Once More with Kiril Kondrashin
by Harold C. Schonberg

The ABCs of Stereo
by Roy F. Allison
SUPERB FOR STEREO

...and better than ever for monaural records

When it comes to the selection of a record changer to meet the exacting requirements of both modern stereo and modern high fidelity monaural records—there is only one choice, the GS-77.

From the day this modern record changer was born, strict adherence to rigid precision standards and advanced engineering made it the ideal high fidelity record changer. Now, new features have been added to make it the ideal stereo changer. An easily accessible stereo-monaural switch directs the stereo signal to the proper speaker. On monaural records, it provides a signal to both speakers adding extra depth. A double channel muting switch assures complete silence at all times except when the stereo record is being played. New GS-77 quick-change cartridge holder makes it easy to change from stereo to monaural cartridge with the turn of a knob.

Other GS-77 features assure the finest reproduction, stereo or monaural. The tone arm exhibits no resonance in the audible spectrum, and virtually eliminates tracking error. The arm counter-balance is so designed that stylus pressure between the first and tenth record in the stack does not vary beyond 0.9 gram. These characteristics virtually eliminate vertical rumble—to which stereo is sensitive. Turntable pause eliminates the grinding action which takes place where records are dropped on a moving turntable or disc—protecting the delicate stereo record grooves.

The GS-77 is the perfect record changer for stereo as it is for monaural high fidelity. $59.50 less cartridge and base. Hear it at your hi-fi dealer, or write for complete details: Glaser-Steers Corp., 20 Main St., Belleville 9, N. J. In Canada: Alex L. Clark, Ltd., Toronto, Ontario. Export: M. Simons & Sons Co., Inc., New York City.

new

GLASER-STEERS GS-77

the modern record changer
NEW JENSEN CN-100 3-WAY SYSTEM

A new 12" 3-way system, the CN-100 reproducer gives a new small-scaled fine furniture look to the hi-fi speaker, ideally suited to small living spaces. The 12" Flexair superlow resonance woofer in Bass-Superflex enclosure gives full bass response to a low 20 cycles. Special 8-inch mid-channel and RP-103 h-f unit assure smooth clean response to 15,000 cycles. Crossover frequencies 600 and 4000 cycles. 32" H., 21" W., 18 3/4" D. Available in Walnut, Tawny Ash, and Mahogany.

Net Price ........ 149.50

BF-100 ENCLOSURE FOR 12" SYSTEMS

In up-to-the-minute "Flair Line" styling, the BF-100 cabinet is ideal for all 12" speakers, and system kits including those with Flexair 12" woofers. Incorporates new acoustical design with tube-loaded port for unusual extension of the h-f range. Available in Walnut, Tawny Ash and Mahogany.

Net Price ...... 69.50

JENSEN'S AMAZING TR-10 TRI-ETTE • Big Speaker Bass in Smallest Space

Sophisticate's Choice In 3-Way Components

Heart of the Tri-ette is the new Flexair 12" woofer with its superlow free-air resonance of 20 cycles and high damping. In conjunction with the new Bass-Superflex enclosure, useful response down to 25 cycles is attained with the lowest distortion ever measured on such a small reproducer. Cabinet is extra rigid with Fiberglass lining. Special 8-inch midchannel handles the range from 600 to 4000 cycles, through L-C crossover network. RP-103 Tweeter carries the response from 4,000 to 15,000 cycles. 13 3/4" H., 25" W., 11 3/4" D. Choice of Walnut, Tawny Ash and Mahogany.

Net Price ... 114.50

ST-944 Stand . For floor use. Places top of cabinet 28" above floor.
ST-945 Base . For table or shelf.

Net Price ...... 12.95

KT-33 3-WAY SYSTEM KIT

Includes basic speaker components for 3-way system identical in performance with Jensen CN-100 and TR-10 reproducers. Includes Flexair 12-inch woofer, special 8 inch m-f unit, and RP-103 compression h-f unit. Complete with control, crossover network, wiring cable, and full instructions for building enclosure and installing speaker system. Net Price $88.00

NEW TP-250 TRI-PLEX II 3-WAY SYSTEM

This latest version of the Jensen Tri-Plex reproducer incorporates the extreme bass capability of the 15" Flexair woofer, in combination with advances in midchannel and super-tweeter design. This beautiful unit outperforms any speaker system of comparable size or cost. Excellent for superb monophonic reproduction or as one side of a stereo system. Response range, 16 cycles to beyond audibility. Components available also in kit form (see KT-34). 30 3/4" H., 34 3/4" W., 18 3/4" D. Impedance 16 ohms, Net Price $179.50

BF-200 Cabinet only for 15" Systems, net price ........ 129.75

JENSEN'S NEW FLEXAIR WOOFER

The new Jensen Flexair Woofers are designed to extend bass response down to very low frequencies. They have highly-damped superlow resonance at the very bottom of the audio range—16 to 20 cycles. They have an exceptional degree of linearity and are capable of a total movement of 1/4". In even a relatively small Bass-Superflex enclosure, they deliver their extreme low-frequency performance with a new low in distortion.

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Complete Compatibility

with no compromise in quality!

For the first time—a pickup with all of the compliance, frequency response and distortion-free performance required for the highest quality reproduction.

The compatible STANTON 65X5 Stereo Valve assembly with 7 mil diamond stylus will play all microgroove records—no plug-in or other manipulations necessary. Write for your copy.

Write today for your copy.

STEREOIBILITY® — Pickering's high fidelity products are back in black and ready to add excitement to your entertainment center.

For those who can hear the difference.

PICKERING & COMPANY, INC., Plainview, N.Y.
The quaint combination of Medieval and Modern which decorates our cover is the concept of artist Richard Troy.

ARTICLES

The ABCs of Stereo
An expert conducts us on a tour through the basic boxes and ways of three-dimensional music for the living room.

The Ill-Starred Debut of the Girl from Arles
It is hard to associate the Messeiaus Bizet and Daudet with one of the most resounding flops in stage history, is it not? Nevertheless . . .

Once More with Kiril Kondrashin
A real conductor must be more than a baton water, and this sturdy Russian is.

Thunder for Dead Marshals
A photographic feature.

Keeping the Beast at Bay
To fix a high-fidelity rig one should know some electronics, but to postpone the day of fixing only common sense is needed.

The Well-Fed Loudspeaker
A Hi-Fi Primer, Part XII

REPORTS

Books in Review
Music Makers
Record Section

AUTHORitatively Speaking
Noted with Interest
Letters

SEPTEMBER 1958.
NEW! LAFAYETTE "STEREO" HI-FI PHONO MUSIC SYSTEM
An Ideal Quality System For Listening
To The New High Realism Stereo Sound!

FOR STEREO & MONOURAL REPRODUCTION

- **COMPONENTS**
  - Lafayette LA-90 Stereo Amplifier......72.50
  - Gear 11/2-Watt Changer.....41.45
  - Lafayette PK-111 Wood Base.......25.35
  - GE GC-7 Stereo Magnetic Cartridge....23.47
  - 2-Lafayette SK-58 coaxial 12" speakers.....59.00

**Total Reg. Price** 206.57

**YOU PAY ONLY** 167.50 **SAVE 39.07**

ONLY 17.75 DOWN—12.00 MONTHLY

A superb phone system brought to you by Lafayette to help you get started in stereo. Heart of the system is the new Lafayette LA-90 with 16 watts per channel and with all the latest modern features in the complete stereo control center. Other fine components of the system are the famous Lafayette P-376 Cinema stereo speakers and the Hi-Fi-376 4-speed automatic changer (specify which) to accept stereo cartridges. The Lafayette PK-111 wood base for changer, of fine ashland maple wood, has changeable GE GC-7 stereo magnetic variable-inductance cartridge with 0.7 miliampere GE diamond stylus; and 3 of the great work and brilliance level control. Supplied complete with all instructions necessary. Shpg. wt., 66 lbs.

HF-376 Stereo Phone System, with mahogany or blonde wood changer base (specify which)...Net 222.50

HF-374 Stereo Phono System, with mahogany or blonde wood changer base (please specify)...Net 167.50

HF-375 Same as HF-374 but with 2-Lafayette CAB-16 mahogany or walnut or CAB-17 blonde resonator-type speaker enclosures (specify which)......Net 222.50

LAFAYETTE STEREO FM/AM-PHONO MUSIC SYSTEM

Same as HF-375 above but with new Lafayette LT-99 FM/AM Tuner. LF-376 Stereo FM/AM-Phono System...Net 237.00

HF-377 Same as HF-376 but with 2-Lafayette CAB-16 mahogany or walnut or CAB-17 blonde speaker enclosures.....Net 292.00

NEW! LAFAYETTE 30-WATT STEREO AMPLIFIER
Superlative Features and Low Cost
make it easy to GO STEREO NOW!

- **28 WATTS MONO/STEREO **
- **14 WATTS PER STEREO CHANNEL**
- **SPEAKER PHASING SWITCH**
- **3.5 MILLIVOLTS SENSITIVITY FOR TAPE HEAD OR PHONO CARTRIDGE**
- **20,000 CPS RESPONSE**

A new, versatile stereo control center preamplifier-amp which excellent performance and low cost make it easy to select an enjoying stereo sound right now! Power output is 14 watts per channel for stereo, or by placing the input jack on "Monaural" position and connecting the output transformer taps in parallel—28 watts are available to drive a single speaker system.

Response is 20-20,000 cps; distortion is below 15% at 12 watts; hum is 25 db below full output, either channel; output impedance is 100 ohms; output transformer taps are 8, 16, and 32 ohms (4, 8, or 16 ohms when strapped to 8). Tubing is 4-12AX7, 4-EL84; 2-EZ80 rectifiers. Size is 5 3/16" h x 14 9/16" w x 9 1/4" d. Shpg. wt., 22 lbs.

LAFAYETTE STEREO AMPLIFIER...Net 72.50

NEW! LAFAYETTE MONOURAL FM-AM TUNER
FLEXIBLE DESIGN! LOW BUDGET PRICE!
INSTALL STEREO NOW!

- **FM-AM STEREO RECEPTION**
- **FM OR AM MONO AURAL RECEPTION**
- **MULTIPLIER RECEPTION (REQUIRES DECODER)**
- **FOR SIMULTANEOUS FM & AM LISTENING IN DIFFERENT ROOMS**
- **3 MICROVOLTS FM SENSITIVITY**
- **ARMSTRONG FM CIRCUIT**
- **AUTOMATIC FREQUENCY CONTROL**

An excellent unit with many outstanding features whose low cost and high degree of flexibility combine to make it practical to enjoy stereo FM/AM broadcasting without fear of obsolescence. Over 50 separate functions and features make the new Lafayette Tuner a real bargain. The old Lafayette Tuner may be used for standard AM or FM (monaural) or for AM-FM stereo tuning. Or, you can tune it as a 2-channel receiver and feed FM to one room and AM to another at the same time. Outputs are provided for stereo or mono and a multiple output transformer is included. It is easy to install and is desired and designed to please the style-conscious modern young homemaker.

Clarity is improved with the tuning/C.1 type, with limiter and discriminator; sensitivity is 3 microvolts (on FM) for 20 db quieting, 75 microvolts peak sensitivity on AM, frequency response is 40-10,000 cps; 2 db; output voltages are: FM—2% volts for 50 microvolts modulation; AM—1 volt average. Output jacks include AM-FM Monaural, AM Stereo, AM Tape Recording, FM Tape/Multiplex, Controls include Stereo-Monaural switch, Selector Switch (AM, FM-AFC, FM, OFF), AM Tuning, FM Tuning, Multiplex-Tape switch, Built-In FM and AM Synchronizer. Tubes are 4K5, 6AK5, 6BQ5. A built-in AM detector, tantalum rectifiers. For 105-120 volts, 50/60 cps AC. Size is 8 1/2" x 4 1/2" x 13 3/4". Shpg. wt., 14 lbs.

LAFAYETTE LT-99 Stereo Tuner...Net 72.50

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P.O. BOX 511
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Dept. L-1

CUT OUT AND PASTE ON POSTCARD

HIGH FIDELITY MAGAZINE

AUTHORitatively Speaking

Roy F. Allison, author of "The ABCs of Stereo" (see page 40), is, of course, editor of Audiocraft and audio editor of this magazine. He offered these few words to our writers on sound reproduction anywhere. The only late item of news about him is that he had to give away one of his cats because this (junior) cat could not get along with the senior cat in the household. Damned refractory, these Siamesed

Mina Kirstein Curtiss, who depicts the "Ill-Stared Debut of the Girl from Ales" for us on page 45, was born in Boston and did her learning at Smith College, Radcliffe, and Columbia University. From 1920 to 1934, and again from 1940 to 1943, she was a member of the Department of English at Smith. In 1943 and 1949 she served also as a radio script writer for the Office of War Information. She edited the anthology Oxley, Cipsces and Palm (1930) and Letters Home, a collection of enlisted men's letters (1944); wrote a novel, The Midst of Life (1933); and translated an Austrian editor, Letters of Marcel Proest (1949). Proust's letters to Bette's widow may have inspired her delving into other aspects of Bette's life. She is the owner of the Bette-Halev manuscript collection, which eventually will go to the Bibliothèque National. In her book Bette and His World (to be published by Alfred A. Knopf this autumn), from which this article is excerpted, she has endeavored to portray the composer in his own words.

Alan Wagner would be a denizen of what Martin Mayer, another of our favorite authors, has described as Madison Avenue, U.S.A. (adv't) except that the advertising agency he works for, Benton & Bowles, happens to be on Fifth Avenue. Mr. Wagner is a Radio-TV executive there. At home, of course, he spends all his time preventing rack and ruin from overtaking his high-fidelity equipment, his fine stereo records and the records of his friends. Wagner's stores and dealers relate to us on page 50. A strong competitor for his attention is a very small and lately-come high-fidelity device known as David Mark Wagner, who shows signs of becoming a baritone. Another strong competitor for his attention is a radio show he conducts for WNYC, New York's highbrow municipal station, called Living Opera. You can hear this Sunday afternoons if you are in the Gotham area.

Harold C. Schonberg, who on page 46 reports on his meeting with Kiril Kondrashin, is a gentleman familiar to all readers of this magazine. Mr. Schonberg is musical director of the New York Times, and of The Gramaphone. He is also a music critic who has hit a baseball farther than any other music critic, as an exploit described here in a detailed narrative incorrect in almost every particular. We won't try again. You may stop swallowing, Harold.
The common-sense purpose of this new Society—which is directed by the Book-of-the-Month Club—is to help music lovers build an excellent record library systematically instead of haphazardly...and at an immense saving

Because of more systematic collection, operating costs can be greatly reduced. The remarkable Introductory Offer at the right is a dramatic demonstration. It can represent a 45% saving the first year.

Thereafter, continuing members can build their record library at almost a ONE-THIRD SAVING. For every two records purchased (from a group of at least fifty made available annually by the Society) members will receive a third RCA Victor Red Seal Record free.

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

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

VAN CLIBURN
NOW AN RCA VICTOR ARTIST

A recent and exciting addition to the distinguished artists who perform on RCA Victor Red Seal Records is the lanky young Texan who, a few months ago, shot into the international limelight when he won the famous Tchaikovsky Piano Competition in Moscow. His first recording—Tchaikovsky's Piano Concerto No. 1 in B flat minor, conducted by Kiril Kondrashin—is a recent selection of the Society, and, if you wish, you may begin your membership with it. Simply check the box in the coupon.
No public demonstration can compare to settling down in your favorite chair, shutting your eyes and listening to the Boston Symphony deployed across the opposite wall.

— Roland Gelatt

"...the Boston Symphony deployed across the opposite wall."

Mr. Gelatt's colorful image captures the very essence of stereophonic high fidelity sound. And it effectively dramatizes the critical difference between standard monaural and stereophonic high fidelity.

Listen to a monaural LP recording. No matter how low the distortion, how excellent the frequency response and how good the program—you can't really shut your eyes and hear the orchestra deployed across the opposite wall.

For all its excellence, monaural high fidelity lacks the vital element of dimension. Listen to stereophonic sound on new Harman-Kardon instruments and the orchestra performs in all its width, and depth, and color. Now you hear the violins from the left, the woodwinds and percussions from the center, and the cellos and basses from the right. Your position in the room is uncritical. Virtually wherever you sit, the room is alive with the music and you are in the very midst of it.

In the presence of stereophonic high fidelity sound, comparisons between listening at home and in the concert hall cease to be valid. The social experience of the concert hall remains a vital attraction. Beyond that, music reproduced in the home, this new way, is simply incomparable. For in this, the fullest development of high fidelity, the music is re-created precisely as the composer wished you to hear it.

New Harman-Kardon instruments reproduce stereophonic sound with unrivalled authenticity. Wonderfully flexible and complete, they operate as simply as standard monaural high fidelity units. Incidentally, standard LP records sound impressively better when played through these new models.

The Epic, Model A250 (shown on this page) is an outstanding example of these new Harman-Kardon instruments. It is literally three instruments in one. It is first—a complete stereo amplifier embodying two complete pre-amplifiers and two 25 watt power amplifiers (combined peak 100 watts.) It is the perfect device with which to convert an existing high power high fidelity system to stereo. Finally, if you wish, you can use it as a powerful 50 watt monaural amplifier now and as a complete stereo amplifier anytime in the future. The Epic is priced at $179.95. The optional brushed copper enclosure (Model AC50) is priced at $12.50.

Other new Harman-Kardon models include complete stereophonic amplifiers, priced as low as $99.95 and new stereophonic tuners as low as $114.95. Harman-Kardon also produces The Nocturne, Model AX20, the ideal instrument to convert any existing system (console or component) to superb stereo. The AX20 price is $99.95. Prices of all units are slightly higher in the west.

All Harman-Kardon instruments reflect the brilliant design which has won them exhibition at the Brussels Worlds Fair and Milan Triennale.

For complete information on Harman-Kardon stereophonic high fidelity instruments, write to Dept. HF-9, Harman-Kardon, Westbury, N. Y.
Just Released!

The Top 10 Grand Award Best Selling Albums

On The World’s Finest STEREO RECORDS

The Most Exciting Full Stereo Sound Ever Achieved

Enjoy a listening thrill that is unparalleled. These amazing new Grand Award Phase X Stereo Records are not just standard LP albums dubbed back through two channels and "called" stereo. They are completely new true stereo recordings emphasizing meticulous placing of musicians and using Grand Award’s exclusive Phase X method of mixing sound.

As you listen you not only hear music from the left speaker and from the right speaker but also a blending of sound and the full dynamic range of perfect musical performance from the area between the speakers. It’s true! There is no unnatural and annoying "dead space" in the center like many other stereo records. The secret is an acoustical principle acknowledged by experts to be perfect.

Now, to introduce these remarkable records, Grand Award has just released 10 of the country’s best selling albums in exclusive Phase X Stereo. Ask for them at your dealer now.

10 Of America’s Biggest Selling Long Playing Albums Are On The Grand Award Record Label

There’s good reason why Grand Award Records appear on the nationwide best selling album charts. They are the records that merit the Grand Award label for world’s finest performance plus world’s finest fidelity.

Grand Award brings you leading orchestras and stars in the finest performances they have ever achieved.

Select some of the Grand Award best-selling albums shown above for your record library. Each is recognized as the best in its field.

Write for Free Long Playing Record Catalog

GRAND AWARD RECORDS, Dept. SR-3 8-16 Kingsland Ave., Harrison, New Jersey
Have Fun

Once upon a time, in merry days of yore, when what we now call high fidelity was in its infancy, everyone had a wonderful time proving that everyone else was wrong. As soon as any authority came forward with a bit of gospel—such as that loudspeakers should face into the room, say—all ardent hobbyists dashed out to prove that all loudspeakers should face toward the floor. And that everything sounded vastly superior that way.

The fact was that even a few years ago there was a great deal that was not known about sound reproduction. It's still true, but to a much lesser extent. It is now possible to set up a high-fidelity system in a given acoustic environment (commonly called a listening room) and to be able to predict with considerable certainty what the results are going to be. Of course there are endless areas of refinement still to be explored, but the amount of improvement possible is becoming smaller and smaller.

However, happy days are upon us again. Stereo is here. And if anyone thinks that there were questions about monophonic sound reproduction a few years ago, that person should take a look at Hi-Fi Fidelity's mail bag now. It's loaded, every day, with letters from readers asking all sorts of questions about how to get the best results with stereo reproduction. And one of the more interesting features of the daily mail bag is that it contains a surprisingly large number of argumentative letters from engineers and authorities to whom lay readers normally would expect to turn for their answers. We're back again to acknowledging that speakers are best faced into the room but let's try them facing the wall anyway. (Which, by the way, is precisely what one well-known manufacturer is doing! Just what we mean. . .

That's why this particular item is headed "Have Fun." Once again we're in the happy days when one man's theory is as good as the next—and no one should believe anything until he's tried it himself.

Continued on next page
and how much they have in common — both topflight performers, both quality entertainers. You hear more about Mr. Crosby because Bing belongs to everybody. Fleetwood belongs to those who want television that is truly different in every way.

Fleetwood is, unmistakably, the finest television system made. No manufacturing shortcuts are taken. You get the benefit of the finest components assembled with consummate care. Fleetwood is custom crafted in remote and self-contained control units for built-in installation anywhere in your home — with sound outputs to your hi-fi system. Remote control is fully electronic. With the remarkable Fleetwood Definition Control, you choose picture texture most pleasing to you. You discover television anew in the far superior quality of Fleetwood. Eliminate the weak point of your home entertainment system... see Fleetwood at your hi-fi dealer's.

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NOTED WITH INTEREST
Continued from preceding page

Actually, this is a fairly solemn matter and the purpose underlying this NWItem is to advise readers that it would be well, at least for the moment, not to believe everything they hear or see or read. We were jolted into a realization of just how serious the present experimental nature of stereo could be, for readers as well as for makers of the equipment and records which they purchase, when we received a stereo sampler record awhile back with a label clearly printed, "This is a stereo record and is noncompatible." This was an extraordinary statement for a record company to make, since presumably the specific purpose of adopting the 45-45 system of stereo recording was to achieve compatibility.

As of this writing (mid-July), it would seem safe to say that, in general, stereophonic records now being released are compatible. That is, they can be played back with a monophonic system without serious loss of sound quality. It appears that some cartridges wear out the records more rapidly than others. It also appears that the sound from a stereo record played back through a monophonic system will be better with some cartridges than with others. But we will be glad to demonstrate to the record company which claimed its product was noncompatible that it is entirely compatible. We can play that record back through a monophonic system without wearing out the record and with quite astonishing sound quality, considering that it is supposed to be played on a stereo system.

So we say to you: if you happen to pick up a record which says on its label that it cannot be played on a monophonic system, don't believe it necessarily. Take the record home and try it. It may not work to your satisfaction, but the chances are it will. If it doesn't, you can modify your system very simply to achieve superlative results. If it comes right down to it, you can even go stereo.

This is just one area of indecision. There are others. Take loudspeakers and their placement. We could use the rest of this issue of HIGH FIDELITY to expound on the various theories being proposed for optimum loudspeaker arrangement. What do you do when the mainstay of your monophonic system is a corner speaker? We can tell you one thing that you certainly don't get into an argument! Beyond that... well, try anything you fancy and decide for yourself.

Continued on page 12
STEREO AND MONAURAL

the experts say...

in HI-FI

the best buys are

EICO®

World-famous EICO advantages guarantee your complete satisfaction:

- Advanced engineering
- Finest quality components
- "Beginner Tested," easy step-by-step instructions
- LIFETIME service & calibration guarantee
- IN STOCK — Compare, then take home any EICO equipment — right "off the shelf" — from 1900 neighborhood EICO dealers. No mail delays, no high penalty freight costs.

STEREO AND MONAURAL EQUIPMENT

STEREOPHONE EQuipment

STEREO PREAMPLIFIERS

HF35: Stereo Dual Preamplifier selects, preamplifies & controls any stereo source — tape, discs, broadcasts. Distortion boredom on unmeasurable. Self-powered. Works with any 2 quality power amplifiers such as EICO HF14, HF22, HF30, HF35, HF50, HF60. Kit $33.95. Wired $64.95.


MONAURAL PREAMPLIFIERS (stack 2 for Stereo)

HF55: superb new design, inputs for tape head, microphone, tape-head mic, & hi-level sources. IM distortion 0.04%. @ 2W out. Attractive "low silhouette" design. HF55A Kit $29.95. Wired $44.95. Matching Cover $4.95. (42W peak power supply) Kit $32.95. Wired $49.95.

HF61: "Rivals the most expensive preamps" — Marshall. AUDIOCRAFT HF61A Kit $24.95. Wired $37.95. HF61B (with power supply) Kit $29.95. Wired $44.95.

MONAURAL POWER AMPLIFIERS (use 2 for Stereo)


HF14: 14-Watt Power Amplifier of the HF18 above. Kit $23.50. Wired $41.50.

MONAURAL INTEGRATED AMPLIFIERS (use 2 for Stereo)


HF32: 30-Watt Integrated Amplifier combines excellent HF50 power amplifier above with versatile preamplifier featuring tape head & microphone inputs, scratch & rumble filters, all amplifier facilities. Kit $57.95. Wired $99.95. Both include cover.


HF12: 12-Watt Integrated Amplifier provides complete "front end" facilities & excellent performance for any medium-power application. "Packs a wallop" — POPULAR ELECTRONICS. Kit $34.95. Wired $57.95.

SPEAKER SYSTEMS (use 2 for Stereo)

HF32: Natural bass 30-2000 cps via slot-loaded 12-ft. split conical bass horn. Modulated & linear highs. Front radiation from 8½" edge-damped cone. Distortionless spike-shaped super-tweeter radiates omni-directionally. Flat 15½", 11½". "Remarkable illusion of realism...eminently musical...would suggest unusual suitability for stereo applications." — Holt, HIGHFiELD. Complete factory-built; Walnut or Mahogany. $139.95. Blonde, $146.95.


FM TUNER

HF309: surpasses wired tuners up to 3X its cost. Pre-wired, pre-aligned, temperature-compensated "front end" — drift-free. Precision "eye-tronic" tuning. Sensitivity, 1.8 in for 20 dB quiet. All of that of other Kit. Response 20-30,000 cps ±1 db. K-follower & multiplex outputs. "One of the best buys you can get in high fidelity Kits." — AUDIOCRAFT Kit REPORT. Kit $29.95. Wired $68.95. Cover $3.95.

*Less cover, F.E.T. incl.

EICO, 33-00 Northern Blvd., L. I. C. 11, N. Y.

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September 1958
Recent PRESS COMMENT on the AR-2

"There are many systems, both large and small, whose claimed or casually measured curves will match that of the AR-2... The paradox is that in comparison with most of these the AR-2, on musical material, seems to have response about an octave lower. "...low distortion seems to add another octave [of bass] to the AR-2 or, if you prefer, distortion takes an octave away from speakers with seemingly similar response curves."

review of recorded music (Fred Grunfeld)

"...too much cannot be said for the little AR-2's...they have a wonderfully natural quality--totally unlike the metallic timbre that mars so many top-ranking speakers. They are particularly the answer for anyone who demands a very clean string tone."

THE DIAPASON (Joseph S. Whiteford)

"...the problem of reproducing very low frequency organ tone without distortion or coloration was considerable. 'Electronic' sound would not do. Acoustic Research speaker systems [10-AR-2's installed permanently in a synthetic reverberation device of Christ Church, Cambridge, Mass.] provided an ideal solution."

PLAYBOY (John M. Conly)

"One exception to this rule: for selecting a single-cone unit from among low-cost speaker systems! the Acoustic Research AR-2, at just under $100, is a top-way speaker (tweeter and special air-supported woofer), of extraordinary smoothness. It is definitely a bargain."

AR-2 acoustic suspension speaker systems are $89 to $102, depending on cabinet finish. Literature is available for the asking.

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

NOTED WITH INTEREST

Continued from page 10

And that--as most readers of this magazine will remember--is one of the major joys of high fidelity. Your answer is as good as ours. Your experiment or your test may be revolution done or as conclusive as that of the engineer employed by a leading manufacturer. That's why we say: stereo is here--have fun!

Boston Symphony Tapes

No doubt all FM stations throughout the country are fully aware that they may now secure at a very nominal charge tapes of Boston Symphony Orchestra concerts. We publish the information for the benefit of readers who might want to encourage their local stations to secure the tapes for re-broadcasting. In essence, a series of twenty-seven concerts has been recorded by Boston's noncommercial FM and TV Station WGBH. The very modest cost of the tapes to FM stations has been made possible by the consent of the players of the Orchestra and the American Federation of Musicians to waive present fees in favor of the Orchestra's Pension Fund.

This seems to us a wonderful opportunity for listeners throughout the country to hear some of the finest music available, recorded with optimum fidelity, and played back on FM fidelity.

LOUDspeaker

At last we have a loudspeaker which merits the name. The trouble so far has been--and we know that many a hi-fi enthusiast will share our sentiments--that loudspeakers are too small and don't speak loudly enough.

Stromberg-Carlson has answered this problem by producing a speaker with a 24%-pound magnet, an over-all weight of 150 pounds, and a power handling rating of--read this slowly--1,000 watts.

How about a pair of these for stereo?

Best Don't Buys

Plenty of suggestions these days for best buys. As usual, we like to be different so we hereby inaugur the department called Best Don't Buys.

Our selection for the month goes to the manufacturer who recently advertised a fine, compact speaker cabinet made out of fiber board.

Continued on page 14
THE FISHER

Stereophonic

Look to Fisher for leadership! For more than two decades, Fisher engineering skill has regularly produced basic developments that have set the pace in high fidelity.

Now, Fisher again takes the lead in the development of stereophonic sound. The most advanced features—features you had not expected for years to come—are yours to enjoy today in every instrument bearing the name—Fisher.

The Fisher "400"—Stereophonic Master Audio Control with virtually unlimited stereo and monaural uses. Equalization for records and tapes; Push-Button Function Selector; Cross-Over Network; Rumble Filter; Record-Monitor facilities. 16 inputs, 4 outputs.


The Fisher X-101—Stereophonic Master Control and Amplifiers. 32 watts of power, 75-watt peaks. 8-Position Function Selector; Equalization, Channel Balance, and Record-Monitor facilities. Loudness Contour, Rumble Filter. Full-range, Bass and Treble tone controls.

The Fisher PR-66—Stereophonic, dual-channel phono preamplifier for stereo and monaural applications. Equalized for the new stereo records. Use as a tape or microphone preamplifier, stereo or monaural. Hum, noise and crosstalk are inaudible.

Write today for complete specifications.
Now! Convert to stereo for only $26.50 plus amplifier!

**SPECIFICATIONS**

**Response:** Smooth from 20 to 12,000 cycles, gradual rolloff beyond

**Output Voltage:** 0.3 volt

**Compliance:** 2.0 x 10^{-4} cm/dyne

**Recommended Load:** 1.5 megohms

**Tracking Pressure:** 5-7 grams

**Cartridge Weight:** 7.5 grams

**Channel Isolation:** 20 decibels

**Stylus:** Dual jewel tips, 0.7-mil microgroove and 3-mil 78 rpm.

**Mounting Dimensions:** Standard 3/8 to 1/2 inch centers

Start with Sonotone 8T ceramic cartridge to play both stereo and regular discs, costs only $14.50

- Plays all 4 speeds—does not obsolete your present equipment!
- Has Sonotone's unique, built-in vertical rumble suppressor so vital to stereo use! Doesn't need pre-amp!
- Famous Sonotone quality with top specifications!

Add a Sonotone WR-8 speaker—experts' choice for stereo, costs only $12.00

- Brilliant reproduction of full fidelity spectrum from 55 to 15,000 cycles!
- Perfect for second stereo speaker...gives amazing stereophonic fidelity!

Choose the amplifier best for your set-up. You save on it, too, as Sonotone cartridge needs no extra rumble suppressor, no pre-amp!

**SPECIFICATIONS**

**Frequency Range:** 55 to 15,000 cycles

**Resonant Frequency:** 55 cycles

**Power Input:** 8 watts

**Impedance:** 8 ohms

**Fiep Density:** 12,000 gauss

**Voice Coil Diameter:** 1 inch

New 8-inch speaker.

Note with Interest (Continued from page 12)

**Danger!**

There seems to be a slight but nevertheless real possibility of a shock hazard under certain operating conditions for three-terminal stereo cartridges, and we want to pass a word of warning along to our readers: be careful. The danger arises only if an AC-DC radio or AC-DC radio-phonograph combination or television set is used as the second channel. It does not occur if AC-only equipment is used for both channels.

Three-terminal stereo cartridges have two hot terminals and one ground terminal. The ground terminal is common to both channels. This means that the equipment used for the two channels is interconnected through this common ground wire. With AC-only equipment (all hi-fi component equipment is in this class) there is no shock hazard (there may be serious hum problems, but that's something else again). Depending on how the house-current plugs are oriented when they are inserted into the 117-volt lines it is possible that through the common ground on the stereo cartridge the chassis and cages and so forth of a component high-fidelity system may be energized. If you then touch the chassis, you will get a dandy, and conceivably lethal, shock.

So—if you're experimenting with an AC-DC set as a second channel and have a three-terminal stereo cartridge in the rig somewhere, be very careful!

**Tape Recording Club, N. Y.**

Is there a tape recording club in or near New York City? Bernard Forgan, 241 West 97th St., New York 25, says he has been doing a lot of tape recording and has a large library of symphonic music. He would like to know if there are any groups in his vicinity sharing this interest.

**Sharp Eyes**

There is no dust on John McConnell's eyeglasses (nor on his records either!). He was busy reading the June issue of HIGH FIDELITY when he came to page 47; one glance at the upper left hand corner was enough. "That's our Dust Bug!"

Quite right. The picture was of an ESL Dust Bug, developed by Cecil E. Watts and sold in this country by Electro-Sonic Laboratories.

CHARLES FOWLER

HIGH FIDELITY MAGAZINE
QUALITY ON TRIAL! Beginning with the preliminary checking of every phase of operation, and culminating in the final test, each FISHER instrument is on trial. Only after it has successfully passed more than thirty testing stations, can the unit be approved. The test engineer, who checks and rechecks these instruments, is making MUSIC— for his standards are your guarantee of quality.

The tests and inspections to which FISHER instruments are subjected assure the same precision operation in your home as in the laboratory, and every instrument we make meets these high standards.

THE FISHER "400" reflects typical FISHER quality. A universal, self-powered STEREOPHONIC Master Audio Control and Pre-amplifier, the "400" is a unit of such versatility you can use it in an almost unlimited number of stereo and monaural applications.

WRITE TODAY FOR COMPLETE SPECIFICATIONS

THE FISHER 400
- Two-circuit Rumble Filter.
- 9 controls.
- 16 input jacks, 4 output jacks.
- 1-knob Channel Volume-Balance Control.
- Complete equalization and Loudness Contour controls. Chassis, Slightly Higher in the Far West $169.50

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Save yourself time and trouble by ordering your books directly from us. Just fill in the coupon below and mail it to us with your remittance.

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The standard reference for the intelligent purchase of LPs and tapes

- Contains reviews of classical and semiclassical music, and the spoken word, that appeared in *High Fidelity* Magazine from July 1957 through June 1958.
- Reviews cover the merits of the performance and the quality of the recording. They also make comparative evaluations with releases of previous years.
- Written by some of this country's most knowledgeable critics.

- Nearly 900 reviews of records and stereophonic tapes, arranged alphabetically and by musical category for convenient use.
- Almost three times as many tape reviews as in the previous compilation.
- Includes index of performers.
- Sturdily bound and attractively jacketed.

**Records in Review—1958**

The Fourth High Fidelity Annual

Until October 21 — $4.95
After October 21 — $5.95

High Fidelity Record Annuals

1955 Annual — edited by Roland Gelatt
$4.95

1956 Annual — edited by Roland Gelatt
$4.50

Records in Review—1957 — edited by Joan Griffths
$4.95

Each of these books, the only ones of their kind, contains reviews of classical and semiclassical music, and the spoken word, that appeared in *High Fidelity* Magazine for the twelve months — July through June inclusive — preceding their date of publication. The reviews discuss performances, interpretations, and sound qualities; in addition they compare recordings with earlier versions. Reviewers include some of the most distinguished contemporary music critics.

HIGH FIDELITY

A Bibliography of Sound Reproduction

Compiled by K. J. Spencer Foreword by G. A. Briggs

This new book, imported in a limited quantity from England and available in this country only through the publishers of *High Fidelity* Magazine, is a volume whose value to everyone seriously interested in high fidelity need not be outlined. It contains approximately 2,600 entries that represent the whole field of published information and research on high-quality sound reproduction, from the subject's very early days up to and including June 1957.

$6.00

Two new paperbacks by *High Fidelity* reviewers

THE COLLECTOR'S BACH — By Nathan Broder

Every available (up to time of publication) recording of Bach's music on LP records is discussed and rated: vocal, keyboard, chamber music, and orchestral compositions. A brief biography highlights Bach's major compositions and achievements.

Paper, $1.25

THE COLLECTOR'S JAZZ — By Jobu S. Wilson

This complete discography and guide to LP records analyzes jazz styles up to World War II and provides a succinct history of jazz up to the great swing bands.

Paper, $1.45

I enclose $ . . . . . . for which please send me, postpaid, the books indicated by the circled numbers below. (No C.O.D.s or charge orders, please.) Foreign orders sent at buyer's risk. Add 50¢ per book for postage on foreign orders except Canadian. Unmarked binders $2.75 each.

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High Fidelity Magazine
Add stereo to your monaural system without obsolescence, without unnecessary added investment, without sacrificing space or appearance.

McIntosh has the perfect answer to add stereo to your system. The famous flexibility of the C-8 has been made even more flexible. With a stereo mode selector, stereo balance, and ganged master volume, you can have McIntosh C-8 flexibility and add stereo at minimum cost. Your present monaural preamplifier plus the new C-8S results in unmatched stereo quality and control. When you add stereo, compare. A comparison at your favorite franchised High Fidelity dealer will prove the best buy is still McIntosh!

A New Laboratory Standard by...
McIntosh C-8S adds Stereo and improves monaural listening!

The McIntosh C-8S is a control unit that sacrifices absolutely nothing when you add Stereo. Balance of tonal quality from unmatched equipment such as amplifiers and speakers can be achieved only with the C-8S because of the complete flexibility of equalization and tone compensation. The C-8S does not obsolete any other equipment; it can be used with any other preamplifier! With the C-8S you add stereo.

Your investment in monaural records and tape is protected by the higher degree of listener enjoyment when music is properly reproduced through the McIntosh C-8S Professional Audio Compensator.

---

**YOUR PRESENT EQUIPMENT**

- PREAMPLIFIER

**ADD STEREO - THE C-8S**

- Stereo Balance Control; to properly balance both sides of the system with one control.
- Stereo mode selector; stereo, stereo reverse (Volume does not change between stereo and stereo reverse) left channel, right channel, or monaural thru both amplifiers and speakers.
- Ganged Master volume control; raise and lower volume on both channels with one control without changing balance.

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<thead>
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<th>Type</th>
<th>Description</th>
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In Canada manufactured under license by McCurdy Radio Industries, Ltd., 22 Front Street W., Toronto, Ont.
Stymied Stereophiles

Sir:

Being myself an avid stereophile, as well as a stereo recordist on an amateur scale, I have meant to vent my sole criticism of stereo tapes for some time. I may be contradicted, but I maintain that identical speaker systems are theoretically best for stereo playback of tapes that have been recorded with identical microphones, and balanced recording techniques. This theoretical setup may be possible for the audiophile who plunges directly into the medium; I dare say, however, that most of us have added stereo facilities to an existing set of components, and do not have as high quality on our second channel as on our primary, monaural channel.

Having thus the problem of unequal responses, variation in coloration (all right; so you don't have any coloration), and other factors which might cause centered instruments to appear to come from one side or the other, despite careful balancing, it is often difficult to identify individual choirs of instruments. It is unmoving to hear violins, for example, stretching across the entire breadth of the stage,” when one is convinced that they were originally on the left. The problem is even more complicated by the variations in concert arrangements evident both in Europe and in this country. This situation has led me to make a simple suggestion. Why not introduce a standard practice of printing a diagram of orchestral positioning with the analytical notes? This might clear up a source of confusion which probably affects many more stereo enthusiasts than one might imagine.

Robert A. Hirschfeld
Baltimore, Md.

Walter's Wider Scope

Sir:

As a particular fan of Dr. Bruno Walter, I was very glad to read about his new recording activities in the April High Fidelity. The scope of the material being recorded, however, was a letdown. Not that any of Beethoven's music is not "great" or that Dr. Wal-

MAIL COUPON TODAY FOR COMPLETE SPECIFICATIONS AND DETAILS

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Address_________________________
City________________________Zone________State____

continued on next page
INTEGRITY IN MUSIC

THE NEW STROMBERG-CARLSON COMPONENTS

Integrity in Music, as applied to high fidelity components, means reproduction which adds nothing to, or takes nothing from, the original performance.

Stromberg-Carlson’s choice of this slogan is no accident. Just as your purchase of a component system is not a casual investment, our attitude toward the manufacture of components is very serious indeed. Each piece of gear must reflect the highest possible achievement of engineering, production, and musical skill. The guiding minds, hands and ears of the Stromberg-Carlson component group are those of professional electronic and acoustic engineers with extensive musical training.

The musical sound of our new components was the final critical test before they were made available to you.

We proudly submit our specifications to your critical judgment. These specifications are accurate and conservative. We have declared ourselves out of the “battle of exaggerated specifications.” Please study our specifications to see how the phrase “Integrity in Music” takes on true life and meaning.

“Integrity in Music” is very serious indeed. It is a deplorable state of affairs when a record company that claims Walter’s exclusive services has not attempted to feature him in a role in which he excels. Of course two recordings do exist of Mozart arias that Dr. Walter conducted featuring the voices of Eleanor Steber and George London. But what a paltry showing for one of the greatest conductors of Wagner, Mozart, and Verdi the opera house has known...

All About Polonium

Sir:

I read with considerable interest the article in your June issue by Percy Wilson, “Towards the Dustless Disc.”

Appreciably Mr. Wilson gathered the material for his article in Great Britain. I make this assumption on the basis of his discussion of radioactive static eliminators, where he displays a lack of information concerning the radioactive materials that are available in the United States.

He states that the most potent radioactive materials are not suitable for general public use. In England this may be true. However, in the United States polonium, a by-product material highly suitable for static eliminating purposes, is available for general distribution to the public.

Polonium in a refined form is a pure alpha emitter. Alpha radiation, unlike beta and gamma, has no penetrating power. In fact, even cigarette paper will interrupt the high speed flight of the alpha particles. Alpha radiation is, however, a very powerful ionizer of static electricity. It has up to one thousand times the ionizing power of the beta radiation, which Mr. Wilson recommends for static elimination.

Successful methods of incorporating polonium as a sealed source have been devised, and this process is covered by a series of United States patents and a British patent. The prepare may be incorporated as a sealed source in products produced by qualified firms holding valid Atomic Energy Commission Licenses.

Richard M. Evleth, President
Nuclear Products Company
El Monte, Calif.

Continued from preceding page
A wrought-iron and wood equipment cabinet is being offered by Lincoln Enterprises for $29.95. It is designed specifically for an Acoustic Research speaker and Scott components, but other components will fit without difficulty. Open bookshelf construction makes accessibility no problem.

Ampex Audio has announced availability of a four-track stereo Tape Recorder, the Universal A, series 900. Records and plays back monophonically, and plays back two- or four-track stereo at 3% or 7½ ips. No rewinding is necessary when playing four-track tapes. Price is not specified.

Fisher’s Model 560 Stereo Companion Amplifier-Speaker system is especially designed for use with the latest Fisher phonographs and radiophonographs as a second system in stereo installations. The amplifier section provides 32 watts of reserve peak power. Prices are $169.50 in mahogany, and $179.50 in blond, walnut, and teak finishes.

