

# HIFI

REVIEW

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March 35¢

MORTON GOULD  
(page 35)

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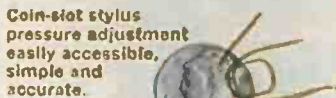
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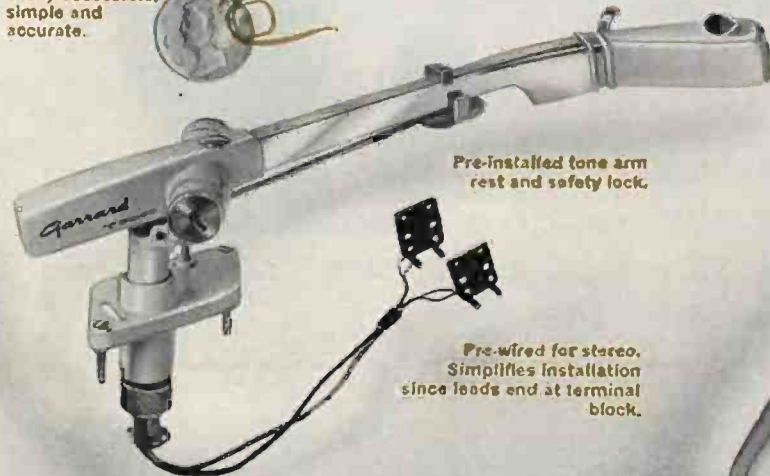


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# HiFi

REVIEW

March, 1959

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

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

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

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

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

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

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

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

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# HiFi Soundings



By David Hall

## STEREO—A SPUR TO MUSIC LISTENING

He who has been lured by the sonic blandishments of stereophonic hi-fi is likely to agree that things will never be quite the same. Gone are the days when one could flop an LP on the record player, set the volume level and settle back to enjoy a favorite symphony, the Mantovani strings or selections by the Modern Jazz Quartet. Now you don't dare sit back—stereophonic hi-fi compels *active* listening. Similar to TV, it *demand*s undivided attention.

As the era of disc stereo rounds out its first year, records and equipment show significant improvement in quality and operating ease. Cartridges now approach the perfection of the best monophonic cartridges of eighteen months ago. Rumble-free turntables and changers are common rather than exceptions to the rule. Stereo amplifiers of truly first-rate quality, fitted with controls that are sensible and which provide compensation for the vagaries of room acoustics, may be purchased off the dealers' shelves. Compact and unobtrusive speaker systems are being offered the public, many of them equaling the quality of the best monophonic monsters. Undeniably, there are signs that all things concerning stereo are moving in the right direction.

Meanwhile, the "active" aspect of stereo listening, if anything, is enhanced by the tinkering one must do with speaker placement. Then there is the business of knob twiddling which for many enthusiasts has become more fascinating than ever, what with dual tone controls, balance, reversal, loudness, etc. Of course, there is no optimum stereo amplifier equalization and control setting i.e., one that can stay put. The changes in the microphone pickup pattern from one stereo recording to the next, occasional thinness of bass or stridency of violins make knob twiddling part and parcel of home stereo. Speaker placement, once the optimum spacing and projection angle have been worked out on a cut-and-try basis, can usually be allowed to stay put—that is, unless major changes occur in the acoustics of the listening room. It is surprising what changes a new rug, overstuffed chair, or pine-panelled cabinet can make, not only in terms of the general listening area, but even in apparent speaker balance.

There is this to be said for coping with the present products of the stereo art—the necessary twiddling of controls and juggling of speaker placement has forced the listener to use his ears *critically* as never before. This is healthy. It removes some of the purely passive elements of home hi-fi listening. A good number of us find a greater enjoyment in live concerts—if only as a standard against which we judge what is heard in our living rooms.

All of this brings me to one major improvement that I hope the record companies will adopt as speedily as possible—a diagram or description that tells the listener what he should expect to hear from his right speaker, from his left speaker, and even in between. Practically all record jackets contain elaborate information of really little value concerning the use of AKG or Telefunken microphones, Scully lathes, variable depth of cut and the like. Such quasi-technical "prestige" material could easily be replaced by factual information that would tell the listener whether he hears the recording in the spatial relationship that the recording company preserved. For the rest, stereo has done one thing that may prove to be a major accomplishment in our time. It has turned music listening into a true art, as opposed to the passive experience which it had previously tended to become.

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## Musical Oddities

Like any art form, music is the result of people doing things. Its history is neither more dignified nor hidebound than that of poetry, painting and sculpture. HiFi REVIEW is proud to add to its staff of regular contributors the renowned music lexicographer, Nicolas Slonimsky. Author, conductor, composer and protagonist for 20th century music, Nicolas Slonimsky is a veritable storehouse of musical lore and anecdotes. Most recently he was appointed to the Editorial Advisory Board of the Encyclopaedia Britannica and he has just received the first copies of his new editorial work, a fifth edition of Baker's Biographical Dictionary of Musicians (G. Schirmer, New York, N. Y., 1958). In the months to follow Nicolas Slonimsky will shed light in unexpected corners of musical history.

—Ed.

Hefty prima donnas dying of consumption on the operatic stage are always the target of much audience ridicule. When the Italian tenor Giuseppe Anselmi, as Wilhelm Meister in *Mignon* at La Scala, could not lift and carry off an exceptionally ample Mignon in the conflagration scene, a sympathetic voice from the gallery suggested: "Make it in two trips!"

In another operatic situation, it was the tenor who was hefty, and the soprano rather thin. The corpulent French tenor Léon Escalais, singing the title role of Meyerbeer's *Robert le Diable*, did his dramatic best in the scene of the attack on the castle, when the hero suddenly recognizes the lady of the house as his foster sister. "Desist!" he cried to his followers. "It is Alice! On the same milk were we nurtured!" Just as the orchestra struck a foreboding chord, someone shouted from the audience "You villain! You must have lapped up all the cream!"

Ravel was extremely absent-minded which resulted in numerous embarrassing incidents. One of them occurred in Chicago in January 1928. At the end of a movement from his suite *Le Tombeau de Couperin*, he gave the final downbeat and dropped his arms to his sides. The orchestra continued to play for two more bars. Ravel had completely forgotten that he had added these two bars in the final version of the piece.

Biographies of great musicians are frequently made up of anecdotes and reports from friends and disciples—the most unreliable witnesses. Contrary to popular biographical anecdotes, Beethoven did not tear up the title page of his "*Eroica*" Symphony in disgust at learning of Napoleon's "Proclamation of Empire"—nor did he delete Napoleon's name from the dedication. The only known copy of the "*Eroica*" is preserved in the library of the *Gesellschaft der Musikfreunde* in Vienna, where it can be seen that Beethoven inked out the original title and replaced it with the famous dedication, "To celebrate the memory of a great man." The Symphony was never "dedicated" to Napoleon—it was originally titled "Napoleon Bonaparte."

No book on musical instruments lists an "*Augenläser*." Yet there is a piece by Beethoven scored for viola, violoncello, and two *Augenläser obbligato*. It is dedicated to a couple of Beethoven's friends, Nikolaus von Zmeskall, who played the cello, but who was so nearsighted that he could not read without his *Augenläser*, i.e. eyeglasses, and to a viola player who was equally myopic. (see Boston Record 210)

In his heyday in America, Paderewski never refused requests from his female admirers for a lock of his flowing hair. His manager was appalled by this generosity. "Why, you will be bald in no time if you go on giving away your hair." "Not I," replied Paderewski coolly. "My dog."

—Nicolas Slonimsky





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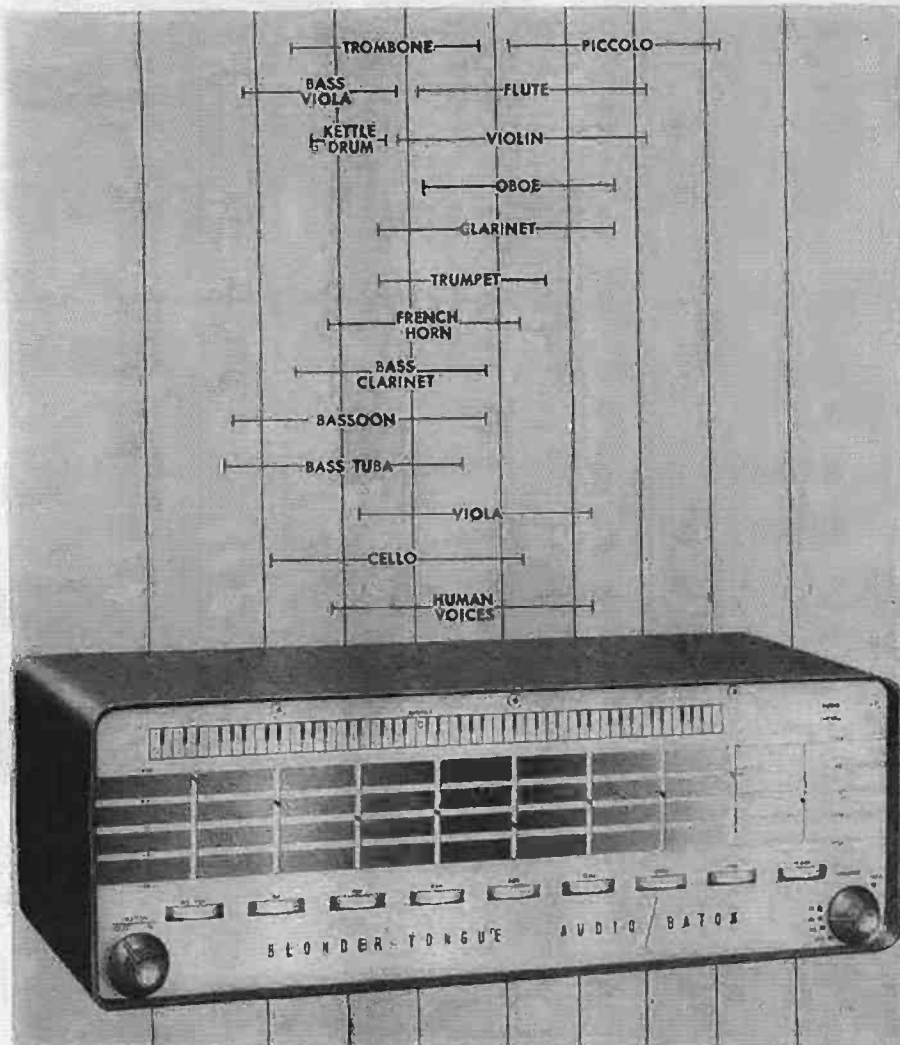
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10  $\mu$ v. for 20 db. of AM signal-to-noise ratio. Full stereo tuner provisions and a separate front panel AFC defeat switch. The unit has eight tubes plus a selenium rectifier. Attractively finished in a leather-tone brown with a brushed brass panel and ebony trim. Price \$79.50 (Stock Number 92SU421). (Allied Radio Corp., 100 N. Western Ave., Chicago 80, Ill.)

• **Argos** may have the answer to your playroom or basement speaker problem. Four of the popular Argos baffles are now offered with factory-installed speakers. Two of the baffles use 8-inch speakers and two use 12-inch speakers. Two separate models are available, one with along-the-wall mounting provisions and one for slanting-corner mounting. Prices range from \$9.90 to \$19.20 complete. (Argos Products Co., Genoa, Ill.)

• **Ferrodynamica** offers "for the asking" a tape recorder ruler that measures the footage remaining on open tapes. This easy guide answers the puzzle of "how much



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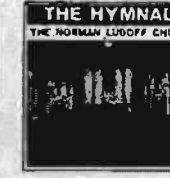
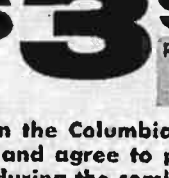
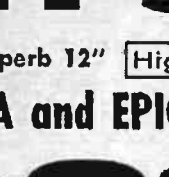
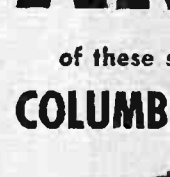
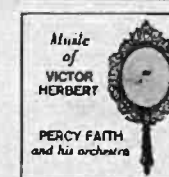
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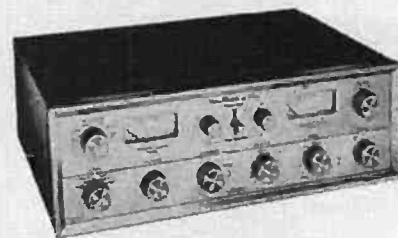


**WEATHERS TECHNICAL MAGIC IS SOUND**

the three speed charts printed on the ruler. (Free on request from Ferrodynamics, Dept. M-13, Lodi, N. J.)

• **Glaser-Steers** offers a rigid, tinted Plexiglas cover that fits over its GS Seventy-Seven stereo record changer. Rigidity—a novelty in record changer covers—allows freedom of operation when the changer is in use. Thus, the changer may be "loaded" with records and kept dust-free during two-three hours of continuous operation. Available at all Glaser-Steers authorized dealers. Price \$9.75. (Glaser-Steers Corp., 20 Main St., Belleville, N. J.)

• **Pilot** is now marketing its new "216" professional stereo preamplifier. To anyone interested in two-channel stereo tape recording this preamplifier is certainly the premium answer. Audiophiles will immediately note the two illuminated VU meters and recording level controls and switches on the front panel. The recording lever switch measures the tape output level as adjusted by the recording level controls

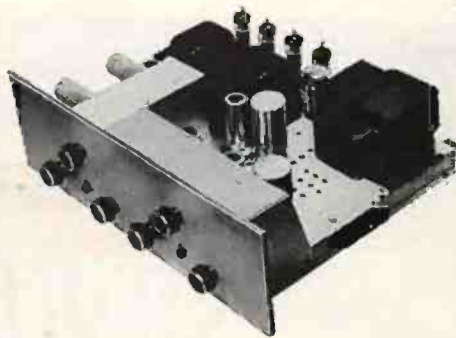


and the main output level as finally adjusted by the stereo balance and volume controls. The "216" also features 12 inputs, including a special provision for a multiplex adapter for FM-FM stereo. A new loudness and volume control arrangement has been built into this unit. The volume control consists of four potentiometers mounted on the same shaft, thus providing synchronized attenuation to assure maximum signal-to-noise ratio at all listening levels. The frequency response of the "216" preamp is  $\pm 1.0$  db. from 20 to 20,000 cycles. Harmonic distortion for 1 volt output is less than 0.2%. Hum and noise are 80 db. below the 1 volt output level. Record equalization on both channels provides for RIAA, LP, NAB and AES curves by variation of the bass and treble tone controls. Tape equalization (NARTB) is provided with the tone controls in the RIAA position. In keeping with the current Pilot line of stereo equipment, the "216" has a brushed brass dress panel with gold-plated bezel and knobs. Price \$189.50. (Pilot Radio Corp., Long Island City 1, N. Y.)

• **Scott** has redesigned portions of its popular "Type 250" power amplifier. Rated at 40 watts output, or 80 watts instantaneous peak power, the new amplifier has a distortion figure of less than 0.1% (IM) and a harmonic distortion figure of less

HIFI REVIEW

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see the difference!



Model X-101 \$189.50\*  
Cabinet \$24.95\*

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## STEREOPHONIC MASTER AUDIO CONTROL and DUPLEX AMPLIFIER

IT IS BUT LOGICAL that only a high fidelity instrument using the finest materials can produce the finest sound. When you look inside THE FISHER X-101, you will see an immaculate wiring and component layout—you will see massive, low-flux density transformers, with interleaved windings to prevent hum and noise (and *guarantee* the power response that others cannot)—and you will see the world's finest, low-tolerance capacitors and resistors. Compare the X-101—feature for feature and part for part—and you will know instantly why it is out-selling every other brand, *regardless of price*. Its superior quality is obvious to the eye . . . irrefutable to the ear, objective in design, to bring you the music *INTACT . . . the music itself*.

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### INCOMPARABLE FEATURES

- 40 watts in stereo, 75-watt peaks.
- 12 inputs for all stereo and monophonic program sources.
- Record-Monitor facilities.
- 8-position Function Selector: 78, LP, RIAA-1, RIAA-2, Tape, Tuner, AUX-1, AUX-2.
- 4-position Output Selector: Reverse, for transposing the two channels; Standard stereo; Channel A and Channel B for two-speaker operation from monophonic source.
- Single-knob Channel Balance control.
- Full-range, Bass and Treble controls.
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- Rumble Filter. Loudness Control.

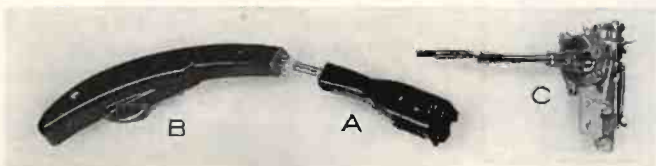
*Hear The Music Itself—  
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MARCH 1959

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



MARCH 1959



American sales representative for Collaro Ltd. & other fine companies. acc

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than 0.5% at full power output. Frequency response is flat from 12 to 40,000 cycles. The circuit design of this power amplifier has been developed so that it may operate with reactive loads such as electrostatic



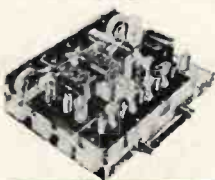
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Use it as a Binaural-Stereophonic FM-AM tuner

Use it as a Dual-Monaural FM-AM tuner

Use it as a straight Monaural FM or AM tuner



**KT-500** IN KIT FORM  
**74.50**  
ONLY 7.45 DOWN  
7.00 MONTHLY

More than a year of research, planning and engineering went into the making of the Lafayette Stereo Tuner. Its unique flexibility permits the reception of binaural broadcasting (simultaneous transmission on both FM and AM), the independent operation of both the FM and AM sections at the same time, and the ordinary reception of either FM or AM. The AM and FM sections are separately tuned, each with a separate 3-gang tuning condenser, separate flywheel tuning and separate volume control for proper balancing when used for binaural programs. Simplified accurate knife-edge tuning is provided by magic eye which operates independently on FM and AM. Automatic frequency control "locks in" FM signal permanently. Aside from its unique flexibility, this is, above all else, a quality high-fidelity tuner incorporating features found exclusively in the highest priced tuners.

FM specifications include grounded-grid triode low noise front end with triode mixer, double-tuned dual limiters with Foster-Seely discriminator, less than 1% harmonic distortion, frequency response 20-20,000 cps  $\pm$  1/2 db, full 200 kc bandwidth and sensitivity of 2 microvolts for 30 db quieting with full limiting or one microvolt. AM specifications include 3 stages of AVC, 10 kc whistle filter, built-in ferrite loop antenna, less than 1% harmonic distortion, sensitivity of 5 microvolts, 8 kc bandwidth and frequency response 20-5000 cps  $\pm$  3 db.

The 5 controls of the KT-500 are FM Volume, AM Volume, FM Tuning, AM Tuning and 5-position Function Selector Switch. Tastefully styled with gold-brass accutcheon having dark maroon background plus matching maroon knobs with gold inserts. The Lafayette Stereo Tuner was designed with the builder in mind. Two separate printed circuit boards make construction and wiring simple, even for such a complex unit. Complete kit includes all parts and metal cover, a step-by-step instruction manual, schematic and pictorial diagrams. Size is 13 1/2" W x 10 1/2" D x 4 1/2" H. Shpg. wt. 2 1/2 lbs.

**KT-500** ..... Net **74.50**  
**LT-500** Same as above, completely factory wired and tested... Net **124.50**

## LAFAYETTE STEREO TUNER KIT

THE MOST FLEXIBLE TUNER EVER DESIGNED

- Multiplex Output for New Stereo FM
- 11 Tubes (including 4 dual-purpose) + Tuning Eye + Selenium rectifier Provide 17 Tube Performance
- 10KC Whistle Filter • Pre-aligned IF's
- Tuned Cascade FM • 12 Tuned Circuits
- Dual Cathode Follower Output
- Separately Tuned FM and AM Sections
- Armstrong Circuit with FM/AF and AFC Defeat
- Dual Double-Tuned Transformer Coupled Limiters.

## BOOKSHELF

**"Beethoven—A Pictorial Biography—** by Erich Valentin. Published by Studio-Crowell, Thomas Y. Crowell Co., 432 Fourth Avenue, New York 16, N. Y. 148 pages. \$6.95.

This is a superbly produced picture book. The author has assembled a Beethoven biography in terms of contemporary images. The houses of Beethoven's birth and residence, the cities he visited on his travels, his friends and patrons, his letters, manuscripts, the title pages of his first editions, and portraits of himself at various stages of his life generously decorate these pages.

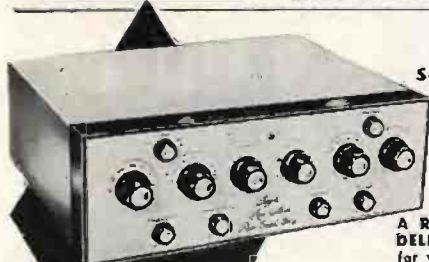
The art of the engraver had reached a peak in those early years of the nineteenth century, just before Daguerre's invention revolutionized the entire technique and concept of illustration. The superb printing by the Kindler Verlag of Munich and the fine texture of the paper reproduce the many excellent etchings in all their richness of gradation and Biedermaier charm.

Through this book, Beethoven's world takes form before our eyes. From the static images, our mind can project a visualization of his entire milieu. A glance at these pages, makes even more astonishing the fact that such heroic musical forms took shape in Beethoven's mind amidst what appears to us as the idyllic quaintness of his surroundings. No doubt, it aids the understanding of a composer's work if we can visualize just what the man saw before his eyes as he walked the streets on his everyday errands. This is especially important if we are separated by a great span of time from the composer's own period. In this sense, authentic and intelligently compiled picture books help toward intuitive rapport with a creative artist's time and personality.

Being German, the author had access to sources that might be less accommodating to American researchers, notably in East Germany (Weimar) and Czechoslovakia (Prague). The Austrian National Library at Vienna the City Archives at Bonn and some private Viennese collections served as additional sources.

Interwoven through the illustrations is a literate and informative account of Beethoven's life. The text does not reach spiritual heights commensurate to its subject (as in Romain Rolland's famed Beethoven biography), but it serves as an eminently readable factual reference, made even more serviceable by a detailed index.

This wholly enjoyable book, however, is marred by an error (possibly in translation) so blatant that not even charity may pass over it. A caption on page 27 refers to Vienna as "Mozart's native city." When  
(Continued on page 18)



**KT-600**  
**79.50**

ONLY 7.95 DOWN  
8.00 MONTHLY

## NEW! LAFAYETTE PROFESSIONAL STEREO MASTER AUDIO CONTROL CENTER

Solves Every Stereo/Monaural Control Problem!

- UNIQUE STEREO & MONAURAL CONTROL FEATURES
- AMAZING NEW BRIDGE CIRCUITRY FOR VARIABLE 3d CHANNEL OUTPUT & CROSS-CHANNEL FEED
- PRECISE "NULL" BALANCING SYSTEM

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**LAFAYETTE KT-600** — Stereo Preamplifier kit ..... Net **79.50**  
**LAFAYETTE LA-600** — Stereo Preamplifier, Wired ..... Net **134.50**

- RESPONSE 10-25,000 CPS  $\pm$  0.5 DB
- 6 CONCENTRIC FRONT PANEL CONTROLS
- 4 CONCENTRIC REAR PANEL INPUT LEVEL CONTROLS
- 180° ELECTRONIC PHASE REVERSAL

## NEW! LAFAYETTE STEREO/MONAURAL BASIC POWER AMPLIFIER KIT



**KT-310**  
**47.50**

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- 36-WATT STEREO AMPLIFIER—18-WATTS EACH CHANNEL
- FOR OPTIONAL USE AS 36-WATT MONAURAL AMPLIFIER
- EMPLOYS 4 NEW PREMIUM-TYPE 7189 OUTPUT TUBES

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- RESPONSE BETTER THAN 35-30,000 CPS  $\pm$  1/2 DB AT 18 WATTS
- LESS THAN 1% HARMONIC OR INTERMODULATION DISTORTION

A superbly-performing basic stereo amplifier. In easy-to-build kit form to save you lots of money and let you get into stereo now at minimum expense! Dual inputs are provided, each with individual volume control, and the unit may be used with a stereo preamplifier, for 2-18 watt stereo channels or, at the flick of a switch, as a fine 36-watt monaural amplifier — or, if desired, it may be used as 2 separate monaural 18-watt amplifiers. CONTROLS include 2 input volume controls, channel reverse switch (A-B-EA), Monaural Stereo switch, DUAL OUTPUT IMPEDANCES are 4, 8, 16 and 32 ohms (permitting parallel monaural operation of 2 speaker systems of up to 16 ohms. INPUT SENSITIVITY is 0.45 volt per channel for full output. TUBES are 2-6AN8, 4-7189; GZ-34 rectifier. SIZE 9-3/16" d (10-9/16" with controls) x 5 1/2" h x 13 1/2" w. Supplied complete with perforated metal cage, all necessary parts and detailed instructions. Shpg. wt., 22 lbs.

**KT-310** Stereo Power Amplifier Kit ..... Net **47.50**  
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...when the instrument you are playing is the **Harman-Kardon Concerto**. Listen to Harman-Kardon stereo high fidelity and you are in the very midst of the music. Here is music in its fullest dimension: all of its depth and width and color — its infinite variety — reproduced for you perfectly every time.

There is a complete new line of stereo units by Harman-Kardon. All are sensibly designed to permit maximum performance with a minimum of complication. Each reflects the brilliant design which has won Harman-Kardon products the distinction of exhibition at the Milan Triennale and the Brussels World's Fair.

The range of control in these new instruments is such that your position in the room is uncritical. Virtually wherever you sit, the room is alive with music. Further, your present LP records are enhanced in performance when reproduced this wonderful new way.

The Concerto, Model TP200 (see below) is a complete stereo tuner and stereo control center. It incorporates a splendid stereo AM and FM tuner and superb stereo preamplifiers in one, handsome, compact unit. The Concerto connects easily and quickly to the new Model HK250 (not shown) dual power amplifier. The HK250 delivers 25 watts of hum-free, distortion-free power from each channel (a combined peak power of 100 watts). It is meant to be placed out of sight and is controlled by the TP200. Together, they provide a complete, flawless stereo electronic center.

The TP200 includes separate highly sensitive FM and AM tuners with a convenient stereo indexer which permits ready identification of six pairs of stations. The preamplifiers permit any monaural or stereo program material to be re-

produced. Operating controls include: ganged bass, treble and loudness; contour, rumble filter, scratch filter, equalization, balance control, mode switch, function selector and two tuning controls for AM and FM. The TP200, including its copper finished enclosure, is priced at \$189.95. The HK250, including its copper finished enclosure, is priced at \$99.95.

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.

For complete information on Harman-Kardon stereo write to Dept. MR-3, Harman-Kardon, Inc., Westbury, N. Y.



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give brilliant performance on *both* stereo and regular discs...and cost the same as regular cartridges.

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Electronic Applications Division, Dept. GTT-39

ELMSFORD, NEW YORK

In Canada, contact Atlas Radio Corp., Ltd., Toronto

Leading makers of fine ceramic cartridges, speakers, microphones, tape heads, electron tubes.

(Continued from page 16)

copies of this book reach Salzburg, there will be a municipal uproar. —hhf

"SCHUBERT — Memoirs By His Friends," collected and edited by Otto Erich Deutsch. Published by The Macmillan Company, 60 Fifth Avenue, New York City 11. 501 pages, 23 plates. \$10.00.

"SCHUBERT—A Critical Biography," by Maurice J. E. Brown. Published by St. Martin's Press, Inc., 103 Park Avenue, New York City 17. 414 pages. \$6.75.

To read about the life of Franz Schubert is a frustrating experience for one who loves his music. There is the unhappy fact that if Schubert had been a virtuoso concert performer, his compositions would have been accorded more contemporary respect and would have been published more readily, circumstances that would have made his life easier and probably would have delayed his death many years.

Another nagging suspicion is that some of his lost music was not lost accidentally. It is a sorry aspect of cause and effect that an individual's good nature should betray him—and also posterity.

Schubert's friends often borrowed his manuscripts and one of these friends was a composer whose servant was found using Schubert's manuscripts for kindling. I join Maurice J. E. Brown in wondering how a servant in a composer's household would dare to burn a piece of music without permission.

Mr. Brown's book places Schubert in excellent historic and artistic perspective.



This may not be flattering to the musical sophistication and tastes of Vienna, despite the high opinion the Viennese have had of their culture.

In 1827, only two years before Schubert's death, a well-known publisher rejected some of his piano pieces because he was involved in publishing the Complete Works of Friedrich Kalkbrenner. (The repertoire barrel will have to be pretty near complete exhaustion before any recording company follows that publisher's lead.)

(Continued on page 20)



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Product Announcement  
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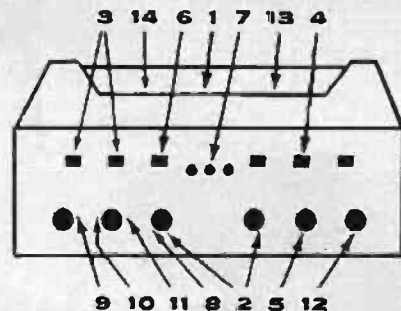
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details on

**The Stereo  
Amplifier that  
sets the  
Standards for  
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The H. H. Scott engineering laboratories proudly introduce the new Model 299 40 watt stereophonic amplifier and control center. It contains many advance features that not only meet the needs of today's stereophonic program sources, but anticipate the requirements of the future. Check the details of this new amplifier, and see for yourself why the new 299 is superior to any other amplifier available.



1 40 watt power stage consisting of dual 20 watt power amplifiers. You need this much power to meet the requirements of today's speaker systems. 2 Completely separate Bass and Treble controls on each channel so that different speakers may be matched. 3 Provision for connecting both a stereo phono cartridge and stereo tape heads. 4 Phase reverse switch to compensate for improperly phased tape recordings or loudspeakers. 5 Special balancing circuit for quick and accurate volume balancing of both channels. 6 Separate record scratch and rumble filters. 7 Unique visual signal light control panel. Instantly indicates mode of operation. 8 Can be used as an electronic crossover (bi-amplifier) 9 Special compensation for direct connection of tape playback heads without external preamp. 10 Special switching lets you use your stereo pickup on monaural records. 11 You can play a monaural source such as an FM tuner through both channels simultaneously effectively doubling power. 12 Loudness compensation. 13 Stereo tape recorder output. 14 D.C. filament supply for preamp to virtually eliminate hum (80 db below full power output). 15 Distortion (first order difference tone) less than 0.3%.



Size in accessory walnut case: 15 1/2" w x 5" h x 12 1/2" d. Price \$199.95. (West of Rockies \$204.95)

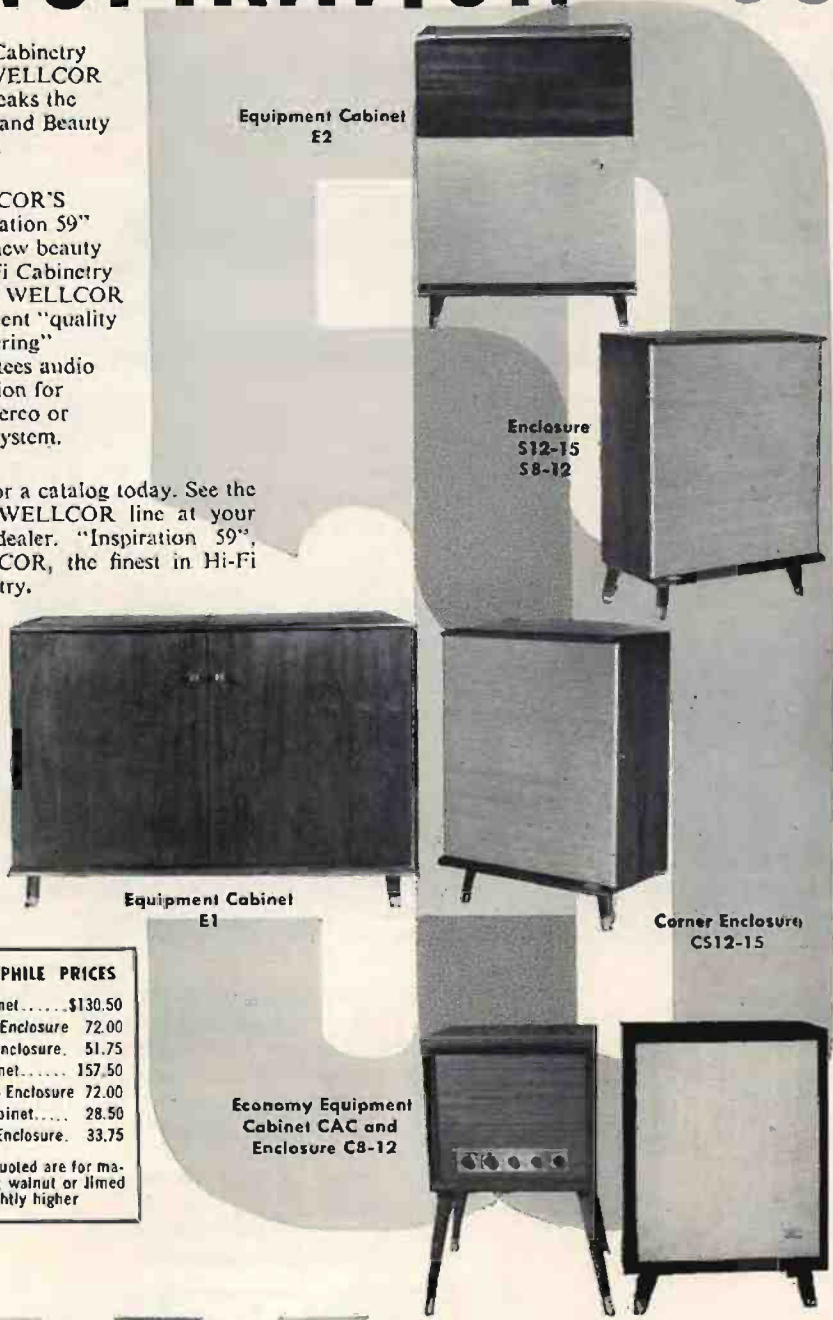
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Enclosure S12-15 S8-12

Equipment Cabinet E1

Corner Enclosure CS12-15

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**AUDIOPHILE PRICES**

- E2 Cabinet . . . . \$130.50
- S12-15 Enclosure 72.00
- S8-12 Enclosure. 51.75
- E1 Cabinet . . . . 157.50
- CS12-15 Enclosure 72.00
- CAC Cabinet . . . . 28.50
- C8-12 Enclosure. 33.75

Prices quoted are for mahogany; walnut or flamed oak slightly higher



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(Continued from page 18)

When Chopin visited Vienna in 1829 and again in 1830, he encountered no references to Schubert in the musical life there. And Karl Czerny, in the "Reminiscences" of his life in the Austrian capital up to 1832, also makes no single mention of Schubert's name.

As late as 1870, Schubert was dismissed in Viennese musical circles as a song-writer. This judgment condemned him to the bottom of the musical totem-pole; high man was the opera composer. Hence the reason for his persistent attempts to write a successful opera.

As a song-writer (and not necessarily because he was a highly original, path-breaking song-writer), Schubert attracted a circle of friends and hangers-on who came together with irregular frequency in gatherings known as "Schubertiads." They read poetry; they played music; they sang Schubert songs; they indulged in what was termed "merry nonsense."

In the course of these Schubertiads and other gatherings of "merry nonsense societies," many people came in contact with the composer. With the refusal of Schubert's music and reputation to be interred with his bones, these friends and acquaintances began to remember more and more about him, and many of these memories were committed to writing. Some of them were accurate and perceptive; others merely provided a peg upon which their authors' immortality hangs.

Otto Erich Deutsch has done yeoman work in collecting and editing these reminiscences and the reminiscences of persons who came into more serious contact with Schubert. They are published in a solidly handsome format. This volume, which is well-indexed, is a gold mine for the Schubert biographer who can read between lines and separate wheat from chaff.

Maurice J. E. Brown has done just that in his book and it is deservedly termed a "critical biography." To his erudition and insight, Brown adds a literary style that skilfully organizes disorganized material into an entirely readable story. This is a biography about a composer who has grown greatly in over-all reputation and importance during the past two decades. Brown's book explains to a large degree why Schubert's place in the musical firmament is taking so long to fix. It also offers the good cheer to Schubert admirers that that place is high and secure. —wdm



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

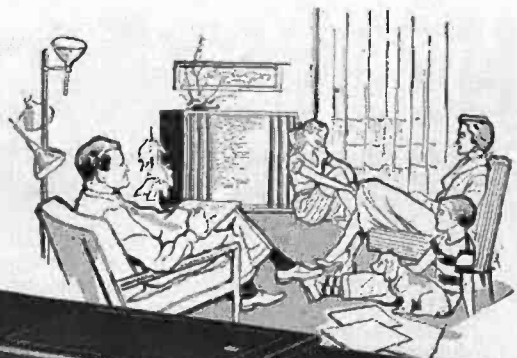
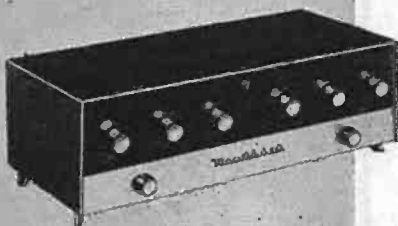
MODEL PT-1 **\$89<sup>95</sup>**

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

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

MODEL SP-1 (monaural)  
**\$37<sup>95</sup>** Shpg. Wt. 13 lbs.

MODEL C-SP-1 (converts SP-1 to SP-2)  
**\$21<sup>95</sup>** Shpg. Wt. 5 lbs.



### STEREO EQUIPMENT CABINET KIT

MODEL SE-1 (center unit) **\$149<sup>95</sup>**  
Shpg. Wt. 162 lbs. (specify wood desired)

MODEL SC-1 (speaker enclosure) **\$39<sup>95</sup>** each  
Shpg. Wt. 42 lbs. (specify R. or L. also wood desired)

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

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### MONAUURAL-STEREO PREAMPLIFIER KIT (TWO CHANNEL MIXER)

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

## HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 \$64<sup>95</sup>

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

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



## HIGH FIDELITY TAPE RECORDER KIT

MODEL TR-1A \$99<sup>95</sup> Includes tape deck assembly, preamplifier (TE-1) and roll of tape.

