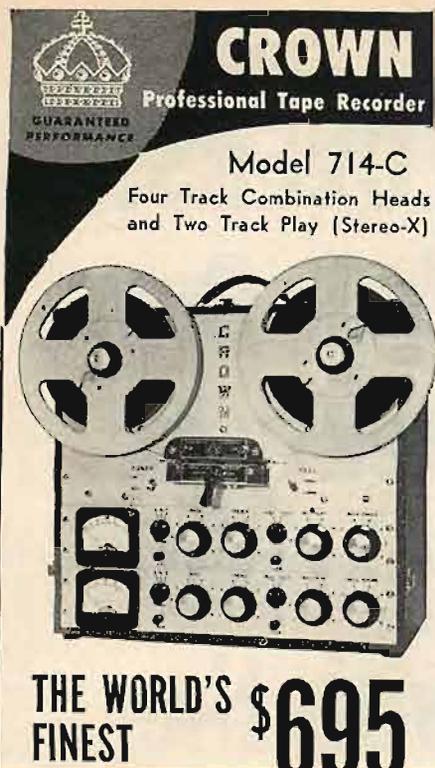
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Riverside's first album by the new Cannonball Adderley Quintet featuring his brother, Nat, was recorded at the Jazz Workshop in San Francisco. The brothers tried to keep a combo going once before, and now that Cannonball has become much better known through his work with Miles Davis, they have an excellent chance this time of succeeding. Cannonball, moreover, has gained considerably more individuality in the past couple of years and is now acknowledged as one of the major alto saxophonists.

What particularly augurs success for the group is the remarkable unity it achieved almost from the start. This location recording, for example, was made a very short time after the band was organized, but they sound as if they'd been playing together for months.

Cornetist Nat Adderley plays with vitality, wit, and as sure a beat as his brother. The rhythm section is one of the best



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the seeming paradox of simultaneously relaxing and stimulating the soloists.

The album consists of jazz originals by Cannonball, Randy Weston, Timmons, and Oscar Pettiford. All have attractive, rhythmically strong lines. Especially interesting is the opening waltz, *This Here*, with elements that stem from Negro church music. Some of the numbers, however, could have been edited down, particularly with regard to several Timmons solos which swing but are thin in ideas for their length. The album as a whole has, to quote Ralph Gleason's notes, "a great, sweeping feeling of warmth that is the characteristic of jazz which, all attempts to intellectualize it to the contrary notwithstanding, marks it as a reflection of the best of American culture." N. H.

▲ **"THE HOME OF HAPPY FEET"** featuring **VAN ALEXANDER** in a salute to the great bands that played the Savoy Ballroom. Chant Of The Weed; Stompin' At The Savoy; Organ Grinder's Swing; Ride, Red, Ride & 8 others. Capitol ST 1243 \$4.98

Interest: Limited  
Performance: Gallant  
Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: Good

Even before this was cut, there was really no hope of accomplishing the object—a real tribute to the Savoy Ballroom and the great bands (Chick Webb, Don Redman *et al*) that played there. You can't go home again, and all this is, really, is a collection of well played songs dedicated to them. They are pleasant, well played, rhythmic and a little spirited. R. J. G.

△ **SOULFUL SAXOPHONE** featuring **GENE AMMONS**. My Foolish Heart; It's You Or No One; You Go To My Head & 7 others. Chess 1442 \$3.98

Interest: Limited  
Performance: Sugary  
Recording: Good

Ammons is a tenor saxophone player with a fine, big-toned sound who can, when he wants to, put a lot of emotion and feeling into a ballad interpretation. Here, he has tried to do this to a top notch collection of ballads of the past couple of decades, but something went wrong. His heart wasn't in it the day this was made and the result is desultory, to say the least. R. J. G.

▲ **LOUIS ARMSTRONG MEETS OSCAR PETERSON**. That Old Feeling; Blues In The Night; What's New; Just One Of Those Things & 8 others. Verve MG VS 6062 \$5.98

Interest: Broad  
Performance: Disappointing  
Recording: Excellent  
Stereo Directionality: Pronounced  
Stereo Depth: Shallow

For some reason, the meeting of these two giants of jazz did not result in memorable music. In fact, this is the only

△ **THE AUSTRALIAN JAZZ QUINTET PLAYS The Three Penny Opera**. Bethlehem BCP 6030 \$4.98

Interest: Limited  
Performance: Slick  
Recording: Excellent

The tunes, of course, are among the most lasting of all popular music. "Mack the Knife" is currently even a juke-box hit (in a version other than this), and has served as the vehicle for one of Louis Armstrong's best vocals. The Australians, however adept they may be at adapting this music to a pseudo-jazz performance, are utterly without jazz roots and merely end up making a sort of casual cocktail-unit music out of some of the best shows around. R. J. G.

▲ **THE BRILLIANT BELLSON SOUND** featuring Louis Bellson and his Orchestra. It's Music Time; The Hawk Talks; Satin Doll; Speak Low & 7 others. Verve MG VS 6093 \$5.98

Interest: Superior big band  
Performance: Exciting  
Recording: Excellent  
Stereo Directionality: Muddy  
Stereo Depth: Good

This is a beautifully swinging band; clean, sharp as a tack and playing uncomplicated but tasteful arrangements with a selection of solos that are fine to hear. The stereo is evenly divided, giving a more natural reflection of an actual big band set-up. Interesting use is made of the musical drums called "Boo Bams" on *It Don't Mean A Thing* and throughout there is a laudable attempt to make new arrangements of old situations. The tunes are really a fine selection and included in them is Bellson's own classic, *The Hawk Talks*. Soloists include Bellson, Herb Geller, Earl Swope and Aaron Sachs. Arrangers include Ernie Wilkins, Marty Paich and Bob Florence. R. J. G.

△ **EARL BOSTIC PLAYS SWEET TUNES OF THE SWINGING 30's**. I Cover the Waterfront; The Thrill Is Gone; Dancing in the Dark; Stars in My Eyes & 8 others. King 632 \$3.98

Interest: Limited  
Performance: Good  
Recording: Good

Bostic is a technically excellent performer on the alto saxophone. His music has always been highly rhythmic and somewhat monotonous with the accent on the heavy beat and repetition. What he could do as a pure jazz man we do not know. Unfortunately, his rhythmic work is sometimes considered jazz whereas it is really a mild form of rhythm and blues with emphasis on the saccharin side. Younger hi-fi fans may appreciate this more than the gray headed ones. R. J. G.

▲ **SOLO SPOTLIGHT** featuring **GLEN GRAY** and the Casa Loma Orchestra. Stella By Starlight; When I Fall In Love; Street Of

country. With a guitar, and a seemingly endless supply of folk songs in several languages, plus his engaging personality, he scores a success wherever he visits. He is actor, singer, entertainer, all at the same time, and fiercely proud of his religion.

In this follow-up to *Jewish Folk Songs* Bikel displays all of his gifts, aided by superlative arrangements created by Fred Hellerman. The songs cover a wide variety of moods, just about all you could ever crowd into a single four-track reel.

Although the artistry displayed is formidable, the engineering is not. Bikel sounds a little harsh, the orchestra has a boxed-in character, and the soloist is so far off to one side, mostly left, that a switch to the right channel makes him sound like he was singing from the other side of Central Park. It is impossible to place him near the center with balancing controls, where the effect would be more like stereo should sound. I'm sure that in performance Bikel does not stay rigid at an extreme end of the platform.

Despite the obvious superiority of the music-making here, there is something missing that is evident in every measure of *Songs of Israel*. It's hard to put a finger on it, except to say that it's

Working with a crack crew of studio musicians, Gray has produced a collection of fine ballads, each of which gives one musician (Mannie Klein, Murray McEachern, etc.) a chance to extend himself and interpret a beautiful melody. The recording and overall sound (that of a big swing band in the Casa Loma tradition) are very well done and the net result is a pleasant, attractive album well suited to dancing and listening. R. J. G.

▲ △ **BUDDY COLLETTE AND HIS SWINGING SHEPHERDS AT THE CINEMA**—Buddy Collette, Bud Shank, Paul Horn, Harry Klee (flutes), Red Mitchell (bass), Jim Hall (guitar), Shelly Manne or Earl Palmer (drums), Bill Miller or John T. Williams (piano). Laura; The Shrike; Invitation & 9 others. Mercury SR 60132 \$5.95; Mono MG 20447 \$3.98

Interest: Pleasant flutistry  
Performance: Tasteful, skilful  
Recording: Well balanced  
Stereo Directionality: Very good  
Stereo Depth: Convincing

This is the third Buddy Collette Mercury set based on the use of four flutes, and it provides an attractive and relatively fresh reappraisal of songs from films. More for the pop and peripheral jazz buyer than for those interested in deeply swinging, "serious" jazz, the arrangements are imaginatively designed and the ensemble voicings are varied. To get additional colors, the players double on alto, bass, and E-flat flutes besides the C or "regular" flute. There are some gentle jazz passages and excellent playing by Red Mitchell and Jim Hall. The notes are unusually complete and all solos are credited. N. H.

△ **THE DUKES OF DIXIELAND AT THE JAZZ BAND BALL**. Beale Street Blues; That's A-Plenty; Wolverine Blues; Tin Roof Blues & 8 others. RCA Victor LPM 2097 \$3.98

Interest: Limited to Dixie-cats  
Performance: Brash  
Recording: Bright

Pete Fountain is on this LP and he's the best clarinetist this group has ever had. Otherwise, despite whatever personnel changes are involved, it is the same sort of hokum that the Dukes have been purveying on LP and TV for some years now: good for rumpus room listening, community singing and loud background music. R. J. G.

△ **COLORS IN RHYTHM** featuring **MERCER ELLINGTON** and his Orchestra. Coral Rock; Mood Indigo; Black And Tan Fantasy; Blue Serge & 8 others. Coral CRL 57293 \$4.98

Interest: Good big band jazz  
Performance: Excellent  
Recording: Good

With a personnel recruited mainly from the ranks of his father's orchestra, Mercer Ellington has made an LP that is first rate

Rodgers & Hammerstein show, each highly individual and all refreshingly arranged. We could have done without the trite *Epilogue*, but it doesn't last long and what precedes it provides plenty of enjoyment. Gleason takes extra liner space to point out the tone of Richie Crabbtree's Steinway. But the piano, in relation to other instruments is much too far off mike to display whatever special character it is supposed to reveal. A closer miking of piano also would have made for sharper percussive contrast to the glowing overtone of the vibes. But all in all, this is a most worthy tape, one vastly superior to most "Jazz Arrangements." J. T.

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Interest: Average  
Performance: Imaginative  
Recording: Good  
Stereo Directionality: Good  
Stereo Depth: Fine

Peterson's neat and nimble way at the keyboard is enhanced by imaginative treatment of seven selections from *My Fair Lady*. Only in the first number does Peterson linger, devoting three-quarters of a lengthy arrangement to nostalgic wandering, with much pedaling and a big tone. All the rest is delivered in swinging style, devoid of the usual splashes of rippling *arpeggi* that have become so tiresome. Peterson has imagination; he is adroit; he has moments of real poetic expression. His flair for fast rhythmic changes is part of the key to his peculiar ability. But there is another hero, somewhat unsung, but not unheard, on this Verve release. The bass player. For the first time I heard a bass that carries the *melodic line*, swiftly, easily, and sensitively. It's a shame the gifted artist was not given more attention on the liner, and that he was not closer "miked." He is remarkable! J. T.

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Interest: Specialized  
Performance: Fine showmanship  
Recording: Fair  
Stereo Directionality: Way extreme left  
Stereo Depth: Shallow

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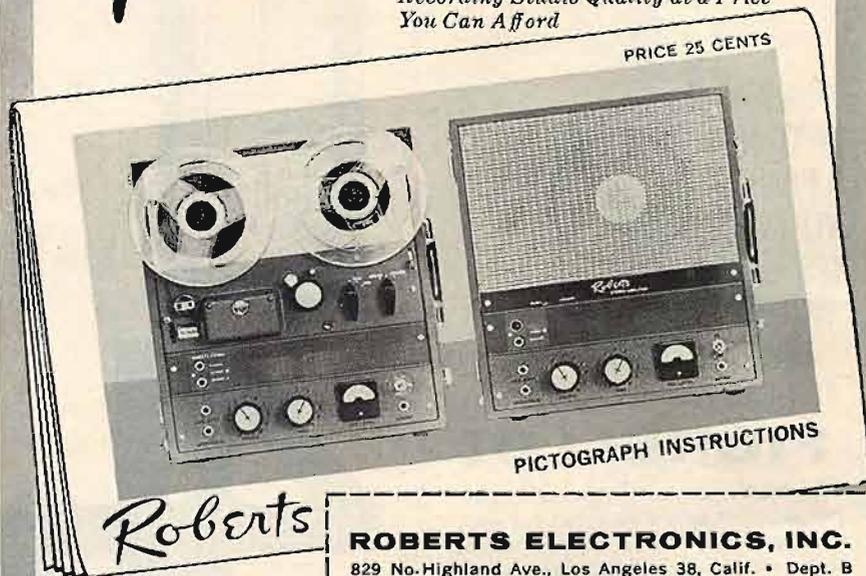
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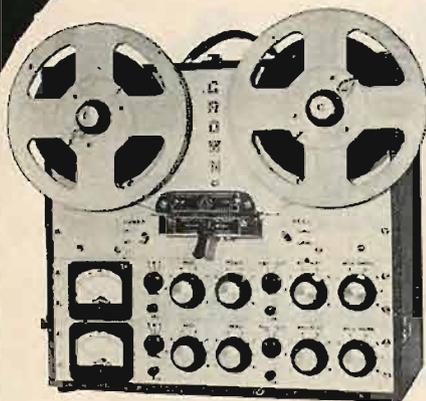


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Although the artist displayed is formidable, the engineering is not. Bikel sounds a little harsh, the orchestra has a boxed-in character, and the soloist is so far off to one side, mostly left, that a switch to the right channel makes him sound like he was singing from the other side of Central Park. It is impossible to place him near the center with balancing controls, where the effect would be more like stereo should sound. I'm sure that in performance Bikel does not stay rigid at an extreme end of the platform.