The Lafayette Model KT-310 stereo-monophonic Amplifier Kit provides 18 watts on each channel; contains dual inputs with individual level controls; has output impedances of 4, 8, 16, and 32 ohms; and includes controls for channel reversing and monophonic-stereo. Response is said to be better than ±0.5 db from 35 to 30,000 cps at 18 watts; harmonic and IM distortion are stated as less than 1%. Price of the kit is $44.50.

Also from Lafayette: a Tweeter (Model SK-105) rated at 20 watts and said to be essentially flat from 1,500 to 16,000 cps with no resonances within that range. It is supplied with a two-lined swivel mounting for mounting on top of an enclosure, but it may be mounted inside with the long axis oriented horizontally. The SK-105 sells for $8.95.

Weathers Industries is making a stereo ceramic Cartridge which is said to outperform magnetics. It tracks

Continued on page 23
New G-E "Golden Classic" stereo-magnetic cartridge

makes stereo a practical reality—at a realistic price!

- Fully compatible with both stereophonic and monaural records
- Frequency response 20 through 20,000 cycles
- "Floating armature" design for increased compliance and reduced record wear. Effective mass of stylus approximately 2 milligrams
- High compliance in all directions—Lateral compliance $4 \times 10^6$ cm/dyne
  Vertical compliance $2.5 \times 10^6$ cm/dyne
- Recommended tracking force with professional-type tone arm 2 to 4 grams
- Consistently high separation between channel signals

(Specifications for Model GC-5 with .5 mil diamond stylus)

Stereo is here! General Electric makes it official—with the new "Golden Classic" stereo-magnetic cartridge, a fitting climax to the famous line of G-E cartridges. For matchless reproduction, hear it with G.E.'s new "Stereo Classic" tone arm. Ask your dealer for a demonstration soon. Write for complete specifications. General Electric Company, Specialty Electronic Components Dept., Section HF-9, W. Genesee St., Auburn, N. Y.
ON THE COUNTER

Continued from page 21

at 2 grams, is shielded from hum, and is provided with a replaceable 0.7-
mill sapphire for $9.75 or diamond for $17.50. Response is stated as 15
to 30,000 cps with a 25-db channel separa-
tion and an output of 0.25 volts 7
cm/sec.

EICO has announced a dual stereo
AMPLIFIER-PREAMP in both kit
($69.95) and factory-wired ($100.95)
form. Features: separate low-level input
in each channel for magnetic phone, tape head, and microphone; separate high-level inputs for AM
turner, FM tuner, FM multiplex, and two
auxiliary inputs in each channel. Rated
power is 14 watts per channel with 28 on peaks. Frequency response is
said to be ±0.5 db from 10 cps to
100 kc at 2 watts. IM is stated as 2% at
28 watts (both channels) and 0.5% at
10 watts; harmonic distortion is said
to be less than 1% from 30 cps to 10
kc at 16 watts.

Two new Wharfedale SPEAKER SYST,
ems incorporate G. A. Briggs' Acous-
tic-Filter design, and are small in size
for easy adaptability to studio room
arrangements. The W/AF/1 measures
30 in. high by 17 wide by 12 deep,
and contains a 10-in. full-range spak-
diamond stylus and is designed for
stereo cartridges, but has a 0.5-mil
arrangement. The W/AF/1 measures
3/4", 4 1/4", and the other GE
CONDENSERS in 131; W, 9 1/2; D,
H. PRICE, $119.95* without top cover
(Audophile Net); Price includes top cover.

AR-431 CONTROL AMPLIFIER
POWER OUTPUT: 20 watts.
FREQUENCY RESPONSE: 20-
70,000 cycles ± 0.4 db at full
output. HARMONIC DISTOR-
TION: less than 1% at full
output. IM DISTORTION: less
than 1.5% program level.
NOISE LEVEL: 65 db down.
INPUTS: Magnetic Phone, Ceramic Pho-
neutral, Phone, Tape Head, Tuner
and Aux. OUTPUTS: 8 db rms.
LOUDNESS CONTROL: A 6-db in-
out, continuously variable.
TONE CONTROLS: Bass 15 db
down, 1 db boost; Treble 14 db
down, 12 db boost.
EQUALIZATION: RIAA, MPX, Phone.
NO input.
I NTRO Tape Head. TUBES: One
7027/12AX7, one 6AU6, one
6BH7, one 6LS6, one 12AX7.
DIMENSIONS: 12 1/2" W, 5 1/4", D,
4 1/4", H. PRICE, $119.95* without
top cover (Audophile Net).

AR-432 CONTROL AMPLIFIER
POWER OUTPUT: 30 watts.
FREQUENCY RESPONSE: 20-
20,000 cycles ± 1 db at full
output. HARMONIC DISTOR-
TION: less than 1% at full
output. IM DISTORTION: less than
1.5% program level.
NOISE LEVEL: 70 db down.
INPUTS: Magnetic Phone, Cer-
amic Phono, Tape Head, Tuner,
Tape, Aux. OUTPUTS: Tape,
Amplifier (A), Aux.
SPEAKER SELECTOR SWITCH: Provides
switching to one speaker, a
second speaker, or both.
LOUDNESS CONTROL: Two
positions provide different levels
of compensation in accordance
with Fletcher-Munson curves.
TONE CONTROLS: Bass 20 db
down, 10 db boost; Treble 15
down, 15 db boost.
EQUALIZATION: Adjustment of RIAA
Recording Curve—Three slide
switches for high frequencies
and three slide switches for low
frequencies. RUMBLE FILTER: In
effect on all inputs. Has 3
positions. SCRA CH FILTER: In
effect on all inputs. Has 3
positions.

Full Frequency Feedback
Amplifiers

All output tubes in our new line operate below their rated capacity. For
example, our 40-watt power amplifier uses output tubes rated for
100-watt operation. These amplifiers incorporate a new concept of
record equalization.

AR-437 POWER AMPLIFIER
POWER OUTPUT: 40 watts.
FREQUENCY RESPONSE: 20-
70,000 cycles ± 0.4 db at 40
watts; 500 cycles ± 0.1 db
at 40 watts; 10-100,000 cycles
± 1 db at 10 watts.
HARMONIC DISTORTION: 0.1%,
mid frequencies at 40 watts,
0.5% at 10-20,000 cycles at 40
watts.
IM DISTORTION: 0.4%, at 40
watts.
NOISE LEVEL: 90 db down.
INPUTS: One with variable input
sensitivity from 7 to 10 watts, CON-
TROLS: Hum control, balancing
control, bias control.
OUTPUTS: A, B, 1 1/3, B, SPEAKER
SELECTOR SWITCH: Provides
switching for one speaker, a
second speaker, or both.
TUBES: One 5V4GA, one 6L6,
three slide switches.
DIMENSIONS: 15 1/2" W, 6 1/2","H.
PRICE, $145.00* (Audophile Net).

"There is nothing finer than a Stromberg-Carlson"

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SEPTEMBER 1958
NOW... TRANSCRIPTION - TURNTABLE PERFORMANCE AT A POPULAR PRICE!

The All-New V-M 'Stere-O-Matic'®
4-Speed Stereo Record Changer

- NEW CONVENIENCE!
- NEW VERSATILITY!
- NEW FEATURES!

Your high-fidelity system begins with your record changer. This is the one automatic 4-speed changer that matches all other changers feature for feature and then some! The all-new V-M Model 1201 comes wired for stereo with stereo cartridge installed! Complete with dual output jacks and stereo/monaural switch.

SEE IT! COMPARE IT! TEST IT!

BEFORE YOU BUY ANY RECORD CHANGER - BE SURE TO TEST V-M!

See Your Nearest V-M Dealer TODAY!

Here's What Makes the 'Stere-O-Matic' So Completely Dependable...

RUMBLE: —48 db for 120 cycle rumble when tested on XLP414 test record (recorded velocity approximately 3.4 cm/sec. at 1,000 cycles.)
WOW AND FLUTTER: 1/4 RMS
TURNTABLE: Balanced to assure constant speed. Spindle bearing area centerless ground to reduce frictional drag.
MOTOR SPEED: Constant, positive for permanent true pitch.
TRACKING ANGLE: Variation reduced to a maximum of 2°
AUTOMATIC SHUT-OFF: Unit shuts off automatically after last record plays.
RECORD INTERMIX: Will intermix 10" and 12" records of same speed. V-M "45" spindle fits easily over Tri-O-Matic spindle for 45 rpm records.
ELECTRICAL SPECIFICATIONS: 110-120V; 60 cycles A.C. Special voltages and frequencies upon request.
ALSO AVAILABLE: Model 1202 with four-pole motor and plug-in head for GE and other magnetic stereo and monaural cartridges. All V-M models available with matching metal base-pan or pre-cut mounting board.

Model 1201—$50.00* Model 1202—$50.00 *Slightly higher in the West.

V-M CORPORATION • BENTON HARBOR, MICHIGAN • World Famous for the Finest in Tape Recorders, Phonographs and Record Changers

VAMSTEREO!
LONDON—The first Pye-Nixa stereo discs are on the market here, and also a few brands of stereo playing-equipment. Pamphonic, working closely with Pye, have brought out a cheap stereo player to help put the new discs over. I liked a lot more, on first hearing, one EMI have on the stocks. But so much of the stereo playing-title is in prototype stage, and so many of the discs so far available show teething trouble, that everyone is going slowly. Over here, stereo is still more talked about than experienced.

The best disc I’ve heard, by a long way, is Angel’s forthcoming Elsa/Ortrud scene from Act II of Lohengrin, with Elisabeth Schwarzkopf in radiant form, and Christa Ludwig, an extraordinarily dramatic Ortrud, thoroughly justifying Walter Legge’s high belief in her. The conductor is another Legge discovery, Heinz Wallberg from Bremen. The special point about this recording is that the soloists are “located”—Elsa on the stage-right balcony of the Kemenate, Ortrud groveling stage-left—and the orchestra runs right across in an unusual disposition. Reflecting that at Bayreuth Wagner used to divide his cellos and basses half on each side of the orchestra, so that the score should rest on a broad-based level support, Legge disposed the Philharmonia in a similar way. He aimed to avoid the “cold nose” effect, that little dead patch in the middle, and has certainly succeeded. Also, one doesn’t get the two-dimension sensation of singers and orchestra strung out in a single plane, as if in a frieze, which mars some opera-in-stereo.

Carlo Maria Giulini, between his magnificent readings of Don Carlos at Covent Garden, worked with the Philharmonia to record Schumann’s Third Symphony and Manfred, Franck’s Symphony and Psyché, and a collection of Verdi overtures. Italy’s leading serious conductor seems destined for very high places. He is mar-

Continued on page 27
This is part of one of the four testing bays at University where each speaker that leaves the factory goes through a series of exciting tests. Here we see a Model 315-U, 15" 3-way DIFFUSION being tested for frequency response. As the speaker is "swept" through the entire frequency range, its audio output is fed via a sound box, microphone and amplifier to the oscilloscope where marker lines check that it conforms to laboratory standards within 1 db.

Only properly matched speakers... matched to produce the same frequency response, tonal balance and sound output level throughout their specified ranges... can achieve true high fidelity stereo. "Mismatch," in the all-important directional mid and treble ranges, can cause an unwanted shift of emphasis from one speaker to another. "Mismatch" in timbre or tonal balance becomes especially disturbing where the voice or instrument actually moves from one channel to another... as in opera, marching bands, or special effects. Also, the harmonic relationship between fundamentals and overtones must be reproduced identically so that both channels match in tone and timbre.

That's why engineers advise you to use matching speakers or speaker systems for stereo—preferably the same models from one manufacturer. But if production standards change, if tight quality checks aren't maintained, even speakers in the same production run, with identical model numbers, may be mismatched. No problem with monaural. Bad for stereo. But a risk you need never take with University!

Every University speaker or system matches the frequency response and sound output level of any other of the same model within 1 db.

If you now have a University speaker, you are indeed fortunate, because you can go to any University dealer anywhere and get a speaker that matches perfectly for stereo.

If you are planning stereo from scratch, or starting with monaural for later conversion, University's famous P-S-E (progressive speaker expansion) plan gives you complete loudspeaker planning flexibility. Start with any two wide-range speakers to fit your budget... simply add complementary speakers whenever you wish to achieve your ultimate aspirations. Whatever your choice, you can be assured of perfect stereo performance.

THAT'S WHY UNIVERSITY IS THE SAFEST, MOST LOGICAL CHOICE FOR STEREO!
NOTES FROM ABROAD
Continued from page 25

velous to watch in action, his whole body an instrument of communication, reflecting a keen, probing, and generous intellect. Der Freischütz is probably his next Covent Garden assignment.

Angel Plans. After the Birgit Nilsson Fanciulla foreshadowed in "Music Makers" (cast completed by Legge’s new Brazilian tenor Joni Gibin, Gobbi, conductor Lovro von Matatlic), is to come an Elsir d’Amore with Rosanna Carteri (not Callas!), Luigi Alva, Rolando Panerati as Belcore, and Gobbi in the buffo role; conductor, Serfini. After its Lucerne Festival concerts the Philharmonia moves to Vienna to join with the Gesellschaft der Musikfreunde Chorus in a Karajan-conducted Missa Solemnis (solistos Schwarzkopf, Ludwig, Gedda, and Zaccaria). Klempner’s schedule includes Mahler’s Fourth, Bruckner’s ‘Seventh, Night’s Dream.

- Phonotypes Revived? Soon after the Pears (Evangelist), Gedda (tenor soloists Schwarzkopf and Gedda, Rudolf Christ, Otto Edelmann, Walter Berry; conductor Von Mattetic. Then—in May—the St. Matthew Passion, with Fischer-Dieskau, Peter Pears (Evangelist), Gedda (tenor arias), Schwarzkopf, and Maia Hoffgen. And then (perhaps controversially) a Verkauftes Braut, with Schwarzkopf and Gedda, Rudolf Christ, Otto Edelmann, Walter Berry; conductor Von Mattetic. The Bartered Bride in German? The cast should justify it.

Phonotypes Revived? Soon after the war Ronald Phillips—whose Collectors’ Corner in London is known to all serious discophiles—was in Naples, and there acquired the rights of the Phonotype De Lucia masters. (Phonotype was a company formed about 1913, which recorded Fernando de Lucia, one of the most fascinating and individual singers who ever lived, in just about all the available tenor repertory.) Unlabeled and unsorted, the masters lay about in stacks, and the little descendent company in the premises, which makes Neapolitan pops for local distribution, did not have the faculties for bringing order to the confusion. One day, when Board of Trade and currency controls permit, Mr. Phillips hopes to be able to discover the full extent of his treasure, and reissue it for the world to enjoy. Meanwhile he has registered a new company, Olympus Records, which begins shortly with a valuable series of vocal reissues on EP.

Andrew Porter

SEPTEMBER 1958

“...there is nothing finer than a Stromberg-Carlson.”

STROMBERG-CARLSON
A DIVISION OF GENERAL DYNAMICS CORPORATION

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

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

PR-488 AUTOSPEED CHANGER:
Performance matches or exceeds the finest. It is the only changer that cannot damage record surfaces.

SPECIFICATIONS:
AUTOSPEED: Automatically changes records and interchanges records for 33 1/3 and 45 RPM with stylus at microgroove position, without regard to sequence. Operates at 78 RPM automatically with stylus in 78 position.
BALANCED ARM: The stylus pressure is variable from one gram, less than any other changer. CHANGE CYCLE STOP: Five-second change cycle. ACOUSTICALLY ISOLATED FOOT: Low-resonance tenor arm can be handled at any time without damage to stylus tip, IDLER WHEEL DISCONNECT: Four SPEED AUTOMATICALLY ACHIEVED OPERATING: MUTING SWITCH AND FOUR SPEED AUTOMATICCHANGES: 13½ wide, 12 deep, 2½ inches in 5” mounting board. MODEL PR-488 DS: GE VR11 Diamond-Sapphire Cartridge, $84.95* MODEL: PR-488 SS: GE VR11 Duplex Saphhire Cartridge, $74.95* (Prices Audiophile Net.)

SR-440 AM-FM TUNER:
TUNING RANGE: FM 88 to 108 MC, AM-540 to 1600 kc. IF BAND WIDTH: FM-3000 MC, AM-15 kc, broadband position, 8 kc sharp position. FREQUENCY RESPONSE: FM-20 to 20,000 cycles. AM-70 to 7000 cycles broad position, SENSITIVITY: On 77 ohm matched antenna input, 0.9 µv for 20 dB quieting. On 300 ohm antenna input, 1,8 µv for 20 db quieting. AUDIO OUTPUT: Controlled by tuner volume control. Low impedance cathode follower output. TUNING STABILITY: Improved temperature compensated circuits prevent oscillator drift on both AM and FM. OSCILLATOR SHIELDING: Meets FCC and EIA Specifications for minimum radiation ANTENNA CONNECTORS: FM-terminals for 200 ohm input; AM terminals for high impedance antenna. Combined AM-FM antenna on single dipole connection. CONTROLS: AM-FM selector switch, AFC switch.

LOCAL-DISTANT switch for both AM and FM. Bread-shops switch for AM. Tuning and gain controls. TUBES: Three 6B4, one 686A, one 407A, one 6472, two 6AL5, one 12A7, one 6GQ4/EMR8, two AXI, DYNAMICS: 13½ W, 4½ H, 11 V, D. PRICE: $159.95* (Audiophile Net) without cover.

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Electronic and communication products for home, industry and defense, including High Fidelity Controllers, School, Sound, Intercom and Public Address Systems.
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Your cherished "family albums" and favorite performances of classical music and jazz sound vibrant and new through the years on trouble-free tapes of Du Pont "Mylar"® polyester film.

Here's why: Tapes of "Mylar" can not dry out or become brittle with age ... offer an extra safety margin against stretching ... are unaffected by changes in temperature and humidity. What's more, you get 50% or more longer playing time plus superior performance. So next time you buy, be sure to ask your dealer for a reel of your favorite brand of tape—make it two reels—made of "Mylar".

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LASTING FIDELITY. Test on oscilloscope shows that even after years of playing, tape of "Mylar" has no flattened-out sounds... retains its flawless fidelity.

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Better Things for Better Living...through Chemistry
Books in Review

Music and Western Man. For once, so ambitious a title is not a misnomer. This remarkably concise yet comprehensive “exploration of Western civilization through one of its aspects—music” impresses me as the best medium-sized (352 pages) one-volume overall history I’ve ever encountered: an ideal one, indeed, for discophiles whose active listening experience has outstripped their acquisition of background information. One of the work’s prime virtues is that its forty-nine chapters were first prepared for oral delivery (in a Canadian Broadcasting Corporation series) and hence are written with uncommon straightforwardness and point. Another is that the text is directly keyed to specific musical examples—actually performed in the original broadcasts, here cited (along with recommended lists for further listening and reading) in both American and British LPs. The third and most vital one is that the editor, Peter Garvie, has chosen his American and British contributors with unerring skill. Each of these authorities has succeeded in producing a lucid survey of his specialized subject not only superbly illuminating in itself, but admirably coordinated in the whole mosaic. The American contributors include Willi Apel, Aaron Copland, Alfred Frankenstein, Karl Geiringer, H. Wiley Hitchcock, Paul Henry Lang, and Gustave Reese; the British include A. K. Holland, Arthur Hattings, Anthony Lewis, William Mann, Wilfred Mellers (whose terminal essays on “Music and Society” are the high lights of the whole collection), Alec Robertson, Lionel Slater, Denis Stevens, Egon Wellesz, and J. A. Westrup—a galaxy of stars all at their zenith here (Philosophical Library, $7.50).

European Music in the Twentieth Century, edited by Howard Hartog, is only too typical of common faults of critical symposia—inevitabilities and lack of focus. Some of the papers deal with outstanding individuals (Bartók, Berg, Hindemith, Schoenberg, Stravinsky, Webern, and the little-known Greek composer, the late Nikos Skalkottas), eight others with contemporary national schools. The approaches vary widely, from painfully detailed analysis through descriptive annotation to mere name citation and general stylistic identification. Nevertheless,

Continued on next page
Continued from preceding page

the collection does offer some helpful information on the activities of the younger figures in Czech, English, German, Italian, Polish, Scandinavian, Soviet Union, and Swiss music; and it provides an exceptionally penetrating study of modern French music from Debussy to Messiaen and his pupils by David Drew, whose brilliant writing and uncompromising critical standards put to shame the pretentiousness and parochialism of his editor and present colleagues (Prager, $7.50).

The Collector's Bach and The Collector's Jazz. The first two releases in a new "Keystone Books in Music" paperback series are a revision of Nathan Broder's Bach discography, which originally appeared in three installments in this journal and now is prefaced by an eight-page biographical sketch; and a first volume, "Traditional and Swing," of John S. Wilson's jazz discographies (also originally published in these pages) here arranged alphabetically by performers and prefaced by a 21-page essay on jazz backgrounds (Lippincott "Keystone" paperbacks: Broder's Bach, $1.25; Wilson's Jazz, $1.45).

Where the Word Ends is a singularly inaptness choice of title for the first biography of Louis Moreau Gottschalk since the insufferably plush Life and Letters by "Octavia Hensel" of 1870. While no music lover can gainsay the truth of the arresting Melville epigraph ("Where the deepest word ends, there music begins with its supersensuous and all-consuming intimations"), Vernon Loggins' work not only is endlessly wordy, but fails to persuade its readers to hear the extraordinary pianist-composer's music speak for itself. However, it does describe Gottschalk's New Orleans backgrounds and gaudy careers (both in France and Civil-War America) in extensive and solidly documented detail. The revelatory study of this first sensational success American virtuoso who was first in our country to write serious music of authentically native savoir remains to be written—as does the truly enlightening analysis of his tragic failure to fulfill the illimitable promise of his youth. But at least writers to come will be heavily indebted to Loggins for his painstaking accumulation of the raw historical and biographical materials (Louisiana State University Press, $3.95).

Continued on page 32

HIGI-FIDELITY MAGAZINE
all recording and duplicating is on Audiotape and Audiodiscs

Pat Boone, Nat "King" Cole, Gale Storm, Patti Page, Burl Ives and many, many other stars have produced some of their top hit records in the ultra-modern studios of Universal Recording Corp. in Chicago. Eleven years ago Universal started with little more than an idea. Today, it has 900 active recording accounts for which it records and duplicates tapes, makes masterdiscs, produces commercials and sound tracks.

At Universal, Audiotape and Audiodiscs are used exclusively in all recording work! Why? In the first place, Universal has complete confidence in Audiotape's consistent standard of quality. As President Bill Putnam (left) puts it, "It's pretty disconcerting to run a whole recording or "take" and then find that the tape didn't do a quality job . . . that doesn't happen with Audiotape. Then, too, we're impressed with the original research Audio is responsible for in this field. We're particularly interested in the work on the reduction of print-through which resulted in the new Master Audiotape."

Universal is just one of the hundreds of professional recording studios which rely on Audiotape for the finest sound reproduction.

The complete line of professional quality Audiotape offers a base material and thickness to meet every recording need. And no matter which type you select, you can be sure you're getting the very finest tape that can be produced. There's a complete range of reel sizes and types, too, including the easy-threading C-Slot reel for all 5 and 7-inch Audiotapes.

Why settle for less, when professional-quality Audiotape costs no more?
Write for free 12-page brochure on Goodmans extended range loudspeakers, multiple speaker enclosures, and the famous Goodmans Acoustical Resistance Units. We will also send you the name of your nearest dealer.

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Music is important to you...

BOOKS IN REVIEW

Continued from page 30

Opera Themes and Plots. The latest addition to the endless series of opera guides presents routine plot summaries of thirty-two of the best-known standard works (from Aida to Die Zauberflöte), by Rudolph Fellner. Yet the work is incalculably more useful than most of its kind, since Fellner allocates a good half of his 354 pages to thematic illustrations keyed to each plot and ensemble, or orchestral number, and a full eight-page unit is devoted to an eight-page unit, and so forth. (Simon & Schuster, $5.95.)

Vivaldi: Genius of the Baroque. Even the greatest of Vivaldi authorities, Marc Pincherle, has been able to uncover only the tallest skeleton of the "Red Priest's" career and personality; but what he has done—and done superbly—is to provide brilliant insight into the composer's musical aims and achievements, including the still largely unexplored operatic and church works. Not to be confused with Pincherle's as yet untranslated scholarly treatise, Antonio Vivaldi et la Musique instrumentale, of 1948, the present work (originally published in French in 1955) has admirably translated by Christopher Hatch) and the first time in English. It is specifically directed to non-specialists, but what he has done—and done superbly—is to provide brilliant insight into the composer's musical aims and achievements, including the still largely unexplored operatic and church works. Not to be confused with Pincherle's as yet untranslated scholarly treatise, Antonio Vivaldi et la Musique instrumentale, of 1948, the present work (originally published in French in 1955) has admirably translated by Christopher Hatch (Norton, $4.95).

Igor Stravinsky: An Autobiography. To anyone who knows the Chronicle of my Life in its long-out-of-print anonymous English translation of 1935, it is more than enough merely to announce that a brand-new publishing house has at last shamefacedly published this classic account of Stravinsky's life and the source of one of the most penetrating illuminations on his works and musical aesthetics (including also recent compositions, whose rationale is prophetically implied here) with perhaps even above the Vintage paperback reprint of his lectures on The Poetics of Music. (M. & J. Steuer, $4.50.)
You've been asking for stereo sound equipment...and here it is!

**Stereo Tape Deck Kit**

HEATHKIT MODEL TR-1D $143.95

Enjoy the wonder of Stereophonic sound in your own home! Precision engineered for fine performance, this tape deck provides monaural-record/playback and stereo playback. Tape mechanism is supplied complete. You build only the preamplifier. Features include two printed circuit boards—low noise EF-86 tubes in input stages—mic and hi-level inputs—push-pull bias-erase oscillator for lowest noise level—two cathode follower outputs, one for each stereo channel—output switch for instantaneous monitoring from tape while recording. VU meter and pause control for editing. Tape speeds 3⅝ and 7⅞ IPS. Frequency response +2 db 40-12,000 CPS at 7⅞ IPS. Wow and flutter less than .3%. Signal-to-noise 55 db at less than 1% total harmonic distortion. NARTB playback equalization. Make your own high quality recordings for many pleasant listening hours.

**Stereo Equipment Cabinet Kit**

CENTER SECTION MODEL SE-1 $149.95

SPEAKER WING MODEL SC-1L or R $39.95 ea.

Beautifully designed, this stereo equipment cabinet has ample room provided for an AM-FM tuner—tape deck—preamplifier—amplifiers—record changer—record storage and speakers. Constructed of 3/4 solid-core Philippine mahogany or select birch plywood, beautifully grained. Top has shaped edge and sliding top panel. Sliding doors for front access. Molding panels are supplied cut to fit Heathkit units with extra blank panels for mounting your own equipment. Easy-to-assemble, all parts are precut and predrilled. Includes all hardware, glue, legs, etc. and detailed instruction manual. Speaker wings and center unit can be purchased separately if desired. Overall dimensions with wings 82” W. x 37” H. x 20” D. Send for free details.

**Deluxe AM-FM Tuner Kit**

HEATHKIT MODEL PT-1 $89.95

Here is a deluxe combination AM-FM tuner with all the advanced design features required by the critical listener. Ideal for stereo applications since AM and FM circuits are separate and individually tuned. The 16-tube tuner uses three circuit boards for easy assembly. Prewired and prealigned FM front end. AFC with on/off switch—flywheel tuning and tuning meter.

**Stereo Pre-Amplifier Kit**

HEATHKIT MODEL SP-2 $56.95

This unique two-channel control center provides all controls necessary in stereo applications. Building block design lets you buy basic single channel now and add second snap-in channel later for stereo without rewriting. 12 inputs each with level control—NARTB tape equalization—2 dual concentric controls including loudness control—built-in power supply.

**55 Watt Hi-Fi Amplifier Kit**

HEATHKIT MODEL W-7M $54.95

First time ever offered—a 55-watt basic hi-fi amplifier for $1 per watt. Features EL-34 push-pull output tubes. Frequency response 30 CPS to 20 KC with less than 2% harmonic distortion at full output throughout this range. Input level control and “on-off” switch provided on front panel. Unity or maximum damping factors for all 4, 8 or 16 ohm speakers.

**12 Watt Hi-Fi Amplifier Kit**

HEATHKIT MODEL UA-1 $21.95

Ideal for stereo applications, this 12-watt power package represents an outstanding dollar value. Uses 6BQ5/EL84 push-pull output tubes. Less than 2% total harmonic distortion throughout the entire audio range (20 to 20,000 CPS) at full 12-watt output. Designed for use with preamplifier models WA-P2 or SP-1. Taps for 4, 8 and 16 ohm speakers.

For complete information on above kits—Send for FREE FLYER.

HEATH COMPANY • a subsidiary of Daystrom, Inc. • Benton Harbor 8, Mich.
Look ... how simply you can assemble your very own high fidelity system! Fun-filled hours of shared pleasure, and an everlasting sense of personal accomplishment are just a few of the rewards. Heathkits cost you only HALF as much as ordinary equipment and the quality is unexcelled. Let us show you how easy it really is! ...

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HEATHKIT
bookshelf 12-watt amplifier kit
NEW

MODEL EA-2
$2795

There are many reasons why this attractive amplifier is a tremendous dollar value. You get many extras not expected at this price level. Rich, full range, high fidelity sound reproduction with low distortion and noise ... plus "modern" styling, making it suitable for use in the open, on a bookcase, or end table. Look at the features offered by the model EA-2: full range frequency response (20—20,000 CPS ± 1 db) with less than 1% distortion over this range at full 12-watt output—its own built-in preamplifier with provision for three separate inputs, mag phono, crystal phono, and tuner—RIAA equalization—separate bass and treble tone controls—special hum control—and it's easy-to-build. Complete instructions and pictorial diagrams show where every part goes. Cabinet shell has smooth feather texture in black with inlaid gold design. Front panel features brushed gold trim and bull knobs with gold inserts. For a real sound thrill the EA-2 will more than meet your expectations. Shpg. Wt. 15 lbs.

TIME PAYMENTS AVAILABLE ON ALL HEATHKITS WRITE FOR FULL DETAILS
This beautiful equipment enclosure will make your hi-fi system as attractive as any factory-built professionally-finished unit. Smartly designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the majority of record changers, which will fit in the space provided. Adequate space is also provided for any of the Heathkit amplifiers designed to operate with the WA-P2. During construction the tilting shelf and lift-top lid can be installed on either right or left side as desired. Cabinet is constructed of sturdy, veneer-surfaced furniture-grade plywood ¼" and ½" thick. All parts are precut and predrilled for easy assembly. Contemporary available in birch or mahogany, traditional in mahogany only. Beautiful hardware supplied to match each style. Dimensions are 18" W x 24" H x 35½" D. Shpg. Wt. 46 lbs.

HEATHKIT

high fidelity FM tuner kit

For noise and static free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stabilized oscillator circuit to eliminate drift after warm-up and broadband IF circuits assure full fidelity with high sensitivity. All tunable components are prealigned so it is ready for operation as soon as construction is completed. The edge-illuminated slide rule dial is clearly numbered for easy tuning. Covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

MODEL FM-3A $25.95 (with cabinet)

HEATHKIT

broadband AM tuner kit

This tuner differs from an ordinary AM radio in that it has been designed especially for high fidelity. A special detector is incorporated and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent and quiet performance is assured by a high signal-to-noise ratio. All tunable components are prealigned before shipment. Incorporates automatic volume control, two outputs, and two antenna inputs. An edge-lighted glass slide rule dial allows easy tuning. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.

MODEL BC-1A $25.95 (with cabinet)

HEATHKIT

master control preamplifier kit

Designed as the "master control" for use with any of the Heathkit Williamson-type amplifiers, the WA-P2 provides the necessary compensation, tone, and volume controls to properly amplify and condition a signal before sending it to the amplifier. Extended frequency response of + 1½ db from 15 to 35,000 CPS will do full justice to the finest program material. Features equalization for LP, RIAA, AES, and early 78 records. Five switch-selected inputs with separate level controls. Separate bass and treble controls, and volume control on front panel. Very attractively styled, and an exceptional dollar value. Shpg. Wt. 7 lbs.

MODEL WA-P2 $19.75 (with cabinet)
HEATHKIT 25-WATT
MODEL W-5M
$59.75

HEATHKIT 70-WATT
MODEL W-6M
$109.95

To provide you with an amplifier of top-flight performance, yet at the lowest possible cost, Heath has combined the latest design techniques with the highest quality materials to bring you the W-5M. As a critical listener you will thrill to the near-distortionless reproduction from one of the most outstanding high fidelity amplifiers available today. The high peak-power handling capabilities of the W-5M guarantee you faithful reproduction with any high fidelity system. The W-5M is a must if you desire quality plus economy! Note: Heathkit WA-P2 preamplifier recommended. Shpg. Wt. 31 lbs.

HEATHKIT DUAL-CHASSIS
MODEL W3-AM
$49.75

HEATHKIT SINGLE-CHASSIS
MODEL W4-AM
$39.75

One of the greatest developments in modern hi-fi reproduction was the advent of the Williamson amplifier circuit. Now Heath offers you a 20-watt amplifier incorporating all of the advantages of Williamson circuit simplicity with a quality of performance considered by many to surpass the original Williamson. Affording you flexibility in custom installations, the W3-AM power supply and amplifier stages are on separate chassis allowing them to be mounted side by side or one above the other as you desire. Here is a low cost amplifier of ideal versatility. Shpg. Wt. 29 lbs.

HEATHKIT high fidelity amplifier kits

In his search for the "perfect" amplifier, Williamson brought to the world a now-famous circuit which, after eight years, still accounts for by far the largest percentage of power amplifiers in use today. Heath brings to you in the W4-AM a 20-watt amplifier incorporating all the improvements resulting from this unequalled background. Thousands of satisfied users of the Heathkit Williamson-type amplifiers are amazed by its outstanding performance. For many pleasure-filled hours of listening enjoyment this Heathkit is hard to beat. Shpg. Wt. 28 lbs.

HEATHKIT high fidelity amplifier kit
MODEL A-9C
$35.50

HEATHKIT electronic crossover kit
MODEL XO-1
$18.95

One of the most exciting improvements you can make in your hi-fi system is the addition of this Heathkit Crossover model XO-1. This unique kit separates high and low frequencies and feeds them through two amplifiers into separate speakers. Because of its location ahead of the main amplifiers, IM distortion and matching problems are virtually eliminated. Crossover frequencies for each channel are 100, 200, 400, 700, 1200, 2000 and 3500 CPS. Amazing versatility at a moderate cost. Note: Not for use with Heathkit Legato Speaker System. Shpg. Wt. 6 lbs.
NEW LOW PRICE!

HEATHKIT "LEGATO"

high fidelity speaker system kit

Wrap yourself in a blanket of high fidelity music in its true form. Thrill to sparkling treble tones, rich, resonant bass chords or the spine-tingling clash of percussion instruments in this masterpiece of sound reproduction. In the creation of the Legato no stone has been left unturned to bring you near-perfection in performance and sheer beauty of style. The secret of the Legato's phenomenal success is its unique balance of sound. The careful phasing of high and low frequency drivers takes you on a melodic lobogogan ride from the heights of 20,000 CPS into the low 20's without the slightest bump or fade along the way. The elegant simplicity of style will complement your furnishings in any part of the home. No electronic know-how, no woodworking experience required for construction. Just follow clearly illustrated step-by-step instructions. We are proud to present the Legato—we know you will be proud to own it! Shpg. Wt. 196 lbs.

HEATHKIT
BASIC RANGE

MODEL SS-2 $39.95
A truly outstanding performer for its size, the Heathkit model SS-2 provides you with an excellent basic high fidelity speaker system. The use of an 8" mid-range woofer and a high frequency speaker with flared horn enclosed in an especially designed cabinet allows you to enjoy a quality instrument at a very low cost. Can be used with the Heathkit "range extending" (SS-1B) speaker system. Easily assembled cabinet is made of veneer-surfaced furniture-grade 3/4" plywood. Impedance 16 ohms. Shpg. Wt. 25 lbs.

HEATHKIT
RANGE EXTENDING

Designed to supply very high and very low frequencies to fill out the response of the basic (SS-1) speaker, this speaker system extends the range of your listening pleasure to practically the entire range of the audio scale. Giving the appearance of a single piece of furniture the two speakers together provide a superbly integrated four speaker system. Impedance 16 ohms. Shpg. Wt. 80 lbs.

Free Catalog!

Don't deprive yourself of the thrill of high fidelity or the pleasure of building your own equipment any longer. Our free catalog lists our entire line of kits with complete schematics and specifications. Send for it today!
Subject:
Stereo Cartridges and Garrard Players

We are supplying standard Garrard changers and turntables to stereo cartridge manufacturers for test purposes. Knowing of your interest in the newest developments—we reproduce, with permission, some of the comments we have received to date.

Stereo performance is inherently extra-sensitive to such symptoms as rumble and wow. This makes the selection of record playing equipment even more critical than in the past.

Here again, you are assured that Garrard's 35 years of experience, designing and producing the world's finest record playing equipment, will also set the industry's standard of excellence in stereo.

Mr. Leonard Carduner
Garrard Sales Corporation
88 Shore Road
Port Washington, Long Island, N.Y.

Dear Mr. Carduner:

We have tested our EP-63 rotating seal stereo cartridge with your Garrard changer and find that it is perfectly suitable for playing stereo or other records with this changer.

We feel certain that when stereo records are available in quantity many people will purchase this or other FAIRCHILD STEREO cartridges to use with your changer, much as they have in using our Model 225 and other cartridges with your excellent player in the past.

Very truly yours,

FAIRCHILD RECORcNG EQUIPMENT CORPORATION

Robert R. Carlson
Vice President

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

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Please send your new comparator guide which compares all Garrard players and their advanced features.

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Zone:
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The Second Wave of Stereo

The dikes have parted, and the stereo disc deluge is upon us. The word is that we will have two thousand SDs by Christmas, Man!

Now I am not trying to stir any joyful panic, or any buying frenzy. I am rather opposed to buying frenzies (whether our advertisers approve this attitude or not) and in favor of cool contemplation.

Cool contemplation will quickly disclose to us the completion of the first wave of the deluge. To begin with, what we will get are stereo versions of performances we already have heard (or at least heard of) in their monophonic guise. Some companies have been laying up backlogs of stereo matter tapes for as long as three years. So — musically — we know what to expect. There will be a reasonable proportion of excellence and an occasional incidence of greatness. But in general the selections will embody sound commercial considerations. They will be, so to say, safe. They will represent the judgment of record executives in the late maturity of LP, after all the shake-out had taken place, and the daring died down.

This is not supposed to be a condemnation, in any sense. At their most conservative, recording executives have more artistic conscience than almost any other businessmen. And it would take a real grouch to cavil at Chiburean's Tchaikovsky or Boult's Beethoven or Bruno Walter's Mahler. Yet it is for the second wave of the deluge that I reserve (like stout Cortez) my look of wild surmise. Or, if not wild surmise, at least keen interest.

I keep thinking back ten years, to when LP was beginning. Then, as now, a complete new start on recorded repertoire was implicit in the technical developments. What I recall most keenly is walking up three flights of stairs (the elevator had conked out) in a grim and sweltering building on West 42nd Street in Manhattan, just opposite the penny arcades and flea circuses, to the offices of an infant recording company called Westminster. President James Grayson was in Europe, but we were received, as royalty welcomed by royalty, by Michael Naida and Henry Gage, in sodden polo shirts. No matter: the atmosphere was like that which must have prevailed in Alexander's tents on the shores of the Granicus, electric with excitement and the feeling of fine venture. Dr. Hermann Scherchen and Franz Josef Haydn just had broken the 30,000-sales barrier. My decade-old notes are fragmentary: "He plays Haydn ... inspired" (Dr. Naida) "He likes to play Bach too; you shall have Bach cantatas you never heard before." And he was as good as his word. We had eighteen more Haydn symphonies and ten Bach cantatas by Scherchen from Westminster before the company outgrew its venturesomeness, and we ought to be lastingly grateful for them: I know I shall be.

I pick Westminster to speak of because in those early days I never got to Boston, where the Haydn Society flourished and put forth an unexampled treasure of quartets, and not till some years later did I meet the Solomon brothers, of Vanguard/Bach Guild, to whom we owe a similar debt. Scherchen, and Alexander Schneider's Quartet, and Henry Swoboda were the perfect vehicles for Haydn; and Scherchen and Felix Prohaska served likewise for Bach. I could run the list out endlessly, but the point I am making is that in those days there was an audacity on music's behalf that we had seen rarely before and have seen just as rarely since. It embodied a sort of confidence in the prospect that the music could make its own way if the right artist played it. And the artist did not have to be renowned in concert circles.

It is the possible recrudescence of this that I yearn for when I contemplate (however cooly) the reissuance of repertoire that will occur when stereo's second wave gathers momentum. It is, I suppose, a hopeless hope. The companies have lost their youth. But it is worth talking up. Eileen Farrell could sing Brünhilde better than anyone else alive (now that Mme. Kirsten Flagstad is supposed to be in retirement), so why may she not? The best Beethoven pianist in the business is Jacob Lateiner, a latter-day Schnabel whom nobody records, and his partner in concertos should (naturally) be Alceo Galliera, with whom Schnabel made his last Emperor. The songs, Shakespearian and otherwise, of Henry Purcell have hardly been touched since John Brownlee made them for Allegro (anyone remember Allegro?). Patently the person to bring them to us now again is Richard Dyer-Bennet. And what has happened to Genevieve Warner, who gave us perhaps the sweetest collection (a few) Mozart songs ever recorded? And why the devil has no one corralled Jan Peerce and made him sing an album of Handel arias (especially "Waft her, Angels"), at which he surpasses almost anyone else in the world? Coming closer to the present day, might we not, possibly, be favored with a recording of Virgil Thomson's Mother of Us All, that irresistible morsel of American madness, while the composer still is disposed to conduct it, as he is?

My suggestions are limited by my taste and my knowledge, not extensive, but you can see what I am driving at. If everything is to be recorded afresh, let us have some of what our hearts desire. You will have your own notions. I will be delighted to forward them to the proper persons if you will write them down and send them in. This will earn us more curses than gratitude, but there are times when curses can be worn like medals, and maybe this is when.

J.M.C.
WE'VE ALL READ and heard a lot about stereo recently, and about stereo disc records in particular. We have been told that stereo involves two-channel sound recording and playback; that the new records contain dual-channel information cut in a single groove, and special pickup cartridges are available to extract both channels from this groove; and that "stereo adds a new dimension to sound . . . gives you concert-hall realism and presence in your home."

Provided these splendid words aren't taken too literally, they are all true—as far as they go. But they don't go far enough. After all, the concert-hall realism and living-preservation phrases have been used for many years to describe single-channel (monophonic) high-fidelity sound. Like the boy who cried "wolf" too often, or the Hollywood studio which turns out an occasional fine motion picture, we find that the words best suited to the purpose have become meaningless within the necessary context. Why should anyone consider it worth the trouble and expense to duplicate his present sound system, with which he may be fairly well satisfied, in order to get what he has been told he has already? Why should two channels be better than one, anyway; don't both channels reproduce essentially the same thing? And if so, wouldn't you get the same results simply by using two separate speaker systems?

These are logical, legitimate questions. Although direct answers aren't found often outside the technical press, they are not at all difficult to understand. In fact, they are quite simple, as you shall see.

Let's examine first the manner in which our ears function as direction-finding accessories. This facility depends almost entirely on the fact that there are two ears, situated on opposite sides of the head, rather than one. They are ideally disposed to capitalize on the natural characteristics of sound in their direction-finding task.

Suppose you are passing through Detroit on a day when the Tigers are at home and playing New York. You go out to Briggs Stadium to watch Frank Lary stuff Stengel's stalwarts again, and suddenly—fifty feet away through the noisy crowd—you spot an old acquaintance coming down the aisle, looking for a seat. Impulsively you shout his name; immediately he turns his head in your direction and, if you haven't put on too much weight, probably recognizes you. How did he know where to look?