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

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## HIGH FIDELITY AM TUNER KIT

MODEL BC-1A \$26<sup>95</sup>

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

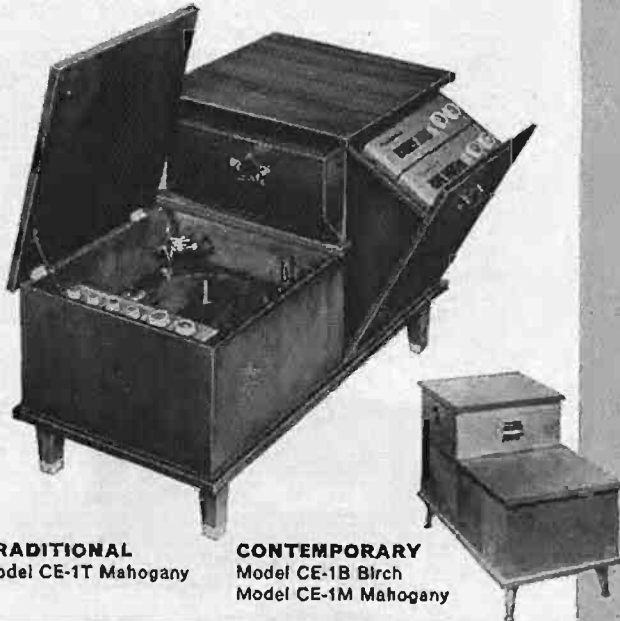


## HIGH FIDELITY FM TUNER KIT

MODEL FM-3A \$26<sup>95</sup>

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

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



**TRADITIONAL**  
Model CE-1T Mahogany

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

### CHAIRSIDE ENCLOSURE KIT

MODEL CE-1 \$43<sup>95</sup> each (Specify model and wood desired when ordering.)

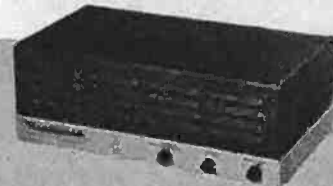
Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and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



### "BOOKSHELF" HI-FI 12 WATT AMPLIFIER KIT

MODEL EA-2 \$28<sup>95</sup>

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



### "EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

MODEL W7-M \$54<sup>95</sup>

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

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### "UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

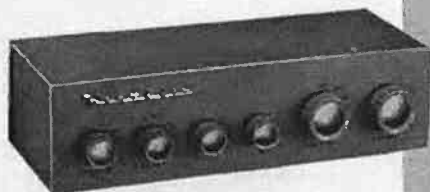
MODEL UA-1 \$21<sup>95</sup>

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

### "MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 \$19<sup>75</sup>

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







**"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT**  
**MODEL W6-M \$109<sup>95</sup>**

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

**"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT**  
**MODEL W5-M \$59<sup>75</sup>**

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



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

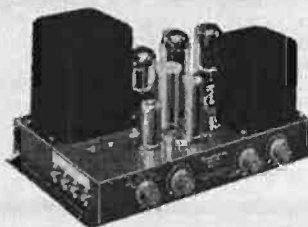


**20 WATT HI-FI AMPLIFIER KIT**  
**MODEL W4-AM \$39<sup>75</sup>**

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

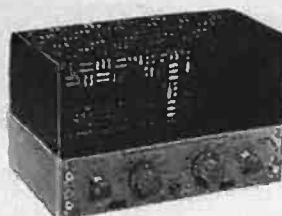
**GENERAL-PURPOSE 20 WATT AMPLIFIER KIT**  
**MODEL A9-C \$35<sup>50</sup>**

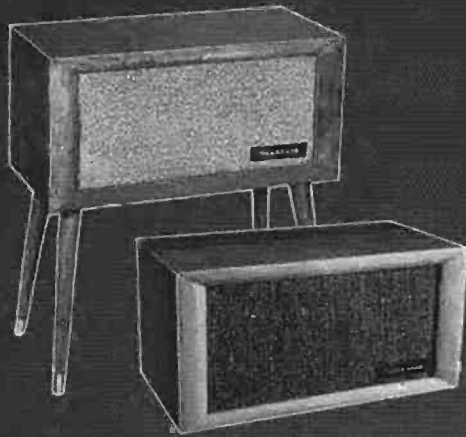
The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut.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



**ELECTRONIC CROSSOVER KIT**  
**MODEL XO-1 \$18<sup>95</sup>**

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





**"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT**

MODEL SS-2 **\$39<sup>95</sup>**

Legs optional extra. \$4.95

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



**"LEGATO" HI-FI SPEAKER SYSTEM KIT**

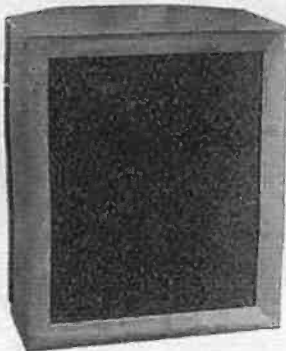
MODEL HH-1 **\$299<sup>95</sup>**

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

**"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT**

MODEL SS-1B **\$99<sup>95</sup>**

Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer and a super tweeter to extend overall response from 35 to 16,000 CPS ± 5db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of 3/4" veneer-surfaced plywood suitable for light or dark finish. All parts precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.



**DIAMOND STYLUS HI-FI PICKUP CARTRIDGE**

MODEL MF-1

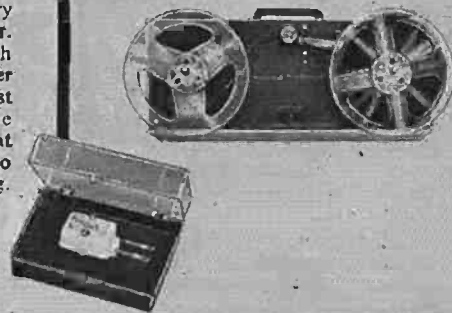
**\$26<sup>95</sup>**

Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Nominally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lb.

**SPEEDWINDER KIT**

MODEL SW-1 **\$24<sup>95</sup>**

Rewind tape and film at the rate of 1200' in 40 seconds. Saves wear on tape and recorder. Handles up to 40 1/2" tape reels and 300' reels of 8 or 16 millimeter film. Incorporates automatic shutoff and braking device. Shpg. Wt. 12 lbs.



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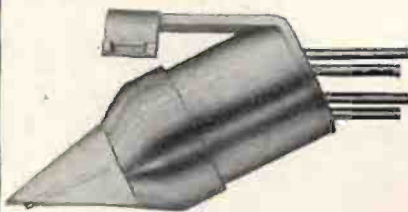
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Highest channel separation over entire audio spectrum—better than 22 db.
- **Precision balance**  
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Same high compliance ( $5 \times 10^{-9}$  cm/dyne) in all directions
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## Sound and the Query

My friends and I have endless arguments over speaker phasing. Is it necessary for stereo, how is it done, and is there any simple method of demonstrating its effectiveness?

It is very important that the two stereo speakers be phased properly, i.e., the cones move forward and backward in unison. If they do not, some of the bass notes will be cancelled out by the ears of the listener. Midrange and treble notes will not be as noticeably affected, although their contribution to stereo directionality will confuse the average listener—making instruments and performers apparently leap from speaker to speaker. A few stereo amplifiers and preamplifiers have a switch for speaker phasing built into their circuits, e.g., Bogen DB212, General Electric MS-4000, Scott 299, etc. This eliminates messy speaker lead changing which is just as effective but not as flexible.

The simplest method of verifying speaker phasing is to play a monophonic record, stand as close as possible and equidistant between the stereo speakers, essentially hearing the left speaker with your left ear and vice versa. The bass notes should sound full and well-rounded. Have a partner quickly reverse the leads to one speaker. There will be a significant change—either adding or subtracting the bass frequencies. The lead position that adds the bass is the correct one.

You can effectively demonstrate the importance of speaker phasing if you can move one speaker over to a point one or two inches in front of the second speaker. Out of phase speakers will automatically have a severe reduction in bass output due to the tight air coupling and bass cancellation. In-phase speakers will sound unmistakably richer and stronger in the bass range. This will conclusively prove the importance of speaker phasing to any "doubting Thomas."

The store where I bought my extra equipment to convert to stereo "unsold" me on the Stephens Stereodot, but I still haven't figured out why. I had a Fisher 80AZ power amplifier and Stephens speaker system. I added a Scott 130 stereo preamplifier and second Fisher power amp.

You must have been adamant about keeping the Fisher power amplifier. Oddly enough, the Fisher 80AZ, Heathkit W7-M, Heathkit W6-M, and a few other power amplifiers cannot be used with the Stereodot—unless you're a died-in-the-wool tinkerer. The problem is in the power amplifier output connections. The Stereodot needs both

a 16-ohm and 8-ohm input on both channels—which some power amplifiers do not provide simultaneously. They were designed before the Stereodot connections were announced. This is a rare case of mismatched components—give your dealer an extra "thank you" for being on his toes.

The literature accompanying my new speaker said that it was rated at 20 watts. My Heathkit W-7M power amplifier is rated at 55 watts. Is there some way that I can "fuse" or protect the loudspeaker from being permanently damaged?

Speakers with limited power handling capacity and especially those used with modern, very high power amplifiers should be protected by appropriate fusing. Such a device is currently marketed by the Prosound Corp., 175 Fifth Ave., New York 10, N. Y. It is called the "Gramercy Speaker Saver" and has an audiophile list price of



FUSES prevent speaker cone damage from power amplifier overloads. Model shown is sold by Prosound Corp., 175 Fifth Ave., N. Y. C. 10, N. Y.

\$4.98. The "Saver" consists of a small fuse panel mounted in a plastic box. It is connected between the power amplifier and the speaker. Internal wiring of the "Saver" permits its operating from 4 to 16 ohms and from 1 to 100 watts.

I want to convert my monophonic system to stereo, using my present preamp 50-watt power amplifier combination. I'll add a cartridge, low-wattage second amplifier, for the time being, and second speaker. How do I reverse channels?

Since your planned approach to stereo seems most economical, try either the Electro-Voice 21D or 26DST stereo ceramic cartridge and the E-V 505 adapter. The adapter is inserted between the cartridge



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woofer  
that

repeats  
exactly  
what it  
hears



**NEW ALTEC 803B**... Linearity—cone movement exactly following the voice coil current—has been achieved to the highest degree in the new ALTEC 803B bass speaker. The optical test—the most precise measurement of linearity known—has proven it. You can prove it to yourself by listening for the distortion-free reproduction of sound from the 803B. And listen too for its outstanding transient response—the clean, sharp reproduction of sounds from percussion instruments.

The 803B is the improved version of the famous 803A, the same bass speaker which is installed in more theatres through the world than all other makes combined. These ALTEC speakers are used exclusively in Cinerama and other "big sound" reproducing systems.

ALTEC assures linearity in the 803B through advanced engineering and precision manufacturing in all five major areas of bass speaker design:

- *high-compliance suspension* components for wide linear excursion
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**SPECIFICATIONS:** 803B BASS SPEAKER. power: 30 watts • impedance: 16 ohms • cone resonance: 25 cycles • range: 30-1600 cps • magnet weight: 2.4 lbs • price: \$66.00.

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The Capistrano. One 803B, plus 802 high frequency driver mounted on 811 horn. Walnut, blond, mahogany. Price: \$399.00. The Corona—for corner installations.



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and the two amplifiers. It has a switch for channel reversing, eliminating the danger of "blasting"—a problem you would normally have with dissimilar amplifiers. The voltage output of the cartridge on either Channel A or Channel B is identical and you can safely reverse channels at this point in the circuit. By the way, the E-V 505 will also switch the A and B outputs so that they feed the amplifiers monophonically.

Every once in a while I see an advertisement recommending that I use the TV antenna for FM reception. I live in an apartment house and tried it. It doesn't work—how come?

Presumably you used a "Two-set Coupler" connected to the apartment house master TV system. Jack Beever of Jerrold (manufacturers of master TV systems) informs us that probably the system had no FM band amplifiers. Master systems use either a broad-band amplifier covering all TV frequencies (now a fairly rare method) or separate strip amplifiers for each TV channel in use. Unless your building claims FM reception through its master system then it is doubtful that the system has it. However, such amplifier strips are inexpensive and most apartment dwellings leave them out because they feel there is no demand. Speak or write to your landlord, or better yet check your neighbors and probably you are not alone. There may be a big demand—it's a good renting gimmick—and he will be only too glad to oblige. He would put one in for a new TV station in the area—why not FM?

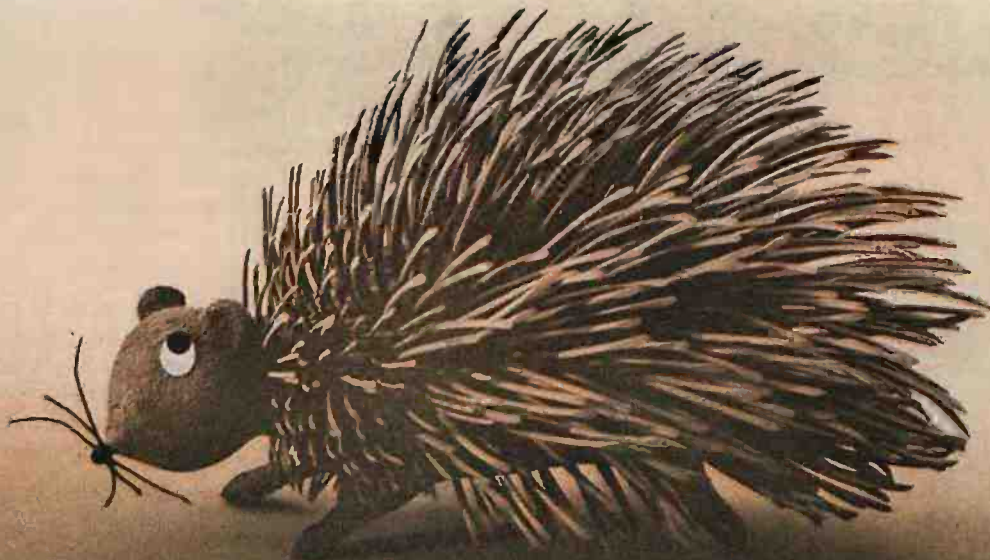
Is there any way I can measure stylus compliance at home?

No. This is a laboratory measurement. Many manufacturers of hi-fi cartridges do not agree on how compliance should be measured. To some extent, it is dependent on the tone arm used with the cartridge. The audiophile has little alternative but to accept the manufacturer's published statement. Some are honest appraisals and valid measurements that will withstand the light of day—others are not. The audiophile can approximate the magnitude of compliance by listening for "needle talk." A cartridge with infinite compliance would have no needle talk. A lot of needle talk is a reasonable sign of poor compliance.

My amplifier has a "damping factor" control that reads 0.1 to 15. I have rotated it from one extreme to the other, but notice no change in volume or tone. What should I be looking for?

The damping factor control effect will be more noticeable on some speaker systems than on others. It depends on the type of speaker, type of baffle (reflex, infinite, horn, etc.) and to a very minor extent on the room acoustics. You should hear some changes in the bass region and on the treble notes as the control is varied. Too

**HIFI REVIEW**



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There's more to tape surface than meets the eye. Any coating process can make the surface of unpolished tape *look* smooth. However, unpolished tape surfaces contain microscopic irregularities that prevent the tape from making intimate contact with the recorder heads. With ordinary tapes, it takes about 10 plays, a "breaking in" period, before these irregularities are smoothed out and proper contact is made.

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much damping can be just as detrimental to good hi-fi sound as too little. Starting from the minimum reading, turn up the control until the boominess of the speaker system is reduced—or until the bass is smoothed out. Another technique involves the use of an FM tuner with a Foster-Seely discriminator, rather than a ratio detector. In between FM stations, the hiss contains random noise pulses covering the entire audio spectrum. With too much damping, this hiss will sound as if it is being heard inside a barrel. Decreasing the damping will make the hiss more sharply defined without the barrel-like reverberation. Leave the damping control at this setting.

**Most articles on stereo installations emphasize the necessity to have the cartridge stylus exactly perpendicular to the record. What is the easiest way for the audiophile at home to check on this?**

There are two important facets to this problem, both of which may be quite simply checked out in any hi-fi installation. To verify that the stylus is riding correctly in the stereo grooves, we must assume that the cartridge is properly mounted in the tone arm head or shell. If it is, you need only place a mirror under the stylus so that the reflected image may be directly compared with the actual mounting. As shown in the photograph below, the head is displaced so that excessive stylus pressure would be exerted on the outer walls of the record grooves. The shell holding the cartridge should be rotated so that the reflected image appears to be a truly parallel extension.

Audio technicians use another method to determine how well the tone arm will ride in the record grooves. All of this, of course, assumes that an "idealized" stylus pressure has been decided upon. Technicians take



**MIRROR REFLECTION** of the shell holding the stereo cartridge reveals that the stylus would exert unequal pressure in the record grooves. If the cartridge has been properly mounted, the reflection would appear to be a parallel extension. By the way, just in case you recognize the turntable and tone arm used in these photos, they were both gimmicked to illustrate the common mistakes discussed in this question.

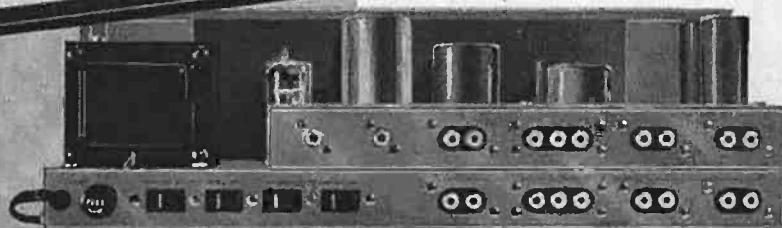
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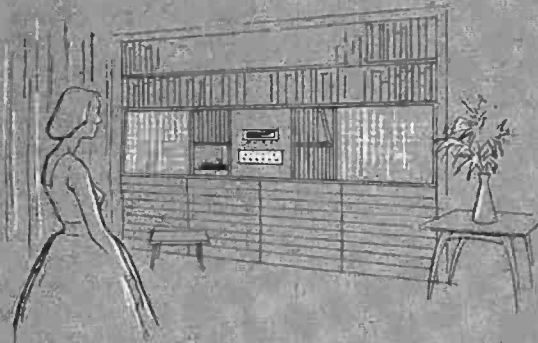
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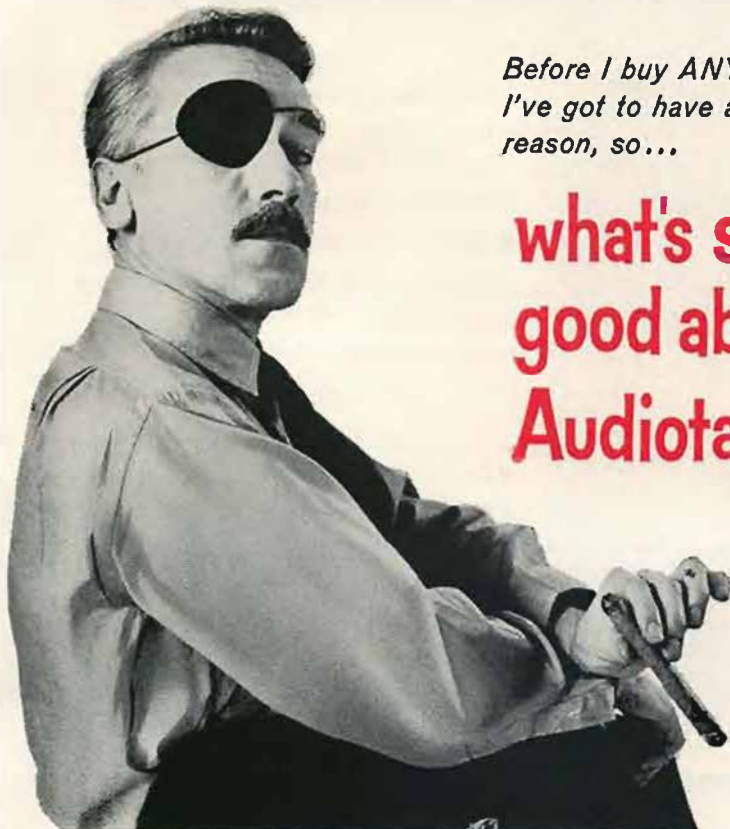
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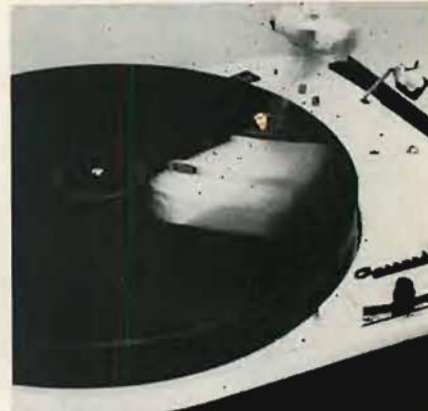
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I have seen a lot written about strobe discs and turntable speeds, but what about the changer or turntable whose speed is a little off? How much variation may I allow and how do I measure it?

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This is the first installment of a new monthly department—devoted to answering (in print) selected questions from our voluminous mail. Inasmuch as the questions and answers have been extracted from previously answered letters, the names and addresses have been omitted.

Questions are selected as examples of those areas in which our readers have the greatest interest. Specifics will be frequently mentioned in this column in order to elaborate or fully illustrate a particular point.

Questions for possible use in this department may be addressed to "Sound and the Query," HiFi REVIEW, One Park Ave., New York 16, New York.

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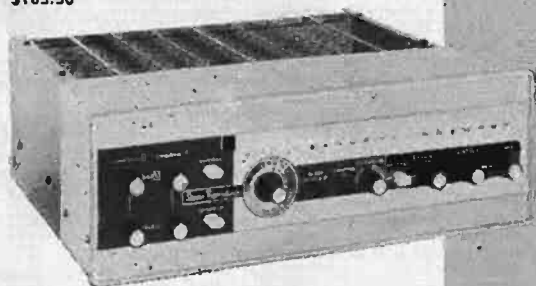
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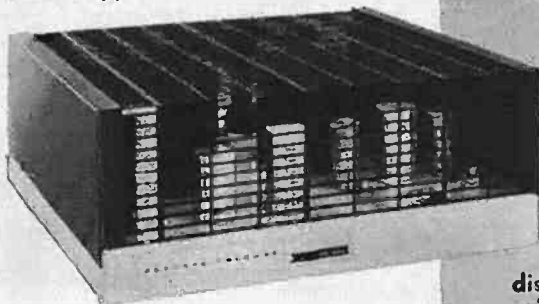


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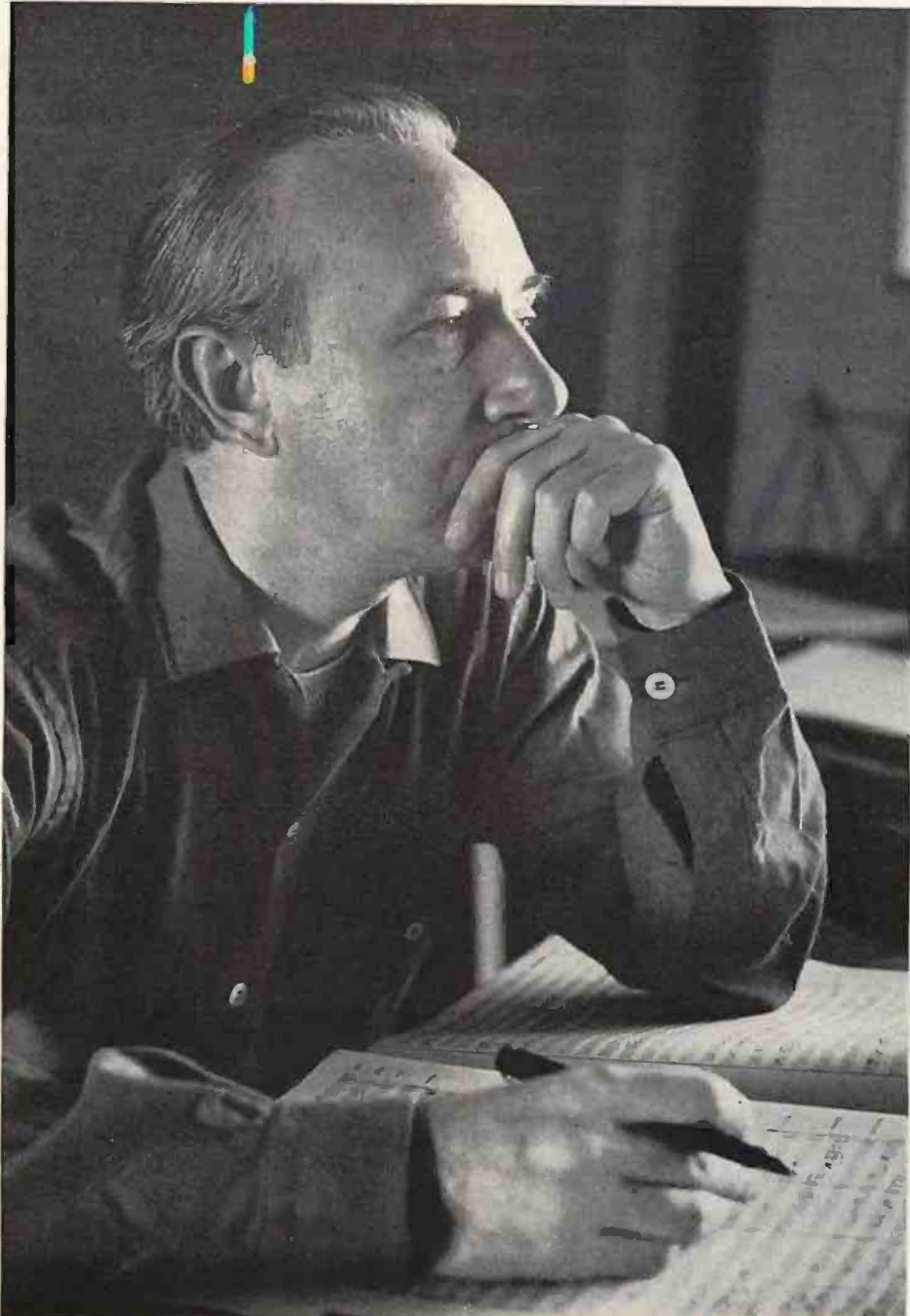
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## Upbeat on Two Counts

By MORTON GOULD

Photographs by Irv Dolin

**B**ECAUSE I follow two supposedly distinct paths in my musical life, I am sometimes expected to stumble over my own feet. My dual musical personality is supposed to be getting in its own way. Many people think there must be a conflict between the public image of myself as a popular music maker and my involvement with symphonic composition. But there is no conflict; at least not in me.

To me, the supposedly divergent paths lead in the same direction. The "two sides" of the street make one avenue. It may not be the most traveled road, but it is my way of music making.

*(Continued next page)*



ALL MUSIC is made of the same substance. Music is not split—just diversified into various types.

I grew up with all kinds of music, ranging from the so-called classical to the so-called popular—and I feel part of all of them. Some of my student days were also spent in the practicalities of vanderbilt pits and the Broadway theater. At the same time, I have been engaged in symphonic composition since the late '20's. Sometimes, of course, the two phases of my musical life interact. The symphonic attitude may rub off on my popular arrangements, and maybe a thread of Broadway shows up in the tonal fabric of my own concert compositions—either consciously or unconsciously.

But I don't object. I think it is a mistaken attitude to make entirely separate categories of so-called "light" and "serious" music. All music is a single category, made of the same substance. The realm of music is not split—just diversified.

Music, though a unified art, has varying intents, purposes and modes of fulfillment. Like the other arts, the purpose might be a love ballad, a descriptive poster, an advertisement, a philosophical tract, an epic mural, a spiritual revelation or just an exploratory romp. All these areas of music are valid and "serious" in their own right and time and place. What matters is that the music reflects genuine talent and imagination on the part of the composer, self-imposed discipline, and craftsmanship.

It is this very diversification of music that acts on me as creative stimulus. My first symphonic work, performed by Stokowski and the Philadelphia Orchestra, was written when I was 18 or 19. It was called *Chorale and Fugue in Jazz*. I think the title is significant. It already shows my "split," which marks most of my work, whether it is a transient "popularization" or a developed symphonic invention. But cross-pollination is a natural process in both nature and art, and contact between different areas of music might beget some healthy specimens.

I certainly don't feel patronizing about popular music. I

enjoy it, and when I work with it I give my fullest abilities and concentration. I try to transmit my pleasure in this idiom through my performance and settings.

But I know that the purpose of such work is merely to create an immediate impact—much like a poster. I am aware that when I write such arrangements I am not creating lasting art. To believe otherwise would be personally pretentious and musically self-deluding. Such self-delusion is a trap from which an artist can rarely spring himself. When I arrange and record a popular song—in contrast to my work as a symphonist—I am not engaged in expressing my basic outlook and attitude. I am merely doing a project in orchestral colors to bring out what I conceive as the salient elements and essential moods of the song.

Now as a symphonic composer, my purpose and method are wholly different. To be specific, let me cite an example that is still within the realm of transcribing or arranging, but at a different level, and closer to the pure creative process. Some years back, I arranged a number of Stephen Foster songs for my radio program. During this same period, I wrote a large-scaled symphonic work on Foster material for Dr. Fritz Reiner—then conductor of the Pittsburgh Symphony. The work was called *Foster Gallery* and the difference between this 33 minute metamorphosis, and the three or four minute arrangement is evident from the first note—yet both start with the same tunes. In the larger work I used the Foster songs as folk material—germinal kick-off patterns for extensive development and transformation. In the radio arrangement I translated for orchestra rather than transformed pretty much the literal tune. One is evocation and synthesis, using all my creative fantasy and resources. The other is restricted to a smaller and more readily assimilable aspect of my musical expression. One took place on a program and atmosphere of spacious and stylized musical architecture; the other on a half-hour program of eight or nine three-minute pieces designed for immediate impact and di-

*The artistic profile of Morton Gould, composer, arranger, conductor, and pianist, contains two seemingly opposed facets.*

*For as an arranger he brought to popular and "mood" music elements of musical literacy and wit rarely encountered in that field. As a conductor of his own arrangements, he endowed his broadcasts and recordings with a professional spit and polish that transcends mere style because it is clearly rooted in a cultivated sense of musical esthetics. Gould's sinewy arrangements are a constant god to those who purvey pop music merely as amorphous sap.*

*The other facet of Morton Gould is that of a symphonic composer. Despite the demands of his tight radio and recording schedule, he has built up an impressive creative achievement of over thirty major compositions. In these works, the musical vernacular of the United States, so ably uttered in his popular arrangements, is translated and transcended into more formal symphonic language. Such scores as Interplay for Piano and Orchestra, Fall River Legend, and Spirituals for Orchestra speak with an unmistakably American idiom.*

*As a man working both sides of the street, Gould commands an unusual perspective of the total musical scene.—Ed.*

# HAVE PIPE ORGAN-CAN'T MOVE

*What is this fatal attraction that a bellows*

*and a box of pipes have on our fellow man?*

By ROBERT HAZELLEAF

Illustration by Leo Summers

## Part I of Two Parts

ANY approach used to describe a pipe organ is legitimate—as long as superlatives are employed. The pipe organ is the oldest keyboard instrument; and of all musical instruments, it is the most complicated, most versatile, most deafening, most capacious, most prodigious—AND the least understood.

All an audience sees is a console (the housing for the keyboard apparatus), perhaps a few large decorative pipes resplendent in gilt, and some screens or grillework. Actually the modern organ console is little more than a dial telephone system with keys, relaying information to the pipe chambers. Deep in the bowels of the instrument will be a panel rivaling an electronic computer in wiring. An electric motor with up to 25 or more horsepower behind it drives a blower. Yet, many pipes will sound with the merest breath of air, so delicately are they made. Sound in the chambers may range from barely audible to downright painful.

The hectic past of the pipe organ from the first box of pipes encompasses 2100 years. At the time of Ctesibius, a gentleman from Alexandria who lived about 200 B.C., flutes were all the rage; not the side-blown flutes we know, but the penny-whistle type blown from the end. The makers had progressed through finger-holes and were looking for a new kick. They tried blowing two flutes at once, which worked but made for complications.

Enter Ctesibius. With a stroke of genius he took an assortment of pipes scaled to graduated pitches. Being an ambitious type, he made several sets, each pipe corresponding in pitch up the scale. Then a large box was constructed with holes in the top for the pipes. Slides were inserted under the "flutes" of each note, a bellows attached, and Ctesibius was on his way.

To provide a semblance of even pressure, bellows were rigged to water chambers. Raising the water level brought air pressure to the pipes. By being fast with his hands, the organist blew his pipes to create melody of sorts, pulling and pushing the wooden slides under them. This worked well as long as the men on the bellows bowed their backs to the job. Labor must have been cheap in those days. The Ctesibius Model Mark I needed about a half-dozen men to blow it, but it set no records.

Centuries later, by 1362, the water chambers had been superseded by bellows working in gangs. In an organ at Halberstadt, Germany, built by the priest Nicolas Faber, a score of overgrown blacksmiths' bellows were used. "Bellows-treaders" placed each foot in a special shoe arrangement, working two of them as they held handrails above their shoulders.

Through evolution, wind supply became more efficient, res-

ervoirs were provided to maintain even pressure, and, finally, electric blowers eliminated the bellows. Today, power required ranges from less than one horsepower in a small organ to a tornadic total of 395, on several blowers, for the Atlantic City Convention Hall organ, one of the world's largest.

That Halberstadt organ, incidentally, was a gem of inventive genius. A slide arrangement perforated with holes corresponding to the pipe feet had been perfected. With this, each set of pipes could be used at will. Also this organ had keys. They were 2½ to 3 inches wide, of proportionate length, and were struck with the fists. Thus, with the use of the slides, acting as the first example of "stops," and keys hooked to pallets, which opened and closed the air passage to pipes, the organ mechanism rapidly became complicated—but this was only the beginning.

It took about 200 years for keys to shrink to the size we know. If, in your record browsing, a jacket mentions use of a "tracker" action, remember that every iota of music comes from a direct hook-up of thin strips of wood (trackers) connected through leverage to the pipe pallets from the keyboard. It wasn't until the 19th century that intricate mechanical linkage or tracker mechanism was replaced with pneumatic boosters to take some of the work out of organ-playing.

Playing a tracker is work with a capital W. As time passed, it was found that more levers would allow the organist to "couple"—that is, he could connect the keys so that each note would sound its octave either above or below the key depressed. There was a catch, though. Each addition required more finger-pressure on the keys.

By this time J. S. Bach was turning out his wondrously contrived toccatas and fugues (along with 20 children). The tracker mechanism had developed to allow notes played on one manual or keyboard to sound those on other manuals. Also foot pedals, credited by some authorities to Ludwig von Vaelbeke of Brabant in the 13th century, had been added—these, too, were often coupled. It's no wonder, then, that Bach, when playing heavy chords with full organ was known to bear down with all his strength as he stood with full weight on the pedals.

One odd fact about pedals. Developed early, they progressed rapidly in Germany, sometimes going to two octaves. The rest of Europe, too, readily accepted pedals. But England didn't take a shine to them until about 1790. Maybe the British wanted to be sure the pedal board wasn't just a passing fad. Their first pedal installation on record was in St. James' Church, Clerkenwell. (Let us not knock the organ builders of England, though. The firms of Henry Willis and John Compton have built some of the greatest instruments ever to sound a pipe.)

If you'd like a record album of authentic early pipe organ sounds, try, for one, Columbia's *A Mozart Organ Tour*, by E. Power Biggs. He plays the music of Mozart on instruments used by the composer himself when touring Austria and Germany.

A word of warning: If a record jacket mentions "tracker action" organ, be prepared for a bit of shake, rattle and roll in the recording. Some, but by no means all, trackers had noisy linkage between key and pipe. You can hear it on some discs, so don't tear down your music system when you encounter the strange sounds. When asked about the execution on tracker manuals, one organist said, "Well, you press a key, then go for a drink of water. By the time you return, there's your note." This represents an extreme view, for most modern and some 18th century tracker action instruments are easy to play and quick to respond.

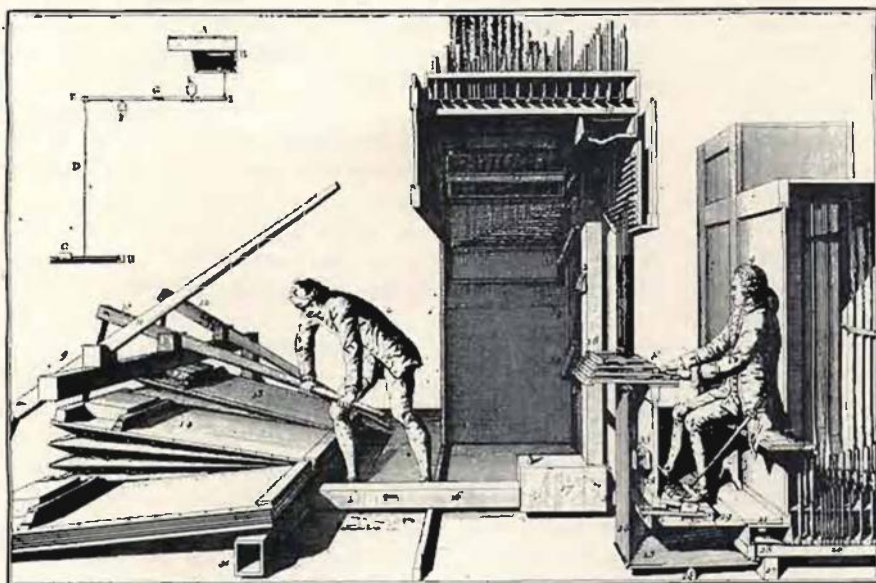
Enough of mechanism for a while. How about some of the terms the jacket-writers toss around so freely? When a stop list accompanies a record, it reads as though several different instruments are under discussion. The writers mention *Great*, *Choir*, *Swell*, *Solo* and *Pedal* organs for a four-manual installation, then blithely list the voices included—using four or five languages to do it. Harking back centuries, when these were separate organs in a sense, the designations stick. Each organ has its special use.

to Jordan, an Englishman, who devised a Venetian blind effect for an instrument in London about 1712. It took more than a century for this addition to the baroque *Brustwerk* to meet acclaim on the continent. Maybe the British were making up for their tardiness in accepting pedals, for this was the first continuously variable control for loud and soft dynamics on a pipe organ. Opening and closing the shutters did not give the full effect desired, muffling as much or more than it softened the tone. Still, it was something else to add for effect—and another pedal for the organist to worry about.

*Solo organ* is just that. The chamber is well-stocked with incisive solo voices to carry the melodic lines over its own accompaniment and that of the other chambers.

*Pedal organ*, and the not-too-common *echo organ* are self-explanatory. Pedals were first used almost as drones on bass tones, later became essential support and then gradually capable of occasional solo passages in their own right. The echo organ used with some of the more elaborate instruments is a chamber located at some distance from the other pipes—no wonder stereo is the coming thing in recorded music. Organs have had it for hundreds of years!

Sizes vary, of course, from small, two-manual church and residence organs to the enormous four-manuals now available. As an example of sheer size, the Atlantic City installation offers seven manuals with 455 ranks of pipes and 1250 stops.



18th CENTURY ORGAN in cross section—featured three manually operated bellows filling the wind chest. Keys and/or pedals actuate pallets via tracker action, releasing air to pipes in *hauptwerk* (above) or *positiv* (right) chambers.

*Great organ* is the "original" organ corresponding to the "*Hauptwerk*" of the baroque organ. All pipes are meant to be exposed, their primary purpose to provide music as a solo instrument. Volume is determined by the pipes themselves, voiced for tonal differences as determined by the designer. The early baroque organ, with some modern mechanical refinements, is still being built today, with good LP records to prove it.