Despite the obvious superiority of the music-making here, there is something missing that is evident in every measure of *Songs of Israel*. It's hard to put a finger on it, except to explain that in that early great record he seemed sheer artist, concerned with singing because he deeply loved what he sang. J. T.

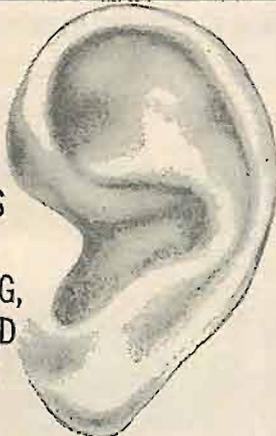
▲ **SONGS OF A RUSSIAN GYPSY—THEODORE BIKEL.** Two Guitars; Beryuzoviye Kalychke; Yekhali Tsigane; Kagoda y Pyann; Svyetit Myesafs; Kak Stranno; Chto Mnye Gorye; Oyen I Noch; Metyyeltsa; Shilsya Mnye Sad; Karobushka; Karabli; Sudarinya; Nichevo, Nichevo, Nichevo (from the 20th Century-Fox film "Fraulein"). Elektra ETC 1501 \$7.95

Interest: **Narrow**  
Performance: **Theatrical**  
Recording: **Good**  
Stereo Directionality: **Too one-sided**  
Stereo Depth: **Fair**

The fourteen songs that Bikel and company have made for Elektra have one thing in common; they are exhibitionist songs, lusty, loud, flamboyant. Even the "sad" songs are full of extremes. On this tape, Bikel, who has more talents than a centipede has legs, is a master showman. At times he is much more histrionic than anything else, and if you ever had any doubts about the lack of inhibition in the delivery of Russian Gypsy folk songs, then this tape is proof of the pudding (or caviar). Nothing much is original. You hear the same customary sounds as in all Russian music of this kind . . . balalaikas . . . guitars . . . shouts . . . doleful, quavery sadness, quivering nostalgia, jumping, heel stomping gayety. Everything very well organized.

Again, we have the extreme left channel stereo where Bikel sits, very Russian in his high-necked collar-open Russian shirt. You will hear the kind of music they play at any upper level Russian nightclub in New York, Chicago, and Los Angeles. Only one thing, they won't have Bikel, who would command attention singing at the bottom of the ocean. J. T.

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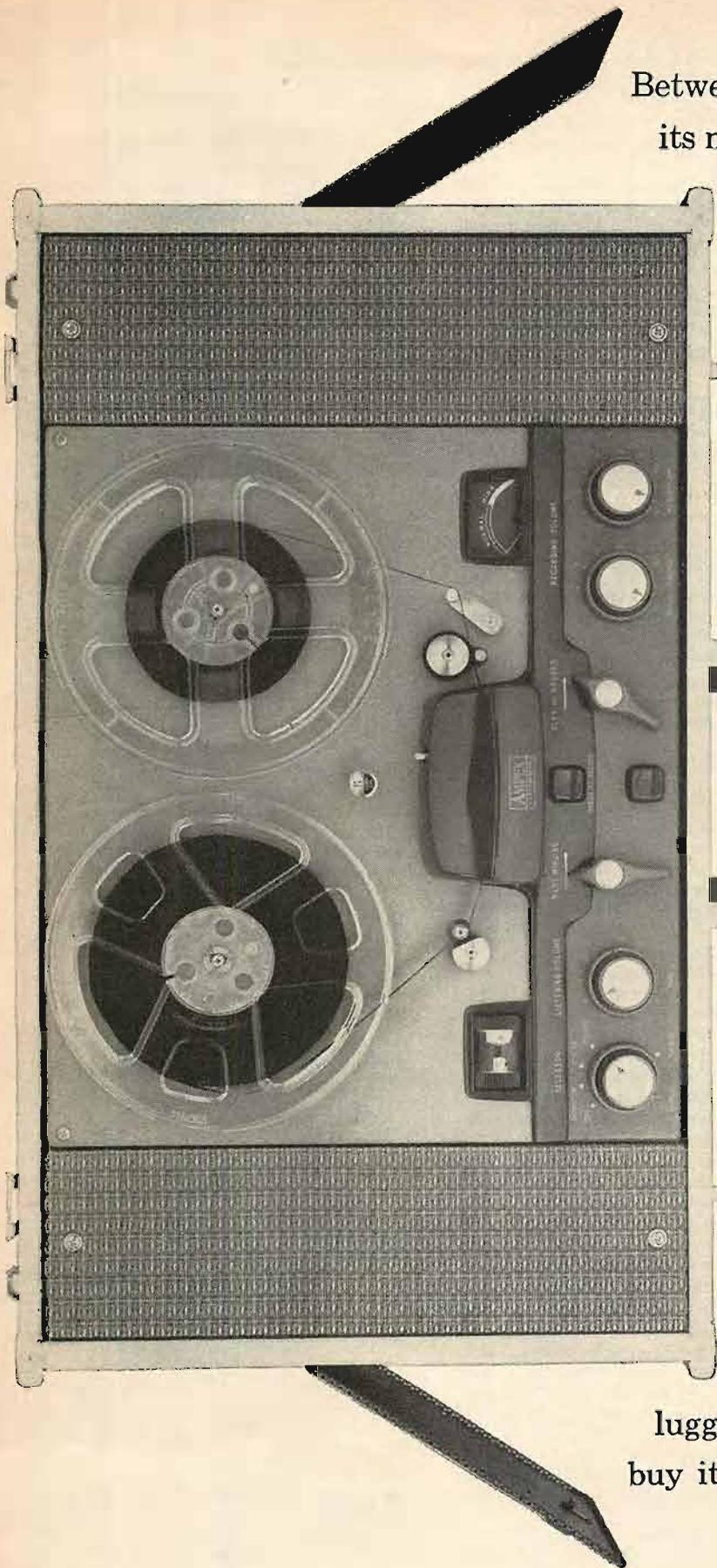


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raise the calibre of the whole effort. In this context, by the way, the Ellington men (Duke Ellington men, that is) seem to be able to produce better than they usually can without their favorite piano player. Neatness is the hallmark of the arrangements, and individuality and class that of the soloists. *R. J. G.*

▲ **THE EASY WAY** featuring the **JIMMY GIUFFRÉ 3**. Mack The Knife; Come Rain Or Come Shine; Time Enough & 6 others. Verve MG VS 6095 \$4.98

Interest: Academic  
Performance: Uninspired  
Recording: Good  
Stereo Directionality: Pronounced  
Stereo Depth: Shallow

Although there seems to be an audience for what Giuffrè is doing these days, it does not include the author of this review, who finds this album the most puerile and jejune of all of Giuffrè's minuscule, misguided efforts to endow trivia with importance. The clarinet (and occasional tenor sax, in which there is now a touch of Sonny Rollins) is on the right and the guitar and bass on the left, for a neat split. As jazz, this album seems to me to have extended inoffensiveness into unadulterated boredom. *R. J. G.*

▲ **TED HEATH** plays hits made famous by "**MY VERY GOOD FRIENDS THE BANDLEADERS.**" Sing Sing Sing; One O'Clock Jump; Intermission Riff; Apple Honey; Take the "A" Train & 7 others. London PS 174 \$4.98

Interest: Broad  
Performance: Top flight pro  
Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: Good

This is a superior group of musicians whose professional standards are so high they make you forget they do not swing easily. Here they have a collection of numbers dedicated to American bandleaders who have made them famous. Heath is to be congratulated for not making them carbon copies, but rather exercising his imagination. It's a high grade big band and the sound is superb. *R. J. G.*

▲ **THIS MUST BE THE PLAS** featuring **PLAS JOHNSON**. Too Close For Comfort; Heart And Soul; Poor Butterfly; My Silent Love & 8 others. Capitol ST 1281 \$4.98

Interest: Limited  
Performance: Good  
Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: Bland

A highly rhythmic saxophone player, plus a small jazz group, in what might be considered an attempt to do for the saxophone what Jonah Jones did for the trumpet. It ends up being pleasant, but that's about all. The tunes are good, of course, and so is the recording. It's just that there doesn't seem to be any serious commitment by the people involved. *R. J. G.*

▲ **HUMPH DEDICATES** featuring **HUMPHREY LYTTTELTON** and his Band. Take The "A" Train; I Can't Get Started; For Dancers Only; Midnight Sun; Night-mare & 7 others. London PS 178 \$4.98

Interest: Broad  
Performance: Good jazz

Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: Good

The sound these British jazzmen get is very good. They have spirit, too, and on occasion enough of it to pass as native Americans in their performances of jazz tunes. The baritone player (Joe Temperly) is especially good but Lyttelton himself has a cold sound on trumpet. The arrangements are quite adequate; the bandsmen are all good musicians (four groups are used) and each tune dedicated to an American jazzman is ingeniously arranged so as to be as far from a copy as possible. Good show. *R. J. G.*

▲ **FLAUTISTA!**—**HERBIE MANN** plays Afro-Cuban jazz. Todos Locos; The Amazon River; Caravan & 2 others. Verve MG VS 6074 \$4.98

Interest: Latin jazz  
Performance: Good to excellent  
Recording: On location  
Stereo Directionality: Good  
Stereo Depth: Good

Cut at a New York night club, Basin Street East, this album offers flutist Mann in a series of Latin jazz numbers in which he has the benign assistance of some Cuban rhythm men who add plenty of fire. Unfortunately, they are the only ones who do add plenty of fire and it is not quite enough to prevent the entire LP from being a little pallid. When the Cubans are cooking, however, as on *Todos Locos*, it's exciting. When the jazzmen are on their own, as in *Come On Mule*, it gets a bit tedious. *R. J. G.*

▲ **MUSIC FROM ODDS AGAINST TOMORROW** played by **THE MODERN JAZZ QUARTET**. United Artists UAS 5063 \$5.98

Interest: Exceptional  
Performance: Flawless  
Recording: First rate  
Stereo Directionality: Fine  
Stereo Depth: Fine

This group is so well in balance within itself that it must be a dream to record. In stereo, it sounds right before you in your own room. The music here is a series of extracts from the score (written by MJQ pianist and musical director John Lewis) for the picture *Odds Against Tomorrow*. There are moments of playing that have all the fire and imagination of their best work and even the average quality of performance in this group is so high that the sheer competence with which they play makes excellent listening. Of all the motion picture scoring which is based on jazz, this seems to be the best so far, comparable only to Miles Davis' work on *Elevator To The Scaffold*. The numbers do not have the melodic directness of Lewis' score for *One Never Knows* (Atlantic 1284—stereo and mono)—a situation inherent in the different uses of the music in the respective pictures. *R. J. G.*

△ **JAMES MOODY**. Darben The Redd Foxx; Little Girl Blue; Yesterdays & 5 others. Argo 648 \$3.98

Interest: Good modern jazz  
Performance: Warm  
Recording: Good

Moody is a saxophonist and flute player of better than average ability, who possesses

that quality known as "wailing" which jazz musicians must have in order to make their musical story-telling hold the attention of the listener. Whether performing on ballads or on blues, Moody is always able to bring this quality to bear on his material. His small band swings hard in the Dizzy Gillespie manner and has a swinging rhythm section that is a bit on the heavy side. *R. J. G.*

▲ **FATHEAD**—**RAY CHARLES PRESENTS DAVID NEWMAN**—David Newman (alto and tenor saxophones), Ray Charles (piano), Bennie Crawford (baritone saxophone), Marcus Belgrave (trumpet), Edgar Willis (bass), Milton Turner (drums). Weird Beard; Willow Weep for Me; Fathead & 5 others. Atlantic Stereo 1304 \$5.98

Interest: Average  
Performance: Competent modern jazz  
Recording: Good  
Stereo Directionality: Very good  
Stereo Depth: Adequate

"Fathead" is David Newman, a regular member of blues singer Ray Charles' band. On Newman's album, Charles is on piano and the other Ray Charles sidemen also join in. Most of the arrangements are by Bennie Crawford. Neither the arrangements nor the original tunes are impressive. They are, however, uncluttered and give the players plenty of breathing space. The playing is uniformly competent, and all the musicians are thoroughly blues-oriented, whatever they play. All project with the forcefulness some jazzmen call "cooking." What this listener misses are the marks of individual styles, but they may show in time. *N. H.*

▲ △ **ANITA O'DAY SWINGS COLE PORTER** with **BILLY MAY**—Anita O'Day (vocals) with Billy May and his Orchestra. All of You; Get Out of Town; I Love You & 9 others. Verve VS 6059 \$5.98; Mono MG V 2118 \$4.98

Interest: Porter well served  
Performance: One of Anita's best  
Recording: Very good  
Stereo Directionality: Tasteful  
Stereo Depth: Good

Anita O'Day's re-examination of Cole Porter standards is consistently rewarding because she largely avoids the coy mannerisms that have marred her singing in the past couple of years. Without these distortions, her hotly personal, instrumentalized phrasing provides new perspectives on even *Night and Day*. Anita treats the urbane Porter lyrics with intelligence and a properly hedonistic air. She does, moreover, really swing the music with ease and gaiety. The Billy May arrangements are all too predictable, but they don't especially intrude. Lawrence Stewart's liner notes are unusually knowledgeable. *N. H.*

▲ **THAT'S A PLENTY** featuring **WILBUR DE PARIS**. Mack The Knife; Hesitatin' Blues; In A Persian Market; Somebody Stole My Gal & 5 others. Atlantic SD 1318 \$5.98

Interest: New Orleans jazz fans  
Performance: Good  
Recording: Muddy  
Stereo Directionality: OK  
Stereo Depth: Muddy

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land (and this is just as revivalist as Turk Murphy) is addiction to a preconceived notion of what a rhythm section should be like. The result is a terrible strait jacket. This particular drummer, Wilbert Kirk, voluntarily or bespoke, has made himself into a definition of the lead foot. Aided by a tinny banjo, he locks the rhythm into a tight vise, over which it is almost impossible to sound anything but corny. Despite that, Omer Simeon (in one of his last record sessions) managed to sound very good and to indicate thereby what a loss is his death to the clarinet playing ranks. I'm sure all devotees of the modern Mahogany Halls will want this, in spite of this dissent.