If you were on his left, the sound of your voice reached his left ear a small fraction of a second before it reached his right ear. Sound travels in Detroit (as it does elsewhere) about 1,100 feet in a second. Your friend's ears are, say, six inches apart; consequently, his right ear may have heard you 1/2,200 of a second later than his left ear. This is only 450 millionths of a second, or 450 microseconds, but it gave him plenty of information for his extremely sensitive automatic direction-finding mechanism to work on; most human pairs of ears can detect time differences as small as six microseconds. Had your friend been walking the other way, your shout would have reached his right ear sooner than his left ear by the same period of time, indicating that you were to his right. If he had been walking towards you, the sound would have reached both ears at the same time, and he would have known that you were in front of him.

As we turn our heads one way or the other from the source of a sound, it strikes one ear later than the other by an amount that increases from zero (when the sound is directly in front) to a maximum value, determined by the head size and shape, when the sound is at the side. Through experience we have trained the wonderfully precise computers within our skulls to read the amount and type of this delay and tell us instantly the angle from which the sound comes.

Note that this perceptive facility depends on detection of the beginnings and ends of directly received sounds, or upon nonrepetitive aspects of continuous
sounds. These are called "transients." Nearly all natural sounds contain transients in abundance, so that adequate data is available from our ears for activation of the time-discrimination computer circuits. But we often listen to relatively long-term sounds too, which may be lacking in transients. Fortunately, two other aspects of sound enable our ears to give us continuous clues as to location.

Sound consists of alternate compressions and decompressions of air, traveling from the source of disturbance outward, as do the ripples in a pool when its surface is disturbed. The speed at which these air ripples travel, 1,100 feet per second, is the same for any pitch of sound. Pitch corresponds in a fairly close way with the rate at which the air compressions and decompressions are generated; that is, with the frequency of the sound. If 1,000 compressions (wave crests) and rarefactions (wave troughs) are formed each second, then the frequency of the sound is 1,000 cycles per second.
This leads to an important characteristic of sound: its wave length. For if sound travels at 1,100 feet each second, and there are 1,000 compressions each second, then the distance in air between each two compressions must be just a little more than one foot! That is the wave length of a sound: the distance from one crest to the next, or from one trough to the next. Plainly, the wave length varies inversely with the frequency. A tone of 100 cycles per second has a wave length of 11 feet, and a tone of 10,000 cycles per second has a wave length of 1 3/8 inches. Low-pitched sounds have long wave lengths; high-pitched sounds have very short wave lengths.

Now, consider what this means to the two ears. Disregard transients for the moment, and think of continuous sounds which do not change in character for reasonably long intervals. If the sound is very low in pitch—if its frequency is below 200 cycles per second, for example—it has a long wave length, on the order of five feet or more. At any given moment the difference in air compression or rarefaction at the two ears of a listener, separated by mere inches only, will be virtually nil compared to the total change in pressure over the full cycle. That is why sources of continuous sounds that contain low frequencies only are difficult or impossible to locate by ear. Such sounds are rare, however; they are usually accompanied by higher-pitched harmonics and transients which facilitate location.

If our continuous tone has a higher frequency (above 400 cycles per second, say) and a correspondingly shorter wave length, then the distance between the ears is a sufficiently large part of a wave length for detection of differences between degrees of compression at the two ears, and this information can be used to form judgments of location. We may call this phase discrimination because it is a judgment based on the differences in the phase of signals, i.e. their relative degree of compression or rarefaction. But what happens when the frequency becomes high enough so that a wave length is just equal to the distance between the ears? Then, if the sound were directly to the left or right of the listener, there would be a wave crest at one ear and the following crest at the other ear; the ears would receive identical impressions, and the listener would be unable to tell whether the sound came from the left, right, or straight ahead. Accordingly, location efforts based on phase differences alone are unreliable and confusing above ranges of frequencies whose wave lengths approximate the distance between the ears. Phase discrimination is helpful only between (roughly) 300 and 1,500 cycles per second.

Well below this upper limit, fortunately, still another characteristic of sound begins to be useful in furnishing location clues to our auditory system, and becomes increasingly important as the frequency goes still higher. Sounds flow most readily around an object when it is much smaller in dimension than the wave lengths, so that the sound intensity on the side of the object away from the source is much the same as it is on the side towards the source. With a larger obstruction (or with a sound of shorter wave length, which amounts to the same thing), there is less fill-in behind the object; there is an increasing tendency for it to cast a "shadow" of reduced sound intensity, much as anything opaque casts a shadow in sunlight. A listener's head begins obstructing sound significantly at frequencies up towards 1,000 cycles per second; and, at still higher frequencies for which phase discrimination doesn't work, it operates as quite an efficient sound screen. An ear in the "shadow" of the head (on the side away from the sound source) receives that sound substantially reduced in intensity compared to what the exposed ear hears. Experience has taught our built-in location computer exactly how the intensity differences correspond to the angle of our heads with respect to sound sources, and the information is no sooner received than the answer is given.

We have, then, three ways of using our ears (and our heads, including the insides thereof) to determine the locations of live, or natural, sounds. Over the fairly narrow range of frequencies in which our ears are most acute, we use both phase discrimination and intensity differences; below that, intensity differences are virtually nil but phase discrimination is good; and above that range, phase relationships are valueless but intensity differences become ever more effective. Time-difference information, based on transients, is useful over the whole frequency range except for very low frequencies. It fails there for essentially the same reason that our sensitivity to phase differences in long wave lengths falls off.

Only rarely do we use these types of information singly, for the very good reason that most natural sounds are complex. They are composed of many harmonic tones as well as fundamentals, and usually they start or stop abruptly. They are often asymmetrical. We obtain several clues simultaneously, and we use them unconsciously, in most cases, to identify and separate each sound source.

HOW does all this apply to high fidelity? In a monophonic (single-channel) system, all the sound is assembled into one composite whole, no matter how many microphones are used in the original pickup. The mixture is fed through one amplifier and speaker system in your home. Your binaural (two-eared) hearing faculty tells you without compromise that the whole orchestra is coming from that one place and, further, that it simply isn't possible. Admittedly, the result may be beautiful, but it doesn't sound quite natural. It is true that for some things—solo instruments or unaccompanied vocalists—a monophonic system can give a credible illusion of reality. But no matter how wide the frequency range, how expert the recording, and how low the distortion, you can't close your eyes and really imagine that you are forty feet from an orchestra. Continued on page 130
The Ill-Starred Debut of the Girl from Arles

by Mina Curtiss

This story of the production of the original L'Arlésienne is a chapter from Mrs. Curtiss' Bizet and His World, to be published by Knopf this autumn: a re-creation of a man and his milieu made largely through his own words and those of his contemporaries.

In the summer of 1872, starting soon after the birth of his son early in July and finishing some six weeks or two months later, Georges Bizet—then thirty-three years old—composed the incidental music to Alphonse Daudet's play L'Arlésienne.

The score of L'Arlésienne is usually identified with the universally played orchestral suite, drawn from it by the composer himself, and the so-called Second Suite, composed of other excerpts from L'Arlésienne and some from La folle fille de Perih, which was arranged by Guiraud after Bizet's death. Charming as these almost over-familiar suites may be, they give little notion of the music as Bizet originally wrote it. Only those who have heard the score in relation to the dramatic action can know the delicacy and subtlety of its psychological characterization, the power and beauty of the choruses, the skill and ingenuity with which Bizet orchestrated his score for an ensemble restricted to twenty-six instruments. Unfortunately, like Bizet's original version of Carmen, which is played only at the Opéra-Comique, L'Arlésienne is rarely given outside the Théâtre de l'Odeon in Paris, where it occupies a permanent place in the repertory. In collaborating with Daudet, Bizet was for the first time associated not with hack librettists or minor poets devoid of theater sense, but with a truly talented writer whose play was an expression of his own special gifts as an artist.

Playwright and composer were brought together by Léon Carvalho, who, after the bankruptcy of the Théâtre-Lyrique, had become director of the Vaudeville. At this theater he found an outlet for his still adventurous spirit by producing such experiments as Flaubert's plays, as well as works by younger writers. Finding L'Arlésienne rather serious, even somber, the director decided to carry out an idea he had derived from reading the correspondence of Saint-Exupéry. The latter, writing to the Duke of Buckingham in 1687, advised "honest people who delight in the theater" to resume the custom of introducing dances and music into plays, "which would in no way harm the performance . . . and would satisfy the senses and the spirit."

The play with background music (or mélodrame, as the French call it) had, in 1872, sunk more or less to the level of radio soap-opera with "music under." Carvalho therefore, in commissioning as serious a composer as Bizet to inject new life into this form, demonstrated his usual daring. And in spite of the failure of his production of L'Arlésienne, he continued to believe that the work itself "typified the happy combination of drama and music."

Daudet, too, always retained his enthusiasm for Bizet's contribution to his play.

"I am madly in love with all kinds of music," he admitted; "the sophisticated, the naïve, the music of Beethoven and that of the Spaniards in the rue Tarbutt: Gluck and Chopin, Massenet and Saint-Saëns, the bamboula, Gounod's Faust, . . . popular songs, barrel or-
gans, the tambour-drum, even bells. Music that dances and music that dreams, all of it moves me. Wagnerian recitative takes hold of me, bowls me over, hypnotizes me like the sea; and the zigzag violin-bowings of the Tsiganes kept me from seeing the Exposition. Each time those cursed violins caught me as I went by—impossible to go farther. I had to stay there until evening, a glass of Hungarian wine on the table, a lump in my throat, madness in my eyes, my whole body quivering to the nervous heat of the timpani.”

Daudet’s intense, if eclectic, passion for music was an important element in the rapid ripening of friendship and understanding between him and Bizet. But the rare success of their collaboration grew out of a number of more complex factors. Not the least of these was the capacity both men had of translating into living theatrical expression an intuitive psychological grasp of certain facets of human passion and behavior. This gift neither artist appears to have recognized in himself.

Alphonse Daudet was born in 1840 at Nîmes in Provence. At seventeen, after a miserably unhappy experience as a tutor in a school of unruly boys which remained a nightmare to him all his life, he went to Paris to seek his fortune. “One must know our Provence,” Emile Zola said, “to understand the original quality of the poets she sends us. They have grown up down there, in the midst of thyme and lavender, half Gascon, half Italian. The sun is in their blood ... They come to conquer Paris with a bold naïveté that is in itself half of their success.” Success came very soon to Daudet, in recognition first of his personal charm and later of his talent. At eighteen he published a volume of poems, Les Amoureuses, which attracted the attention of the Duc de Morny, who invited him to join his secretariat, which already included Daudet’s older brother Ernest and Ludovic Halévy, the future librettist of Carmen. In the salons, where doors soon opened to him, “he would have had the air of a shepherd in love with the stars or some bold hunter of chamois, had he not worn with such correct ease his yellow gloves and white tie ... A young savage who will become a dandy [sic], that is the impression made by M. Alphonse Daudet, man and writer.”

Daudet’s “magnificent countenance, small figure, narrow head with a mass of black curly hair, long beard, fine features, resonant voice ... lively movements” impressed Sigmund Freud when he met Alphonse Daudet on his first visit to Paris.

Daudet left no record of his impressions of the young Viennese doctor who had not yet started to develop his revolutionary theory, which one day would give to L’Arlesienne a significance very different from that conceived by its author. For Daudet had an aversion to the expression of unconscious psychological processes. When a distinguished neurologist mentioned his admiration for the author’s intuition in portraying the family relation in L’Arlesienne, the playwright “threw up his hands and protested with a sort of horror: ‘That’s not at all what I intended.’” Whatever his intention, his deep emotional involvement in the play has been recorded by his wife, who said that L’Arlesienne meant more to him than any of his other works.

This story of various levels of disastrous love is laid against the background of Provence, a part of southern France so different in landscape, customs, and speech from the rest of the country that even to Frenchmen it seems strange and exotic. The scenes of the play take place in the courtyard and kitchen of the thriving farm of mas, Castellet, and on the edge of a swamp in the Camargue, that strange, wild swampland at the mouth of the Rhône. There wild horses still roam, and bulls are bred for the ring.

The love of Frédéri, the young hero, for the girl from Arles, who never appears on stage, is the main theme. Early in the play, he discovers from her former lover, Mitifio, a garde1 of horses, a rough and jealous man, that his beloved is faithless and callous. Frédéri’s hopeless struggle to conquer his obsessive passion ends in suicide, but not before he has tried to exorcise it by becoming engaged to Vivette, a young girl who has always loved him, the god-daughter of his mother, Rose Maman. This woman, who embodies the influence on stage that battles against the magic spell of the invisible girl in Arles, could hardly have failed to strike a chord in the son of Aimeé Bizet, whose image had haunted him so threateningly after her death; in the son-in-law of Mme. Halévy, whose personality pervaded his household. Rose Maman, widowed, young, still beautiful, the dominating force on her farm and in her family, is the mother of two sons. Of Frédéri she says: ‘He is more than a child to me ... When I hear my boy going and coming on the farm, it does something indescribable to me. I no longer feel widowed.’” Her younger son, Janer, “l’Innocent,” she ignores as best she can. For according to superstition the presence of a simpleton protects a house from harm. If he matures, he is no longer a safeguard against disaster. And it is l’Innocent alone who senses the danger of Frédéri’s desperation. At the end of the play when...
"The psychological subtleties of L'Arlesienne afforded Bizet perfect material for musical characterization, and the Provençal background, which had kindled his imagination as a boy on the way to Rome, evoked an authenticity of local color which could hardly have been inspired by the libretto-land versions of Ceylon and Scotland in Les Pécheurs de perles and La folle fille de Perth. Bizet used three traditional Provençal tunes in his score: Marche des Reis, for the off-stage chorus; Danse des Chirau-Frais, familiar as the farandole in Act III; and the Er dou Giet which is played while l'Innocent is trying to console Frédéri by telling him the touching fable of a puppy. Frédéri's use of the character of the composer, in the orchestra, is closely distinguishable from the original music he composed for it. Daudet's use in his choruses of words by Mistral, to whose Calendal Bizet had given so much thought, undoubtedly gave the composer ease and familiarity with the Provençal tunes already conceived. Composer and playwright worked together on the lyrics, and rapidly achieved a close collaboration. Daudet's signature "sincerely yours," in his first letter to the composer, changed in the second to a message to Bizet's little son Jacques: "Please kiss the left eye of the dauphin for me."

During the rehearsals, Daudet's wife wrote, the author "went through a variety of phases . . . 'They are all charming,' he would say during the first stage. 'They understand, they project, they bring my characters to life: the grace of Vivette, the authority of Rose Mamal.' . . . A week later: 'I am so discouraged! Everything is losing its color. You can no longer tell whether my play is laid near Arles or Anissières. They either exaggerate the gestures and accent or else everything becomes hopelessly monotonous.' Then, during the final rehearsals, his enthusiasm returned. 'You will see, everything is right . . . I am satisfied. Bizet's music is delightful . . .'"

L'Arlesienne suffered the disadvantage of opening without preparatory fanfare. All of the advance publicity dealt with Madama Frainier, a play by Robert Halt with which Carvalho had intended to open his season, but which was suddenly banned on September 21. L'Arlesienne opened on October 1.

The usual fashionable opening night audience had not yet returned to Paris, and although such admirers and friends of Bizet as Massenet, Ambroise Thomas, the publisher Heugel, and the noted poet Théodore de Banville were present, the general atmosphere was frigid and unwelcoming. Carvalho had spared no expense in staging this pastoral tragedy in the grand manner. Julia Bartet, who was making her debut as Vivette, the young farm girl, wore a pink moiré taffeta dress while Rose Mamal, in black velvet, dragged a long train after her through the courtyard of the farm and the marshes of the Camargue. When La Renaude appeared—Vivette's grandmother, a character so appealing that many retired actresses of the Comédie-Française have returned to the stage to play her—she was heard one spectator say: "In spite of this, you know, Daudet isn't a complete fool!" Fifty years later the playwright's wife wrote: "How could Mme. Bizet . . . and I not be reduced to tears at this disaster?"

Théodore de Banville was shocked by his neighbors who complained loudly: "Another overture!" each time a piece of music was played without stage action. The members of the audience talked, laughed, went in and out hanging doors. "They aren't even listening," Bizet said despairingly to the conductor, Constantin. By the last act, the house was three-quarters empty. "It was a most dazzling failure," Daudet wrote, "with the most charming music in the world, costumes in silk and velvet, and opéra-comique scenery. I left the theater discouraged, disheartened, with the insane laughter that punctuated the tragic scenes still ringing in my ears, and, without defending myself in the papers—they all attacked this play divested of suspense, this portrait . . . of moods and situations, the absolute truth of which I alone knew—I resolved to write no more theater pieces, piling up the hostile reviews as a rampart for my will power."

The review of L'Arlesienne by the outstanding dramatic critic Francisque Sarcey coincided with the opinions of his colleagues: "Music is rarely welcome in a drama. Listen to it in L'Arlesienne; you will be astonished to see that it is used solely as a stopgap. At the end of the third scene, the actors go off-stage to dine; the stage is empty, and the action will not start again until the meal is over. Immediately M. Bizet takes the floor, and there you have a dance of the violins. Very pretty the music may be; useless it certainly is . . . The fact that all the choruses are sung in the wings goes to prove that the music is not an integral part of the work; it is an ornament applied on as an afterthought. L'Arlesienne would not make a good opera; it is unfortunate Continued on page 135
by Harold C. Schonberg

Once More

... with Kiril Kondrashin

Russia's maestro Kondrashin knew no American idiom when he arrived in New York to conduct with America's Van Cliburn and America's Symphony of the Air; but he promptly made his presence felt — once more, and again once more.

Until Kiril Kondrashin stepped before the Symphony of the Air for his first rehearsal — the piece on the agenda was Rachmaninoff’s Third Piano Concerto with Van Cliburn as soloist — he had never conducted an orchestra outside the Iron Curtain. As a matter of fact he had never even been outside the Iron Curtain. He spoke no English, and he faced an orchestra of highly experienced players. He brought down his baton and the orchestra began the concerto. “Nyet,” Kondrashin said, pleasantly but firmly. For a long time he worked on the opening measures, trying to get the precise kind of shaded attack he wanted. He did not have to speak English: music, which may or may not be an international language, has an international language — presto, pianissimo, allegro, ritardando mean the same in Rome, Moscow, New York, and Buenos Aires. Mr. Kondrashin got along just fine. But two American words he did acquire immediately: “Once more.” Every conductor must learn those words before anything else, he gravely informed the men of the Symphony of the Air.

He made a big impression on the orchestra, many of whose Toscanini-trained members had come back for the occasion out of interest in l'affaire Cliburn. “We all liked him and respected him as a musician,” says George Koutzen, one of the cellists. “As a person he was most cooperative, but forceful when he had to be, and he has a wonderful sense of humor. He was amazed at our bowing. As in most American orchestras, all the string players use their own bowings, and this disturbed Kondrashin. I mean, really disturbed him. He felt it was anarchy. He made us adopt a uniform bow, and we all had to be in unison with the first chair. When it was explained to him that Stokowski had introduced variable bowing into American orchestras, and that Stokowski even then was making a tour of Russia as a guest conductor, he said that Stokowski might start a revolution in Russia. Later on, when Kondrashin had picked up a few words of English, he might stop the orchestra and say ‘Once more, please. Letter L, like in Leonid Stokowski.’ He’s a pretty gregarious man and he seems to pick up languages very fast. By the end of our tour he was speaking English at all the rehearsals.”
Members of the Symphony of the Air noted with interest that at the opening few rehearsals everything seemed too loud for him. He was accustomed to a lower scale of dynamics, and he spent considerable time adjusting the orchestra's volume to his taste. They also were impressed with his patience and unruffled sang-froid. They say that he never became flustered; that from midnight to 4:40 a.m. on the morning of May 30, when Cliburn was recording the Tchaikovsky concerto and nothing was going smoothly, everybody seemed frazzled but Kondrashin.

The Russian conductor is, of course, no stranger to records, and ever since 1950 or so his name has been appearing with regularity on those American labels that specialize in Russian-made tapes. He is especially valued in Russia as an accompanist, and it was a foregone conclusion that his services in that capacity would be used for the International Tchaikovsky Competition. When Kondrashin mentions his own favorite performances on records, three of them turn out to be concertos: the Prokofiev Piano Concerto No. 1 with Svintoslav Richter; the Saint-Saëns Fifth Piano Concerto, also with Richter, and the Prokofiev Violin Concerto No. 1, with David Oistrakh. (All of these discs are available in America—the Prokofiev piano concerto on Period 599, the Saint-Saëns on Monitor 2004, the violin concerto on Westminster 18178.) Kondrashin cites as another of his favorite recordings Smetana's Bartered Bride, sung in Russian and not yet available in this country.

He is a tall (about 5'11"), broad-shouldered, narrow-hipped man, who moves like an athlete. His brown hair is graying at the temples, and a couple of silver teeth in his upper right jaw gleam when he smiles. With a fairly prominent nose, high cheek bones, and rather deep-set gray-green eyes he could be taken only for a Slav. He was born in Moscow in 1914, studied piano at the Moscow Conservatory, shifted to conducting, and while in his third year at the conservatory started working as an assistant conductor in a small opera theater in Moscow. For the next twenty-four years, opera was his main line of work. He was a director in Moscow and Leningrad. At the same time he also made many appearances as a guest conductor in symphony concerts. For a while he taught at the Moscow Conservatory; but in recent years, he says, he has been too busy as a conductor to do any teaching. He does not have a permanent orchestra but is busy ten months of the year making guest appearances throughout the Soviet Union, a regime which leaves him less time than he would like to spend with his two sons, ages twelve and one-and-a-half.

Kondrashin's acquaintance with American orchestras has been derived from hearing the Boston Symphony during its Russian tour, the Symphony of the Air on the podium, and most other American orchestras through recordings. (He claims to have a large record and tape collection.) Each American orchestra, he says, has something of its own, just as every orchestra in the world has its own characteristics. Russian orchestras, he says, generally have stronger and better brass players. Americans, he thinks, excel in woodwind playing. He sees little difference between the string section of Russian and American orchestras, aside from the free bowing prevalent in American orchestras, which, he still insists, would never be accepted in Russia.

According to him, there is little essential difference between recording sessions in Russia and America. Equipment is much the same, as he sees it, although he hastens to add that he is no expert on technical matters. Recording is, of course, a state-controlled enterprise in Russia, and a conductor there is in the enviable position of being able to command all the rehearsal time he thinks is necessary. "Otherwise," Kondrashin said, "a conductor wouldn't agree to making records."

He was a little surprised at American tape speeds during his recording sessions. "Here you record at thirty-eight centimeters"—fifteen inches—"per second, while our tape is seventy-six centimeters per second." He agreed that tape editing was a problem; but as far as he is concerned, it is a problem for the individual musician to resolve according to his own dictates. "There are two extremes. Some of our musicians refuse to edit and insist on doing the entire section over. Others splice heavily. Myself, I fall in between. I choose the most successful tape and change only those sections that are obviously unsuccessful or have glaring mistakes. The important thing is to keep the spirit of the music; this cannot be accomplished if there is too much editing; too many splices will change the character of the music."

He could not say how many... Continued on page 129
April in Paris, and into the vaulted dimness of the Chapel of the Invalides poured musicians, and more musicians, and still more musicians, gathering far beneath the ancient battle flags to recall a day in 1837. It was then that Hector Berlioz presented to the world his most enormous — and his favorite — work of music, the Requiem or Messe des Morts. This time the three-century-old walls of the chapel were to hear it again, but so were forty microphones, situated for stereo, and a battery of tape recorders, brought to the task by Westminster Records. The conductor was Hermann Scherchen, the executants the cream of Paris' orchestral and choral forces. There were three hundred of them, nearly as many as Berlioz had assembled. As he had ordered, four brass choirs departed to the corners of the church to sound forth for the Last Judgment. Four days they labored. Visitors were excluded, but through the massive doors, into the hall of crypts where lie the remains of the Emperor Napoleon and of Marshals Vauban, Turenne, and Foch, echoes of the mighty music penetrated. Now, from records, it will echo world-wide.
AUDIOPHILES are, like all Gaul, divided into three parts. At one extreme lies the money-no-object home-beautiful type, who buys a fabulously expensive piece of cabinetry, then crams it, or has it crammed, with the costliest components made. What comes out is ipso facto hi-fi—it costs so much it has to be. There is such a lot of cash involved that the rig doesn't dare get out of whack. If, by some freak of malevolent nature, a tube should fail or a stylus wear out, this sort of man either hires three nuclear physicists to fix it or else throws it out and buys a complete new outfit.

At the opposite pole can be found the genius Demon Experimenter. This species practically blows the glass for his output tubes himself. His rig has taken twenty-six years to reach its current magnificence, but he still tinkers with it every day.

In between Alpha and Omega can be found the vast corpus of audiophiles, the just plain folks of hi-fi. These people—and I'm one—own equipment purchased and installed with some degree of loving care. We are grateful for the pleasant sounds our speaker makes, but all the time we keep remembering the mutability of things. We are conscious that needles wear and tubes age; and we are secretly a little frightened that Creeping Distortion already has set in and that in some insidious fashion we are getting used to it. When, sooner or later, the dreaded breakdown does occur, we are generally flung into a panic. We aren't really very familiar with the science of sound reproduction, in spite of the knowledgeable way we toss off such terms as impedance, frequency response, and lateral compliance. We may be aware of what things do, but we're far from sure how. Beyond hitting the preamp a hearty slap (it used to work with the old table radio), we're at a loss for remedies even if we can diagnose the symptoms. This is probably just as well: hi-fi repairing after all requires training and equipment most of us just don't have. Some intelligent tube changing may be safe to indulge in, but by and large the instinctive step is the correct one: call for the repairman.

However—the introductory sine qua non for exhortations such as this—there are a number of things the common or garden variety of audiophile can do to delay the onset of serious trouble. Nothing will work indefinitely; sooner or later something will give way no matter what you do. The beast, though, can be kept at bay for longer and longer periods if some simple precautions are
followed. A lot of these are really self-evident but, self-evident or not, they are not widely enough observed. In the course of over ten years' active interest in high fidelity, I've acquired some habits in varying degrees conducive to the healthful functioning of audio equipment; and in spite of what some psychiatrists have said in the public prints, I think there's more to these practices than fetishist compulsion-behavior. At any rate, here they are, going from one end of the system to the other, with a side trip or two.

The tone arm and cartridge are accessible enough, and it's a good thing. For all its apparent simplicity, the arm is prey to a number of possible troubles. In many changers and manual players, for example, the downward force exerted by the arm, its effective weight at the point of record-stylus contact, is determined by a spring-loaded device in turn controlled usually by a screwdriver. This setting is never permanent, if only because the materials out of which springs are made lose elasticity through simple senescence. Every month or so you should check your tracking pressure, using any good stylus-weight gauge. Make sure the stylus pressure is within the bounds ordained by the cartridge manufacturer. Generally, set it so that it's at the lowest figure at which the arm and pick up will track accurately. And "accurately" means something more than that the arm should gently traverse the record in the right direction without skittering. Listen carefully to the sound you're getting: if there's a hint of breakup in heavily recorded passages, you may have the arm too light. Remember—and people rarely do—it's as rough on your records to have too little tracking pressure as too much.

For people who own positive-action counterweighted tone arms, the problem is less constant. Nevertheless, occasional use of a stylus gauge won't hurt. You'll probably need less weight here than in a record changer: in addition to tracking properly, a changer arm also has to trigger all the intricate apparatus needed to trip the mechanism and start the whole change cycle. Again, though, don't overdo the counterweighing. Keep the head heavy enough to prevent excessive stylus vibration. Listen for that telltale breakup of tutti sections.

There's a corollary to all this applicable both to owners of changers and manual players. For pity's sake, when you remove the arm from a record, lift it up. This may seem just a little obvious, but you'd be surprised how many well-meaning people attack the arm viciously, as if it were a deadly snake about to strike at the center spindle. Be gentle. It's not heavy. Lift it, and try not to ram it sideways.

When you do get the arm off the record, there remains the problem of where to put it. Most changers solve this automatically, but in too many cases transcription-arm owners just set the thing on a block of wood or a rubber stand from which it can be dislodged by any vagrant breeze or friendly cat. There are a lot of excellent locking arm rests on the market. If you haven't got one, get one.

Just one more word on tone arms: the essential purpose of this device is to transport the pickup from the outside of the record to the inside. Make sure it can do this easily and smoothly. More particularly, make sure there are no hindrances to its free motion in the shape of too-tight pickup cables or old disc-cleaning cloths or FM program listings. I own at least three (once-marvelous) albums that are gouged in the inner grooves because the counterweight of my tone arm backed against a WNYC Masterwork Bulletin while the set was in operation.

The cartridge has special problems of its own, besides those associated with the arm, and they are almost all occasioned by that old nemesis, dust, in one way or another. Dirt picked up from records can cloud the sound, wear down the stylus, and foul your damping fluids. It can decrease the life expectancy of a good transducer by half.

Two preventive approaches are open. First, clean the stylus thoroughly before every playing. Use a sable or camel's hair brush, never a forefinger. The old practice of flicking the needle with a convenient digit to clean off fluff (and make sure the set was turned on) has brutalized more decent pickups than almost anything else.

The gadget that spins the record so that the arm can track, the turntable, is usually installed and then ignored. If pushing the switch makes it go, then all's well. Talk about creeping distortion: there are hundreds of supposedly hi-fi outfits around that play music a full semitone flat because the turntable has slowed to a plod. Muck, hardened oil, grit, slipping idlers or drive belts, deteriorating rubber—there is a veritable pantheon of possible dangers, mostly overlooked. Check your turntable with a strobscopic disc. If it's running at an even 78 or 33 1/3 rpm, you're one of the fortunate few.

What to do? Well, first of all, keep the working parts clean. Denatured alcohol is a good solvent that won't also dissolve the rubber in the drive system. It also evaporates quickly. It's a poison, so keep it well marked and out of the way.

Second, and most important, oil the thing. The turntable is a machine. It requires lubrication. I wish I had a nickel for every conscientious audiophile who wouldn't think of dropping his tone arm and who also wouldn't...
think of picking up an oil can. You never drive your car without oil: why subject your hi-fi rig to the ravages of friction? The motor bearing is the prime place to aim for. Also make certain there is a sufficiency of oil in the shaft well and around the bearings of the table proper. The manufacturer usually supplies detailed instructions, which it pays to follow.

Motion is transferred from the motor to the table by a variety of mechanical linkages. There are belts, or rubber discs that impinge on either the inside or outside of the rim, or a type of geared direct drive. Each is vulnerable to all the ills that rubber or cloth or metal is heir to. Belts, for example, stretch and slip, and the stuff of which they are made decays. Incidentally, the very oil that's so necessary elsewhere can be disastrous here, sabotaging the firm grip needed to drive the table smoothly. Neoprene or rubber wheels are subject to the same hazards. And gears too often are forced to wade through a sticky goo, half dirt and half used-up lubrication. The moral of the story: a turntable is like a baby, it needs to be kept clean and, in the proper places, oiled.

Rim-driven turntables, though usually efficient and quiet, are susceptible to a peculiar danger. If the rubber wheel is allowed to remain pressed against the rim when the unit isn't in operation, it will develop a flat spot. You may not be able to see this, but you'll be able to hear it, all right. Few audio disorders are more infuriating. The preventive remedy is immediately manifest: simply insure that the driver is completely disengaged when not in use. The necessary vigilance, though, is constant. Under the right circumstances, even one night's pressure can do the dirty work.

Rumble, a steady low-frequency noise caused generally by inadequately damped motor mounting, can be reduced appreciably by shock absorbers.

There are a few last things to remember about turntable care. Keep the whole area as dust free as possible. The vicious abrasiveness of those tiny particles is as damaging to motor and bearings as to styli. Determine that there is no impediment to free motion; remember those WNYC Bulletins. Also keep a sharp eye out for the warping that has afflicted many a mounting board. This can be corrected, if not averted, and should be.

We move on. The electronic jungle now is around us. In the strangely glowing world of filaments and transformers, the average high-fidelity enthusiast this side of M.I.T. is, and properly so, at a loss. Almost anything wrong here requires special skills and tools to remedy, and in most cases you should leave important repairs to the man qualified to make them. In the cause of preventive maintenance, though, some amateur fiddling is allowable and even recommended.

To begin with, let's establish one vital fact. Amplifiers, preamplifiers, and tuners generate heat. Sufficient moving air to cool them is unequivocally necessary. The surest way to destroy a pair of expensive matched output tubes is to put the amplifier in a snug little corner with enough extra space for a cupful of stagnant gas. I know somebody who purchased a wildly high-priced rig and then entombed it in a cabinet built of inch-thick, airtight, solid mahogany. It was literally nailed in. The set functioned beautifully for a little while, but soon the top of this monolithic bunker got hot enough to fry bacon and the tubes inside started blowing like a string of Chinese firecrackers. After a major carpentry job, most of the tubes were replaced and the crypt sealed again. This time, as a grudging concession to Boyle and Parady, a few holes were drilled in the back. Unfortunately, as the back aburtd directly onto a thoroughly solid plaster wall, this didn't do much good, but the owner of the gadgetry thought he had provided an eminently satisfactory cooling system. He relaxed and listened. He listened for a long time. Woe was him. His ear slowly turned to tin. Creeping Distortion claimed another victim, all because he let his amplifier overheat.

This is not far-fetched. As a matter of horrid fact, the story is true, and the conclusion to be drawn from it is valid. Let your electronic components breathe.

Of all the things that can go wrong with the amplification system, one of the commonest and the easiest to check for and repair is microphonism. Almost any tube can become microphonic and the reproduction will be that much impaired. If the amplifier or preamp feeds spurious signals generated within itself into the main signal, you get, obviously enough, distortion. Once in a while, turn your set on and then tap each of the tubes gently with the eraser end of a pencil. If you hear a sharp clunk through the loudspeaker, the one you're tapping is microphonic. It will be affected by the vibrations set up by music just as easily, if not as violently, as by your pencil tapping, and the results will mix with the music in a kind of resonant vicious circle that can annihilate all semblance of accurate response. The last time I tested my preamp this way I found two tubes that had turned microphonic. I naturally replaced them—as you should—and was rewarded with a noticeable clarification of sound that I hadn't noticed turning muddy. You'll find, by the way, that this trouble usually occurs most drastically in the early amplification stages, in tubes like the 12AX7 or their equivalents. Continued on page 134
STEREO BY DESIGN. From its drawing board inception, Madison Fielding was designed for stereo high fidelity reproduction. Here is true flexibility of components made for each other...matched to each other. Even used monaurally, the results are beyond comparison. Here, then, is Madison Fielding.

Series 340 Madison Fielding Stereophonic Master Control Console.
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Series 320 Madison Fielding 40-Watt Stereophonic Amplifier.
Two complete 20-watt amplifiers each combined with its own flexible preamplifier section are mounted on this brilliantly engineered chassis. Provides inputs for Series 330 tuner, disc, tape, or microphone for each channel. Features unique Stereoscopic Dual Magic Eye which permits balancing of equipment for stereo programs without special calibrating signal, in addition to master volume control. With ebony front panel—$180.00. Matching cabinet—$25.00. With walnut, mahogany, or blond front panel—$170.00. Matching cabinet—$20.00.

For complete specifications write:
Brand Products Inc., Dept. U-9, 11 Lorimer Street, Brooklyn 6, N. Y.
Marketing organization for Madison Fielding Corporation
Every part of every **Collaro** changer is precision-engineered to meet the rigid demands of Stereo

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The motor (see A above) is dynamically balanced, so rigidly mounted that wow and flutter specifications are superior to any changer.

The spindle assembly (B) reflects this precision quality in every part. The spindle itself is micro-polished for complete smoothness.

The sensitive velocity trip mechanism (part shown in C) has been designed so that the changer can trip at extraordinarily light tracking pressures.

The exclusive Collaro transcription-type tone arm (D) with the new plug-in head (E) is designed to eliminate all resonances in the audio spectrum. The new four-pin head—the only high fidelity changer with this feature—provides the ultimate in noise-reduction circuitry.

There are three Collaro changers ranging in price from $38.50 to $49.50. No matter which you select, you're sure to start your system off right when you choose Collaro—the turntable that changes records.

For new Collaro catalog write to Dept. HF-9, Rockbar Corporation, Mamaroneck, New York.
EACH SEPTEMBER this department makes a quick survey of the season's forthcoming recordings. Herewith, company by company, are some of the major productions to be issued between Labor Day and Christmas.

ANGEL: Otto Klemperer has finished recording the nine Beethoven symphonies, and his long-anticipated version of the Ninth is an important item in Angel's first post-Soria season. Aase Nordbo-Lovberg, Christa Ludwig, Waldemar Kmentt, and Hans Hotter make up the vocal quartet; the orchestra is the Philharmonia. Hans Hotter is also being featured with soprano Birgit Nilsson on a disc of excerpts from Fliegende Holländer and Waldèrne. Mozart's Idomeneo (Glyndebourne) is among the operas scheduled for fall release. Angel will also keep the up-to-date opera listener happy by issuing stereo disc versions of its Rosenkavalier, Barber of Seville, and Falstaff. A first recording of Strauss's Capriccio and a reissue of the Furtwängler-Flagstad Tristan will be on hand around the first of the year.

AUDIO FIDELITY: This company is about to plunge into the classics. "Exact plans are still a little hazy," we were told, "but repertoire will range from popular classics to the heavy classics." Violist Emanuel Vardi has been put in charge of AF's classical program, and the first releases are due in December or January. Meanwhile, we can expect new material as of yore from such AF faithfuls as Mohammed El-Bakkar, Johnny Puleo, and the Dukés of Dixieland.

BOSTON RECORDS: Several stereo disc releases are in the offing, both of old material ("Music of the Bach Family," for example) and new (Dvořák's Serenade in D minor, Ludwig Thuille's Sextet).

CAPITOL: Big news from Capitol is the launching of a new label for material derived from overseas sources. Among the artists to be represented on the EMI-Capitol label: Victoria de los Angeles, Sir Thomas Beecham, and Yehudi Menuhin. Coming later this month are Vordi's Simon Boccanegra (De los Angeles, Gobbi, Christoff), a Delius miscellany conducted by Beecham, and much, much else. Capitol's representatives are mum about October and November, but there seems to be a good chance that we'll be offered Beecham recordings of symphonies by Haydn and Beethoven, tone poems by Lizz and Strauss.

Capitol will continue, of course, to bring out new releases in its FDS series of records performed by Messrs. Firkusny, Leinsdorf, Milstein, Steinberg, Skotowski, et al.

COLUMBIA: After giving opera a fairly wide berth for several years, Columbia is now sailing full steam ahead into the operatic torrent. By the time this issue appears, Columbia recordings of La Bohème and Well's Dreigroschenoper should be on sale. The former was made in Naples under Tullio Serafin's direction, with Antonietta Stella and Gianni Poggi in the cast; the latter was made in Berlin and stars Lorte Lena. They will be followed in succeeding months by Tizian (Stella-Poggi-Taddei), Donizetti's Linda di Chamounix (Stella-Barbieri-Valletti), and excerpts from Cherubini's Médée sung by Eileen Farrell. On the non-operatic side Columbia promises Debussy's Martyre de St. Sébastien (Ormandy and the Philadelphia, with Vera Zorina as narrator) and the first installment of Handel organ concertos played by E. Power Biggs on an instrument designed to the composer's specifications.

DECCA: André Segovia's fiftieth year on the concert platform is being celebrated this fall with a three-record "Golden Jubilee" album. Included therein will be Segovia recordings of guitar concertos by Ponce and Rodrigo, with accompaniments by The Symphony of the Air under Enrique Jordá. Noah Greenberg's Pro Musica Antiqua and Jennie Tourel have lately joined the Decca roster and will be heard from this fall, the PMA in a collection of music by Thomas Tallis, Mme. Tourel in a recital of Italian songs and arias.

Considerable material from Deutsche Grammophon is also scheduled for release this fall, but our informant at Decca was chary of giving details. Spies in Germany tell us, however, that DGG has recorded a Beethoven Ninth by the Berlin Philharmonic under Fricay, several violin concertos by Erica Morini, and a complete Don Giovanni under Fricay's direction with a cast that includes Seefried, Stader, and Fischer-Dieskau.

Thirteen more records — among them Handel organ concertos and the Bach Brandenburgs — are to be released in the Archive series.

EPIC: Just to prove that there's life in the Mozart Jubilee series yet, Epic has a D minor Requiem scheduled for this fall; it's a Viennese production under Karl Böhm's direction. On the operatic side there will be a complete Tales of Hoffmann, recorded in Paris. Pierre-Michel Le Conte conducts, and the cast includes Mattiwilda Dobbs and Leopold Simoneau.

HAYDN SOCIETY: Many new recordings have been made in Europe this summer. Newell Jenkins and the Copenhagen Symphony have been exploring eighteenth- and early-nineteenth-century concertos and have taped such recherché pieces as Salieri's Concerto for Oboe and Flute, Rossini's Variations for Clarinet and Orchestra, Bellini's Oboe Concerto, and Donizetti's English Horn Concerto. Mogens Wülkike has directed a set of records called "A Treasury of Early Music," which will be issued in conjunction with the publishers W. W. Norton & Co., and he has also led the Danish...
State Radio Orchestra in Bach's Suites for Orchestra. All the above will be forthcoming, on regular LP and stereo discs, from October onwards.

LONDON: Repeat performances for stereo play a large part in London's fall plans. If all goes according to schedule, there will be new SD recordings of Madama Butterfly (Tebaldi-Bergonzi-Bastianini, with Serafin conducting), Pictures at an Exhibition and La Vallee (Ansermet), Vivaldi's Four Seasons (Munchinger), and Beethoven's Fourth Piano Concerto (Backhaus). New material includes Smetana's Ma Vlast, played by Kubelik and the Vienna Philharmonic, three Chopin records by Wilhelm Kempff, and a collection of Sibelius songs sung by Flagstad.

And of course more operas: Mefistofele, with Tebaldi, Corelli, Di Stefano, and Siepi; La Fanciulla del West, with Tebaldi and Del Monaco; Norma, with Coretti, Simionato, Del Monaco, and Siepi; Das Rheingold, with Flagstad and George London. All of this in stereo, needless to say.

MERCURY: An orchestra composed of Hungarian refugees, the Philharmonia Hungarica, has been formed in Vienna, and there Mercury sent this summer to record it under the direction of Antal Dorati. The orchestra's first records, due in October and November, will be devoted to Kodaly and Bartok. Dorati leads his own orchestra, the Minneapolis Symphony, in a complete CoppeFilters ballet, and following close on its heels will be Delibe's other famous ballet, Sylvia, performed by the London Symphony under Anatole Fistoulari. Frederick Fennell and his Eastman Symphonic Wind Ensemble have recorded a collection called "Winds in Hi Fi." Also from Rochester comes a record entitled "The Composer and His Orchestra," wherein Howard Hanson both plays and discusses his Merryman Suite. Many stereo discs of previously issued recordings are also on the boards, including the recent Medea and The Love for Three Oranges Suite.

MONITOR: As usual, the bulk of this company's material comes from Soviet Russia. There's a first recording of Schumann's Concertstuck for Four Horns and Orchestra, which is being issued in a pairing with the composer's Cello Concerto. Rostropovich is the cellist in the latter, as he is also in cello sonatas by Shostakovich and Prokofiev (with the assistance, respectively, of Shostakovich and Sviatoslav Richter). Other Monitor items: a first recording of Khachaturian's Spartacus ballet and a recital by Ivanov-Kramskoy, who is described as "The Oistrakh of the guitar in the Soviet Union."

RCA CAMDEN: Two more vocal issues are coming this fall, "The Art of Lily Pons" (two LPs) and "The Art of Kirsten Flagstad," as well as a recording of Scherchen's Symphony with Montetz and the San Francisco Symphony.