The so-called *Choir organ* was a late development being derived from the baroque *Positiv*—a small set of pipes usually placed in back of the organ bench and before the *Hauptwerk*. Its purpose was to accompany the voices of the church choir. To keep from overpowering the singers, pipes were voiced for softer tones and frequently enclosed behind screen or grillework. In early days, choir organ had an independent manual to itself, just as the great organ.

What has come to be known as the *swell organ* is credited

Normally, each "organ" has a chamber to itself. Of course, size and architectural limitations combine to force modifications, but modern builders work near-miracles in design and acoustics. On many installations, most chambers will be built with swell shutters, multiplying the total effectiveness. Along with this, the various chambers are coupled, permitting the organist to play one "organ" with a manual normally used for another.

Like Topsy, pipe organs "jes' grew." Now they were becoming downright cumbersome. Playing a recital called for a combination musician, strong man and contortionist. This is where pneumatic assists came in, later to be supplanted by a combination of electromagnets and small, quick-acting valves. The following paragraphs may be a bit technical but there's no way out.

The pneumatic organs used air pressure in bellows to boost the effort on the keys. Though complicated, and not always

reliable, the system was a tremendous help on large instruments. Since fully pneumatic actions are now relatively few in number, let's look at a modern console.

A key is pressed, making contact with a low-voltage circuit under it. Wired through a relay, a magnet attracts a small armature-valve, opening the wind chest. Action is so rapid it is exceeded only by some makes of latter-day electronic organs. The electric action, now almost universal in the United States, was perfected about the turn of this century, just in time for the motion picture theater, without whose existence it is doubtful if many of the organs we presently enjoy on records would exist.

Now that we have buttons to push and keys to play, how about the pipes themselves? They are simplicity itself, up to a point.

If you can find a dime-store tin whistle, make a good, critical examination. It has a mouthpiece for the entry of air; a lip to disrupt the flow of air; and a small block of wood or metal immediately behind the lip, restricting and directing air against the lip. This block is called a *languid*, a sophisticated word for tongue. There you have an organ pipe, of sorts.

When a stop list mentions numbers like 2-foot, 4-foot, etc., up to 32-foot, it means the pipe-length of low "C" in that particular set. Each doubling is an octave. Four-foot is an octave below 2-foot, and on down the line.

Thirty-two foot means just that. It's a wind tunnel that belts out a 16-cycle blast, felt rather than heard. Pipes have been built and are used on 64-foot pitch, but all the listener gets is an earthquake effect in the seat of his pants.

Open, or flue pipes, are the foundation of any pipe organ. They're called *diapasons*, emitting a tone quality imitative of no other instrument. That first "box of flutes" used pipes of this type, and today they are found well-distributed in modern organs in all pitches to 2-foot. Take one of these open pipes and put a plug in the top. It becomes a stopped flute, and an octave lower in pitch. A 2-foot stopped flute sounds as a 4-foot.

Usually the largest pipes are made of wood, both for lightness and resonance. There are certain types of metal pipes, though, to 32-foot length. They are made of zinc and tin and weigh upwards of 1,000 pounds. For their individual characteristics, even the metal in the pipes is considered—brass (mainly for trumpets and horns); "spotted metal," a mixture of tin and zinc; and lead. Each imparts a flavor in tone.

Still reading the stop list on a record jacket, we see violins, cellos, violas, etc., called by dozens of names. These are stringed instruments, but there the resemblance in an organ loft ends. On many pipes you'll see a projecting fin on each side of the lip. Naturally, they're *ears*. On string-toned pipes, there will often be a round cylinder of wood just below the lip. It's a *beard*, and further guides and disrupts the air flow, giving a definite string quality to the sound. In lower registers the strings are about as imitative as you can get.

Finally, there are the reeds, and here pipe-makers have a real picnic. Look at a saxophone or clarinet mouthpiece. Change the bamboo reed to brass. Call the mouthpiece against which it beats a *shalloot*. This assembly is combined in a cylinder or cone which forms the lower portion of the pipe. The upper pipe may be straight, conical, or with a flare at the top—each shape giving its own effect to tone. A wire projects from the reed enclosure for tuning. Sliding it up or down changes the vibrating reed's length.

From this basic design we get trumpets (that's a reed?), the oboe family, clarinets, saxophones and other ersatz voices.

Many of these, too, are surprisingly good imitations.

Part of the graceful appearance that marks a pipe organ is due to the symmetrical alignment of pipes in chromatic scales: the large diapasons, slim and petite strings, reeds with their intriguing hardware. All combine for a well-balanced whole in sound as well as esthetic design. Sizes run the gamut, right up to little peanut whistles less than a half-inch in speaking length.

This is where you can check your hi-fi coverage. From a low of 16 cycles the range may often soar to a high of 16,000. Builders, even centuries ago, made pipes in this range—knowing darned well no one could hear them. But they thought it might add to the total effect. Who knows? Maybe some of them weren't averse to loading a customer when they had a live one!

Wedgwood's *A Comprehensive of Organ Stops* uses well over a hundred pages to explain and picture thousands of pipe voices both current and obsolete. The high number is due in part to many stops that sound the same, but with different names. A typical organ can have from fewer than a dozen to well over three hundred different voices and combinations each on a stop tablet or draw-stop.

The classic instruments employ many duplicated stops in their various chambers for both tone color and ease of execution. To give an idea of the confusion that can reign supreme at an organ console, here is a very sketchy list of stops and their voices. It is not intended to present an actual stop list, but to give examples of some of the names:

Diapasons	Strings
Principal	Gamba
Twelfth	Vox Angelica
Fifteenth	Dulciana
Geigen Principal	Gemshorn
Violone	Violoncello
Octave	Echo Gamba
Flute tone	Reeds
Claribel	Tromba
Flute Harmonique	Clarion
Concert Flute	Hautboy
Bourdon	Corropean
Flageolet	Corno di Basso
Lieblich Gedacht	Orchestral Oboe
	Clarinet
	Tuba

Historically, pipe development followed no pattern. Builders, organists and designers all worked at the gradual accumulation. Through the years, some voices are lost in a fog of antiquity—others have been in use for as little as fifty years. In tone quality, they can range from a cloying sweetness to sounds uncouth as a belch.

(to be continued)

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● Robert Hazelleaf has been a "Mighty Wurlitzer" fan since he first heard them accompany 2-reel comedies, circa 1925. He was introduced to the anatomy of the organ through affiliation with the Theater Organ Club of Los Angeles. This branched into a liking for all types of organ music as well as the craftsmanship going into the instrument itself.

# Beginner's Luck

You can build a hi-fi library of basic classics for under \$100

By DAVID HALL

HIGH-FIDELITY for \$1.98 with name conductors and orchestras? . . . "I don't believe it!"—this remark has sent many record buyers scouring through the *Schwann Catalog*. But it is an easy matter to prove that it is possible to build a genuine hi-fi classical collection from the more than half-dozen \$1.98 record labels.

From the one hundred fifty classical discs bearing the \$1.98 price tag we have singled out thirty-five which offer distinguished music, well performed, and respectably recorded according to modern hi-fi standards. To this group you can add another twenty by way of supplement for those to whom *the music's the thing*—re-issues of great pre-LP performances with Toscanini, Koussevitzky, Stokowski, Rachmaninoff, Ponselle, Lehmann, and Kipnis.

London Records has given the \$1.98 hi-fi repertoire the biggest shot in the arm by transferring some of their choicest B.S. (before stereo) monophonic recordings to their *Richmond* label. Chances are that the fifty discs comprising the present *Richmond* catalog constitute a bare beginning and that eventually the greater part of the London *ffrr* catalog (recorded prior to 1955) will turn up on \$1.98 labels.

True, RCA Victor's *Camden* label and the *Harmony* series produced by Columbia have been steadily building up a varied catalog of topnotch classic repertoire and there are indications that their activities will be accelerated in terms of re-issues and brand new recordings. But, the fact remains that it has been London's *Richmond* re-issues that have applied the strongest impetus toward the development of a consistently high quality line of \$1.98 classical discs.

The *Richmond* listings hold their own on both musical and sonic grounds and some still remain "best recordings"—e.g., the Ansermet-London Symphony version of Rossini's *Boutique Fantasque* ballet as arranged by Respighi, or the Sibelius disc with the late Erik Tuxen and the Danish State Radio Symphony Orchestra.

The Columbia *Harmony* line calls for careful selection, but there are some extraordinarily pleasant surprises—notably in the form of the Rochester Philharmonic recordings of Viennese classics under Erich Leinsdorf's baton. His Beethoven "*Eroica*" has been considered with ample justice the best all-around monophonic version of this mighty masterpiece. Nor do Leinsdorf's versions of Mozart (generally superior to his later Westminster recordings) and Schubert have to take a back seat. An out-of-the-way "best buy" is the Rochester Oratorio Society recording of the Berlioz *Requiem*. While it takes no prizes for the ultimate in pre-

cision and Berliozian style, there is more musical vitality here than in either of two recently issued stereo albums—at \$3.96 it is a fantastic bargain.

Until recently, the *Camden* label concentrated on re-issues from 78 rpm originals—tapping a superb vein of recorded artistry. Lately, *Camden* has come forth with a fine series of brand new recordings, such as the tastefully eloquent Beethoven sonata disc with pianist Ania Dorfmann or the superb set of "student pieces" for violin, played by Norman Carol, and for piano as neatly interpreted by Lorin Hollander. We are now promised a big new symphonic series from one of the best of Europe's smaller orchestras, the Oslo Philharmonic. Rachmaninoff's C Minor Piano Concerto, Haydn's *Surprise* Symphony, Grieg's *Peer Gynt* Suites, and Ferde Grofé's *Grand Canyon* will be in the stores by April—and in stereo at \$2.98 each.

Vanguard, that connoisseur label\*, has been paying more and more attention to the broader aspect of public taste. Not the least of Vanguard's contributions has been their SRV series of \$1.98 classics recorded in Vienna, most of which are also in the process of being made available on low cost stereo discs. The Mario Rossi version of Rimsky-Korsakov's *Scheherazade* is sonically top-drawer in anybody's league. Another fine buy on Vanguard mono is the Bach concerto disc with Felix Prohaska conducting with his accustomed vitality and light touch.

Period's SHO series stems from a smaller scale operation than those summarized thus far, but two items—the Vivaldi *Four Seasons* and the Boccherini Cello Concerto miscellany represent excellent values by virtue of the repertoire and the redoubtable Janos Starker as cello soloist. These elements adequately compensate for minor sonic deficiencies.

So much for the highlights from the list of \$1.98 discs recorded as LP originals. We will say, in a word, that you can select your repertoire from this category with confidence. Quality of pressing is in no way inferior to the general run of \$4.98 discs.

The \$1.98 repertoire is generally weak on chamber music and music for the voice—opera in particular. There are hard-boiled economic reasons for this. One has to do with the fact that discs in this price bracket must sell in massive quantities in order to make their issue worthwhile. The other revolves around the high artist royalties called for in connection with most major operatic recordings. Hence it may

\* See "Portrait of A Record Company—Vanguard," *HiFi & Music Review*, Sept. '58, p. 58.



**GRIGG:** Peer Gynt—Suite No. 1; Harmony 7057  
**TCHAIKOVSKY:** Nutcracker Suite, Op. 71a.  
 Rochester Philharmonic Orchestra, Erich Leinsdorf cond.

**HAYDN:** Symphony No. 94 in G Major Harmony 7105  
 ("Surprise"); **SCHUBERT:** Rosamunde—Incidental Music.  
 Rochester Philharmonic Orchestra, Erich Leinsdorf cond.

**MOZART:** Symphony No. 35 in D Major Harmony 7072  
 (K. 385) ("Haffner"); Symphony No. 41 in C Major (K. 551)  
 ("Jupiter").  
 Rochester Philharmonic Orchestra, Erich Leinsdorf cond.

**MOZART:** Symphony No. 40 in G Minor Harmony 7054  
 (K. 550); **SCHUBERT:** Symphony No. 8 in B Minor ("Unfinished").  
 Rochester Philharmonic Orchestra, Erich Leinsdorf cond.

**RACHMANINOFF:** Piano Concerto No. 2 Richmond B 19009  
 in C Minor, Op. 18.  
 Julius Katchen (piano) with the New Symphony Orchestra, Ana-  
 tole Fistoulari cond.

**ROSSINI:** La Boutique Fantasque—Ballet. Richmond B 19012  
 London Symphony Orchestra, Ernest Ansermet cond.

**RIMSKY-KORSAKOV:** Scheherazade— Vanguard SRV 103  
 Symphonic Suite, Op. 34.  
 Vienna State Opera Orchestra, Mario Rössl cond.

**SIBELIUS:** Symphony No. 5 in E-flat Major, Richmond B 19036  
 Op. 82; Karelia Suite, Op. 11.  
 Danish State Radio Symphony Orchestra, Erik Tuxen cond.

**STRAUSS FAMILY:** Tales from the Vanguard SRV 104  
 Vienna Woods—Waltz; Persian March; Feuerfest Polka; Village Swal-  
 lows—Waltz; Ritter Pasman—Csardas; Eljen a Magyar—Polka; Roses  
 from the South—Waltz; Radetzky March.  
 Vienna State Opera Orchestra, Anton Paulik cond.

**R. STRAUSS:** Don Juan, Op. 20; Richmond B 19043  
 Till Eulenspiegel's Merry Pranks, Op. 28.  
 Vienna Philharmonic Orchestra, Clemens Krauss cond.

**STRAVINSKY:** Petrouchka—Complete Ballet. Richmond B 19015  
 Suisse Romande Orchestra, Ernest Ansermet cond.

**TCHAIKOVSKY:** Violin Concerto. Richmond B 19011  
 Ruggiero Ricci (violin) with the New Symphony Orchestra, Sir  
 Malcolm Sargent cond.

**TCHAIKOVSKY:** Romeo and Juliet; Richmond B 19027  
 Overture 1812.  
 London Philharmonic Orchestra, Eduard van Beinum cond.; Paris  
 Conservatory Orchestra, Enrique Jorda cond.

**TCHAIKOVSKY:** Symphony No. 5 Richmond B 19006  
 in E Minor, Op. 64.  
 Northwest German Radio Symphony Orchestra, Hans Schmidt-  
 Isserstedt cond.

**VIVALDI:** Concerto Grossi, Op. 8 Period SHO 309  
 ("The Four Seasons"); Concerto in C Major for 2 Trumpets.  
 Paris Collegium Musicum, Roland Douatte cond.

**DISCOVERING THE PIANO—** Camden 460  
 Rimsky-Korsakov: Flight of the Bumblebee; Granados: Spanish Dance  
 No. 5; Schubert: Moment Musical, Op. 94, No. 3 & others.  
 Lorin Hollander (piano).

**VIOLIN FAVORITES—**Tartini; Presto; Camden 419  
 Variations on a Theme of Corelli; Chopin: Nocturne in C-sharp Mi-  
 nor; Mazurka in A Minor; Fiocco: Allegro; Sarasate: Zigeunerweisen;  
 Kreisler: The Old Refrain; Liebesfreud; Liebesleid; Schön Rosmarin.  
 Norman Carol (violin) with Julius Levine (piano).

## GREAT PERFORMANCE RE-ISSUES

### Leonard Bernstein conducting

Jeremiah Symphony Camden CAL 196  
 (with Nan Merriman—Soprano); On the Town (excerpts); Facsimile  
 —Ballet—Bernstein.  
 Billy the Kid—Ballet Suite—Copland; Camden CAL 439  
 An American in Paris—Gershwin.

### Kirsten Flagstad (soprano)

Oberon—Ozean, du Ungeheuer—Weber; Camden CAL 462  
 Fidelio—Abscheulicher, wo eilst du hin?—Beethoven; Lohengrin—  
 Euch luffen die mein Klage; Tannhauser—Elisabeth's Prayer; Die  
 Walkure—Ho-jo-to-ho; Du bist der Lenz—Wagner (with The Phila-  
 delphia Orchestra, Eugene Ormandy cond.; with Orchestra, Hans  
 Langs cond.).

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### Myra Hess (piano)

Piano Sonata in A Major, Op. 120; Harmony 7119  
 Trio in B-flat Major, Op. 99—Schubert (with Yelley d'Aranyi and  
 Felix Salmond).

### Alexander Kipnis (bass)

Boris Godounov—Excerpts; Camden CAL 415  
 Moussorgsky—Eugene Onegin—Prince Grémin's Aria—Tchaikovsky;  
 Sadko—Song of the Viking Guest—Rimsky-Korsakov; Prince Igor—  
 Galitzky's Aria—Borodin; Roussalka—The Miller's Aria—Dargomijsky  
 (with Chorus and Orchestra, Nicolai Berezowsky cond.).

### Serge Koussevitzky cond. the Boston Symphony Orchestra

La Mer—Debussy; 8 Gynnopédies— Camden CAL 376  
 Satie—Debussy; Rapsodie Espagnole—Ravel.  
 Peter and the Wolf—Prokofiev Camden CAL 101  
 (with Richard Hale—Narrator); Till Eulenspiegel—R. Strauss.  
 Symphony No. 5 in C Minor, Op. 67; Camden CAL 405  
 Egmont Overture, Op. 84—Beethoven.

### Lotte Lehmann (soprano)

Das Mädchen spricht; Mein Mädel hat Camden CAL 378  
 einen Rosenmund; Botschaft—Brahms; In dem Schatten meiner  
 Locken; Anakreons Grab; Auf ein altes Bild; Auch kleine Dinge;  
 Penegria No. 1—Wolf; Gretel—Pfitzner; Ich liebe dich—Beethoven;  
 Selige Nacht—Marx; Lehn' deine Wang—Jensen; Die Männer sind  
 méchant; Der Erlkönig; An die Musik—Schubert (with Erno Balogh;  
 Paul Ulanowsky—piano).

### Pierre Monteux cond. the San Francisco Symphony Orchestra

Protée—Symphonic Suite No. 2—Milhaud; Camden CAL 385  
 Istar Variations; Fervaal—Prelude—d'Indy; Sarabande—Debussy-  
 Ravel; Rakocsky March—Berlioz.

### Ezio Pinza (bass)

Ernani—Infelice, o tu credavi—Verdi; Camden CAL 401  
 Robert the Devil—Suore che riposare—Meyerbeer; La Caid—Drum  
 Major's Air—Thomas; Don Carlo—Dormiro sol nel Manto—Verdi;  
 The Magic Flute—O Isis and Osiris—Mozart; La Juive—Si la rigueur;  
 You qui du Dieu vivant—Halévy; Requiem—Confutatis—Verdi;  
 Norma—Ahl del Tabro—Bellini; Faust—Le Veau d'or—Gounod; Il  
 Trovatore—Abbiotta Zingara—Verdi; The Marriage of Figaro—Non  
 piu andrai—Mozart.

### Lily Pons (soprano)

Lakme—Bell Song—Delibes; Camden CBL 101 2 12"  
 Lucia di Lammermoor—Mad Scene—Donizetti; Rigoletto—Caro  
 name; Tutte le feste—Verdi & others.

### Rosa Ponselle (soprano)

La Vestale—Tu che invoco; Camden CBL 100 2 12"  
 O nume tutelare—Spontini; Ernani—Ernani, Involami—Verdi; Aida—  
 Pur ti riveggo; La tra foreste vergini—Verdi; La Gioconda—Suici-  
 dio—Ponchielli; L'Africana—In grembo a me—Meyerbeer; Norma  
 —Casta diva; Mira, O Norma—Bellini; La Forza del Destino—Pace,  
 pace, mio Dio; La Vergine degli angeli; Act IV Finale—Verdi; A  
 l'Alme—Fontanilles; Si tu le voulais—Tosti; The Nightingale and the  
 Rose—Rimsky-Korsakov.

### Sergei Rachmaninoff (piano)

Piano Sonata No. 2 in B-flat Minor, Camden CAL 396  
 Op. 35—Chopin; Carnival, Op. 9—Schumann.

### Moriz Rosenthal (piano)

Piano Sonata No. 3 in B Minor, Op. 58; Camden CAL 377  
 Tarantelle in A-flat Major; Chant Polonais No. 5 (arr. Liszt)—Chopin;  
 Air and Variations—Handel; Blue Danube—Waltz—J. Strauss.

### Jesus Maria Sanromà (piano)

Rhapsody in Blue; Concerto in F—Gershwin Camden CAL 304  
 (with the Boston Pops Orchestra, Arthur Fiedler cond.).

### Leopold Stokowski cond. The Philadelphia Orchestra

Nutcracker Suite, Op. 71a—Tchaikovsky; Camden CAL 100  
 Carnival of the Animals—Saint-Saëns (Orch. designated as "War-  
 wick Sym. Orch.).

### Arturo Toscanini cond. the N. Y. Philharmonic

Semiramide Overture—Rossini; La Camden CAL 309  
 Traviata—Preludes Acts I & III—Verdi; The Sorcerer's Apprentice—  
 Dukas; Siegfried Idyll—Wagner.  
 Symphony No. 7 in A Major, Op. 92— Camden CAL 352  
 Beethoven.  
 Variations on a Theme by Haydn, Camden CAL 326  
 Op. 56a—Brahms; Scherzo from A Midsummer Night's Dream—  
 Mendelssohn; The Barber of Seville—Overture—Rossini; Symphony  
 No. 35 in D Major (K. 385) ("Haffner")—Mozart.

HIFI REVIEW



# On a Chassis Built for Two

Survey of nine dual power amplifiers for use with stereo preamplifiers

by WARREN DEMOTTE

**I**N AN article published in our September 1958 issue,\* it was postulated that "the separate preamplifier provides the means for achieving the finest reproduction of sound." As a corollary, we also stated that the separate stereo preamplifier "permits the use of power amplifiers that conform to the audiophile's preferences in quality and wattage."

At that point, we left the power amplifier, but the hi-fi manufacturers stayed with it, and now we have nine dual power amplifiers before us for consideration. These are new 1958-59 products, specifically designed for use in component hi-fi stereo systems.

Each of these units consists of two individual but identical amplifiers employing a common power supply and mounted on a single chassis. Each has one power transformer and two output transformers, plus their concomitant tubes, capacitors, resistors, et al.

Any one of these power amplifiers can be used with any self-powered stereo preamplifier. The Acrosound, Arkay, Leak, Pilot and Sargent-Rayment are graced with tapoff arrangements that can supply filament and plate power to unpowered preamplifiers or to unpowered tuner/preamplifier combinations. As we stated last month in our review of the Pilot SP-210 preamp,\*\* the virtues of combining powered

and unpowered units are real in lessening cost, space and weight. Unfortunately, these virtues are only potential since there is no uniformity in the style of connecting cables and plugs and universal interchangeability is not possible.

The outputs of most preamps are cathode followers, so the leads between preamp and power amplifier can be quite long (even to 50 feet) without discernible treble quality deterioration. Hence, it is possible to set the power amplifier in an out-of-the-way place which is well ventilated, while the preamp, record and tape mechanisms, and tuner, which generate very little heat, are located more conveniently at hand in cabinets or bookshelves.

As the operational flexibility of a stereo system is primarily determined by the design of the preamp, it is evident that the power amplifier can be kept to basic simplicity. Besides input jacks and output terminals, which are usually connected just the once and then forgotten until the time for overhaul or repair arrives, any device for making changes is subject to two questions. (1) Is it a function that can be performed only on the power amplifier? (2) Is it a function that properly belongs to the preamplifier?

If the answer to the first question is affirmative, well and good. If the answer to the second question is affirmative, then

\* "Stereo Preamp Premiere," p. 27.

\*\* "Stereo Preamps—Canticle Two," HiFi REVIEW, February 1959, p. 40.



CHOOSE YOUR WATTS OUTPUT to match your speaker system. Those shown here (l. to r., Altec, Pilot, Leak, Harman-Kardon and Knight) range in power output from 15 to 40 watts.

## DUAL POWER AMPLIFIERS FOR STEREO

(Based on data and specifications supplied by the manufacturer)

Last four categories contain refinements not instrumental to good operation

	ACRO-SOUND	ALTEC LANSING	ARKAY	HARMAN- KARDON	KNIGHT	LAFAYETTE	LEAK	PILOT	SARGENT- RAYMENT	
MODEL	20-20	345A	SPA-55W	HK-250	KN-1515	LA-310	STEREO 50	SA-260	SR-534	
PRICE	99.50 <sup>1</sup>	270.00	79.95 <sup>2</sup>	99.95	74.50	69.50 <sup>3</sup>	189.00	129.50	106.60	
• Power per Channel	18 WATTS	40 WATTS	30 WATTS	25 WATTS	15 WATTS	18 WATTS	25 WATTS	30 WATTS	17 WATTS	
• Size	Height	5 1/2"	6 1/2"	6"	6 1/4"	6"	5 1/4"	6 7/8"	6 1/2"	5 1/2"
	Width	10"	16 1/2"	15 1/4"	15"	13 3/8"	13 1/4"	13 3/8"	15 3/4"	14 1/4"
	Depth	7"	12 1/2"	8"	7 1/2"	9 1/2"	10 3/16"	10 5/8"	7 1/4"	8 3/8"
• Net Weight (lbs.)	18	38	26	26	19	20	27	32	20	
• Output Tubes	EL84	6CA7/EL34	6L6	6L6GB	EL84	7189	KT-66	6CA7/EL34	7189	
• Level Controls	YES	YES	YES	YES	YES	YES	NO	NO	YES	
• Bias Balance Control	YES	YES <sup>4</sup>	YES	YES	NO	NO	YES	YES	NO	
• Damping Factor	20	1	16	8	10	15	23	4.5	10	
• Output Taps-Ohms (per channel)	4-8-16-32	8-16	4-8-16 <sup>5</sup>	4-8-16-32	4-8-16-32	4-8-16-32	4-8-16	8-16	4-8-16	
• Fusing	YES	YES	YES	YES	YES	YES	YES	YES	YES	
• Paralleling Switch	YES	YES <sup>6</sup>	NO <sup>7</sup>	YES	YES	YES	NO	NO	NO	
• Convenience Outlets	NONE	2	2	NONE	1	1	2	2	1	
• Power Tapoff	YES	NO	YES	NO	NO	NO	YES	YES	YES	
• Channel Reversing	NO	NO	NO	NO	NO	YES	NO	NO	NO	
• On-Off Switch	YES	YES	NO	NO	NO	NO	NO	NO	NO	

1. Available as kit, price \$69.90.

2. Available as kit SPA-35, price \$64.95.

3. Available as kit KT-310, price \$47.50.

4. Voltage adjustment only.

5. Plus "phantom" or third speaker terminal.

6. Switches outputs into parallel as well as inputs. Also changes output impedances automatically.

7. Inputs can be put in parallel by jumper across duplicate input jacks.

the control is probably a duplication. As such, it unnecessarily adds inconvenience, complexity, expense and an increased possibility of breakdown.

Because the power amplifier is usually hidden away and not readily accessible, any control located on it is inconvenient, so it should be necessary. In this necessary class, we can think of only three controls: bias balance, paralleling and level. The bias balance control adjusts the electrical relationships around the output tubes so that hum and distortion in this part of the circuit are at a minimum. Paralleling permits the utilization of the sum wattage of both channels in monophonic listening. The level controls make it possible to adjust the inputs of the dual amplifiers so that equal volume comes out of both speakers when the preamp stereo balance control is at zero (center) position. They also can be used to limit the output of the amplifiers, so that when the volume is turned on full at the preamp, the loudspeakers are not overloaded. Without level controls, care must be taken to acquire speakers capable of accepting the full output or that the system's volume control is never raised beyond the danger point.

The balance control—or controls—obviously should be on each high wattage (20 watts or more) power amplifier. Once set, they rarely require further adjustment until either channel begins to exhibit signs of wear. The same is true of the level controls.

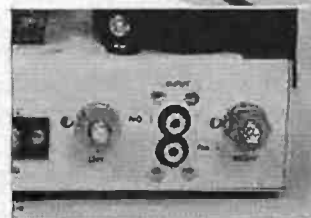
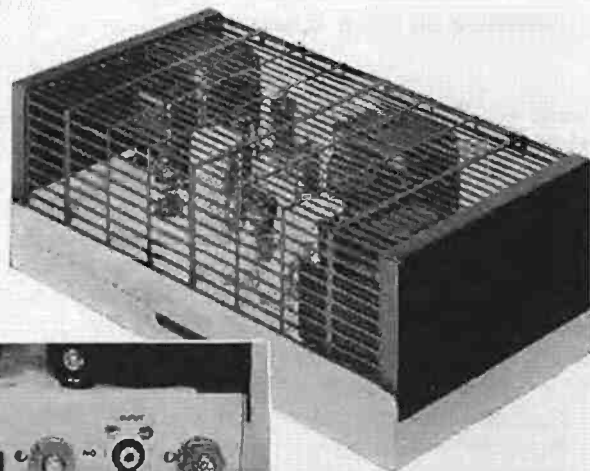
Switching the inputs of the power amplifiers into a parallel relationship can be done readily enough by the preamp. By itself, this permits a monophonic signal to be amplified by both channels and heard through both speakers simultaneously. By strapping outputs, the total wattage of both amplifiers can be heard through one preselected speaker. This cannot be effected by the preamp controls; it must be accomplished in the power amplifier. Only the Altec Lansing achieves this with the flip of a switch; the others require rewiring of the speaker connections.

Of the fourteen stereo preamps we have surveyed, only three did not include a stereo reverse. Hence, only the owners of these and the user of two monophonic preamps who obdurately refuses to link them with a stereo adapter would need a channel reverse switch on the power amplifier.

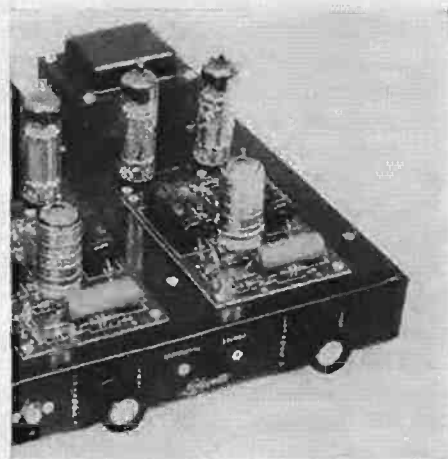
The value of the on-off switch that appears on some of these dual amplifiers eludes us. As the preamp is the control center of the system, it invariably includes the on-off function. Of what use, then, is this switch on the power amplifier? The system cannot function with the power amplifier off, so the switch must always be at the "on" position. If, through some quirk, the power amplifier is plugged directly into the house 117-volt a.c. outlet for independent control, the system's owner certainly has confidence in the infallibility of his memory. He also does not worry much about inconvenience.

The Altec Lansing, Arkay, Harman-Kardon, Leak and Pilot will drive any speakers on the market. The other amplifiers cannot be used to peak effectiveness with very inefficient speaker systems. This must be borne in mind when buying either speakers or amplifier. Also, it is wise to match the recommended damping factors of these components as closely as possible, although some leeway is permissible without ill effect. Impedances should also be matched. It is somewhat surprising to note that neither the Altec Lansing nor the Pilot has 4-ohm speaker taps; some very good speakers are rated at this impedance figure.

Variable damping factor, prevalent in monophonic power



**SARGENT-RAY-MENT** (above) features level controls that lock down with a holding nut. Chassis is white enamel set off by contrasting metal cage.



**LAFAYETTE** dual stereo amplifier is 70% printed circuit, making it easy to wire from a kit.

amplifiers (see HiFi-ndings, p. 53), has not been included in any of the stereo amplifiers examined. Instead, they each have a preset factor which should be given consideration if a critical speaker system is to be employed.

For example, the good sounding Eico HFS-2 speaker system which incidentally needs a high wattage power amplifier also needs an amplifier with a very high damping factor. Hence, the powerful Altec Lansing would be an excellent choice except for the fact that it would not give as good a transient response as the less powerful Leak—with its higher damping factor—used with the same speaker.

All of these units perform very satisfactorily. Not one of them reaches distortion levels that are unreasonable at normal listening levels. It is worth noting that in no instance are the output tubes over driven. The new RCA 7189 tube, which is rated somewhat higher than the EL84, may be used instead of the EL84, but the reverse is not always possible.

Whether your stereo system or your purse finds more compatibility with the efficient lightweight Acrosound, the economical Lafayette or Knight, the professionally-style Altec Lansing, or any other of these dual amplifiers, you will have a durable instrument that does its allotted task well.

—Warren DeMotte

## Upbeat on Two Counts

(Continued from page 37)

more suited to the home listening situation in moderately-sized rooms.

As long as the result is musically valid—that is, as long as it does not falsify the meaning of the music—I have no objection. But there is no sense in pretending that the type of sound we now deliberately create on recordings is the replica of what we hear in the concert hall. It isn't, and we don't want it to be. "Concert hall realism" has been technically superseded. We have a new sound-ideal to which we are becoming accustomed through our phonographs.

For better or worse, this may lead to a rather absurd situation. I often wonder what will happen in a few years when a younger generation of conductors takes over the podium. I now see these future orchestra-builders as music students listening to records a great deal. Of course, records are wonderful study material and no previous generation of musicians enjoyed the advantage of having such a wide repertory available to them in recorded form. But in the process of listening, these youngsters may get sonically conditioned by hi-fi. As conductors of the future, they will expect from the orchestra the kind of sound they get from their phonographs—which puts a reverse twist on high fidelity.

The idea of "live" music imitating the sound of recordings is an odd turnabout of means and ends—a sort of tail-chasing-dog situation.

Such circular speculation naturally gets us nowhere and all we can do is wait the turn of events. Meanwhile I would like to shift our attention to another aspect of musical developments in our time that concerns the lighter side of my musical two-way street. I am often asked why I draw my musical material chiefly from the great songs of the '30s. The implication is that present-day songwriting is not up to par and that our collective musical imagination has faltered since the days of Gershwin, Kern, Youmans, Rodgers, Schwartz and Porter in their heyday.

I rely on the songs of the '30s and early '40s mainly because many of the perennial favorites happen to have been written at that time. But I disagree with the premise that the art of songwriting has withered since then. I believe that talent is the attribute of an individual; not of an era. It is true that there was an amazing lot of talent around in what is now getting to be known as "the Gershwin era." But for all I know, some all-time great songs might be written right now. The trouble is that they would have a hard time coming to the surface and gaining public recognition.

THE real cause of the apparent paucity of great songs today lies not in lack of musical imagination but in the pattern of musical marketing. The music business today is geared to a different audience. It is no longer the relatively sophisticated Broadway public to which the major part of the musical output addresses itself. Instead, it is the youngsters with their TV sets and juke boxes. It is difficult to project a great lyric tune to this audience. They don't want a melodic revelation; they just want a charge. They want to be jolted.

Take my own four children. They go for rock-and-roll and say, "Daddy, why don't you write music like that?" Of course, at their age the simple rhythmic appeal of such music is a valid experience. But they will eventually outgrow it if their environment also contains elements to stimulate a natural maturation of taste. Just the same, they represent

today's mass audience simply because there is now a larger proportion of young people among the listening public of the electronic media.

The danger lies in catering predominantly to this majority audience and thereby removing from the environment the stimulants for esthetic growth. Of course, you can't blame the youngsters for not buying what doesn't appeal to them. But at the same time they discourage richer types of musical expression in the popular field. The problem becomes one of policy in radio and TV broadcasting and in music publishing.

A new song is plugged so hard on radio and TV that it is played to death within a few weeks. Great songs with genuine lyric and melodic content just don't lend themselves to that kind of saturation marketing and fast turnover typical of radio and TV. Therefore the publishers seek and push simple tunes, elemental and aggressive in their approach. In other words a sort of "musical tabloid"—disposable after short use.

These external factors acting against the genuinely talented songwriter today are one of the reasons why I believe that talent in the song-writing field has not deteriorated. It is merely outshouted and can't get a song in edgewise.

This, of course, is profoundly discouraging to individual composers. But I am not discouraged about the future of popular music. I believe it is talent rather than economic or technical circumstance that ultimately shapes the development of music. I still believe that an individual composer in any province of music, given time and stamina, can transcend the prevailing climate.

Considering the sheer mass of musical infantilism and hunkum lyrics on the air, I admit that it is sometimes a little difficult to maintain this optimism. But perhaps we can look at the situation this way: An art, like any other growth, needs manure at its roots. Since we are providing that in quantity, perhaps we can eventually expect a good musical harvest. But let's not substitute the fertilizer for the crop.

### THE BEST GOULD ON RECORDS

#### As Serious Composer

- Concertette for Viola and Band. MGM E 3714 \$3.98  
Emanuel Vardi with MGM Orchestra, Arthur Winograd cond.
- Dance Variations. RCA Victor LM 1858 \$4.98  
Whittemore & Lowe (duo-pianists) with the San Francisco Symphony Orchestra, Leopold Stokowski cond.
- Declaration Suite; Jekyll and Hyde Variations. RCA Victor LM 2264 \$4.98  
(available in stereo)  
National Symphony Orchestra, Howard Mitchell cond.
- Fall River Legend—Ballet. Capitol P-8320 \$4.98  
Ballet Theater Orchestra, Joseph Levine cond.
- Interplay—Ballet (American Concertette No. 2). Epic LC 3021 \$3.98  
Cor de Groot (piano) with the Hague Philharmonic Orchestra, Willem van Otterloo cond.
- Spirituals for String Choir and Orchestra. Everest 6002 \$3.98  
(available in stereo)  
London Symphony Orchestra, Walter Susskind cond.

#### As Light Composer

- Battle Hymn; American Youth; Fourth of July; Parade for Percussion. RCA Victor LM 2080 \$4.98  
(available in stereo)  
Morton Gould Orchestra.
- Rhapsodies on Familiar Themes; Rhapsodies for Piano and Orchestra. Columbia ML 4657 \$4.98  
Rochester Pops Orchestra, Morton Gould (pianist and conductor).
- Windjammer—Music for the Film—excerpts. RCA Victor LM 2232 \$3.98  
(available in stereo)  
Morton Gould Orchestra.

#### As Conductor

- COPLAND: Billy the Kid; Rodeo—Ballets. RCA Victor LM 2195 \$4.98  
(available in stereo)  
Morton Gould Orchestra.

# RATES THE BASIC REPERTOIRE

Item 5 of the "First Fifty"

## Beethoven's "Eroica"

*A shocker in 1805, still ahead of its time, a challenge to every conductor*

ONE of the most incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and in the history of music in general," is the way Paul Henry Lang (in *Music in Western Civilization*) describes the work which sprang into Ludwig Van Beethoven's consciousness and which occupied him through all of 1803 and into the following year. This, the mighty *Eroica* Symphony, is perhaps the most personal and characteristic work that Beethoven ever composed.

For the source of such a creative outburst, we must recall the spring of 1802, when a Dr. Schmidt suggested to the then 32-year-old Beethoven that he take up lodgings in a quiet place where his failing hearing might be spared. The distraught composer thereupon rented a small peasant house in Heiligenstadt, a peaceful suburb of Vienna. Here was an ideal location; for in the mornings he could take long walks in the woods and meadows of the surrounding countryside and return refreshed to his music sketchbooks. He was alive with music that summer as never before. To a friend he wrote "I live only in my notes and when one composition is scarcely ended, another is already begun. As I work at present I am frequently occupied with three or four compositions at the same time."