R. J. G.

▲ ▲ **THE VOICE IS RICH** featuring the singing of **BUDDY RICH**. Born To Be Blue; I Want A Little Girl; You've Changed; Back In Your Own Backyard & 7 others. Mercury SR 60144 \$5.95; Mono MG 20461 \$3.98

Interest: Limited  
Performance: Lacks vitality  
Recording: Good  
Stereo Directionality: Good  
Stereo Depth: Shallow

If Buddy Rich could bring to singing the dynamism he brings to drumming, he would be an exciting vocalist indeed. However, his sense of time, his choice of numbers and his sensitivity, are not enough to make him stand out in this different role. It's not that there's very much wrong with his performance; it's just that there isn't enough right about it to make it at all compelling.

R. J. G.

▲ **LITURGICAL JAZZ: A MUSICAL SETTING FOR AN ORDER OF MORNING PRAYER**. Music composed, arranged, and conducted by Ed Summerlin. Solos by Tom Wirtel (trumpet) and Ed Summerlin (tenor saxophone). Roger Ortmyer (reader). Ecclesia ER 101 \$4.98

Interest: Mainly of curiosity value  
Performance: Serious but unconvincing  
Recording: Good

One of several recent British and American experiments in setting liturgy to jazz, this project differs from most of the others, the notes claim, because it "has nothing at all to do with popularizing the liturgy." Instead, it is a test of "whether or not jazz is to be taken seriously as one of the significant musical developments of the twentieth century." If jazz "has the strength some claim for it, then it must submit itself to liturgical testing."

In the first place, it is presumptuous to insist that any basically secular music "must submit itself to liturgical testing" to prove itself. It is true that for centuries, popular and folk-based songs were often effectively transmuted into church music; but so far, there has been no evidence to indicate that jazz is apt for liturgy. It certainly doesn't fit this order designed for regular Sunday morning services in a local Methodist parish.

The music here has as little to do with the words and the formal acts of Christian faith as in the artificial mixing of jazz and quasi-poetry a couple of years ago. Summerlin's scoring is often imaginative, and the passages for jazz combo alone make me curious to hear more of his work. But nearly every time the music is used to

complement the speaker and the occasional responses of a small congregation, the inappropriateness of jazz timbres and the jazz rhythmic pulse for such an ordered approach to ritual seems to me embarrassing. The only time the music does not jar is when the horns are used without rhythm section for color behind the voice. Hearing a conventional jazz rhythm section behind the "General Confession," however, reminds me more of tuning in two stations simultaneously on a radio. It may well be that jazz-influenced scoring will eventually seem in context in some church music, but it seems to me that a more organic relationship between the two disciplines must be worked out first. This album is certainly not a frivolous project nor is its primary aim to startle; but I do not think it succeeds in its aim, nor do I think jazz has any the less "strength" because it doesn't work in this setting. N. H.

▲ **HAIRY JAZZ** featuring **SHEL SILVERSTEIN AND THE RED ONIONS**. Broken Down Mama; Kitchen Man; Sister Kate; Ragged But Right; I'm Satisfied With My Girl; Go Back Where You Got It Last Night; Somebody Else, Not Me; Good Whiskey; I Wonder Who's Kissing Her Now; Who Walks In?; A Good Man Is Hard To Find; and Pass Me By. Elektra EKL 176 \$4.98

Interest: Questionable  
Performance: Muscular  
Recording: Too faithful

Unfortunately, this reviewer listened to this while sober. That may be the mistake. In any case, it is corn to the point of no return, issued under the guise of party record Dixieland, with spectator shouts and exhortations. The sound is genuinely antique; one might be intrigued by how this electronic marvel was accomplished. At a certain point of liquefaction, it is possible that this is enjoyable. That point has not been reached in years by R. J. G.

▲ **JIMMY WITHERSPOON AT THE MONTEREY JAZZ FESTIVAL**—Jimmy Witherspoon (vocals), Earl Hines (piano), Ben Webster, Coleman Hawkins (tenor saxophones), Roy Eldridge (trumpet), Woody Herman (clarinet), Vernon Alley (bass), Mel Lewis (drums). Big Fine Girl; Ain't Nobody's Business; When I Been Drinkin' & 2 others. HiFi Record J 421 \$4.95

Interest: Full-bodied blues  
Performance: Virile voice and horns  
Recording: Very good

Recorded at the second annual Monterey Jazz Festival on October 2, 1959, parts of this album sustain the impression made by Witherspoon's *Singin' The Blues* (World Pacific 1267) that he has matured into one of the best of the city blues singers. Witherspoon has a strong, warmly expressive voice; the capacity to release his emotions without making the abandon appear calculated; and a steady, sturdy beat.

Witherspoon gets superior support, particularly from Earl Hines and Ben Webster. Worth particular attention is the way Hines, Webster and Eldridge play behind Witherspoon. The best tracks to my mind are the slower blues—*No Rollin' Blues*, *Ain't Nobody's Business*, and *When I Been Drinkin'*.

N. H.

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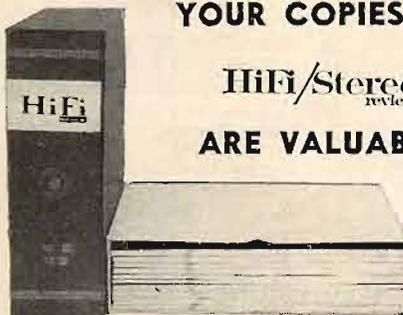
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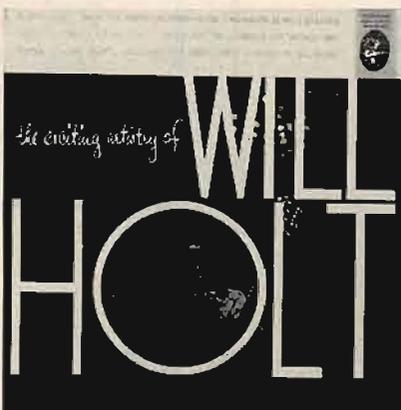
▲ △

Capitol presents Nat "King" Cole in the unusual role of spiritual singer in *Every Time I Feel the Spirit*. . . "The son of a minister, Cole sings with clear pleasure in the occasion . . . with such open-hearted ease. It should bring pleasure to a wide audience for a long time." (see p. 118)



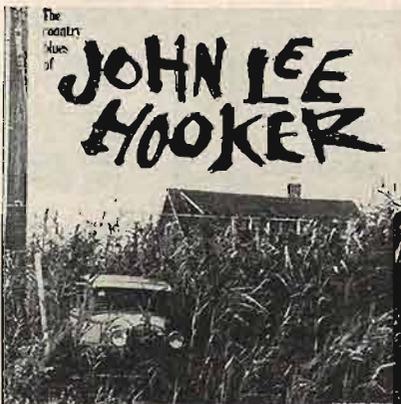
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Elektra, nightclub entertainment and folk label, has come up with *The Exciting Artistry of Will Holt*—pre-Broadway Weill and other choice items. . . "Holt has a remarkable ability to invest his songs with drama and excitement. . . His is a name that will undoubtedly become better known . . ." (see p. 119)



△

Riverside has a fine album of earthy Americana in *The Country Blues of John Lee Hooker*. . . "The texture of his voice is charged with the harsh memories of the hard, perilous life he sings about. . . His guitar . . . often lays down a beat of unyielding intensity." (see p. 130)



Reviewed by

**RALPH J. GLEASON**

**STANLEY GREEN**

**DAVID HALL**

**NAT HENTOFF**

Records reviewed in this column are both stereo and monaural. Available versions are identified by the closed (▲) and open (△) triangles, respectively. All records are 33⅓ rpm and should be played with the RIAA amplifier setting (if other settings are available). Monaural recordings (△) may be played on stereo equipment resulting in improved sound distribution qualities. Stereo recordings (▲) must not be played on monaural phonographs and hi-fi systems.

• • •

## POPS

▲ **THE HITS OF THE TWENTIES** featuring **MAX & TED**. Max Bygraves sings with Ted Heath and his music. *Jealous; Cecilia; Peg O' My Heart; Little White Lies* & 8 others. London PS 175 \$4.98

Interest: Music hall singing  
Performance: Good  
Recording: Brilliant  
Stereo Directionality: Clear  
Stereo Depth: Full

A beautifully recorded program of hits from the 1920's, sung in a music hall style (with an occasional broad A that sounds a bit odd) by Britisher Max Bygraves. From time to time, his voice reminds one of the calculated ease of Dean Martin. An enjoyable record. *R. J. G.*

▲ **NAT KING COLE—A MIS AMIGOS**—Nat Cole (vocals) with music arranged and conducted by Dave Cavanaugh. *Aquellos Ojos Verdes; Nadie Me Ama; Ansiedad* & 9 others. Capitol SW 1220 \$4.98

Interest: Relaxing Latin pops  
Performance: Impressive for a visitor  
Recording: First-rate  
Stereo Directionality: Very good  
Stereo Depth: Up to standard

Nat Cole, whose itinerary and repertory continue to expand, recorded this album while on his exceptionally successful Latin-American tour last year. He sings in Spanish and Portuguese, and while I doubt he'd convince a South American that either language is his native tongue, he does communicate the feeling of music and the liquid warmth of the languages.

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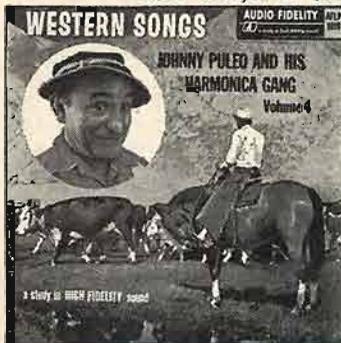
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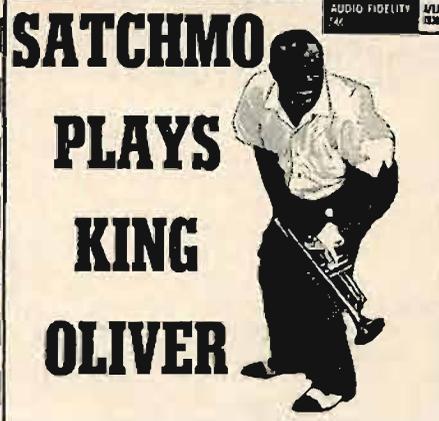
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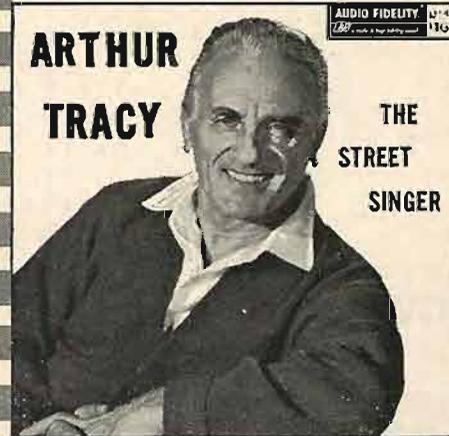
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AFLP 1930/AFSD 5930



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Dave Cavanaugh's arrangements are exactly in context. They're deftly colored but not intrusive and are, in fact, as unhurriedly tasteful as Nat's own low-pressure approach to the material. On several of the songs, added vocal interest is provided by Brazilian singers Sylvia Telles and the Trio Irakitan. I would have liked to have heard more of them. *N. H.*

▲ **EVERY TIME I FEEL THE SPIRIT—NAT KING COLE**—Nat Cole (vocals) with Gordon Jenkins conducting the First Church of Deliverance Choir. I Want To Be Ready; Go Down, Moses; Steal Away & 9 others. Capitol SW 1249 \$5.98; Mono W 1249 \$4.98

Interest: Gently swinging spirituals  
Performance: Unaffected  
Recording: Excellent  
Stereo Directionality: Superior  
Stereo Depth: First-rate

The son of a minister, Nat Cole has for the first time recorded an album of spirituals. The First Church of Deliverance Choir is composed of trained voices and has been rehearsed to the point of professional excellence. It also projects considerable spirit. Cole sings with nimble rhythmic flexibility and clear pleasure in the occasion.

The performances do not have the exultant abandon of the better gospel recordings, and there is a "pop" patina on the arrangements. Nonetheless, it's a satisfying collection in that Cole sings this material with such open-hearted ease. It should bring pleasure to a wide audience for a long time. *N. H.*

▲ **WITCHCRAFT** featuring **CHRIS CONNOR**. Come Rain Or Come Shine; When Sunny Gets Blue; Baltimore Oriole; Just In Time & 8 others. Atlantic 8032 \$3.98

Interest: Fine songs  
Performance: Good  
Recording: Excellent

By and large, these are good performances of superior ballads by a girl who frequently can bring a sort of super-sophistication to the Tin Pan Alley lyric. The accompaniment is not much help, as it is inclined to stiffness and Miss Connor is stiff enough on her own. Given a break, though, she can produce. This shows most clearly on *When Sunny Gets Blue*. The album is one of her better efforts. *R. J. G.*

▲ **THE HAPPY BACHELOR—GARY CROSBY**—Gary Crosby (vocals) with Paul Smith (piano), Howard Roberts (guitar), Joe Mondragon (bass), Pete Candoli (trumpet), Gene Estes (vibes), Larry Bunker, Bill Richmond (drums). Side by Side; I'll Never Be Free; Undecided & 9 others. Verve MGVS 6067 \$5.98

Interest: Clever pop singing  
Performance: His most professional yet  
Recording: Good  
Stereo Directionality: Competent  
Stereo Depth: Very good

In his most assured set of performances so far on record, Gary Crosby sustains fairly well a relatively urbane, light-hearted approach to pop material. He tries for his father's rhythmic buoyancy although his sound is closer to that of his uncle, Bob Crosby. Gary is still an unfinished entertainer. The phrasing sometimes sounds

strained, and there are occasional intonation troubles.