RCA VICTOR: Operas aplenty — to wit, Madama Butterfly (Carteri-Valletti), Gismonda (Milanov-Di Stefano), Lucia (Peters-Percee), and Raffaelo de Bari's Lord Byron's Love Letter. Vocal collectors will also want to know about Leonie Rysanek's first Victor record (a collection of arias) and Eileen Farrell's Immolation Scene from Göetterdämmerung with the Boston Symphony under Munch. From Boston too comes Berlioz's Harold in Italy (with William Primrose as soloist, Munch conducting) and the Tchaikovsky Fifth (Monteux). Artur Rubinstein contributes a new recording of the Schumann Piano Concerto, Brailovsky the Rachmaninoff Second, and Byron Janis the Rachmaninoff Third.

RIVERSIDE: Fanchatone Tune will be featured in a miscellany of F. Scott Fitzgerald readings, Peter Ustinov in a record poking fun at sports cars.

STEREO-FIDELITY: A first classical recording is due in November from this $2.98 label — Handel's Messiah complete, performed by the London Philharmonic Orchestra and Chorus under Walter Susskind (soloists not specified).

URANIA: First recordings for this label by Sir Eugene Goossens and the London Philharmonic are due in the fall: Mendelssohn's Italian and Reformation Symphonies. From Paris we are promised Offenbach's La Grande Duchesse de Gerolstein, performed by a cast of French singers and the Pasdeloup Orchestra under René Leibowitz's direction. The organist Robert Nochren will be featured in Frescobaldi's complete Fiori Musicali, as recorded on the Beckerath organ in Cleveland's Trinity Evangelical Lutheran Church. Everything will be issued in both LP and SD versions.

VANGUARD: The English pianist Denis Matthews has been signed as an exclusive Vanguard artist, and his first recordings for the label are due this fall: a disc each devoted to Beethoven variations and bagatelles, Mozart's piano concertos in D minor and C minor, and Schubert's Trout Quintet (in which he is joined by the Vienna Konzerthaus Quartet). Anatole Fistoulari and the Vienna State Opera Orchestra contribute Lizzi's six Hungarian Rhapsodies as originally orchestrated by the composer, and the Chamber Orchestra of the Societas Musica in Copenhagen the Concerti Grossi, Op. 6, of Corelli. Alfred Deller and the Deller Consort are to regale us with a variety of Elizabethan, Restoration, and folk music recordings, and Anton Paulik and the Vienna Volksoper Orchestra have exhumed some "Neglected Masterpieces of the Vienna Waltz." Vanguard's stereo recordings, we have been informed, will be "limited not to one recording system, but will be empirically chosen from the three European and American systems, depending on which is best suited to the music and to the size of the forces involved."

VOX: More Corelli is due from this quarter, the twelve Concerti Grossi, Op. 5, arranged by Geminiani and performed for Vox by Gli Accademici di Milano under the baton of Dean Eckertsen. Another three-record set will be devoted to a collection of Ambrosian Chants sung by the Choir of the Polifonico Ambrosiana. For the record listener whose tastes run to less antique fare Vox is issuing the Bruckner Seventh (Hans Rosbaud conducting the Southwest German Radio Orchestra), Beethoven's Seventh and Eighth on one record (Edward van Remoortel conducting the London Symphony), and Mahler's Das Lied von der Erde (Rosbaud conducting, with contralto Grace Hoffmann and tenor Helmut Melchert). Many of these will be released on SD as well as LP.

WESTMINSTER: Complete plans for fall releases had not been made final when we went to press, but there will probably be stereo remakes of Haydn's Military Symphony (Schercchen and the Vienna State Opera Orchestra) and Schubert's Trout Quintet (Paul Badura-Skoda and the Baryll Quartet). Among Westminster's other new recordings we may expect a Mahler Second Symphony (Schercchen) and the complete orchestral music of Ravel (Manuel Rosenthal conducting the Paris Opera Orchestra).
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ADAM: Giselle
Royal Opera House Orchestra, Covent Garden, Yuri Fayer, cond.
ANgel 3583 B. Two 12-in. $9.96 (or $7.96).

One of the oldest ballets in the active repertoire, Adolphe Adam’s Giselle has been a popular favorite ever since its premiere in Paris in 1841. Today its appeal must surely lie in the dancing; the music, a blend of the balletic with many elements of early nineteenth-century Italian opera, has long since passed out of fashion. Nevertheless, it has points of interest—notably its forward-looking use of the leitmotiv, and the fact that it was composed in a little over a week.

The version presented here is that of the Bolshoi Ballet, which runs about forty-five minutes longer than the domestic versions that have appeared “complete” on single disc releases. Most of the extra music seems to occur in added variations to the vintage celebration dances of the first act. Under the baton of Yuri Fayer, principal conductor of the Bolshoi Ballet, the sensitive performance is geared primarily to the tempo of the dance. Vivaciously played and reproduced as this album is, however, more than an hour and a half of Adam’s score can be rather wearying without the stimulus of visual spectacle. Fistoulari’s Capitol disc with the London Symphony contains all of the essential music, and—at half the price—most listeners will be well satisfied with the shorter version.

PAUL AFFELDER
NATHAN BRODER
O. B. BRUMMIELL
RAY ERICSON
ALFRED FRANKENSTEIN
PHILIP C. GERACI
JOAN GRIFFITHS
DAVID JOHNSON
ROBERT CHARLES MARSH
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HAROLD C. SCHONBERG
MURRAY SCHUMACH
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JOHN S. WILSON

SEPTEMBER 1958

BACH: “Bach at Zwolle”
Prelude and Fugue in D, S. 532; Prelude and Fugue in C minor, S. 549; Prelude and Fugue in E flat, S. 552.
E. Power Biggs, organ.
Columbia KL 5262. 12-in. $5.98.

Playing on a Dutch organ built by Schnitger in 1720 and recently restored, Biggs offers two familiar works and one that is apparently not otherwise available, the Prelude and Fugue in C minor. It is an early work with an unusually fetching Fugue, to which Biggs imparts an attractive dance-like quality. From his enthusiastic description, the specifications, and of course the sound, one gathers that this must be a splendid instrument. It has, however, a long reverberation period, and will consequently please those listeners who are more interested in “realistic” organ sound than in clarity of line and texture in the reproduction of Bach’s music.

N.B.

BACH: Brandenburg Concertos (complete)
Boston Symphony Orchestra, Charles Munch, cond.
RCA Victor LM 2182 (Nos. 1-3), 2108 (Nos. 4-6). Two 12-in. $4.98 each.

Although modern instruments are used here (including a piano in No. 5—but a harpsichord plays the continuo in the others), the spirit is refreshingly far from the bloated, nineteenth-century treatment of Bach that used to be the rule in our major orchestras. Munch has evidently reduced his strings considerably, and the result is a clean, chamber-orchestra quality that renders everything transparent. He is aided by an extraordinarily fine job on the part of the RCA Victor engineers. In no other recording of the Brandenburgs are the solo instruments throughout so justly balanced with relation to one another and to the orchestra. One may disagree with Munch’s tempos here and there in Nos. 1 and 5; the trumpet in No. 2 is off pitch a couple of times and two of his high Ga in the first movement are inaudible; and one may prefer a cadenza to the mere chords that separate the two movements of No. 3 in the printed score. But the first movement of No. 3 is majestic and rich-sounding here, and the last is played with irresistible verve. Nor will one soon forget the ravishing sound of the Boston violas in No. 6.

N.B.

BACH: Chorale Partitas: Christ, der du bist der herrlich Tag, S. 766; O Gott, du frommer Gott, S. 767; Sei gegrüßet, Jesu gutig, S. 768
Robert Noehr, organ.
Urania UR 8012. 12-in. $3.98.

This is the first recording to be made of the organ built by Beckrah of Hamburg.
and installed last year in Trinity Evangelical Lutheran Church at Cleveland. It is one of those modern instruments that attempt to revive some of the special qualities of baroque organs. Judging by this disc, one would say that the attempt has been a success and that Cleveland has gained an impressive organ. Although the three sets of variations presented here are not among Bach's finest (this, by the way, seems to be the only available recording of S. 761), they serve to display the properties of the new instrument. Nüßlein plays with his customary skill and musicality, and he is well recorded. N.B.

BACH: Organ Works, Vol. 7: Trio Sonatas and Trios (complete)

Carl Weintisch, organ.


An excellent set, worthy in every respect of comparison with its only rival, the Walcha version of the six Trio Sonatas on Archive. The two artists of course have different ideas about registration and, in some movements, tempo; but both play with clarity and vitality. Weintisch includes, in addition to the six Trio Sonatas, six shorter organ pieces (S. 583-87 and S. 1027a) in trio texture that are not, so far as I know, otherwise available on records. The most interesting of these, it seems to me, are S. 585, which may be by a pupil of Bach, and S. 1027a, Bach's own transcription of the jolly finale of his Sonata in G for gamba and clavier, S. 1027. S. 586 and 597 are also transcriptions, the one of a piece by Telemann and the other of one by François Couperin. Recording, as usual in this series, first-rate. N.B.


BEETHOVEN: Symphony No. 2, in D, Op. 36

Nicolai: Die Lustigen Weiler von Windsor: Overture

Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond. EMI: LC 3466. 12-in. $3.98.

As one might expect, this is a carefully prepared performance, with every note letter-perfect and even the exposition of the first movement repeated. Aside from correctness and fine recorded sound, however, there is little to recommend; this is a reading substantial but not subtle, and devoid of the buoyant good humor that this symphony should radiate. Fortunately, more of the requisite joviality colors the Nicolai overture. P.A.

BEETHOVEN: Symphony No. 6, in F, Op. 68 (“Pastoral”)

Lamoureux Orchestra, Igor Markevitch, cond.

Decca DL 9976. 12-in. $3.98.

With a sense of stylistic harmony one rarely finds in these matters, the Decca jacket prefaces this disc with a reproduction of Rubens’ Country Fair. For this is Beethoven with the same bolshy flowing romantic lines one sees in the picture. And as in the Rubens, the romanticism is not overdone.

The unique performance of this music from the strict, classical point of view remains the Toscanini. But the Dionysian elements of the score have never been portrayed with greater skill and plastic sensitivity than Markowitz provided making this edition that many are sure to welcome.

Except for a sonically disappointing (but beautifully played) storm, the recorded sound is exceptionally good.

R.C.M.


Berlin Philharmonic Orchestra, André Cluytens, cond.

Angel 35526. 12-in. $4.98 (or $3.98).

With eighteen editions to choose from, no single version of this work can be singled out as best. The special merits of this one are the fine sound, the excellent playing of the Berlin orchestra, and Cluytens’ all but unique mixture of French verve and respect for Central European traditions. His slow treatment of the trio of the first movement is unexpected—and a lovely departure from the too common duplication of a fast pace that Toscanini could manage but others don’t always carry off with success.

The performance of Egmont is an enigmatic one, deserving attention from those who dislike an overly rhetorical approach to this music.

R.C.M.

BEETHOVEN: Trio for Strings, in E flat, Op. 3

Jascha Heifetz, violin; William Primrose, viola; Gregor Piatigorsky, cello.

RCA Victor LM 2180. 12-in. $4.98.

If RCA Victor plan to record all four of the Beethoven string trios with this group—so far they have done three—the prospect is one of the happiest since this company last assembled an all-star chamber music group some years ago.

Opus 3 from Beethoven is the equivalent of Opus 23 from anyone else; even in this early, lyric work (as much a serenade as a formal piece of kammermusik) anticipations of his mature style are heard. The performance is all you might expect from talent of this caliber, and the recorded sound is good. R.C.M.


Eudice Shapiro, violin; Ralph Berkowitz, piano.

Vanguard VRS 1009. 12-in. $4.98.

It has taken ten years of microgroove

HIGH FIDELITY MAGAZINE
and a great many recordings of the Brahms violin sonatas to come up with this, the first release that presents all three of these masterpieces on a single disc. There has been no hurrying or crowding to accomplish this, either. Enrico Spyri, Curtis Institute alumnus, experienced soloist, and for some years concert mistress of one of the largest Hollywood studio orchestras, and Ralph Berkowitz, Dean of the Berkshires Music Center and long pianistic collaborator with Gregor Piatigorsky, work extremely well together in smooth, even-tempered interpretations. There are spots where some of that smoothness and even temper might well have been supplanted with a little more tonal bite and interpretative fire; yet the readings as a whole are entirely satisfactory, making this finely recorded disc an excellent buy for those who want a compact, complete collection of the Brahms violin sonatas. P.A.


Joseph Szigeti, violin; Mieczyslaw Horszowski, piano.

**COLUMBIA ML 3266.** 12-in. $3.98.

No point beating around the bush: Szigeti should not have released this record. Whatever the musical feeling and knowledge behind the playing, the fact remains that it is the product of a violinist who was not in control of his instrument.

H.C.S.

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**Mercury's Medea: Splendid and Sinister Sorcery**

Cherubini's sixteenth opera, Medee, was the second in the series of six great stage works he produced before abandoning dramatic for sacred music in 1813 (the others are Lodoiska, Les Deux Journees, Anacreon, Faniska, and Les Abecentaires). Unless one is acquainted with the two Iphigenias of Gluck and with Mozart's next-to-last opera seria, Idomeneo, it is difficult to account for such a phenomenon as Medea appearing in 1797. Even with these models to guide him, Cherubini created something utterly new in this work. He never compromises with the violence and revolution of Gluck's or Mozart's Oedipus Rex, and he draws upon a whole range of chromatic harmony and orchestral color unknown to Gluck and only hinted at in Mozart's last works. In some ways Medea is the pioneer opera of the romantic age, directly influencing La Vestale and Norma and, more distantly, Tristan and Elektra. Indeed it has a good deal in common with the Strauss opera, particularly in its depiction of a woman driven by a demonic lust for revenge. And, as is Elektra, Medea is an enormously taxing role: Strauss never cut one microsecond of his entrance in the middle of Act I in the end of the opera (save for the brief, terrible moment when she enters the temple to slaughter her children).

Not the least astonishing thing about the opera is that most of the accompanying recitatives (approximately one-fifth of the entire work) are not by Cherubini but by the forgotten nineteenth-century organist and composer Franz Lachner. Like Carmen, Medee originally made use of spoken dialogue, impossible though this may seem in a work of its intensity. Lachner's additions have been taken to task by the German Cherubini authority Hohenemser, but comparing them with the recitatives in the finale of Act III (all by Cherubini) reveals how well an obscure friend of Schubert went about his task. Indeed some of the memorable moments in the opera—including Medea's great entrance scene—owe their existence to Lachner.

If so, one is eternally grateful to Mercury for producing this album. Cherubini has always been, and probably always will be, a composer not for the many but for the few; but it is to be hoped that many listeners will come to this great score—if not by way of Cherubini—by way of Maria Callas. She it was who reintroduced the opera to Italy in 1953. To say that the role of the Colchian sorceress is exactly suited to her temperament is misleading, since it implies that Callas plays the part all one way. Actually her Medea is infinitely various, by turns regal, conciliatory, insinuating, seductive, incantatory, womanly, fickle. One's blood runs cold when, having regretted that Jason has no father or brothers for her to wreak vengeance upon, she pauses for a moment at what has come into her mind and then cries out exultantly, "Non ha figli" ("Has he not children!"). But even more impressive is the simple dignity with which she responds to Jason's scree: "Falsa è la tua parola e ben crudel, indegna di Giason" ("Your words are false and most cruel, unworthy of Jason"). The Callas voice is as thrilling as the cries of her sorcery. The recording is one of the best standards of operatic recording. The other soloists, excepting Renata Scotto—who brings to the role of Glauce a lyric soprano voice with brilliant command of coloratura—are considerably below the Callas standard. Mito Pichetti is never better than adequate as Jason, and he has a good deal of trouble with pitch. Giuseppe Modesti is a boarish, unfocused Creon, but he does manage to convey something of Creon's kingly stature.

The sound is good but not, I think, up to the best standards of operatic recording. The single-microphone technique has its limitations; many details, particularly in Glauce's ari in flute obbligato, do not come clear. The conducting is variable. Serafin is superb in the overture and the preludes to Acts II and III, but with the symphonic accompaniment I found insufficiently exciting. There are cuts in almost every number, sometimes to the serious detriment of Cherubini's design (as in the prelude to Act III, which is so severely cut as to make its symphonic layout impossible to recognize). The album is accompanied by a handsome brochure containing the notes of Harold Lawrence (who is largely responsible for the planning that went into the recording itself), text and translation, and some stunning shots of The Callas in action.

David Johnson

**CHERUBINI:** Medea

Maria Meneghini Callas (s), Medea; Renata Scotto (s), Glauce; Lidila Maimi (s), First Maid Servant; Elvira Galassi (s), Second Maid Servant; Miriam Pirazzini (ms), Neris; Mito Picchi (t), Giasono; Alfredo Giacomommotti (b), Captain of the Guard; Giuseppe Modesti (bs), Creon; Claudio Caccia and the Orchestra of the Teatro alla Scala, Tullio Serafin, cond.

**MERCURY OL 3104.** Three 12-in. $14.94.
It is very difficult to find fault with any aspects of this performance of the Brahms Third. Reiner, who often can be over-\textit{propulsive} and nervous-sounding, here is comfortably relaxed. His pace is unhurried, and above all it is metrically even. In the slow movement, easy to sentimentalist, his strings nobly sing out without ever once becoming saccharine. Similarly, the allegretto avoids coyness and comes out full of feeling. Another aspect worth noting is Reiner's ability to put all of the orchestral choirs into proper relation (considerably aided here by Victor's admirably clear and well-balanced recording).

Reiner's fabulous ear and equally fabulous stick technique are by-words in the business; but this degree of identification with Brahms's world has not always been associated with him. In the \textit{Traumerei} the results are equally convincing: depth without ponderousness, and beautiful orchestral playing. This Brahms Third is in a class with Toscanini's and Klepperer's.

H.C.S.

\textbf{BRAHMS: Symphony No. 4, in E minor, Op. 98}
Philharmonia Orchestra, Otto Klepperer, cond.
Angel 35546. 12-in. $4.98 (or $3.98).

With this disc Klepperer concludes his cycle of the four Brahms symphonies. It is, alas, the least convincing performance of the four. Whereas in the previous discs he was direct, lyrical, and thoroughly consistent in his point of view, here he sounds heavy and even mannered. One such mannerism is the \textit{Lustpauke} he makes between measures 4 and 5 (et seq.) in the third movement; it sounds almost like a hiccup. The first movement, at Klepperer's slow pace and his insistence on heavy accents, gives a strange impression of brute force that often is impressive but surely was not intended by Brahms. Klepperer's performances of the first three symphonies are triumphal, and perhaps one of these days we shall have a remake of this E minor.

H.C.S.

\textbf{BRAHMS: Variations on a theme of Paganini, Op. 35}
Abraham Copland: \textit{Rodeo}; \textit{Four Dance Episodes}; \textit{El Salón México}; Danzón Cuban
Minneapolis Symphony Orchestra, Antal Dorati, cond.
Mercury MG 50172. 12-in. $4.98.

The pop concert Copland—Western and South-of-the-Border tunes, brilliant orchestration, intense rhythmic homecoming—is here in a zestful, temperamental, all-out kind of interpretation, sensationally well recorded. The \textit{Four Dance Episodes} from \textit{Rodeo} and \textit{El Salón México} are, of course, extremely well known; the somewhat slighter \textit{Danzón Cubano} has fewer performances and is recorded here for the first time, at least in its orchestral version. But whether hackneyed or forgotten, Dorati's performance and Mercury's sound give the music extraordinary freshness and vivacity.

H.C.S.

\textbf{DEBUSSY: La Boule à Joukoux; Printemps}
Orchestra de la Suisse Romande, Ernest Ansermet, cond.
London LL 1734. 12-in. $3.98.

Ansermet has not recorded either work previously, and there exists no other microgroove version of \textit{Printemps}. The need of the release is only a matter of academic interest, however, for the interpretation of the \textit{Boîte à Joukoux} lacks the vivacity it needs; and the Massenetish \textit{Printemps}, one of Debussy's earliest works, seems scarcely worth recording at all. Recordings, as always with Ansermet, are excellent.

A.F.

\textbf{DELIBES: La Source (excerpts)—See Chopin: \textit{Les Sylphides.}}

\textbf{DYORAK: Serenade in D minor, Op. 44}
(\textit{Haydn: Concerto for Oboe and Orchestra}, in C)
Evelyn Rothwell, oboe; Hallé Orchestra, Sir John Barbirolli, cond.
Mercury MG 30041. 12-in. $4.98.

Almost never heard in concert—I have never come across a public performance—the Dvořák Serenade in D minor (not to be confused with the relatively popular E major Serenade) is a pleasant work scored for winds and lower strings. Sections are nationalistic, and in one part of the minuet there is a happy little figure in the Czech manner that is enchanting. Barbirolli, a Dvořák specialist, conducts a cheerful version that far distances any LP competition. The unlikely choice for the reverse of this disc is an oboe concerto that may or may not be by Haydn and in any case is not a very interesting work. If it came from Haydn's pen, he was nothing, for it receives an over-the-hill performance from Evelyn Rothwell (Mrs. John Barbirolli), and a precise accompaniment from her husband.

H.C.S.  
\textit{Continued on page 64}
NEW STEREO RELEASES

Sir Adrian Boult conducts The Philharmonic Promenade Orchestra in these new Westminster classical stereo LP recordings:

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FOSS: Psalm 119; Behold, I Build a House—See Shifrin: Serenade for Fice Instruments.

FRANCK: Messe solennelle, in A, Op. 12 ("Panis angelicus Mass")
Theresa Vettel, soprano; Edward Kahalesky, tenor; John Wilton, bass; Welch Chorale, James B. Welch, cond.
Lynchnond LL 70. 12-in. $4.98.

Franck's only Mass (in A major, not A minor as jacket and label incorrectly have it) is an early work, written more than twenty-five years before the D minor Messe solennelle. It has a great deal of charm of a rather sentimental order, and occasion­ally gives hint of the chromatic idiom that Franck was to make so peculiarly his own. Its accompaniment exists in two versions: one for full orchestra and the other (used for this recording) for organ, harp, solo cello, and solo contrabass. The last-named instrument is omitted in previous recordings, the tenors being particularly weak. The famous offertory, "Panis angelicus", written twelve years after the Mass but published as part of it, is sung here (badly) by a tenor. Sound: fair.

D.J.

GERSHWIN: Cuban Overture
McBride: Mexican Rhapsody
Gould: Latin-American Symphonette

Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.
Mercy MG 50166. 12-in. $4.98.

Though a delightful survey of music in the Latin American style by composers native to the United States and a hi-fi percussion addict's holiday, on only the Cuban Overture constitutes a new release, the other two works having been issued previously in different couplings. Like its companions on this bright-sounding disc, the oft-neglected Gershwin piece emerges with appropriate dash and sparkle. P.A.

GOULD: Latin-American Symphonette—See Gershwin: Cuban Overture.


HARRISON: Four Strict Songs for Eight Baritones and Orchestra
Korn: Variations on a Tune from The Beggar's Opera

Members of the Southern Baptist Theological Seminar Choir (in the Harrison); Louisville Orchestra, Robert Whitney, cond.
Louisville LOU 58-2. 12-in. Available on special order only.

Lou Harrison's music becomes more and more impressive with each recording thereof. The Four Strict Songs for Baritone and Orchestra employ a text by the composer himself which amounts to a Franciscan canticle in praise of all the good things of earth, air, and sky. Each is set to a different, specially tempered pentatonic scale. The voices are accompanied by strings, trombones, piano, harp, and percussion. Harrison invokes a parallel between these songs and certain traditional songs of the Navajo; but they sound more Oriental than Ameri­can, thanks to the five-note scales, the persistent drones in the strings, the twanginess of the harp, and the thig­nerness of the percussion. But whether Navajo or Chinese in inspiration, these wonderfully moving songs are the work of a singularly vigorous and inventive musical mind.

Peter Jona Korn's Variations on a Theme from The Beggar's Opera is a tame, conventional piece, or at least it seems so in this performance. Both record­ings are only so-so, but the quality of Harrison's music overrides all other considerations here. A.F.

HAYDN: Concerto for Oboe and Orchestra, in C—See Dvorsak: Serenade in D minor, Op. 44.

HAYDN: Quartets for Strings, Op. 9 (complete)
Beaux-Arts Quartet
Washington WR 450/52. Three 12-in. $5.95 each.

Haydn wrote eighty-four string quartets, commencing with one in E flat that is now designated Opus O. In the days when the Schneider edition was in print a considerable number of the total were available on discs, but not even the Schneider Quartet got around to this Opus 9 set. Schneider Quartet went around to it in four years: Nos. 2, in E flat; 451: No. 3, in G; No. 4, in D minor; 452: No. 5, in B flat; No. 6, in A), which is here presented for the first time. The Beaux-Arts Quartet, due to record thirty-five Haydn quartets this year, is a capable group with a pleasant ensemble quality. It could use a little more inflec­tion and wit at times, but its basic approach is musically justifiable. And it's good to have these things in the catalogue.

R.C.M.

HAYDN: Sonatas for Piano: No. 34, in E minor; No. 43, in A flat; No. 52, in E flat

Nadia Reisenberg, piano.
Westminster XVN 18358. 12-in. $4.98.

The second volume of an edition begun some months ago, only Sonata No. 43 is otherwise available on discs. Mme. Rei­senberg's performances are sensitive and tasteful, and the recorded sound is excel­lent. R.C.M.

HAYDN: Sonatas for Piano: No. 35, in C; No. 40, in G; No. 44, in G minor; No. 45, in C; No. 49, in E flat

Arthur Balsam, piano.
Washington WR 430. 12-in. $5.95.

None of the five works in this collection of sonatas is otherwise available, a fact that makes this contribution towards an eventual complete recorded edition of the fifty-two a substantial one. Balsam is a skilful and interesting performer, and the sound of his piano is well recorded. Lovers of Haydn have cause for rejoicing.

R.C.M.

HAYDN: Symphony No. 96, in D ("Miracle"); Symphony No. 104, in D ("London")

Vienna Philharmonic Orchestra, Karl Münchinger, cond.
London LL 1756. 12-in. $3.98.

A pair of perfectly sound readings, neither marked by unusual merit nor flawed by any serious defect. The Wil­diske account of No. 104 is preferable, and the alternate editions of No. 96 are capable of holding their own against this new one.

I didn't find the high frequencies especially pleasing, and you may want to roll them off beyond the H.I.A. curve.

R.C.M.

KAY: Round Dance and Polka—See Quinn: Teen Scenes.

KETELBEY: "In a Chinese Temple Garden"

Vienna State Opera Orchestra, Ar­mando Abbitti, cond.
Westminster WP 6082. 12-in. $3.98.

As a member of the Confraternity of Cinema Organists, an abortive aggrega­tion now demised some twenty years, I still have the impulse to salami in the direction of the East at the mere men­tion of the name Albert William Ketel­be y, alias Anton Vodorinsky.

Where, I ask you, would we movie or­ganists have been without this master of the exotic, this Adnairable Crichton of the musical Orient, this sibyl of clangor? How rescue Pearl White from the Man­darin's Room of a Thousand Daggers without the redolent groundswe ll of In a Chinese Temple Garden or In a Persian Market? (It didn't matter which because Ketelney was a man for whom Oriental music was Oriental music, give or take a few thousand miles in any direction.) How conch the flaming desert loves of Rudolph Valentino without the rich up­blossey of In the Mystic Land of Egypt? Or how describe the tender and lady condition of Richard Barthelemess and Lillian Gish about to plight their respective troths without the virginal tolling of bells In a Monastery Garden? Yes, Ketelney did yeoman's service for us in those days—and not only for or­ganists but for orchestras as well. In that department of the orchestra which other­wise orchestral musicians refer to vulgarly as "the kitchen," Ketelney was not a cook but a chef! His cupboard was full to bursting with every exotic noisemaker Continued on page 66
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G7102

SEPTEMBER 1958
known to man—chimes, orchestra bells, gongs (all sizes and nationalities), cymbals, woodblocks, xylophone, drums of every variety, and, of course, bird whistles (how far can you get in a monastery garden without bird whistles?). He worked up a series of calls and symbols on a running yard of score paper than the most percussive Chinese opera depicting the diabolical of the Han Dynasty.

But the really impressive thing about Ketelbe is that he was a prime, a prototype in his field. He taught us what oriental music is—and thereby set back East-West musical relations by a hundred years, or maybe forever for all I know. The fact is that in all Western ears Oriental music is Kettelsey music: the clashing cymbals; the little pinging bells; the minor modes; the amazingly graphic mincing step created by rapidly reiterated notations; the key notes on the white black.

Unfortunately, Ketelbe was a one-dish man. The minute he departed from chop suey, he was dead. The recent Westminster recording of ten of his pieces by the Vienna State Opera Orchestra, no less, conducted by Armando Aliotti, is an addition to the Oriental frappés already mentioned such odd fish as Jungle Dreams, good for African safari if nothing else; With Honor Coroned, a racykey march, all pamp and no circumstance; A Birthday Greeting, an eddiments dish which bears down heavily on the glockenspiel; and Bank Holiday, an authentic disaster in the off-to-Brighton idiom. The Clock and the Dresden Figures winds things up just the way you knew it would.

RONALD EVER

KORN: Variations on a Tune from The Beggar’s Opera—See Harrison: Four Short Songs for Eight Baritones and Orchestra.

LE ROUX: Pièces de Clavecin
Albert Fuller, harpsichord.
Overtone 15. 12-in. $4.98.

The little-known French composer Caspard Le Roux published a collection of harpsichord pieces in 1705. After one other edition, they were promptly forgotten until Mr. Fuller dug them up recently and brought out a new edition. His admiration for these pieces is understandable. They are an air of gentle, noble melancholy (four of the seven pieces are in minor keys, including Suite VI, which is in F sharp minor, not major, as on both sleeve and label), and such movements as the poetic Pièce sans titre, the Improvisation, and the charming Pastepieces show that their creator was a worthy member of that group of gifted clavichord-composers which reached its peak in François Couperin. Excellent performance and recording.

N.B.

MACKOWELL: Concerto for Piano and Orchestra, No. 2, in D minor, Op. 23; Sonata for Piano, No. 4, in E minor, Op. 59 ("Keltic"); Woodland Sketches, Op. 51: To a wild rose; To a water lily; Will o’ the wisp

Precisionist: Szell conducts Schubert.

Marjorie Mitchell, piano; American Arts Orchestra, William Strickland, cond.
Vanguard VHS 1011. 12-in. $4.98.

Everybody talks about the influences of Liszt and Grieg in the MacDowell D minor Piano Concerto. Few have talked about the Americanisms in it. Granted the Grieg-Liszt layout and figurations, there is a bracing quality of melody that to me always has seemed distinctly American, and the second movement does everything but break into a buck-and-wing. In many respects this is an underappreciated piece of music. The seldom played Keltic Sonata, on the other hand, does not merit constant hearing. It goes through the motions, but there is more rhetoric than imaginative speech: a "proper" sonata by a German-trained American. The Woodland Sketches, slight and solemn as they are, are much better pieces of music. This disc introduces a fine young American pianist who plays with considerable technique and finish. Miss Mitchell turns a phrase with authority, has the intellectual ability to organize the music into a logical unit, and is anything but inhibited in her scale of dynamics.

H.C.S.

MAHLER: Lieder eines Fahrenden Gesellen
Brahms: Songs, Op. 22 (7)
Dietrich Fischer-Dieskau, baritone; Hertha Klotz, piano (in the Brahms); Philharmonia Orchestra, Wilhelm Furtwängler, cond.
Angel 35352. 12-in. $4.98 (or $3.98).

Here, finally, is the American edition of a recording that has been available in Europe for some time. If you share my view that a male voice is what Mahler's Wayfarer songs require, this is certainly the preferred recording. The Brahms songs on the reverse are also well performed.

R.C.M.

MAHLER: Symphony No. 5, in C sharp minor; Adagietto—See Schoenberg: Verklärte Nacht, Op. 4

MCRIDGE: Mexican Rhapsody—See Gershwin: Cuban Overture.

MCRIDGE: Pumpkin Eater's Little Fugue; Workout for Small Orchestra (See Clifton: Teen Scenes)

MENDELSSOHN: A Midsummer Night's Dream: Overture; Scherzo; Nocturne; Wedding March.

Schubert: Rosamunde: Overture; Entr'acte No. 2; Ballet Music No. 2.

Amsterdam Concertgebouw Orchestra, George Szell, cond.
Erato LC 3433. 12-in. $9.98.

Szell is one of today's great precisionists, and he glories in a score like the Midsummer Night's Dream Overture. It gives him a chance to make the strings of an orchestra articulate as one, and that is exactly what the Concertgebouw strings do for him. On the whole, this is as good a MND suite as one can encounter on LP. The Schubert pieces are equally well done. Szell has chosen the best-known of the Rosamunde overtures, which Schubert originally composed for an opera named Die Zauberharfe (at the Rosamunde premiere he used the overture to still another opera, Alfonso und Estrella). Vigorous and disciplined conducting can be heard in all the pieces on this disc, and the recorded sound does justice to the interpretations.

H.C.S.

MILHAUD: The Globetrotter Suite; The Joys of Life
Chamber Orchestra, Darius Milhaud, cond.
Decca DL 9965. 12-in. $3.98.

Both these suites were written last year for the use of school orchestras. The limitations of the medium cramped the composer's style, but perhaps less seriously in The Joys of Life than The Globetrotter. The Joys of Life is named after a set of Edward Christopher W Walton's. Its six movements are in the modern rococo manner and naturally demand a simpler approach than the six topographical tone poems of the other suite. Minor Milhaud, but beautiful recording. A.F.

MOORE: The Devil and Daniel Webster
Doris Young (s), Mary Stone; Frederick Weidler (t), the Devil; Lawrence Winters (b), Daniel Webster; Joe Blankenship (hs), Jabez Stone; James de Groat (speaker), a Fiddler. Solos, Festival Choir and Orchestra, Armando Aliberti, cond.
Westminster OPW 11032. 12-in. $4.98.

Douglas Moore's and Stephen Vincent Benét's "folk opera in one act" was first performed in New York in 1939 and has had a number of successful revivals since. It is musically and dramatically well made, speech shadings into melo-drama (i.e. speech accompanied by music), melodrama into aria, duet, or concerted number almost imperceptibly. The original short story, as any schoolboy knows, tells how Daniel Webster saved the soul of the Vermont farmer Jabez Stone from the Devil, even though Stone had made a pact with that gentleman and Webster was constrained to plead his case before a court newly arrived from hell to judge it. For the libretto Benét created the part of Mary, Jabez's

Continued on page 68
Let's talk stereo

1. WHAT IS STEREOPHONIC SOUND?
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2. WHAT DOES STEREO DO?
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The difference between the two is as startling as the change from a black and white movie on a small movie screen, to a dazzling, full color movie on a wide movie screen. It’s overwhelming!

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7. WILL ALL NEW RELEASES BE AVAILABLE ON STEREO DISCS?
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- Respighi: Pines of Rome, Fountains of Rome—The Philadelphia Orchestra, Eugene Ormandy, conductor, $5.98 MS 6001
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- Prokofiev: Symphony No. 5—The Philadelphia Orchestra, Eugene Ormandy, conductor, $5.98 MS 6004
- Mahler: Symphony No. 5—Bruno Walter, $11.98 M2S 601
- Bach at ZWOLLE—E. Power Biggs, $6.98 KS 6005

P.S. You’ve just read many of the pertinent facts on stereo sound, but there’s absolutely no substitute for hearing it yourself. YOU HAVE TO HEAR STEREO TO BELIEVE IT... BE SURE TO HEAR STEREO RECORDS BY COLUMBIA®

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September 1958
wife, thereby adding pathos (as well as a soprano role and the opportunity for some love music) to the opera. He was obliged, further, to add in detail just what eloquent words Webster used to win over the infernal jury. In the short story all that Benét says is: "He talked of the early days of America and the men who had made those days. It wasn't a spread-eagle speech, but he made you see it." On stage, however, it is most decidedly a spread-eagle speech; and a Biblical twilight may add a little more difficult to "see" than did the original audience in the Martin Beck Theater in those halcyon days before the war.

The music is rarely memorable (exception: Mary's song "Now may there be blessings") but it is always craftsmanlike and equal to the dramatic situations. The performance is by a group of young American expatriates who (ironically enough, considering the chauvinistic gestures of the opera) have had to turn to Europe to find jobs. Unfortunately the important role of Jabez Stone is badly acted and badly sung; the others do much better.

D.J.

Mozart: "Concert Arias for Tenor"

Miserol o sogno . . . , K. 431; Si m most la sorte, K. 200; Se al lebbro mio non credi, K. 285; Con ossequio, con rispetto, K. 210; Per pieta, non ricercate, K. 450; Va, dal furor portata, K. 21; Or che il dover, K. 36.

Helmut Krebs, tenor; Pro Arte Orchestra (Munich), Kurt Redel, cond.

Westminster 18666. 12-in. $4.98.

Mozart composed eight detached arias for tenor and orchestra, some for concert use and some for insertion in other composer's operas. They are not of a caliber with the best of the concert arias for soprano or bass, but they are well worth knowing; and the last of them, "Miserol O sogno o son destol?"—a dramatic scene in which the unnamed protagonist finds that he has been sealed up alive in a cave—rises to expressive heights that prophesy of Beethoven's Florestan.

Helmut Krebs sings seven of these arias, one more than Waldemar Kienitz does on a rival Epic disc. Kienitz has the head-voice of the German chamber tenor. Nevertheless, his is the preferable recording on the score of artistry and sheer vocal pyrotechnics: he has a trill, an easy, flexible tessitura; and in several of the arias he invents elegant cadenzas, not as Mozart intended them to do. The orchestral accompaniment and the sound, however, are inferior to Epic's.

Mozart: Concerto for Piano and Orchestra, in E flat, K. 452

José Iturbi, piano; Orquesta de la Sociedad de los Concertos del Conservatorio de Paris, José Iturbi, cond.

Angel 35539. 12-in. $4.98 (or $3.98).

Years ago many of us felt that Iturbi had gone Hollywood and was doomed for his sins to a perpetual round of Clair de lune, the Grieg Piano Concerto, and Granados' Playera. At least one listener, however, remembered a thrilling evening at the New York Philharmonic when Iturbi played two Mozart concertos with Toscanini conducting. The present record justifies that recollection and creates a sensation. This is fine Mozart playing and conducting—full of feeling that is yet kept within bounds, absolutely flawless technically, and singing all the time. The shadow of Gramm's Chinese falls over the music only once—a spot in the finale where Iturbi adds a little run that sticks out like a sore thumb. Everywhere else, including a passage in the last movement where he fills in the spaces left open in Mozart's score, he plays with impeccable taste and style. There are some faulty balances, but otherwise Iturbi's only rivals in this work are Serkin, who is not as well recorded, and Badura-Skoda on Westminster, which includes another concerto (in E flat, K. 449).

N.B.

Mozart: Mass No. 18, in C minor, K. 427

Wilma Lipp, soprano; Christa Ludwig, mezzo; Murray Dickie, tenor; Walter Berry, bass; Vienna Oratorio Choir; Pro Musica Orchestra (Vienna), Ferdinand Grossmann, cond.

Vox PL 10270. 12-in. $4.98.

Like Mozart's Requiem, this great work was left unfinished by him. Epic issued a version of it completed by Bernhard Pannmarger, but not the unfinished original, previously recorded by the Haydn Society, is more satisfactory than either Pannmarger's version or the Schmit edition, which patched up the work with music taken mostly from Mozart's earlier sacred compositions. The present recording is much superior in sound to the Haydn Society disc. As a performance it has its good points and others not so good. The Kyrie might be even more effective if taken a trifle more slowly and given more grand climaxes; in the "Quamunt" he weaves with much flexibility the lovely web of the three solo voices. The "Qui tollis," on the other hand, drags—principally, I think, because Grossmann plays the short note of the dotted figure that is repeated throughout the section as a sixteenth note instead of a thirty-second. And at one point in the "Cuncto Sacro Spiritui" there is a passage done in very questionable taste; Mozart's music is lively here, but surely he did not mean it to be kittehish.

The chorus is a competent one, though as usual the men could stand strengthening; of the soloists Miss Lipp does a particularly acceptable job, landing solidly on the notes below the staff as well as those above, in her head-ranging part.

N.B.

Mozart: Symphony No. 40, in G minor, K. 550; Serenade No. 13, in G, K. 525 ("Eine kleine Nachtmusik")

Pittsburgh Symphony Orchestra, William Steinberg, cond.

Capitol PAO 8432. 12-in. $4.98.

Steinberg's tempos in the fast movements of the symphony are rather deliberate.

This gives the first movement a brooding quality; and the pace of the finale allows the basses to scampers about without scrambling. But the negative side of such tempos is that they flatten out the passionate drama that is in this work. It is the most consistently beautiful as a whole, but the Minuet comes out as a melancholy dance here, and yet if ever a minuet was not meant to be danced to, this is it. The Andante, on the other hand, moves along rather spiritedly, as it used to do with Toscanini. Throughout the symphony there is the utmost clarity, excellent balance, and lovely sound. The kleine Nachtmusik sounds a little heavy, because of the number of strings used; but it is very well performed, with subtle little touches that show the master conductor, such as the smoothness with which the agitated C minor section of the slow movement glides back into the main theme.

N.B.

Mozart, Leopold: Musikalische Schilitenfahrt; Cassation for Orchestra and Children's Instruments, ex El Bach Orchestra of Berlin, Carl Gorvin, cond.

Archives 3003. 12-in. $5.98.

The Musical Sleighride, a kind of divertimento in a dozen movements, was first performed in the very month of Wolfgang Mozart's birth. He must have chosen to know this naiveely entertaining music by his father very well indeed: there is a movement for winds alone from which the son's serenade music was to benefit, and the sleighride itself makes one think of certain portions of Die Entfuhrung. In addition to the usual instrumens, the movement called Schi­litenfahrt employs sleigh bells and (on its repetition at the end) whips. A jolly bit of program music.

Fun for the children is provided by the arrangement, also of a kind of divertimento in a dozen movements.

Three of its eight movements have been known for a long time as the Toy Symphony by Joseph Haydn, but a few years ago a German musicologist proved that they were not by Haydn and claimed that the work as a whole probabily was written by the senior Mozart. It uses toy instruments—pipe, cuckoo call, toy trumpet, bird whistle, etc.—in addition to strings and horns. Performance and recording excellent.

N.B.

NicolaI: Die Lustigen Weiber von Windsor; Ouverture—See Beethoven: Symphony No. 2, in D, Op. 36.


Purcell: The Fairy Queen

Jennifer Vyvyan, Elsie Morison, soprano; John Whitworth, Peter Boggs, contratenors; Peter Pears, tenor; Thomas Hemsley, Trevor Anthony, basses; Saint An­thony Singers and Boyd Neel Orchestra, Anthony Lewis, cond.

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Some hundred years after the first performance of Shakespeare's Midsummer Night's Dream, the London stage saw a revival refashioned to late seventeenth-century taste as The Fairy Queen, with a masque in or at the end of each of the five acts. Who wrote the lyrics for these masques is not clear; but the music—no fewer than fifty-four separate numbers—was the brilliant work of Henry Purcell, part of the staggering output (scores for no fewer than twenty-three plays) he produced between 1692 and 1695.

The Fairy Queen score is a great one, worthy of comparison with the ripet act of Rameau and Handel. Its orchestra is splendid with the roll of kettledrums and the soaring of high, banque trumpets. The music ranges from the infinitely delicate "Hark, the Echoing Air" to the deeply moving chaconne with sopranos and solo violin. "O Let Me Weep", from the perfectly realized humor of the counting scene between the country clowns Coridon and Mopsa to the architectonic symphony at the beginning of Act IV (in its way as impressive as any of the Brandenburg concertos). Here, if ever, is the ideal blending of symphony, song, and dance.

An early and still available Allegro disc presented excerpts from the Fairy Queen, but, though very well done (particularly the singing of Phyllis Curtin), they hardly gave one an adequate picture of the full scope and variety of the score. The present complete recording does that and more: it offers a performance, or rather a group of performances, shaped and polished with the care a lardy might give to a precious stone. The trumpet work of Harold Jackson—particularly the taxing obligato part in the tenor aria "Thus the Gloomy World"—is a revelation, but all the instrumental playing, solo and ensemble, is first-rate. Jennifer Vyvyan displays a union of perfect phrasing and flexible coloratura, and Peter Pears has rarely been in better voice. Only the two countertenors are a distinct cut below their contemporaries.