To his friends Beethoven presented an outward appearance now high-spirited, now sullen; none knew, however, of the calamitous battle he was waging within himself: he had become aware that his deafness was a progressive and incurable affliction, that he was doomed to a life apart from his fellow men. Among the papers found after his death there was a large, folded sheet dated Heiligenstadt, October 10, 1802 and addressed to his two brothers, Carl and Johann, "to be read and executed after my death." This, the soul-baring Heiligenstadt Testament, tells of the composer's tortured state of mind. Near the end of the document is this significant sentence: "I almost reached the point of putting an end to my life—only art it was that held me back, ah, it seemed impossible to leave the world until I had brought forth all that I felt called upon to produce."

By Beethoven's own admission, then, it was the irresistible, Herculean drive to compose that saved him from suicide. Notebooks from that summer are full of sketches for much piano music, violin sonatas, and most important of all, the Second Symphony, which was completed at Heiligenstadt. Indeed, this work may have served as a catharsis for Beethoven, giving him an inner peace which allowed him "to take a new road." The *Eroica* Symphony was to be its most monumental milestone.

One can sympathize with the listener at the Symphony's first public performance in April, 1805, who is said to have

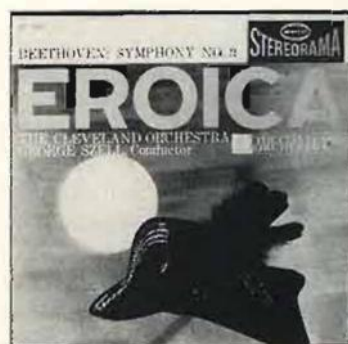
ANGEL—Klemperer brings nobility, grandeur, and rich sonic detail



RCA VICTOR—Toscanini's reading, a model for many, a monument for all



DECCA—Jochum favors the broad approach, backed by ultra-spacious sound



EPIC—Szell is the best of the stereos in a thrill-packed Toscanini styling

shouted: "I'd give another kreutzer if the thing would only stop!" In length (the "Eroica" runs about twice as long as the average Haydn or Mozart Symphony), in formal design, in complexity, and in harmonic daring, the "Eroica" marks a complete break with the musical past. Much has been said and written about Beethoven's original dedication of the Symphony to Napoleon Bonaparte, a dedication which was angrily withdrawn when the full impact of the fanatic personal ambition of the then First Consul impressed itself upon the composer. Now, more than 150 years after the events and circumstances surrounding its creation, the "Eroica" is seen to look far beyond Napoleon. Even the published dedication—"Heroic Symphony to celebrate the memory of a great man"—imposes a temporal and personal significance which the music itself far transcends. The "Eroica" is about the heroic, about how it can liberate mankind from inward and outward oppression. This is the message of the Symphony—and of Beethoven. It is a message which sounds as a pedal point sustained throughout his entire output, whether the works be *Fidelio*, the *Egmont* music, or the Ninth Symphony.

The one conductor who in this writer's opinion has come close to an ideal recorded statement of all that is in the "Eroica" is Otto Klemperer. He has given us an "Eroica" that has a grandeur and a nobility, a personal warmth and an objective rightness. His recorded performance for Angel offers the listener a mesmeric fascination in the way an interpreter can display unerring response to the ebb and flow of the music. Yet there is nothing very mysterious about Klemperer's uncanny success: it stems straight from the printed score. By adopting tempi which are just a shade slower than almost everybody else in this music (but which seem absolutely ideally chosen), and by carefully paying attention to all of Beethoven's accents and dynamic markings, Klemperer's performance communicates a unique and unmistakable sense of conviction and identification. The Philharmonia Orchestra plays magnificently for him and the British engineers have captured a rich, cleanly-balanced and full-throated sound. Presumably the performance was also recorded stereophonically, so we may expect the eventual release of a stereo disc, but the available monophonic version (Angel 35328) is a glory of recorded literature.

Several conductors, during the course of long recording careers, have been given the opportunity to record the "Eroica" more than once; Koussevitzky and Toscanini, with two recordings each, are the most notable examples. One who has had the rare privilege of recording this colossal score three times is Bruno Walter, whose most recent recording has been released by Columbia (ML-5320) just as we go to press. The two previous Walter recordings were both with the New York Philharmonic; the first, which marked Walter's initial recording activity in this country, was made in February, 1941, very soon after he arrived on these shores following a flight from war-ravaged Europe. For about a half dozen years this reigned as the most generally preferred recording of the music—a broad, sturdy performance and good-sounding reproduction.

Then, in the late 1940's, Columbia re-recorded the "Eroica" with Walter and the same orchestra. This one, ML-4228, is still in the current Columbia catalog and has basically the same qualities as the earlier one, but with fuller sound. The most recent Walter recording is a product of sessions held on the West Coast last year which eventually will yield all nine Beethoven Symphonies. This is no fist-shaking, heaven-storming performance, nor is it endowed with the Klemperer

kind of noble, exalted grandeur. Rather, it is a mellow, leisurely kind of approach, secure and confident in its conviction. From the standpoint of playing time this is probably the longest of the available recorded "Eroicas"—50 minutes and 18 seconds, more than a minute longer than Klemperer's 48:59. At press time I had heard only the monophonic edition, which had a sound of great richness and detailed clarity. Certainly if the stereo sound turns out as good as on Walter's recently released Beethoven "Pastoral", we shall have something to look forward to.

In the same tradition as the Klemperer and Walter performances, if lacking somewhat in the ultimate authority which both of them bring to the music, is the version by Eugen Jochum and the Berlin Philharmonic Orchestra (Decca DL-9865). This is a carefully-prepared, beautifully-played performance with recorded sound of solid fullness and depth. Anyone looking for an "Eroica" that presents the music clearly and allows it to speak for itself without the intrusion of the conductor's "personality" should investigate this version.

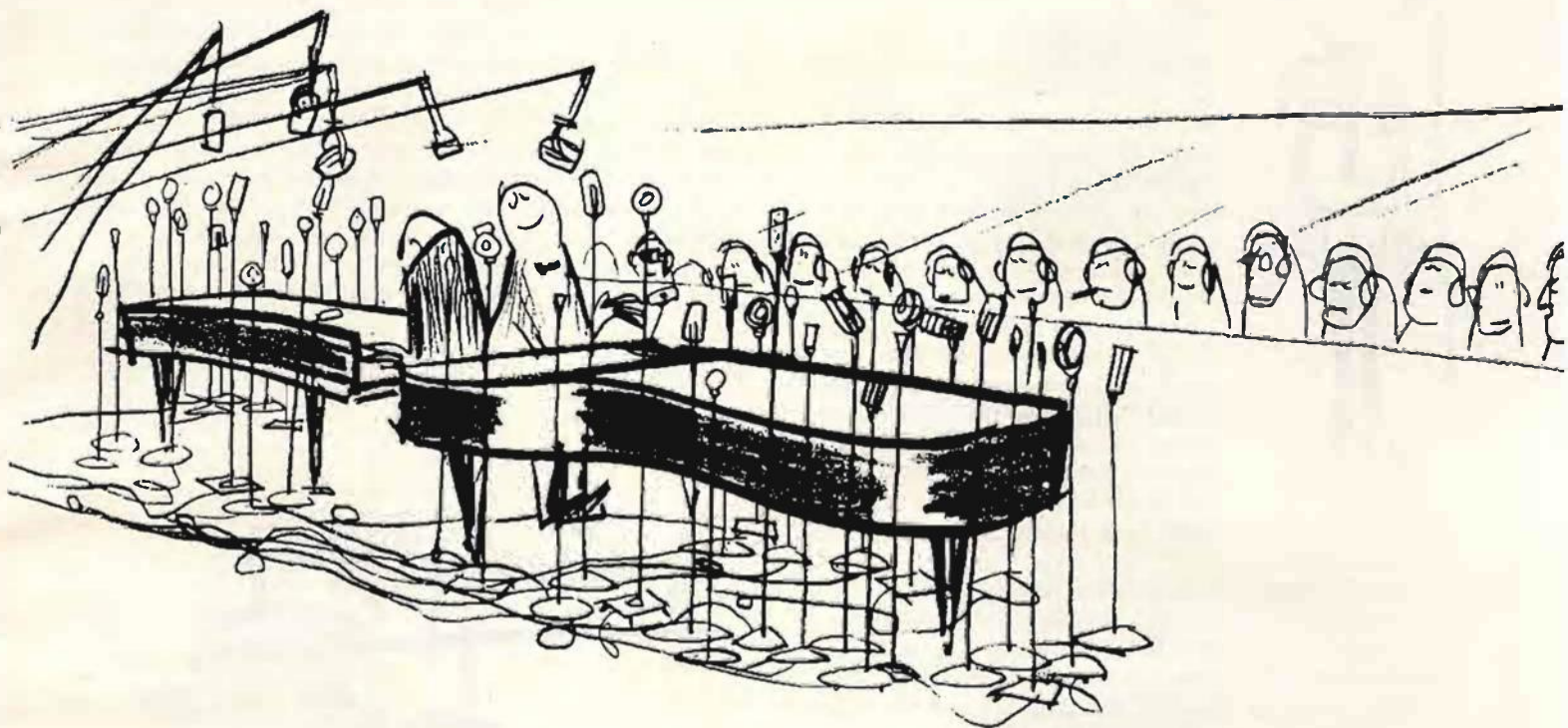
Now we come to the "Toscanini performances"—and there are many of them. The late Maestro recorded the "Eroica" himself twice. The first version, a cough-punctuated, wretched reproduction of an actual concert performance in NBC's old Studio 8-H in October, 1939. The other was the product of recording sessions in Carnegie Hall exactly ten years later. But the Toscanini style—fast tempi; nervous, restless energy, and hard-driving propulsion—has infected almost every other conductor who has recorded this music. I would class as "Toscanini performances" those by Szell, Reiner (RCA Victor), Dorati (Mercury) and Munch (RCA Victor), in addition to Toscanini's own, of course. Of these hell-for-leather readings, I would unhesitatingly put Szell's at the head. For sheer visceral excitement the Szell recording (Epic LC-3385) packs even a greater wallop than the original Toscanini model. And not the least element of the fascination of Szell's performance is its awesome display of orchestral discipline. These Cleveland musicians play as if their very lives depended upon instantaneous response to the demands of their conductor.

One other performance remains worthy of mention before we turn to the available stereo versions. This is Capitol's performance by Steinberg and the Pittsburgh Symphony Orchestra (P-8334), which falls somewhere in the middle between the generally uncomplicated ease and freedom of Walter and Jochum, and the kinetic energy of those I have classed as "Toscanini" performances. It assumes this middle-ground approach handsomely and is richly recorded.

Stereo? There are already six versions of the "Eroica" listed in the catalogs. Three of these (Szell, Munch and Dorati) have been mentioned in the discussion of the monophonic versions; the other three are by Boult (Vanguard), Horenstein (Vox) and Scherchen (Westminster). The last named I have not heard; but Boult's is a curiously weak, undistinguished reading, Horenstein's, rather shapeless. As of the moment, then, the stereophonic palm goes to Epic's version of Szell's exciting reading (BC-1001), which is further distinguished by firm, well-spaced sound. Indeed, no conductor who has recorded the "Eroica" generates the dynamism which Szell gives to the coda of the Finale. Let Szell be your choice, monophonically or on stereo, if unleashed fury is what you want out of your "Eroica". Take Klemperer, monophonically now but with a stereo version almost sure to follow soon, for an exaltation and a dignity, a grandeur and a nobility which are indeed heroic.

—Martin Bookspan

# The Well-Tampered Claviers



*Tricked-up sound in multitrack recording revamps two-piano trade*

By HANS H. FANTEL

Illustrations by Bob Weber

**T**AMPERING with the entrails of a piano is a compulsion common among mechanically-minded small fry. It remained for duo-pianists Ferrante and Teicher to develop such urges into a notably strenuous and profitable art form.

"There are many ways of playing the piano without even touching the keys," says Arthur Ferrante and promptly proceeds to demonstrate by tapping the strings inside the piano with a pencil eraser or stroking them with a soft brush while holding down the sustaining pedal. A delicate, shimmering sound welled up. Still holding down the pedal, he then hit the sound board from underneath with the heel of his hand. An iridescent boom came from the instrument.

"The sounding board is a unique drum" explains Ferrante, "capable of beautiful percussive sounds. And don't think percussion is just crash, bang and bump. You can get wonderfully delicate effects. Or, you can pluck the strings like a mandolin. Don't forget that the piano still contains its ancestors—harp, lute, dulcimer, zither, clavichord, harpsichord—it's a whole museum of sounds."

The "museum" of non-pianistic piano sounds was first opened to the public in a big way by John Cage, an American composer who "prepared" his piano with nuts and bolts and other paraphernalia strewn on the strings for the playing of his own music. Teicher and Ferrante have refined these techniques and now apply them to playing popular favorites, show tunes and the like. In effect, they "orchestrate" the songs with their sonic experiments.

These sonic byways first appeared to Ferrante and Teicher merely as a detour from their regular routine as a strictly

classical two-piano team. Rehearsing Ravel's *Bolero* they were trying to set off the one insistent note that taps the rhythm throughout the piece, so that the ear could easily pick it out. But no trick of touch or pedaling kept Ravel's hypnotic rhythm of the repeated G from being drowned in the tonal torrents. At last, near desperation, Teicher jammed his pencil eraser between the strings. That did it. Now the G sounded like a tight, muffled drum, ominously beating against the rest of the music.

That moment of exasperated inspiration established the principle and technique of Ferrante and Teicher's unique brand of pianism.

The intrepid experimenters then proceeded to modify the piano sound by scattering nuts and bolts on the strings, varying the effect by replacing the nuts with chains, tinsel, and they call "an occasional plateful of silver macaroni." Later they undertook the construction of highly elaborate devices known respectively as bones, bongos, pings, strums, plucks, and clucks. A whole orchestra of sound variants soon inhabited their pianos.

As so many other areas of experimentation, this, too, has its clandestine side. Like "Mack the Knife" of Weill's famed ballad, Ferrante and Teicher keep the tools of their trade strictly out of sight. Not that they are naturally furtive, but so far the U. S. Patent office has failed to acknowledge the originality and exclusiveness of their assorted bongos and clucks; and while imitation may be the sincerest form of flattery, it can also ruin a business. No one is permitted on stage at their concerts. The gadgets remain under cover until

they are slipped speedily inside the Steinways. At recording sessions, engineers must have a special "security clearance" before being admitted anywhere near the clonking paraphernalia.

Organists have it easy by comparison. If they want to change the tone color of their instrument, all they have to do is pull a "stop." Yet Ferrante and Teicher must jump up in the middle of a piece, jam their gadgets into the grands, and back down to the keyboard in time for their next note. An *allegro con brio* played in this fashion literally keeps them hopping. Mapping their musical arrangements, they constantly ask themselves "Is it feasible from an athletic viewpoint?" Translated into practical situations, this means "Can I reach high C with a bong *inside* the piano while holding a chord in the bass?" or "Can I get back in time for that left hand

run after pulling the zizzer across the upper strings?"

Without meaning to imply other similarities, a physiologist once reported that wood chopping and piano playing are the two most strenuous forms of work. The statement was based on calories of energy expended per unit time. With their own brand of "athletics" added to the usual "keyboard exercises" Ferrante and Teicher probably do the most physically demanding job in the whole history of musical performance.

Compared to the fast-paced workout at a live concert, their recording sessions seem like a breather. Each sound effect is prepared at leisure and the various "takes" spliced together afterwards. But the final product sparks with unparalleled sonic frenzy. The studio permits pianists and engineers to throw together their respective bags of tricks into a big clangorous pile. The pianistic arsenal of effects is reinforced by virtuoso engineering. No less than seventeen mikes were used at a recent session, feeding five recording tracks gimmicked with different filters, variable speed controls, and loop-type reverberators. The tracks are then cross-dubbed and superimposed upon each other until the sonic witches' brew attains its ultimate potency. A recent stereo release even resorted to such legerdemain as blending reverberation from the left channel over to the right channel and vice versa. The result might best be diagnosed as a kind of acoustic schizophrenia.

Tonal gimmickry, recorded or live, proved a potent magnet. Vast audiences that would have passed up conventional



duo-piano recitals in droves exposed themselves to assault by sounds *sans pareil*. The magnet, incidentally, had two poles. One drew the audience; the other acted on the pianists themselves. It pulled them away from the classical repertory into areas more inherently hospitable to experiment. They turned toward the tunes that traditionally serve jazzmen as springboards for improvisation. Popular and Broadway songs are now the chief foundation of their sonic edifice. But the solid pianistic craftsmanship of their classical training was never compromised. It is still clearly in evidence in even their wildest experiments, lending to what sounds strictly "way out" an astonishing flavor of disciplined musicianship.

This musicianship was nurtured at New York Juilliard School of Music, where the team was formed when each partner had reached the ripe age of six. Ferrante, a native New Yorker, and Teicher, a prodigy from Wilkes-Barre, Pa.



JOHN CAGE played a "prepared" piano.

had been enrolled at Juilliard's Preparatory Division after each alarmed his parents by picking out tunes at the age of two. By sheer circumstance of "being there" the two tots were harnessed together for two-piano work. From the start, it was a winning combination. Together they progressed to more advanced stages of training, sharing the same teachers, and after completing graduate work in piano, composition and orchestration, they joined the Juilliard faculty.

Over the years, Ferrante and Teicher grew into a sort of Siamese twins joined by two pianos. Even marriage and growing families in both the Teicher and Ferrante households did not budge their musical partnership.

This life-long association is the key to their freewheeling arrangements of popular songs and show tunes. Their kind of pianistic hi-jinks have so much spontaneity that they are almost unwritable. This raises the question how one knows what the other is going to do next.

"We read each other's minds," is the simple answer.

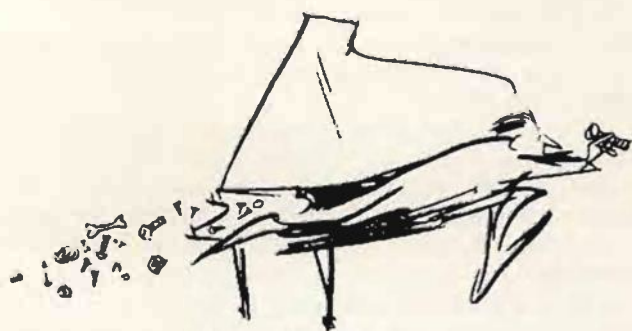
"We don't have to spell it out. We feel ideas right in our fingertips."

"But can you mind-read fingertips?"

"When you've been playing piano together since the age of six—you can!"

As for the popular acclaim of their sonic experiments, the pianists modestly disclaim their own originality and credit their success to the temper of the times. "The public has been sensitized to sound. The interest in high fidelity sound reproduction has made people responsive to the element of tonal color—so they are receptive to our ideas. You might say we're riding the crest of the electronic wave."

—Hans H. Fantel



ATHLETICS and mind-read fingertips.



# HiFi-ndings

AN EQUIPMENT REPORT

## Knight KN-1260K Ducted-Port Enclosure Kit

**Manufacturers Data:** A ducted-port enclosure kit for 12-inch full-range loudspeakers. May be modified to accommodate horn-type mid-range speaker or separate tweeter. Enclosure is 32" h. x 17½" w. x 15" d. Wood surfaces prefinished, grille cloth affixed, and connecting wires soldered to terminal strip. Available in mahogany, limed oak or walnut finishes. Price \$36.50. (Allied Radio Corp., 100 N. Western Ave., Chicago 80, Ill.)

With all due respect to the late Dr. Lindner, the manufacturer of this enclosure missed a good bet in not calling it the "50-Minute Kit." This is exactly how long it took us to assemble the seven pieces, attach the four legs, bolt down a three-way KN-800 speaker, and connect it up to an amplifier. We were not out to break any records so it would not be too surprising to hear of the KN-1260K being assembled in just over a half hour. The beauty of the whole operation is that it could just as well have been assembled by a novice do-it-yourself fan—it would have looked and worked just as well!

The KN-1260K is a sign of things to come in the kit field. While there is a hard determined core of wood finishers and polishers, there is a much bigger market for prefinished enclosures and equipment cabinets. By prefinishing, we mean that all exposed surfaces are stained or veneered, sealed and polished. The constructor slips the necessary panels together and holds them in place with screws and glue. Most prefinished—and the KN-1260K is a good example—have carefully mitered or tongue-and-groove joints so that once assembled it is difficult to distinguish the kit from a factory-finished product.

We mounted a Knight KN-800 12-inch speaker in our test enclosure. This speaker sells for \$44.95 or is made available at the time of the purchase of the enclosure kit at an \$8.00 saving, at a total

of \$73.15. The KN-800 is a three-way speaker consisting of a 2000 cycle mechanical crossover and a 4000 cycle transition to a horn-loaded, compression-type tweeter.

The assembled speaker system is surprisingly rigid and the use of a ducted-port smooths out the bass region as far down as 50 cycles. The tweeter is not excessively efficient and the constructor does not find it necessary to back off on the tweeter level control to be sure that the bass and mid-ranges are not being overpowered. All in all, the system sounds smooth and suitable for use in moderate to moderately large living rooms for "along-the-wall" installations.

## Acrosound Ultra-Linear II Power Amplifier

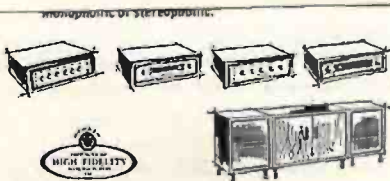
**Manufacturers Data:** Power amplifier for monophonic use rated at 60 watts, 120 watt peaks. IM distortion less than 0.5% at 50 watts, or less than 1.0% at 60 watts. Harmonic distortion less than 1.0% within ± 1.0 db. (60 watts) from 20-20,000 cycles. Frequency response at 1.0 watt is ± 1.0 db. from 5-85,000 cycles, or at 60 watts ± 1.0 db. from 18-30,000 cycles. Variable damping factor control range 0.5 to 10 (or fixed at 15). EL34/6CA7 output tubes with possible substitution of 6550's or KT-88's. Fused. 1.6 volts rms input for 60 watts output. Price \$109.50 wired or \$79.50 as a kit. (Aero Products, 369 Shars Lane, Philadelphia 28, Pa.)

The staff of HiFi REVIEW was hard put to decide two things about the Ultra-Linear II: Can we really call the lower priced version a "kit" for the do-it-yourself fan, and if it is, why would anyone spend an extra \$30.00 for a wired model? Since the interpretation of a "kit" is fairly liberal, you can look at it from the angle that the manufacturer thinks your services are worth \$15.00 an hour. That's right, it takes just two hours on the nose to open the boxes, bolt the chassis together, mount the transformers, mount the circuit board, solder the few wires and affix the cage over the



**DUCTED-PORT ENCLOSURE kit** sold by Allied Radio features prefinished top and sides with the plastic grille cloth attached to the front panel. Tunnel for the ducted-port is visible in right hand photo below speaker. Fiberglass batting was affixed to enclosure by the manufacturer. Wire leads from KN-800 speaker go to the treble level control (top) and to the speaker input terminals (bottom). These are all soldered in place prior to shipment. Constructor needs only screwdriver to assemble the enclosure. Amplifier atop enclosure is a 25-watt Knight-Kit.

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Sherwood as "the best buy" in a complete High Fidelity Home Music Center.

Edward S. Miller  
General Manager

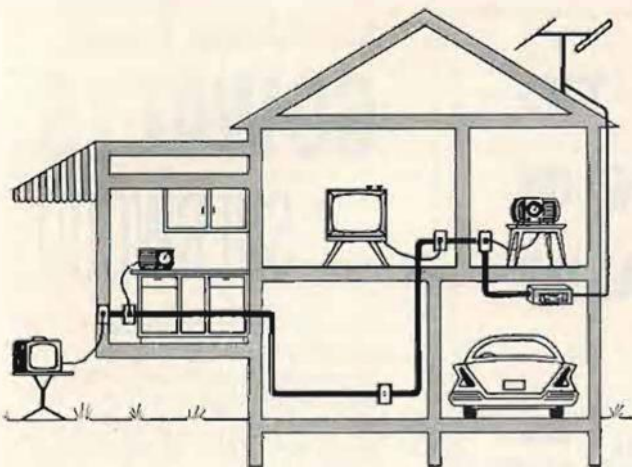


tubes. In all honesty, even the most fumble-thumbed could put this one together—we've seen more difficult toys for 6-year-olds.

The gigantic saving in time is due to the use of a printed circuit board—which in this case already has the tube sockets, resistors, capacitors and bias rectifier mounted and soldered in place. If the constructor had to do this himself the time expendi-

rings and cover plates, 5 Press-On plugs, 12 twin-lead insulators, 100 feet twin-lead cable, terminating resistor, necessary hardware and instruction booklet. List price, \$67.75. (Jerrold Electronics Corp., The Jerrold Building, 15th and Lehigh, Philadelphia 32, Pa.)

The modern home with one or two FM receivers and one or two



**JERROLD MASTER ANTENNA SYSTEM** was designed for the suburban home. A typical installation would put the broad-band FM-TV amplifier in the garage fed from the antenna on the roof. In some locales, the antenna works as well in the attic. Output of the amplifier feeds 300-ohm lead and a series of outlet jacks. Lead may be stapled to baseboard or strung across joists in the cellar. Kit described in this review is sold complete with five outlets and 100-feet of lead. List price shown is subject to variation from store to store with some discount usually allowed.

(Continued from page 54)

At convenient locations, outlet boxes tap off the signals from the 300-ohm lead and feed them to the FM or TV receivers. The kit contains outlets which permit easy installation and eliminate the need for soldering or stripping the 300-ohm twin-lead cable.

As tested in the Connecticut hills, reception was checked particularly for number and quality of stations in the FM band. Before installation, some 20 FM stations could be received with quality ranging from poor to fairly good. Installing the master home system resulted in greatly improved quality from all of the FM stations, and in addition, brought in five more stations that could not be heard without a broad-band amplifier. The addition of a table model AM-FM receiver further along the 300-ohm line did not have the slightest effect on reception through the hi-fi FM tuner—either in loss of signal strength or distortion from line reflections. TV reception was similarly improved and, here again, coupling in another receiver had no effect on FM reception.

New home owners will be pleased to note that the HSK-3000 system permits the use of a hidden attic antenna which ordinarily would have provided considerably weaker reception than a roof-top antenna.

## Stromberg-Carlson SR-440 AM-FM Tuner

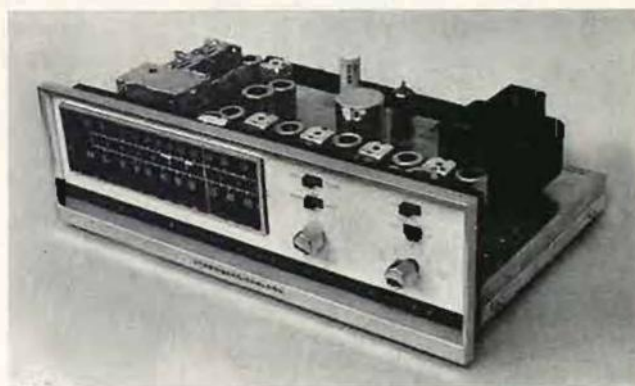
**Manufacturers Data:** Nine-tube (plus tuning indicator and rectifier) AM and FM tuner. Two-position AM selectivity: 15 kc. (broad) and 8 kc. (sharp). FM sensitivity is 1.8 microvolts for 20 db. quieting with 300-ohm antenna input. Frequency response: AM—20-7000 cycles in the "broad" position. FM—20-20,000 cycles. Dimensions: 13½" w. x 4½" h. x 9½" d. Low-impedance cathode follower output controlled by tuner volume control. Price \$159.95. (Stromberg-Carlson, 1400 N. Goodman St., Rochester 3, N. Y.)

The old maxim against judging by appearances is given the lie by this handsome example of Stromberg-Carlson's new styling. Just in case you haven't noticed, the basic lines are simple but highly complemented through the knowledgeable use of gold and white trim striking a note of elegant opulence. Pulling ourselves away from its handsome decor, we found after a prolonged and critical listening test that we could easily agree that this tuner sounds as well as it looks.

As hi-fi listeners we were interested primarily in the FM capabilities of this tuner. As claimed by the manufacturer, the tuner is exceptionally sensitive. In the heart of New York City under the most adverse receiving conditions possible—without an antenna—most of the local FM stations could be heard with a virtually silent background. These excellent characteristics are due partially to the r.f. cascode front end and partially to the unusual noise clipping limiter stage ahead of the ratio detector. Employing a dual diode using a principle seen frequently in short-wave communications receivers, the output of the ratio detector is uncommonly clean and with a wide linear slope of 350 kc. Stability, the trick of holding the station once it is tuned in, was handled with relative ease by the SR-440. Proof of the pudding is, of course, the stability without the a.f.c. switched into the circuit. We let the tuner cool off all through a very cool winter night. Next morning, we turned it back on and the station was at the identical spot on the dial.

In our informal home testing procedures, we do not attempt to state the distortion figures and percentages. Rather, we attempt to judge performance from a listener's chairside perspective. Perhaps we can best sum up the aural impression made by the SR-440 by saying that its FM sound from a station broadcasting a record was comparable to the sound of the same record played on our own turntable with a topnotch cartridge.

For those living remote from the benefits of FM and who may find it necessary to rely on standard AM broadcasts, we can report that they, too, will be well served by this tuner. The AM refinements include a tuned r.f. stage for additional sensitivity with a special "Local-Distant" switch. This prevents over-loading on strong nearby stations while permitting maximum r.f. gain for high quality long distance AM reception. The variable bandwidth



**STROMBERG-CARLSON AM/FM TUNER** is shown here without the mounting case. Tuning indicator (type EM84 with variable length horizontal bars) is mounted in the center of the tuning dial. Switches on right side of panel control AM selectivity, AM sensitivity, AFC for FM, and AM/FM output to amplifier. Knobs are for tuning and for output volume level. Unit is fitted with a push-pull off-on switch (on the level control).

selector on the AM band permits the listener to choose sharp selectivity (to isolate a weak station from its stronger neighbors) or broad frequency range for improved tonal quality. Excellent AM reception results from the use of the built-in loopstick antenna.

There are two possible output connections from this tuner. A high impedance taken directly from the detector and a low impedance from a cathode follower. The latter has its output governed by a panel volume control. Multiplex provisions are also provided in the FM tuner section.

The tuning indicator on the SR-440 has been connected to a new type of feedback circuit which makes the visual indicators uncommonly fast, sensitive and accurate.

In summary, the SR-440 is a handsome, well-made, sensitive AM-FM tuner that would complement any hi-fi installation. It is sensitive and clean in circuit design with such refinements that put it in a class by itself.

(Continued on page 58)

# Reduce record wear...

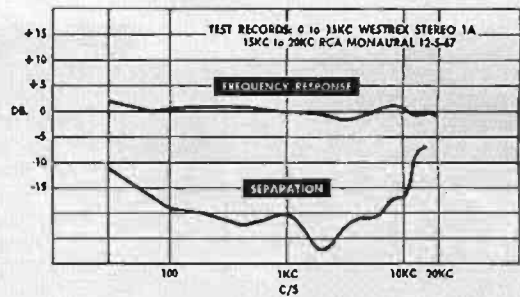


## Less mass, higher compliance with G.E.'s "Golden Classic" stereo-magnetic cartridge

The more moving parts, the more resistance to groove motion. General Electric's "Golden Classic" has only one moving part—the stylus—which "floats" freely in special-formula damping cushions. This means freer motion in the record groove. You get less wear on records and stylus, and superior sound at all frequencies. Hear the "Golden Classic" GC-5 or GC-7 soon. You'll agree they are a fitting climax to the famous General Electric cartridge tradition.

- Plays both stereo and monaural records
- Frequency response, 20 through 20,000 cycles
- Output 8 mv
- Effective mass of stylus about 2 milligrams
- 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. (Specifications for Model GC-5.)

Model GC-5 (shown) with .5 mil diamond stylus, **\$26.95**. Model GC-7 with .7 mil diamond stylus, **\$23.95**. Model CL-7 with .7 mil synthetic sapphire stylus **\$16.95** (Manufacturer's suggested resale prices).



Smooth response on both stereo and monaural records. Consistently high channel separation, because the stylus is magnetically linked to the coils.

## TM-2G "Stereo Classic" tone arm



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



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See and hear the G-E "Stereo Classic" cartridges and tone arm at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept., 44E3, W. Genesee St., Auburn, New York.

(Continued from page 56)

## Stephens Trusonic B-100 Speaker System

**Manufacturers Data:** Ducted-port reflex baffle utilizing 150CX coaxial speaker. May also be used as a 1-, 2-, or 3-way system through addition of tweeter or mid-range speakers. Dimensions, 33¼" h. x 31¼" w. x 18½" d. Soft grille cloth wrap-around on three sides. Solid top walnut or mahogany finish. Price \$219.00. (Stephens Trusonic, Inc., 8539 Warner Dr., Culver City, Calif.)

Since the first moment this system was connected to an amplifier, it has consistently won the accolade of being "easy to listen to." To our way of thinking, this can only be given to a speaker system that possesses an imposing array of *negatives*: it is *not* boomy, it is *not* vibrant or unduly colorful, and it is *not* fatiguing to the ear. By having just the opposite of speaker undesirables, the B-100 system emanates a smooth, clean sound.

The B-100 is available with a pre-mounted 150CX coaxial speaker. The 150CX consists of a "free-cone" suspension 15-inch woofer and mid-range speaker and a coaxially mounted 5KT toroid tweeter crossing at 5000 cycles. An 80-M speaker is now available to those wanting more mid-range (though we don't know what for) with crossover provisions at 500 cycles. This should make a superb three-way system for those finding it necessary to exercise control over the different speakers—or those faced with unusual room acoustic problems.

The B-100 is a ducted-port with the port exhausting out the front of the enclosure. The duct is an 8-inch long tunnel, especially engineered to provide the proper acoustic resistance to give optimum damping to the speaker. This was verified in our tests with several frequency runs in the range of 20-300 cycles. The

results show a substantially smooth curve slightly tapering off below 45 cycles. The free-air resonance of the speaker is apparently below 35 cycles. The enclosure itself is smart looking, primarily obtained through the successful execution of the subtle design ideas. One, an outwardly canted front with a two-inch peak and secondly, a modernistic top which to outward appearances is 1½ inches thick. The absence of brass trim and plastic grille cloth is a pleasant relief from the recent excessive trend in that direction.

## Bell 6060 Carillon Stereo Preamp/amplifier

**Manufacturers Data:** Integrated stereo preamp/amplifier rated at 30 watts per channel, 60 watts peak per channel, 120 watts total peak. Frequency response 15-30,000 cycles  $\pm 1$  db. Harmonic distortion less than 1% at 30 watts at 1000 cps. Hum level 71 db. below rated output. Inputs (dual): microphone, NARTB tape head, magnetic phono, ceramic phono, tape recorder, auxiliary. Controls: selector, left channel bass, left channel treble, balance control, continuously variable loudness control, right channel bass, right channel treble, level control, on-off switch, lo-filter, hi-filter, function, stereo speaker selector. Rear chassis controls: level set controls for tuner inputs and tape recorder inputs. Two a.c. convenience outlets controlled by power switch. Outputs (dual): speakers, 4, 8 and 16 ohms left and right; high impedance to feed tape recorder. Power consumption 230 watts at 117 volts, 60 cycle. Tubes (11): 4-EL34/6CA7; 6-ECC83/12AX7; 1-5V3. Size and weight: 6½" h. x 16" w. x 11½" d.; 40 lbs. gross. Price \$219.95. (Bell Sound Division, Thompson Ramo Woolridge, Inc., Columbus 7, Ohio.)

This amplifier is going to be one of the great ones. It is a second-generation integrated stereo amplifier that exhibits the effects of careful breeding. Fortunately for the consumer, Bell Sound had been working with the design of integrated stereo amplifiers long before the appearance of the stereo disc. The fact that they have been able to produce several brand new products within the past year is undoubtedly due in no small part to their early faith in the eventual evolution of stereo.

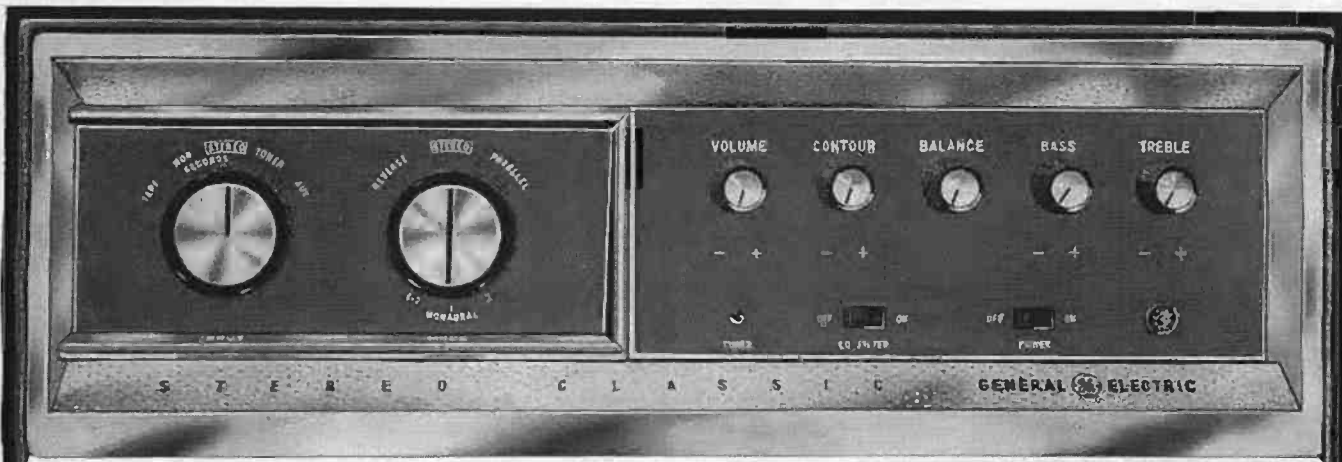
The Carillon is rated at 30 watts output per channel, making it one of the most powerful integrated stereo amplifiers on the market. Each channel is capable of driving a low efficiency speaker without strain. The power output circuit uses tubes that are practically loading at maximum room volume. There are numerous refinements in the Carillon. In our original stereo integrated amplifier survey (August 1958, page 30) we examined the Bell Model 3030 and at that time expressed a preference for individual channel tone controls over ganged tone controls. It is pleasing to see that the Carillon has followed this thinking, and in fact, has gone one step further. Not only does it have individual channel tone controls, but the bass and treble controls for each channel are logically mounted on the same concentric shaft. This is in contrast to the usual individual tone control mountings wherein the bass controls are on one side of the instrument and the treble controls on the other. In the Carillon, the left channel controls are on the left side and the right channel controls are on the right side—no pun intended.