Crosby's excursions into rhythm and blues (Ray Charles' *This Little Girl of Mine* and the back-beat-driven *I'll Never Be Free*) sound close to parody. Basically, Crosby appears to have the flair and pleasure in performing to make some place for himself in show business. He is preferable to many other pop singers of his generation in that he has a sense of humor and chooses generally substantial material. Excellent accompaniment. *N. H.*

▲ **ELLA FITZGERALD SINGS THE GEORGE AND IRA GERSHWIN SONG BOOK** with Orchestra, Nelson Riddle cond. Beginner's Luck; Oh, Lady Be Good!; That Certain Feeling; My Cousin In Milwaukee; A Foggy Day; Strike Up the Band; Treat Me Rough; Love Walked In; Boy! What Love Has Done to Me!; Oh, So Nice & 43 others. Verve MGV 4024/8 \$4.98 each

Interest: For everyone  
Performance: Some of Ella's best  
Recording: Great

Sooner or later, I suppose, there won't be one major song by a major composer left unrecorded by Ella Fitzgerald. Having already been heard in sizeable compilations of creations by Cole Porter, Rodgers and Hart, Duke Ellington, and Irving Berlin, she now offers her most ambitious marathon—53 songs by George and Ira Gershwin covering five 12" discs. It is also a pleasure to report that it is the most satisfying compendium she has made to date.

Of course, within the scope of such an enterprise there is room for criticism of some of the interpretations. But the overall results command admiration for both Miss Fitzgerald's stamina and, for the most part, her ability to convey the composer's and the lyricist's intentions while also infusing them with her own distinctive interpretive gifts. Aiding her immeasurably throughout are the bright and imaginative arrangements of Nelson Riddle.

The albums have not been divided according to any master plan. MGV 4024 has a standout slow version of *Oh, Lady Be Good!* (complete with its seldom heard verse), a quasi-Oriental *Sam and Delilah* (well, why not?), a velvety *How Long Has This Been Going On?*, and a tripping rendition of *My One and Only*. The rarity here is the first recording of *Just Another Rhumba*, an amusing but lengthy description of the tantalizing effects of the Cuban rhythm. *Let's Call the Whole Thing Off* contains some infrequently heard lyrics, but Miss Fitzgerald does not fully grasp their humor.

There is a sweet, simple version of *The Man I Love* on MGV 4025, and also a superb *Who Cares?* But the number that most delighted me was the ancient *Real American Folk Song (Is a Rag)*, a particularly infectious bit of ragtime which was the brothers' first professional collaboration. Surprisingly, *Someone to Watch Over Me* is not well done.

The third record, MGV 4026, offers an opportunity to hear another long forgotten song, *Boy Wanted*. It's a splendid tune mated to a charming lyric about placing an ad for a boy friend. (Note the rhyme in the verse of "advertisement" and "no flirt is meant.") Neither *Stiff Upper Lip*

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nor *Aren't You Kind of Glad We Did?* seems exactly right for the singer, though she is in fine form on *Soon* and *I've Got a Crush On You*.

The delicate, rarely performed verse to *I Was Doing All Right* is sung on MGV 4027, which also offers such other pleasures as *Isn't It a Pity?* and *Slap That Bass*. On the whole, however, this disc seems to be the least satisfying collection in the series. Both *The Half of It, Dearie, Blues* and *Love Is Sweeping the Country* are taken too seriously (it's impossible to make their lyrics sound sincere), and *Shall We Dance?* needs a lighter touch. *You've Got What Gets Me* is minor Gershwin.

MGV 4028 contains a dramatic *They Can't Take That Away From Me*, a lyrical *Embraceable You*, a slinky *Lorelei*, and a fine scat version of *I Got Rhythm*. But *I Can't Be Bothered Now* and *Fascinating Rhythm* are a bit heavy, and Miss Fitzgerald's voice strains on *Funny Face*.

The five records may be purchased separately, or together in a box. All the albums have Bernard Buffet paintings on their covers, though they seem to have nothing to do with the contents. If you buy the boxed set (\$25), you also get reproductions of the paintings for framing (it helps if you have a supply of 12" x 12" frames), a hard-cover 47-page illustrated book about the songs in the collection, written by Ira Gershwin's secretary, Lawrence Stewart, and a 45 rpm record of the Riddle orchestra alone. The selections include the three *Preludes* and an *Ambulatory Suite* made up of *Walking the Dog*, *The March of the Swiss Soldiers*, and *Fidgety Feet*. S. G.

▲ **DONNA HIGHTOWER—GEE, BABY . . . AIN'T I GOOD TO YOU?** with Orchestra, Sid Feller cond. All Or Nothing At All; Cottage for Sale; The First to Know & 9 others. Capitol ST 1273 \$4.98

Interest: Moderate  
Performance: Generally high spirited  
Recording: Remarkable  
Stereo Directionality: Excellent  
Stereo Depth: Satisfactory

You've got to hand it to Donna Hightower. No matter how bad things get she's right there with a bright uptempo beat even though she may be chronically depressed (*Every Day I Have the Blues*), or spurned in love (*I'll Be Around*), or issuing amatory ultimatums (*All Or Nothing at All*). The singer has an attractive lyrical voice. Above all, it's comforting to know that the hard knocks of life seldom get the poor kid down. S. G.

△ **THE EXCITING ARTISTRY OF WILL HOLT.** Kanonen Song; Nobody Knows You; Blues In the Night & 8 others. Elektra EKL 181 \$4.98

Interest: Holds throughout  
Performance: See album title  
Recording: Good presence; some pre-echo

The name is Will Holt. It is a name that will undoubtedly become better known to the general public as soon as this record is heard. For Holt, who was originally a folk singer, has a remarkable ability to invest his songs with drama and excitement while also displaying a commendably original sense of humor. What is more, his voice, though light and nasal, is capable of a variety of emotions and moods.

For his first Elektra recording, he has chosen a striking group of songs. The first side is all pre-Broadway Kurt Weill, with Holt's own English translations used for *Bilbao Song* and *Sailor's Tango* from *Hulpy End*. Further examples of his range of expressions are found in a stirring version of Arlen and Harburg's *The Eagle and Me*, and a devastating take off on all Cole Porter's songs. S. G.

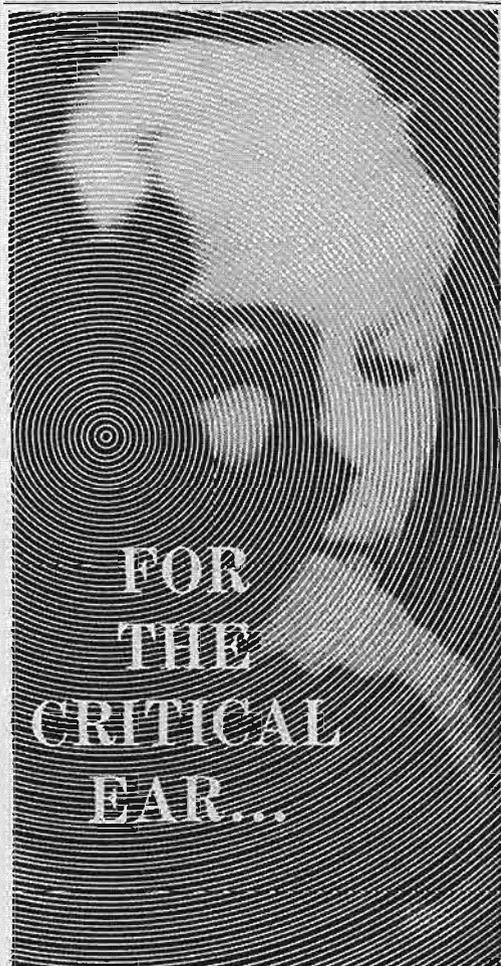
▲ **THE INK SPOTS—FAVORITES.** A Little Bird Told Me; If Might As Well Be Spring; Some Other Spring; Secret Love & 7 others. Verve MGVS 6096 \$5.98

Interest: Limited  
Performance: Adequate  
Recording: Muddy  
Stereo Directionality: OK  
Stereo Depth: Muddy

This collection ranges from adequate to awful (*If Might As Well Be Spring* is the example for the latter) and features an overly-heavy rhythm and the bass singer who does all the corny speaking parts (you know, that "honey-chile" stuff) which you'll remember from the good old days. Still, there are flashes, as in *Goudy Goody* and *How Long Is A Moment*. By and large, this one is dispensable. R. J. G.

△ **AL JOLSON—THE WORLD'S GREATEST ENTERTAINER** with Orchestra & Chorus, Lou Brigg cond. My Gal Sal; When You Were Sixteen; That Certain Party & 12 others. Decca DL 9074 \$4.98

Interest: Jolie gems  
Performance: At his best  
Recording: Splendid



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"The World's Greatest Entertainer" was the way Jolson used to be billed. Surely, for individual magnetism and showmanship he had good claim to the title. This release, like *The Immortal Al Jolson* (Decca DL 9063) and *Al Jolson Overseas* (Decca DL 9070), was taken from his Kraft Music Hall radio broadcasts. If anything, I find it even more entertaining than the first two as Decca has wisely retained Jolson's highly personal introductions to each song. Musical archaeologists may be interested to find here the only recording of Rodgers and Hart's *I've Gotta Get Back to New York* from the film, *Hallelujah, I'm a Bum*. S. G.

▲ **PROVOCATIF** featuring 9 Exotic Motifs by the John McFarland Sextet. Jungle Bells; Watusi; Where Or When; Head Hunters & 5 others. United Artists UAS 5053 \$5.98

Interest: Nil  
Performance: Fine  
Recording: Puzzling  
Stereo Directionality: Useless  
Stereo Depth: Good

Martin Denny and his "Exotica" sounds have ruined a lot of people, including this group. Unfortunately, what Mr. Denny does so effectively, even if one does not care for it, is only boring when attempted by others without his gifts or his conviction. Hounds yelp, birds scream, mysterious jungle noises pervade the atmosphere, but none of it makes sense and no use is made of the stereo possibilities at all. A thorough waste of everyone's time. R. J. G.

▲ **AMERICAN COUNTRY SONGS** featuring HELEN MERRILL. You Don't Know Me; Cold, Cold Heart; Devoted To You; Any Time & 8 others. Atco SD 33-112 \$4.98

Interest: Excellent country ballads  
Performance: Very good  
Recording: Top notch  
Stereo Directionality: Good  
Stereo Depth: Good

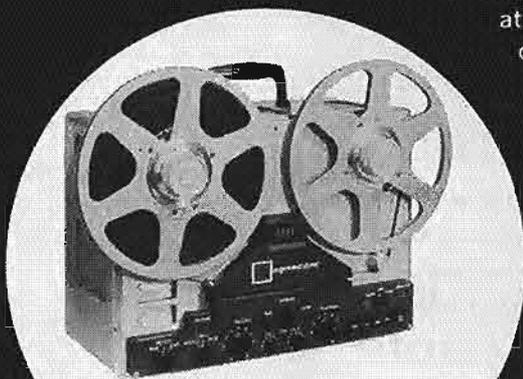
Miss Merrill is the last person I would imagine singing such a fine collection of the works of Hank Williams and other Country and Western song writers, but she proves in the first groove that she has a natural way with these songs and she ends up producing one of the best collections of this sort of material in some time. *Cold, Cold Heart* and *Any Time* are classic Americana and they receive sensitive and intelligent treatment from Helen Merrill. A rewarding album all around. R. J. G.

△ **LINE RENAUD AU MOULIN ROUGE** with Pierre Guillermin et son Ensemble. Mister Banjo; Ah! Quel chauchemar; Je veux; L'ombre et moi & 5 others. Pathé AT 1099 10" \$4.98

Interest: Amiable  
Performance: Avec esprit  
Recording: Très réaliste

Mlle. Renaud gives a characteristically ebullient recital on this recording taped during a performance at the Moulin Rouge in Paris. There are no translations, but you should have little trouble recognizing *Mr. Banjo*, *Les Enchaînés (Unchained Melody)*, and *Que sera, sera* from that popular film, *L'homme qui en savait trop*. One particularly affecting item is *Une voix d'homme*, though the melody

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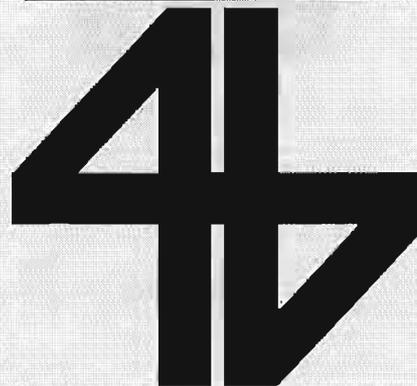
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betrays its composer's indebtedness to *My Funny Valentine*. S. G.

▲ **TINO ROSSI CHANTE "LA BELLE EPOQUE."** La petite Église; Mélancolie; Tout simplement & 5 others. Pathé AT 1014 10" \$4.98

Interest: Pour les amants  
Performance: Délicat  
Recording: Splendide

These graceful *fin de siècle* songs are just perfect for the honey-voiced M. Rossi. Seven of them were composed by Paul Delmet, whose life was portrayed by the singer in a recent film. No translations are on the jacket. S. G.