The recorded sound has the sweet, easy-on-the-ears quality that seems indigenous to the Oiseau-Lyre label. D.J.

PURCELL: "Homage to Henry Purcell"
Alfred Deller, countertenor; April Cafe
teto, soprano; Maurice Bevan, baritone; Neville Marriner, Peter Cobbo, Desmonds Jones, violins. Desmond Druort, viola da gamba; George Malcolm, Walter Bergmann, harpsichords.

BACH GUILD BC 570/71. Two 12-in. $9.96.

1959 will mark what is thought to be the three-hundredth anniversary of Purcell's birth, and some jubilee recordings already have been issued in England. We now are graced with a treasure trove of some thirty-five of the "Most Celebrated Songs, Sacred Airs and Concerted Pieces for Strings and Harpsichord." I say "treasure trove" designedly, for Purcell is an uneven composer and one has to search out the gold from amidst the dross. Much of his chamber music for strings strikes me as interminable and dull, including the so-called Golden Sonata here recorded. But then there is the charming G minor violin sonata which might have stepped right out of the Opus 1 of Corelli, or the witty harpsichord lessons from Musicke's Handmaid, some of which are good enough to stand with Couperin. I find the same true of the vocal long scenes such as "The Blessed Virgin's Exposition" are often as lifelike as the words to which they are set; but some of the smaller pieces—If Music be the Food of Love, Fairest Isle, I Attempt from Love's Sickness to Fly—sound the genuine note of Restoration art at its best.

Singers and instrumentalists in this album are uniformly good, but two only are exciting. While George Malcolm's choice of harpsichord registrations is rather hussy and ostentations, his virtuosity and sense of humor make up for it. The gilding genius is, of course, Alfred Deller. Listening to his trills and measured shades and mordents and runs, his realization of Purcell's picture painting on such words as "freeze" or "fire" or "trumpet," one begins to understand what an audience Purcell's own day must have experienced at a concert of the legendary Giovanni Siface.

The sound is good except for excessive bass.

D.J.

SCHUMANN: Scherzo; Op. 41; Three Songs, Op. 19; Scenes from D'Annunzio; Andante and Variations; A Capella No. 2; Ballade, Op. 2

ANGEL COLH 33. 12-in. $5.98.

The recording dates from 1930 and the sound is conspicuously bad. Angel's Paris engineers have done the best they could, but in cleaning up the surface noise they removed a good bit of the bloom and left us with rather leaden sound. Furthermore, the great pianist was not in top form when he recorded this work. The first movement ought to be ample, jovial, and here it sounds funny. The exposition is not repeated, thereby necessitating the cut of nine exquisite transitional bars. In the scherzo Schnabel for once resorts to tricks of rubato which are both uncharacteristic and unworthy of him and are especially annoying since they are chung throughout all the repeats. In the finale he established a precedent—probably stemming from this very recording—which has been taken over by many interpreters of the work: that of altering the tempo from allegro ma non troppo to allegro vivace. What probably arose from the exigencies of pre-LP space limitations has been taken as a locus classicus, much to the detriment of Schubert's music.

Two gems this recording does contain, however: the miraculous realization of the slow movement of the sonata, a complete welding of melody and ostinato; and the irresistibly charming little Allegro, in C minor. Here, at least, we get Schnabel's very voice and self.

D.J.

SCHUMANN: Violin Concerto in A minor, Op. 82

M-G-M E 3630. 12-in. $3.98.

All these performances are rather cool, a preferable alternate to romantic exaggeration, but still less than the style of the most potent space-occupying effect. It is not unlikely that German musicians—and whom many of the earlier Violinist discs were recorded—would be as reserved as these in regard to another characteristically German emotional content. The sound is exceptional.

R.C.M.

Continued on page 72

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H.C.S.

SCHUMANN: Waldeszenen, Op. 82
Wilhelm Backhaus, piano.
London LL 1725. 12-in. $3.98.

Schumann's seldom played but attractive series of sketches that he bundled under the name of Forest Scenes receives a clear, firmly molded interpretation from Backhaus. The German pianist, however, is not as colorful as Sviatoslav Richter in the Decca recording. I much prefer Richter's approach, with its delicate poetry and the most haunting Prophet Bird (No. 7 in the set) I have ever heard. Beside this kind of playing, Backhaus sounds severe and cold—which in fact he isn't. His Schubert is beautiful. No pianist on records except Schnabel has ever brought to the music a comparable singing tone and unfaltering rhythm, not even Serkin, who is apt to sentimentalize the lyric sections.

H.C.S.


SHIFRIN: Serenade for Five Instruments (Foss: Psalms; Behold, I Build a House
Melvin Kaplan, oboe; Charles Russo, clarinet; Robert Cecil, horn; Ynez Lynch, viola; Harriet Wingreen, piano (in the ShifrIN). Roger Wagner Chorale; James MacMillan and Lukas Foss, pianos (in the Foss).

COMPRESS RECORDINGS CRI 123. 12-in. $5.95.

This is the third in a series of discs devoted to works by composers who have been awarded grants by the National Institute of Arts and Letters. Seymour ShifrIN's Serenade is especially remarkable for its profound, luminous, and intensely moving slow movement, which has a depth like that of Bartók; but in no way resembles Bartók's idiom. Its finale has enormous punch, but its first move-

ment is dry. The recording is wonderfully brilliant. Lukas Foss's serviceable church music on the other side is seriously hindered by bad recording. It sounds as if the chorus and the pianos had been in separate rooms at the time the registration was taken, with the microphones in the room with the pianos.

A.F.

STAMITZ, JOHANN: Orchestral Trio in A, Op. 1, No. 2; Concerto for Clarinet, Strings, and Continuo, in B flat; Concerto for Oboe, Strings, and Continuo, in C; Symfonie in D

Hermann Tüttcher, oboe; Josi Michaels, clarinet; Ingrid Heiler, harpsichord; Münchener Kammerorchester, Carl Gorvin, cond.

ARCHIVE ARC 3002. 12-in. $5.98.

Apparently the only works in the LP catalogue by this historically important composer. They were written around the middle of the eighteenth century, and the concerto particularly, reflect the transition from baroque to classic. In the symphony, however, there is little trace of the earlier style: this ten-minute work presents a digest of the main structural features of the fully developed symphony of Haydn and Mozart. Well played and recorded.

N.B.

STRAUSS, RICHARD: Alpensinfonie, Op. 84
Saxon State Orchestra (Dresden), Karl Böhm, cond.

DECCA DL 9970. 12-in. $3.98.

Following the Sinfonia Domestica by a dozen years, this was the last of the Strauss tone poems, tenth in a line that began twenty-eight years before (in 1887) with Macbeth. Dedicated to the Dresden orchestra, the Alpine Symphony was first recorded by that group; the composer conducting, before the 1939-45 war. There have been two or three other versions since then, but neither one equal to the sonic possibilities of the score. Record companies and conductors have neglected the work as a deadly combination of unknown appeal and high production costs.

With this new Decca edition the Alpine Symphony has finally arrived in the current catalogue. Monophonically its 135-man orchestra plus organ cannot produce the impact that the same forces could provide in stereo, but enough of everything is here to give one a reasonable impression of the whole. Certain pages—the mysteries opening invoking the dark hour before dawn, for example—are reproduced as effectively as one could desire.

Whether one finds the good things in this score compensation for its length and less imaginative stretches depends, of course, on one's interest in Strauss and his medium. Böhm's performance keeps the work moving and the structure as tight as possible. His players are obviously capable. Getting to know Richard's mountain journey may therefore be a rewarding piece of musical exploration.

R.C.M.

TCHAIKOVSKY: Symphony No. 4, in E minor, Op. 36
Philharmonia Orchestra, Constantine Silvestri, cond.

ANGEL 35565. 12-in. $4.98 (or $3.98).

Put baldly, Silvestri conducts the worst interpretation of this symphony that I have ever heard. His phrasing of the opening fanfare is so strange that I had to play it five times before I became convinced that he wasn't injecting an extra note into each measure. The first movement suffers worst from his mis-treatment of the score; tempos and phrases are stretched beyond believable bounds until the whole thing becomes almost unrecognizable. The last two movements proceed in far more orthodox fashion, but the finale is boisterous and fairly shallow, culminating in yet another distortion of the fanfare motto. Playing and recording are brilliant, but to what purpose?

P.A.

VIVALDI: Concertos for Bassoon and Orchestra: in C, P. 69; in B flat, P. 401 ("La Notte"); in A minor, P. 70; in C, P. 71
Virginia Bianchi, bassoon; Glì Accademici di Milano, Piero Santi, cond.

VOX PL 10740. 12-in. $4.98.

Of special interest here are La Notte, not only because of its programmatic qualities but also because of the high caliper of the music; the first movement of P. 70, which has an especially trenchant opening theme; and the finale of P. 71, whose tutti portions have an odd and quaint oscillation between minor and major. The soloist is first-rate, and the sound is good.

N.B.

Continued on page 74
5 BRAND-NEW "LIVING STEREO" TAPES FROM RCA VICTOR. Help yourself to the double satisfaction of superb performances plus stunningly real stereo recording. This month RCA Victor brings you 5 new tapes (including music of the South Seas, Perry Como, and pianist Ray Hartley). There's extra luxury in reels of realism by...

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September 1958
VIVALDI: Concerto for Violin and Orchestra, in G minor, Op. 12, No. 1
Handel: Concerto for Strings, No. 6, in G minor
Handel: Concerto for Violin and Orchestra, in C
Leonid Kogan, violin; Rudolf Barshai, conductor.

The Vivaldi concerto is an unusually good one, with an especially expressive slow movement. Kogan plays it here with the concertino by Handshink, written in 1801. It has a surprisingly Romantic Andante, and in general indicates that its writer was a man who had some good ideas. Excellent recording.

WAGNER: Orchestral Excerpts

"The English Madrigal School"

As a successor to the recent orchestral concert played by the Berlin Philharmonic under Von Karajan (Angel 35482), the present disc is worthy but not quite equal. Kempe's aim seems to be to ring from the music the last measure of sensuous thrill. Von Karajan, while by no means ignoring some sensations in his performance of this stirring music, brings a more searching and sensitive mind to his task. Kempe's approach is less successful in the "Flying Dutchman" overture than in the other selections: there is little sense of mystery and struggle in his bright and roving performance. The bacchanale from "Tannhäuser," on the other hand, is the best on records, a stunning orgy of pyrotechnics that Wagner called for, softly voluptuous after the exhausting pyrotechnics that precede it.


WEILL: Rise and Fall of the City of Mahagonny

Lotte Lenya (ms), Jenny: Gisele Litz (ms), Lousie Begack; Fritz Grollitz (t), Jako, Tobby Higgin; Peter Markwort (t), Fatty the Bookkeeper; Heinz Sauerbaum (t), Jimmy Mahoney; Horst Günter (b), Trinity Moses; Georg Mund (b), Pennybank Bill; Sigmund Roth (b), Alaska-Wolf Joe; Richard Munch, speaker. North German Radio Chorus, Max Thurn, chorus master; Orchestra and Chorus, Wilhelm Brückner-Rüeggler, conductor.

"Beyond question the loveliest madrigal singing this listener has ever heard on records."

Everyone talks about Mahagonny; hardly anyone has heard it. Unstaged since its Berlin production in 1931, it has quietly attained a reputation as a great masterpiece of the modern musical theater (indeed, the present album so proclaims it), and Columbia has rendered real service by enabling us to get a look at the work itself.

Mahagonny, which in its present full-length version immediately follows the Three Penny Opera in the Brecht-Weill chronology, is the story of a city founded in a make-believe America by three fugitives from justice. Instead of labor and toil, Mahagonny will offer fun, gin, whiskey, prizefights, boys, girls. During a hurricane that threatens to destroy the town, the citizens discover and adopt the right to their freedom includes the right for one to eat himself to death (he is starting on his third calf when the end comes), for another to be killed in a brutal prizefight. Jimmy Mahoney, a former woodcutter from Alaska and the first formulator of the new freedom, is condemned to death "on account of lack of money, which is the greatest crime which exists on the face of the earth." The paradise is a failure, economically as well as morally, and like Valhalla, Mahagonny is in flames when the

Continued on page 76
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certain falls. "We cannot help ourselves, nor you, nor anyone," says the chorus aggressively across the footlights.

Mahagonny contains some real gems. There is, for instance, the very pretty Alabama-Song (in pidgin English), as well as another effective solo for Lena; "Dunn wie mein echter, so ligbt mein Schmerz." The Jimmy-Jenny love duet, "Siehe jene Kraniche in grossen Bogen!" is a composition of great beauty, this time not at all in Weill's night-club style, but rather in a beautifully worked texture evocative of harrowing, powerful scenes. At the end of the drinking party, the prizefight, and the trial are imposingly sustained. As always with Weill, the text setting as such is brilliant, as is the expert handling of the orchestra. I am bothered, though, by Weill's tendency to copy himself: he would certainly have used another composer who plagiarized the Cannon Song and Macbeth's death scene from the Three Penny Opera so shamelessly as he himself does in recent works.

Brecht is an impressively skilled manipulator of words, and some of his Mahagonny rhymes are as memorable and effective as his pithy Three Penny inventions, translations, and paraphrases. The trouble is that he has made Mahagonny not a work of art, but a sermon. Art can certainly be a vehicle for the transmission of moral considerations, but the "message" must be communicated in terms of the art form. Brecht continually steps on the play by the usual: we preach endlessly, humorlessly. It all comes out like Pajama Game staged in the style of The Cradle Will Rock, with 75 Cents become a grim and fiery anthem as the cobblerstones are torn up and the barricades erected. In Mahagonny, all this happens in the service of a couple of notions on morality and economics so thin that they would not sustain a freshman bull session.

There is much to be enjoyed in Mahagonn, which should introduce to the public an historical document of pre-Hitler Germany not be underestimated. I wonder, however, at the shakiness of intellectual and aesthetic standards which leads so many to mistake a piece of entertainment for a more "serious" piece. The trend is fed by the album annotators, both in Lotte Lenya's personal reminiscences and in the ponderous idea spinning of the German critic, H. H. Stockenschmidt. This review is the report of one who admittecdly, due to his task with partit prais in favor of Mahagonny, and found himself alienated and saddened by the spectacle of two men of great talent indulging in such sham.

The records themselves are most persuasive. For dictum, rhythm, pace, life, and movement, this performance would be hard to improve. I should perhaps have enjoyed more accurate singing in the duet about the cranes, where Lena's and Sauerbaum's singing-actors' approach really obscures the beauty of Weill's melody and harmony, but that would be my only complaint. The whole cast is excellent, the conductor has a perfect grasp of the right style, and both chorus and the sweet-and-sour orchestra are responsive and flexible.

C.M.S.

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AGI JAMBOR: "Introduction to the Piano"


AGI JAMBOR, piano.

CAPPYTO PAO 8422. 12-in. $4.98.

Capitol is not the first company to address a disc to the young piano student. The idea is to select music that all youngsters study and to present it played by an experienced artist, in the hope that the performances will serve as models and inspiration. AGI JAMBOR calls this disc "a pianist's Gradus ad Parnassum." The basic idea is not had. Great virtuosos ordinarily do not concern themselves with music of this sort, and children thus seldom have a chance to hear it as it should be heard. Miss Jambor handles her assignment well, playing simply, clearly, and with excellent taste. Extremely clear recorded sound.

H.C.S.

SPOTLIGHT ON WINDS

Vox DL 312. Two 12-in. $9.96.

Another in the excellent "Spotlight" series produced for Vox by Ward Botsford. A great many instruments, mostly wood winds, are demonstrated here. In addition to familiar friends, we find a number of exotic or old instruments, ranging in type from a bull roarer to a mechanical nightingale. And here is a wonderful opportunity for the historically-minded to compare the sounds of modern and eighteenth-century flutes, or oboes, or horns. Here too is a rare chance to learn to distinguish between oboe d'amore, English horn, and bass oboe; between fifes and piccolo; between contrabassoon and saxophone (difficult), and even between clarinets in A and B flat.

Some of the older instruments sound out of tune, and the noise of clicking keys is prominent in the contrabassoon, but on the whole the instruments are expertly played and reproduced. Those of the clarinet family sound particularly fine here (they are played by Pasquale Cardillo), and include the clearest representation of the bassoon horn I have heard on records. Only the kazoos is traduced in its performer should be tissue-paper and combed out of the kazooists' union; any kid in my 5B class in P.S. 50 could have played Frère Jacques better than that. As usual in this series, the elaborate notes by R. D. Darrell are not only indispensable...

Continued on page 78

HIGH FIDELITY MAGAZINE
"ONE OF THE VERY FEW AMERICAN COMPOSERS WHO REALLY UNDERSTAND THE ART OF SYMPHONIC WRITING"

...is what Winthrop Sargent of THE NEW YORKER has written about HOWARD HANSON. Alfred Frankenstein (HIGH FIDELITY) has said he is "One of the truly great conductors of the present day."

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BEETHOVEN: PIANO CONCERTO NO. 5
in E Flat Major, Op. 73

BEETHOVEN: SYMPHONY NO. 6
in F Minor, Op. 68
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in G Minor, Op. 1
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N.B.

UNIVERSITY OF ILLINOIS FESTIVAL OF CONTEMPORARY MUSIC, 1937

Three 12-in. $7.00 the set. Obtainable on order from the Illini Union Book Store, 715 South Wright St., Champaign, Ill.

Last year the program for the annual festival of contemporary music at the University of Illinois consisted of fourteen works commissioned for the occasion by the Fromm Music Foundation of Chicago. Six of those works are included in this remarkable release. They are as follows: The Bell-Tower, a one-act opera by Ernst Klenc (performed by soloists, chorus, and orchestra, John Garvey conducting); The Return of Odysseus, a cantata by Burt Phillips (performed by Bruce Fosse, baritone; Preston Tuttle, narrator; University of Illinois chorus and orchestra, Robert Shaw conducting); Fantasia for String Trio, by Irving Fine (performed by Homer Schmitt, violin; John Garvey, viola; Robert Swenson, cello); To the God Who Is in the Fire, a cantata by Alan Hovhaness (performed by chorus and instrumental ensemble, Robert Shaw, conducting); Symphony No. 4, by Wallingford Riegger (performed by the University of Illinois Orchestra: Bernard Goodman, conductor); String Quartet, by Gunther Schuller (performed by the Walden Quartet).

Of these six works, the last, in my opinion, is the most important. This one quartet is enough to establish Gunther Schuller as a leading figure in contemporary American composition. He is one of the few Americans who have employed the twelve-tone system for genuinely inventive music making rather than calculated note spinning. His quartet solves the problem of using Webernian color devices in large forms: it is ceaselessly and most excitingly inventive in its treatment of the instruments, has real lyric thrust and fire, and bears the stamp of someone who has significant things to say.

The symphony by Riegger is also a beautiful and highly inventive work, full of life, color, and dramatic atmosphere. Its second movement, derived from a dance piece about the Spanish Civil War which Riegger wrote for Martha Graham, is twenty years old, but it fits perfectly with the tension and brilliance of the two outside movements. Riegger is Charles Ives's successor; his music has an Ivesian grandeur of scale and ruggedness of outline.

Fine's trio is quite short, magnificently made; somewhat Bartókian in feeling. Hovhaness's contribution is also quite short, makes splendid use of the pungent and stary sounds of its gongs and bells, and adds greatly to the meaning of the text from the Upanishad which is sung. Phillips's cantata has a down-to-earth sadness in keeping with its antique theme, but I find it less moving than the other four works mentioned. Klenc's opera employs a quite fantastic plot derived from a short story by Herman Melville. Since the composer has placed great emphasis on word setting, since the singers do not project the words at all well, and since the text is not provided with the notes, the record conveys very little more than a tissue of dark, excited sounds. An educational institution ought to do better by its own productions than to launch such a release without the key to its significance.

Performances vary. Of those of the Walden Quartet and its three members who perform the Fine Fantasia are absolutely first-class. On the whole the singing, by chorus and soloists alike, is also excellent. The orchestra is remarkably good in the symphony, rather less good elsewhere. The recordings are often thin in sound and some preserve coughs and other sounds which show that they were taken in performance, but they are all the recording there is so far as these compositions are concerned.

THE SPOKEN WORD

HANS CHRISTIAN ANDERSEN: Tales
(R. P. Keigwin, trans.)

The Thistle Box; The Emperor's New Clothes; The Steadfast Tin Soldier; The Emperor's Nightingale.

Michael Redgrave, reader.

CADEMON TC 1073. 12-in. £3.55.

This record will be a charming memory refresher for those adults who like we haven't had any contact with Andersen's fairy tales for years except for an afternoon at the Royal Danish Ballet in Copenhagen or some similar experience. For children it is a fine reading. Mr. Redgrave's voice is good and he does an excellent job with just enough character interpretation to make the stories interesting. The Emperor's Nightingale in all its delicate nuances is particularly well done. These are certainly tales for adults as well as children—in fact the meaning of all of them, I'm afraid, is missed by most children at the "fair-tale" age. As a substitute for that gun-packing 5:30 TV show or the noisy laughter of a Howdy-Dody I'm afraid this record would not satisfy les petits. For a quiet tale before the lights go out I think it's excellent, however, especially for The Emperor's New Clothes and The Emperor's Nightingale.

MIHRAM D. MANNING

JOSEPH CONRAD: Heart of Darkness; Youth

Selections, read by Sir Ralph Richardson. N-GM E 3618 ARC. 12-in. £4.98.

Probably the best-known fact of Joseph Conrad's career is that he wrote in a language other than his native one. It's a fact worth repeating and wondering on, for few can achieve greatness even in their native tongues. Conrad didn't begin

Continued on page 80

High Fidelity Magazine
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to learn English until he was nineteen and a seaman on a British ship; later he claimed never to have opened an English grammar, and therefore merely to have "acquired" the language rather than "mastered" it. With this self-deprecation, he certainly was deputizing himself—or indulging in whimsy. His writing is both picturesque and precise, a framework on which he hangs a search for human truth.

The excerpts on this record are well chosen to preserve the continuity of story and tone, and transitions between passages are for the most part smooth. If one has not read a complete work, the value of hearing a condensation is, of course, debatable; but don't miss this record on that score. Sir Ralph is a spell-binding storyteller, reading material whose very moods are spellbinding and catching their nuances to perfection—humor, mystery, the sense of evil, Marlowe's fascination with the character of Kurtz in Heart of Darkness, the strivings and frustrations of the young man on the doomed ship in Youth. Both stories are told in the first person, and the listener is drawn into the very atmosphere of the tales. I missed the famous line from Heart of Darkness, "Mistah Kurtz—he dead," but that is part of the price of selection and a silly prejudice to boot. A wonderful record, not to be missed. ELEANOR B. WRIGHT

GREAT AMERICAN SPEECHES


CARDION TC 2016. Two 12-in. $11.90.

Although the political campaigns of 1958 already are filling the air and air waves with speeches, it is only rarely that we hear anything similar to the oratory offered here. These speeches for the most part arose out of great occasions, and their makers spoke out of passionate conviction.

The readers do a remarkable job of recapturing the spirit of the original speakers. Two of the performances are worthy of special comment. Having demonstrated unusual eloquence and versatility with his readings of Patrick Henry, Jefferson, and Lee, Melvyn Douglas perhaps could not be expected to read Robert Toombs' "Succession" speech with conviction. But, in fact, Douglas' presentation of the Georgia senator stands as one of the most moving performances in the album. Similarly, Ed Begley's impersonation of William Jennings Bryan is superb. I have a recording of the Great Commoner speaking, and the likeness between Begley and Bryan is remarkable.

The one exception to the general excellence is Carl Sandburg's strained and self-conscious reading of Lincoln, with its voice-from-the-tomb tone so irritating as to make communication impossible. The speeches themselves are well chosen, each one interesting as well as moving. Josiah Quincy's very long oration in opposition to the admission of Louisiana to the Union is especially to be noted by those of us who have followed the recent debate over the proposed statehood of Alaska. All in all, an excellent and inspiring album. Roy H. Hoopes, Jr.

SOUNDS OF SEBRING, 1958

Riverstone R 5011. 12-in. $5.95.

Somebody must be buying these crazy records. This is the tenth sportscar disc to come from Riverside Records, and I doubt that producers Bill Grauer and Barrett Clark are so dedicated with the sound of a 3.5 Ferrari tuning up that they've become sheer philanthropists. I'll say one thing about listening to the steady hum of a sportscar engine being raced: I feel more alive before just how much it sounds like a dentist's drill.

Anyway, we have here the third record devoted to the annual endurance race at Sebring, Florida. The second side of the disc, describing the race itself, is quite exciting. By a clever interweaving of narration and pit-stop interviews with drivers as they come off the track (for repairs or change of drivers), the Riverside producers have done a very good job of recapturing the atmosphere of the
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SEPTEMBER 1958
The Sebring race lasts twelve hours; by breaking the record down into "reports" on the race every hour or so, the producers succeed in giving the listener a sense of actually being present as the Jaguars break down and fall out of the race; as the Astor-Martin, given excellent chances of victory in early prognostication, are forced out after leading the way for the first four hours; as the Ferrari stay on to win the victory despite their brakes; as a miraculous little Porsche hangs on all the way, finishing third.

Side 1 of the record, consisting of pre-talk race talk about how the course has improved, how the cars are going to do, which cars are having what kind of trouble, etc. will be of interest only to the dedicated.

ROV H. HOOPES, JR.

JONATHAN SWIFT: Selections

Alec Guinness, reader.

M-G-M E 3620 ARG. 12-in. $4.98.

Alec Guinness is a near-perfect reader for Swift: that very average man, the ship's surgeon Lemuel Gulliver, relates his fantastic adventures in "in several remote nations of the world" in a manner so prose that no one could possibly doubt their reality; the monarch of the little island who has "no other motive than the public good of [his] country" makes his "medest proposal" in tones of such cool detachment that its monstrous cruelty and Swift's own savage indignation become almost unbearable; the eighteenth-century gentleman's urbane amusement at society's pretensions and hypocrisies emerges in beautiful understatement from A Meditation Upon A Broomstick and On the Death of Dr. Swift. Has anyone ever articulated the word "Houyhnhnms" so as to convey more immediately the fact that Gulliver is in the land of whining horses? Could anyone possibly intone more in the sly little "Xe." that follows When I Come to Be Old's conjunction against speaking of "favor with Ladies"?

But a consummate actor and a brilliant satirist are not given due honor, the selections from Swift's longer works are very brief excerpts indeed, and explanatory notes seem almost mandatory. The Voyage to Lilliput may perhaps stand on its own as children's fantasy; but the adult listener would find the passages read here more meaningful if it were pointed out that it's the contemporary political scene Swift is ridiculing in the investigating committee's official report of the contents of Great Man-Mountain's pockets and in Gulliver's account of Luggnagg's absurd quarrel between those who wear high-heeled shoes and those who wear low heels, between those who break their breakfast eggs on the big end and those who break them on the little end. The Voyage to the Houyhnhnms, however, is a sort of literary alchemy where horses are masters of revoltingly bestial creatures (men, the Yahoos), intended to make irreproachable Swift's contention that "reason alone is sufficient to govern a rational creature". The opening paragraph of Chapter X, which is all one hears from the record, not only suggests very little of the intellectual ambiguity of this perplexing book but hardly gives much idea of the narrative action. And if the unprepared auditor is to be confronted with A Modest Proposal's detailed prospectus of a plan for the better off, of life in order to alleviate population problems and to provide delicacies for gourmets' tables (suggested price: ten shillings), he at least should be told that although Swift "feebly[ed] and detest[ed] that animal called man," he be "beaut[ed]d[ed?] for John, Peter, Thomas and so forth.

FOLK MUSIC

by Edward L. Randall

Despite the current deluge of high-quality Spanish recordings, Westminster's Songs and Dances of Spain (WF 12001/04) deserves a top spot on anybody's list. Here in four discs is a sprawling anthology of indigenous Spanish music, expertly taped and expertly presented. It is touched with the peculiar genius of Alan Lomax, who analysts the field recordings and who supplies the excellent annotation. Lomax has a gift for seeking out the root of a national folk music and capturing its sweeping dignity and underlying poignancy. For example, in Granada's ragged lilted guitar player, proudly announcing himself as the little Montoya, brought real gypsy fire out of his battered guitar. Again, in Seville's enormous cathedral an aged self-taught organist alone keeps alive the old practice of playing popular music in the course of the Mass. There is a magnificence—and a soul-wrenching reverence—in the old man's organ booming forth an exultant flamenco theme at the elevation of the Host.

Volume I of this set comprises the music of the Andalusian cities, and features a stamping, infectious El Vito from Cordoba and an organlike Soleares taped in a Granada cave. Volume II covers the islands of Majorca and Ibiza; there is a lightness here, as though the open water between the Balearics and Spain proper had washed away the wild sorrow of the gypsy south. Volume III is Jerez and Seville, the citadel of flamenco; highlights are the aforementioned organ, assorted street cries, and a spontaneous "arrow of song"—taped during the Holy Week procession. Volume IV returns to Majorca with a selection of the island's popular dances as well as the fota of Aragon.

Any of these records will satisfy the amateur of Spanish music; only the complete set will suffice the initiate.

In a sequel, with a slightly four-song overlap, to a Stinson set of two 10-inch LPs (SLP 80/1) of a few years back, Ewen and A. L. Lloyd present a 9-incher to sea once more in Tradition's Blue Boys Blue (TLP 1026). The two singers bring their habitual harsh honesty to these chanteys and ballads. The Like of Whisky Johnny, The Banks of Newfoundland, and Hand in the Bowl from the latter realities and sordid pleasures of seafarers in the age of sail. All Edwards weaves...
Once again, Jo Basile weaves a magic musical carpet to transport you to the beautiful city of Rome. AFLP 1871 *

Champagne and caviar, moonlight, roof-top gardens and lush string arrangements! Mood music at its most intimate! AFLP 1873 *

Tango—the dance of love—torrid as a warm breeze, exciting as a new love! Lush arrangements. Recorded in Buenos Aires. AFLP 1880

A modern Jazz pianist with a distinctive captivating rhythmic style! Pat and her group play Blues, Ballads and Swing. AFLP 1875 *

Ace Harris and Buddy Charles really "rock" that piano with solid interpretations of old time standards. AFLP 1876 *

Johnny and his gang create musical sounds on their new album making it difficult to believe one is listening to just harmonicas. AFLP 1859 *

A delightful array of scintillating tunes specially arranged for xylophone, glockenspiel, marimba, vibes. AFLP 1882 *

A wonderful new intense dramatic Jazz vocalist whose voice runs the gamut of musical expression. AFLP 1874 *

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a particularly nostalgic forecast atmosphere with his accordion accompaniments. Clear reproduction.

Vanguard's Folk Songs of Many Lands (VRS 9019) features the winsome soprano of Martha Schlamme. This is actually a reissue—with a handful of added operettas—of an outstanding 10-inch LP of several years back. The sound has been upgraded, and Miss Schlamme's artistry reconfirms my earlier opinion that this recital is one of the best of its kind.

From Riverside comes an unheralded gem, Songs of Robert Burns (RLP 12-823), sung by Betty Sanders. Burns wrote more than a thousand songs and poems in his short, unhappy thirty-seven years, virtually all of them noted sternly in the rich Scots folk tradition. In some cases, Burns set his own lyrics to well-known folk melodies; in others he merely touched up verses in common use. Both poet and listener are blessed here in the interpretative skill of Betty Sanders. She brings to these ballads an obvious affection and respect, coupled with a clear, lovely voice. There is deep emotion and great beauty in this recording.

The star of Capitol's A William Cawson Concert (T 10158) is a concert hall balladeer. His assets include a bell-like tenor voice and a flair for vocal characterization. At twenty-seven, his style is still in the formative stage, but his talent is undeniable. This handsomely recorded "live" concert of staples—"Green Slenes, John Henry, Streets of Laredo—is superior entertainment by any standard.

Westminster's French Songs of Love and the Sea—psychoanalysts might have a cogent comment or two on that title—(WP 8076) is an unusual and unusually satisfying choral program. Made in Europe by Erato, the disc offers the Philippe Caillard Vocal Ensemble in traditional songs more or less related to the sea, and the Chorus of Jeunesses Musicales de France in a half-dozen Provençal songs sung in the original—and very beautiful—language d'oc. Both choral groups are excellent, the songs are superb, and the sound is faithful if not spectacular. No texts; no translations.

The principal of Bob Gibson (Stinson SLP 78), who has strayed to other labels with success, offers a collection of straightforward American folk songs. A good number of them are relatively uncommon, e.g., "Lily of the West, I'm a Methodist Till I Die, Ohio River." Baritone Gibson is in good voice, and he has been relatively well recorded.

Tahiti Fete! (TLP 1000), a two-disc release from Tiare Tahiti Records of Papeete, is an arresting musical portrait of the South Pacific paradise. As a French possession, Tahiti celebrates Bastille Day with a week of festivities centered around traditional musical forms. This album derives from tapes made at such a celebration in Papeete. Two hours of peroration and chant are not for the casual listener, to be sure; but even though this set's primary appeal will be to students of ethnic music, there's also a touch of romance for everyone who's ever longed to escape—like Gauguin—to Tahiti. And what man on the sunny side of senility hasn't?
"The East Side, the West Side." Pattie Page. Mercury MCJ 2100. $7.96. Pattie Page has always had a good sense of rhythm. In addition, on this album of two records, her voice is mellower than I can ever recall it. Yet, though her rhythm songs, such as Nice Work If You Can Get It, are better than ever, her attempts at sophistication just don’t come off.

"The Fabulous Kate Smith." Kapp KL 1062. $3.98. Kate Smith, her many fans will be pleased to know, has not changed. She still delivers her songs as if they were written, with a voice that is basically rich. She shows herself to particular advantage in All the Way, and since her sense of rhythm always has been a strong point, she does well in Just in Time. My reservation about Miss Smith is, as always, that her treatment of lyrics scants their emotional values.

"Lola Fisher, From Here to Yonder." Lola Fisher. Cadence CLP 4002. $4.98. Miss Fisher, as underrate in the Eliza Doolittle role of My Fair Lady, gets very little chance to become famous. This record should help her. For she has a very sweet voice that is lyrical in When I Go to Meet My Love and possessed of clear, soft delicacy in I Know a Boy. I should like to hear her on a disc with a wider variety of songs—and also under technical conditions that do not emphasize each pause for breath.

"From My Heart." Tony Perkins. RCA Victor LPM 1679. $3.98. Tony Perkins, the sensation of Look Homeward, Angel, now has joined the rush of young actors trying to crash the golden gates of Broadway musicals. In such songs as Speak Low and This Is My Lucky Day he reveals a pleasant voice; and though his rhythm style lacks fire, he already is better than some who sing on Broadway stages.

"Great for Dancing." George Evans orchestra. London LL 1777. $3.98. Anyone with an insatiable appetite for fox trot will find little wrong with the sax-headed orchestra of George Evans as he trotts out careful arrangements of such tunes as You Stepped Out of a Dream, Don’t Blame Me, or Long Ago.

"Stanley Holloway’s Concert Party." Stanley Holloway. Riverside RLP 12824. $4.98. Stanley Holloway, today one of our most finished artists, learned part of his craft in the English music halls of pre-World War I, an era in popular entertainment he revives here with his usual enormous skill and integrity. Too fine an artist merely to poke fun at the past, Holloway has the magnificent equipment of voice, timing, and experience that are becoming increasingly rare in the assembly-line training of television. The result is a superlative presentation, in the traditional manner, of The Floral Dance, Age in Alaska, The Trampster, and The Green-Eyed Dragon. My favorites, however, are the humorous recitatives—as only Holloway can do them—of On Strike, Albert’s Reunion, Sam’s Christmas Pudding, The King Who Wanted Jam for Tea.

"Kings Go Forth." Music from the sound track of the film. Capitol W 1063. $4.98. After an opening that is—quite properly—military, ominous, and vibrant, this score by Elmer Bernstein goes into a slump from which it rarely recovers. Compared to the steadiness of Mr. Bernstein’s music for Desire Under the Elms, the romantic themes are very weak; and the attempts at jazz, with a Red Norvo combo, are not distinguished.

"The Lighter Side of Lauritz Melchior." RCA Camden CAL 424. $1.98. In these pieces, released from 78s, tenor Lauritz Melchior can be gratefully welcomed again. Mr. Melchior knows how to create a crescendo and still have plenty of breath. Moreover, unlike many opera singers, he projects lyrics with a genuine sense of the emotion they’re intended to convey. Here he gives particular pleasure with Serenade, from The Student Prince, and Become.

"Lush and Latin." Freddy Martin’s Orchestra. Capitol T 998. $3.98. This is a rhythmic, vigorous group, with good arrangements. Autumn Leaves uses Freddy Martin’s tenor sax as a sad voice against a provocative background; and his cha-cha-cha version of In a Little Spanish Town avoids the curse of this Latin dance—boredom—by varying the theme in repetition.

"Oh Lonesome Me." Don Gibson. RCA Victor LPM 1743. $3.98. Don Gibson has plenty of energy without bollering, enunciates lyrics, not breathily grunts; and shows, in Oh Lonesome Me and Too Soon To Know, a voice that is much better than that of most country singers.

"Patterns." Frank Comstock Orchestra. Columbia CL 1156. $3.98. Frank Comstock remains near the top of the pop orchestra heap with another fine recording that features his customary unusual arrangements, exciting contrasts, and good solos. With such songs as Am I Blue or Sometimes I’m Happy, he never loses the melody in arrangements and knows the value of a beat that is clean, but subtle.

"Rockin’ with Kay," Kay Starr. RCA Victor LPM 1720. $3.98. With a fantastic sense of rhythm, unflagging gusto, and a good feeling for lyrics, Kay Starr has cut one of her best records, with numbers ranging from a dynamic Dry Bones to a sort of half-talking Rock-in’ Chair. She is earthy, but never coarse; vibrant, but never mannered. She has the artist’s trick of making a song a personal triumph.

"Don Shirley Solos." Don Shirley. Cadence CLP 3007. $3.98. Don Shirley’s piano playing indicates solid classical background as well as careful study of any pop song he plays. His Little Girl Blue conveys delicately and poignantly the fact that here is no little girl but a woman growing older and lonelier. The opening and closing phrases from Merrily We Roll Along are inspired, and in I’m in the Mood for Love he is tender without ever becoming maudlin. At first hearing, his arrangements seem simple, but actually his variations are exquisitely done. I hope Mr. Shirley will not be browbeaten into acquiring a background of strings.

"Songs My Mother Taught Me." Emile Côté Glee Club. Judson 3012. $3.98. This is an earnest group, with good solo work, particularly in The Rose of Tralee and Red River Valley. Songs are not ditched for gimmicks, and melody is not blurred for weird harmonies.

"A Star Is Born." Recording from the sound track of the film. Columbia CL 1101. $3.98. Originally this was issued as a high-priced record. As one of Judy Garland’s best discs, it is much more interesting than most movie sound tracks. Those of us who have grown tired of hearing in-
competents do The Man That Got Away can learn how it should be sung.

"That's Me All Over," Gypsy Rose Lee. Westminster WP 6093. $3.98.

Gypsy Rose Lee talks her way through a wide variety of numbers. I particularly liked, among the newer material, a clever number written by Kaye, called The Other Woman. But Miss Lee's selections far exceed her talent.

"They're Playing Our Song," Art Van Dammie Quintet. Columbia CL17. $7.96.

For some years now, this quintet has been quite tasteful either in support of a singer or on its own. On this two-disc album it proves its general excellence in arrangements of songs that many others have ruined. The group is lush and original with The Saints Come Marching In, sophisticated with Karna City Mood, lyrical with Mighty Lak' A Rose; driving with Everybody Loves My Baby. And never dull. Michael Schumacher

"Take Five." A cabaret revue presented by Julius Monk, with Tony Manhattan, Jean Arnold, Cell Cabot, Ellen Handy, Gerry Matthews. Washington-Offbeat O 4013. $5.95.

"Take Five" is the name of a miniature revue that has been running in the Downstairs Room—a cellar bistro on New York's Sixth Avenue. A cross between a Broadway musical and a night club, it contains something of the irreverent quality of one of Ernie Kovacs's old "Tonight" shows; and though not consistently funny, its high points are charged with the kind of up-to-the-minute laughs you'd expect listening to Mort Sahl read a Jack Kerouac novel.

Both musical numbers and comedy skits are wrapped in the same mood of mockery. The closing number, Doing the Psycho-neurotic ("guaranteed to drive you sane, sane, sane"), captures the flavor of the whole revue and is a tribute to composer Benny Manhattan's flair for parodying our all-too-serious times. Graham is also excellent in Harry the Hipster, a skit consisting of a lecture by the Dean of a School for Boppers, and Night Heat, a scintillating take-off on the Mike Wallace interviews.

The songs are for the most part passably good. Among the numbers are Wet In Crystal's, a love ballad of upper New York, and Westport, a name of a wife-trading game, more or less typical.

Good, timely, to-hell-with-everybody fun, recommended for not-too-angry young (or old) rebels.

Rox H. Hoopes, Jr.


Pygmalion and Galatea can go stand in the corner. Mitch Miller, the man with the spare head, has wrought a much more astounding miracle. He has dug up sixteen war horses beaten to death decades ago at 1,000,000 harlempjes and beer parties and got them running again.

Here are perhaps the most hungover and oversung tunes of the past century, from Down by the Old Mill Stream to Working on the Railroad, complete with the unidentified man fishlike-o-ing in the kitchen with Dina.

Miller's Magic Elixir is compounded of one part rhythm, two parts musicianship, and five parts gusto. No new harmonies here, the chords and passages are the same. But the unidentifed man sings the famous standard from the side of the kitchen with Dina.

"Chansons—1900." "Paris After Midnight." "Honeymoon in Portugal." Carlos Ramos, baritone, trio Odemira. Capitol T 10145. $3.98. $4.98.

Miller couldn't rejuvenate this one. Although the last sound fades after four minutes. The only real fault with this collection is that it's hard to hear. The recording is excellent, but so far no one listening to it on our phonograph has been able to resist following the instructions on the front of the jacket. And for anyone who needs them, the words are printed on the back.

C. L. Roberts

Foreign Flavor

"Blue Italian Skies." Renato Carosone with his Sextet. Capitol T 10147. $3.98.

Renato Carosone, one of the greatest jazz voices, has sold out all competition in Italy last year, here displays the solid basis of his popularity. His voice is as smooth as Strega, and both he and drummer Gege di Giacomo—with whom he shares the singing chores—have akeen taste. They are all drawn from the upper echelon of the Italian hit parade, and the reproduction is superb.


"Chansons—1900." Soloists and Orchestra, Franck Assmann, cond. Columbia WL 125. $4.98.

Paris et toujours Paris goes the proverb. Some think the Paris of today has changed. But there was a time when Paris was what Paris should always be—the turn of the century's known as La Belle Epoque when gaslight and boulevard Lautrec and flashy fleshpot, Ana-tole France and Yvette Guilbert, all flourished. Coincidentally, the songs of the period are represented on two releases this month: and the two collide squarely, with five selections duplicated. Chansons—1900 shades its rival both in reproduction—which maintains the high standard of the Adventures in Sound series—and in the quality of its artists. Conducted and the tab is a striking $1.49. There are better recordings of bull ring music available, but at the price this is an outstanding buy.

"Honeymoon in Portugal," Carlos Ramos, baritone, Trio Odemira. Capitol T 10145. $3.98. $4.98.

A lucidly recorded album featuring the silken-voiced Trio Odemira in tandem with baritone Carlos Ramos. In this musical tour of Portugal the moody fado alternates with gayer fare—always to guarantee accompaniment—and the total is an effective glimpse of Lisbon after dark.

"Germaine Montero Sings Songs From Mother Courage and Songs of Parisian Nights." Germaine Montero, mezzo-soprano; Orchestra, Raymond Clevreux, cond. Vanguard VRS 9022. $4.98.