The Carillon continues to use the handy on-off switch as a part of the volume (level) control. Pull the knob out; the amplifier is on. Push it back in; the amplifier goes off. This push-pull arrangement, common to TV sets but too infrequently seen in hi-fi equipment, allows the volume control to remain at a room setting without continuous adjustment whenever the system is turned on. The Carillon does not include the balancing and channel reversing method used in the Model 3030. The latter, although admittedly exceptionally handy when mastered, certainly caused some perplexed head-scratching until the mystery of the three interlocking control functions became apparent. In the Carillon, a continuously variable loudness control is mounted concentrically on the same shaft as the stereo balance control. Thus, the two most

(Continued on page 60)



LATEST TRUSONIC SPEAKER SYSTEM from Stephens uses a bass-reflex ducted-port enclosure. Our reviewers found it to be exceptionally "easy to listen to." The speaker was a 15-inch coaxial Stephens Model 150CX.



G-E "Stereo Classic" Amplifier Model MS-4000

## 40 watts of balanced stereo power

... only \$179<sup>95</sup>

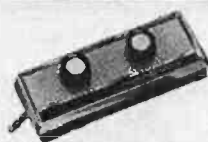
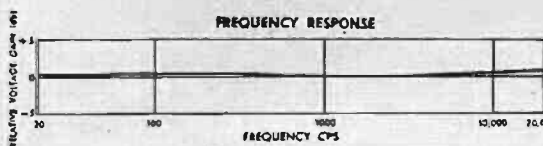
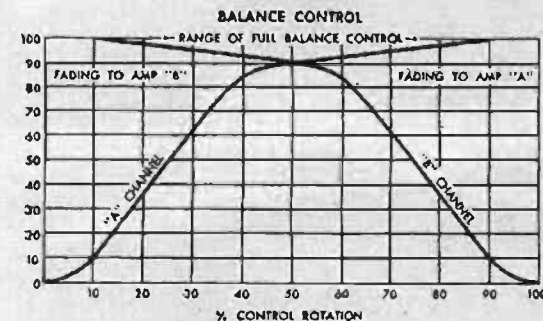
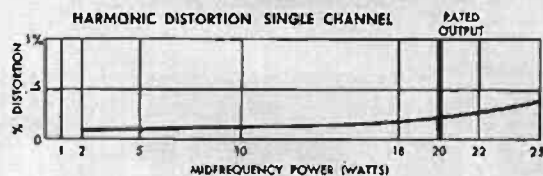


General Electric's MS-4000 40-watt Amplifier gives you power to spare for clean stereo reproduction, with less than 1% distortion. It offers 40 db or higher channel separation, a rumble filter effective on all inputs, and maximum output stability at all frequencies.

For top stereo performance at a sensible price, hear G.E.'s "Stereo Classic" Amplifier soon.

### OUTSTANDING PERFORMANCE FEATURES

- Full, balanced 20-watt output from each channel (28 watts per channel music power)
- Flat response within 0.5 db from 20 to 20,000 cycles
- Extremely low hum and noise level
- Single-knob controls for easy adjustment of both stereo channels at same time
- Contour control provides smooth, gradual bass boost without apparent change in sound intensity. Only \$179.95\* MS-2000 (28-watt Amplifier) \$139.95\*



### New G-E Remote Control RG-1000

Now you can change the stereo perspective without moving from your chair! Two knobs permit adjustment of channel balance and volume up to 30 feet from the amplifier. Especially useful in stereo because of individual preferences for channel balance and variations in room acoustics. May also be used as volume control with monaural amplifier. 30-foot cord included. \$14.95\*. \*Manufacturer's suggested resale prices.

### FM-AM Tuner FA-12



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

See and hear the G-E "Stereo Classic" amplifier and tuner at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept., 46E3, W. Genesee St., Auburn, N. Y.

GENERAL  ELECTRIC

(Continued from page 58)

important functions of a stereo amplifier are contained within a fraction of an inch of one another.

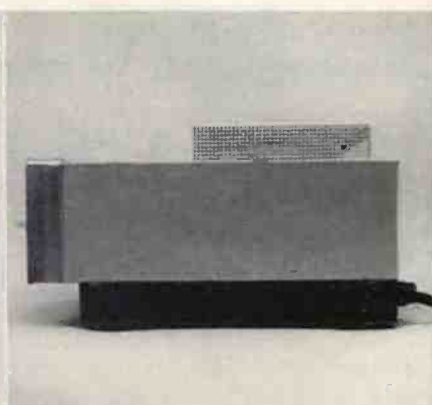
Knobs alternate with throw switches along the length of the front panel. In addition to the tone, level, and balance controls mentioned above, the fifth knob is for input selection. Like most good stereo amplifiers, the Carillon will handle any stereo or monophonic sound source: tuner, magnetic phono, crystal/ceramic phono, tape head, tape preamp output and microphone. Two of the throw switches are involved in high and low cut filters. A third throw switch provides for stereo channel reversal and for strapping inputs together for monophonic use. The fourth, and last, throw switch is for operating a second pair of stereo loudspeakers, say for example, in a den or play room.

The rear panel of the Carillon is distinctly marked for all the necessary input jacks. This too, is a decided improvement over the facilities seen in the Model 3030. Fingertip level setting controls (with blue colored coating) adjust the tuner and tape preamp volume levels so that they may be balanced with the phono inputs. The primary of the power transformer is tapped for two input voltage settings: 117 volts for normal, well-regulated

a.c. lines, and 125 volts for rural lines subject to high voltages.

The physical appearance of the Carillon is a designer's delight. It is handsome and seemingly compact—both virtues having been maintained without sacrificing good engineering principles. An aluminum cage extended above the regular top of the unit permits ventilation and dissipation of heat given off by the husky power output tubes and rectifier tube. The narrow front panel extends well forward beyond the actual base of the unit. With this hidden lower portion and the upper cage, the Carillon is not exactly a pygmy in height—even though it looks deceptively low because of the narrow front panel.

The Carillon is a smooth working, integrated stereo amplifier. There are no annoying bangs or clicks when switches are thrown, nor are the tone, volume and loudness controls eccentric in their operation. The hum and noise level is well below that called for by good engineering specifications. There is sufficient record compensation (three positions) to permit use of even your oldest monophonic recordings. The Carillon also has provisions for immediate use as a monophonic amplifier. There is little reason to exercise caution in thinking that this amplifier will go out of date. For as long as there is disc stereo there will be Carillon amplifiers.



CARILLON integrated stereo amplifier is the first of a new breed featuring flexibility with higher output wattage. Design of the chassis and front panel makes it appear as though the unit is very slim. Actually the panel overhangs the main chassis and a perforated cage at the rear enclosing the tubes add to the height. All controls are clearly marked on both the front and rear panels. Our reviewers rank the Carillon the most flexible (among those tested in the last eight months) in all categories in its power rating.

## Coming

In the April Issue

Bonus 16 Page Insert

## A Panoramic History of Jazz

By John S. Wilson

(plus all the usual features)

# Get big-speaker performance in a "stereo-compact" enclosure



General Electric's LH-12 "Stereo Classic" Speaker System combines enclosure compactness with full, smooth response over the entire audio frequency range. The complete unit — with woofer, tweeter and crossover network — occupies only two cubic feet of space.

But small size is gained through no sacrifice in sound. G.E.'s new Extended Bass design puts out *four times* as much power (+6db) at low frequencies as standard 12" speakers in the same enclosure. For superb stereo sound, we invite you to compare this system with all others, *regardless of size*.

Complete LH-12 Speaker System in four most wanted finishes at **\$129.95\***. LC-12 and LK-12 Speakers available for separate mounting at **\$89.95\***.

## OUTSTANDING NEW BASS PERFORMANCE

The woofer's high excursion cone and long voice coil quadruple power-handling ability. Treated cloth cone suspension increases compliance. Aluminum base voice coil for fast, efficient heat dissipation. All-steel welded construction.

Woofer



Tweeter



Crossover network

## LH-6 Bookshelf Speaker System

Only 9" high, 17 $\frac{3}{8}$ " wide and 8 $\frac{3}{8}$ " deep, yet provides better low-frequency response than speakers tested in enclosures up to twice the size. Perfect solution to problem of getting high quality performance in a limited space. May be positioned on side or end, as shown at right. Also offered as kit without enclosure. From **\$49.95 to \$57.50\*** (Kit form, **\$29.95**).

New EN-50 5-cu. ft. enclosure for 12" speakers available in four finishes. **\$69.95\***

There's a full line of General Electric speakers at your High Fidelity dealer's. Finest performance—sensibly priced.

\*Manufacturer's suggested resale prices.



See and hear all the new G-E "Stereo Classic" components at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept., 45E3, W. Genesee St., Auburn, New York.

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# "BRILLIANT"



...one of the  
real stylists  
in the French  
repertoire"

—HIGH FIDELITY MAGAZINE

## Manuel Rosenthal on WESTMINSTER conducts French music

with all the insight and feeling of the composers themselves. A great conductor, a close associate of Ravel, Rosenthal's performances are charged with drama, imagination, and undeniable greatness.

Manuel Rosenthal Conducts the Orchestre du Théâtre National de l'Opéra de Paris on the following Westminster recordings:

### STEREO AND MONOPHONIC

DEBUSSY: La Mer; Ibéria. (XWN 18770 monophonic) (WST 14020 stereo)  
ALBENIZ: Ibéria (Arbós Orchestration)  
FALLA: The Three-Cornered Hat (Suite No. 2) (XWN 18798 monophonic) (WST 14028 stereo)  
FALLA: El Amor Brujo (with Amparito Peris de Prullière, Mezzo-Soprano; Nights in The Gardens of Spain, Yvonne Loriod, piano. (XWN 18803 monophonic) (WST 14021 stereo)

### STEREO

RAVEL: Daphnis and Chloé (Complete Ballet) with the Chorus of Radiodiffusion Française; Alborada Del Gracioso; Le Tombeau De Couperin. (WST 204)

RAVEL: Boléro; Pavane Pour Une Infante Défunte; Rapsodie Espagnole. (WST 14023)  
RAVEL: Daphnis and Chloé, Suite No. 2, with the Chorus of Radiodiffusion Française; Alborada Del Gracioso; Le Tombeau De Couperin. (WST 14024)

### MONOPHONIC

DEBUSSY: Prélude A L'Après-Midi D'Un Faune; Jeux; Nocturnes; Nuages, Fêtes. (XWN 18771)  
RAVEL: The Orchestral Ravel (Complete—La Valse; Valses Nobles Et Sentimentales; Boléro; Ma Mère L'Oye (Complete Ballet); Le Tombeau De Couperin; Rapsodie Espagnole; Alborada Del Gracioso; Menuet Antique; Pavane Pour Une Infante Défunte; Daphnis and Chloé (Complete Ballet). (XWN 3309).

(Also available singly)

RAVEL: La Valse; Valses Nobles Et Sentimentales; Ma Mère L'Oye (Complete Ballet). (XWN 18751)  
RAVEL: Boléro; Le Tombeau De Couperin; Rapsodie Espagnole; Alborada Del Gracioso; Menuet Antique; Pavane Pour Une Infante Défunte. (XWN 18752)  
RAVEL: Daphnis and Chloé (Complete Ballet) with the Chorus of Radiodiffusion Française. (XWN 18753)

For complete Westminster catalog, write: Dept. MR-3, Westminster, 275 7th Ave., New York, N. Y.





# your

# HiFi

# concert

Reviewed by

MARTIN BOOKSPAN  
DAVID HALL  
GEORGE JELLINEK  
DAVID RANDOLPH  
JOHN THORNTON

**ALBINONI:** Concerto a cinque (see COLLECTIONS)

**BACH:** Courante (see COLLECTIONS)

● **BACH:** Overture No. 2 in B Minor, for Flute and Strings; Overture No. 3 in D Major. Gustav Scheck (baroque German flute), with the Kommer-musikkreis Scheck; Soloist Ensemble of the Bach Festival. Ausbach, Fritz Rieger cond. Archive ARC 3114 \$5.95

Musical Interest: Unquestioned  
Performance: Idiomatic  
Recording: Limited

These works are perhaps better known to many of us as the "Suites" Nos. 2 and 3 respectively. The title "Overture" is actually the one used in Bach's day, and does not have its present-day significance of a single movement prelude. The Overture No. 3 contains the authentic version of the familiar "Air for the G String."

Both performances are idiomatic, and the ornamentation in the opening movement of the "Overture No. 2" is meticulously played. That side of the recording, however, would have benefited from more open acoustics. The sound is rather dry. D. R.

**BEETHOVEN:** Ah! Perfido & Fidelio—Abscheulicher (see COLLECTIONS)

● **BERNSTEIN:** Ballet Music from "West Side Story"; **PRINCE:** N. Y. Exports: Op. Jazz from "Ballets U.S.A." Conducted by Robert Prince. Warner Bros. 8 1240 \$4.98

Musical Interest: For all hep cats, hi fi fans, and their ilk  
Performance: Rousing!  
Recording: Top job

Warner Brothers should be congratulated for producing such a necessary recording. Not just for releasing it, but also for wisely recording it with the right conductor and orchestra and for including, on Side 1, Robert Prince's *N. Y. Exports: Op. Jazz* from *Ballets U. S. A.* No doubt about it, the music contained on these microgrooves represents some exciting creative thinking, combined with a knowledgeable sense of music making.

When *West Side Story* opened in New MARCH 1959

## BEST OF THE MONTH

- Warner Brothers scores a bulls-eye with Robert Prince's *Ballets U.S.A.* and the dance sequences from Bernstein's *West Side Story*—"I cannot recall when I have heard percussion recorded with such true skin tone." (see below)
- Everest has come through with a long needed new disc of the lyrical Shostakovich *Sixth Symphony* with Sir Adrian Boult and the London Philharmonic—"an intense and sympathetic reading aided by absolutely magnificent engineering." (see p. 70)
- Angel's Kletzki—Philharmonic Orchestra version of *1812 Overture*—with Tchaikovsky's *Marche Slave* and *Francesca da Rimini*—is a real winner complete with cannons—"You will be completely exhausted, for Mr. Kletzki pulls out all the stops." (see p. 72)
- RCA Victor adds luster to the recorded Wagner repertoire with Eileen Farrell and the Boston Symphony under Munch in the *Immolation Scene* from *Die Götterdämmerung*—"the voice . . . is produced with an ease and an accuracy that are thrilling. Munch . . . turns in a fiery orchestral backing . . ." (see p. 76)

York in the fall of 1957, Gian-Carlo Menotti asked Jerome Robbins to create an American ballet for the Festival of Two World's at Spoleto. Choreographer Robbins asked a young unknown, Robert Prince, to write the score, *N. Y. Exports: Op. Jazz*. After opening night, Mr. Prince was unknown no longer, for his music took Europe by storm. The next step on the ladder was the Brussels World's Fair, and here, too, Prince's music with Robbins's choreography created a sensation. After listening to this new Warner Bros. release, one can well understand why the crowds at Brussels and Spoleto were so enthused. The art of jazz is represented here magnificently, and the most remarkable thing is that even in the

middle of the most frenetic passages, rhythms are so clear cut and well spelled that even on first listening you hear razor-sharp articulation in the midst of percussive brass and wind jazz cacophony.

I cannot recall when I have heard percussion recorded with such true skin tone. Even if you don't like jazz you should listen to and buy this record, for it is exceptional all the way. An invigorating coupling of two great modern theater ballets. J. T.

**BIZET:** *Carmen*—Love Duet (see COLLECTIONS)

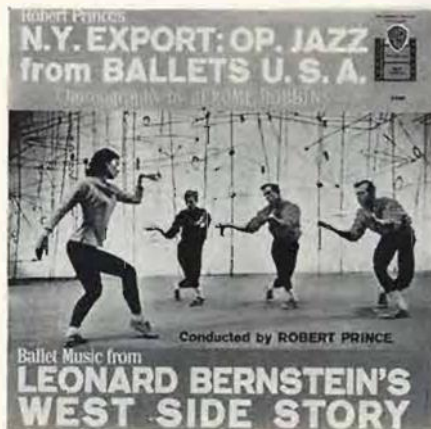
**BOCCHERINI:** Cello Concerto (see COLLECTIONS)

**BOCCHERINI:** Minuet (see COLLECTIONS)

● **BRUCKNER:** Symphony No. 7 in E Major. Southwest German Radio Orchestra, Hans Rosbaud cond. Vox PL-10750 \$4.98

Musical Interest: An acquired taste, but you're hooked once you have it  
Performance: Transparent and airy—dead wrong for Bruckner!  
Recording: Lacking in bottom

Bruckner, remember, grew up in this organ loft and the massive sonorities of this noble instrument shaped his conception of sound. Despite the well-intentioned efforts of editors like Loewe and Schalk who orchestrated the Bruckner symphonies, softening some of the harmonies and sand-



papering some of the rough edges of the instrumentation, it is now pretty well agreed that Bruckner knew exactly what he was doing: he wanted his music to have the imposing grandeur of organ sonority. That is why most knowing conductors today will perform the Bruckner symphonies only in the original versions. Rosbaud accomplishes what heretofore I would have said was impossible to do: he uses the original text of this, the most accessible of all Bruckner's symphonies, but applies the many colors in Bruckner's orchestral palette with such a light hand that there is little resemblance between the sound Rosbaud elicits and the sound Bruckner intended.

If there is anybody around who prefers a K-ration to a full course meal, this performance ought to appeal mightily. All others are advised to make for either Jochum's Decca recording of this symphony or van Beinum's on London, in either of which the brasses growl, the percussion roars and the strings—especially cellos and basses—throb with passionate intensity.

M. B.

● **BUXTEHUDE:** Four Spiritual Choral Works—Fürwahr! Er trug unsere Krankheit; Nimm von uns, Herr, du treuer Gott; Herzlich lieb hab ich dich, o Herr; Magnificat anima mea. Horst Günter, baritone; Norddeutscher Singkreis; Gottfried Wolters cond. Archive ARC 3108 \$5.95

Musical Interest: Rare and beautiful  
Performance: Idiomatic  
Recording: Good

These are a welcome addition to the repertoire of pre-Bach choral music. They are beautiful works in themselves, aside from their genuine historic interest.

The baritone soloist is especially admirable, both from the standpoint of style and tone. In matters of choral tone, however, the listener should be warned not to expect the "slick" quality of the professional chorus. There is an easy, almost "naive" quality to the vocalism employed by this group, which is not at all out of place, in view of the nature of the music. A word should be said for the fine tone qualities imparted to the performances by the viola da gamba. Performances and recordings this fine argue eloquently for the use of authentic instruments in the rendition of early music.

D. R.

● **CORELLI:** Sarabando, Giga, Badinerie (see COLLECTIONS)

● **DEBUSSY:** Printemps, Symphonic Suite; Danse (orch. Ravel); **TURINA:** Danzas Fantásticas; La Procesión del Rocío. Royal Philharmonic Orchestra, Robert Irving cond. Capitol EMI G 7130 \$4.98

Musical Interest: Color and excitement  
Performance: Vivid  
Recording: The same

*Printemps* was Debussy's first purely orchestral score; he wrote it in 1887, at the age of 25, while he was in Rome as a winner of the Prix de Rome. Not until 26 years later, in 1913, was *Printemps* finally performed for the first time! Though unmistakably the work of a young composer, it is also unmistakably the work of Claude Debussy, with his own particular and personal harmonic and instrumental stamp. It is

dazzlingly played by the Royal Philharmonic Orchestra and conducted with great style by Irving. Veteran record collectors will remember the Debussy-Ravel *Danse* from its use as a filler in the old Koussevitzky recording of Moussorgsky's *Pictures at an Exhibition*. Irving captures its salon-like charm effectively.

The Turina pieces glow with a warm and penetrating rapture and all four works benefit from vivid recording. A most successful release.

M. B.

● **DVORAK:** Symphonic Variations, Op. 78; **TCHAIKOVSKY:** Suite No. 3 in G, Op. 55—Theme and Variations. Philharmonia Orchestra, Sir Malcolm Sargent cond. Capitol EMI G 7131 \$4.98

Musical Interest: Pleasant, easy listening  
Performance: Good  
Recording: Good

What a good idea to have these two easy-going scores in back-to-back performances! And Sargent does very well by them, with no tricks, just solid and devoted care. Playing and recording are also a pleasure to the ear.

M. B.

● **GABRIELI:** Processional and Ceremonial Music—Sancta et immaculata Virginitas; O magnum Mysterium; Nunc dimittis; Angelus ad pastores; Exaudi Deus; Hodie completi sunt; O Domine Jesu Christe; Canon quartus toni a 15; Incline Domine. Choir and Orchestra of the Gabrieli Festival, Edmond Appia, cond. with Franz Eibner, Herbert Tachezi, René Clemons, Anton Heiler (organists). Bach Guild BG-581 \$4.98

Musical Interest: Little known, but magnificent  
Performance: Con amore  
Recording: Spacious

This is indeed a welcome addition to the recorded repertoire of early choral music. Giovanni Gabrieli (1557-1612) was organist at St. Mark's in Venice. Taking advantage of the spaciousness and double nave architecture of the cathedral, he composed works for separated double and triple choruses with instruments. The effects are most impressive.

One is struck not only by the magnificence of the sounds of these 8- to 14-part double and triple choruses, but also by their expressive possibilities. There is for example, the sweetness and serenity of *O Jesu Mi Dulcissime*, the richness of the male voices in *Exaudi Deus*, and the excitement of the staccato chords in *Hodie Completi Sunt*, as well as the richness of the inter-

weaving voices in *O Domine Jesu Christe*. This is music to cherish.

The performances were obviously a labor of love, and we can only be grateful to the musicians and to Vanguard and their engineers for this fine disc.

D. R.

● ● ● STEREO—Bach Guild BGS 5004 \$5.98

Stereo Directionality: Good enough  
Stereo Depth: Fine and dandy

Written in the late 16th century for the vast spaces and double naves of St. Mark's Basilica in Venice, this gorgeously colored music needs not merely stereo but *radial* sound for ideal home reproduction. A second set of stereo speakers—one for each channel—placed to the rear of the optimum listening area should do the job splendidly. Only in this way can you approximate the overwhelming grandeur of pieces like the *Nunc dimittis* and the *Exaudi Deus*.

Heard on conventional stereo equipment, this disc still adds up to a thrilling as well as genuinely moving musical and aural experience. A *must* for stereophiles! D. H.

● **GOULD:** Suite from Declaration; Jekyll and Hyde Variations. National Symphony Orchestra, Howard Mitchell cond. RCA Victor LM-2264 \$4.98

Musical Interest: All is not good Gould that glitters  
Performance: Good  
Recording: Good

Morton Gould, it seems, has been around a long time, but yet he still is a young man in his mid-forties. He has probably orchestrated more successful music than any other composer of the day, and there is no doubt about his great ability. *Declaration Suite* is a kind of symphonic narrative, calling originally for solo speakers and a speaking chorus. Gould himself says of it, "The intent of the work is an evocation of the drama and atmosphere of that particular period in our history." The work is in five sections: *Liberty Bell*, *Midnight Ride*, *Concord Bridge*, *Summer '76*, and a chorale-fugue entitled *Celebration*. It is all very clever but by no means the best of Gould.

The *Jekyll and Hyde Variations* are meatier stuff, and there is supposed to be something psychological and psychiatric in the meaning of the music. Although Gould writes brilliantly, one is always too aware of variations within variations, and the composition gets bogged down in the web of its own making. I could never stop thinking that other composers would enjoy reading Gould's score. It is sort of like a grand exercise in composition by a master orchestrator, but it doesn't say anything new or startling, or even say anything new in the old fashion. It just sort of goes. And I'm afraid it is dull.

J. T.

● **GOUNOD:** Faust—Love Duet (see COLLECTIONS)


● **HANDEL:** Organ Concerti—No. 11 in G Minor, Op. 7, No. 5; No. 2 in B-Flat, Op. 4, No. 2; No. 7 in B-Flat, Op. 7, No. 1; No. 5 in F Major, Op. 4, No. 5. Lawrence Moe with Unicorn Concert Orchestra, Klaus Liepmann cond. Kapp KCL-9018 \$3.98

Musical Interest: First rate



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Performance: Excellent  
Recording: Resonant

The jacket of this disc—reissued by Kapp from masters of the now defunct Unicorn label—hears the legend "Music at M.I.T.," and the notes contain details about the construction of the Kresge Auditorium, where the recording was made. Whatever efforts have gone into both the auditorium and the recording seem to be more than justified by the results. The recording is superb. So, too, is the playing.

The organ is ideal for Handel's music, and the organist has an obvious affinity for the music. The accompanists are expertly played. Handel, too, may be credited with an assist, since his concertos make delightful listening.

In short, this disc can be recommended without reservation. **D. R.**

**HANSON:** Merry Mount—Suite (see p. 80)

**HAYDN:** Cello Concerto (see p. 76; also COLLECTIONS)

● **HAYDN:** Symphony No. 100 in G ("Military"); Symphony No. 102 in B-Flat. Bamberg Symphony Orchestra, Ferdinand Leitner cond. Decca DL 9989 \$3.98

Musical Interest: Haydn at his best  
Performance: At least one is good  
Recording: Good and bad

Decca, whose surfaces have never been too good, seems to have outdone itself here, at least in my review copy. The Symphony No. 100 is covered over with such an amount of surface noise as to make it impossible to review the performance. This is all the more the pity, since the Symphony No. 102 is well-performed.

The orchestra seems to be a fairly large one, and it is recorded at some distance, giving a nice over-all sheen to the sound. **D. R.**

**HAYDN:** Trumpet Concerto (see COLLECTIONS)

**IVANOV-KRAMSKOY:** Variations on Russian Themes; Prelude (see COLLECTIONS)

● **KHACHATURIAN:** Spartacus—Ballet Suite. State Radio Orchestra of the USSR. Alexander Gauk cond. Monitor MC 2025 \$4.98

Musical Interest: Magnificent  
Performance: Far above average  
Recording: Amazingly good for a Russian tape

How long does it seem since the American public was made so dramatically aware of Aram Khachaturian? How many years ago was it that the *Sabre Dance* took the country by storm, appearing even on juke boxes? The *Masquerade* and *Gayne* suites have become staple items by now, and it has been altogether too long a time since fresh music has arrived from the pen of this remarkable composer on discs. His ballet, *Spartacus*, which was premiered in Leningrad by the Kirov Theater of Opera and Ballet in 1954, is recorded by Monitor for the first time. Here is a work abounding with ravishing melody. It is refreshing to hear music written by a master of orches-

tration who is not ashamed to say new things in the old forms.

Khachaturian's gift for melody and his feeling for dynamic rhythms are the immediately obvious things you hear at first; but after several playings, new things keep cropping up for attention on this recording, which is by far the best transfer of a Russian tape I have ever heard. Russian audio engineering has never been noted for exceptional work, but if this release is any example, bigger and better recordings are surely on the way.

The suite is based on the familiar story of the Thracian gladiator who led his poorly equipped slave army against the Romans in 73 B.C. *Spartacus* has been arranged into eight scenes, the first four being played without pause. Alexander Gauk exacts beautifully disciplined playing from the State Orchestra of the USSR. The principal melody from *Scene and Adagio of Aegina and Harmodius* and the thrilling melodic contour of the last scene between Spartacus and Phrygia rival in every way the melodies we know in Khachaturian's more familiar works. I would say it is a superior score. **J. T.**

● **MAHLER:** Symphony No. 2 in C Minor ("Resurrection"). Mimi Coertse, soprano; Lucretia West, alto, and the Vienna Academy Chorus. Vienna State Opera Orchestra. Hermann Scherchen cond. Westminster XWN 2229 2 12" \$9.96

Musical Interest: Considerable  
Performance: Clean cut, sympathetic  
Recording: Excellent, slightly harsh

Were it not for the obvious fact that Columbia has only recently issued a tremendous performance of the Mahler C Minor Symphony directed by Bruno Walter, this similar Westminster release would be one of the most outstanding in its considerable catalog of superior recordings. Scherchen gives us a reading that is sensitive, bold, and dynamic. His sympathy with Mahler's music is very evident. Scherchen is frequently an extremist, a rugged individualist of the baton. He often is by turns



very, very good and disappointingly bad. In this reading of Mahler's great score he is at his best.

If articulation is what you desire, then the Westminster recording would be found in some ways superior to Walter's magnificent release. The Vienna Academy Chorus appears much more concerned with the spiritual quality of the *Resurrection* Sym-

phony. Cundari and Forrester are recorded with more opulent tone than Coertse and West. From the standpoint of orchestral pickup, the Westminster sound is "dry" and sometimes harsh in *fortes*, whereas with Walter and the New York Philharmonic, sound is warm, full, and resonant, without the icy definition of the Scherchen release.

If you like to follow recordings with score and are particularly interested in following all of the instruments, the Westminster recording will be an irresistible choice, because of its clarity and because Scherchen takes this vast musical canvas and conducts it with transparency. Walter, on the other hand, imparts a warm glow, a touching affection, and a love that combine to make one of the most memorable albums ever issued.

There is plenty of fire and dramatic intensity in both versions, but Walter's lighting is the kind to illuminate the mountain, while Scherchen's pyrotechnics give off a cold light. In the *Wild herausfahrend* episode, Scherchen gives us the greatest moments with the Vienna Academy Chorus and is in this instance superior to his illustrious competitor.

Actually, the two performances are both distinctive and outstanding. You pay your money and you take your choice. Mine is Walter's. But Scherchen has many fine moments, too. **J. T.**

● ● ● STEREO—Westminster WST 206 2 12" \$11.96

Stereo Directionality: Good  
Stereo Depth: A little harsh

Westminster's stereo release of the *Resurrection* Symphony even more readily reveals transparent handling. Comparison with the Columbia stereo shows that the latter has more dramatic appeal, and, surprisingly enough, articulation in the Walter spatial issue competes readily with Scherchen's effort. In this case, the decision for Walter would be even more pronounced, except that Westminster's bass line is better defined. But at the risk of being redundant, let's repeat that both recordings provide great contributions to the catalog. **J. T.**

**MALATS:** Spanish Serenade (see COLLECTIONS)

**MASCAGNI:** Iris—O come al tuo soffile (see COLLECTIONS)

● **MENDELSSOHN:** A Midsummer Night's Dream: Overture, Scherzo, Nocturne and Wedding March; Symphony No. 5 in D Minor, "Reformation." Detroit Symphony Orchestra, Paul Paray cond. Mercury MG-50174 \$3.98

Musical Interest: MND—You bet; Reformation—Turgid  
Performance: Ordinary  
Recording: Good

This disc has to stand against some very stiff recent competition: Szell and the Concertgebouw Orchestra in the music for *A Midsummer Night's Dream*, Munch and the Boston Symphony Orchestra in the *Reformation* Symphony. Paray's performances are respectable enough, without the fanciful lightness and hair-trigger precision of Szell



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in the one case, or the overwhelming emotional drive of Munch in the other.

The recorded sound is fine. **M. B.**

● **MORLEY:** Madrigals—Now Is The Month Of Maying; In Dew Of Roses; Shoot, False Love, I Care Not; Miraculous Love's Wounding; Hark, Alleluia, Cheerly; Arise, Get Up, My Dear; Leave This Tormenting; I Go Before, My Darling; Say, Gentle Nymphs; Good Morrow, Fair Ladies; April Is In My Mistress' Face; Though Philomela Lost Her Lobe; Hard By A Crystal Fountain; Whither Away So Fast; I Follow, Lor, The Footing; O Grief!; When, Lo, By Break Of Morning; Besides A Fountain; Fire! Fire! My Heart! The Deller Consort. Bach Guild BG 577 \$4.98

● **WILBYE:** Madrigals—Thus Saith My Cloris; Happy, O Happy He; Ye That Do Live In Pleasures; Ah, Cannot Sighs; Stay, Corydon; Draw On, Sweet Night; Lady, Your Words Do Spite Me; As Fair As Morn; Weep, Weep, Mine Eyes; I Always Beg (2 settings); Oft Have I Vowed; Come, Shepherd Swains; The Lady Oriana. The Deller Consort. Bach Guild BG 578 \$4.98

Musical Interest: Masterpieces of their genre  
Performance: Exquisite, but with one glaring fault  
Recording: Excellent

Let us state at the outset that from the standpoint of stylistic insight, interpretation and diction, these are altogether beautiful performances. It is generally agreed that these Elizabethan madrigals are among the glories of English music, and the two composers represented here rank high on the lists. Moreover, the works have been well chosen.

What, then, is the "glaring" fault in the performances? Strange as this may seem, it is Alfred Deller himself who is the one jarring note in these otherwise excellent renderings. The sheer novelty of Mr. Deller's high, counter tenor voice, has, I'm afraid, blinded us to the fact that his method of tone production is not consistent with that of the other singers in the group. His is the "straight," vibratoless type of tone, which has become even more exaggerated in recent years by his adoption of what sounds like a colorless falsetto. The other singers in the group, on the other hand, all employ a certain amount of vibrato. To their credit, it should be said that they limit the vibrato very tastefully, in accordance with the needs of the music of this period. Nevertheless, the vibrato is definitely present in their singing. Mr. Deller's "straight" tone therefore stands out of the ensemble, unpleasantly, presenting a completely different color—or lack of it. At certain moments, when the music calls for a special effect of sadness, his tone quality is wonderfully apt. But these moments do not occur frequently enough to justify the consistent use of that "dead" tone quality.

If Mr. Deller is convinced that madrigals were meant to be sung entirely without vibrato, then it might have been incumbent upon him to find five other singers of the same persuasion. Since he did not, and since the other singers use the modern approach, these otherwise exquisite performances are marred, for the sensitive listener at least, by the intrusion of his "white," unsupported tone. In addition, his occa-

sional mannered "scooping" is completely out of keeping with the clean articulation of the other singers. How does Mr. Deller reconcile his "pure" tone on the one hand, with his coy scooping on the other; certainly, the latter practice is more suited to romantic music than to the Elizabethan Madrigal. **D. R.**

● ● ● Bach Guild BGS 5002 \$5.98  
Bach Guild BGS 5003 \$5.98

Stereo Directionality: Sufficient  
Stereo Depth: Adequate

The lyrical Wilbye and the lively, lightweight Morley could stand more passion than they are endowed in these performances; but it is good to have such a comprehensive representation.

The advantages of stereo here are not spectacular, but the two channels serve one important function—to minimize the distortion seemingly inherent when it comes to single channel recording of vocal ensembles. The distribution is nicely handled here—no tricks, just good, honest recording. A fine item for Elizabethan specialists. **D. H.**

● **MOZART:** Piano Concerto No. 19 in F Major, (K. 459); Concerto No. 20 in D Minor (K. 466). Ingrid Haebler with the Vienna Symphony Orchestra, Karl Melles cond. Vox PL 11010 \$4.98

Musical Interest: Supreme  
Performance: Good  
Recording: Good

Two of the greatest of Mozart's twenty-seven piano concertos receive satisfying performances on this disc. In fact, in certain respects, I found this reading of the D Minor Concerto preferable to that by both Robert Casadesus and Edwin Fischer. I refer specifically to the second movement, the *Romanze*. Miss Haebler's tempo seems to me to be exactly right, where both Casadesus and Fischer take it so quickly as to rob it of its warmth. Yet, it is in that very same movement that I also find the one disappointing aspect of her performance. The faster middle section, an amazing emotional outburst, could do with a more demonic approach. Here, Casadesus seems to have the right touch. As a definite choice, though, I prefer Miss Haebler, for as mentioned above, she brings a poetry to the remainder of the movement that is lacking in the two other versions.

The recording as such, while it is quite good, is not up to the standard set by Columbia, where Casadesus's piano emerges with utmost clarity, together with the entire orchestral fabric.

Generally speaking, the present disc can be highly recommended on musical grounds. Miss Haebler brings all the necessary *élan* to the Concerto No. 19, and her performance of the dramatic opening movement of the D Minor lacks nothing in the way of drive. **D. R.**

**PARADIS:** Sicilienne (see COLLECTIONS)

**PRINCE:** N. Y. Exports: Op. Jazz (see p. 63)

**PROKOFIEV:** Love for Three Oranges—Suite (see p. 76; also COLLECTIONS)

● **PUCCINI:** *Madama Butterfly* (complete, with minor cuts). Victoria de Los Angeles (soprano)—*Madama Butterfly*; Giuseppe di Stefano (tenor)—Pinkerton; Tito Gobbi (baritone)—Sharpless; Anna Maria Canali (mezzo-soprano)—Suzuki; Renato Ercolelli (tenor)—Goro; Bruno Sbalchiero (bass)—The Bonze & others with the Orchestra and Chorus of the Opera House, Rome, Gianandrea Gavazzeni cond. Capitol—EMI CGR 7137 \$14.94

Musical Interest: Tops  
Performance: Very good  
Recording: Fair

With two brand new "*Butterflies*" ushered in by London and RCA Victor respectively at the end of the splendid Puccini centennial year, some realignment in preferences will no doubt be inevitable. But it is safe to assume that this set—first introduced in 1955 by RCA Victor and now returned to circulation—will remain a very strong contender.

Unless you insist on an even more girlish timbre for Act I's 15-year old Cio-Cio-San, you'll find it easy to agree that De Los Angeles has the ideal voice for the part. In conveying innocence, tenderness and pathetic grief the vocal characterization is complete and overwhelmingly affecting. The more passionate moments are tempered by characteristic restraint, but it all adds up to a deeply human portrayal illuminated by the oft-admired virtues of musicianship and vocal purity.

In a part which is often entrusted to unassertive tenors Di Stefano, in resplendent voice, makes more of his opportunities than any singer on records since Gigli. Tito Gobbi offers a sympathetic Sharpless, especially resourceful in the "letter duet," although his voice has been heard in other roles with more freedom and richness. The best of the competent secondary singers is Arturo La Porta, whose talents are utilized in the three unrelated parts of Yamadori, the Registrar and the Commissioner.

Where this set will be found wanting, I am afraid, especially in the face of strong competition, is in the engineering. Gavazzeni's incisive, effectively paced performance comes through with much orchestral detail inadequately defined. Also, the irate Bonze is not given the needed presence to make the causes of his displeasure sufficiently intelligible above the din of massed voices. Nor are the distant voices, frequently found in the score, realized for best aural effects.