▲ **MUSIC FROM OUT OF SPACE** featuring Pete Rugolo. Once In A While; Snowfall; The Boy Next Door; Dream Of You & 5 others. Mercury SR 60118 \$5.95

Interest: Mild  
Performance: Professional  
Recording: Very good  
Stereo Directionality: Good  
Stereo Depth: OK

There's a lot of Martin Denny influence here, as in other LPs this month, but on this occasion the arranger, Pete Rugolo, is equal to the task and it comes off pretty well. The big band is never used like a swing unit with Rugolo and he has a good feeling for ballads. However, there is no particular spark to this LP to make you want it instead of something else. R. J. G.

▲ **KURT WEILL IN BERLIN—PETER SANDLOFF AND HIS ORCHESTRA.** Zu Potsdam unter den Eichen; Surabaja-Jonny; Matrosen-Tango; Mond über Soho & 10 others. Angel S 35727 \$5.98

Interest: Certainly  
Performance: Stereophonic  
Recording: Excellent  
Stereo Directionality: From all over  
Stereo Depth: Admirable

While at times Peter Sandloff shows a tendency toward "modernizing" and over-arranging for the benefit of stereo, these period pieces by Kurt Weill maintain their fascination throughout. With *Wie man sich bettet so liegt man* used as something of a theme for the concert, selections from *Die Dreigroschenoper*, *Happy End*, *Mahagonny*, *Berliner Requiem*, and other works create a colorful musical picture of Germany in the Twenties. S. G.

▲ **THE GEORGE SHEARING QUINTET—LATIN AFFAIR**—George Shearing (piano) and unidentified sidemen. It's Easy to Remember; Mambo Balahu; This Is Africa & 9 others. Capitol ST 1275 \$4.98

Interest: Mild  
Performance: Lacks fire  
Recording: First-rate  
Stereo Directionality: Agreeable  
Stereo Depth: Realistic

Just as most of George Shearing's jazz performances have come to lack spontaneity and urgency, this Latin-American collection is also too carefully formularized to be more than pleasant background or dance music. Missing are the driving passion and high spirits of authentic Latin-American combos. In a few places, as in *Quando Sono El Gavaton*, the Latin-American rhythm section bursts free, but

even in those short-lived mutinies. Shearing and his other colleagues remain blandly self-contained. N. H.

▲ **THE VELVET SIDE OF THE ROARING '20S**—The Neighborhood Kids; The Corner Quartet; The Grand Street-Harmony Club, with Orchestra, Harry Simeone & Hugo Montenegro cond. Pal of My Cradle Days; Oh, How I Miss You Tonight; If I Could Be With You; Red Lips & 19 others. 20th Fox FOX 3017 \$3.98

Interest: Plenty  
Performance: Peachy  
Recording: Perfect

Dedicated to the proposition that all was not flaming youth and razzmatazz during the 1920's, Messrs. Simeone and Montenegro have put together a continually entertaining program consisting of some of the more romantic ballads of the decade. The arrangements retain the period flavor but have not overdone it, and the use of different vocal groups produces commendable variety and even drama. There are surely some grand tunes here (*Linger Awhile*, *June Night*, *Back in Your Own Backyard*, Berlin's *With You*), and, as far as lyrics are concerned, where else but in *That's My Mammy* could "expression" rhyme with "God bless him"? S. G.

▲ **CHARGE!** Massed trumpets, fifes, bagpipes, volley and thunder in a spectacular program of martial music. The Light Brigade, Felix Slatkin cond. Capitol ST 1270 \$4.98

Interest: Jolly noisy  
Performance: Expert, enthused  
Recording: Rouser  
Stereo Directionality: From all sides  
Stereo Depth: Good

In the fall of 1854 at Balaklava in the Crimea, five regiments of Hussars and Lancers, commanded by a Lord Cardigan, were foolishly ordered to attack an overwhelming force in a vain attempt to recapture His Majesty's cannon. They were slaughtered, and the event inspired Tennyson's familiar poem. The sonic possibilities of recreating the fatal scene led Felix Slatkin to put together this stereo album.

At the beginning, there is a mighty cry of "Charrige" from a massed chorus aided and abetted by echo-chamber devices. Then follows all manner of trumpets. Trumpets to the left, trumpets to the right, trumpets in front, blowing retreat, tattoo, officers call, assembly and even drill. There are drummer boys galore, rapping on snares, field drums, bass drums, timpani, glockenspiel, and such. Fifers and bagpipers are recorded, too, and the whole kit and kaboodle join in a finale consisting of variations on *When Johnny Comes Marching Home*. It is a noisy LP, very spatially so, and the sounds that emerge can test your speaker system as well as drive the neighbors to calling the cops.

Mr. Slatkin in dreaming up this Capitol disc commits one fearful error. *No horses!* Can you imagine any self respecting attack of plumed Hussars and Lancers *without horses?* Not a single cloppiticlop. Not even a clop. Nor a neigh. At least a few horses could have been dubbed in the first band. Supposedly the whole thing was inspired by that fatal and utterly insane "Charge!"

HiFi/STEREO

ordered by a fanatic named Nolan. Surely the Cavalry regiments involved did not attack on foot. Mr. Slatkin! tsk! tsk!

As a sonic field day of percussion, brassy, and bagpipes, the record is a noble project, well engineered. J. T.

▲ **TIME TO SWING: DAKOTA STATON**—Dakota Staton (vocals) with arrangements and orchestra conducted by Sid Feller. Willow Weep for Me; Avalon; Gone with the Wind & 9 others. Capitol ST 1241 \$4.98

Interest: Well-selected tunes  
Performance: Somewhat stiff  
Recording: Clear and well-balanced  
Stereo Directionality: Very good  
Stereo Depth: Excellent

Dakota Staton's principal asset has been the emotional strength of her singing. Her chief liability has been an increasing tendency toward being overly mannered. In this album, one of her better collections, she is less eccentric in her phrasing but some self-consciousness remains. Her beat is often tense and while her diction has become clear, she appears to be overly careful at times to enunciate every syllable. Once the discipline involved in avoiding gimmicks has become more natural to her, she may regain more of her earlier fire and spontaneity. N. H.

▲ **BACK IN TOWN** featuring **MEL TORMÉ** with The Meltones. Makin' Whoopee; Baubles, Bangles And Beads; It Happened In Monterey; A Smooth One & 8 others. Verve MGVS 6063 \$5.98

Interest: Broad  
Performance: Good  
Recording: First rate  
Stereo Directionality: Good  
Stereo Depth: OK

This album is a labor of love, Tormé says in his liner notes, and that statement is borne out on every track. Attention to the most minute of details is obvious. Marty Paich has done a fine job of arranging and conducting and the Tormé vocal group, which devotes half its time to old Meltone favorites and the other half to newer things, is imaginative and fresh-sounding despite the years since it first appeared. There are numerous inside jokes, such as musical quotes from Mulligan, Basie and others (*Don't Dream of Anybody But Me* is Neal Hefti's *Li'l Davlin'*) and everything is done in the best of musical taste. It should be a pleasant addition to the library of jazz and popular music fans of all ages, even though Tormé himself does not sing here with the conviction he has manifested on other occasions. R. J. G.

△ **NANCY WALKER—I HATE MEN** with Sid Bass and his Orchestra. I'm Gonna Wash That Man Right Outa My Hair; Most Gentlemen Don't Like Love; Everything I've Got; Without You & 6 others. RCA Camden CAL 561 \$1.98

Interest: High  
Performance: Real pro  
Recording: Splendid

Taking ten show tunes dealing in one way or another with feminine disenchantment with the masculine sex, Nancy Walker offers a bright and amusing program sparked by her own sardonic approach to the subject. She is particularly adept at interpreting the sentiments of *You Irritate Me So, Boy! What Love Has Done to Me!*, *Most Gentlemen Don't Like Love*, and Lerner and Loewe's *Without You*, which has been outfitted with a new commercial lyric. Camden deserves our thanks for introducing such a sophisticated product to the supermarket racks. S. G.

△ **BOUM!** featuring **JOHN WILLIAM**. Old Man River; Les ames fières; C'était le printemps & 7 others. Pathé AT 1111 10" \$4.98

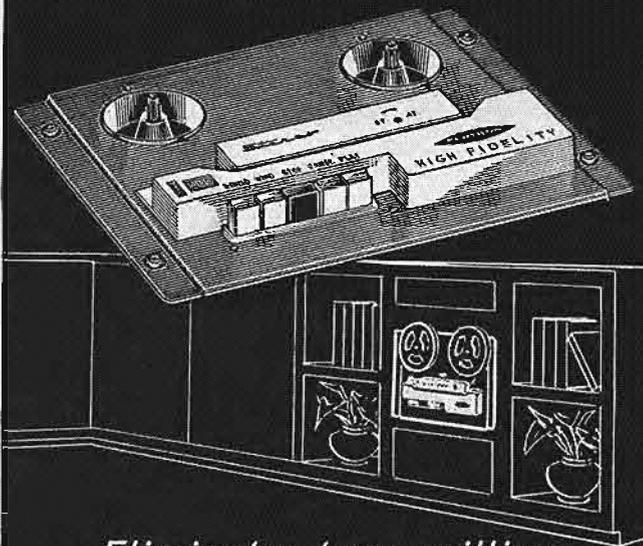
Interest: For Juan les Pines only  
Performance: Gallic  
Recording: Good

M. William is a young, energetic singer, who sounds like an up-to-date and virile Tino Rossi. He sings a good program in French and thus limits his appeal in the American market to those conversant with the mores of the Mediterranean vacation spots. For them, I suspect this will be an appealing item. R. J. G.

△ **A NIGHT WITH JEROME KERN—EARL WRIGHTSON, LOIS HUNT**, with PERCY FAITH AND HIS ORCHESTRA. Long MARCH 1960

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Ago and Far Away; Ol' Man River; Make Believe & 9 others. Columbia CL 1386 \$3.98

Interest: Kernucopia  
Performance: Couldn't be better  
Recording: Sumptuous

The team of Wrightson, Hunt and Faith has followed up its attractive collection of Sigmund Romberg melodies (Columbia CL

1302) with an equally appealing, beautifully recorded compendium of a dozen of Jerome Kern's most enduring songs. Wrightson has a wonderfully warm, rich baritone, and Miss Hunt, who has far too little to do, has a lovely lyrical soprano. With Mr. Faith's tasteful accompaniments, they provide as delightful a package of Kerniana as one could wish. S.G.

▲ ▲ BEHIND CLOSED DOORS AT A RECORDING SESSION: Confidential Recording Secrets Revealed For the First Time: Warner Bros. WS 1348 \$4.98; Mono W 1348 \$3.98

Interest: Over-done presentation  
Performance: Interesting  
Recording: Good  
Stereo Directionality: Doesn't matter  
Stereo Depth: Not applicable

The cover shows a rather grim police officer standing before a Warner Bros. building, with three warning lights redly glowing, and signs indicating that it would be risky to defy this stalwart guard and open the "No Admittance" door. Take it from one who has attended and produced assorted dozens of sessions, the secrets in this documentary are about as confidential as a billboard sign in Times Square. To the uninitiated, to the dewy-eyed neophyte, this release will have some appeal perhaps, and the side concerned with the organization of an arrangement for *Am I Blue* has moments of real interest.

The disc is mostly devoted to the sounds

on floor and in the sound booth of the Warner Bros. stage, or studio. Microphone mixing is explained, orchestra balancing illustrated, and reverberation chambers introduced. There are several A-B examples comparing recorded sound of the middle 20's with its modern counterpart. The documentation is interesting to a point, but that point arrives quickly.

Carl Brandt's arranging of *Am I Blue* with vocalist Joanie Sommers gets down to cases and begins to treat the subject with an adult attitude. Here the listener is treated to the shaping and growth of a musical idea. The idea is worked out musically first, and the business of recording given second consideration, which makes sense. A fairly complete glossary of the terminology used by "recording people" is provided and it is a great asset. But still . . . what secrets are involved? So all right. What's in a title anyway these days? A novelty, that's what it is, with some moments of real educational appeal. But about as secret as sunrise over the Rockies on a clear day. J.T.

## THEATER, FILMS, TV

▲ BEN-HUR [Miklos Rozsa]. Symphony Orchestra of Rome, Carlo Savina cond. MGM 1E1 \$4.98

Interest: If you've seen the film  
Performance: Cinematic  
Recording: Satisfactory

Oddly enough, this is not a soundtrack LP, though it is apparently the "official" version of the score. Anyway, it sounds like a soundtrack, with the incidents following as they do on the screen. Hebrew and Oriental themes are heard during most of it, with the biggest hoopla occurring during the furious *Naval Battle*. Composer Rozsa has provided helpful liner notes, and boxed with the record is a hardcover, fully-illustrated book about the making of the film. S.G.

▲ FIORELLO! [Jerry Bock-Sheldon Harnick]. Original cast recording with Tom Bosley, Patricia Wilson, Ellen Hanley, Howard Da Silva, Pat Stanley, Eileen Rodgers & others, with Orchestra & Chorus, Hal Hastings cond. Capitol WAO 1321 \$4.98

Interest: A winner  
Performance: Fine company  
Recording: Tops

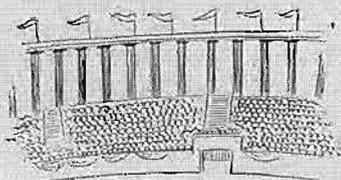
"Patience and fortitude," as Fiorello LaGuardia was fond of saying. At least some patience is necessary for a full appreciation of Jerry Bock's and Sheldon Harnick's score for the musical based on the career

of New York's celebrated mayor. In the theater, the expositional songs heard on the first side of the disc are doubtlessly necessary for an understanding of the characters and the plot. But as a strictly aural production, many of these numbers lack melodic substance and are too lengthy to keep a listener hanging on every word and on every note. Even the thumping campaign song, *The Name's LaGuardia* (sung in English, Italian and Yiddish), would seem to be more effective within the framework of the actual play.