Millo Montero has a big, rough-hewn, electric voice which she zestfully employs here in songs from a French version of the late Bert Brecht's hit, satirical Mother Courage, in which she starred. This play, set in the Thirty Years War, portrays the futility of all war.

Of the nine Parisian songs on the overside, five are by the great and always ironic Jacques Prevert, one is a Parisian classic by Aristide Bruant, and another is Montero's superlative rendition of Tha­ Ma-Ra-Boom-Di-Hee, prototype of the Bowery's famous Tha-Ma-Ra boom-boom. In sum, the Columbia is the better all-around buy, but the Vanguard offers the most electrifying single performance—and of a song that epitomizes the entire Belle Epoque.


With commendable verve the fancifully named Don Miguel Valencia leads an unnamed orchestra through ten of the more vivid pasodobles of the corrida. Despite a certain thickness in the bass, the sound is genuine, and the tab is a striking $1.49. There are better recordings of bull ring music available, but at the price this is an outstanding buy.

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"Paris After Midnight." Liane and the Bohème Bar Trio. Vanguard VRS 9027. $4.98.

The Viennese Liane is back doing better by the City of Light than most native Parisian thrushes. Cool sophistication tem­ pers the inherent warmth of Liane's vocal
style and, as always, the blend is near perfection. Her songs—Mademoiselle de Paris, Bolero, Avril ou Portugal—are all first-rate, as is the recorded sound. This ranks with anything Liane has done previously, which is high praise.

O. B. BRUMWELL

FI MAN'S FANCY
by Philip C. Geraci

"Brass in Hi-Fi," Jean-Marie Leclair Instrumental Ensemble, Jean-François Paillard, cond. Westminster XWN 18664. $4.98.

Of the myriad ways in which brasses might be starred in "hi-fi," this is the most startling: here are eighteenth-century chamber works by four baroque composers—Giuseppe Matteo Alberti, Giovanni Battista Bononcini, Giuseppe Jacchini, and Giuseppe Torrelli. These seven seldom-heard compositions are beautifully performed in a recording which nears sonic perfection with its gorgeously full, articulate, reverberant, magnificently sweet, and virtually distortionless sound.

"Cook's Tour of High Fidelity." Cook 1079. $4.98.

Emory Cook's latest sound adventure includes both a serious experiment with high-fidelity recording techniques and a monumental farce. The fun takes up three-quarters of the disc's playing surface, and is made up of nerve-shattering sound effects (with an industry-chiding audio story thrown in for kicks) that will make some fans howl, some chuckle, and others writhe in agony. The experimentation is a comparison between music (piano and violin) recorded directly onto the master disc and music first recorded on tape and later transferred to disc, the process generally followed in modern recording. Any difference between the two is a very subtle one, and I for one am content with the present state of affairs.


The audience applauds, and Sir John, fired with zeal, responds with not one but eight encores. No advocate of monotony, Sir John conducts with a passionate regard for impressionistic vivacity. The Hallé orchestra blazes into frenzies of inspired enthusiasm, extracting from Chabrier's Joyeuse Marche and Sousa's Stars and Stripes Forever, for example, a lion's share of crashing vigor. The Mercury recording is equally brimming with resounding fidelity: spacious, reverberant, and remarkably transparent, this disc is a prime choice for financers everywhere.

"Gems Forever." Mantovani and his Orchestra. London LL 3032. $3.98.

Mantovani yesterday is pretty much Mantovani today, and Gems Forever is really Mantovani forever. The tunes may vary, but the arrangements preserve the greatest achievement in stereo records

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unique flavor that always marks this master of strings. This is another fine London recording, full of life and a gem unto itself.

"Journey to Love," Symphony of the Air, D'Artega, cond. Westminster XWN 18745. $4.98. Journey to Love (music by Rebekah Harkness, orchestration by D'Artega) is a modern ballet given its premiere last June to commemorate the opening of the World's Fair in Brussels. It traces the course of a young couple's international search for the presumed rapport of youth. The music is modern in the style of a Hollywood tempest; full of violent emotion yet conveying plenty of melody. Westminster has the Symphony of the Air in excellent perspective, and bequeath upon this famous assemblage some of the most thrillingly clean dynamics I've heard on monophonic records.

Lehár: "A Musical Portrait in Hi-Fi," Victor Heubn and his Viennese Orchestra. Vox VX 25569. $3.98. This album traces the life work of the king of operetta from the 1892 opening of Viennese Women to his final work, Land of Smiles, in 1934. Melodies from some fourteen works are woven into a nostalgic tapestry, in a performance strictly Viennese. The concise and uncluttered recording is on the close side; and inner band distortion has been held within tolerable limits, despite Lehár's dynamic scoring.

"Music for Non-Thinkers." Cochenheimer Sour Kraut Band. RCA Victor LPM 1721. $3.98. This sequel to "Sour Kraut in Hi-Fi," released several months ago, is even finer than its predecessor. Half a dozen normally very fine musicians have deliberately set about to wreck music in general and band music in particular. They wind up with an uproarious side-splitting caricature of just about everybody's home town band on a hot Sunday afternoon. By accident or design, "Music for Non-Thinkers" is, technically, one of the very finest RCA recordings on the books.

"Rhapsody." Ferrante and Teicher, pianos. Urania UR 8011. $3.98. Keyboard shenanigans are pretty much abandoned here in favor of a vigorously "straight" performance by a pair of highly talented artists. Six rhapsodies, including Ferrante and Teicher's own Hollywood Rhapsody, enjoy relatively unadulterated duo-piano treatment in a sprightly and vivacious style. The recording is as full-bodied as trial and proven ribbon microphones can make it.

"John Sebastian Plays Bach." John Sebastian, harmonica. Columbia ML 5264. $3.98. This record was heard initially with curiosity, then astonishment, and, ultimately, total admiration. For an instrument as unlikely as the harmonica to sound as stately and dignified as it does here in the expert hands of John Sebastian is an accomplishment worthy of anybody's unashamed awe. Sebastian has selected three Bach flute sonatas, presumably because the range of the flute most nearly approaches that of the Hohner four-octave chromatic harmonica which is his exclusive instrument. Although a disturbingly pronounced groove echo mars the sonic felicity of Columbia's processing here, the general effect of a not-too-close-but-not-too-distant miking technique is believable and pleasant.

"Sounds of Steam Locomotives, No. 3." Folkways FX 6154. $5.95. Railroad recordings appear hard-pressed to expire these days, with a new one coming along every couple of months. If anything can lodge the fatal shot, however, the latest Folkways stands in perhaps the best vantage spot. Although No. 3 may be superb from the scientific point of view, as a sound adventure it is a thin, garly flop. Rail devotees are still directed to last year's Audio Fidelity release, "Railroad Sounds, The Sounds of a Vanishing Era" (AFLP 1843), for the most realistically hair-raising assortment of railroad noises to date.

THE BEST OF JAZZ
by John S. Wilson

AFTER HOURS
Precise 7119. $4.95.

Four long blues, from fast to slow, punched out by a group that includes Thad Jones, trumpet; Frank Wood, flute and tenor saxophone; Kenny Burrell, guitar; and Mal Waldron, piano. There is less strain on here than in the usual blowing session, and one piece, Empty Street, has a unity of conception building it into an effective mood setting.

BIG BILL BROONZY: The Blues Emancip 36137. $3.98.

An excellently recorded group of songs by one of the finest of all blues singers. In 1951, when these were made (but not released), Broonzy's voice was no longer as sure or flexible as it once was, but he doubtless could perform as he does here in this excellent set. Broonzy is less often heard than in his earlier solo and group days, and this may in part be due to the fact that record companies were unwilling to feature him.

TED BROWN Sextet:
Free Wheeling Vanguard VHS 8515. $4.98.

This Tristano-influenced group is given strength and body by the increasingly impressive pianist, Ronnie Ball, whose lean, sinewy playing with its strong rhythmic texture and pronounced shuffle style is the hallmark of this recording. The saxophones in this case are played by Brown and Warne Marsh, both Tristano students, and Art Pepper, all of whom sound uncertain and tentative. It's almost worth

HIGH FIDELITY MAGAZINE
sitting through them, however, to hear Ball, who has not yet been extensively recorded.

RALPH BURNS AND THE QUIET HERD: Very Warm for Jazz Decca 1207. $3.98.

Nestled balanced and organized arrangements, occasionally almost too cut and dried, are enlivened by Zoot Sims, playing both tenor saxophone and clarinet, and by Urbie Green’s suave trombone.

BARBARA CARROLL TRIO: Barbara Verve 3095. $4.98.

A sparkling, imaginative development of an intrinsically routine tune, The Trolley Song, shows Miss Carroll to be a stronger, more mature pianist than we have heard in the past. But this may be only a portent for the future or simply a brief rising to an occasion, for she plays the rest of the disc in her usual pleasant but placid manner.

CHAMBER JAZZ SEXTET: Pol Joey Cadence CLP 3015. $3.98.

Lively, loose-jointed reworkings of the Rodgers and Hart score highlighted by the work of Modesto Briseno, a superior baritone saxophonist, and Frank Leal on alto. Briseno gets around his horn with the agility and drive common to the better modern jazz baritone men but he has a warmer, more sensitively shaded tone than is usually heard. Leal swoops and soars gracefully in the Paul Desmond manner. Between them they give needed zest to a group that is rhythmically strong but sedent in ensemble.

CY COLEMAN SEECO 402. $5.98.

Despite his cocktail background, Coleman now moves freely and easily in a jazz context. His performances here, with bass and drums, might be classified as “pop jazz”—close to the melody but swinging and inventive.

JOHNNY DANKWORTH: Five Steps to Dankworth Verve 20006. $4.98.

This disc offers the finest adequate presentation in this country of one of the best jazzmen developed overseas. Dankworth’s clean-lined, soaring alto is heard with his big band, and with two quintets drawn from the band and led by trumpeter Dickie Hawdon and trombonist Laurie Monk. The big band cuts written arrangements cleanly but is inclined to mumble on head arrangements. The quintets are primarily showcases for the group’s major soloists: Dankworth, playing with an easy sweep that is very reminiscent of Benny Carter; an amiable pianist named Dave Lee; and Hawdon, whose trumpet work through most of the disc (beware of him on Memento Migidet) is a brilliant blend of modern jazz surface wrapped around an attack that goes back to the young Louis Armstrong. Dankworth’s big band, incidentally, has the

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**LISTS:**
- "Midnight in Rome". Walter Baracchi, piano, accompanied by Gianni Monese and His Orchestra. ST—VX 25.770
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uncommon merit of sounding completely individual as long as it is playing Dave Lindup's arrangements.

BUDDY DE FRANCO: Plays Artie Shaw

**VERVE 2096.** $4.98.

BUDDY DE FRANCO: Plays Benny Goodman

**VERVE 2089.** $4.98.

The effort to find a proper setting for De Franco, a technically brilliant but communicatively chilly clarinetist, now leads him to cast a backward glance at two of his worthy predecessors. In his versions of pieces associated with Goodman's small groups and Shaw's Gram­erry Five, there is no overt attempt by De Franco to imitate the styles of either man but he fits more readily into the context of the Shaw pieces. Because of this, they hang together well and are brightened by the spur of Ray Linn's ver­selate trumpet. The Goodman pieces lose their essential unity in the De Franco reincarnation by being reduced to the role of undercarriage for a series of ex­ tended solos such as might come out of any blowing session. De Franco is spelled by such able men as Georgie Auld, Don Fagerquist, Victor Feldman, and Barney Kessel.

**LEONARD FEATHER—DICK HYMAN**

**ALL STARS: OH Captain!**

M-G-M 3650. $3.98.

This is proclaimed as "The First Jazz Show-Tune Album with Vocals." The vocalists are Jackie Paris, a baritone-voiced, Sinatra-influenced singer who is capable of an unpretentious pop style; and Mar­ilynn Moore whose babyish voice is gilded up with Billie Holiday mannerisms. Paris' performances are modest and pleasant, but neither he nor Miss Moore brings anything suggestive of jazz to the disc. That quality is provided by Coleman Hawkins, caught in an unusually mellow and re­ laxed mood; by Tony Scott, who ranges from clarinet to tenor and baritone saxo­ phones; and by Hyman, playing a slyly prodding piano. Yet despite all their good efforts, the score of "Oh Captain!" is not prime jazz material.

**FOURTEEN BLUE ROADS TO ST. LOUIS**

RCA Victor LPM 1714. $3.98.

RCA Victor has pulled fourteen versions of St. Louis Blues out of its files, a col­ lection which vividly illustrates the limit­ less variety possible in jazz. Set up in this manner, almost like fourteen varia­tions on a theme, these performances are never repetitious, rarely tiresome. The list includes Benny Goodman playing a strong, rough-edged solo in a placid Fletcher Henderson arrangement; John Kirby's band swinging mightily; Earl Hines's sparkling boogiewoogie version; Maxine Sullivan singing softly and sillfly, and Louis Armstrong blowing his ponder­some, muffle-bound big band of 1933 into the background. And there are Jack Teagarden, Lena Horne, Fats Waller, and Duke Ellington as well. Also, among oth­

**TERRY GIBBS QUARTET:** Plays the Duke

EMERAY 36128. $3.98.

Ellingtonia is fine fodder for Gibbs's blithe way with the vibes, and it proves to be even finer as a vehicle for drawing out Pete Jolly's prowess on the accordion. Jolly's accordion is no better than anyone else's on such slow ballads as Sophisti­cated Lady or Solitude. But, given a heat that moves from medium to up, he dem­onstrates how versatile a jazz accordion can be—laying down a long soft carpet for Gibbs, probing and punching through every apparent opening in Gibbs's faster lines, or swinging out warmly and gracefully on his own. Gibbs and Jolly make an enticing team.

**CHUCK GOULD:** Plays à la Fletcher Henderson

Vox LX 1153. $3.98.

This is not an attempt to play in the manner of the pace-setting Henderson band of the Twenties. Rather, it seems based on the arranging devices that Hen­derson used when he was writing for Benny Goodman in the Thirties. Gour­nicks aside, it is a collection of crisply played, smoothly and simply orchestrated big swing-band pieces. The excellent sidemen, particularly a trumpet soloist, are kept anonymous in Stephen Long­streth's fatuous liner notes, and the hith­erto unknown "Chuck Gould" remains just as much a mystery after the record has been heard as before.

**THE GREAT BLUES SINGERS**

Riverside 13-121. $4.98.

A reissue sampler of the work of some of the finest performers in a genre that has practically disappeared. The magnifi­cence of Ma Rainey cannot be hidden behind recorded in her three selec­tions, but sharp, bright-sounding sound (from an early film track) all but obliterates Bessie Smith's one appearance. The ironic Ida Cox is present, along with Chippie Hill in her rough, shouting, latter-day manner. Sara Martin, only an adequate singer, receives superb accompaniment from a Clarence Williams group, and Mary Johnson is similarly raised above her own norm by the rhuddily amusing trombone of Ike Rodgers.

**INY GRIMES WITH COLEMAN HAWKINS:** Blues Groove

PRESTIGE 7138. $4.98.

Tiny Grimes, with Coleman Hawkins, is a solid collection of musty old numbers, brought back to life with Hawkins's peerless tenor tone. Theirs is a fine duo recording which will be enjoyed immensely by the more mature blues aficionado.
this disc might have been if it were not encumbered with such an eighteen-minute drag as Matchin' Along.

HAMPTON HAWES QUARTET: All Night Session, Vol. 1-3 CONTEMPORARY 3545/3547. $4.98 each.

Hawes is a facile pianist who jigs along in crisp, glib fashion at fast tempos and follows the Horace Silver path into the blues. But there is a cool, impersonal surface on his work that seels off any suggestion of emotional involvement and makes one fast number sound like any other, the next blues like the last one. So there seems to be little point in releasing simultaneously three LPs all made at a single sitting. One would certainly serve the purpose and that one might be Volume Two, which carries more selections than the other two and provides the best sampling of Hawes' range.

NEAL HEFTI AND HIS ORCHESTRA: Pardon My Doo-Wah Epic 3481. $3.98.

A set of Hefti originals, created for Count Basie, are given the strongly swinging treatment that one expects of a Hefti-led orchestra; and even a vocal group, doo-wahing without words much of the time, catches some of the Hefti spirit.

LANGSTON HUGHES: The Weary Blues M-G-M 3697. $3.98.

There is a validity in having Langston Hughes read his poems to jazz accompaniment that has rarely been present in the relatively pretentious attempts of the San Francisco poets to do the same thing. Hughes and jazz meet on the common denominator of the blues. So blues-drenched are some of Hughes' poems that he comes very close to actually singing them when Red Allen's band (Vic Dickenson, Sam Taylor, Al Williams, Milt Hinton, Ozie Johnson) is playing behind him on Side One. On the reverse, the backing is by the Charlie Mingus Quintet (billed as "The Horace Parlan Quintet"—Parlan is Mingus' pianist) which makes effective accenting use of the sudden squirts of sound that Mingus relishes and occasionally dashes off on short instrumental excursions of its own. The two sides are quite dissimilar—Allen's full of dark, warm, blues-root sounds; Mingus' hard, biting, astringent—but each builds pointedly, logically, and forcefully through Hughes's variations on a theme of protest.

MILT JACKSON AND RAY CHARLES: Soul Brothers ATLANTIC 1279. $4.98.

Two fellow conjurers in the darker, more brooding shades of blue are brought together here from opposite ends of the jazz pole—Charles from the cool 'n' chill territory where he is a band leader, singer, and pianist; Jackson from the rarefied air of the Modern Jazz Quartet with which he

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JAZZ AT THE PHILHARMONIC: Ella Fitzgerald at the Opera House; Stan Getz and J. J. Johnson at the Opera House; Coleman Hawkins and Roy Eldridge at the Opera House; The JATP All Stars at the Opera House; The Modern Jazz Quartet and the Oscar Peterson Trio at the Opera House

Verve 8264/8267, $20.00. $4.98 each.

Norman Granz’s report on his 1957 JATP clambake was recorded, according to the disc titles and to Granz’s liner notes, at the Chicago Civic Opera House. According to one of Granz’s spoken announcements and to a vocalized interpolation by Ella Fitzgerald, at least part of the recording was done in Los Angeles (it was Granz who recorded a Count Basie concert in Stockholm and released it under the title, “Basie in London”). But whether it is Chicago or Los Angeles, 1957 or 1954, the Storm and Drang of the JATP is all pretty much of a piece. Almost every promising suggestion that someone is about to play with taste and imagination is quickly dispelled by the injection of the blatant fervor that has become synonymous with JATP. In this current collection, a brief change of pace is provided by the presence of the Modern Jazz Quartet, while the JATP All Stars actually play a warm, pulsing slow blues with genuine feeling until Illinois Jacquet pulls everything apart with his usual distorted windup. Ella Fitzgerald sings one side of ballads and one side of uptempo scat with the enthusiastic ease that is her hallmark, but the only genuinely exciting moments in the set are provided by J. J. Johnson and Stan Getz, who tear through a pair of selections with irresistible gusto. Johnson, for once, puts his fidgety trombone exercises aside and plays in a husky, virile fashion that is a heartening revelation of his capabilities.

JAZZ PIANO INTERNATIONAL

ATLANTIC 1287. $4.98.

Three pianists—Derek Smith of England, René Utrreger of France, and Dick Katz of the United States—are sponsored by John Lewis in recordings Lewis supervises. All three share a common blandness in medium-to-fast tempos but settle warmly into a slow, blues-shadowed groove. Both Smith and Katz show distinct signs of Lewis’s influence at a slow tempo, an influence only glanceingly present in Utrreger, who has a pleasant, angular approach quite his own. These are capable performances by three pianists who are, as Lewis notes, “ready.”

FRED KATZ AND HIS MUSIC: Soul-o Cello

DECCA 9202. $3.98.

By his own account, Katz’s interest in jazz is peripheral so it is not surprising that the jazz elements in this disc are also peripheral and come mostly from John Pisano’s guitar. Katz, a cellist, is a venturesome iconoclast whose frequently piquant ideas receive less than adequate exposure when they are released as part of a jazz series, as this disc is.

WYNTON KELLY

Riverside 12-254. $4.98.

Kelly was the pianist in Dizzy Gillespie’s big band and has provided solos in the bleaker stretches of several recorded “blowing” sessions. Heading a quartet on one side of this disc, a trio on the other, he proves to be fully capable of filling an LP on his own. His playing has much of that direct, strongly rhythmic, and communicative quality with which Erroll Garner is blessed in quantity. The mixture of vitality and delicacy in Kelly’s work shows up best in the trio selections on which he does not have to compete with Philly Joe Jones’s drumming.

ELLIS LARKINS: The Soft Touch

DECCA 9205. $3.98.

Larkins is an almost instinctive accompanist and even when he is not actually working behind a vocalist he plays with

High Fidelity Magazine
HERBIE MANN AND BOBBY JASPAR: 
*Flute Flight* 
PRESTIGE 7124. $4.98.

It might be a good idea if everybody forgot about flutes in jazz for awhile. Their shrill insistence is becoming as tedious as drum or bass solos. In one selection here, *Flute Bob*, Jaspar comes as close to a valid jazz performance on the flute as anyone has, although he spoils the effect by staying on too long. He ought to quit while he’s ahead, particularly since he is an exceptionally good tenor saxophonist.

JACKIE McLEAN QUINTET 
JUBILEE 1064. $3.98.

Alto saxophonist McLean and trumpeter Don Byrd are the two horns present, but only pianist Mal Waldron puts much content in the playing. Waldron is constantly showing himself to be a wry and reflective pianist who can, as he does here, move out of a welter of pointless blowing and grip the listener.

JIMMY McPARTLAND’S ALL STARS: 
*“The Music Man” Goes Dixieland* 
EPICT 3463. $3.98.

This project started off well with a gloriously brassy Dixieland version of Seventy-Six Trombones and a moody, growling Ellington approach to *Marian the Librarian*. But after this, arranger Dick Cary was apparently hamstrung by Meredith Willson’s tunes; for the succeeding recording sessions produced nothing memorable despite the presence of such stalwarts as Max Kaminsky, Charlie Shavers, Pee Wee Russell, Coleman Hawkins, Bud Freeman, Lon McHenry, and Marian McPartland. Maybe it might be better to go back to the old system of using some of the tunes from a show score instead of all of them.

THE METRONOME ALL STAR BANDS 
RCA CAMDEN 426. $1.98.

All star recordings have a habit of looking better in prospect than in performance, but during the 1940s Metronome magazine managed to get some surprisingly good results from its gatherings of poll winners. This release covers the Metronome All Star discs made in 1939, 1941, 1945, and 1949. The 1941 entries —*Bugle Call Rag* and *One O’Clock Jump*, played by a furiously swinging band—are completely wonderful and, by themselves, make this disc an important part of a jazz collection. There is also, on one of the 1939 efforts, *The Blues*, a fascinating duet by Tommy Dorsey and Jack Teagarden. The 1949 recordings mark the shift from swing to modern, a shift that is muddyly redeemed.

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fluence on which he has built for so
long. His work on this disc is less
dick, more forcefully personal than it has been before.

HAL OTIS QUINTET: Out of Nowhere
Westminster WP 6075. $3.98.

Ots is a violinist who is under the im-
pression that tweeting, sliding, and slas-
ing in a "Hot Canary" style results in
jazz. When he moves aside, a guitarist, Johnny Gray, can be heard playing a
little, unpretentious version of the real
thing.

HANK MOBLEY
Blue Note 1568. $4.98.
Tenor saxophonist Mobley leads a gen-
erally monotonous group that brightens
occasionally when Mobley chooses to
play with warmth, or alto saxophonist
Curtis Porter puts some fire and bite into
a solo. But neither man has the creative
strength to lift these pieces above the
routine conceptions on which they are
implied.

JIMMY MUNDY AND HIS ORCHE-
STRA: On a Mundy Flight
Epic 3475. $3.98.
Mundy, a leading arranger for Benny
Goodman twenty years ago, inventively
explores the possibilities of making an
eight-piece group sound like a big,
swinging band. He not only succeeds ad-
mirably in this respect but also weaves in
a pair of bass clarinets in provocative
fashion, tries a boogiewoogie and a waltz,
makes like a small Ellington group, and
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disc, imaginatively conceived and brilli-
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LENIE NIEHAUS: I Swing for You
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Unpretentious, rhythmic performances by
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prominence as the two principal soloists,
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JIMMY MUNDY AND HIS ORCHE-
STRA: On a Mundy Flight
Epic 3475. $3.98.
but he has a weakness for pretentiousness that can be fatal. This weakness reduces his ambitious San Francisco Suite to little more than an expanded movie background stereotype, vitalized by spots of valid jazz. His real potential is made apparent on three original pieces, but he can find little to do with three ballads.

SONNY ROLLINS: Freedom Suite Riverside 12-338. $4.98.

Freedom Suite is a nineteen-minute piece played by tenor saxophonist Rollins, accompanied by Oscar Pettiford, bass, and Max Roach, drums. This is a forbidding prospect and in its early stages the Suite is saved only by the virtuoso talents of Pettiford and Roach, who play with remarkable skill and inventiveness, while Rollins plunges and dodges through some harsh, jagged lines. But as the basic theme continues to reappear, it acquires more and more strength and as the theme becomes stronger Rolls gets better. He walks through the latter half in fascinating fashion. The other side of the disc offers four ballads which Rollins manages to strip of much of their natural grace, re-placing it with the grinding, spastic movement he seems to prefer.

BOB SCOBEY'S FRISCO JAZZ BAND: Between 18th and 19th on Any Street RCA Victor LPM 1567. $5.98.

Pete Dowdlin, a clarinetist who shows flashes of a warm and searching style, helps to perk up what is otherwise a pallid collection of traditional jazz and swing favorites. Scoeby's trumpet still has some helligent force, but his band is growing steadily more wooden although, with Dowdlin's help, it loosens up a bit on Woodchoppers Ball.

HORACE SILVER QUINTET: Further Explorations Blue Note 1530. $4.98.

Silver's able group, which includes Art Farmer, trumpet, and Cliff Jordan, tenor saxophone, makes a good ensemble attack on the leader's interesting minor themes, but the long, uneventful solos almost always wear down the promise of the opening. The most completely realized pieces are an amusingly shrugging version of Ill Wind and a fretful, worried piano solo by Silver, Melancholy Mood.

CAL TJADER—STAN GETZ Sextet Fantasy 3266. $3.98.

A nine minute set-to, Glaize, a glorious session of gliding, darting, jarring swing, marks this disc stand out despite the rather arbitrary quality of the rest of the selections. The new, maturing Getz, playing with the recently developed lusty lyricist, almost always keeps things moving, but on Glaize he fairly flies and Tjader, guitarist Eddie Durham, and pianist Vince Giordano soar along with him. Durham is particularly helpful in prodding the soloists with his insistent, stily aimed chordings.

GEORGE WALLINGTON QUINTET: Jazz at Hotchkiss Savoy 12132. $4.95.

Wallington's Quintet undertakes some roughhewn, hard-tuned pieces with erratic results. The group includes alto saxophonist Phil Wood, playing with swinging gusto, and trumpeter Donald Byrd who staggers emptily through much of his solo space. Wallington contributes several warm, graceful piano solos but some of his best work is rudely shattered by Nick Stabulas' hamb-bedeveloped drumming.

THE GEORGE WALLINGTON QUINTET: The Predidigtator EAST-WEST 4004. $3.98.

The rather strange alliance between Wallington's vociferously modern and technically minded group and the downhome flavored compositions of Mose Allison (three of the seven selections here are by Allison) works favorably for neither Wallington nor Allison. Wallington's sophisticated piano has little meaning in this context; and neither J. R. Monterose's harsh tenor saxophone nor Jerry Lloyd's gruff bass trumpet catch Allison's back country feeling, although these instruments have a potentially appropriate sound texture. The group chums vigorously through the other selections in which Wallington's playing is dapper but scarcely communicative.

LEE WILEY: A Touch of the Blues RCA Victor LPM 1506. $3.98.

After several tries, RCA Victor has finally matched Miss Wiley with times, accomplishment, and arrangements that bring out all her lovely lyrical charm on roughly half the selections on this disc. Almost invariably, the successful arrangements are contributed by Bill Finegan whose writing gives Miss Wiley a snuggly, propulsive support that is missing from the work of the other arranger on this date, Al Cohn. Billy Butterfield's intense trumpet moosches muddily over her shoulder all through the disc.

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  New York Wind Ensemble, Sam Baron, cond.
  COUNTERPOINT CPST 559. 12-in. $5.95.

Although the opus numbers of the Octet and Sextet are fairly high, both are early works, as is the posthumous Rondino. They are not very stimulating except as an indication of the direction in which Beethoven was heading. But they are beautifully played on this disc, and the recorded sound is bright and clear. Counterpoint has gone in heavily for separation. The bassoon part, for example, is confined almost entirely to one channel; and there is no reason why it should not be. In a small chamber music hall one would hear the bassoon on the left, the clarinet and flute on the right. The important thing is that the sounds on this disc mix into a homogeneous unit (again as they would do in the concert hall), without blur, hash, or predominance of any single instrument.

- **BERLIOZ**: Grande Messe des Morts, Op. 5
  Jean Giraudeu, tenor; choruses of La Radio-Télévision National Française; Orchestre du Théâtre National de l'Opéra de Paris; Hermann Scherchen, cond.
  WESTMINSTER WST 201. Two 12-in. $11.95.

From the very first bars of this recording the majestic breadth and sense of immense power in reserve immediately cast me under a spell which remained unbroken throughout and in which even the most heavy-storming climaxes of the Dies Irae and Rex Tremendae seemed inevitable fulfillments of one’s expectations—yet scarcely more profoundly stirring than the quietly soaring vocal sonorities in the unaccompanied Quaeversens Me and the radiant luminosity of the end of the Overture.

Admittedly, even stereo (at least in two channels only) cannot encompass everything in this fabulous structure, yet in following the printed score my ears as well as my eyes noted innumerable details: (not least the unisonable bass-drum and cymbal strokes in the reprise of the Sanctus) which have been inaudible or ineffective in all previous recordings. The choruses here still hardly sound enormous, but for once they do sing like angels, with the men never submerged by the women and the whole vocal ensemble remarkably well balanced with both the small and large instrumental forces. The solo tenor in the Sanctus is almost too sweet, if not sanctimonious, but Giraudeu’s is a beautiful, assured voice, here brought well—not too far-forward. Scherchen’s reading may be slow and ponderous at times, yet only momentarily (in the Quiit Sum Miser) does it ever seem to lose continuity; and in the crucial moments it is truly awesome in both solemnity and dramatic power. Best of all, the music flows serenely and storms frenetically in spacious reverberant yet unburdened acoustics which are impressive both in themselves and as the authentic medium for which the composer deliberately calculated every inspired “effect” of his masterpiece.

Beside all this, Mahler’s Hartford performance (Vanguard VSD 2006/7, reviewed last month) seems merely tentative and well meaning, and the Vanguard recording, for all its brilliance, ineffectual. This Scherchen Requiem is surely the closest approach that art and technology have yet made to suggesting the full musical and dramatic stature of the romantic era’s—and Hector Berlioz’s—incredulately rich legacy.

R.D.D.

- **BRAHMS**: Piano Music
  Wilhelm Backhaus, piano.
  LONDON CS 6021. 12-in. $5.98.

Solo instruments often do not sound natural in stereophonic recording. In this disc London has not given one channel prominence over the other, and the mixture itself is honest. But what comes out is twice as big as it should be. The music sounds better through one speaker, and that’s the long and short of it.

- **BRAHMS**: Symphonies No. 1, in C minor, Op. 68
  Vienna Philharmonic Orchestra, Rafael Kubelik, cond.
  LONDON CS 6016. 12-in. $5.98.

It was inevitable that among London’s first stereo releases there should be a Brahms First. It would not surprise me if this work were the most played symphony in the world over. Kubelik handles it without even much bigness of line or musical concentration. There are some good moments, but there probably will be better stereo versions before the year is out. The sound, however, is excellent. London keeps to its steady norm of clean-cut, honest recording. There is some noticeable separation in the last movement: the famous horn call is pretty much localized to one channel, the strings to another. But this is a perfectly valid effect, and has been made with taste. The horns do not leap out; rather they are part of the general tonal fabric.

- **BRAHMS**: Variations on a theme of Haydn, Op. 56a; Overtures: Academic Festival, Op. 80; Tragic, Op. 81
  Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond.
  LONDON CS 6030. 12-in. $5.98.

On this disc, Knappertsbusch’s performances seem to me as stolid and ponderous as they did in the monaural LP, but the quality of sound, good in the original, is even better here. There are no startling effects, and the channels seem well matched; but the stereo disc has a fullness of tone and color that the monophonic version cannot match even when played with two speakers.

- **BRUCH**: Concerto for Violin and Orchestra, No. 1, in C, Op. 26—See SEPTEMBER 1958

Reviewed by PAUL AFFELDER R. D. DARRELL

ROLAND GELATT ROBERT CHARLES MARSH HAROLD C. SCHONBERG
Like others of London's first stereo disc releases, the recorded "trickster" completely "lagged". No great attempt at channel separation has been made, and whatever stereophonic effects there are sound entirely natural. I did find here, and have ever stereophonic effects there are sound listening I have to turn the treble control far to the left. Otherwise the strings will be impossibly shrill. Whether the fault is in the cartridge or the disc itself, I do not know. But with reduced treble, the Orchestre de la Suisse Romande sounds as it does on monophonic LP, with the stereo virtue of the extra dimension. H.C.S.

**DEBUSSY: Nocturnes**

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

**DEBUSSY: La Mer; Prélude à l'après-midi d'un faune**

Ravel: *Rapsodie espagnole*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

LONDON CS 6024. 12-in. $5.98.

After some twenty years of backsliding, I'm humbly begging for readmission to the fold of G & S faithful. Stereophonic has converted me: the most vivid and open of the voices are small and slightly unsteady), but they all are wondrously fresh and engaging, and at least the Mikado himself and Ko-Ko are capable of considerable virtuosity. There's no need at all to lament the passing of the great Savoyard stars of yesteryear: these are worthy successors, sure to grow in stature and fame. In any case, the true stars here are conductor Godfrey, chorus master Cox-Hed, London's engineers, and above all Gilbert & Sullivan themselves.

If you've hoped that stereo would soon begin to demonstrate in actuality its generally conceded—but still unexploited—affinities for opera recording, here at last is the impressive evidence that that hope was not in vain. R.D.D.

**DEBUSSY: Nocturnes**

Ravel: *Ma Mère l'Oye*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

LONDON CS 6023. 12-in. $5.98.

All three of the Nocturnes are presented, and they make a most impressive stereo demonstration. Péla has a depth and resonance far greater than the monophonic version offers, and the concluding Sérénade, with female chorus, gives the illusion of singers spread in a solid line between the two speakers. Ansermet conducts the Nocturnes as beautifully as any conductor on LP, and in the Ravel suite he is equally idiomatic. He opens the Ravel with the first recording anywhere of the Prélude et Danse du Rouet, which was added to the score when it was presented as a ballet (named Adelélaïde). H.C.S.

**DVORÁK: Symphony No. 5, in E minor, Op. 95 ("From the New World")**

Vienna Philharmonic Orchestra, Rafael Kubelik, cond.

LONDON CS 6020. 12-in. $5.98.

One of Kubelik's best discs; and it sounds even better in stereo. The monophonic version was released about two years ago, and has nowhere near the excitement contained on this disc. The New World is one of the most colorful of symphonies, and it thrives in the glow supplied by stereo. Fortunately, London has not made any attempt to gild the lily. The recorded sound is lifelike but not exaggerated.

H.C.S.

**GILBERT AND SULLIVAN: The Mikado (or The Town of Titipu)**

Jean Hinchmarsh (s), Yum-Yum; Jennifer Toye (s), Peep-Bo; Beryl Dixon (c), Pitti-Sing; Ann Drummond Grand (c), Katisha; Thomas Round (t), Nanki-Poo; Peter Pratt (b), Ko-Ko; Alan Styler (b), Fish-Tush; Kenneth Standford (bs), Pooh-Bah; Donald Adams (bs). The Mikado of Japan. D'Oly Carte Company Choruses and New Symphony Orchestra; W. Cox-Ive, chorus master; Isidore Godfrey, cond.

London OSA 1301. Two 12-in. $11.96.

Columbia's superb stereo recording has even more color, and there are some subtle effects worth hearing: the illusion of the two sopranos' voices passing from speaker to speaker, for example. Oddly, though, the monophonic version of this disc is played through two speakers, one gets the same illusion—all the stranger in London has avoided extreme separation in the stereo disc.

H.C.S.

**PROKOFIEV: Symphony No. 5, in B flat, Op. 100**

Philadelphia Orchestra, Eugene Ormandy, cond.

COLUMBIA MS 6004. 12-in. $5.98.

Unlike most Prokofiev devotees I've never before been able to take too seriously this tribute to the "spirit of man." Indeed I've felt that Alfred Frankenstein's crack about its being "one of Shostakovich's finest creations" was as accurate as it was witty. Now I'm convinced that the Fifth truly does possess compassion, as well as the irony, with which its many admirers have credited it. Ormandy (galvanized here into an impassioned eloquence of which I never dreamed him capable) and Columbia's superb stereo recording have succeeded in creating one of my most memorable home-listening experiences. Along with Capitol's recent Shostakovich Eleventh, this Fifth sets symphonic standards for stereo which are not likely to be surpassed soon or easily.

R.D.D.

**RAVEL: Ma Mère l'Oye—See Debusby: Nocturnes.**

**RAVEL: Rapsodie espagnole—See Debussy: La Mer.**

**STRAUSS, JOHANN AND JOSEF: Waltzes and Other Pieces**

Vienna Philharmonic Orchestra, Josef Krips and Willi Boskovsky, condns. Vienna Philharmmusica Symphony Orchestra, Hans Hagen, cond.

LONDON CS 6007/08. Two 12-in. $5.98 each.

UARIA USD 1003. 12-in. $5.95.

The rippest delights here are in the Krips "Blue Danube" program (CS 6007), which, although it's confined to the most familiar materials (Blue Danube, Arrangements, Emperor, and Roses from the South Waltzes, with the Pizzicato Polka for an encore), presents them all apparrantly complete and with an exceptional combination of warmth and festive spirit. Both as interpretations and performances these rank with the finest in the whole Strauss discography; while for bewitchingly blended and colored stereo sound they are in no way inferior to the best Strauss tallies to date.

The "Viennese Bonbons" program (CS Continued on page 100

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motives from the opera Färtle Ninette; and Willi Boskovsky doubles as conductor and solo violinist in the Waltz King's own fashion. But as a document of the Vienna Philharmonic's 1958 New Year's Concert, this represents a sad lapse from the lofty standards set some years ago in the late Clemens Krauss's memorable series, and the fine recording only exposes more clearly how heavily-handled and slapdash even the Viennese musicians can sound when not properly led.

Happily, the Champagne and Explosions Polkas, as well as the Waldmeister Overture, are duplicated (the first two now championed by their Schönherr elaborations, in versions tolerated by Boskovsky) in Hagen's "Strauss Sparkles in Hi-Fi," which also includes in an exceptionally well-varied and fresh program the Tik-Tak and Leichtes Blue Polkas, the Egyptian March, and (probably in abbreviated form, at least in some cases) the O Schöner Mai, Freut euch des Lebens, Bei uns z'Shaus, Kiss, and Wo die Zitronen blühn Waltzes. The sonorities here are more sharply focused and less rich than London's, but both they and the readings now seem considerably more attractive than in their stereo tappings.

R.D.D.

- STRAVINSKY: Apollo Musagète and Renard; The Fire Bird; Pétrouchka
  London CS 6034, 6017, 6009. Three 12-in. $5.98 each.

A real Stravinsky-Ansermet-Fest, with stereo adding new sonics and color nuances to the deservedly famous Swiss Romande performances. Yet to my own surprise, the latest and most brilliant of all Ansermet's Pétrouchkas (CS 6009) struck me as relatively the least satisfactory of the present works—probably because such ultrasonic sound is no longer the sole high-fidelity ideal. At any rate, the somewhat older Fire Bird recording (CS 6017) is less top-heavy and has greater acoustical warmth; and although it is a less distinctive reading, I relished its completeness more than reviewers of the 1956 mono version. London's LP rendition apparently did. I can't argue that the rest of the score maintains the same level of imagination as the Suite, but the whole work has its magic; and to serious Stravinskiards the long section before the Infernal Dance is of special significance for its remarkable anticipations of Pétrouchka.

As might have been expected, the 1956 LP version of the minned miniature opera Renard is dwarfed in theatrical presence but is more stereo-oriented, in which one realizes even better the delicious gusto of the singing, as well as the saucy craftsmanship of the scoring itself, with the vibrant cimbalom part coming fully into its sonic own. But the most startling revelation of stereo sorcery is in the coupled "white" ballet for strings alone, Apollo, Leader of the Muses. This recording matches the finest transparency of the best tappings while easily surpassing any of them so far in interpretative grace and haunting lyricism.

R.D.D.

- TCHAIKOVSKY: Concerto for Violin and Orchestra in D, Op. 35
  Alfredo Campoli, violin; London Symphony Orchestra, Atalilfo Argenta, cond.
  London CS 6011. 12-in. $5.98.

In reviewing the monophonic version of this performance, David Johnson found it inferior to the Heifetz, Oistrakh, and Menuhin discs on the score of inadequate conducting and Campoli's perhaps over-flamboyant playing. Here its interest is mainly in the placing of the violin. London has made an effort to localize the solo instrument in one speaker. Although its sound is present in both channels, it is much more prominent in channel A. On the whole, most of the activity in this disc is concentrated in that channel, though when channel B is switched from the circuit its loss is immediately felt. Although not completely successful, this disc at last suggests that the violinist is one man rather than a fictional fiddler who can be in two places at the same time.

H.C.S.

More Briefly Noted

  Bea is a relative newcomer who seems to have dehiscences of herself as a junior Helen Morgan and a penchant for secluded corners and candlelight. Hal Otis and his orchestra stay benignly in the background most of the time, howing to Bea's moody whisperings. Stereo here enhances the 3 a.m. atmosphere more than the dreamy singer, who is predominantly right channel.


- "Follow the Drinking Gourds." Michael Lane, Alex Foster, and Ensemble. Counterpoint CPST 560, $5.95. Elektra's bargain-price stereo disc sampler adopts a folk and local-color theme around which to cluster a dozen selections drawn mostly from this company's LP catalogue but also including three borrowings from Livingston's tape lists. Unfortunately, many of these are by soloists or small ensembles which make few real stereo demands. It is only in Edi Cook's rhapsodic Sina Hora and especially in the Original Trinidad Steel Band's Jamaican Farewell (available earlier in Livingston and Dylan stereo tappings, respectively) that one has a chance to hear just how good the stereoism actually is.

Counterpoint's documentary of authentically American Negro folk music is far more successful on all counts: musically for the immense relish and rhythmic zest of the refreshingly unmanipulated performances; technically for the marked channel differentiation and beautifully spread stereoism. Best of all, the technical qualities unobtrusively enhance the music itself, which is captivating throughout, but especially so in the lovely Hush, Someone's Calling and the jaunty Raise a Ruckus—a quaint camp meeting song which the singers' fine voices and the instrumentalists' discreet but glittering percursor accents make quite irresistible.

  These three Grenadier Guards discs, issued monophonically about a year ago, are collectively superior in stereo. Whereas as a single channel recording, and as a little more closely recorded, and somewhat thin, the stereo discs are open, beautifully spacious, and as full of thunder as one could hope. Furthermore, fantastically wide dynamics banish surface noise to oblivion.

  One of the few relative failures to be encountered among the initial FFSS releases: the late Attilio Argenta seems so awkwardly mannered here that he makes even the Paris Conservatoire Orchestra sound idiomatically украинized, and in overweighing occasional moments of blaz- sonic, the stereoism is minimal, the f-strings and brass overstrident, and the atmosphere of the "scene in the fields" third movement destroyed by a turn-over break.