The standard Ricordi libretto is enclosed; my only complaint is that it follows the performance without indicating the omitted passages. **G. J.**

**PURCELL:** Tune and Air; Voluntary; Trumpet Sonata (see COLLECTIONS)

● **RACHMANINOFF:** Piano Concerto No. 2 in C Minor, Op. 18; Moment Musical in E Minor; Prelude in G Major. Benno Moiseiwitsch with the Philharmonia Orchestra, Hugo Rignold cond. Capitol-EMI G-7143 \$4.98

Musical Interest: A great popular favorite  
Performance: Sensitive  
Recording: Good

In the 78 rpm days Moiseiwitsch was known as quite a Rachmaninoff player and his recordings of the composer's First and

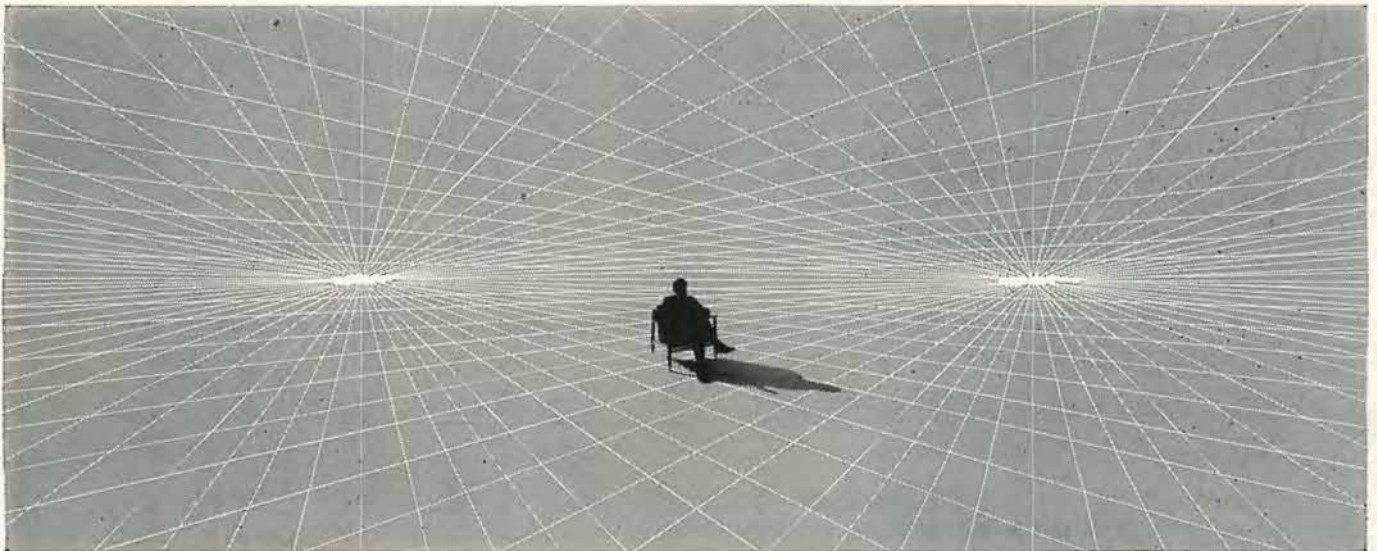
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# Concert Music Miscellany

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Recorded Sound	Score
<b>BEECHAM ENCORES</b> —Royal Philharmonic Orchestra, Sir Thomas Beecham cond. _____ Massenet: Last Sleep of the Virgin; Rimsky-Korsakov: Coq d'Or—Cortege & 4 others. Columbia ML 5321 \$4.98	★★★★	★★★★	★★★	11
<b>ENCORES BY KOGAN</b> —Leonid Kogan (violin), Andrei Mitnik (piano) _____ Nardini: Adagio; Shostakovich: 4 Preludes; Debussy: Clair de Lune & 8 others. RCA Victor LM 2250 \$4.98	★★★	★★★★	★★★★	11
<b>MERRY OVERTURES</b> —Cleveland Orchestra, George Szell cond. _____ Berlioz: Roman Carnival; Auber: Fra Diavolo; Smetana: Bartered Bride & 3 others. Epic LC 3506 \$4.98	★★★★	★★★	★★★	10
<b>THE STRING ORCHESTRA</b> —Leopold Stokowski conducting _____ Bach: Air from Suite No. 3 in D; Handel: Tamburino from Alcino; Boccherini: Minuet & 5 others. Capitol P 8458 \$4.98	★★★★	★★★	★★★	10
<b>RHAPSODIES</b> —The Philadelphia Orchestra, Eugene Ormandy cond. _____ Liszt: Hungarian Rhapsodies Nos. 1 & 2; Enesco: Roumanian Rhapsodies Nos. 1 & 2. Columbia ML 5299 \$4.98	★★★	★★★★	★★★	10
<b>SWAN LAKE—BALLET SUITE &amp; TCHAIKOVSKY WALTZES</b> _____ Berlin Radio Symphony Orch., Ferenc Fritsday cond. Decca DL 9990 \$3.98	★★★★	★★★	★★★	10
<b>STARLIGHT WALTZES</b> —Hollywood Bowl Symphony Orchestra, Felix Slatkin cond. _____ R. Strauss: Rosenkavalier; Waldteufel: Skaters & España & 3 others. Capitol P 8456 \$4.98	★★★★	★★★	★★★	10
<b>RHAPSODY IN BLUE—AN AMERICAN IN PARIS (Gershwin)</b> _____ Bert Shefter (piano), Heindorf cond. Warner Bros. B 1243 \$4.98	★★★★	★★★	★★★	10
<b>SOME PLEASANT MOMENTS IN THE 20TH CENTURY</b> —Oscar Levant (piano) _____ Encores by Rachmaninoff, Shostakovich, Cyril Scott, Prokofiev, Mompou, Ravel, Debussy. Columbia ML 5324 \$5.98	★★★	★★★	★★★	9
<b>FRENCH OVERTURES IN HI-FI</b> —Paris National Opera Orch., Herman Scherchen cond. _____ Auber: Masaniello; Thomas: Mignon; Adam: If I Were King & 3 others. Westminster XWN 18783 \$4.98	★★★	★★	★★★	8
<b>FOUR HUNGARIAN RHAPSODIES (Liszt)</b> _____ Vienna State Opera Orch., Anatol Fistoulari cond. Vanguard SRV 108 \$1.98	★★★	★★	★★★	8
<b>THE DEVIL IN HI-FI</b> —Vienna State Opera, London Symph. Orchs., Hermann Scherchen cond. _____ Moussorgsky: Night on Bald Mountain; Saint-Saëns: Danse macabre & 2 others. Westminster XWN 18894 \$4.98	★★★	★★	★★★	8
<b>WORLD'S 10 GREATEST POPULAR PIANO CONCERTOS</b> —George Greeley with Warner Bros. Orch., Ted Dale cond. _____ Street Scene; Laura; Warsaw Concerto & 7 others. Warner Bros. W 1249 \$3.98	★★	★★★	★★★	8
<b>AIDA (Verdi)</b> —Opera without words _____ Rome Symphony Orchestra, Domenico Savino cond. Kapp KCL 9014 \$3.98	★★★	★★	★★	7
<b>LA TRAVIATA (Verdi)</b> —Opera without words _____ Rome Symphony Orchestra, Domenico Savino cond. Kapp KCL 9015 \$3.98	★★★	★★	★★	7
<b>AM I IN LOVE? Piano Portraits</b> —Marvin Wright with Orchestra _____ Liebestraum; Moonlight Sonata; Fantasie Impromptu & 9 others. Warner Bros. W 1232 \$3.98	★★★	★★	★★	7

Musical Interest:	Excellent	★★★★	Pleasing	★★★	Fair	★★	Disappointing	★
Performance:	Superb	★★★★	Good	★★★	Adequate	★★	Dull	★
Recorded Sound:	Brilliant	★★★★	OK	★★★	Poor	★		



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**TURINA:** Danzas Fantasticas (see p. 64)

**VERDI:** Otello—Love Duet (see COLLECTIONS)

**VISOTSKY:** Variations (see COLLECTIONS)

**VIVALDI:** Cello Concerto (see COLLECTIONS)

**VIVALDI:** 2-Trumpet Concerto (see COLLECTIONS)

● **WAGNER:** Die Götterdämmerung—Brünnhilde's Immolation; Tristan und Isolde—Prelude and Liebestod. Eileen Farrell (soprano) with the Boston Symphony Orchestra, Charles Munch cond. RCA Victor LM-2255 \$4.98

Musical Interest: Of course  
Performance: Excellent  
Recording: Fine

These performances were recorded in Boston in November, 1957, just before Farrell signed a contract to record for Columbia exclusively. Columbia's gain is RCA Victor's loss, for Farrell assuredly will become a valuable property. As heard on this disc the voice has a free, limpid quality of great beauty and it is produced with an ease and an accuracy that are thrilling. When she assumes these roles in the opera house, as assuredly she must one of these days, a new glory will be restored to the Wagner repertory.

Munch, who has collaborated honorably in this music with Margaret Harshaw on several live concert occasions, turns in a fiery orchestral backing throughout the *Immolation Scene*, as well as a passionate exposure of the *Tristan* music.

Recorded sound is first-rate—rich, full, and exciting. M. B.

**WAGNER:** Die Walküre—Du bist der Lenz & Ho-jo-to-ho; Lohengrin—Elsa's Dream & Euch Lüften; Tannhäuser—Dich, teure Halle & Elisabeth's Prayer (see COLLECTIONS)

**WEBER:** Oberon—Ozean, du Ungeheuer (see COLLECTIONS)

**WILBYE:** Madrigals (see p. 68)

## COLLECTIONS

● **SERENATA—ALBINONI:** Concerto a cinque in B Flat, Op. 5, No. 1; **BOCCHERINI:** Minuet from Quintet in E, Op. 13, No. 5; **PARADIS:** Sicilienne; **ROSSINI:** Sonata No. 5 for Strings in E Flat; **Sonata No. 6 in D Major;** **CORELLI:** Sarabande, Giga, Badinerie; **HAYDN:** Serenade. 1 Solisti di Zagreb; Antonio Janigro cond. Vanguard VRS 1024 \$4.98

Musical Interest: Varied  
Performance: Impeccable  
Recording: Excellent

Included among these "Serenades" is the very familiar movement of the Haydn Op. 3, No. 5 Quartet, and the equally familiar Minuet of Boccherini. Included, also, are two other examples of rather slight music; the Paradis and the Sonata No. 5 of Rossini. The Sonata No. 6 seems to be of a higher calibre. There are also two examples of first rate music: by Albinoni and Corelli.

Regardless of the calibre of the music, however, the performances are among the

finest you are ever likely to hear. The string tone, the balance among the parts, and the attention to detail are things to marvel at. The familiar final movement of the Corelli is played with a marvelously gossamer quality. The recording, likewise is of the highest quality. D. R.

● ● ● STEREO—Vanguard VSD 2013 \$5.98

Stereo Directionality: Perfect  
Stereo Depth: Fine

The musical phrasing here is, if anything, 100-100 refined, but there is delightful listening to be had here—especially with stereo enhancement. Call this superior 18th century "Muzak" if you will. Elegant recording in every respect. D. H.

● **TCHAIKOVSKY:** Nutcracker Suite, Op. 71a; **PROKOFIEV:** The Love for Three Oranges Suite, Op. 33a; **LIADOV:** Eight Russian Folk Songs, Op. 58. Philharmonia Orchestra, Nicolai Malko cond. Angel 35594 \$4.98

Musical Interest: Combination of the familiar  
Performance: Excellent  
Recording: Unusually bright

You would expect that another performance of Tchaikovsky's *Nutcracker* Suite would be hastily considered by the reviewer and immediately stashed alongside umpteen other records of this familiar score, and it was—almost. However, Nicolai Malko does not follow the American tradition of presenting *Nutcracker* as just a brilliant *tour de force*. His tempos are more leisurely and his disciplined hand with the Philharmonia Orchestra is a delight! At no time are you made overly aware of "hi-fi" in this recording, yet Angel has released one of the loveliest sounding records in its entire catalog.

The happy fact is that Malko is brisk when tempo demands and languorous where it sounds right. The same feeling pervades Prokofiev's *Love for Three Oranges*. After being knocked flat by the superonics of the Mercury-Dorati version of Prokofiev's suite, I had expected a good but less exciting performance from Malko and the generally soft-sounding Angel tone. However, this is no second fiddle to any release but first chair in every section. If you want to shatter your window panes, strain the plumbing, and drive your neighbors outdoors, you will want the Dorati interpretation. This record is no less exciting and in many ways is musically superior.

Liadov's is pleasant enough and likewise brilliantly performed, but it is rather like looking at a grade B film after an excellent double feature. My advice is to listen to the Liadov *before* the other two selections, not after. J. T.

● **HAYDN:** Cello Concerto, D Major, Op. 101; **VIVALDI:** Cello Concerto in E Minor; **BOCCHERINI:** Cello Concerto in B Flat Major. Gaspar Cassado with the Bamberg Symphony Orchestra, Jonel Perlea cond. Vox PL 10790 \$4.98

Musical Interest: Delightful  
Performance: Skilled  
Recording: Good

Two of the three works recorded here gained quite a bit of popularity even in

HIFI REVIEW

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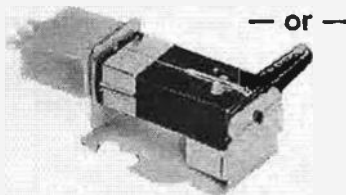
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the days before the advent of the long-playing record. They are the concertos by Haydn and his contemporary, Boccherini. The performances are all in the hands of a virtuoso cellist, who obviously knows his way with the music. I found his reading of the Haydn concerto preferable to that on the Archive label reviewed above. The faster tempi of the outside movements give this version greater sparkle.

The Vivaldi concerto is actually a transcription by Mr. Cassado of one of that composer's sonatas for cello. Nevertheless, it emerges as appealing music. The Boccherini, likewise, is not heard in its original form, since the slow movement actually came from another concerto by the same composer. In view of the beauty of the music, this bothers me not at all. **D. R.**

● **IVANOV-KRAMSKOY:** Variations on Russian Themes for Guitar and Orchestra; Prelude in D Minor; **BACH:** Courante; **MALATS:** Spanish Serenade; **VISOTSKY:** Variations on "Spinning Wheel"; **GIULIANI:** Concerto for Guitar and String Quartet. Alexander Ivanov-Kramskoy (guitarist). Monitor MC 2024 \$3.98

Musical Interest: Variable, but pleasant  
Performance: First rate  
Recording: Good

This should be a very popular record. First, let it be said that Ivanov-Kramskoy is a finished artist. Everything that he touches is played with utmost sensitivity and with the finest musicianship. There is technique to spare, yet nothing is made "flashy," merely for the sake of displaying virtuosity.

The real "curiosity" on this disc is the Concerto for Guitar and String Quartet by Mauro Giuliani, who was born in 1780. While it is by no means an earth-shaking work, it is, nevertheless, serious music that never indulges in empty display, even for the solo instrument. The theme of the second movement bears a marked similarity to the variation melody in Mozart's A Major Piano Sonata.

The guitarist's own pleasant Variations on Russian Themes are accompanied very skillfully by an orchestra of folk instruments. The closing movement, called *At the Gate* is based on one of the melodies that Tchaikovsky used in his 1812 Overture. Here, too, Ivanov-Kramskoy's fine musicianship is always in evidence, in his double capacity as composer and performer.

The slightest work on the disc is the Spanish Serenade. But here, the guitarist once again demonstrates his sense of style by giving it a Spanish folk quality, which he wisely keeps out of his performance of the Bach Courante. **D. R.**

● **HAYDN:** Concerto in E Flat for Trumpet and Orchestra; **VIVALDI:** Concerto for two Trumpets and Orchestra in C; **PURCELL:** Tune and Air for Trumpet and Orchestra in D; Voluntary for Two Trumpets in C; Trumpet Voluntary in D; Sonata for Trumpet and Strings in D. Roger Voisin and Armando Ghitalla (trumpeters) with Unicorn Concert Orchestra, Harry Ellis Dickson cond. Kapp KCL 9017 \$3.98

Musical Interest: Unusual  
Performance: Full blown  
Recording: Resonant

These are brilliant performances of unusual music, which, by the very nature of the solo instruments, cannot avoid being described as "brilliant." Both soloists—Boston Symphony players—are among the outstanding masters of their instruments, and their performances are admirable in every way. So, too, are those of the accompanying orchestra.

The acoustics of the recording are quite spacious, which adds fittingly festive quality to the recording. I would have preferred a slightly greater degree of strings presence, though, especially in the Haydn. The recording, as such, is excellent. **D. R.**

● **OPERATIC DUETS—Verdi: OTELLO—**Gia nella notte densa; **Mascagni: IRIS—**O, come al tuo soffile; **Bizet: CARMEN—**Ah, mi parla di lei; **LES PÊCHEURS DES PERLES—**Lella mia; **Gounod: FAUST—**Tardi si fa, Addio. Rossana Carteri (soprano) and Giuseppe di Stefano (tenor) with the Milan Symphony Orchestra, Antonio Tordini cond. Angel 35601 \$4.98

Musical Interest: For operaphiles  
Performance: Enjoyable vocal display  
Recording: Satisfactory

The five extended duets—including two that are especially welcome for their relative unfamiliarity—add up to an interesting program. The emphasis here is on vocal display and not on musico-dramatic authenticity. With this in mind the positive values will delight while the negative ones will cause no major concern.

Most tenors endowed with the heroic power required for an "Otello voice" cannot manage the lyrical pages of the Act I love duet convincingly. Here is where Di Stefano comes in, blessed not only with a voice of exquisite beauty and flexibility but also with a rare gift of diction that is worthy of the Shakespeare-Boito text. His dramatic gifts, however, are on a lower plane, and little of the "ecstasy of the supreme moment" is communicated. Also, a golden opportunity is missed in the concluding measures where Verdi's subtle markings are sacrificed to uninhibited *fortissimo* tenorizing. In the Bizet and Gounod excerpts—which are sung in Italian—Di Stefano never fails to deliver a wealth of ingratiating sound which is made even more attractive by appropriate youthful fervor. Such a performance by almost any other tenor would elicit nothing but the highest praise. With an artist of Di Stefano's tremendous potential one cannot help being overcritical: good as he is he could be even better by minding his vocal manners (scooping and occasional explosive phrasing) and by treating the printed page with more respect.

Carteri brings a strong sense of characterization and brilliant top notes to the duet from Mascagni's seldom-if-ever heard Iris, which is her most successful contribution. Elsewhere she sings with an agreeable tonal quality save for a tendency to shrillness in the top register whenever she is called upon to produce tones at less than full volume. Her intonation is not always secure and the vocal subtleties in the Faust duet are not brought off successfully. Still, there is enough evidence of her ability to project a moving Desdemona and an affecting Marguerite.

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80

In keeping with the general tone of the recital, the voices are recorded very close, and Tonini is quite obviously a discreet and deferential conductor. Angel has provided full Italian texts which, unfortunately, contain an alarming number of errors, misspellings and, in some cases, lines entirely different from those sung on the record.

G. J.

• **THE ART OF KIRSTEN FLAGSTAD—**  
**Beethoven:** Ah! Perfido; **FIDELIO—** Abscheulicher, wo eilst du hin?; **Weber:** OBERON—Ozean, du Ungeheuer; **Wagner:** DIE WALKÜRE—Du bist der Lenz; Ho-yo-to-ho; **LOHENGRIN—** Elsa's Traum; Euch Lüften; **TANNHÄUSER—** Dich, teure Halle; Elisabeth's Prayer. Kirsten Flagstad (soprano) with The Philadelphia Orchestra, Eugene Ormandy cond. & Orchestra, Hans Lange cond. Camden CAL 462 \$1.98

Musical Interest: Very high  
Performance: Superlative

• **THE COMPOSER AND HIS ORCHESTRA.** Howard Hanson (conductor and narrator) with the Eastman-Rochester Orchestra. Mercury MG 50175 \$3.98

Musical Interest: Excellent educational material  
Performance: Authoritative  
Recording: Spectacular

Here is a unique and valid method of introducing the listener to the symphony orchestra. Its uniqueness lies in the particular approach that Dr. Hanson has taken to the subject. Speaking to the listener as if from the conductor's podium—even describing certain groups of instruments as being "here on my right," Dr. Hanson has each of the orchestral instruments play a characteristic passage from his own *Merry Mount Suite*. Then, from the viewpoint of the composer, explaining why he chose certain instrumental combinations, he goes on to build the orchestration in the listener's presence. This process is followed through with each of the orchestral choirs, and culminates in a complete, uninterrupted performance of the entire suite. So much for the technique of presentation.

The approach—or the philosophy—is through "color." Throughout his discussion, Dr. Hanson places great emphasis upon the colors of the various instruments, and upon the qualities of the sounds when the colors are mixed. I am pleased to be able to report that he never tries to make a correlation with actual visual colors, but wisely confines his remarks to the realm of music. His reference to the final orchestral result as a "large canvas" is therefore entirely valid, and excellent as a teaching device.

The choice of Dr. Hanson's Suite from his opera, *Merry Mount*, as the vehicle is a wise one; it enables him to speak as a practicing composer and lends further authenticity to his "tearing apart" the score and putting it together again. In addition, the idiom is sufficiently conventional so that the listener will not have to be concerned with the problems of ultra-modern music, and can concentrate on the orchestration. The recording is quite spectacular, and

Recording: Pre-war vintage

Another bull's-eye for Camden—this recital would be a bargain at almost any price! We've come a long way since 1937, when Flagstad's memorable Philadelphia series were regarded as high marks in recorded sound, but these grooves hold treasurable art as well as treasurable memory. The Beethoven, Weber and two of the Wagner excerpts, incidentally, were recorded on a single day (October 17, 1937), a fact that would be miraculous even if the results had been half as good. The *Tannhäuser* arias, Elsa's Traum and Brünnhilde's Battle Cry are of 1935 vintage, with considerably paler orchestral sound but equally impressive vocal grandeur.

Careful engineering has preserved the aural likeness of the originals and with it the stunning gamut of the soprano's vocal art at its zenith. Do not miss this one!

G. J.

should appeal to the hi-fi enthusiasts as well.

This disc invites comparison with two others that deal with the same subject. One is another Mercury record (MG50047) by the Minneapolis Symphony Orchestra under Antal Dorati. It contains Benjamin Britten's *Young Person's Guide to the Orchestra*, which approaches the subject in terms of the various sections, or "choirs." At the time that this record was being planned, the Musical Director for Mercury Classics conceived the excellent idea of coupling the Britten work with the *Variaciones Concertantes* of Ginastera, the contemporary Argentine composer. While this work was not written specifically as a teaching piece, it happens that each variation features a different solo instrument, with the full orchestra given its head in the final variation. Thus, this work complemented the approach taken by Britten's "Young Person's Guide."

Still another approach is taken in Vanguard's two-record album (VRS 1017/8) called "The Instruments of the Orchestra," played by the First Desk Men of the Vienna State Opera Orchestra, with narration written and spoken by the writer of this review.

Our approach was to discuss and demonstrate the possibilities of each of the orchestral instruments, in terms of their techniques, ranges and expressive qualities, and then to show how those instruments were used by various composers, as part of the orchestral fabric. The album culminated in a complete performance of the brilliant closing section of Rimsky-Korsakov's *Capriccio Espagnol*, with each solo instrument identified vocally, just before its entrance. As an additional educational tool, Vanguard's album includes a fifteen page booklet containing pictures of the instruments, as well as further details about their ranges and history.

Thus we have three approaches to "What makes the orchestra tick," which taken together offer a singularly comprehensive view of the subject.

D. R.

HIFI REVIEW

# STEREO DISC REVIEWS

Reviewed by

MARTIN BOOKSPAN  
RALPH J. GLEASON  
STANLEY GREEN  
NAT HENTOFF  
GEORGE JELLINEK  
JOHN THORNTON

## CONCERT

● **BEETHOVEN:** Piano Concerto No. 4 in G, Op. 58. Wilhelm Backhaus with the Vienna Philharmonic Orchestra. Hans Schmidt-Isserstedt cond. London CS-6054 \$4.98

Musical Interest: Supreme  
Performance: Remarkable on the whole  
Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: Excellent

It was Backhaus who in the early days of London *ffrr* gave us a remarkable performance of the Beethoven G Major Concerto (now available at \$1.98 on Richmond B 19017). Nearly a decade later, the nearly seventy-five-year-old pianist gives us another Beethoven G Major distinguished by that elegance and warmth which are the marks of a master. The only really serious criticism has to do with the weird and bewildering cadenza Backhaus has chosen to play in the final movement; it's a strange one, all right, and so thoroughly out of character! But fortunately it lasts only a few minutes.

The stereo recording is wonderfully clear and well-defined, with such things as the cello theme under the piano solo at the beginning of the last movement beautifully delineated. I wonder if Backhaus has embarked on a project to re-record all the Beethoven Concertos for stereo? **M. B.**

**BERLIOZ:** The Damnation of Faust—Dance of the Sylphs (see COLLECTIONS)

**BERLIOZ:** Les Troyens—Royal Hunt and Storm (see COLLECTIONS)

● **BRAHMS:** Violin Concerto in D Major, Op. 77. Erica Morini with the Philharmonic Symphony Orchestra of London, Artur Rodzinski cond. Westminster WST-14037 \$5.98

Musical Interest: Tops  
Performance: Satisfying  
Recording: Good  
Stereo Directionality: OK  
Stereo Depth: Good

In reviewing the monophonic release of this performance in this magazine last June I wrote: "This recorded performance has been available as a Westminster-Sonotape stereo release for some time; the stereo sound is big and resonant, but the disc sound has a slightly pinched quality." This verdict can now be amended to read: "The stereo disc sound is big and resonant." For

MARCH 1959

## BEST OF THE MONTH

- Vanguard brings to life the glitter and pomp of 16th century Venice with their wonderful disc of Processional and Ceremonial Music, composed by Giovanni Gabrieli for opposed multiple choirs of voices, brass, and organs—"a thrilling as well as genuinely moving musical and aural experience." (see p. 64)
- London's combination of Falla's Night's in the Gardens of Spain and Rodrigo's Guitar Concerto—Argenta conducting—displays superlatively the art of recording *small* sounds in stereo—"A superior record in every way!" (see p. 82)
- Angel's long awaited stereo release of Verdi's last opera masterpiece Falstaff is a stunner on both disc and tape—"the monophonic release . . . was good enough, but this is overwhelming!" (see pp. 88 & 100)
- RCA Victor's disc and tape versions of Bob and Ray Throw a Stereo Spectacular belongs in a class by itself as both entertainment and stereo demonstration—"the dialogue and situation comedy alone are worth twice the price." (see pp. 90 & 101)

Westminster has successfully transferred to disc the qualities of its stereo tape.

The performance remains a rugged, confident one with a calm repose, when needed, that is most satisfying. **M. B.**

**CHABRIER:** España (see COLLECTIONS)

**CHABRIER:** Joyeuse Marche (see COLLECTIONS)

**DEBUSSY:** Afternoon of a Faun (see COLLECTIONS)

● **DEBUSSY:** Jeux—Poème dansé; **DEBUSSY-RAVEL:** Danse; **DUKAS:** La Péri—Poème dansé. Suisse Romande Orchestra. Ernest Ansermet cond. London CS 6043 \$4.98

Musical Interest: Typical early and late Debussy, late Dukas  
Performance: Debussy especially good  
Recording: Debussy wins over Dukas  
Stereo Directionality: Excellent  
Stereo Depth: A little close



Here is a rather curious combination, one side devoted to the last major orchestral score of Debussy and an orchestral transcription by Ravel from one of Debussy's very early piano pieces. The other side is taken up with Dukas's last work of any importance, the *Poème dansé*—*La Péri*.

Almost any time you put such scores as these in front of Ernest Ansermet, you will be treated to a very beautiful, transparent reading. Sometimes it appears as if the great Swiss conductor consistently practices too clinical an approach. But transparency, when heightened by such glorious first chair playing, can only lead to one conclusion—more, please!

*Jeux* survives today as a concert piece but is almost never staged as the tennis game it portrays. It is perhaps the most moody of Debussy's music, and there are flashes in it that remind me of *Pelléas et Mélisande*. The Ravel orchestration of *Danse*, originally a *Tarentelle styrienne* for piano, reflects Debussy's impressionism in its early manifestations. It is a lovely little piece.

*La Péri* was Dukas's last work of any note and was first danced at the Chatelet theater in 1912. Still a favorite at the Paris Opera, it is never given in this country as a theater piece. Its fanciful story and glittering episodes are reminiscent of d'Indy's *Istar Variations*, only the music is better. Dukas uses a large orchestra, and he has put together a sensual piece of music displaying a wealth of harmonic invention. This, the most extended work on the disc, is somewhat marred by shrillness in the brasses, but that is small complaint. It is, by and large a good record, well worth owning for those whose tastes run to the exotic and colorful in late romantic repertoire.

J. T.

**DUKAS:** *La Peri* (see p. 81)

**DUKAS:** *The Sorcerer's Apprentice* (see COLLECTIONS)

• **FALLA:** *Nights in the Gardens of Spain*;  
**RODRIGO:** *Concerto for Guitar and Orchestra*. Gonzalo Soriano, (piano), Narciso Yepes (guitar) with the National Orchestra of Spain, Araulfo Argenta cond. London CS 6046 \$4.98

Musical Interest: Wonderful coupling of familiar and unfamiliar concertos  
Performance: Yepes is marvelous; Soriano is agile  
Recording: Superb  
Stereo Directionality: Couldn't be better  
Stereo Depth: Resonance just right

Although Narciso Yepes is a wizard soloist in the Rodrigo Concerto and Gonzalo Soriano is agile and alert in the De Falla opus, the real star of this London issue is the late Araulfo Argenta. More and more it becomes evident that music suffered a great loss when Argenta was so tragically killed in a freak auto accident.

The National Orchestra of Spain, under his inspired direction, exacts every ounce of languor and excitement from both scores. Orchestrally, *Nights in the Gardens of Spain* has never sounded so stunning nor so subtle, and if there are moments when Soriano seems to stumble, especially in the left hand, it does not really matter. The Rodrigo is a fascinating piece, with perhaps the best writing in the quietly affecting *Adagio*.

The music contained on this stereo disc

was released monophonically two years ago on a London International recording and subsequently in a new recording on London *ffr*. This third edition, in the stereo version, is so good that it makes even the stunning monophonic release seem pale by comparison. A superior record in every way. J. T.

**GOUNOD:** *O Divine Redeemer* (see COLLECTIONS)

• **GLUCK:** *Alceste* (complete opera). Kirsten Flagstad (soprano)—Alceste; Raoul Jobin (tenor)—Admetus; Alexander Young (tenor)—Evander; Marion Lowe (soprano)—Ismene; Thomas Helmsley (baritone)—Apollo, High Priest; & others with the Geraint Jones Orchestra and Singers, Geraint Jones cond. London OSA 1403 4 12" \$23.92

Musical Interest: Substantial  
Performance: Of sound values  
Recording: Outstanding  
Stereo Directionality: Well-balanced  
Stereo Depth: Very good

With its heavy strain on credulity—even by operatic standards—*Alceste* can easily overtax the tolerance of listeners who insist on viewing all operas from a dramatic angle. For the elements which once helped make this opera a historic milestone add up to little more than a series of posturings and protestations today.

Let us then not be too insistent in our search for dramatic illusion in London's *Alceste*, the monophonic version of which appeared during late 1957. Stereo's help in

this instance is negligible for there is little if any suggestion of movement or even distance in a stubbornly static score such as this. What stereo does for us is to add dimension to the massive richness of sound that the London engineers so marvelously captured. It also enlarges our admiration for Geraint Jones's handling of the orchestral and choral details which reveal Gluck's music in all its torrential grandeur.

Miraculous as it is to witness Flagstad's conquest of this taxingly difficult role, one cannot help wishing that she had been given the opportunity about a decade ago, when her upper register was free of the edginess often apparent today. This reservation aside only endorsement of the most emphatic kind is in order for the unstinting power and opulence of her contribution. Her interpretation towers over all surrounding forces—and this is inescapable, for *Alceste even without Flagstad* is the only big role in the opera. The cast, on the whole, is well-schooled and assured but performs in a variety of ill-assorted accents which have only one common denominator—dissimilarity to idiomatic Italian. Raoul Jobin does creditably if hardly brilliantly by the thankless role of Admetus, and Marion Lowe is a strong-voiced, secure Ismene. It was, however, a serious bit of miscasting to give the role of Apollo to a singer whose vocal quality could never possibly suggest divine origin—however heathen. G. J.

• **HANDEL:** *Messiah* (complete). April

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Cantelo (soprano), Helen Watts (alto), Wilfred Brown (tenor), Roger Stalman (bass) with the London Philharmonic Choir and the London Orchestra, Walter Susskind cond. Stereo-Fidelity SFCC 201 4 12" \$11.95

Musical Interest: Supreme oratorio  
Performance: Very good  
Recording: Excellent  
Stereo Directionality: Excellent  
Stereo Depth: Excellent

Do not judge the book by its cover, as the saying goes. This low-priced, rather unattractive-looking, awkwardly presented set holds a carefully studied and well-performed reading of Handel's masterpiece. It is the first *Messiah* in stereo, a decided scoop for its producers.

Susskind's reading is vigorous and straightforward, not over-meticulous in bringing out fine nuances others, notably Beecham and Sargeant, have stressed more discerningly, but certainly not wanting in firm control or clean articulation. The "London Orchestra," whatever this is, is apparently a first class ensemble and the choral work is creditable throughout. Particularly refreshing is the light touch in "For unto us." On the other hand, "Why do the nations" is taken at a slower than usual pace, possibly in deference to the arduous task of the bass soloist.

Quite surprisingly, the four soloists, all quite unknown in these shores, blend into an unusually capable ensemble, distinguished by clean intonation and diction. They are not virtuoso singers, to be sure, and the vigor and firmness of their voices lessen with the height of the tessitura. Fur-

thermore, the soprano and the bass cannot always master the extended florid passages with the required smooth legato. But the same observation can be made about some of the better known soloists featured in the competing versions.

While the accompanying booklet goes into self-praise at annoying length about technical know-how, I must grudgingly admit that the recorded sound is above reproach. Balances are perfect, the chorus is thoughtfully deployed for full effectiveness and the *continuo* emerges in the right channel with delightful presence. Clearly definable separation within the string groups is another source of contentment. Well done, indeed, for a new company, or any company for that matter. Let us hope that the packaging and literary material that will accompany future Stereo-Fidelity releases will be on a higher artistic plane in keeping with the recorded achievement.

G. J.

• **MASSENET:** *Le Cid*—Ballet Music;  
**MEYERBEER—LAMBERT:** *Les Patineurs*—Ballet. Israel Philharmonic Orchestra, Jean Martinon cond. London CS 6058 \$4.98

Musical Interest: Always lovely  
Performance: Extremely good  
Recording: Excellent  
Stereo Directionality: In classic seating  
Stereo Depth: Just right

The Israel Philharmonic has previously recorded ballet music, notably the Rossini-Respighi *La Boutique Fantasque*. In that recording, also issued by London, the orchestra was not too well-disciplined. The coupling of Massenet-Meyerbeer-Lambert

finds the ensemble in much better form, and here we have a recording outstanding for both engineering and performance. Jean Martinon conducts these old favorites with loving care, and each section receives meticulous attention to detail. *Les Patineurs* (the skating ballet sequence from *Le Prophète*) might do with a little more bass line. Everything else is just about as perfect as you can get it.

In the more provocative and fiery *Le Cid*, Martinon endows Massenet's music with a great deal of energy and imagination. **J. T.**

**MENDELSSOHN:** Hear My Prayer; St. Paul—Jerusalem (see COLLECTIONS)

• **MENDELSSOHN:** Symphony No. 4 in A, Op. 90 ("Italian"); **SCHUBERT:** Symphony No. 5 in B Flat. Israel Philharmonic Orchestra, Georg Solti cond. London CS-6065 \$4.98.

Musical Interest: High  
Performance: Brisk  
Recording: Good  
Stereo Directionality: OK  
Stereo Depth: Fine

Solti is inclined to very fast tempi in both works. The performances that result are vigorous but on the severe side; of grace and charm there are precious little to be found here. The orchestra gives back to Solti the kind of hard-driven, biting performances that he obviously wants; as for me, I want more lyrical flow, more relaxation in these works than Solti vouchsafes.

The quality of the recorded sound is of London's best, warm and well-balanced.

**M. B.**

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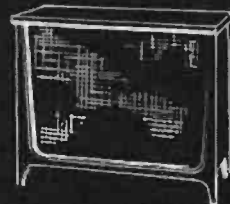
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# STEREO DISC MISCELLANY

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<b>WITCHES' BREW</b> featuring New Symphony Orchestra of London, Alexander Gibson cond. Arnold: "Tom O'Shanter" Overture; Saint-Saëns: Danse Macabre & 4 others. RCA Victor LSC 2225 \$5.98	✓✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓✓	16
<b>RUGGIERO RICCI VIRTUOSO SHOWPIECES</b> (violinist) Elgar: La Capricieuse; Vencay: Le Vent; Suk: Bursko & 9 others. London CS 6039 \$4.98	✓✓✓✓	✓✓✓✓	✓✓✓	✓✓✓	14
<b>THE HOLLYWOOD BOWL SYMPHONY ORCHESTRA</b> , Felix Slatkin cond. Grafé: Grand Canyon Suite; Mississippi Suite. Capitol SP 8347 \$5.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓✓	13
<b>"RODGERS AND HART"</b> featuring Eric Johnson and His Orchestra With A Song In My Heart; Manhattan; Blue Moon; Lover & 8 others. Westminster WST 15022 \$5.98	✓✓✓	✓✓✓✓	✓✓✓	✓✓✓	13
<b>SONGS OF STEPHEN FOSTER and SONGS OF AMERICA</b> featuring The John Halloran Choir My Old Kentucky Home; Nelly Bly; I Dream Of Jeannie & 9 others. Concert-Disc CS-30 \$6.95	✓✓✓	✓✓✓✓	✓✓✓	✓✓✓	13
<b>SONGS FROM GREAT FILMS</b> featuring Herman Clebanoff and His Strings Gigi; Wild Is The Wind; Sayonara; The Song from Moulin Rouge & 8 others. Mercury SR 60017 \$5.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
<b>OPERA WITHOUT WORDS</b> featuring Rome Symphony Orchestra, Domenico Savino cond. The Music of Alda. Kapp KC 90145 \$5.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
<b>FAVORITE SHOW TUNES</b> featuring the Sorkin Strings Surrey With The Fringe On Top; Someday I'll Find You & 7 others. Concert-Disc CS-29 \$6.95	✓✓✓	✓✓✓	✓✓	✓✓✓	11
<b>THE KING OF THE ORGANS</b> featuring Bill Floyd playing the Wurlitzer of the Paramount Theater, Times Square, N. Y. Anything Goes; Have You Met Miss Jones?; Body And Soul & 9 others. Cook 1150 \$5.98	✓✓	✓✓✓	✓✓	✓✓✓	10
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Musical Interest:	Excellent	✓✓✓✓	Pleasing	✓✓✓	Fair	✓✓	Dull	✓
Performance:	Superb	✓✓✓✓	Good	✓✓✓	Adequate	✓✓	Disappointing	✓
Stereo Direction:	Tasteful	✓✓✓✓	Adequate	✓✓✓	Exaggerated	✓✓	Poor	✓
Stereo Depth:	Outstanding	✓✓✓✓	Good	✓✓✓	Fair	✓✓	Minimal	✓

MEYERBEER: Les Patineurs (see p. 83)

MOZART: March in D Major (see COLLECTIONS)

PARRY: Jerusalem (see COLLECTIONS)

● PROKOFIEV—Love for Three Oranges—Suite, Op. 33a; Scythian Suite, Op. 20. London Symphony Orchestra, Antal Dorati cond. Mercury SR 90006 \$5.98

Musical Interest: Great Prokofiev Performance: Sonically exciting Recording: Sometimes overmodulated Stereo Directionality: Good Stereo Depth: Exemplary acoustics

Dorati is particularly gifted in scores that call for sonic excitement, and he makes this Prokofiev disc a hair-raising aural experience. The "Love for Three Oranges" seems to receive somewhat better technical treatment than the wild and woolly Scythian Suite.