But don't despair. The pleasures of the second side are so many, both musically and lyrically, that they easily make the album worthwhile. The side begins with a waltz, *Til Tomorrow*. As interpreted by the throbbing, intense voice of Ellen Hanley, it is a remarkably effective piece, not only because of its own musical attractiveness but because it so skillfully evokes the atmosphere of the first World War period in which it is sung. A brief march, *Home Again*, also sounds like an authentic song of the period. Another moving aria for Miss Hanley, *When Did I Fall In Love?*, has her vainly trying to recall the precise moment when affection turned into the real thing.

In sharp contrast to the crusading vigor of LaGuardia's campaign song, a fast stepping Charleston, *Gentlemen Jimmy*, has been created for his rival, James J. Walker. In addition to its devil-may-care lyric, it also uses an appropriate paraphrase from Walker's own song, *Will You Love Me In*

HIFI/STEREO



"I once took a JENSEN NEEDLE out of his paw."

*December As You Did In May?* By far the best of the politicians' songs is *Little Tin Box*, which is full of the quality of injured innocence most public officials feel when caught with their hands in the till. The last song of the score, *The Very Next Man*, builds beautifully to a climax as LaGuardia's secretary (Patricia Wilson) reveals all her pentup frustrations at her boss's indifference to her. An interlude of almost overpowering tenderness is then created when the piece is reprised as a sort of dreamy counterpoint to LaGuardia's spoken proposal of marriage.

The cast performs splendidly throughout. In the title role, Tom Bosley has little to do on the record, but his piping voice does bear an uncanny resemblance to that of the late mayor. Musical director Hal Hastings keeps things moving at a fine clip—from the shrill siren that starts the overture to the last triumphal singing of *The Name's LaGuardia*. S. G.

▲ **ON THE BEACH** (Ernest Gold). Soundtrack recording with Orchestra, Ernest Gold cond. Roulette SR 25098 \$4.98

Interest: Partially maintained  
Performance: Appropriate  
Recording: Satisfactory  
Stereo Directionality: Tasteful  
Stereo Depth: Some

▲ Δ **ON THE BEACH**. Mitchell Powell & the Hollywood Studio Symphony Orchestra. United Artists UAS 6061 \$4.98; Mono UAL 3061 \$3.98

Interest: Well maintained  
Performance: Splendid  
Recording: Both fine  
Stereo Directionality: All right  
Stereo Depth: So is this

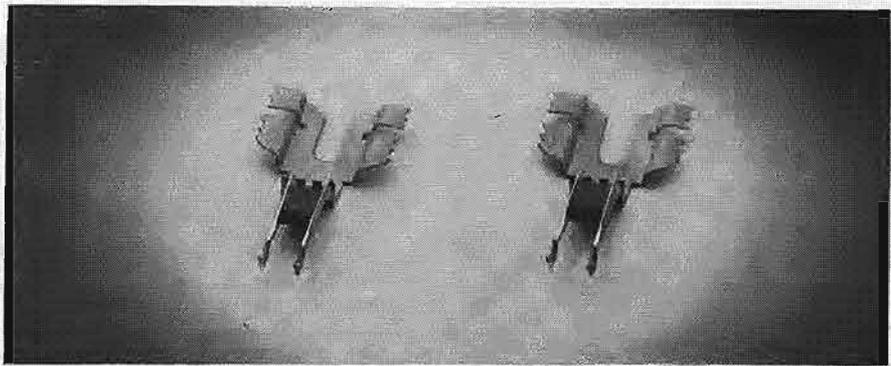
Ernest Gold's score for the film, *On the Beach*, is built around the familiar strains of *Waltzing Matilda*, and the old girl is certainly made to do other things than waltz. To sustain interest throughout two sides of the Roulette soundtrack LP, however, puts quite a strain on the theme. There are still many individually attractive sequences, with the *Bout Race* making excellent use of stereo. Liner notes helpfully tell how the music fits the drama.

While Mitchell Powell's version of the score merely uses his own variations on the *Waltzing Matilda* melody (incorrectly identified as a folk song), it is well performed and has been wisely limited to one side of the record. And the ending, *Requiem for the World*, is especially chilling as it comes without even T. S. Eliot's prediction of a whimper. The reverse of the Powell disc contains themes from six recent United Artists films. S. G.

▲ Δ **SARATOGA** (Harold Arlen-Johnny Mercer). Original cast recording with Howard Keel, Carol Lawrence, Odette Myrtil, Carol Brice & others, with Orchestra & Chorus, Jerry Arlen cond. RCA Victor LSO 1051 \$5.98; Mono LOC 1051 \$4.98

Interest: Yes and no  
Performance: Well sung  
Recording: Stereo slightly sibilant  
Stereo Directionality: Well done  
Stereo Depth: Great

While there are many attractive numbers in *Saratoga*, it is unfortunate that its drawbacks keep getting in the way of making  
**MARCH 1960**



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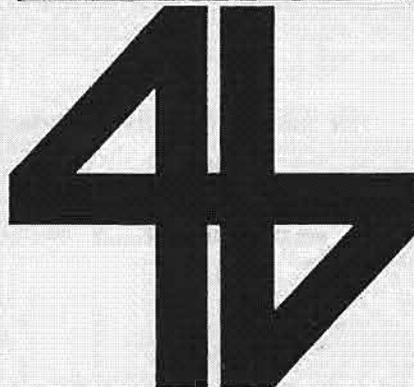
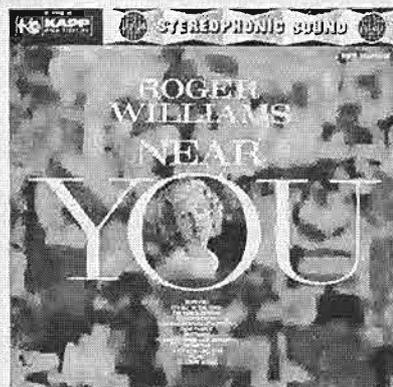
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for a completely satisfying work. Attempting to fit songs to such a moldy tale as Edna Ferber's *Saratoga Trunk* was certainly a challenge, and for the most part Harold Arlen has come up with some grandly romantic melodies that suit the characters and the florid locales most admirably.

The chief fault with the score is that while many of the love ballads are individually melodious, the inclusion of five songs dealing mostly with how much Howard Keel loves Carol Lawrence or Carol Lawrence loves Howard Keel does have a tendency to weigh down the proceedings. Moreover, Johnny Mercer's lyrics are frequently banal; his one attempt at something original in the way of an amatory declaration, *Game of Poker*, succeeds only in being embarrassing.

Mercer and Arlen meet on a happier mutual ground in the spirited title song and in the amusing *Gettin' a Man*. Unfortunately, *Courtin' Our Chickens* finds both men in a rut—the melody is merely a variation on Arlen's first published song, *Get Happy*, and in seeking rhymes for "chickens," Mercer resorts to using "dickens" for both "Charles" and "go to the."

Stereo is employed with genuine theatrical imagination. Particularly effective is the deployment of the voices in the New Orleans marketplace in *Petticoat High*, and the way Keel and Lawrence seem to be strutting across the stage as they sing of the many flamboyant wonders in *Saratoga*. S. G.

▲ ▲ **SOLOMON AND SHEBA** (Mario Nascimbane). Soundtrack recording with Orchestra, Mario Nascimbane cond. United Artists UAS 5051 \$5.98; Mono UAL 4051 \$4.98

Interest: May wane  
Performance: Suitable  
Recording: Fine  
Stereo Directionality: All right  
Stereo Depth: Satisfactory

Much timpani-pounding, whip-cracking, and trumpet-blarney here, all accompanied by a rather unrestrained chanting chorus. The results provide some savage excitement on the first side, but by the time we come to the second side things have calmed down considerably. The record has been encased in a fancy moiré-covered flap album, but no one has bothered to include any pertinent information on the music, or, at least, supplied titles for the tracks on the record. S. G.

▲ **THE SOUND OF MUSIC** (Richard Rodgers). Percy Faith and his Orchestra. Columbia CL 1418 \$3.98

▲ ▲ **MACLEISH: J. B.**—A Play in Verse (complete). J. B.—James Daly; Sarah—Nan Martin; Nickles—Christopher Plummer; Mr. Zuss—Raymond Massey; Prompter—Ford Rainey; Messengers—James Olsen, Clifton James; "Comforters"—Bert Conway, Ivor Francis, Andreas Voutsinas; J. B.'s children & others—Spoken Introduction by Archibald MacLeish. RCA Victor Serial Series LDS 6075 2 12" \$13.98; Mono LD 6075 \$11.98

Interest: For those who can take strong  
drama and hard questions  
Performance: Competent to remarkable  
Recording: Vivid

Interest: At times  
Performance: Appropriately lush  
Recording: Could use bass

Minus Hammerstein's words and Mary Martin, the songs for *The Sound of Music* stand up rather well on their own. My favorite melodies are the title song, *Maria* and *My Favorite Things*, and Mr. Faith has supplied imaginative and understanding interpretations. Incidentally, without the words, *An Ordinary Couple* sounds so much like *The Last Time I Saw Paris* that Hammerstein's lyric for the Kern melody can also be fitted to the new Rodgers tune. S. G.

▲ **SHOESTRING REVUE**. Beatrice Arthur, John Bartsis, Fay De Witt, Dody Goodman, Dorothy Greener, Eddie Hilgemoir, Bill McCutcheon, G. Wood, with Dorothea Freitag & Liza Redfield (pianos) & Ralph Roberts (percussion). Offbeat O 4011 \$4.98

Interest: High average  
Performance: Energetic crew  
Recording: Fine

Although it was presented only five years ago, Ben Bagley's *Shoestring Revue* has become something of a theatrical legend. Even so, it took courage for Offbeat to record a revue that has not been performed locally since then. This faith has surely been justified as most of it stands up as a fresh and witty collection of songs, monologues and sketches.

The record employs the services of eight performers, including three members of the original production (Bea Arthur, Dody Goodman and Dorothy Greener), and two (Fay De Witt and John Bartsis) who were in *Shoestring '57*. By and large, the girls get the best material. Miss Goodman's classic *Someone Is Sending Me Flowers* is here, and so is Miss Greener's classic *Roller Derby*. For Miss De Witt, a tender ballad, *Laddie*, has been added. Misses Greener, Goodman and Arthur also do a clever turn on female acquisitiveness (*Minh, Mink, Mink*), and Miss De Witt is part of a trio that sings *History of the World*, a sort of calypso version of *The Skin of Our Teeth*.

The high spot is the brilliant *Medea In Disneyland* by Sheldon Harnick and Lloyd Norlin. Assuming the bizarre notion that Walt Disney has decided to turn the Greek tragedy into a film cartoon, the writers show just how the sunny world of Disneyland would affect the blood-soaked story. The whole cast gets into this one, but it is Miss Arthur as a Southern mammy fairy godmother who gets the most laughs at my house. S. G.

Stereo Directionality: Exciting  
Stereo Depth: Artful

Archibald MacLeish's Pulitzer Prize-winning verse drama *J. B.* made for pretty rugged reading in its published version (Houghton Mifflin, Boston, 1958), and as recorded for RCA Victor by the cast of the New York production under MacLeish's supervision, it makes for a terribly hard taste of listening. Not that it's hard to comprehend, but because the truths *J. B.* sets forth are all too terribly true—and the truth still hurts, even in stereo! *J. B.* is, of course, MacLeish's re-telling

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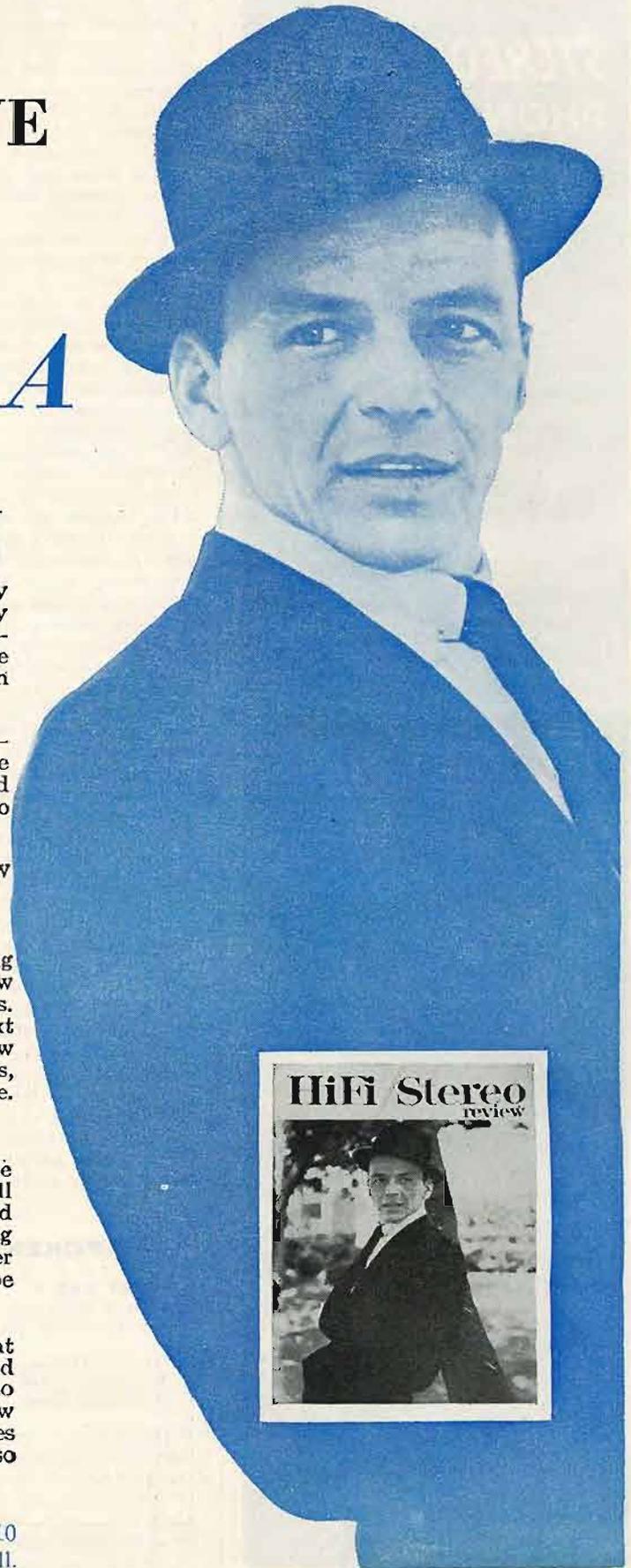
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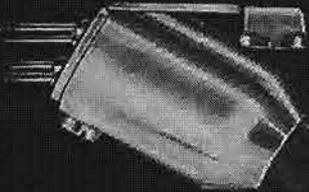
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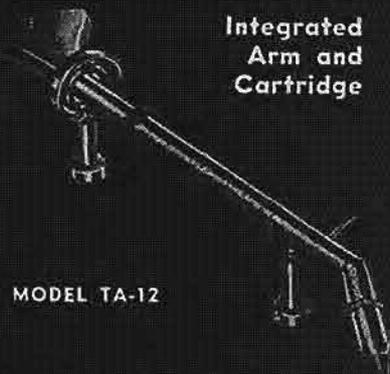
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of the Biblical *Book of Job* in terms of modern life; and for this the poet has good precedent; for the scholars tell us that the *Book of Job* in the Bible is itself a kind of Platonic dialogue—wherein a sage, in or near Babylon during the 5th Century B.C., set forth the ancient tale of Job, his tribulations and his search for divine justice, and then put the basic problem forward for discussion by his pupils and himself—hence the various “arguments” of Job’s comforters. MacLeish is evidently at one with modern biblical scholarship in omitting from his modern dramatic treatment the Elihu episode—considered to be an interpolation by a writer who came later than the sage who set down the original that served as the source for the Old Testament text.