- "Big-Band Stereo." Capitol SW 1055. $4.90.
  Another Capitol showcase, again without verbal sales pitches, that displays typical samples of recent and current jazz programs by Stan Kenton, Harry James, et al.—mostly mighty raucous, if not very imaginatively "hot," but all recorded with considerable brilliance and broadspread, although not extreme, stereoism.

  Here is a stark example of what might be called "small recording." The Les Brown organization, irrespective of its numbers, sounds small and thinly spread in this stereo disc recording of classics excerpts in "modern" style. Even the quasi-jazzical Rhapsody in Blue is stripped of much of its original mood and is double-timed to jazz tempo. A revived up version of the Nutcracker Suite also suffers; and, although Slaughter on 10th Avenue is a more appropriate choice for this type of program, its sensuous vitality here is diminished. The stereo disc does not do justice either to the musical potential or to the apparent size limitations of the Brown band, which...
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have been so successfully captured previously in monophonic recordings.

- Ray Conniff and his Orchestra: "S Awful Nice." Columbia CS 8001. $3.98.
- Conniff's musical hallmark is perpetual rhythm welded around wordless singers who disdain to remain for long in the background. Under other circumstances his way with popular tunes would be soothing and sentiment, but the stereo disc invites annoyance as a result of over-manipulation of frequency controls.

- Wilbur de Paris: "At Symphony Hall." Atlantic SD 1253. $4.98.
- Another on-the-spot concert documentation, with leader's announcements and crowd applause, for which only stereo can capture genuine authenticity. De Paris' "New" New Orleans Jazz has been more routinely and unevenly demonstrated in earlier studio recordings, in both LP and stereo tape editions. But there is a few contiguously exciting moments here, especially in Lee Blair's virtuosie showpiece, Bananier, and Sonny White's movingly eloquent Piano Blues.

- Delfines: La Source (excepts) (with Chopin: Les Sylphides Ballet). London CS 6026. $5.98.
- Peter Maag and his Paris Conservatoire players being such infectious piquancy and warmth to the neglected Source music that the whole score would have been welcome instead of Roy Douglas routine orchestrations on Les Sylphides. The latter is made more than normally mawkish and only rarely capitalizes as effectively on the magnificently brilliant "big"-sounding recording of the Delfines side.

- Les and Harry Elgart and their Orchestra: "Second Ideas." Columbia CS 8002. $3.98.
- The brothers Elgart (Les at the helm, Larry on alto sax) have a danceable aggregation second to none, and in this collection of twelve Elgart improvisations the orchestra is perfectly spread in every carpet of crystalline sound, visually flawless in every technical and acoustical respect.

- Larry Fortine: "Plain Vanilla." Bel Canto SR 1001. $5.98.
- A handsomely boxed and processed blue-eyed disc of Les Elgart's Beale Street Bunker's sophistication but highly danceable needs exceptionally Dividend performances, notable for their vivacity and glitter here, but lacking the sonic weight and broader stereoism of the tape edition.

- Singularity imaginative lyrical soliologies for clarinet (or occasionally tenor or baritone sax), with brass and reed sextet plus bass and traps, in which Wilson's hit tunes are used largely as springboards for Giuffre's buoyant flights of fancy. The beautifully transparent stereo recording loses none of the scorings' truly poetic coloring.

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WEBSTER'S
NEW 340 TAPE DECK

- Ted Heath and his Orchestra: "Hits I Missed." London PS 116. $4.98.
- J. J. Johnson: "J. J. in Person." Columbia CS 8009. $5.98.
- Leadbeway Kalman and his Gypsy Band: "Gypsy Dreams." Westminster SWB 7067. $5.98.
- Erich Kunz: "Sings German University Songs." Vanguard VS 2009. $5.95.
- "Men of Brass." London PS 101. $4.98.
ices, a wide-spread curtain of exceptionally brilliant and unburnished sound, and remarkably alert musicianship as well.

- Mitch Miller: "Sing Along with Mitch." Columbia CS 8004. $5.98.

Mitch and his gang vocalize twelve songs in sing-along fashion (You Are My Sunshine; Don't Fence Me In) with a very little but harmonica accompaniment. This is wonderfully balanced stereo, spreading the choristers in every perspective across the speakers; but the sound in both channels shows too many traces of unnecessary high-frequency doctoring, which becomes painful after the initial glory has worn off.

- Ken Moule: "Jazz at Toad Hall." London PS 109. $4.98.

Only a Briton would have the quaint notion of basing a jazz suite on Kenneth Graham's Wind in the Willows; and only one as hip as Moule would be capable of writing pieces as idiomatic as the four on the "A" side here, at least one of which, Mouse Carol, also demonstrates a lyric imagination by no means unworthy of its subject. The five British dance pieces on the other side are more conventional for all their verve, but the stereo recording is notably fine throughout.

- Lloyd Munn: "Champagne Music." Omega OSL 1. $6.95.

Omega here enters the disc field in style, but the de luxe boxed format is a good deal more attractive in itself than for the Starlight Roof Orchestra's pedestrian performances, featuring too much and too course accordion playing, and recorded with exaggerated channel differentiation and overclose miking.

- "Music for Heavenly Bodies." Omega OSL 4. $6.95.

Here is an out-of-this-world program of Warren Baker arrangements and André Montoro Orchestra performances featuring the eerie, side-sliping tones and sax humana (or "musical saw") warbles of Paul Tanner's side-operated Eliphone Theremin. Most of the twelve pieces are ultrasonic, but the lifting Up to Jupiter and atmospheric Holiday on Saturn must impress even Thereminophobes as piquantly effective. Markedly differentiated but well-blended stereosiam.

- Offenbach: Gaité Parisienne. RCA Victor LSC 1817. $5.95.

The long-familiar Fiedler—Boston Pops Orchestra best-seller with all the sizzling brilliance and vehement dynamic impact, if hardly the warmth, of the stereo tape. Even if the stereophonic effect is slightly diluted here, it is notably successful in expunging the unpleasant top-heavyness and excessive bite of the monophonic version.

- Percussive Art Ensemble: "Re-Perussion." Concert-Disc CS 21. $6.95.

Originally intended as stereo material, this disc falls by its monophonic form only incidentally. Transparent though the single-channel recording of Richard Schory's group was, the stereo disc opens the aural curtain even wider, spreading this collection of more than a hundred different percussion instruments in a wide expanse of stirring cymbals, echolocating drums, and vibrating wood blocks.

- Nelson Riddle and his Orchestra: "Sea of Dreams." Capitol ST 915. $3.95.

Nelson Riddle's velvety mood music is less dramatic in stereo than more grandiloquent arrangements of the same tunes, but stereo treatment does add an edge-polishing mellowness. Monophonically, this would be background music; stereophonically, it's not quite so easily subjugated. Riddle's full-stretched arrangement of Dream is other worldly, and September Song hypnotically soothing. The remaining ten, all designed for tranquil listening, are delightfully serene and relaxing.

- Rimsky-Korsakov: May Night: Overture; Easter Overture; Tar Salim: Suite. London CS 6012. $5.98.

These three popular short works played by the Paris Conservatoire Orchestra under Ansermet emerge vigorous and lively in superbly London stereo notable for glistening string tone and widely accented hall acoustics. Surface noise, though not altogether absent, is substantially lacking, and London's engineers have commendably done away with much of the inner-band distortion so maddening to sound purists.

- Rossini-Respighi: La Boutique fantasque (with Duks: L'Apprenti sorcier). London CS 6005. $5.95.

This is a sparkling and exuberant performance (originally on London LL 1715), which the new FFSS techniques further enhance with the vibrantly lovely stereosiam. The familiar Duks scherzo is done equally well, but that is sheer languappe in a disc otherwise cherishable for its musical buoyancy, executant virtuosity, and superb engineering—and not least remarkable for its freedom from distortion even in the innermost grooves of the exceptionally long sides of some 25 minutes each.

- Jimmy Rushing: "If This Ain't the Blues." Vanguard VSD 2008. $5.95.

Jimmy's blues shouting may be less unrestrained here than in his great Basie performances and Marlowe Morris' discreet playing can't persuade us that an electronic organ belongs among the otherwise rowdy accompanists; but the Rushing voice and style still are inimitable in these skillful disc editions of I Can't Understand, Oh, Love, and six other pieces previously issued on tape as VRT 3005 and 3008. Why, though, are the channels now reversed? There's no loss in effectiveness, but once having "placed" the soloist well left, it seems very odd to hear him shifted over well to the right.

- Stevens: "Destination Moon." Omega OSL 3. $6.95.

Leith Stevens' score from the 1950 George Cukor film is not effectively transferred to the stereo medium, but this disc at least provides a new listening opportunity.
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Pal movie dramatized that no-longer-unbelievable event, a rocket trip to the moon, and, of course, back. The music, played here by Heini Sander and the Omega Orchestra, has a weird fascination heightened by the aura of captivity of the moon. Hair-raising sounds (a floor-shaking blast-off, to name but one of many) convey the genuine drama Stereone's impression of weightlessness, the void of space, the ruggedness of the moon, and near misses by meteors.

- Strauss, Johann and Josef. Walzeres. London PS 118. $4.98

Apparently a remake of Mantovani's 1953 best-selling LP, LL 883, which undeniably will be more of a hit with the mass public despite the touches of shrillness in the otherwise competent stereo recording, the brutal connotations, the whipped-cream decorations, and what well may be an all-time low in jerkily vemement misconception of Viennese rhythms.

- Chitaikovksy: Symphony No. 6, in B minor, Op. 74, (Pathétique). RCA Victor LSC 1901. $5.98

This performance by Monteux and the Boston Symphony, already well known in both monophonic LP and stereo tape, comes very close indeed to matching the taping, one still relish above any other available version, despite—or because of—Monteux's highly individual approach and the occasional preponderance of winds and percussion. We're forced to say, however, that our listening pleasure was considerably reduced by the scratchiness of the review copy.

TAPES


Strings of the Boston Symphony Orchestra, Charles Munch, cond. RCA Victor LCS 139. 22 min. $8.95.

If the movie songs of Barber's Adagio is beginning to pull, its music still will serve as fuel for endless disputes over the relative merits of Bostonian, Philadelphtian, and Stokowskiian string choirs. To my ears, Munch's performance—although somewhat less broad than Ormandy's (Columbia), less intense than Stokowski's (Capitol), and occasionally a shade overlong—that boosts the leveling sonorities of them all; yet it would be difficult to argue the point on other than grounds of personal aural tastes. The strength and vivacity, as well as the richness, of the Boston strings are even more impressively displayed in Elgar's Introduction and Allegro, aurally so satisfactory here that only an experienced Elgarian is likely to realize (or object if he does) that the distinctive flavor of the composer's personal and national idiom is missing. B.D.D.

- BEETHOVEN: Sonatas for Piano: No. 8, in C sharp minor, Op. 27, No. 2 ("Moonlight"); No. 8, in C minor, Op. 13 ("Pathétique")

Raymond Lewenthal, piano. Westminster SWB 8002. 31 min. $11.95.

Solo piano is not generally thought to gain a lot from stereo, but direct comparison between the stereo edition and the monophonic recording played through dual speakers reveals the fullness and enhanced presence of the two-track version. This tape will probably sound best on systems where the two speakers are reasonably close together; where they are set several feet apart, there is a beehve up sound that suggests a piano and a half.

Lewenthal appears at times to think of technique rather than niceties of resonance and phrasing. But, if somewhat rough-hewn, the playing has a firm, direct quality in stereo, and moments of sensitivity. R.C.M.

- BRAHMS: Variations on a theme of Haydn, Op. 56a

London Symphony Orchestra, Antal Dorati, cond. Mercury MVS 5-55. 18 min. $7.95.

For those building up a tape library of basic symphonic works, this is an excellent buy. The stereo effects are impressive and devoid of tricks, the orchestral sound is very lifelike, and the performance a good one, marked by a clean and shining ensemble and a firm, propulsive beat. R.C.M.

- CHAUSSON: Symphony in B flat, Op. 20

Detroit Symphony Orchestra, Paul Paray, cond. Mercury MDS 5-26. 31 min. $12.95.

Paul Paray, who is particularly well attuned to late romantic and modern French music, paints this glowing symphony with bold, vibrant tonal strokes, combining drama and nobility in a most praiseworthy interpretation; and two-channel tape is better able to accommodate these big sounds than was the still admirable disc (Mercury MG 50108). Here the strings sing with new depth and resonance; brasses are somewhat less raspy though not ideally mellow; and the big climaxes, of which there are several, are always clear without ever overloading the equipment. If Mercury could suppress the tape hiss on this and many of its other releases, its considerable contribution to the art and science of stereophony would be even more valuable. P.A.


- HERMANN SCHERCHEN: Overture


High Fidelity Magazine
Vienna State Opera Orchestra, Hermann Scherchen, cond.
Westminster SWB 7044 and 7042. 17 min. and 11 min. $6.95 each.

A mixed bag indeed, with the Amherst-Webber coupling (SWB 7044), in which the only common element is Scherchen's own emphasis on extreme dynamic contrasts, especially incongruous. This approach, of course, is much more suitable for the boisterous Fra Diavolo and the too-often-routine William Tell than it is for the essentially poetic Freischütz overture. However, every detail—including the characteristic Scherchen phrasing mannerisms—emerges keen-edged in the exceedingly brilliant recording and wide-spread stereoism, and never have Rossini's storm and Hi-Yo Silver! chase-finale brought the house down with more devastating—or louder—crashes. R.D.D.

• • STRAVINSKY: Le Chant du Rossignol
Chicago Symphony Orchestra, Fritz Reiner, cond.
RCA Victor CCS 97. 22 min. $10.95.

I've never been able to make up my mind whether the failure of this symphonic poem to achieve general popularity is to be ascribed to the vagaries of mass-publishe taste alone or to the music's own perhaps overpolished and icy-jewelled impersonality. I am sure, however, that Reiner's lack of fancifulness (noted also in the monophonic disc) is only too well calculated to reinforce the common impression of alien remoteness, although in every other respect his recorded performance is perfection itself. The immense virtuosity and enchanting transparency highly praised in the LP edition are far more apparent and effective in superlatively gleaming and subtly differentiated stereoism. No Stravinskian or discriminating audiophile can afford to miss this chance to hear what is quite possibly the most complex and glittering example of twentieth-century tonal craftsmanship given for once a wholly immaculate sonic exposition. R.D.D.

• • TCHAIKOVSKY: Swan Lake, Op. 20 (excerpts)
Ballet Theatre Orchestra, Joseph Levine, cond.
Capitol ZF 66. 40 min. $14.95.

The sound seemed impressive on the disc (Capitol PAO 8416), and it is that much more so on tape. Everything is crystal clear; optimum microphone placement affords a beautiful balance and not-too-close sonority in a fairly resonant hall. Levine's tempo are gauged for the dance rather than for concert use, which will make his interpretation more pleasing to balletermones than to others; the latter may find his reading a trifle slow. But no one will cavil about the quality of the orchestral sound; it is truly magnificent. My hat is off to Capitol for another job superbly done.

R.A.
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WAGNER: Die Meistersinger (excerpts)

Uta Graf (s), Eva; Karl Liebl (t), Walther von Stolzing; Rudolf Goesszar (h), Hans Sachs; et al. Frankfurt Opera Orchestra and Chorus, Carl Bamberger, cond.
CONCERT HALL RX 62, 104 min. $23.90.

If this were only reasonably complete and consistently recorded, there would be occasion for loud huzzas. The performance maintains a thoroughly respectable level of accomplishment; although these Frankfurt singers won't efface memories of Lehmann-Melchior-Schorr, they have the solid, dependable virtues of a German troupe that knows its business well. And the recording is at times splendid—during the Night Watchman bit at the close of Act II, for instance, or during the Quintet. Such moments show how magically the stereo technique can vitalize opera recording. But, alas, there are other moments when the sound is muddy and distorted—and far worse than what one hears from Capitol's or London's monophonic LP's. Moreover, so much of Die Meistersinger is missing! Concert Hall bills this as a "concert version," to be sure, and makes no claim for completeness. But honest labeling doesn't mitigate the sad damage to Wagner's opera. Like Concert Hall's other opera stereo recordings, this one is more important as a portent of things to come than as an achievement in itself.

A libretto will be supplied for an additional fifty cents. One would think that at $23.90 it could have been thrown in free with the tapes.

R.G.

cocktail-hour pianism, returning to rhythm-group accompaniments for his duets under RCA Victor colors, has lost none of the imaginative skill which made his long Vox "echoes" series famous, nor has he ever been more brightly and clearly recorded than in these irresistibly fresh dispatches on Rodgers' finest tunes. (Simultaneously released in a stereo disc coupling, LSC 1731.)

Ralph Font: "Piano Meringue"
Westminster SWB 7060, 13 min., $6.95.
Westminster here hits the jackpot with a genuinely captivating program of four Latin-American dance pieces, deftly arranged, handsomely played by a fine pianist surrounded by equally adept sidemen, and—as always to be expected from Westminster's engineers—gleamingly recorded.

The broad acoustics of the Richmond, Virginia, Mosque Theater and its broad-spread Wurlitzer come belatedly into their own now that one of the first of Emory Cook's "BN" recordings at last have properly repered via tape. But the clean, well-spaced, and balanced sonics no longer sound unique; and Reginald Foort's high-spirited run-throughs of the Second Hungarian Rhapsody, Giselle and Coppélia Waltzes, Zurna overture, and other internation war horses seem more slapdash and melodramatic than ever.

"Jazz from New York." Stereo Age J 1, 16 min., $7.50.
The young Stereo Age Company's brightly crisp, well-localized stereoism is even more effective here than in its early and more cerebral "chamber" music. There are only two selections: a long Bill Bailey and an even longer (some ten-minute) J. C. Inump, in which the occasional tuttis are pretty helter-skelter, but many of the elaborate solo impromptus (especially an extraordinary one by clarinetist Buster Bailey) are very exciting indeed.

Punchielli: Dance of the Hours.
Westminster SWB 7051, 12 min., $6.95.
Seberchuk plays this war horse so delicately, richly, and even poetically that it almost comes to life again. The encore too, a perfectly straightforward, un-schmaltzy Scone (apparently drawn from the complete Carnival of the Animals), floats even more magically in beautifully blended yet expansive stereo sound.

Robert Shaw Chorale: "A Mighty Fortress."
RCA Victor ACS 107, 16 min., $8.95.
Conventional Protestant hymn tunes and discreet organ accompaniments, but the musical arrangements are unusually straightforward and the voices remarkably attractive and well blended. The stereo recording is ideal, and as a bonus accompanying notes provide pertinent information on the music itself.

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SPECIFICATIONS (furnished by manufacturer): a moving coil magnetic cartridge for monophonic discs. Frequency response: ±3 db, 10 to 20,000 cps. Output: 5 mv. Recommended load: non-critical above 5,000 ohms. Stylus: 0.7 mil diamond. Recommended tracking force: 2 to 6 grams; 4 grams in average high-quality arms. Prices: $49.50.

Manufacturer: Fairchild Recording Equipment Corp., 10-40 45th Ave., Long Island City, N.Y.

For the past year Fairchild has been selling a "laboratory model" experimental pickup cartridge, designated the XF-3. The model 230 is said to be the production version of that unit, and is described by the manufacturer as a premium cartridge for transcription arms and LP discs only.

The 230 looks like the earlier 225, but has higher vertical and lateral compliance and lower stylus mass. Listening tests on our sample 230 indicated that it had somewhat wider range and considerably smoother response than the 225 we had had on hand (which may or may not have been in peak operating condition), and its higher compliance was reflected in its deeper and tighter bass with any given pickup arm, as well as its remarkable ability to track high-level low-frequency tones.

Compared with live tapes played through a professional recorder, the 230 had a slightly brilliant and subtly "zingy" sound, yet it had very little tendency to emphasize or to color record surface noise. It tracked high-level bass passages without a trace of stress, and showed signs of fuzziness only on the most stridently recorded inner grooves. Needle talk was extremely low, the cartridge was completely insensitive to hum pickup from adjacent power transformers or poorly shielded phono motors, and magnetic attraction to a steel turntable was for all intents and purposes totally absent.

In Fairchild's own Model 280 arm, the 230's bass performance was subjectively almost identical to that from live tape, and low-frequency definition was excellent. The cartridge's outstanding reproduction of sonic details and the guttiness in string tone suggest very wide frequency response. Its significant output in the upper frequency extremes best suits the 230 for use with a speaker system whose extreme high end is, if anything, slightly deficient, and whose over-all sound is musically subdued rather than brilliant.

This is without a doubt the best monophonic pickup Fairchild has produced to date. Only time can tell how well it maintains this high order of performance in actual use.—J.G.H.

Manufacturer's Comment: Presumably, the question of permanence of performance is raised because it has generally been considered extremely difficult to build a pickup with such high compliance as that of the 230 and yet maintain a solid structure. Because of its design and construction the 230 is extremely rugged and will withstand all sorts of abuse which, by actual test, will disable most other pickups. It has also withstood many severe tests in record changer operation, although it was designed to be used with the very best arms and, indeed, the very best systems.

In our opinion, the 230 gives a truer representation of what is actually on the record than does any other cartridge we know. If used with speakers having extra "presence" or "brilliance" this characteristic of the speaker will become more evident than when the speaker is used
with a pickup that is deficient in the upper frequency extremes. As stated in the report, the important fact is that surface noise is not colored by the 230, and this is a good indication of the smoothness of any pickup's frequency response.

Altec 832A Corona Speaker System


The Altec Corona speaker system is a two-way fully horn-loaded system installed in a corner enclosure of unusually rigid construction. Crossover between the speakers occurs at 800 cycles, and a five-position step switch provides tweeter attenuation in 1.5 db increments, for speaker balancing. I felt that best over-all balance was obtained with the tweeter level controls set almost all the way down, and when it was so adjusted I found the system to be forcefully dramatic and quite spectacular-sounding.

It is at its best when reproducing brass and percussion instruments, and it handles timpans with a realistically controlled tautness that can best be described as being "as tight as a drum." Strings are reproduced with a rather stark, steely timbre, wood winds are portrayed with less warmth than normal, and the human voice takes on a marked quality of sibilance. The system's bass definition is stark, steely timbre, wood winds are portrayed with less warmth than normal, and the human voice takes on a marked quality of sibilance. Th

Garrard RC-121/II Record Changer

SPECIFICATIONS (furnished by manufacturer): a four-speed intermixing automatic record changer. Speeds: 16½, 33⅓, 45, 78 rpm. Drive motor: four-pole shaded induction type. Drive system: idler wheel inside turntable rim; idler retracts in OFF position. Turntable: pressed steel, with rubber turntable mat; Pickup arms: cast aluminum, with a plug-in plastic cartridge shell. Controls: speed selector (16½, 33⅓, 45, 78 rpm); function selector (MANUAL ON, AUTO ON, AUTO OFF); stop control. Adjustments: stylus force, set-down position, arm lift heights; all adjustments accessible from above motor board. Dimensions: requires space 14½ in. wide by 13 in. back to back; 5 in. required above motor board; 3½ in. required below motor board. Price: $425.00. MANUFACTURER: Garrard Sales Corp., 80 Shore Rd., Port Washington, L.I., N. Y.

The original Garrard RC-121 was built to fill the need for a record changer whose performance was comparable with the popular RC-80 and RC-90 series changers, but which would fit the cramped space available in many existing equipment cabinets. It utilized the same drive system and pickup arm as Garrard's other changers, and differed from them only in its use of a spindle-drop mechanism instead of the usual pusher-platform arrangement.

The RC-121/II is the same size as its prototype, but is sufficiently different in other respects to be practically a new design. It still has a spindle-drop change mechanism, but the spindle design has been modified to reduce wear on the discs' center holes. The pickup arm has been given somewhat greater mass (thus ensuring a lower bass resonance frequency with any pickup cartridge), and is fitted with a more manageable finger lift. Several modifications in the controls have significantly increased its flexibility also.

The RC-121/II will intermix 10-inch and 12-inch discs of the same speed, and an improvement in the spindle's design makes it almost incapable of inadvertently dropping more than one disc at a time. There are separate START controls for manual and automatic operation. A new STOP button simply stops turntable motion while a disc is being played, so that playing can be resumed later from the same spot without recycling the change mechanism. The velocity trip mechanism has also undergone a slight revision, making it possible to place the arm manually in an inner record groove without tripping the change cycle. Yet even in the manual operating mode the changer will trip at the end of a side, return its arm to its rest, and shut itself off.

Speed regulation on our sample RC-121/II was surprisingly good; no wow was audible under any conditions, but a small amount of high-frequency flutter was evident, and rumble was audible at high volume or bass control settings. Hum radiation from the motor was low enough to be totally inaudible even when the unit was used with a particularly hum-sensitive cartridge, and the motor showed no

Continued on page 113
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Wyeth Engineering, Inc. just one of many, many testing laboratories (one in particular must remain anonymous) recently tested Sherwood tuners and certified their adherence to F.C.C. and I.R.E. standards of conducted and/or radiated interference.

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Edward S. Miller
General Manager

September 1958
signed of overheating after several hours of use. The whole mechanism functioned smoothly and positively, with a minimum of distracting mechanical noises. The RC-121/II should be carefully shock-mounted in order to avoid groove skating (from floor vibrations) or acoustical feedback at low tracking forces.—J.G.H.

MANUFACTURER'S COMMENT: We are very pleased that this new changer has met with such universal approval. Considering that the RC-121/II is Garrard's most moderately priced model, it is significant that this unit competes favorably, and in fact often exceeds the performance of, many far more expensive changers and manual players. Regarding rumble, it is well known that certain artificial conditions can always be created to make any player motor audible, since no record player has ever been made which has not had some inherent rumble factor. As a practical matter, this moderately priced Garrard changer has proved to have inaudible rumble under any and all actual operating conditions. Incidentally, this includes its use with all makes of stereo cartridges now on the market.

Of course, we agree that the RC-121/II should be shock mounted. All RC-121/II changers are supplied with a complete set of the same mounting hardware used on the other Garrard changers, and these shock mounts have proven entirely satisfactory. We appreciate your pointing out that the pickup area had no resonances, that speed regulation was very good, that no wow was audible under any conditions, and that the changer lends itself to completely satisfactory manual operation when desired.

Kingdom Compass-I Speaker System

SPECIFICATIONS (furnished by manufacturer): a two-way loudspeaker system incorporating an infinitely baffled woofer and vertically oriented tweeter. Frequency range: 20 to 20,000 cps. Impedance: 16 ohms. Power rating: 50 watts integrated program. Dimensions: 22 1/4 in. wide by 15 deep by 29 high, including 4-in. legs. Price: mahogany finish, $149.50; walnut finish, $154.50. DISTRIBUTOR: Kingdom Products Ltd., 514 Broadway, New York 12, N. Y.

The Kingdom-Lorenz Compass-I utilizes a conventional woofer and woofer enclosure, but is equipped with a cleverly designed nondirectional tweeter. A nondirectional speaker distributes its sound evenly in all directions, so that the system's apparent frequency response (and hence, the balance between two such speakers) will not vary as the listener moves about the room. Freedom from directionality also minimizes the disturbing "hole-in-the-middle" effect which gives the impression of listening to stereo from two separate points instead of from a single, broad source. Kingdom's nondirectional tweeter system is comprised of a compression driver unit loaded by an exponential horn which consists of a pair of shallow metal bowls placed bottom-to-bottom, one above the other. The tweeter speaks through an aperture at the center of the bottom bowl; the sound sprays off the underside of the top one, and radiates outwards in all directions.

The tweeter assembly is located under the raised top panel above the woofer enclosure, and the rear of the cabinet is covered with grille cloth so that the system can, if desired, be placed out in the listening room, if that seems desirable, instead of against a wall or corner.

Sonically, the Compass-I has some of that quality of spaciousness that I have observed in other nondirectional speakers, but it also has its own unique flavor. Most immediately noticeable, particularly at moderate and high listening levels, is its emphatic and rather penetrating high end. Its low and medium ranges are very clean, smooth, and extended, and bass is natural-sounding and well defined. In my moderately dimensioned listening room, low-frequency output was strongly maintained to about 50 cycles, there was appreciable output at 40, and output diminished rapidly below that.

The Compass-I's suitability for stereo applications is further enhanced by the inclusion on its bottom panel of a phasing switch that reverses the polarity of the speaker connections. This enables the entire system to be connected so that its cones and those of the system it is being used with move inward and outward in unison, instead of working in opposition to one another.

The middle- and lower-range performance of this system is quite remarkable, as is the illusion of depth created by its freedom from directional effects. It is my feeling, though, that the Compass-I could benefit by the addition of a tweeter level control or a fixed attenuator to match the tweeter's efficiency more closely to that of the woofer.

J.G.H.

MANUFACTURER'S COMMENT: Changes have already been made in the crossover network in the Compass-I, to match more closely the efficiency of the tweeter to that of the woofer.

MusiCraft M-60 Power Amplifier

SPECIFICATIONS (furnished by manufacturer): a single-chassis basic power amplifier. Rated power: 60 watts. Distortion: below 1% IM @ 60 watts; below 1% harmonic @ 60 watts from 20 to 20,000 cps. Frequency response: ±1 db, 7 to 70,000 cps. Impedance: 6 ohms, at high impedance, from control unit. Controls: heater-balance hum null; damping factor (15 or 30). Outputs: 4, 8, 16 ohms to speaker. Preamplifier power takeoff receptacle wired for Heathkit or Dynakit preamplifier. One unswitched, unfused AC outlet. Bladed heater supply for minimum hum. Tubes: 6BABA, 2-6S5, GZ-34. Dimensions: 14 in. high by 9 wide by 8 high, over-all. Price: $84.95. DISTRIBUTOR: MusiCraft, 48 Oak St., Chicago 11, Ill.

According to the literature supplied with MusiCraft's M-60 amplifier, it is a $169.95 value, which does not seem out of line for a 60-watt amplifier with a massive output transformer and a chromium-plated chassis. However, the facts that the M-60 will actually deliver just over 60 watts at very low 1M distortion, and that it sells for just under $85, make it an unusual value indeed.

High-quality components are used, and it appears that most of the components are operating sufficiently below capacity to insure long, dependable service. Performance checks on the M-60 confirmed the manufacturer's specifications with some to spare in all departments. Low-frequency stability was very good, high-frequency stability good but

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HIGH FIDELITY MAGAZINE
THE FINEST COMPLETE STEREOPHONIC RECORDING AND PLAYBACK SYSTEM* AVAILABLE IN ONE LOW COST UNIT

Join the trend and discover this new world of living sound that goes beyond high fidelity. The new Sterecorder is equipped with everything necessary to record and reproduce your own stereo tapes at home. An economical and fun filled way to build a fabulous stereophonic library of the worlds greatest music.

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All STERECORDER models are also available with an extra stereo play-back head with a frequency response of 30-12,000 CPS to reproduce the new pre-recorded 4-track stereophonic tapes. (Model 555-A4)

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Superscope, Inc., Audio Electronics Division
Sun Valley, California
not outstanding. The latter was somewhat influenced by the setting of the damping factor switch, with best stability occurring at the lower damping setting. The damping control did not, however, have any measurable effect upon distortion or low-frequency stability. Distortion in our sample unit was found to be extremely low at all levels up to about half maximum power.

Sonically, the MusiCraft M-60 that I tested was remarkably transparent and detailed. Balance was excellent, bass (at maximum damping) was deep, well defined, and solidly controlled, and highs were crisp and yet sweet-sounding. The amplifier has very little sound of its own and, given a top-quality loudspeaker system, is capable of reproducing musical timbres with a high degree of realism and with unusual freedom from graininess or veiling.

J. G. H.

TeleMatic Ministrel Speaker System


The Ministrel speaker system utilizes what the manufacturer calls "dynamic air coupling" as a means of extending bass response and improving middle-range smoothness in an ultracompact enclosure. The principle of "dynamic air coupling" is not explained, but the sound of this speaker system is indicative that the idea is eminently workable.

We received two of these systems for use as a stereo pair, and tried listening to one of them and then to both on stereo and monophonic material. It was my feeling that the bass from a single Ministrel was decidedly sparse, but the two systems together produced sound that was difficult to equate with such miniscule boxes. Their bass was full and tight, and even though their combined low-end response fell off quite rapidly below about 80 cycles in my listening room, they still managed to convey a convincing illusion of realism and naturalness. Best bass performance was obtained with the units located against the wall at floor level.

While the sound of a pair of these speakers might be described as crisp and rather brilliant their high end is not exceptionally extended; but their over-all response is quite surprisingly smooth and uncolored. They reproduce musical timbres with a high degree of accuracy, and their lack of coloration is reflected in their excellent reproduction of the human voice. String tone, brass, and percussion instruments are very well handled, with just the right amount of sweetness or bite. Wood winds do not have quite the warmth that they might, but there are very few systems which will handle brasses and wood winds with equal authority. The Ministrels are refreshingly free of screech and boom, and they will take sufficient bass boost from the amplifier to allow their bottom to be reasonably well filled out.

Listeners who wish to feel thrumming 32-cycle fundamentals won't be satisfied with these—they aren't intended to take the place of a pair of massive multiwoofer systems. But in view of their price and their size, their performance is outstanding. If you're limited in space or working on a tight budget, a pair of these Ministrel systems should be high on your audtioning list, particularly if you're looking for a modest stereo system that will please a musical ear.

J. G. H.

MANUFACTURER'S COMMENT: This is an accurate appraisal of the capabilities and potentials of the Ministrel patented speaker system. It was developed to meet the growing need for a good speaker system, reasonably priced, for use in moderate-cost stereo and monophonic high-fidelity systems. It was designed with 4-ohm impedance to permit its use with tape recorders, TV sets, and other units having 3.2 to 4-ohm outputs whose sound can be greatly enhanced by the use of a good external loudspeaker.

The report is a gratifying confirmation that we have succeeded in our objectives.

Madison Fielding Series 320 Stereo Amplifier

SPECIFICATIONS (furnished by manufacturer): a complete dual-channel stereophonic amplifier consisting of a pair of integrated control amplifiers on a single chassis. Rated power: 20 watts per section. Hum and noise: 55 db below 20 watts, phone channel; over 75 db below 20 watts, high-level channels. Distortion: below 1% harmonic at 20 watts, each section. Inputs: total of four, two at low level high impedance from Tape Head and Mag Phone, two at high level high impedance from Tape Head and Mag Phone. Two at high level high impedance from Tuner and external tape preamplifier. Controls: combined tape-head phone selector and phono rolloff (RIAA, LP, EUR, AES, TAPE HEAD); bass ±15 db, 8,000 cps; treble ±15 db, 10,000 cps; volume/loudness: loudness switch (OFF, ON); function selector (MONOURAL TAPE, TUNER, PREAMP; STEREO TAPE, TUNER, PREAMP); power level indicator (0 to 15 watts); balance calibration switch (ON, OFF); master (ganged) volume control and AC power. All controls except master volume and function selector are duplicated on each amplifier section. Outputs: high impedance to tape recorder; 4, 8, 16 ohms to speaker. Dimensions: 15 in. wide by 13 deep by 5 1/2 high, overall. Price: $169.95. MANUFACTURER: Madison Fielding Corp., 3 Lorimer St., Brooklyn 6, N. Y.

Madison Fielding's stereophonic amplifier consists of two complete control amplifiers on a single chassis, each with its own individual volume and tone controls, with a guarded

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HIGH FIDELITY MAGAZINE
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New, Dual FM-AM Stereo Tuner and Preamplifier
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The Model 690 is clearly the most original, the most versatile, and most brilliantly engineered stereophonic component to make its appearance to date.

Embodied in one chassis are two high quality tuners: FM and AM, with a complete stereo preamplifier. The FM and AM tuners operate independently of each other. Ideal for FM-AM stereo, this unique feature also permits two different broadcast programs to be played simultaneously in different parts of your home. It also enables you to record one program (AM for example) while listening to a simultaneous FM broadcast. The Model 690 also has an FM multiplex output jack for FM-FM stereo.

Two precision tuning meters are provided for accurate station selection, one for FM reception, and the other for AM.

Also featured in the AM section is a broad-narrow band-width selector. The preamplifier section of the 690 consists of two identical preamp units. Volume, tone and stereo balance controls are included. The outputs may be fed to any basic stereo amplifier such as the Pilot SA-232 or SA-260.

The Model 690 provides inputs with equalization for stereo records, stereo tape heads, tape recorders and dual microphones. There is also an output for making stereo and monaural tape recordings. Housed in a modern, low silhouette metal cabinet with brass control panel, the 690 is priced at $269.50, complete.

Slightly higher in West.

Complete specifications at your high fidelity dealer or write to: Pilot Radio Corp., 37-02 36th Street, Long Island City 1, N. Y.

Electronics manufacturer for more than 39 years.
TESTED IN THE HOME

Continued from page 114

volume control (affecting both channels), stereo-monaural switching provisions, and a clever signal-injection system for visual balancing of the stereo channels.

Each amplifier has separate inputs for a tape playback head and a magnetic phono cartridge. The preamplifier-equalizer has fixed tape and RIAA phono equalization; a front-panel control selects between the phono pickup and tape head, and provides some adjustment of phono rolloff equalization. A master function switch selects stereo or monophonic operation from an external tape machine (with its own preamplifier), a tuner, or the 320's preamp stages.

In stereo modes, both amplifiers are completely independent of one another except for a ganged volume control, so their tone and level controls may be used for channel balancing. When the function switch is set for monophonic operation, all controls on both amplifiers continue to function, but the signal coming into the left-hand amplifier is fed to both channels, so that both speakers as well as the combined power of both amplifiers may be utilized for monophonic reproduction.

Two controls (marked CALIBRATE and POWER) and a "magic eye" indicator on each amplifier are used to inject a 60-cycle test signal into both channels, for visually balancing them for equal output. This is a useful feature as long as both loudspeakers and both channels of the stereo program are balanced; otherwise it will still be necessary to make balance adjustments by ear, as usual. The phono preamplifier has fixed RIAA equalization. Additional rolloff is provided by a variable pickup load, which functions only with a high-impedance pickup cartridge. The amount of rolloff provided by this control is added to that supplied by the fixed equalizer, and depends upon the impedance of the pickup. Thus, the RIAA setting of the control may have no effect (with a low-impedance pickup) or may actually provide twice the required amount of rolloff or anything in between. There is no way of obtaining less than RIAA rolloff in the preamp-equalizer, despite the rolloff control's "78 rpm" calibration. For this reason, I'd suggest setting the ROLLOFF control so as to give the proper resistive termination for the cartridge being used, and leaving it alone thereafter.

Tape head equalization in the Series 320 amplifiers does not conform to any established standard, as far as I could determine. NARTB-recorded commercial tapes were reproduced with restricted high-frequency response and thin bass. Tone control correction helped in our test unit, but could not altogether remedy the discrepancies.

The instructions suggest that, by turning down the bass control on one amplifier and the treble control on the other, the two amplifiers can be used for bi-amplification of a monophonic two-way speaker system. This is a clever idea, although the crossover slope thus produced is not sharp enough to prevent damage to a fragile tweeter which requires a 12 db/octave crossover slope, and the crossover frequencies in both channels cannot be made to coincide.

Our 320's sound was well balanced and clean at low-to-moderate listening levels, but showed signs of strain at higher levels through a fairly inefficient speaker system. Hum and noise were very low on all channels, and there was plenty of reserve gain in all departments. Bass was deep and solid, highs fairly sweet and somewhat subdued, and the 320's overall sound was a little veiled rather than razor-sharp. Except for its equalization facilities, this appears to be an excellent unit for stereo and monophonic listening if you don't demand extremely high-volume listening levels.—J.C.H.

MANUFACTURER'S COMMENT: Virtually all recordings produced since 1952 have employed RIAA equalization, and the standards set for stereo discs call for RIAA equalization also. The variable equalization provided on the series 320 stereo amplifier will accommodate earlier-vintage recordings when a high-impedance cartridge such as the GE variable-reluctance unit is used. In the case of low-impedance cartridges, RIAA equalization is "built in" to the amplifier, and the variable equalization feature will have no effect on this standard response.

With regard to tape head equalization, two factors determine response during playback: the nature of the preemphasis or equalization impressed upon the tape during recording, and the particular playback head being used. In a complete recorder, having its own preamplifiers, it is fairly simple for the manufacturer to adjust both factors for uniform frequency response in playback. In providing a tape playback preamp as an integrated stereo amplifier such as the Madison Fielding 320, it was necessary to employ that playback equalization which resulted in the most nearly uniform response from the greatest number of heads and commercially recorded tapes tested. Thus, the tape equalization provided in the series 320 amplifier is a close approximation to the so-called Dubbins curve.

In using the 320 for bi-amplification (i.e., as an electronic crossover), the slope of the bass attenuation on the treble channel is 5 db per octave, which is exactly equal to the crossover slope obtained by a series capacitor used in many crossover networks.

United Speaker Systems "Premiere"


The Premiere system is one of those rare items whose sound is so lacking in coloration as to be very difficult to describe. Its high and middle ranges are notable mainly for their smoothness and freedom from coloration, while its low end is outstanding for its smoothness, cleanliness, and superbly controlled handling of highly transient material, such as timpani and plucked basses. Bass pitch definition is excellent, and the system's low range (which extends to a clean and useful 35 cycles) is fully adequate for solid and realistic reproduction of deep organ pedal tones and the ambience of large concert halls.

The Premiere is equipped with a tweeter level control, for setting balance to suit the room or the listener. I got what seemed like flattest response with the control at its exact middle position (6 on the control dial plate), and with that setting I found the over-all sound to be sumptu-

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HIGH FIDELITY MAGAZINE
Here are the Features That Make the H. H. Scott 310-B the BEST FM TUNER

ONLY the 310-B was rated outstanding in all respects by a leading consumer testing organization.

ONLY the 310-B limits fully on random noise. This means true high fidelity FM performance on even the weakest signals.

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H. H. Scott Engineering Department

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Additional Specifications:
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ous, vigorous, and outstandingly musical. Transparency was good; homogeneity and blending were excellent. The Premiere's projection is adequate for a large listening room, yet the system is equally listenable and musical at close quarters in a small room—a rare combination of qualities. The sonic neutrality of this system, however, is largely a matter of the construction of its horn enclosure (an extremely critical business at best), so quality control will determine to a great extent whether other production models of the Premiere will equal the unit we tested. We have no reason to believe that this will not be the case, but a speaker system as good as the Premiere is likely to be difficult to duplicate in quantity.

Other comments: like most steep-crossover speaker systems, the Premiere's middle-range smoothness can be degraded by incorrect level control settings. There is room for normal adjustment within this safe range, but extremely depressed or elevated tweeter settings will audibly color the middle range. The Premiere's high-frequency response sounds as if it is almost perfectly flat and smooth to about 9,000 cycles, and tapering thereafter. No peaks were audible under any conditions, and the system's high end actually sounded more realistically musical on most program material than do wider-range but less smooth systems.

This is a speaker system that should find enthusiastic acceptance from musically sensitive listeners as well as audio perfectionists. —J.G.H.

MANUFACTURER'S COMMENT: The Premiere has been in production for three years, during which time a high standard of quality control has been maintained to insure that each horn enclosure meets precisely the established tolerances.

Current models are supplied with a grille made of woven instead of the highly-woven fabric used on the model that was submitted for testing. The new grille passes without attenuation all frequencies up to the 22,000-cycle limit of the high-frequency driver.

Altec 344A Amplifier

SPECIFICATIONS (furnished by manufacturer): a 20-watt integrated control amplifier. Inputs: total of six, from magnetic phono, tape head, microphone, tuner, spare, and tape preamplifier. Controls: selector (SPARE, TAPEx, RADIO, MIC, TAPE DECK, PhonO Eur, EP, RIAA, 600); volume controls for preamplifier, radio, tape preamp, and spare inputs; loudness switch; low-frequency filter (0, 1, 2); bass (±15 db, 20 to 22,000 cps through high-level inputs). Damping factor: approx. 5. Hum and noise: 74 db below 20 watts output on high-level inputs; 52 db below 10 mv phono input. Dimensions: 13% in. wide by 4% high by 7% deep. Price: $110. MANUFACTURER: Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif.