In the opening section of the Scythian Suite marked *allegro feroce*, the seething orchestral tumult is better separated for articulation than in its monophonic counterpart. But oddly enough, the very low frequencies are distorted, and although I tried three cartridges at stylus pressure ranging from three to seven grams it was impossible to get away from the overmodulated grooves in the *Invocation to Vees and Ala* and the equally dynamic excitement in parts of the following *Allegro sostenuto*.

The stereo tape of this music must be truly stunning. Although Dorati has a wonderful imagination for orchestral color, especially in the percussive section, there are times when he also makes the strings of the London Symphony Orchestra whisper with a light and beautiful sheen. All in all, it is a very exciting recording. Perhaps the next time around, Mercury can re-process its disc and not modulate the grooves so heavily. J. T.

● RACHMANINOFF: Symphony No. 2 in E Minor, Op. 27. Detroit Symphony Orchestra, Paul Paray cond. Mercury SR-90019 \$5.95

Musical Interest: 20th century Romanticism par excellence Performance: Straightforward Recording: Mostly good Stereo Directionality: Natural Stereo Depth: Good

This performance was released in a monophonic edition some time ago. The stereo version is a great improvement from the standpoint of fuller, more resonant sound. There was one bad engineering lapse in the two different copies of the disc I've heard: in the middle section of the *Scherzo* there is a brief patch of distortion which sounds like tape flutter. Presumably this has been corrected in subsequent pressings.

Paray's performance is an admirably straightforward one, in a score which all too easily can tempt the conductor to indulge in "interpretive" excesses. Mercury's stereo sound is well-balanced throughout the frequency spectrum, with especially warm and natural bass. M. B.

RIMSKY-KORSAKOV: Russian Easter Overture (see COLLECTIONS)

RODRIGO: Guitar Concerto (see p. 82) MARCH 1959

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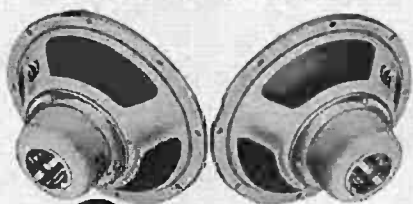
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• **ROUSSEL:** The Spider's Feast—Symphonic Fragments Op. 17; Piano Concerto, Opus 36. Canto Soli Orchestra of Paris, Rudolf Albarth cond.; Claude Helffer, piano, Serge Baudo cond. Omega OSL-15 \$5.95

Musical Interest: Colorful and provocative scores  
Performance: Expert  
Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: First rate

In the two decades since his death, Roussel's music has suffered neglect in our concert halls. This is a shame, for much of his output has distinction and character of high quality. He was a true creator, and works like the Third and Fourth Symphonies, the music from his Ballet, *Bacchus et Ariane*, as well as the two works on this disc, deserve a place in the active concert repertoire.

*The Spider's Feast* is a ballet Roussel composed in 1913. The scene is laid in a lush garden and the action deals with a spider which gorges itself upon all the insects which come its way until conquered by a praying mantis. The Symphonic Fragments extracted by Roussel from his score for the ballet are colorful and exotic-sounding.

The Piano Concerto dates from fifteen years later. It is a more austere work, but certainly not forbidding. The first and last movements are characterized by nervous, propulsive energy, while the slow movement is a solemn meditation.

Both works are given superb performances and the quality of Omega's stereo recording is excellent. For anyone with a desire to investigate music slightly off-the-beaten path, this disc is highly recommended. **M. B.**

**SAINT-SAËNS:** Le Rouet d'Omphale (see COLLECTIONS)

**SCHUBERT:** Symphony No. 5 in B-flat (see p. 83)

• **SCHUBERT:** Symphony No. 9 in C ("Great"). Canto Soli Orchestra of Paris, Ataulfo Argenta cond. Omega OSL-12 \$5.95

• **SCHUBERT:** Symphony No. 9 in C ("Great"). Bavarian Radio Symphony Orchestra, Eugen Jochum cond. Decca D1-79993 \$5.98

Musical Interest: Heavenly not only of length, but also of inspiration  
Performances: Both good, with Argenta's the more individualistic  
Recordings: Close microphoning for Argenta, more distant for Jochum  
Stereo Directionality: Both fine  
Stereo Depth: Both good, with Jochum's slightly superior

Was Argenta under exclusive contract to English Decca (i.e. London Records in the U.S.A.) or was he not? His posthumous appearance on the Omega label is a major surprise, but the fact is that this recording of the "Great" Schubert C Major Symphony is a disc of which any record company would be proud. It's a stately, firm performance that captures the spirit of the music, at the same time that it discloses some rather personal ideas about it. Argenta feels, for example, that the slow introduction to the first movement ought to go

pretty slowly indeed, and that the coda in this same movement should likewise be given plenty of time in which to breathe. His pacing in the other three movements seems just right, especially in that marvelously Bunyanesque finale, which takes on a nice, easy swing in Argenta's performance. The microphoning is close-to and the sound is clean, with very natural directionality.

Jochum's performance is a typical Jochum performance: meticulously prepared along solid, traditional lines. There are no surprises here, but the whole is a generally satisfying account of an enduring masterpiece.

The German engineers have favored a more distant microphone set-up than that used in Argenta's recording, with a somewhat keener sense of depth resulting.

Neither Argenta nor Jochum succeeds in conveying that extra measure of exuberant elation which distinguishes Epic's monophonic recording by Szell (which may be available in stereo by the time these words appear), but both serve the music well. **M. B.**

• **SCHUMANN:** Cello Concerto in A Minor, Op. 129; **TCHAIKOVSKY:** Variations on a Roccoo Theme, Op. 33. Pierre Fournier with the Philharmonia Orchestra, Sir Malcolm Sargent cond. Angel S-35397 \$5.98

Musical Interest: Slight but of irresistible charm

Performance: Perceptive  
Recording: Fine  
Stereo Directionality: Good  
Stereo Depth: Excellent

Here is a stereo re-issue of two performances which were widely hailed in their monophonic release some time ago. Fournier plays both works with an aristocratic *élan* which is just right for the rather modest musical framework of both pieces, while Sargent offers accompaniments in much the same vein.

The stereo qualities of the new release are excellent, marked by an especially fine sense of depth. **M. B.**

• **SCHUMANN:** Piano Concerto in A Minor, Op. 54. Karl Engel with the Canto Soli Orchestra of Paris, Daniel Chabrun cond. Omega OSL-14 \$5.95

Musical Interest: A well-loved masterpiece

Performance: Fine  
Recording: Excellent  
Stereo Directionality: Fine  
Stereo Depth: Superior

Engel is a pianist in his mid-thirties who has enjoyed considerable success in Europe as an interpreter of the Romantic literature. He has previously been represented on a couple of Epic discs in music by Schubert and Schumann.

This performance of the exacting Schumann Concerto is a bold and forthright one with very nimble finger work. It generates real kinetic excitement, with plenty of zing and genuine stylistic flair. If Omega chooses to give Engel more recording opportunities, he may yet emerge as a major artist.

The technical aspects of the recording are exceptional, with full, resonant sound, superb balance, and excellent stereo characteristics. **M. B.**

HiFi REVIEW

**SIBELIUS:** Valse Triste (see COLLECTIONS)

**SMETANA:** The Moldau (see COLLECTIONS)

• **STRAUSS:** Der Rosenkavalier (complete opera). Elisabeth Schwarzkopf (soprano)—Feldmarschallin; Otto Edelmann (bass)—Baron Ochs; Christe Ludwig (mezzo-soprano)—Octavian; Teresa Stich-Randall (soprano)—Sophie; Ljuba Welitsch (soprano)—Marianne; Nicolai Gedda (tenor)—The Singer; & others. The Philharmonia Orchestra and Chorus. Herbert von Karajan cond. Angel S 3563 4 12" \$23.92

Musical Interest: Tops  
Performance: Tops  
Recording: Tops  
Stereo Directionality: Understated  
Stereo Depth: Just right

The first issue of this magazine (February, 1957) carried a feature review of Angel's great recording of *Der Rosenkavalier*, which paid appropriate homage to the set's multiple excellences (conducting, singing, sound, packaging). The appearance of the stereo version will now make this outstanding performance available in an even more resplendent aural framework. This is an opera which benefits particularly from phonographic treatment—I am convinced that no one sitting in the theater, with the possible exception of the prompter, can bask in so much vocal sunshine without being wholly engulfed by the mighty orchestral waves.

Unless my recollection of the monophonic version is beautified even beyond its due merits, the relative advantages of stereo are not too prominent. Depth, rather than separation, is emphasized. In the third act, particularly, the stage action lends itself to a more spectacular exploitation in the new medium. But I refuse to let critical hair-splitting detract from the overwhelmingly successful realization of this undertaking.

G. J.

• **STRAVINSKY:** Firebird Suite; Capriccio for Piano and Orchestra. Charlotte Zelka with the Southwest German Radio Symphony Orchestra, Jascha Horenstein, Harold Byrns conds. Vox ST PL 11020 \$5.95

Musical Interest: Odd Stravinsky joining Performance: Barely adequate—better in the Capriccio  
Recording: Lacks orchestral articulation  
Stereo Directionality: Hampered by distant miking  
Stereo Depth: Too much

Jascha Horenstein leads the Southwest German Radio ensemble in a rather routine performance of *Firebird*, but this critic's opinion could be influenced by the fact that the stereo pickup is technically inferior. This can be partly cured by raising the playback volume level, but that also makes more evident an ugly acoustic. Horenstein has done much better by Vox, and the performance here sounds hurried and careless.

On the other side, Harold Byrns and Charlotte Zelka collaborate more effectively in the *Capriccio*. Stereo directionality is heightened by the division of the orchestra to somewhat duplicate the concerto grosso style of *concertino-ripieno* group playing. It is a truly wonderful score, which in this

MARCH 1959

recording suffers by reason of a very strange stereo pickup. Not recommended. J. T.

**SUPPE:** Poet and Peasant Overture (see COLLECTIONS)

• **TCHAIKOVSKY:** Violin Concerto in D Major, Op. 35. Erica Morini with the Philharmonic Symphony Orchestra of London. Artur Rodzinski cond. Westminster WST-14017 \$5.98

Musical Interest: Repertoire "bread-and-butter"  
Performance: Easy and lyrical  
Recording: Good  
Stereo Directionality: Good  
Stereo Depth: A little lacking

The stereo tape of this performance has been available for a couple of years. The disc sounds fine, too, with good balance in the orchestra and the solo violin pretty definitely established in the left channel. A greater illusion of depth would have made of this an outstanding stereo release.

Morini's performance is, in all the best senses of the word, a "feminine" one: warm, sensitive and lyrical, with a smouldering passion underneath it all. Now and again she has slight intonation problems, but these are not at all important. Rodzinski, whose recent death was a tragic loss, gives her an accompaniment perfectly adjusted to her conception of the score.

M. B.

• **TCHAIKOVSKY:** Romeo and Juliet—Overture-Fantasy; 1812 Overture, Op. 49. Vienna State Opera Orchestra, Hermann Scherchen cond. Westminster WST 14005 \$5.98

Musical Interest: Neophyte favorite  
Performance: Erratic  
Recording: What, no cannons?  
Stereo Directionality: In fair balance  
Stereo Depth: Too distant

Dr. Hermann Scherchen has never been known as a conductor you could depend upon for a steady, solid, traditional performance. His interest today lies chiefly in the realm of contemporary music, from all I hear, and he still apparently maintains his enthusiasm for the Baroque and early classical schools. So it is that his performance of these worn out, wonderful pieces, so boring to the veteran and so marvelous to the neophyte, is wooden and indifferent.

The 1812 Overture has no cannons in the rousing finale here. Mercury has beautiful artillery in its monophonic recording of the "1812," and London has just issued a really dazzling performance, complete and replete with marvelous cannon thunder in the last grooves. Furthermore, Mercury was so crazy about its cannon effects that it has been re-recorded in stereo. Scherchen settles for a big bass drum, but frankly, it would take all the sixteen inch guns of the USS *Missouri* to save this "1812" from its indifferent treatment.

*Romeo and Juliet* fares a little better, except that the Friar Lawrence introduction is played *à la junebre* and *ad infinitum*, it seems, and the battle scene between the Montagues and the Capulets generates about as much excitement as a softball game between the Girl Rangers and the Ornithological Society for the Preservation of the Tufted Snowy Egret. There are moments of great beauty, but they are too far apart.

J. T.

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● **TCHAIKOVSKY:** *Symphony No. 4 in F Minor, Op. 36.* Suisse Romande Orchestra, Ataúlfo Argenta cond. London CS-6048 \$4.98

Musical Interest: Absolutely!  
Performance: Rather subdued  
Recording: OK  
Stereo Directionality: Good  
Stereo Depth: Fine

● **TCHAIKOVSKY:** *Symphony No. 6 in B Minor, Op. 74 ("Pathétique").* Philharmonia Orchestra, Constantin Silvestri cond. Angel S-35487 \$5.98

Musical Interest: A must  
Performance: Capricious  
Recording: Fine  
Stereo Directionality: Good  
Stereo Depth: Excellent

Both these performances are familiar from their previous monophonic releases. Both gain measurably in these stereo versions by way of added warmth and richness of sound. The performances remain what they were: subdued and with a *Finale* that's quite pale in the case of Argenta's reading of the "Fourth," wayward and rhythmically unsteady in Silvestri's "*Pathétique*." M. B.

**TCHAIKOVSKY:** *Variations on a Rococo Theme* (see p. 86)

● **VERDI:** *Falstaff* (complete opera). Tito Gobbi (baritone)—Falstaff; Rolando Panerai (baritone)—Ford; Elisabeth Schwarzkopf (soprano)—Alice Ford; Anna Moffo (soprano)—Nannetta; Nan Merriman (mezzo-soprano)—Mistress Page; Fedora Barbieri (mezzo-soprano)—Mistress Quickly; Luigi Alva (tenor)—Fenton & others with the Philharmonia Orchestra and Chorus, Herbert von Karajan cond. Angel S 3552 3 12" \$17.94 (for stereo tape, see p. 100)

Musical Interest: Unique masterpiece  
Performance: One in a thousand  
Recording: Excellent  
Stereo Directionality: Limited but well balanced  
Stereo Depth: Generally good

In the fine essay that accompanies Angel's *Falstaff* Francis Toye observes that "it is not till the score is known in every detail that all its subtleties of manner and matter can be appreciated. The ordinary member of the operatic public can scarcely be expected to possess such a knowledge. Yet to acquire it would be well worth his while—and incidentally, I can think of no better method than listening repeatedly to a recording . . ." At this very point I would like to add that *this* is the recording which should guide the opera lover into the infinite subtle delights of Verdi's last opera.

Toscanini's magical and commandingly authoritative reading (RCA Victor, 1950) is all one can ask for in matters pertaining to leadership. But Karajan reveals the score's kaleidoscopic vistas in the same richness of detail and with a similarly keen insight. There are differences, of course, in approach with respect to tempos and balances, but both achieve outstanding results. Superior sound and more impressive singing tilts the balance in favor of the Angel set (which appeared monophonically in 1956).

Inspired is the word for Angel's casting, for it has no weak points from the multifaceted and inventively vocalized Falstaff of Tito Gobbi down to the sharply drawn characters of Caius and Bardolph. No one

needs to be singled out for the value of his or her individual contribution—this is a superb ensemble, and nothing less than that can do full justice to this demanding score.

The potentialities *Falstaff* offers to the stereo medium are realized only to a relatively small extent. There is little evidence of the plot's quicksilver action that has not been conveyed to us in the "mono" version. Stage placement and off-stage voices are suggested with some effectiveness in the Herne's Oak episode but the over-all results are, plainly, early stereo. No matter, the play's the thing and, by the way, the recorded sound is topnotch. G. J.

● **VIVALDI:** *The Four Seasons—Concerti Grossi, Op. 8, Nos. 1-4.* The Stuttgart Chamber Orchestra, Karl Münchinger cond. London CS-6044 \$4.98

Musical Interest: And how!  
Performance: Lacking a little in color  
Recording: Superb  
Stereo Directionality: Just right  
Stereo Depth: Fine

One of the earliest recorded performances of *The Four Seasons* was the Münchinger-Stuttgart Chamber Orchestra release in the early days of longplaying records. That performance, which has seen yeoman service, is still retained in London's monophonic catalogue as LL-386.

The stereo re-recording by Münchinger and his Stuttgart forces is a superb piece of work on the part of the recording engineers, but lacking a little in color, animation and imagination on the part of the conductor. The Vanguard-Bach Guild stereo version (BGS 5001) by Janigro and I Solisti di Zagreb remains a more interesting performance. M. B.

## COLLECTIONS

● **LOLLIPOPS—Favorite Pieces of Sir Thomas Beecham.** SAINT-SAËNS: *Le Rouet d'Omphale*; DEBUSSY: *Prelude à l'après-midi d'un Faune*; BERLIOZ: *Dance of the Sylphs*; CHABRIER: *Joyeuse Marche*; SUPPÉ: *Poet and Peasant Overture*; SIBELIUS: *Valse Triste*; BERLIOZ: *Les Troyens—Royal Hunt and Storm*; MOZART: *March in D major* (K. 249). Royal Philharmonic Orchestra with chorus, Sir Thomas Beecham cond. Angel S 35506 \$5.98

Musical Interest: All flavors  
Performance: Sweet, not syrupy  
Recording: Super  
Stereo Directionality: In fine balance  
Stereo Depth: Quite good

Sir Thomas explains that a "lollipop" in accepted English terminology is a kind of sweetmeat or candy," and he applies the term to encores he has played. The British audience, he discloses, has the "disconcerting habit of remaining in its seat and declining to depart until, emulating *Oliver Twist*, it has obtained an extra helping."

If his conducting of this recording is any measure of his ability with small things, one can deeply sympathize with our English cousins' voracious musical appetite. Sir Thomas is by turns witty, languorous, sparkling, loud, and schmaltzy. It isn't enough to state that technically the recording is superior in every way. This becomes im-

mediately apparent, so you can relax and thoroughly enjoy yourself as one of our greatest conductors has an immense time handing out his favorite lollipops. J. T.

● **PORTRAITS IN SOUND—CHABRIER:** *España*; SMETANA: *The Moldau*; DUKAS: *The Sorcerer's Apprentice*; RIMSKY-KORSAKOV: *Russian Easter Overture*. Concert Arts Symphony Orchestra, Erich Leinsdorf cond. Capitol SP 8446 \$5.98

Musical Interest: Potpourri of colorful orchestration  
Performance: Good, sometimes inspired  
Recording: Magnificent  
Stereo Directionality: Well divided  
Stereo Depth: Acoustically right

Leinsdorf is one of the most underrated directors in America. He is a consummate musician and he uses this ability with vibrant energy, wit, and imagination. What a waste of talent on a potpourri of incidentals! Oh, yes, *España* chatters away, languorous and rhapsodic, and *The Moldau* gets the best reading of all. Even the old *Sorcerer's Apprentice* bristles with excitement. The *Russian Easter Overture*, after a few years of popularity, begins to pall on me. J. T.

● **GREAT SACRED SONGS—MENDELSSOHN:** *Hear my Prayer*; *Jerusalem* (from "St. Paul"); GOUNOD: *O Divine Redeemer*; PARRY: *Jerusalem*; LIDDLE: *Abide With Me*; GRUBER-WOODGATE: *Silent Night, Holy Night*; TRAD., Arr. WOODGATE: *Jubilate*; *O Come, All Ye Faithful*. Kirsten Flagstad (soprano) with the London Philharmonic Orchestra and Choir, Sir Adrian Boult cond. London OS 25038 \$5.98

Musical Interest: Depends . . .  
Performance: Majestic  
Recording: Adequate  
Stereo Directionality: Limited  
Stereo Depth: OK

The program itself is hardly engrossing—Mendelssohn's 1844 motet *Hear My Prayer*—written to English words—is the only selection of more than passing interest. The performance is quite another matter, for Flagstad sings throughout the entire recital in full command of her ennobling art. The engineering treats the velvety Flagstad voice with becoming consideration—the chorus and orchestra fare less well. Not all details are clearly defined and the total effect is that of massed rather than appropriately deployed forces. G. J.

## JAZZ

● **TED HEATH SWING SESSION—TED HEATH and his Orchestra.** *The Champ*; *Pick Yourself Up*; *The Hawk Talks*; *I Got It Bad* & 8 others. London PS 138 \$5.95

Musical Interest: Top notch big band  
Performance: Flashy  
Recording: Great!  
Stereo Directionality: Good  
Stereo Depth: Adequate

This is a good band, one of the best and when recorded as it is here a joy to hear. If there's any lack, it's a tight rhythm section and, of course, this shows up more in stereo than it does monophonically. It's precise, clean and with excellent soloists on alto, trumpet and trombone whom the notes

incredibly fail to list. This is one of the better big band stereo LPs available and quite a contrast to any "Salute" by another band.  
R. J. G.

● **CROSS SECTION—SAXES**—HAL McKUSICK (alto saxophone, bass clarinet), Art Farmer (trumpet), Bill Evans (piano), Milt Hinton or Paul Chambers (bass), Charlie Persip or Connie Kay (drums), Barry Galbraith (guitar) on three, Frank Socolow, Dick Hafer, Jay Cameron (reeds) on four. *Whisper Not; Now's The Time; La Rue & 7 others.* Decca Stereo DL 79209 \$5.98

Musical Interest: Very high  
Performance: Excellent  
Recording: Very good  
Stereo Directionality: Very musical  
Stereo Depth: First-rate

An uncommonly imaginative album for which everyone deserves credit, especially Decca which has not been noted up to now for adventurous jazz recording. McKusick has commissioned scores from four jazz composer-arrangers in which there's room for improvisation. The pieces, however, are more strongly knit and structurally provocative than most jazz "writing." George Russell and Jimmy Giuffre contribute the most stimulating works.

The playing is consistently expert with pianist Bill Evans an especially personal, probing soloist. This is not so much an "experimental" session as a thoughtfully conceived program by mature writer-players, an album which should interest both newcomers to jazz and post-graduates. Also available monophonically.  
N. H.

● **THE BRUSSELS WORLD'S FAIR SALUTES THE BENNY GOODMAN ORCHESTRA AND SEXTET.** Bay Big Band. *Let's Dance; Air Mail Special; Benny Rides Again; Good Bye & 6 others.* Omega OSL-19 \$5.95

Musical Interest: Medium  
Performance: Listless  
Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: Like a ballroom

The trouble here is that Goodman did it too well in the first place for an European band to make a passable copy. The band is okay on the ensemble portions, if listless, but when it comes to the solos, the flesh is willing but the spirit (of jazz) is weak.  
R. J. G.

## POPS

● **THE BRUSSELS WORLD'S FAIR SALUTES TOMMY DORSEY.** Bay Big Band. *Opus #1; I'll Never Smile Again; Day Break; This Love Of Mine & 6 others.* Omega OSL-16 \$5.95

Musical Interest: So-so  
Performance: Inadequate  
Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: Like a ballroom

The Tommy Dorsey sound is deceptive and an imitation immediately shows up. The arrangements are more difficult than the Goodman charts and the sound blend was unusual so that this set by a European band does not come off very well. And when the soloist tries to play like T. D. the result is disastrous.  
R. J. G.

MARCH 1959

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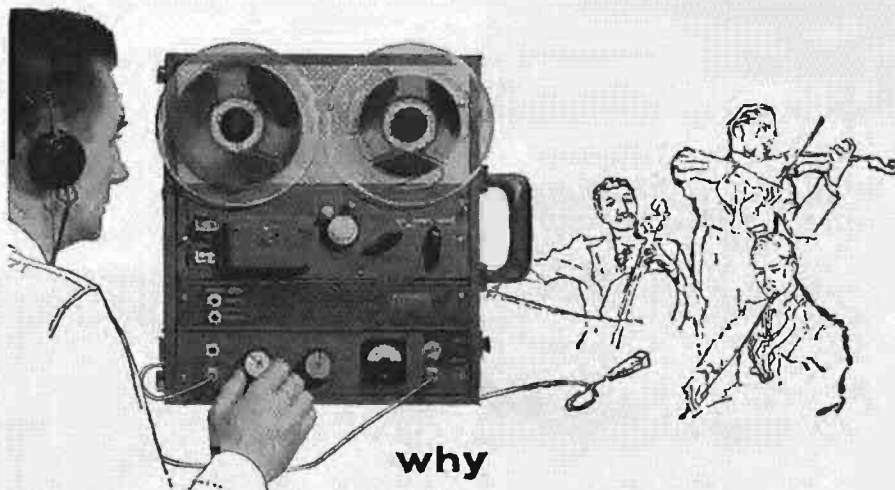
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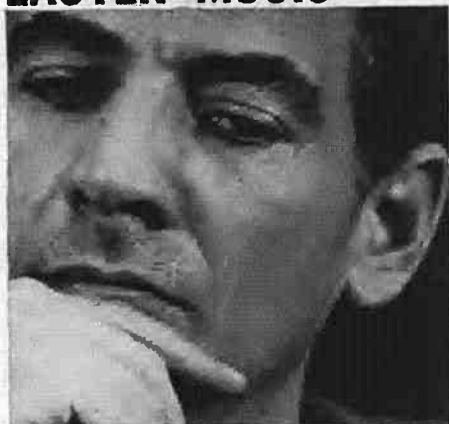
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# MESSIAH: EASTER MUSIC



According to Leonard Bernstein, the 53 separate pieces of music which make up Handel's *Messiah* fit neatly into two sections, each a dramatic, emotional entity. Part 1, released this past December, tells the Christmas story. Here now is the second or Easter portion for your enjoyment at this time.

**Handel: Messiah (Easter Music)**—Adele Addison, Russell Oberlin, David Lloyd, William Warfield, the Westminster Choir, the New York Philharmonic, Leonard Bernstein, Conductor. ML 5346 MS 6041 (stereo)

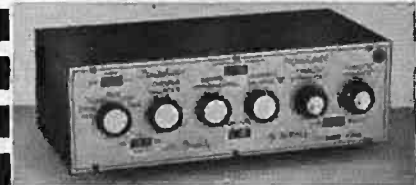
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• **THE BRUSSELS WORLD'S FAIR SALUTES THE TED HEATH ORCHESTRA.** Bay Big Band. Lullaby Of Birdland; Hot Toddy; The Hawk Talks; Listen To My Music & 7 others. Omega OSL-17 \$5.95

Musical Interest: Medium  
Performance: Adequate  
Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: Like a ballroom

As with the Miller LP, the original music is without sufficient distinction to make it too difficult to copy and so this European band produces a reasonable facsimile of the Heath organization. It is pleasant, well-played and quite enjoyable. **R. J. G.**

• **THE BRUSSELS WORLD'S FAIR SALUTES GLENN MILLER.** Bay Big Band. At Last; In The Mood; American Patrol; Tuxedo Junction & 6 others. Omega OSL-18 \$5.95

Musical Interest: Medium  
Performance: Adequate  
Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: Like a ballroom

With the least-common-denominator music of the Miller band, a European group such as this has a chance to sound fairly good and they do. It's pleasantly played, set in good tempos and perfectly okay for dancing and/or listening. **R. J. G.**

• **MUSIC FOR BANG, BAAROOM AND HARP.** Dick Schory's New Percussion Ensemble. Baia; Way Down Yonder In New Orleans; April In Paris; September In The Rain; The Sheik Of Araby & 7 others. RCA Victor LSP 1866 \$5.98

Musical Interest: Hi-fi delight  
Performance: Excellent  
Recording: Superior  
Stereo Directionality: Top notch  
Stereo Depth: Spacious

A percussion assembly consisting of almost anything possible to hit, scrape or crack plus an assortment of sound effects,



a couple of tap dancers and a harp in a series of exciting hi-fi sides have all the makings for a Class AAA demo record for stereo sound. There's movement, depth, beautiful sound and separation and some delightful ping-pong effects. You don't even have to like music to enjoy this; all you need is a good stereo rig and you can go to town.

• • • Monophonic RCA Victor LPM 1866 \$4.98

Here is the reverse of the current complaint. There is no reason to have the monophonic version of this LP at all because the stereo is so good and because the entire reason for the LP is to experiment with stereo sound. Monophonically, while a good recording, it is dull and spiritless. **R. J. G.**

## THEATER

• **GOLDILOCKS (Anderson-Ford-Kerr-Kerr).** Original cast recording with Don Ameche, Elaine Stritch, Russell Nype, Pat Stanley & others, with Orchestra and Chorus. Lehman Engel cond. Columbia OS 2007 \$5.98

Musical Interest: Quite a bit  
Performance: Mixed company  
Recording: Just right  
Stereo Directionality: Not much reason for it  
Stereo Depth: Splendidly theatrical

The pleasures found in Leroy Anderson's first Broadway score were described last month in reviewing the monophonic release. They still stand up in stereo, but it seems that this is one theatrical score that just has no great need for added dimensions, particularly of directionality. No matter if the songs call for solos, duets or ensembles, the singers come to the footlights at center stage and sing. Perhaps something might have been done to give movement to *Give the Little Lady a Great Big Hand*, but on the whole, it's the illusion of presence that comes across most effectively. **S. G.**

## MISCELLANY

• **BOB AND RAY THROW A STEREO SPECTACULAR** with Julie Andrews; The Belafonte Singers; Skitch Henderson; Lena Horne; Guckenhaimer Sour Kraut Band; Abba Lane; The Melachrino Strings; Radio City Music Hall Organ; The Sauter-Finegan Orchestra; Dick Schory's Percussion Ensemble. RCA Victor LSP-1773 \$5.98 (For stereo tape, see p. 101)

Interest: Insane fun  
Performance: A delight  
Recording: Fine  
Stereo Directionality: Mostly impressive  
Stereo Depth: Excellent

While HiFi REVIEW seldom covers demonstration records, this is one exception that has been gladly made. Bob and Ray (I almost wrote Bert and Harry) have provided the link to which excerpts from recent stereo albums have been strung, although there is no attempt at integrating the selections with the team's rather ghoul-ish sense of stereo humor. It seems that the boys are visiting their friend "the good, albeit crazed Dr. Ahkbar" at his mysterious castle, and this provides the opportunity of hearing a multitude of effects including the sounds of a tsetse fly, bagpipes, a rifle's report, a cat fight and the pounding surf. There is also a macabre bit in which a man is supposed to have been hung upside down as the pendulum of a clock, with his cry of help heard alternately from the two speakers. But this doesn't perturb our heroes. "Keeps excellent time," is Ray's only comment. **S. G.**

HiFi REVIEW



# Your Entertainment Mood

## Jazz, Pops, Stage and Screen

Reviewed by

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

## JAZZ

● **CHET BAKER IN NEW YORK**—Chet Baker (trumpet), Al Haig (piano), Paul Chambers (bass), Philly Joe Jones (drums), and on 3 numbers, Johnny Griffin (tenor saxophone). Fair Weather; Solar; When Lights Are Low & 3 others. Riverside RLP 12-281 \$4.98

Musical Interest: Spotty  
Performance: Honors for the rhythm men  
Recording: Good

Chet Baker, known principally on record for his wispy, introverted style is thrown in with representatives of the "hard" modern jazz school on this album. He plays competently but with only moderate fire and imagination. Johnny Griffin is considerably



more powerful emotionally, and by contrast, Baker seems rather stiff.

The rhythm section is excellent. Notable is the rare appearance of Al Haig, a pianist of unusually well-developed taste, singing tone, and personal, thoughtful conception. His work is gentle but firm. The liner notes might have told us where he's been and where he is now. Intelligent selection of material. N. H.

● **AFTER THE PARTY'S OVER**. Aaron Bell Trio. *Satin Doll*; *The Party's Over*; *Slaughter On Tenth Avenue*; *All The Way & 5 others*. RCA Victor LPM 1876 \$3.98

Musical Interest: Cocktail jazz  
Performance: Excellent  
Recording: Warm

The performances are very good, if a trifle uneven (Hank Jones is by far the best

## BEST OF THE MONTH

- United Artists comes up with topflight chamber jazz in **Modern Art** with Art Farmer, Benny Golson, and Bill Evans—"There is lyricism, blues feeling and a fine, well-organized rhythmic pulse . . . and the recording is very good." (see p. 92)
- Columbia's **Mahalia Jackson** disc from the 1958 Newport Jazz Festival finds her "electric, clear and indisputable proof that she is indeed 'the world's greatest gospel singer.'" (see p. 92)
- Capitol's new Harry James offering **Harry's Choice** stands out as a stunning example of big band playing and sound—"If big bands are to be recorded, Capitol must do it or give lessons to its competitors in how to capture the sound." (see p. 92)
- Roulette's **Sing Along with Basie** is another real winner in its clever vocalizations à la *The Count*—"an exhilarating experience!" (see p. 93)
- Columbia's original cast LP of **Flower Drum Song** lives well up to expectations—"a generally superior theatrical score . . . expertly constructed, attractively sung, and imaginatively arranged." (see p. 97)

performer), because the personnel varies. However, it is a good sample of the sort of watered-down jazz that is fashionable at the moment, pleasant, lightly swinging and with a firm jazz orientation. Trombonist Tyree Glenn gets a bit to say on a side or two and is a welcome relief. R. J. G.

● **JAZZ IMPRESSIONS OF EURASIA**—DAVE BRUBECK QUARTET—Dave Brubeck (piano), Paul Desmond (alto saxophone), Joe Morello (drums), Joe Benjamin (bass). *Nomad*; *Brandenburg Gate*; *Calcutta Blues* & 3 others. Columbia CL 1251 \$3.98

Musical Interest: Unique travelogue  
Performance: Devoted though diluted  
Recording: First-rate

The album is a result of Brubeck's tour last year through western and eastern Europe, the Middle East, and into India. In each of his six originals, he has tried "to create an impression of a particular locale by using some of the elements of their folk music within the jazz idiom."

The works—and their largely improvised interpretations—are attractive, but not wholly satisfying. As jazz, their effect—especially in Brubeck's solos—is oblique, as if they were "impressions" of jazz too. As a "fusion" of jazz and other elements, they are charming but rather thin-blooded reflections of a talented tourist who sketched only the surface of what he saw and heard. Desmond is, as usual, imaginative and much more lyrical than most of his contemporaries. Morello is brilliant

technically and Benjamin is solidly competent. N. H.

● **THE BIG HORN** featuring SAM BUTERA and the Witnesses. *All The Way*; *Too Young*; *I Love Paris*; *On The Street Where You Live* & 8 others. Capitol TI098 \$3.98

Musical Interest: Medium  
Performance: Good  
Recording: Good

Butera, who is the tenor man with the Louis Prima hand, is heard here with the same group minus Prima in a series of ballads recorded with too much echo. He gets a big, billowy sound on his horn, plays the pretty one "real pretty" but gets a bit too raucous on the rhythm portions. R. J. G.