And so, in MacLeish’s drama, Job of the Bible becomes the affluent captain of modern industry, J.B.; the gay feasting in Job’s time of prosperity becomes a Thanksgiving dinner straight out of a Norman Rockwell *Saturday Evening Post* cover. The disasters are those of our own day—of the battlefield, the highway, the psychopath, nuclear devastation. The Comforters come in the guise of psychiatrist, Marxist and minister. The roles of God and Satan are assumed for purposes of MacLeish’s drama by a pair of broken-down actors, Mr. Zuss and Nickles (the phonetic analogy is self-explanatory), who also function in the manner of a Greek chorus, commenting on J.B.’s plight and his fruitless attempts to find a reason for his woes.

Only the basic situations remain the same from biblical times to ours—Man’s unceasing attempt to find a meaning for suffering that is visited upon him without seeming rhyme or reason and to discover some way of living with it when it does come without sacrifice of his essential humanity. The Voice out of the Whirlwind is there in MacLeish’s *J. B.* as it is in the *Book of Job*. The modern poet’s solution to the basic problem is different from that proposed in the Bible—and no less moving for all that (it is, perhaps the only solution left for Modern Man).

Regardless of what one may think of MacLeish’s *J. B.* as drama or as literature, there is no escaping the terrible impact of its final pages as heard in recorded performance on these RCA Victor stereo discs. The Zuss-Nickles dialogue in the Prologue is deliberate virtuosic theater in which Massey and Plummer “ham it up” for all they’re worth, working up to the

fatal wager that if Job suffers loss of all that is dear to him, he will curse God. The following Thanksgiving dinner scene, as already mentioned, is pure Norman Rockwell—and there is no doubt that J.B. regards himself as one who “has it made.” Eight scenes have gone by before we find J.B. reduced to a tortured human cinder, still stubbornly unwilling to renounce God. It is from this point that MacLeish’s drama finally gets off the ground—when we hear Sarah’s terrible words, “Curse God, and die!” With her departure come the Comforters—superbly played by Bert Conway (Bildad), Ivor Francis (Zophar) and Andreas Voutsinas (Eliphaz). The whole of this scene, climaxed by the Voice out of the Whirlwind is shattering in its intensity and truth and is skillfully underlined by the commentary of Zuss and Nickles. Here J.B. as an acting personage assumes genuine stature as portrayed by James Daly. Nan Martin as his wife is intensely feminine throughout the drama, reaching her finest moment in the final scene when she comes back to J.B. to help them both rebuild their lives. Raymond Massey and Christopher Plummer as Zuss and Nickles turn in truly virtuoso acting jobs—and in the stereo discing, the tigerish volatility of Nickles-Satan is emphasized by constant movement.

Curiously enough, *J. B.* is the first major drama to have been made available to the public on commercial stereo discs—and there can be no question of the extent to which the illusion of motion and depth can enhance a dramatic situation. As for opera, so for the spoken theater too: Dare we hope for a *Hamlet*, a *Peer Gynt* or one of the major O’Neill plays? Now that the ground has been broken, the time is ripe for full stereo exploration of the spoken drama.

Regarding the present Soria Series production, I have two criticisms: 1. excessive vocal sibilance on the stereo discs (which can be eliminated by cutting down on treble); and 2. failure to supply a complete acting script with such an elaborate package. I would gladly have done without the William Blake *Job* plates—which have no relevance to MacLeish’s drama anyhow—in order to have a text that follows what is happening on the discs. The published Houghton Mifflin reading text is useless in the context of the play, since many cuts and transpositions have been made; and the fact remains that MacLeish’s ideas must be read and pondered as well as heard. D. H.

### SPOKEN WORD

△ **BERT AND I . . . and Other Stories** from *Down East*. Robert Bryan & Marshall Dodge. Event ELP 301 \$3.98

Interest: **Mebbe**  
Performance: **OK**  
Recording: **Clear**

If you’re fond of low-keyed New England humor, you might get a few chuckles from the performance of Messrs. Bryan and Dodge. Everything is underplayed, and while I appreciate this type of humor, I think a slightly better pace might give the routines greater appeal. S. G.

△ **JIM COPP—FABLE FOREST** (Jim Copp). Playhouse 202 \$4.95

Interest: **For old and young**  
Performance: **Continually entertaining**  
Recording: **Slightly close**

Following his delightful *Jim Copp Tales* (Playhouse 101), the immensely talented Mr. Copp has come up with another wise and witty collection of fables for children. All of them owe their origin to Aesop, but they turn out to have a brand new appeal as rewritten by the ingenious performer. Sound effects play an important part in the record’s charm, with some of

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the more imaginative touches being an ant playing a violin and an extremely realistic storm at sea. S. G.

▲ △ CHARLTON HESTON READS FROM THE FIVE BOOKS OF MOSES OF THE HOLY BIBLE, with the Robert De Cormier Chorale. Vanguard VSD 2049/50 2 12" \$11.90; Mono VRS 9060/1 2 12" \$9.96

Interest: Eternal  
Performance: Admirable  
Recording: Splendid  
Stereo Directionality: Tasteful  
Stereo Depth: Impressive for Chorale

Having appeared in recent movies as both Moses and Ben-Hur, Charlton Heston may now be considered to have as much right as anyone to give a reading from the Bible. While there is still something about his voice that suggests a midwestern fullback, his square-jawed delivery is always intelligent and frequently moving.

The first record (*In the Beginning*) includes *The Creation, The Garden of Eden, Cain and Abel, The Story of Noah, Abraham and Isaac, and The Joseph Story*. The second (*Out of Egypt*) tells *The Story of Moses*. Enhancing the dramatic values throughout are Negro spirituals beautifully sung by the Robert De Cormier Chorale. They are always used wisely, and the effectiveness is especially noticeable as the touching *You Hear the Lambs a-Crying* is sung during the description of the sacrifice of Isaac. Moses' first "Let my people go" is likewise heightened by the immediate repetition of the line in the mournful strains of *Go Down, Moses*.

The difference between the stereo and the mono versions is not pronounced, except that stereo provides a greater fullness for the sound of the Chorale. S. G.

▲ THE WONDERFUL WORLD OF JONATHAN WINTERS. Verve MG VS 6099 \$5.98

Interest: Considerable  
Performance: A comic genius  
Recording: Needs treble boost  
Stereo Directionality: Some movement  
Stereo Depth: Unnecessary

Jonathan Winters is an authentic comic genius with a superb gift of mimicry both of the speech patterns of a variety of types—the country bumpkin, the addled old lady, the domineering executive, the fog-voiced sergeant—and also of inanimate objects and sounds. These are used here in eight vignettes he is apparently relating before live audiences (I say "apparently" because the reactions sound as if they were dubbed in). They are a continually hilarious procession of monologues, with each one showing another facet of Winters' remarkable talent. To single out a "best" would be foolhardy, but to become acquainted with him in a hurry, try the one about the two airline pilots. S. G.

## FOLK

△ BYELORUSSIAN FOLK SONGS AND DANCES—Women's Ensemble of the Byelorussian State Academic Chorus, etc. *Uliana Was Plucking Flax; I Worked for a Landlord; The Cuckoo and 12 others.* Monitor MF 320 \$4.98

Interest: A varied introduction  
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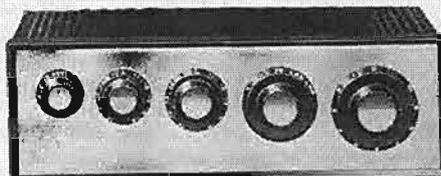
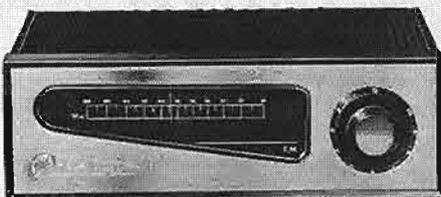
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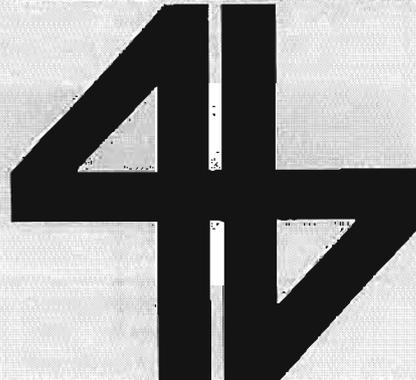
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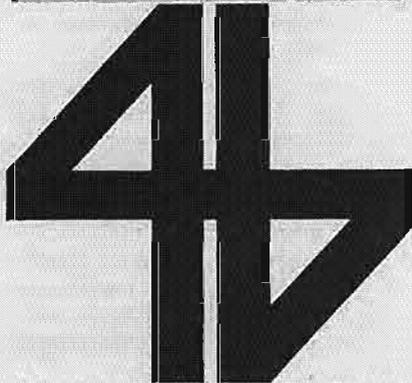


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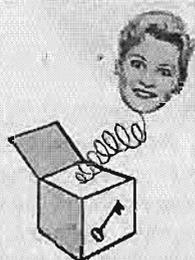
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Performance: Delightful  
Recording: Good fidelity

Byelorussia (White Russia) is primarily an agricultural region, and most of these songs are about country life. There are the usual stories of pining love, and even one about a woman happy with her husband. Included also are three sprightly instrumental numbers. The various choral groups are beautifully integrated and are particularly skilled at communicating the lyricism that characterizes most Byelorussian music. Monitor includes a pamphlet with texts and transliterations. Translations are on the envelope. N. H.

▲ **GODS AND DEMONS OF BOLIVIA**  
Papa Cadona ("Khosinairi") and Tito Yupanqui with the assistance of Eduardo Flores. Thaya; Mis Penas; Sicureada & 14 others. Vanguard VRS 9054 \$4.98

Interest: Unusual material  
Performance: Highly animated  
Recording: Very good

There is very little Bolivian folk music generally available on records, so this set is all the more welcome. The principal performers are singers Tito Yupanqui and Khosinairi (known as "The Morning Stars.") Khosinairi also plays the *bombos* (drums) while Yupanqui is heard on several instruments. Occasional added instrumental help is supplied by Eduardo Flores.

"The Morning Stars" are unusually expressive singers and act out their native music with zest and wit. The songs range from somber plaints to gay dances. Of particular interest are the various Bolivian folk instruments—the *kena*, a flute made of a corn stalk or similar tubular stem; the *tarkha*, a square wooden flute; and the *pinkillo*, a small double-reed flute. The notes are informative and the lyrics are paraphrased in translation. N. H.

▲ ▲ **OLGA COELHO—CHANTS AND FOLK BALLADS OF LATIN AMERICA**—Olga Coelho (vocals and guitar). Xangô; Banzo; Frutas Del Caney & 13 others. Decca DL 710018 \$5.98; Mono 10018 \$4.98

Interest: Marvelously varied  
Performance: Extraordinary  
Recording: Clean and clear  
Stereo Directionality: Good as possible  
Stereo Depth: Fine

Brazilian-born Olga Coelho, who is also a superior classical singer, is one of the most remarkable interpreters of folk songs on record. Her voice is a superb instrument. She has complete control over a wide range and her sound has a concentrated purity in the upper register that is a deeply satisfying musical experience. A witty and imaginative actress, she brings the people in these songs sharply to life.

Miss Coelho is furthermore an excellent guitarist who draws a variety of coloristic effects from the instrument. The songs are mostly from Brazil, but Argentina, Mexico, Colombia, Ecuador, Peru and Cuba are also represented. None of the tunes are dull and they cover a much wider spectrum of emotions and story content than most folk song collections. This is an altogether brilliant record and is unreservedly recommended. N. H.