The most immediately noticeable and attractive feature of the 344A is its four front-panel volume controls. There is a separate one of these for each of the high-level inputs, and one for all preamplifier inputs (which are selected as desired by the function switch). Little neon bulbs beside each knob light up to indicate which one is effective at the moment.

While front-panel level controls are not unique to the 344A, they provide an ideal solution to the problem of input level matching. Proper input level adjustment is a necessity when (as in this case) a loudness control is provided, and it is not at all difficult to see the advantage of being able to adjust each input independently for the same level; it prevents jarring changes in volume when switching from one input to another.

Other special provisions in the Altec 344A include an input from a tape deck playback head, an unequilized high-gain input for a microphone, and 12-db/octave rumble and scratch filters, giving a choice of flat response or cutoffs below 70 and 150 cycles, and above 3,000 and 3,000 cycles, respectively.

The 344A was found to have extremely good high- and low-frequency stability and restricted power capabilities below 40 and above 8,000 cycles. Hum and hiss were both very low.

The tone controls, which at intermediate settings affect over-all balance rather than only the frequency extremes, provide more than adequate range of control—so much so, as a matter of fact, that the full positions of the treble control tend to affect the over-all volume. Phono equalization in our sample unit was very precise, but the tape head equalization did not conform to the NARTB standard. The equalization curve, which resembled the old so-called Dubiggins curve, made NARTB recorded tapes sound thin and excessively brilliant.

The 344A's over-all sound has a quality of softness and sweetness which, while not as graphically lucid as it could be, is highly listenable. It tends to fortify the bass range, and it subtly softens the entire audio spectrum. And if the 344A is anything like the earlier Altec amplifiers we have encountered, it will probably be working equally well quite a number of years from now. —J.G.H.

MANUFACTURER'S COMMENT: We believe we can understand the comment concerning NARTB recorded tapes, since the 344A equalization is to a modified NARTB curve. In our engineering-market study we measured practically all of the popular tape decks on the market, and discovered that they had a definite high-frequency loss. Therefore a measure of compensation for this loss has been built into the 344A amplifier.

It is true that when operated from a professional playback head the 344A equalization may make tapes sound excessively brilliant, in which case compensation should be effected by adjusting the high-frequency control of the amplifier.
YOU CAN CONVERT TO STEREO THE RIGHT WAY ...RIGHT NOW!

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B. If you own either the Bogen RB115* or the Bogen RB140, you can convert with the Bogen STA1 Stereo Adapter and the necessary second-channel components, including a DB130, DB125, DB114, or AC10* amplifier.

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**ALTEC 344A Quartet Amplifier**—Versatility, clean power, functional design, and low price describe the masterful ALTEC Quartet. For stereo you have all of these features for each channel with the Quartet: 20-22,000 cps, 20 watts (40 peak); 138 db gain; 32 db bass tone control range; 35 db treble tone control range; six inputs—V.R. phone, tape deck, microphone, radio tuner, tape machine, high level phone; four independent volume controls; 4 position contour control; three position independent rumble and scratch filters; tape recording output—Only $111.00

**ALTEC S40 Master Stereo Control**—Provides master channel control for two 344A Quartet amplifiers. If you already own an ALTEC Quartet, you can use the S40 for stereo conversion any time—Only $12.00

**ALTEC 344A Quartet Amplifier**—Provides master channel control for two 344A Quartet amplifiers. If you already own an ALTEC Quartet, you can use the S40 for stereo conversion any time—Only $12.00

This ALTEC system provides 40 watts (80 peak) of power for stereo or 20 watts (40 peak) for each channel. For monaural you can buy the 307, the 344, and the 412, and add to it later for stereo. No matter when you buy ALTEC, you always get the same uniform quality components—precision built, matched, and balanced for true excitement in listening.

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12-33

HIGH FIDELITY MAGAZINE
The Well-Fed Loudspeaker

An amplifier's task is not only to put a loudspeaker in motion, but to brake it to a halt as well. Here enters the importance of feedback, damping, and stability.

by J. Gordon Holt

Physiologists describe kinesthesis as the "muscle sense." It is that sense which enables us to tell, without peeping, the positions of our fingers or arms or feet, and it is the sense which enables us to maneuver our bodies into a desired position without having to fumble experimentally through different combinations of muscle tensions. Kinesthesia is, in short, the reciprocal part of an ingenious checks-and-balances system which enables our muscles to regulate the control exerted over them by the brain.

When we wish to flex a limb in a certain way, our brain sends nerve impulses to the appropriate muscles, which start to move the limb. While this is happening, other nerves in these muscles sense how much motion has taken place, and notify the brain accordingly. If the kinesthetic sense tells the brain that the limb is not moving as desired, the brain sends corrective impulses back to the muscles until the kinesthetic sense informs it that all is going as planned.

This same sort of circular regulatory system is used in a high-fidelity amplifier to ensure that the electrical output signal corresponds closely with the input signal, and to damp out spurious movements of the loudspeaker cone (which would be heard as distortion). The electrical measure of the latter function in an amplifier is known as damping factor. This is a measure of the control exerted by an amplifier over its loudspeaker, and is directly related to the amount and nature of the electrical feedback used in the amplifier. A feedback circuit takes a certain portion of the signal coming out of the amplifier and routes this back into the amplifier's input.

Before we can fully understand the action of a feedback circuit, however, we must recognize two facts. First, the electrical impulses passing through an amplifier do so almost instantaneously, so that, practically speaking, the amplified output signal appears at the same instant as does the input signal that produced it. The second thing to note is that each time the signal passes through an amplifying stage it reverses its electrical polarity. Hence, a positive electrical impulse will be negative after having passed through one amplifying stage, will become positive in the next stage, and so on. There are other ways of reversing the polarity of this impulse, but they need not concern us here. What does concern us is the fact that, assuming a positive input signal, we may get a positive output signal at the same instant, or we may just as well end up with a negative output signal, also at the same instant. The ear won't know the difference, but a feedback circuit will.

Let's consider an amplifier which produces an even number of polarity reversals when a signal passes through it. If the input impulse is positive, so will be the output impulse. If we route part of the output signal back to the input it will tend to strengthen the input signal, producing a stronger positive impulse which will reappear at the output as an even stronger positive impulse, which will help to strengthen the input impulses further, and so on. Obviously, if we fed back enough of the output signal, the amplifier would drive itself in a vicious circle of continuous oscillation until it reaches the point at which it cannot produce any more output; i.e., it would overload itself. If a smaller amount of the output is fed back (Fig. 1), oscillation will not occur (although the tendency to oscillation...
may remain), but the amplifier’s gain* and distortion will be increased. Extra gain is nice to have, but not at the expense of increased distortion, so positive feedback is generally taboo in high-fidelity amplifiers.

If, however, an amplifier produces a negative output impulse when fed a positive one, the negative output fed back to the input will tend to cancel the input signal. The more negative output that is fed back to the input, the more cancellation will take place until, ultimately, if there is enough feedback, the amplifier will amplify hardly at all. It will simply produce as much output voltage as input voltage. If only a limited amount of this negative output is fed back to the input (Fig. 2), there will not be complete loss of amplification, and there will also be some highly beneficial side effects. There will be some loss of gain, but there will also be a corresponding reduction of distortion. The loss in gain may be overcome by feeding a more intense signal into the amplifier, but the distortion will remain at its reduced value.

The second effect of negative (or inverse) feedback is that it makes the loudspeaker an integral part of the amplifier, by introducing a form of mutual regulation that improves the amplifier’s control over the speaker cone. We have seen in an earlier part of this series that any object having mass and elasticity (compliance) will, if set in motion, tend to oscillate back and forth for some time before it finally comes to rest. Anything that tends to make it come to rest sooner than it might otherwise is said to damp the oscillations.

When a loudspeaker is stimulated by an electrical impulse, its cone responds with a motional impulse. If the cone is not perfectly damped mechanically or acoustically, it will continue to oscillate for a time after the electrical impulse has passed, adding sounds that were not a part of the original signal impulse. Fortunately, however, a loudspeaker will also perform the reverse; if its cone is moved it will generate its own electrical impulse, and anything which tries to oppose the production of this impulse will make the cone harder to move; i.e., will damp its motion.

One way of damping out a speaker’s spurious vibrations would be to short-circuit its terminals. This will damp the cone motions by making it much more difficult for the cone to create any impulse, but it will also naturally suppress the desired signals coming from the amplifier. What we need is something that will suppress the impulses coming back from the speaker, without interfering with those going to it from the amplifier. The negative feedback circuit accomplishes this.

Let’s say that a single impulse (called a transient, and found in abundance in musical material) passes through a negative feedback amplifier to the loudspeaker. As rapidly as it is able, the speaker’s cone will respond with an appropriate motion; and, as soon as the original impulse has ceased, will start to return to its normal position. Its inherent tendency is to begin oscillating, but as soon as it starts to take off on its own, it will generate an electrical impulse which was not present in the original signal. When this new impulse travels back to the amplifier, it is plucked off (along with some of the original signal) by the negative feedback circuit and routed back to the amplifier’s input. Because the polarity of the feedback circuit has been made opposite to that of the input, the amplified impulse will reappear at the output in opposition to itself. If it ends up having nearly the same intensity as the original impulse from the speaker, there will be virtually perfect cancellation and the speaker will behave precisely as if its terminals were short-circuited. Almost before the cone has had a chance to take off in spurious vibration, the amplifier is applying the brakes to prevent it, and the more intense the vibration, the heavier the braking action imposed by the amplifier.

Damping factor is expressed in specification sheets as a numerical value which represents the nominal impedance of one of the amplifier’s output taps (4, 8, 16 ohms) divided by the actual output impedance at that tap. A feedback circuit having the same effect as a wire short-circuiting the speaker terminals gives an output impedance (or source impedance) of zero ohms. Zero divided into 16 is an infinitely large number, so this amplifier’s damping factor would be rated as infinite. A feedback circuit which overcompensates for the speaker’s electrical impulses by imposing upon it opposite impulses of greater magnitude produces a negative damping factor. One which does not fully suppress the speaker’s impulses has a source impedance of more than zero, and gives a positive value of damping factor.

An underdamped loudspeaker will sound bass-heavy and somewhat boomy, and will reproduce bass instruments with poor definition, making them difficult to recognize and giving them a vaguely indeterminate pitch. There may also be some audible roughening of the over-all sound because of accentuation of the upper- and middle-range frequency-response irregularities that would be minimized by higher damping. At the other extreme, an overdamped loudspeaker will reproduce bass instruments with good definition and detail, but may be deficient in deep bass and have a generally dry, uninteresting quality.

The balance and the bass performance of a loudspeaker are influenced to some degree by practically every other component in the reproducing system. The speaker enclosure, its placement in the room, the acoustic properties of the room, and the characteristics of the phone pickup and control section will all combine to augment or diminish bass response and to

*Not of power, however. Gain is the amount by which an amplifier increases the magnitude of its input signal; power output is the limit beyond which further increases in signal strength cannot produce any further increase in output signal.

Fig. 2. A negative feedback circuit returns part of the output signal in opposition to the input signal, reducing the amplifier’s gain and distortion, and increasing loudspeaker damping.

High Fidelity Magazine
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HIGH FIDELITY MAGAZINE
Loudness Compensation

Sir:
What is the Fletcher-Munson curve, and how does it work?
I have an amplifier on which a switch allows me to have loudness or volume control, but when I switch this for loudness control operation I get excessive bass response. Is something wrong with my amplifier or is the Fletcher-Munson curve supposed to work this way?
Laurence M. Hollem, Sr.
Encinitas, Calif.

Messrs. Fletcher and Munson were two engineers at the Bell Telephone Laboratories, who are best known for their research into the frequency response characteristics of the human ear.
Their experiments proved that the ear's frequency response is essentially linear only at very high sound levels, and that as volume is reduced, the ears lose progressively their sensitivity to bass and (to a lesser extent) treble frequencies. The so-called Fletcher-Munson curves are a set of frequency response curves showing how much bass and treble boost is needed in order for the ears to work this way.

FM Reception

Sir:
I own a Scott 330 FM-AM Tuner and live on the ground floor of a large apartment house in Manhattan, surrounded by other large apartment houses. My FM antenna is an indoor folded dipole, but it seems to be giving me some problems.
No position of the antenna provides clear reception of all the stations I wish to listen to, and it would not be convenient to change the position of the antenna as I change stations. Also, reception will sometimes become unclear as people walk about the room or touch the set. Reception conditions also seem to vary according to weather and time of day.
I am not permitted to have an outdoor antenna, but there is a master TV antenna system in the building. There is a substantial charge for hooking into the master antenna but I am permitted a ten-day trial period before determining whether I wish to rent the service.
Am I correct in assuming that the difficulty I am experiencing arises from the antenna rather than from the tuner? If so, I assume that it would be worthwhile to try using the master TV antenna. If this is the case, are there any special precautions I should observe when using this TV antenna for FM reception? I do not have a TV set, so I don't have the problem of arranging an antenna switching or matching system.
Alein H. Schulman
New York, N.Y.

Your reception problems are almost certainly the result of your inadequate antenna arrangement.

Continued on next page

WHAT SPEAKERS FOR STEREO?

Sound engineers agree that the finest stereo reproduction can be achieved only by two identical speaker systems of exceptional quality. Short of this ideal, however, the premise is muddled by an ever-increasing number of unfounded claims—most of them based on sales philosophy rather than scientific fact.
Actually, the proper selection of stereo speakers is quite clear. Due to certain psycho-acoustic effects, one exceptional speaker system and one of moderate abilities will provide better stereo than matched speakers of intermediate quality. This is only true, however, if the lesser speaker meets certain requisites.
The two speakers must be similar in frequency response and character. In the high end of the spectrum they must have the same limits. At the low end, they must be similar down to 100 cycles. Below that point, the performance of the lesser speaker is relatively unimportant.
If the lesser speaker goes down to only 300 cycles or has major irregularities in its response, a phenomenon called the "orchestral shift" will occur. This shift results from the fact that the sound from any given instrument is reproduced from both speaker systems. The comparative loudness determines the auditory location. If an instrument is "placed" in the lesser speaker and then plays into a frequency range where that speaker is inefficient, it will then be louder in the better system and will appear to shift to that better system.
Speakers that are inefficient below the 300 cycle point will not provide true stereo. This is obvious because the 300 cycle point is above middle C on the piano, 70 cycles above the primary pitch of the female voice and nearly 200 cycles above primary male pitch. For full stereo it is therefore imperative that the lesser speaker efficiently reach at least 100 cycles.
All ALTEC speaker systems are similar in their exceptional smoothness of frequency response, have a high frequency limit of 22,000 cycles, and are efficient below 100 cycles in the lower range. This regularity in response, range, efficiency and quality is the reason why ALTEC speaker systems are noticeably superior for stereo reproduction.

For further information concerning the best elements for stereo, write ALTEC LANSING CORPORATION, Dept. 9H-C, 1515 S. Manchester Ave., Anaheim, Calif., 161 Sixth Ave., New York 13, N.Y. 1958 125
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**AUDIO FORUM**

Continued from preceding page

Your apartment house is probably very well shielded, so you will be obliged to try the local TV antenna distribution system for a while, and if this works, resign yourself to paying the rental fee.

If you find that you encounter noise problems as the result of poorly shielded TV receivers in other parts of the building, a TV interference filter located between your antenna and the receiver should alleviate the situation.

"Static" Surface Noise

**Sin:**
I, like many of my friends who own wide-range reproducing equipment, am perpetually bothered by "static" on my records. By this I do not mean the "pop" and "snap" of particles of dirt, but a soft crackling hiss that can spoil an otherwise enjoyable listening session. I always treat my discs with extreme care. They're handled only by the edges, wiped faithfully before and after playing, and kept away from dust in plastic sleeves. Yet, even on a new, flawless-record I will often get this static. It is usually not on the entire surface and seems to build up in loud passages. Many of my records have absolutely none at all, so I hesitate to blame my system, which consists of a Bogen DB20-DF amplifier, Rondine Deluxe tunable, and a Weather MM-1 pickup system.

I was wondering if one of the "anti-static" dischargers (either the small clip-on type or the large brush) would have any effect in reducing or even eliminating it.

Also, at times (not always) I will get a secondary noise from my speaker ... for example on a violin or voice solo passage there will be a soft but distinct "dirt" which seems to be slightly lower in register. The Weather's arm is new, and the diamond stylus is not worn. Most of my records are sonically quite clean, and some of them even approach perfection.

**John R. Harper**
Akron, Ohio

First, check the Weather's stylus force, using an accurate stylus gauge. Too low a stylus force can cause excessive surface noise, too high a force will cause the stylus to retract between its pole pieces and will produce an odd, metallic background echo and periodic whishing noises.

Second, clean the stylus tip with a soft watercolor brush dipped in isopropyl alcohol, making sure not to get any alcohol on its damping block.

Third, use the brush and alcohol to clean all dust deposits away from the surface between the fixed pole piece and the small metal strip that folds down towards this on the outside of the cartridge body.

Fourth, clean the connecting pins at the rear of the cartridge, and slightly pinch the connecting pins to ensure electrically sound connections.

Fifth, the Weather's pickup does not have enough stylus force to maintain good groove contact when the stylus becomes heavily fouled with dirt or residue from the disc, so records that are to be played with the Weather, or with any extremely lightweight pickup, should be wiped with a soft cloth dampened only with water before each play. A radio-active anti-device can be used to prevent static buildup while the disc is playing.

Finally, have your amplifier checked at a qualified audio service agency to see whether its distortion and high-frequency stability are beyond reproach. If not, the unit should be repaired or replaced with a more satisfactory one.

**Amplifier Stability**

**Sin:**
I am in the unfortunate position of being one of a group of high-fidelity enthusiasts who are well versed in audio half-truths and ignorant of facts.

Several days ago we were tearing down one of the available high-fidelity amplifiers because of its "high-frequency instability," and we found that none of us could explain or could find an explanation of stability.

Will you kindly elucidate, and in moderately simple terms? We know our music, but our backgrounds in electrical engineering are not very impressive.

**Lannie White**
Bronx, N. Y.

Stability is the measure of an amplifier's ability to maintain an even keel when subjected to transient signals. A transient is a single, sharp impulse, and will be reproduced as such by a perfectly stable amplifier. If there is some instability present, the amplifier will respond to the impulse but, when returning to its no-signal condition, will overshoot the mark and produce a slight counter-impulse. If the amplifier is highly unstable, a positive transient will trigger a curious negative transient, this will trigger another positive transient, and so forth without end. The amplifier will, in other words, continue to oscillate between
its own self-induced transients, producing what is known as oscillation.

A negative feedback circuit is one in which a certain amount of the amplifier's output is fed back to its input in opposition to the input signal. The effect of this is to reduce the over-all amplification, the distortion, and the frequency response irregularities of the amplifier. If, however, any part of the feedback signal is not in perfect opposition to the input signal, cancellation will be less complete. And if it actually coincides with the input signal, the feedback will cease to oppose the input and will start to augment it, increasing amplification and distortion. An extreme condition of this causes instability, whereby the amplifier's output that is fed back to its input serves to re-create the impulse that caused the output signal in the first place, and sets up the vicious circle of oscillation.

Instability (oscillation) or so-called marginal instability (a tendency to produce oscillations which die out rather than become self-sustaining) is generally a function of the amplifier's design, although it can sometimes be induced by placing speaker leads too close to input cables. Low-frequency instability has an effect ranging from slight accentuation of the bass range to "motor-boating" or "breathing," which are violent repetitive excursions of the woofer cone in a speaker system. Marginal high-frequency instability may simply add some roughness or a slightly metallic quality to the sound. High-frequency oscillation causes extreme shrillness, will make the amplifier overload at very low listening levels, and will burn out the voice-coil winding of a fragile tweeter or loudspeaker.

Extra-Low Impedances

Sir:

I understand that it is not advisable to connect loudspeakers in series with one another. How can I go about using a pair of identical 4-ohm speakers with my system?

W. R. Reynolds
Los Angeles, Calif.

Identical loudspeakers may be connected in series without any significant loss in quality, so it would be permissible to series-connect your 4-ohm units and match them to the 8-ohm tap on your amplifier.

Many amplifier manufacturers state that an impedance of 1.7 ohms can be obtained from their amplifiers by connecting between the 8- and 16-ohm taps.

Continued on next page

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AUDIO FORUM

Continued from preceding page

output taps, so it is possible that you would obtain better results from this connection. Try both arrangements, and if there is any audible difference, choose that which sounds best.

Measurements vs. Listening Tests

SIR:

Perhaps you can explain a puzzling observation I made some time ago.

Recently I had an opportunity to compare a friend's 50-watt power amplifier with my own 50-watt, using my home high-fidelity system. The amplifiers are of different makes, and bench tests have shown them to be almost identical in every respect of performance. The frequency response of both units is identical to within 3% of a decibel from 20 to 20,000 cycles. Intermodulation distortion on both amplifiers measured 0.1% at 1 watt output and 1.2% at 50 watts output. Harmonic distortion readings at various frequencies from 20 to 20,000 cycles were also identical.

Yet when we listened to these amplifiers, one produced full, almost excessively booming bass, while the other sounded rather thin at the low end. The difference was not a subtle shading; it was very pronounced, and was sufficient to make one amplifier practically unlistenable.

Why this difference? We used the same loudspeaker system with each amplifier. We rechecked our test results, and there is no more than 3% of a decibel difference between them down to 20 cycles. Yet there is an obvious audible difference between their bass performance. Do you have an answer to this one?

Mark Westerman

The most likely cause of the difference you hear is a difference in the damping factors of the two amplifiers. It is probable that one amplifier is very tightly coupled to the loudspeaker, so that it tends to overdamp the speaker cone's bass resonance (resulting in diminished bass), whereas the other amplifier is allowing the cone to resonate to some extent at its bass resonance, augmenting deep bass response. A second possibility is that the amplifier which produces very full bass is marginally unstable at some subsonic frequency, so that it tends to produce damped oscillation whenever subjected to bass tones. Despite the fact that this damped oscillation occurs below the audible range, it will often have a marked effect on the audible bass range.

Mark Westerman

Flushing, N. Y.
recording sessions he himself had been involved in. "Very many, very many." All types of records are made in Russia, he said, and all serious music is recorded on LP. He finds very little difference between the quality of the best current Russian and Western recordings. A few years ago, he admits, the sound on Russian discs may have left something to be desired, but he thinks that today the Russians can match anything made elsewhere.

His own share in the Russian discography is devoted to symphonies, concertos, and operas. His favorite Russian composers are "of course Prokofiev and Shostakovich." Non-Russian composers who interest him are Hinde-mith, Walton, Gershwin ("I like Gershwin very much"), and Bartók. Early Stravinsky is one of his likings, and he carefully accented the "early." Schoenberg? "No, I don't like this music." Of American composers besides Gershwin, he knows Copland and Barber. "I like Barber better." But he has not had the chance to hear the larger Barber works, and his knowledge of that composer comes from a few pieces that Cliburn played for him. He has never heard the music of the younger generation of American composers or, one gathers, any of the really representative works of important Americans. In any event, it was clear that Kondrashin's musical tastes are on the conservative side.

So, apparently, are his tastes in motor vehicles. He loves automobiles; drives a Russian-made Victoria, "four cylinders, fifty-three horsepower." He spent some time examining, with some awe and much amusement, the larger American cars. "In the city, what can you do with three hundred horsepower?" he wondered, echoing a question that many American drivers have been asking themselves for some years.

What about America? he was asked. Any impressions? Kondrashin dodged the question somewhat. "I like the American people," he said. "This is the most important thing in any country—the character of the people. There is much in common between Americans and Russians. Both are open, ready to greet each other with open hearts. And when our peoples know each other better, they will be on more friendly terms."

But what about New York City? the questioner persisted.

Kondrashin grinned. "New York is very similar to Moscow," he said. "The same noise, the same number of cars."
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Features simple operation...once desired signal is located on dial, a unique "locking" circuit positively and correctly tunes the FM station to fullest fidelity. Switch on Converter restores auto set to conventional AM reception, if desired.
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*FM Converter usable only on cars with 12 volt systems.

GONSET DIVISION OF CONGREGATIONAL COSIN CORPORATION

STEREO ABCS
Continued from page 42

If you have separate middle-range and tweeter speakers, you can spread them out away from each other and the woofer. Certainly that widens the sound source. You may like it for a while, but you'll probably move them back together when you perceive instruments shifting position as they go up and down the scales, or a baritone flitting back and forth across the stage in synchronism with his octave leaps.
There is no way to avoid such odd effects if the individual reproducers do not cover both the middle and upper ranges.

Well, suppose they do cover the whole frequency range, or nearly all of it? Then you have the situation portrayed in our first illustration. Assume that you have two complete speaker systems, call them L and R for left and right. Both are fed from the same monophonic channel. If the intensity of sound at your listening position is equal from each speaker, and you are equidistant from the speakers, your automatic direction-finding mechanism will identify the source of sound as a point halfway between them. Making one speaker louder than another will shift the apparent location of the source towards the louder speaker; moving one unit closer to you will shift the apparent source towards the closer speaker. If the two changes are contradictory, one of two effects will be noticed: you will identify the source as being a new (but stationary) point between the speakers, at a compromise location; or the location of the source will seem to shift according to frequency, as it did when you separated the tweeter from the middle-range unit.

There are some beneficial effects to be obtained from using two wide-range speaker systems with a monophonic input. You'll get lower distortion, because each speaker is working only half as hard as one would be. Low-frequency reproduction probably will be better, and high frequencies will be more evenly distributed throughout the room. Since you'll need two speaker systems for stereo anyway, you may as well use them both when playing your monophonic LPs. Perhaps you'll want some way to switch one of them off for the occasional LP that sounds better through one speaker. There isn't any way you can "spread out" the sound with any semblance of reality, however, or get accurate differential-location data, if you start with a monophonic input to the system.

Let's return to the picture, with a
Continued on next page

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1. QUALITY OF SOUND: The QUAD amplifies sounds better than other amplifiers. Some amplifiers have a clean, over-all sound, but they often lack detail. The QUAD II has a transparency and a solidity that is musically rewarding. You hear the inner voices in a kind of relaxed quiet, unlike the unplaceable qualities associated with less sophisticated designs. You hear the result of the genius of Peter J. Walker, applied intensively to the overall problems of music reproduction. Absolute stability under any condition, and freedom from spurious upper harmonics are the technical conditions that produce this listening ease.

2. QUALITY OF ENGINEERING AND CONSTRUCTION: Every QUAD is fully reproofed and re版权所有ed. Each part is the finest available; the wiring is highest order; and the laboratory testing is complete. There are absolutely no critical adjustments, and the performance of the amplifier remains constant with tube imbalance up to 10%.

3. THE SIZE: Control Unit is 10½" x 3½" x 6½". The QUAD II is rated at fifteen watts. It has a solidity unmatched by conventional fifty and sixty watt units. In most cases, you don't have complete stability under all loudspeaker load conditions. The QUAD II's circuitry is entirely for low-distortion speakers, and especially so for the MONOSTATIC Loudspeaker and the LOWER 'Horn Loudspeaker.

4. THE SIZE: Control Unit is 10½" x 3½" x 6½". The QUAD II is rated at fifteen watts. It has a solidity unmatched by conventional fifty and sixty watt units. In most cases, you don't have complete stability under all loudspeaker load conditions. The QUAD II's circuitry is entirely for low-distortion speakers, and especially so for the MONOSTATIC Loudspeaker and the LOWER Horn Loudspeaker.

5. THE CONTROLS: The QUAD Control Unit is designed for music listening. It is completely gimmick-free. Precision push buttons control equalization and channel selection. The volume control is a large professional type, carefully calibrated. The variable filter control divided in equal musical intervals, so that you can make your desired tone.
Amplifiers will normally be found to exhibit varying degrees of stability ranging from near-oscillation in some designs to nearly perfect stability in others, and their sound will usually be affected accordingly. Low-frequency stability influences an amplifier’s reproduction of bass detail and over-all bass solidity. An amplifier whose low-frequency stability characteristics leave something to be desired will produce its own unique coloration. The better the low-frequency stability—and the higher the damping—the tighter and better-defined will be the bass reproduction. It is impossible for an amplifier to be too stable, but, as we have seen, it is possible to degrade a system’s deep bass response by the use of too much damping.

High-frequency stability is one of the things which affect the "smoothness" or "sweetness" of an amplifier’s sound. Distortion and accentuated treble response can make an amplifier sound flashy, overly brilliant, or strident, but high-frequency instability produces its own unique coloration which is perhaps best described as a metallic, “zinging” quality. This is, as a matter of fact, one reason why an occasional amplifier whose performance in all other respects is beyond reproach will fail to please.

The puzzling thing about marginal instability (instability that approaches but never quite reaches actual oscillation) is that, although it almost invariably occurs well beyond the limits of audibility, it can nonetheless produce quite audible effects. Marginal instability can be observed on test equipment, but no analyzer has as yet come into use with a satisfactory way of measuring it. Since stability cannot be rated as a numerical value, the best that a manufacturer can do is to state on his specification sheet that his amplifier is "highly stable" or that it will reproduce square waves and low-frequency pulses with minimum ringing and "bounce." The very fact that a specification sheet mentions stability at all is evidence that the amplifier manufacturer is aware of its significance, and suggests that the amplifier in question is probably better than usual in this respect.

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**1958-1959 HIGH FIDELITY MUSIC SHOW SCHEDULE**

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<td>Albany, N.Y.</td>
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<td>September 9, 20, 21, 1958</td>
<td>Syracuse, N.Y.</td>
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<td>Seattle, WASH.</td>
<td>New Washington Hotel</td>
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<td>January 9, 10, 11, 1959</td>
<td>Minneapolis, MINN.</td>
<td>Deykman Hotel</td>
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<td>230 Duffy Avenue, Hicksville, L.I., N.Y.</td>
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<td>March 6, 7, 8, 1959</td>
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<td>March 20, 21, 22, 1959</td>
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<td>230 Duffy Avenue, Hicksville, L.I., N.Y.</td>
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<td>March 20, 21, 22, 1959</td>
<td>Pittsburgh, PA.</td>
<td>Penn-Sheraton Hotel</td>
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<td>230 Duffy Avenue, Hicksville, L.I., N.Y.</td>
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<tr>
<td>April 3, 4, 5, 1959</td>
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<td>230 Duffy Avenue, Hicksville, L.I., N.Y.</td>
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<td>April 10, 11, 12, 1959</td>
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<td>Statler Hotel</td>
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<td>230 Duffy Avenue, Hicksville, L.I., N.Y.</td>
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Rigo Enterprises, Inc. 500 North Dearborn Street, Chicago, 10, Illinois
BEAST AT BAY

Continued from page 52

Often the ill effects of microphonism or other resonant distortions can be minimized by shock mounting the equipment. This includes not only the electronic units, but the turntable and arm as well. A useful material for this purpose is a kind of corrugated rubber striping about an inch wide and three-eighths of an inch thick, coated with an adhesive substance on one surface. It's sold by a number of large automotive-part dealers primarily for the purpose of stopping car rattles and squeaks, but it works beautifully on hi-fi rigs.

When I'm tapping tubes, I generally also check a few other items. Solder joints, for example: if they are accessible and appear to be working loose, I'll try to strengthen them. This can be done most simply and to greatest effect at the junction of shielded cable and pin connector. These connectors are dreadful little contrivances and someday somebody will outlaw them. Until then, they have to be lived with. Just bear in mind that the ground wire (the outside one) often breaks loose from its solder, and when the final separation takes place you can be afflicted with an ear-shattering roar that is politely called hum. (If that's hum, an elephant purrs."

Another little ritual I indulge in probably has no earthly use beyond insuring my own peace of mind, but you're welcome to join me. After I've whanged at all the tubes with my pencil, I turn the power off and take them—gently—from their sockets and clean the prongs with a commercial solvent. I even make a pretense of seeing that the prongs are straight. As I said, this may not do any good, but it gives me a feeling of accomplishment and security.

Notice I turn the set off before I do much fiddling around. This is good practice. Messing with live circuits can have any number of unpleasant results. You can burn your fingers badly. You can get a nasty, possibly dangerous, shock from exposed wiring. You can plunge the whole system into furious overload operation, damaging tubes and speakers, not to mention nerves and eardrums. Unless you are absolutely certain of what you're doing (and that eliminates most of us), turn the blamed thing off before you start yanking wires and rectifiers and things from their accustomed places. As an extra safety guard to avoid any inadvertent handling of live circuits, keep a protective cage around your amplifier and associated gear.

As is probably apparent, I try to keep always on hand a small stock of the more expendable hardware. I generally have a few standard tubes, including 12AX7, 12AU7, 12AT7, 5U4, and 6AN8 or their equivalents, a matched pair of output tubes, various lengths of shielded cable complete with the aforementioned pin connectors, solder, the more common resistors, and similar items. The trouble I can get into with these is comparatively minor, and possibly I can use them to good advantage.

A good word to remember when you are either adjusting or just plain playing your rig is gentleness. Handle parts with care. Don't jerk knobs around violently or spin the FM tuning dial as if you were starting an airplane. You can feel foolish when a vital knob comes off in your hand. Take it easy. And make it easy on power, too. Try not to drive your amplifier or your speaker past its rated load. Overload operation isn't good for either and can permanently ruin a good voice coil.

The music goes round and round, and it comes out here. The loudspeakers. This is largely a no man's land. There is no conceivable circumstance under which you should attempt any loudspeaker repairs yourself. This is strictly a matter for G. A. Briggs or a reasonable facsimile thereof. You are performing in this area a preventer and not a fixer; luckily most people realize it.

Here it is again, that old bugaboo dust. Those speaker magnets are tremendously powerful. Infinitesimal particles of iron or other magnetic substances will be attracted to them from great distances, and it doesn't take long for enough of this material to accumulate to interfere seriously with the proper motion of the speaker's essential parts. An unprotected unit will attract every crumb of rust, jam up its voice coil and magnetic gap assembly. Of course, most speakers are housed in a closed box of some sort, but the average grille cloth is mostly hole, and offers little or no opposition to dust. One solution, the one I personally use and the one recommended by a number of manufacturers, is to put the loudspeakers inside a small cloth bag. Simple, but effective. The bag is not heavy enough to affect high-frequency response much, but it will keep out a surprising amount of grit. I slip the unit in open end first, then tie the bag closed around the magnet housing. Mounting screws are forced right through the cloth.

Aside from checking and tightening terminal screws, the rest of speaker maintenance is involved with care in daily operation. As I have mentioned,
I try to avoid overloading operation: as I'm driving comparatively low-power speakers with a hefty 50-watt amplifier, this is far from unimportant. I also keep an eye—and an ear—out for oscillations, particularly in the very low, even subsonic, frequencies. In some cases you can actually see a speaker “breathe” from this malfunction. Distortion, of course, and also some serious damage can result. This is primarily an amplifier function and should be referred to your electronic repairman, but the danger is to the speaker.

Just as pernicious can be a sudden surge of power, or a series of them: a pulsing. This threat usually can be minimized by installing one of those gadgets that warms your set up slowly. The hazard to tubes and speakers that sometimes accompanies the rush of current through a simple off-on switch is circumvented. It's a worthwhile investment, especially if your speaker is not rated for high wattages. Even one large power surge can ruin a voice coil.

All in all, that's about it. “Preventive maintenance” is just a pompous way of saying: take reasonably good care of your equipment, treat it like the precision product it is, be fairly aware of what is going on, and you'll be repaid by smaller and less frequent repair bills and many additional uninterrupted hours of pleasant listening. None of the things I've discussed are complex or very time-consuming, and it's easy to make of most of them a habit. I have. And what's more, I kind of enjoy it.

GIRL FROM ARLES
Continued from page 45

that it doesn't make a better play.”

At the fourteenth performance (there were twenty-one), a friend of Bizet's sat in the orchestra among only thirty other spectators in that section of the theater. But the actors played to this nearly empty house "as conscientiously, as earnestly, with as much emotion, as though it were a great opening night. They understood the play and were intoxicated by the music. The few scattered spectators, too, were united by the feeling they shared. There were some among them who had come back for the tenth time.”

Only two music critics reviewed L'Arlesienne: Ernest Rever and Johannès Weber. To the latter, Bizet expressed his thanks: "Leaving aside the sympathy that you show for me, there is still enough praise in your article

Continued on next page

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"On a gray morning in November, 1942, a specialist confirmed the diagnosis of cancer made by my family doctor. What he had to say reassured me."

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That was 15 years ago, when only 1 out of 4 persons with cancer was being cured. Today, thanks to improved methods of treatment, and earlier diagnosis, 1 person in 3 is being saved.

And with present knowledge, it can be 1 in 2, if everyone observes two simple precautions: Have a health checkup annually. Keep alert for cancer's seven danger signals.

Progress in the American Cancer Society's fight against cancer depends on the dollars donated for its broad, nation-wide program of research, education and service to the stricken.

**Help to swell the ranks of people saved from cancer.** Fight Cancer with a Checkup and a Check. Send a check now to "Cancer," care of your local post office.

**GIRL FROM ARLES**

*Continued from preceding page*

to give me great satisfaction. —I was happy with this little score of L'Arlésienne, as several musicians whose approval I seek have seriously encouraged me.

Among them was Reyer, who wrote in the *Journal des Débats*: "I take my good where I find it, even at the Vaudeville when they play music there. And with the score of L'Arlésienne we are far removed from the folderols of the good old days. . . .

The twenty-six musicians played this charming score . . . with rare perfection, an irreproachable ensemble, the most sensitive variations, and exquisite feeling. No one is more skillful nor more ingenious than M. Bizet. What other composer would have made better use of such feeble resources? This handful of virtuosos conducted by M. Constantin's valiant bow should be heard. Obviously if their chief had not told them that they had the work of an eminent musician on their stands, they themselves would have known it . . . Backstage there is also a harmonium played by a friend of the house; sometimes it is M. Ernest Guiraud, sometimes young Antony de Choudens, and sometimes M. Bizet himself. For twenty-six musicians are included in the budget, and twenty-seven there cannot be. What an odd little economy for M. Carvalho's theater! . . . The idea of reinforcing such a small orchestra with a piano is excellent. Obviously, arpeggios on the piano do not replace a harp, but the forte considerably augments the sonority of the basses and gives more firmness to that of the wind instruments. One need hardly add that M. Bizet did not think of using the piano in any other way, and that in not one piece in the score does the piano serve as an orchestral substitute.

"The music written by M. Bizet for the play L'Arlésienne consists of twenty-seven numbers; they are not all of equal importance, but all of them are treated with extreme care, and it is a true feast for a musician to listen to these fine harmonies, these elegantly shaped phrases, and these charming orchestral details . . . Go and see L'Arlésienne, you young musicians who as yet are but a hope to your professors, and perhaps you will feel encouraged and more eager to work when you see the degree of talent reached by one who only a few years ago was sitting like you on the school benches."

Massenet, after attending the opening, returned to see L'Arlésienne a fortnight later. "If your music impressed me and charmed me the first time . . ."

---

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time," he told Bizet, "I have found quite another enjoyment in it since I have come to know the score and have heard again all those lovely, poetical things. —Some of the four-measure mélodrames are indescribable pictures, whole landscapes.

"There has been talk of a project for a suite from L’Arlesienne using the title of the play. It seems to me bound to be successful, and I am longing to know the choice of pieces and the sequence. They say that Pasdeloup [founder of the Concerts Populaires] is enthusiastic over your score. There is not an artist who doesn’t place this work in the first rank of new creations.

"To attempt, to know how to express, and to succeed—that is the goal! . . ."

Massenet’s prognosis of success for the suite Bizet drew from L’Arlesienne was wholly accurate. Pasdeloup played it on November 10 to overwhelming applause only three weeks after the closing of the play. Danet found no such immediate palliative for the failure of his work. "I am sunk in my armchair by my fire with my pipe," he wrote to Bizet, "I am two hundred and fifty-eight years old. And to think of having to start work again! . . . I shan’t mention L’Arlesienne, for it is dead. Requiescat—but it’s hard to bear!" After the performance of the suite, he wrote: "An echo of your success on Sunday has been the success of the family council? Don’t you know that it is wonderfully beautiful, eloquent, heart-rending? When we have dark weather here, I ask my wife to play it; and instantly my heart swells like a sponge. —If ever you come to Champrossay, I will talk to you about an idea for an opéra-comique in three acts which I have just found in an English novel!"

Here again, as after each of Bizet’s failures in the theater, a fresh opportunity was offered him. But by the end of 1872, Carmen was already taking shape in his mind.

---

**September 1958**

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17TRX30: Three-way components deliver precise RIAA response down to 30 cps. Net $129.

Then choose a second amplifier and preamplifier. If this is your initial high-fidelity system, start with any stereophonic dual amplifier-preamp. Play monaurally until you add a second speaker for stereo.

The E·V Totally Compatible Stereo Cartridge is in the industry's standard. Choose the model to fit your needs:

- MODEL 200—Stereo with 7½ diamond stylus, Net $47.50
- MODEL 205—Dual Diamond Turntable from 7½ diamond stylus to 3½ diamond tip, Net $52.50
- or the E·V Velocity Stereo Cartridge MODEL 2500—Stereo with 7½ diamond stylus, Net $59.50

The E·V Velocity Stereo Cartridge MODEL 2600—Dual Diamond Turntable from 7½ diamond stylus to 3½ diamond tip, Net $59.50

The E·V Velocity Stereo Cartridge is a high-fidelity style that gives you better reproduction, longer record wear.

Then choose the model to fit your needs:

- Add-on E·V BARONET* (with SP8B, Net $74.50, or BARONET III with SP8B and 12.50 VHF driver, Net $111.50)
- Add-on E·V MARQUIS* (with 12TRXBI, Net $98)
- Add-on E·V ARISTOCRAT* (with 12TRXBI, Net $107)

12TRXBI: Has all the features of the SP8B—plus a separate high-frequency driver with electrical crossover for lower distortion. Gives wider spread of vital stereo range to achieve largest stereo effect.

Suppose fixed-tone stereo enclosures... compact, economical... delivers most extended bass range for its price. With SP8B, Net $109.50; with 3-way 12TRXBI, Net $139

The E·V EMPIRE* is a full-range speaker system with balanced components to give enhanced range and clarity of tone with least loss of efficiency. Does not require high-powered amplifiers. Net $57.50

Add-on E·V STEREO CARTRIDGE* (the first stereo cartridge with unparalleled performance. Already in use, proves it! Plays all records better. Unexcelled for stereo; superior even to your present cartridge for monaural. Highest vertical and horizontal compliance. For superior fracking, longest record wear. Best channel separation over 20 db between channels. Flattest response flat beyond audibility to RIAA curve. Hum and rumble below any magnetic cartridge. Two ceramic elements deliver precise RIAA response down to 30 cps. Net $109.50

Exclusively E·V Built-in Vertical Rumble Suppressor allows record changer use for stereo... 7½ mil replaceable (diamond or sapphire) stylus is the ideal size... gives you better reproduction, longer record wear.

Then choose a second amplifier and preamplifier. If this is your initial high-fidelity system, start with any stereophonic dual amplifier-preamp. Play monaurally until you add a second speaker for stereo.

The E·V EMPIRE* is a full-range speaker system with balanced components to give enhanced range and clarity of tone with least loss of efficiency. Does not require high-powered amplifiers. Net $57.50

Add-on E·V EMPIRE* (with 7½ diamond stylus, Net $60.00, or with 3-way 17TRX30, Net $75.00)

Add-on STERION IA The all-new Electro-Voice speaker system that solves your space problem—saves your money. Where space doesn't permit you to add a second full-range speaker, STERION is the answer. It's compact, because the Stereo reproduces only those frequencies needed for stereo. Box below 200 sq. cm. does not contribute to the stereo effect. For space below 100 sq. cm. is less than that is handled by the present full-range speaker through the accessory 2.2 STERION Control Filter (Point 5½ mils, mobile and high-fidelity component, gives smooth response from 300 to 18,000 cps)

Add-on E·V EMPIRE* (with 7½ diamond stylus, Net $60.00, or with 3-way 17TRX30, Net $75.00)