▲ **PRESENTING JOSÉ GRECO**—José

Greco and His Company. La Mantilla Del Embrija; Guajiras Flamencas & 13 others. Victor LM 2300 \$4.98

Interest: Flamenco selections are best  
Performance: Worth identifying soloists  
Recording: Good

This is a mixed program of formal Spanish music, folk tunes, and flamenco. On more than half the set, the singing and dancing is accompanied by a full orchestra. These are pleasant enough performances, but there is more drama and emotional intensity in the dances and flamenco singing accompanied by just the guitar of Miguel Garcia. One of the female singers has a particularly compelling, deep, passionate voice, and it's unfortunate that the notes fail to credit the individual singers although all are listed on the liner. There are no translations of the lyrics and nothing specific in the way of background information concerning any of the tracks. It's certainly time that all responsible record firms realized that full notes are required for foreign material. N. H.

▲ **SONGS OF THE EXODUS—HILLEL AND THE SONS OF GALILEE**—Hillel (vocals and khallil), Aldema (accordion), Chaim Ben-Shachar, Dani Bahat, Amir Zussman, Avraham Kugel (vocal accompaniment). Sabbath in the Village; You, Earth; Song of Revenge & 13 others. Kapp KS 3058 \$4.98

Interest: Proud Israeli songs  
Performance: Aviva is missed  
Recording: Excellent  
Stereo Directionality: Competent  
Stereo Depth: Very good

Hillel, the Israeli singer with a dramatic bass voice, usually teams with his wife, Aviva, on recordings. In this set, he is joined instead by four Israeli army veterans currently studying in America. His singing remains impassioned and authoritative, but this listener misses the cool sweetness of Aviva's voice which has complemented Hillel's bass so well.

Hillel, as usual, plays the khallil, a shepherd's pipe with an uncommonly pure, lonely sound. The songs, several of which were brought to Israel by new settlers, emphasize the militant determination of the Israelis to protect their victories, and also tell of shepherds, harvests and the satisfactions of building a new country. The performances are vigorous. N. H.

▲ **THE COUNTRY BLUES OF JOHN LEE HOOKER**—John Lee Hooker (vocals and guitar). Black Snake; Church Bell Tone; Good Mornin'; Li'l School Girl & 10 others. Riverside RLP 12-838 \$4.98

Interest: Intense, powerful  
Performance: His best on LP  
Recording: Very good

In recent years, John Lee Hooker has been heard mostly on rhythm and blues recordings. For Riverside, he has gone back to his early years in Mississippi and the wandering life he began at 17. Not reaching for single record "hits" on this session, Hooker sings in a deeper voice than usual and with just his own guitar for accompaniment. The texture of his voice is rough and charged with the harsh memories—and a few pleasurable ones—of the hard, perilous life he sings about.

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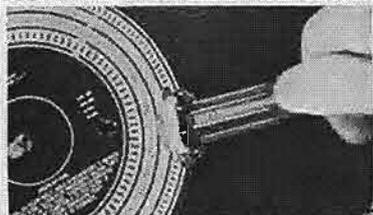
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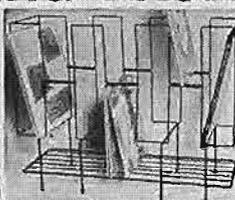
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These are basic blues—songs of prison, floods, death, and women wanted and lost. In as uncertain a life as these songs document, the need to keep love can become rawly obsessive, as in the fierce, menacing *Black Snake*. And even when the loved one is satisfyingly in one's arms, there is dread of loss, as in the otherwise joyfully candid *Wobblin' Baby*. *Tupelo* is a grimly understated talking blues in which Hooker describes with chilling matter-of-factness how a Mississippi town was destroyed in a flood.

In addition to Hooker's uncompromisingly direct singing, there is his equally incisive guitar which often lays down a beat of unyielding intensity and also comes close to speaking the blues itself in the spaces between the singing. **N. H.**

**▲ BALLADS WITH GUITAR: BURL IVES**—Burl Ives (vocals and guitar). Wanderin'; The Pirate Song; Ladies' Man & 11 others. United Artists UAS 6060 \$5.98

Interest: Well-balanced choice  
Performance: Burl's best alone  
Recording: Good  
Stereo Directionality: Adequate  
Stereo Depth: Very good

One happy result of Burl Ives' move to United Artists is that he's not afflicted—on this first release, anyway—with the commercial backgrounds and arrangements he had begun getting at Decca. Ives is an engaging musical spinner of yarns, and it is that story-telling ease rather than his voice alone that is his particular strength as a performer. The voice, in fact, sounds somewhat strained in a few numbers, as if he'd chosen a key too high for him.

He roams from the spontaneous rural surprises that happened to *Two Maidens Went Milking* through adventure ballads like *Turkish Revery*, *Irish Rover* and *Henry Martin*, all with gloomy endings. For further variety there are the mocking *Hypochondriac Song*, the gently boasting *Ladies' Man*, and even one love story in which all ends well, *Lily Munro*. **N. H.**

**△ POLISH STATE FOLK BALLET "SLASK"**—Soloists, chorus and orchestra directed by Stanislaw Hadyna. In the Alder Grove; A Miner's Folk Dance; Under My Window & 11 others. Monitor MF 325 \$4.98

Interest: Attractive tunes  
Performance: Somewhat too smooth  
Recording: Good

The Silesian Song and Dance Ensemble, a mixed group of one hundred performers, was founded eleven years ago and has traveled throughout Europe. Last fall it was brought here by S. Hurok. The program on this record deals primarily with the delights of youth and love, but there are a couple of vignettes concerning the later ages of man. *The Old Man*, for example, is an enviably serene monologue by an oldster who remembers the past warmly but is content that he is still alive, able to hear children's laughter, and smoke his pipe. The soloist in the tune, J. Ledeki, is unusually mellow and relaxed. He is heard again in *Wnoers and Matchmakers*, warning the young girls that love often has unexpected consequences. The other soloists are also effective. **N. H.**

HiFi / STEREO

**HiFi/Stereo Review**  
**ADVERTISER'S INDEX**  
**March 1960**

**HiFi/Stereo**  
 review

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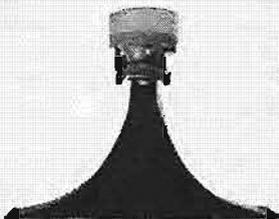
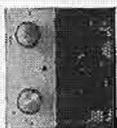
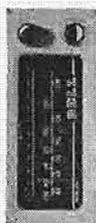
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# THE FLIP SIDE



Oliver P. Ferrell, Editor

## Multiplex—A Guest Editorial

*The editorial below was prepared by Milton B. Sleeper, formerly editor and publisher of Hi-Fi Music at Home. Mr. Sleeper has been active in FM affairs since the inception of this unique broadcasting method in the late 1930's. His remarks best answer the question, "What happened to multiplex broadcasting?"*

By the end of this year, it is to be hoped that many FM stations will transmit their music with full frequency range, compatible stereo. This means that on any present mono FM set we will hear both channels combined or, by adding a filter or adapter and a second amplifier and speaker to any good FM set, we will have stereo reception. The quality will be equal to stereo records or tapes that might be played on a hi-fi system.

Unfortunately, this tremendous improvement in FM service is being opposed by certain broadcasters, and some equipment manufacturers. If that seems not to make sense, a quick look behind the scenes will make the reason clear.

In the early 1950's, many of the FM-only broadcasters were in financial difficulties. They weren't selling enough time to pay operating costs. Meanwhile, the business of furnishing background music over telephone lines to restaurants, stores, banks, and other public places had expanded to highly profitable proportions.

The FM-only operators saw in that field the solution to their troubles; they would convince the FCC to permit them to transmit two different programs at the same time—one for the listening public, and one of background music to be picked up on special receivers that they would install on a rental basis. Their rates could be lower, because the wire-connected services had to include mileage charges for the telephone lines.

There was nothing new about the idea of transmitting two programs from one station, and separating them at the receiving end. Major Edwin H. Armstrong, the inventor of FM Broadcasting, did it in April, 1935, when he gave RCA engineers a demonstration of multiplexing by transmitting the NBC "Red" and "Blue" network programs.

In 1955, the FCC, recognizing the plight of the FM operators, authorized multiplex broadcasting. The equipment was soon available, and FM stations that have gone into the background music business have developed a highly profitable source of revenue from renting the special receivers.

While that was going on, some FM-AM stations experimented with programs from stereo tapes, using FM for one track, and AM for the other. Listeners reported most enthusiastically on this new technique. Sponsors heard in stereo broadcasting a means of obtaining new effects that they could not achieve on AM only. FM broadcasters saw an opportunity to attract more sponsors—if they could get authorization to multiplex the two stereo channels through their station. That made sense to the FCC because FM-AM stereo broadcasting is wasteful of radio spectrum space.

On July 8, 1958, the Commission issued a *Notice of Inquiry*, inviting "interested persons" to submit technical data and opinions on the subject of multiplex broadcasting including stereo, to be filed with the FCC before October 2, 1958. Thereupon, Crosby Laboratories launched a series of demonstrations of FM stereo, using equipment already developed by Murray Crosby. Later, the FCC issued ten-

porary authorizations for Crosby stereo transmissions to WJBR Wilmington, WFSM Birmingham, WBAI New York, WFDS Baltimore, and KWFM Minneapolis.

Reception quality was found to be much superior to FM-AM, for each channel carried a hi-fi range up to 15,000 cycles, and there was no AM static, interference, or nighttime fading. Channel separation was equal to that of the discs and tapes used for the music source. Moreover, this was a compatible system, since listeners with conventional FM sets heard the two channels combined.

After the FCC *Notice of Inquiry* was issued, the Electronic Industries Association formed a committee to investigate multiplex service, and to make recommendations to the Commission. Then the arguments started. Various broadcasters proposed alternate systems, none of which, however, were capable for wide range frequency response on both channels. Manufacturers of multiplex background music equipment and broadcasters objected to the Crosby system because, they said, listeners with Crosby type adapters could hear background music without renting their special receivers.

In October, 1958 the EIA asked for, and obtained a postponement to June, 1959, then to December, 1959. But the report was still not ready and the FCC extended the time to March 15, 1960.

Of the alternative systems considered,\* none calls for the use of the full audio range on both channels. Some of the background music broadcasters, and manufacturers of their equipment, now insist on combining FM service with a narrow stereo channel. Weakness of such a plan is that 1) listeners with conventional FM sets would hear only one stereo channel, 2) the power of the second stereo channel would be less than 1/200 that of the first channel, and 3) the second channel would be limited to a frequency range under 5,000 cycles.

What the EIA committee will recommend, and what the FCC will decide is not known at this time of writing. The FCC decision may not be announced until the summer. However, there is a simple, practical solution that will serve the best interests of all concerned.

It is to give the FM stations the choice of transmitting compatible, full-fidelity stereo, or the present public programs multiplexed with background music modified in either of two ways: 1) To prevent listeners who have adapters for Crosby stereo from enjoying the background music without paying for it, an FM station can transmit a steady audio tone that would come in with background music heard with the Crosby adapter, but would not be heard over the rented background music receivers. 2) An FM station can transmit two background music services in addition to the public program. Then, if a listener who has a Crosby stereo adapter tunes in such a station, he will hear a jumble of two programs on his second channel.

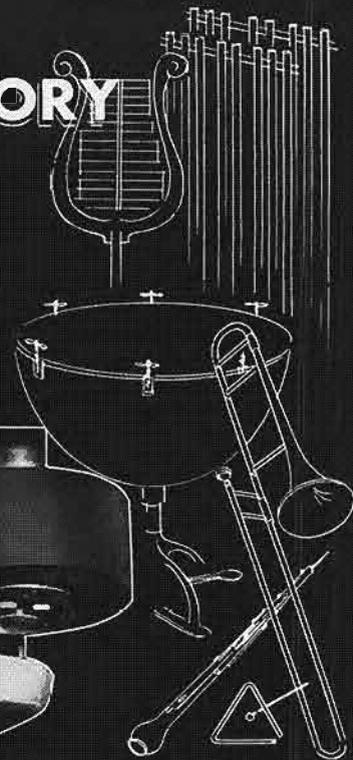
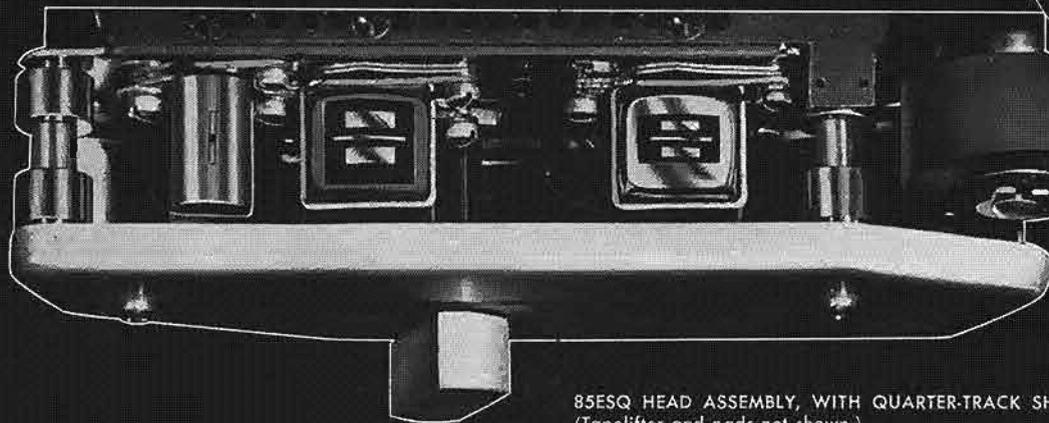
It is unfortunate that there is no organization to represent the public at FCC hearings. However, you can express your views on this subject by writing to the Federal Communications Commission, New Post Office Building, Washington, D. C. The Commissioners welcome such letters.

MILTON B. SLEEPER

\* See "Flip Side," Dec. 1959, p. 138.

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