● **NEWPORT 1958** featuring DUKE ELLINGTON & his Orchestra with GERRY MULLIGAN on baritone sax. *Just Scratchin' The Surface*; *Mr. Gentle And Mr. Cool*; *Prima Barbara Duble* & 7 others. Columbia CL 1245 \$3.98

Musical Interest: Broad  
Performance: Good  
Recording: Adequate

This is not the best LP Ellington has made. The music may have suffered by the outdoor recording or the extra spark may never have been there in the first place; it is impossible to tell. However, despite the really magnificent playing of Johnny Hodges, and the delightful violin solo by Ray Nance, the sum total of my impressions is that of being slightly frustrated. Perhaps we expect too much of Duke. Nevertheless,

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viewed on its own, it does have its moments. The trouble is they are all in the solo passages and Duke's soloists now are not giants. **R. J. G.**

• **MODERN ART** featuring **ART FARMER** (trumpet), **Benny Golson** (alto sax), **Bill Evans** (piano). *Damn That Dream; The Touch Of Your Lips; Like Someone In Love & 5 others.* United Artists UAL 4007 \$4.98

Musical Interest: Topnotch modern jazz  
Performance: Excellent  
Recording: First rate

This is one of the better modern jazz combo LPs of recent months, featuring three of the very best young soloists: Art Farmer, Benny Golson, Bill Evans. The group is not a working unit but they speak the same language with the same accent and are able to fit together for this date. There is lyricism, blues feeling and a fine, well-organized rhythmic pulse throughout and the recording is very good. Evans is one of the really bright stars among the younger men, with a highly individual piano style. **R. J. G.**

• **LOVER MAN**—**BILLIE HOLIDAY** (vocals) with Orchestras directed by **Camarata** and **Bob Haggart** and various other accompaniments. *My Man; Porgy; Please Tell Me Now & 9 others.* Decca DL 8702 \$3.98

Musical Interest: Important history  
Performance: Not the best, but good  
Recording: Competent

A set of Billie Holiday re-issues from 1944-1950. The Columbia and Commodore re-issues are superior, but this is worth having, particularly for the best recorded version of *Porgy*. On the rest, she is often hampered by absurdly commercial backgrounds (including square strings and rectangular choral groups). She does, however, cut through most of the paper dolls. Even when the backing isn't right, Billie is the most personal and penetrating singer in jazz. All personnel and dates are given. **N. H.**

• **NEWPORT 1958** featuring the **INTERNATIONAL YOUTH BAND**, **Marshall Brown**, director. *Don't Wait For Henry; Don't Blame Me; Swingin' The Blues; Newport Suite; Op. 24 & 3 others.* Columbia CL 1246. \$3.98

Musical Interest: Novelty  
Performance: Sloppy  
Recording: So-so

The idea of a group of young jazzmen from various countries in the world playing



at an American jazz festival is intriguing. However, preserving their efforts on disc is of interest mainly to the sociologist and the historian. As music, it doesn't make it if only because they had too little time to play together to get any sort of genuine group coherence. It was ridiculous to give this band the sort of musical hurdle race which some of these arrangements are. **R. J. G.**

• **NEWPORT 1958** featuring **MAHALIA JACKSON**. *A City Called Heaven; The Lord's Prayer; Didn't It Rain; He's Got The Whole World In His Hand & 8 others.* Columbia CL 1244 \$3.98

Musical Interest: Broad  
Performance: Superb  
Recording: Adequate

There is no singer on the non-classical side of music (and few on any side) capable of producing the direct emotional charge that Miss Jackson manages to pack into the most banal of gospel songs. Her performance here is electric, clear and indisputable proof that she is indeed "The



world's greatest gospel singer" and if she wished to, could easily be the world's greatest jazz singer. Her warm, full voice is hypnotic; its rhythm attractive and compelling. No LP by Mahalia Jackson is without value—but this one, perhaps because of her direct involvement with an audience, is one of the best she has done and one of the best LPs in this or any other category. She is simply magnificent and any listener unmoved by her music must be rock-like in his resistance to beauty. **R. J. G.**

• **HARRY'S CHOICE!** featuring **HARRY JAMES** and His Orchestra. *You're My Thrill; Willow Weep For Me; Moten Swing & 5 others.* Capitol T1093 \$3.98

Musical Interest: Superior big band jazz  
Performance: Crackling  
Recording: Beautiful

The theory is gaining prevalence that if big hands are to be recorded, Capitol must do it or give lessons to its competitors in how to capture the sound. This is an LP that is pure delight both as music and as sound. The band is a big swing band of the Count Basie stylistic persuasion and the performances are all alive and swinging and bursting with enthusiasm. James plays very well himself and is equaled as a soloist only by Willie Smith on alto. The rest of the band is great in ensemble. **R. J. G.**

**HIFI REVIEW**

● **GLENN MILLER AND HIS ORCHESTRA**—Original Film Sound Tracks. In The Mood; Serenade In Blue; Chattanooga Choo-Choo; American Patrol; Moonlight Serenade & 13 others. 20th Fox TCF-100-2 2 12" \$7.96

Musical Interest: For the Miller Fan  
Performance: Good  
Recording: Movie sound track, c. 1941-42

Keeping in mind that these are the sound tracks featuring the Miller band from the 1941, 1942 motion pictures *Orchestra Wives* and *Sun Valley Serenade* helps one survive the muddy sound. The Miller band does only two numbers here not previously recorded: *Boom Shot*, a rhythm tune and *You Say the Sweetest Things, Baby*. The latter is hailed as a "discovery" since it offers the Miller sextet. On hearing it, we know why the sextet was not featured more often. The Miller band on the whole is dull when compared to big band jazz, then or now, but remains good dance music and sure fire nostalgia for some. Not, however, for these jaundiced ears. **R. J. G.**

● **FABULOUS PHINEAS**. Phineas Newborn, Jr., and Trio. Sweet Lorraine; No Moon At All; I'll Remember April & 5 others. RCA Victor LPM 1873 \$3.98

Musical Interest: Good modern jazz  
Performance: Excellent  
Recording: Very good

Newborn is making a comeback here which in itself is a terrible indictment of the jazz music world in that he has hardly been here long enough to become established much less make a comeback. However, it is a giant step forward, compared with his previous LPs, as he demonstrates maturity, depth and a fine feeling for the blue roots of jazz. This is the sort of LP that might very well grow on the listener. **R. J. G.**

● **STRICTLY PRIMA!**—Louis Prima (vocals and trumpet), Sam Butera (tenor saxophone), Lou Sino (trombone), Bobby Roberts (guitar), Tony Liuzza (bass), Willie McCumber (piano). Judy; Sing, Sing, Sing; Moonglow & 7 others. Capitol TI 132 \$3.98

Musical Interest: Moderate  
Performance: Ingratiating  
Recording: Very good

This characteristically brash Louis Prima set is said to have been recorded at the Sahara in Las Vegas, but there's no audience noise. The album is informal fun-making with Prima's gravel voice and casual horn featured. The set is more relaxed and therefore more engaging than some of Prima's recent, more raucous performances. **N. H.**

● **AMEN!**—DELLA REESE (vocals), the Meditation Singers, Emory Radford (organ), Kirk Stuart (piano). Last Mile Of The Way; Rock A My Soul; Jesus & 5 others. Jubilee JLP 1083 \$3.98

Musical Interest: Della's best  
Performance: Bursting with fervor  
Recording: Good but echoey

Della Reese, previously known on records for rhythm-and-blues and rather melodramatic pop readings, has returned to the gospel singing of her career's beginning. The performances throb with fierce power and a driving beat. Her associates equal her in strength of emotion. **N. H.**

MARCH 1959

● ● ● **STEREO**—Jubilee SDJLP 1083 \$4.98  
Stereo Directionality: Competent  
Stereo Depth: Quite good

Because of the antiphonal nature of much gospel singing, stereo clarifies the dialogue. In this case, Della is heard in call-and-response patterns between herself and the Meditation Singers. Stereo is most rousing applied on *Jesus* in which Della and Ernestine Rundless answer each other from separate speakers. Stereo is of little help on Della's two solo numbers with organ. Some of the credits for adapting this gospel material are odd indeed. **N. H.**

● **DEEDS NOT WORDS**—MAX ROACH (drums), Booker Little (trumpet), George Coleman (tenor saxophone), Ray Draper (tuba), Art Davis (bass). It's You Or No One; Jodie's Cha-Cha; Conversation & 4 others. Riverside RLP 12-280 \$4.98

Musical Interest: Hot and hard  
Performance: Intense and direct  
Recording: Clear and alive

This is the combo of youngsters Roach has been burning into shape since early 1958. He has made considerable progress, and the album is incisively effective. There are rough edges. Little, while developing his voice, hasn't yet learned the judicious use of space and economy. Coleman is more advanced in that respect, but also has to grow in terms of individuality of conception. Both have much spirit, however.

Draper performs both melodic and rhythm functions as the only "hard bop" tuba player on the present scene; and although the nature of the instrument precludes quick fluency, he's developing. He does need, however, to get more technical training. Davis is a strong, reliable bassist; and Roach is the fiercely inventive unifying force. *Conversation* is a logical, musical unaccompanied drum solo. The arrangements indicate intelligent planning for a wider range of moods than most units of this type master. **N. H.**

● **SING ALONG WITH BASIE**—Joe Williams, Dave Lambert, Jon Hendricks, Annie Ross (vocals), and the Count Basie band. Tickle-Toe; Shorty George; The King & 7 others. Roulette R-52018 \$3.98

Musical Interest: High and unique  
Performance: Delightful  
Recording: Best for voices

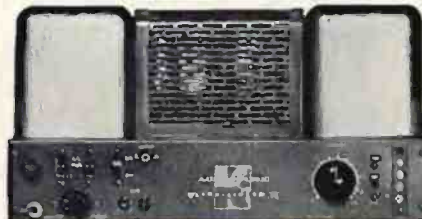
For their first album, on ABC-Paramount, *Sing A Song of Basie* (reviewed in the June, 1958, *HiFi & Music Review*), the Lambert-Ross-Hendricks singers multi-taped themselves into becoming a vocalized version of the whole Basie band. All that was added was a rhythm section. On their second record, for Roulette, they have the Basie hand itself—plus Basie singer Joe Williams singing harmony parts with them and several solos.

The result, though less astonishing a tour-de-tape-force than the initial set is even more of an exhilarating experience. The idiomatic, witty lyrics are by Hendricks who takes original Basie arrangements—solos and ensembles—and turns them into stories of the jazz life and its surroundings. **N. H.**

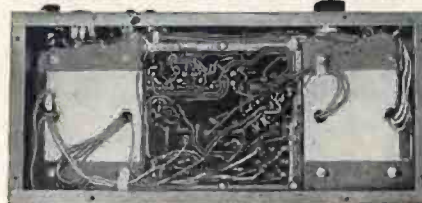
● ● ● **STEREO**—Roulette SR-52018 \$4.98  
Stereo Directionality: Adequate  
Stereo Depth: Very good

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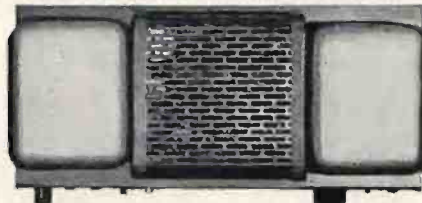
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# Sound Talk



by Dr. W. T. Fiala  
Chief Physicist

## LOUDSPEAKER DISTORTION AT LOW FREQUENCIES

Lord Rayleigh, in his famous "Theory of Sound," had shown that the acoustic power generated by a cone in an infinite wall is proportional to the square of the frequency and to the square of the air volume displaced per second. This relation indicates that at low frequencies considerable amplitudes are required to produce acoustic power. A 15" cone speaker, for example, has to move approximately one-half inch, peak to peak, in order to generate one acoustic watt at 40 cps.

However, it is not sufficient to design a speaker which is only able to move with the required amplitude. In order to avoid distortion, it is also necessary that this movement follows exactly the driving current in the voice coil. To achieve this, the suspension system has to be linear for the required amplitude. This means that the displacement of the cone has to be proportional to the driving force produced by the voice coil or, more specifically, if the transfer characteristic is plotted in linear coordinates, it should be represented by a straight line so that each doubling of the force on the cone also doubles the displacement. This force, generated by interaction of the current in the voice coil and a magnetic field, must also be proportional to the voice coil current. Thus, each doubling of the voice coil current should double the driving force. When these two requirements are met, the displacement of the cone is proportional to the driving current in the voice coil. In other words, the transfer characteristic of the speaker, which relates cone displacement versus voice coil current, has to be linear.

Present day technology and carefully controlled assembly techniques make it practical to build linear suspension systems for large excursions. The use of sufficient magnet to produce a long enough uniform magnetic field so that the voice coil always remains in that field for the required amplitude will secure the necessary linear force-voice coil current relation.

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12-47

The stereo version is preferable. The added clarity and space heightens the impact of all the interlocking components. N. H.

## POPS

● **WHEN YOU COME TO THE END OF THE DAY**—PERRY COMO (vocals) with Mitchell Ayres and His Orchestra & The Ray Charles Singers. Only One; In The Garden; Prayer For Peace & 9 others. RCA Victor LPM-1885 \$3.98

Musical Interest: For Como devotees  
Performance: Standard Como  
Recording: Good for voice

A collection of virtuous standards dealing with familiar and spiritual values is saved from total banality of content and treatment by Perry Como's attractive naturalness. He sings so unpretentiously and warmly that somehow he makes even the more one-dimensional songs hearable. There are a few pleasant numbers, but except for Como, the approach to all is syrupy. N. H.

● **FANCY MEETING YOU HERE**—BING CROSBY and ROSEMARY CLOONEY (vocals) with Billy May and His Orchestra. I Can't Get Started; Brazil; Calcutta & 9 others. RCA Victor LPM-1854 \$3.98

Musical Interest: Witty travel music  
Performance: Infectiously informal  
Recording: Good

The loose thematic premise of the album is "a vocal tour of the globe." Crosby and Clooney sing duets, mostly on standards. Some of the lyrics have been updated and sharpened by Sammy Cahn and Jimmy Van Heusen, including a plug for Dean Martin's restaurant. It's not an irresistible set—the "hip" humor of Crosby and Clooney should have been given even wider play—but it's a delightful one. N. H.

● **FOUR CORNERS OF THE WORLD**—ESQUIVEL, his Piano and Group. Blue Danube; Hungarian Rhapsody No. 2; April In Portugal; In A Persian Market & 8 others. RCA Victor LPM 1749 \$3.98

Musical Interest: Background sounds  
Performance: Excellent  
Recording: Excellent

Pretty, laey, cocktail-lounge type Latin music, very well recorded and excellently played. It is top notch for background music, a little too frenetic to dance to, but quite pleasant listening. The rhythm, piano and occasional flute merge very well.

R. J. G.

● **FERRANTE AND TEICHER WITH PERCUSSION**. The Nearness Of You; Va-Va-Voom; Parade Of The Bobbies & 9 others. ABC Paramount ABC-248 \$3.98

Musical Interest: Now and then  
Performance: For hi-fi bugs  
Performance: Mostly satisfactory

Recorded for the first time with a group of other musicians, pianists Arthur Ferrante and Louis Teicher have come up with a recital full of flash and dash that is perhaps overly concerned with sonic effects.

In addition to bass, a three-man team performs ably on such assorted percussions as drums, tympany, xylophone, glockenspiel, vibraphone, chimes, bongos, and probably a few others. Heard on the disc are Morgan Lewis' *How High the Moon* taken at its now traditionally frenetic clip although it was originally a romantic ballad in a Broadway revue; a chu-cha, *Che Si Dice* by Ferrante and Teicher, which employs a honky-tonk piano effect; and the gayly lilting *Cielito Lindo* that somehow gets lost in the *Hall of the Mountain King*. S. G.

● **L'AIR DE PARIS**—JACQUELINE FRANCOIS with Michel Legrand, Franck Auzman & Jack Elliot and their Orchestras. Le Piano do mauvaise vie; La Chanson des rues; Ça ressemble à quoi & 9 others. Columbia CL 1200 \$3.98

Musical Interest: Charmante  
Performance: Elagante  
Recording: Splendide

The honey-voiced Mlle. François is currently the No. 1 French recording star in the United States, and her eminence in the field is assuredly well-deserved. She has a notable fondness for waltzes and more romantic expressions, but can also cut loose with equal ease on the razz-ma-tazz beat of *Le Gars de Rochecourt* or the lively *Java mondaine*. She has even included Kurt Weill's haunting *Bilbao Song* which may well point the way to her use of more dramatic material in the future. Translations are on the jacket. S. G.

● **JUDY IN LOVE**—JUDY GARLAND with Orchestra, Nelson Riddle cond. Zing! Went The Strings Of My Heart; I Am Loved; Do It Again; Day In, Day Out & 7 others. Capitol T-1036 \$3.98

Musical Interest: High on the list  
Performance: Still up there  
Recording: Great

Granted that her voice has become slightly blurred around the edges and granted, too, that the vibrato may be a bit too much in evidence, Judy Garland can still give lessons in the art of vocal projection to many of the momentarily successful singers of today. She is, as she has always been, a peerless interpreter of popular songs—sensitive, dramatic and possessing a gift of communication that by some strange magic can make all her hopes, her joys and her pains not only appreciated but shared. Her emotions come through with such honesty that when she sings Cole Porter's *I Concentrate On You* there is never any doubt that that is exactly what she is doing, or when she hangs out *This Is It* by Arthur Schwartz and Howard Dietz, by God, you know it really is. For it is that special brand of vocal conviction, I suspect, that will always be her more endearing and enduring quality. S. G.

● **GORMÉ SINGS SHOWSTOPPERS**—EYDIE GORMÉ with Orchestras, Nick Porito, Neal Hefti & Eugene Lowell cond. My Funny Valentine; I'm Gonna Wash That Man Right Outa My Hair; You Can't Get A Man With A Gun & 9 others. ABC Paramount ABC-254 \$3.98

Musical Interest: Footlight highlights  
Performance: Exuberant  
Recording: Below ABC's standard

HiFi REVIEW

# Entertainment Music Miscellany

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Recorded Sound	Score
<b>HUGO WINTERHALTER GOES LATIN—Orchestral</b> Granada, Vaya Con Dios, The Peanut Vender & 9 others. RCA Victor LPM 1677 \$5.98	✓✓✓	✓✓✓✓	✓✓✓✓	11
<b>LOVE IS A FABULOUS THING—Les Baxter Orchestra</b> Twelve Compositions by Les Baxter. Capital T 1088 \$3.98	✓✓✓	✓✓✓✓	✓✓✓✓	11
<b>COME CLOSER TO ME—Geri Galian, Piano and Orchestra</b> Baia, Maracaibo, The Breeze And I & 9 others. Warner Bros. W 1229 \$3.98	✓✓✓	✓✓✓✓	✓✓✓	10
<b>IN THE HEART OF THE DARK—Les Crosley at Piano</b> Laura, Tenderly, Stella by Starlight & 9 others. Jubilee JLP 1082 \$3.98	✓✓✓	✓✓✓✓	✓✓✓	10
<b>POP HITS ON TWO PIANOS—Whittemore and Lowe with Orchestra</b> Falling In Love With Love, That Old Black Magic, Malagueña & 7 others. Camden CAL 470 \$1.98	✓✓✓	✓✓✓✓	✓✓✓	10
<b>THE ENCHANTED WOODS—Dennis Farnon Orchestra</b> Fools Rush In, Moonlove, I Hear A Rhapsody & 9 others. RCA Victor LPM 1897 \$3.98	✓✓✓	✓✓✓	✓✓✓✓	10
<b>CAFE ITALIANO—Jo Basile, Accordion and Orchestra</b> Miguel Miguel, Sophia, Lazzarella & 9 others. Audio Fidelity AFLP 1893 \$5.95	✓✓✓	✓✓✓	✓✓✓✓	10
<b>LOVE STORY—Sy Shaffer Orchestra</b> Love Is Here To Stay, When Your Lover Has Gone, Love Letters & 9 others. Westminster WP 6100 \$3.98	✓✓✓	✓✓✓	✓✓✓✓	10
<b>DREAMS OF THE SOUTH SEAS—Alfred Apaka &amp; His Hawaiians</b> To You Sweetheart, Aloha: Song of the Islands, Across The Sea & 9 others. Urania UR 9016 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
<b>FIESTA TROPICAL—Bettini Orchestra</b> Brazil, Miss Emmalina, Mambo En España & 8 others. Vox VX 25690 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
<b>"RODGERS AND HART"—Eric Johnson Orchestra</b> Blue Moon, Spring Is Here, Manhattan, Lover & 8 others. Westminster WP 6099 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
<b>SCOTCH MIST—Ray Sherman (piano) with Rhythm Section</b> Louise, Elmer's Tune, Josephine, Cecella & 8 others. Warner Bros. W 1230 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
<b>CALYPSO MANIA—Edmundo Ros Orchestra</b> Chocolate Whiskey and Vanilla Gin, Virgin Islands & 8 others. Richmond B 20021 \$1.98	✓✓	✓✓✓	✓✓✓	8
<b>SWINGIN' HI-FI—Al Anthony on Hammond Organ</b> Ebbtide, Baio, Camptown Races & 9 others. Liberty LRP 3090 \$3.98	✓✓	✓✓✓	✓✓✓	8
<b>SWINGIN' YOUR WAY—Charles Dumont and Edward Chekler Big Bands</b> Twelve French dance selections played by two of the favorite Parisian Bands. Bruno BR 50043 \$3.98	✓✓	✓✓✓	✓✓✓	8
<b>MEMORIES OF YOU—Roy Smeck (electric guitar) and Rhythm</b> Memory Lane, Memories, Memories Of You & 9 others. Decca DL 8674 \$3.98	✓✓	✓✓	✓✓✓	7
<b>PASSION—Walter Scharf Orchestra</b> Twelve Tongos, Rhumbas and Congas composed by Walter Scharf. Jubilee JLP 1079 \$3.98	✓✓	✓✓	✓✓✓	7

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

# JAZZ!

Beginners and jazz buffs alike will enjoy April HiFi REVIEW! In it they'll find an exciting 16-page bonus section—John S. Wilson's colorful history of jazz.

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April HiFi REVIEW  
on sale everywhere  
March 24

Photo by Ken Van Sickle for Popular Photography

One of the great pleasures in listening to Eydie Gorné sing is that she is obviously enjoying herself so much. In her current compendium, she tackles a dozen numbers associated with the theatre, and while some have been done to near death, Miss Gorné can always invest them with enough vocal spark that they almost seem newly born. Among the attractions are Irving Berlin's *You're Just In Love*, in which the singer does a duet with herself, and two old Rodgers and Hart favorites, *Johnny One Note* and *Thou Swell*. S. G.

● **JULIETTE—JULIETTE GRECO.** Java parfait; La Complainte; Que j'aime & 9 others. Columbia WL 138 \$4.98

Musical Interest: Certainty  
Performance: Dramatique  
Recording: Parfait

Revealing more dramatic scope than I recall having noticed in any of her previous recordings, Juliette Greco's dark, sultry way with a song is compellingly demonstrated on these selections. Andre Poppe's *Musique mécanique*, Guy Beart's *Qu'on est bien* and Georges Auric's *Bonjour tristesse* are among the pleasures found here, as is *La Valse de si*, which reveals the wide range of suggestiveness that can be brought to the single word "Si" by such a gifted artist as Mlle. Greco. Translations are on the jacket. S. G.

● **JIMMY CRACK CORN—BILL HAYES** with the Buckle Busters. Goin' Down The Road Feelin' Bad; Hallelujah, I'm A Bum; Patsy-Ory-Ory-Ay; I Know Where I'm Going & 11 others. Kapp KL-1106 \$3.98

Musical Interest: Full of it  
Performance: Admirable  
Recording: Fine

This is an unpretentious and unaffected recital of folk songs—old, new and remade—that are offered in a particularly winning manner by the robust baritone of Bill Hayes. Listening to them, I was struck with the sheer beauty of such overly familiar airs as *Shenandoah* and *Wanderin'*, as well as *Big Rock Candy Mountain*, which Duke Ellington once used as the model for his own *Tomorrow Mountain*. Among the more recent folk-type tunes are *The Rovin' Kind* and *Dance With a Dolly*, although the latter melody dates back to 1844 when it was known as *Lubly Fan*. S. G.

● **LOVE IS THE SWEETEST THING—sometimes—WOODY HERMAN** with Frank DeVol and his Orchestra. There Is No Greater Love; You're Blasé; Pardon Me Pretty Baby; How Long Has This Been Going On? & 8 others. Verve MGV 2096 \$4.98

Musical Interest: For all ages  
Performance: Warm, sincere, moving  
Recording: Good

Herman, as a ballad singer, has had his ups and downs, but this LP is far and away his best singing effort yet. In it, he manages to communicate with warmth, good feeling for a lyric and a directly swinging pulse that takes the listener immediately into his camp. DeVol's accompaniment is particularly well done and relieves Herman of all worries about the band. Thus we have a more relaxed, nonchalant-sounding man on *Pardon Me Pretty Baby* and a worldly-wise balladeer on *You're Blasé*. R. J. G.

HiFi REVIEW

● **I LOVE MOVIES** featuring MICHEL LEGRAND and his orchestra. Sonny Boy; Remember My Forgotten Man; Demons et merveilles & 10 others. Columbia CL 1178 \$3.98

Musical Interest: Movie melange  
Performance: Legrand  
Recording: Expert

Even accounting for the fairly loose terminology of the record industry, this collection of thirteen movie songs and themes is certainly a decidedly informal "Musical History," as the subtitle claims. Anyway, the melodies are frequently appealing, and M. Legrand's fondness for contrasting trombones with violins that weave and swoop does create some choice musical effects.

S. G.

● **'TILL MORNING—JOHNNIE RAY** (vocals), Billy Taylor (piano), Earl May (bass), Edmund Thigpen (drums), Mundell Lowe (guitar). My Ideal, Day By Day; I'm Beginning To See The Light & 9 others. Columbia CL 1225 \$3.98

Musical Interest: Better than usual  
Performance: Very tasteful backing  
Recording: Realistic

This is Johnnie Ray's most musical album because of the swinging, sensitive accompaniment of the Billy Taylor Trio plus Mundell Lowe. With none of the usual weeping strings or exaggerated brass behind him, Ray too scales down his oversize emotions to a degree. Often, however, his phrasing become characteristically italicized to the extent that the most effective parody of his work is exact imitation. The album is valuable, however, in that the backgrounds may show some of his followers that restraint can also be warm and attractive.

N. H.

● **THE QUEEN'S BIRTHDAY SALUTE—ROYAL ARTILLERY BAND AND HERALD TRUMPETERS**, Major S. V. Hays cond. The Royal Artillery Slow March; Royal Birthday; The Screw Guns & others. Vanguard VRS 9038 \$4.98

Musical Interest: Indubitably  
Performance: Good show  
Recording: Tip top

A few months back, RCA Victor brought out a recording of the Black Watch Pipes, Drums and Regimental Band taped during the Queen's official birthday celebration, and now Vanguard has joined the well-wishers by presenting the Royal Artillery Band recorded upon the same occasion. While the Black Watch celebrants took two sides for their felicitations, the Royal Artillery group takes less than one, so that the bulk of the new disc is devoted to other items in the repertory, including a spirited and affectionate medley of traditional British songs. Incidentally, although Queen Elizabeth was born in April, the event is always observed some time in June. Better tourist weather, y'know.

• • • **STEREO—Vanguard VSD 2011 \$5.98**

Stereo Directionality: Great for parade  
Stereo Depth: Splendid

Stereo, of course, is just perfect for capturing the action at a parade, and the birthday goings on are remarkably realistic. The sounds of the crowds, the barked orders, the 21-gun salute, and particularly the horses trotting, cantering and galloping by

MARCH 1959

make for a truly fascinating document. S. G.

## THEATER & FILMS

● **MIKE TODD'S BROADWAY. JACK SAUNDERS ORCHESTRA.** It Wouldn't Be Love; I Love You; Violins From Nowhere & 10 others. Everest LPBR-5011 \$3.98

Musical Interest: Upon occasion  
Performance: For the love of Mike  
Recording: Clear & clean

In an odd way, this release does manage to capture the spirit of Mike Todd's Broadway. The first thing to hit your eye is the colorful double-album packaging, but once the listener gets through all the fancy trimmings, he finds, as was frequently the case in Mr. Todd's stage productions, that there is little of substance in the actual product. Each band features orchestral versions of the producer's favorite song or songs from each of his musicals, including such far from Broadway attractions as *Gay New Orleans* from the 1940 World's Fair and *A Night In Venice*, which was shown at the Jones Beach Marine Theater. But apart from a tap dance routine suggesting Bill Robinson cavorting through *My Objects All Sublime* from *The Hot Mikado*, not much is achieved to lift this collection out of the general classification of "mood" music.

• • • **STEREO—Everest SDBR-1011 \$5.98**

Stereo Directionality: Very effective  
Stereo Depth: Well done

Unquestionably, stereo does manage to bring out a more theatrical flavor than could be achieved on the monophonic release. The tap dancing mentioned above travels the length of the speaker-to-speaker stage, while Johann Strauss' *Fireworks Polka* from *A Night In Venice* hursts forth from all over with almost visual clarity. Other effects are less spectacular but equally well done.

S. G.

● **FLOWER DRUM SONG (Rodgers-Hammerstein).** Original cast recording with Miyoshi Umeki, Pat Suzuki, Larry Blyden, Ed Kenney, Juanita Hall, Arabella Hong, Keye Luke & others, with Orchestra and Chorus, Salvatore Dell'Isola cond. Columbia OL 5350 \$4.98

Musical Interest: Considerable  
Performance: Admirable company  
Recording: Couldn't be better

The inevitable consequence of being Richard Rodgers and Oscar Hammerstein II is that a new work must invariably be compared with past achievements. For not only have they a recognizable style, but there is a flavor and a point of view to a Rodgers and Hammerstein score that is probably more apparent than in the works of any of their contemporaries.

This much said, let it also be said that in *Flower Drum Song*, no matter what the comparisons may be, the collaborators have turned out a generally superior theatrical score, one that is expertly constructed, attractively sung and imaginatively arranged. Of the melodies that are bound to linger, *You Are Beautiful* and *Love, Look Away* are exquisitely haunting ballads, worthy to rank with the best that the team has ever offered. The brassy declaration of Pat

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MELBOURNE, FLORIDA

# Entertainment Music Miscellany

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Recorded Sound	Score
<b>MARIMBITA</b> —Leo Arnaud & His Orchestra Taboo, Beguiner's Luck, Bombo Mamba, Tea For Two & 8 others. Liberty 3088 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
<b>DANCE AND STAY YOUNG</b> —David Carroll & His Orchestra Elmer's Tune, Louise, My Man, Delicado & 11 others. Mercury MG 20351 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
<b>COCKTAILS WITH CAVALLARO</b> —Carmen Cavallaro with rhythm acc. Arrivederci Roma, Twilight Time, Say Darling, Lida Rosa & 8 others. Decca DL 8805 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
<b>MORE SING ALONG WITH MITCH</b> —Mitch Miller & the Gang Sweet Adeline, Moonlight And Roses, Whiffenpoof Song & 13 others. Columbia CL 1243 \$3.98	✓✓✓	✓✓✓	✓✓	8
<b>THE MERRY YODELER</b> —Austrian Folk Musicians, Karl Zaruba cond. Cuckoo Yodel; Styrian Waltz, Woodwind March & 16 others. Vanguard VRS 9034 \$4.98	✓✓	✓✓✓	✓✓✓	8
<b>COCKTAILS FOR TWO</b> —Robert Farnon & His Orchestra Where or When, Isn't It Romantic, Moonlight Becomes You & 7 others. Richmond B 20005 \$1.98	✓✓✓	✓✓	✓✓✓	8
<b>FROM THE HIGHLANDS</b> —Robert Farnon & His Orchestra Loch Lomond, Barbara Allen, Robin Adair, Keel Row & 18 others. London LL 3007 \$3.98	✓✓✓	✓✓	✓✓✓	8
<b>MY MEMORIES</b> —Melvano & His Orchestra Falling Leaves, To Each His Own, Who Am I & 9 others. Argo LP 619 \$3.98	✓✓✓	✓✓	✓✓✓	8
<b>CONTINENTAL VISA</b> —Raoul Meynard Orchestra La Vie En Rose, Autumn Leaves, Comme ci, comme ça & 9 others. Warner Brothers B 1215 \$4.98	✓✓✓	✓✓	✓✓✓	8
<b>LAWRENCE WELK—KEYBOARD KAPERS</b> Liza, Peanut Vendor, Anything Goes, Wunderbar & 8 others. Coral 57214 \$3.98	✓✓	✓✓✓	✓✓✓	8
<b>SWEET TUNES OF THE FANTASTIC 50's</b> —EARL BOSTIC ORCHESTRA Unchained Melody, April In Portugal, Blue Tango & 9 others. King 602 \$3.95	✓✓✓	✓✓	✓✓	7
<b>CONCERTO!</b> —Freddy Martin & His Orchestra Moon Love, My Reverie, Cornish Rhapsody, Our Love & 12 others. Capitol W 1066 \$4.98	✓✓	✓✓	✓✓✓	7
<b>HAVE YOU MET . . . DON RONDO?</b> Liza, Stella By Starlight, Laura, Mona Lisa & 7 others. Jubilee JLP 1081 \$3.98	✓✓✓	✓✓	✓✓	7
<b>THE HAPPY WANDERER IN EUROPE</b> —Camarata & Gloria Wood Choir Happy Wanderer, Midnight In Paris, Lady Of Spain & 13 others. Disneyland WDL 3034 \$3.98	✓✓	✓✓	✓✓	6
<b>DANCING WITH THE SMART SET</b> —Meyer Davis & His Orchestra Can-Can Medley, Sunny Medley, Oklahoma Medley & others. RCA Victor LM 1756 \$3.98	✓✓✓	✓✓	✓	6
<b>PARIS JUKE BOX—VOLS I &amp; II</b> —Raymond Legrand & other Orchs. Valse Parisienne, Darc, J'Etats fou, C'est toi & 20 others. Bruna BR 50040, BR 50045 \$3.98 each	✓	✓✓✓	✓✓	6
<b>ORIENTAL FANTASY</b> —Gianni Monese & His Orchestra Orientale—Cui, Serenata Arabo—Frontini, Alla Turca—Mozart & 9 others. Vox VX 25780 \$3.98	✓✓	✓✓	✓✓	6
<b>CRAZY PEOPLE</b> —Somethin' Smith & the Redheads Crazy People, Don't Blame Me, I'm A Ding Dong Daddy & 9 others. Epic LN 3517 \$3.98	✓✓	✓✓	✓✓	6

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



Suzuki. *I Enjoy Being a Girl*, has an infectious ebullient spirit, while the delicate *I Am Going to Like It Here* (actually, not too far removed melodically from Miss Suzuki's number) becomes a touching affirmation as sung by Miyoshi Umeki. There is also much to enjoy in the dramatically-mounted *Like a God*, the rowdy locale-setter *Grant Avenue*, and the wryly amusing *Don't Marry Me*.

There are occasions, however, when style becomes something akin to self-burglary, which is, of course, the ever-present plague of composers sufficiently endowed to possess a recognizable creative style. But this does become quite jarring at times, as in *A Hundred Million Miracles* opening to the strains of *South Pacific's My Girl Back Home*, or *I Enjoy Being a Girl* beginning in the fashion of *A Cockeyed Optimist*. Some of Mr. Hammerstein's attempts at humor also take a backward glance, such as using "Dewey" to rhyme with "chop suey," and in relying on rather stock comic devices for *Gliding Through My Memoree* and *The Other Generation*.

All the selections benefit from the expertly-drilled cast, which, in addition to Misses Suzuki and Umeki, boasts especially sturdy contributions from Ed Kenney and Arabella Hong. S. G.

● **WONDERFUL TOWN (Bernstein-Cmden-Green)**. Original television cast recording with Rosalind Russell, Sydney Chaplin, Jacqueline McKeever, Jordan Bentley, Joseph Buloff & others, with Orchestra and Chorus, Lehman Engel cond. Columbia OL 5360 \$4.98

Musical Interest: Lean  
Performance: Lively  
Recording: Lovely

In reviving the 1953 Broadway musical, *Wonderful Town*, for television, the producers took no chances by recasting Rosalind Russell, Jordan Bentley, and a few others in their original roles, and by also retaining Lehman Engel as musical director. On the record the value of having such experienced hands becomes apparent, with the energetic Miss Russell romping aurally through all the nonsense with contagious zest and charm, while Sydney Chaplin's foghorn haritone and Jacqueline McKeever's liquid soprano are acceptable enough substitutes for the voice of George Caines and Edith Adams.

This was Leonard Bernstein's second collaboration with Adolph Green and Betty Volden (the first was *On the Town*) and, unfortunately, it does not present them at their present top form. In many cases, they have attempted to recapture the atmosphere of the mid-1930's by using the rhythms and rhymes of the period, and they have been eminently successful in such items as *Swing!* and *Congul*, and also in the *Wrong Note Rag*, which dates from a far earlier model. The comic ballad *Ohio*, and the more conventional *Quiet Girl* and *It's Love* are also attractive. But many of the other efforts are all too frequently marked by the substitution of noise and speed for real wit. Thus the humor of *One Hundred Easy Ways to Lose a Man* depends upon the fairly amateurish device of having the punch lines sung as rapidly as possible, the raucous *What a Waste* takes us through the obvious business of lamenting the waste of talented people, *Pass that Football* offers endless accounts of the high esteem in which football heroes are held, and *Conversation Piece* builds to its crashing climax by prudishly exaggerating the reactions to a dirty word. Bernstein, however, contributes some interesting and subtle musical touches by purposely repeating themes from *What a Waste* at the beginnings of *Pass that Football* and *Quiet Girl*, and *A Little Bit In Love* in the introduction to *Conversation Piece* and *It's Love*.

Comparing this release with Decca's original cast version, the superior sound of the Columbia set makes it the preferred one, but there's no point in getting it if you already have the original. S. G.

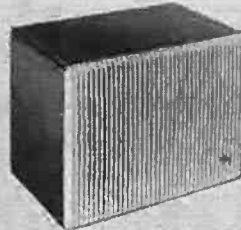
● **SHIRLEY TEMPLE'S HITS**—Original soundtrack recordings. Oh, My Goodness; How Can I Thank You?; On Account I Love You; But Definitely & 15 others. 20th Fox FOX-3006 \$3.98

Musical Interest: Nostalgic stuff  
Performance: Cute kid  
Recording: Surprisingly good

There is nothing like this vintage collection of Shirley Temple soundtracks to help turn back the calendar. Here are nineteen songs that were sung during the height of her popularity, from *Baby, Take a Bow* of 1934 to *Lay-De-O* which she sang six years later in *The Bluebird*, and they probably have been an even greater appeal today than when they were first introduced. If you listen carefully, you should be able to recognize the voices of Bill Robinson, Jack Oakie, Bert Lahr, Joan Davis, James Dunn, Alice Faye and Jack Haley. S. G.

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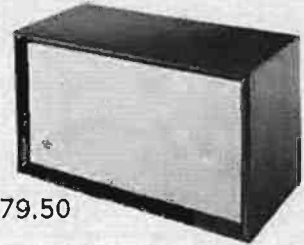


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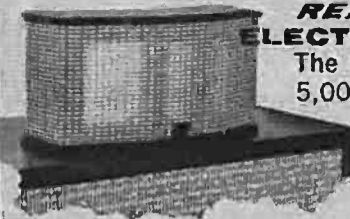
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# THE STEREO REEL THE STEREO REEL THE STEREO REEL

Reviewed by JOHN THORNTON

• **BRAHMS**—Double Concerto in A Minor, Op. 102. David Oistrakh, violin, and Pierre Fournier, cello. Philharmonia Orchestra. Alceo Galliera cond. Angel ST 6001 \$14.95

Musical Interest: Too seldom performed masterpiece  
Performance: Technically perfect  
Recording: Excellent for soloists, harsh for orchestra  
Stereo Directionality: Oistrakh—left, Fournier—right  
Stereo Depth: Generally good

Brahm's great Double Concerto, too seldom performed and one of the rarest masterpieces of its kind, is given here a performance notable for *rappori* between the soloists, both of whom display impeccable technique combined with a warmth of tone and sensitivity of expression. Galliera and the Philharmonia Orchestra fall short of what is needed to give this admirable Angel stereo tape that Brahmsian fire which would make it outstanding.

This weakness is noticed most in the outer movements. The extra bite and the wildness required to make the Hungarian-flavored finale sound forth with the gypsy element that seems to be a part of almost every measure just never quite materializes. In the broad beauty of the *Andante*, however, everyone joins in some memorable music making. Of the two soloists, Fournier seems to feel the music with more emotion, and the microphoning of his cello is magnificent. It is altogether a satisfactory tape, needing only a more spirited and vigorous orchestral direction to make it an outstanding release. J. T.

• **RAVEL**—*Bolero*; *La Valse*. New York Philharmonic Orchestra, Leonard Bernstein cond. Columbia JMB 32 \$10.95

Musical Interest: Best known Ravel  
Performance: Routine  
Recording: Good  
Stereo Directionality: Pretty fair  
Stereo Depth: Nice and warm

It would take an exceptional conductor with an exceptional orchestra to give new life to Ravel's often-played *Bolero*. Oddly enough, we have the right combination here, but Ravel needs a great deal more than impeccability to make his music sound the way it should. Certainly sensuality is a positive requisite if one is to gain the most from a composer whose music is always basically sensual. *Bolero* comes off routinely perfect, and *La Valse* is certainly dynamic—it goes from soft to loud with dramatic control—but that's about all. The performances are devoid of warmth. J. T.

• **TCHAIKOVSKY**: Symphony No. 4 in F Minor, Op. 36. Philharmonia Orchestra, Constantin Silvestri cond. Angel ST 9004 \$16.95

Musical Interest: Great masterpiece  
Performance: Exaggerated  
Recording: "Super" pickup  
Stereo Directionality: In perfect balance  
Stereo Depth: A bit on the harsh side

Constantin Silvestri conducts the Tchaikovsky "Fourth" in a manner to make you believe one of two things—he is either a showman out to achieve public notice by conducting a familiar masterpiece in such a fashion that it borders on bad taste, or he is an interpreter who sees and hears new things and proceeds with them and tradition be damned. His first movement tempo especially in the famous opening brass announcement, has an altogether unfamiliar rhythmic pattern.

First reaction is one of anger, followed by curiosity. You become impatient with his exaggerated way in the *Moderato con anima* bars of the first movement, and you cannot help at first resenting his lunges in *tepu* as the opening movement concludes. This uneven performance is maintained throughout, save for the *Scherzo*. The *Finale* will separate all sorts of molecules if you keep the volume up.

What is this Silvestri doing anyhow? Should we not examine his effort objectively before condemning him to a bottomless pit because he does not follow the rules? It seems to me we have a classic example in our own Leopold Stokowski, who has seldom been known to conform to the letter of a much played score.

Shortly after the Silvestri release of this work, Angel came out with another reading of the Tchaikovsky "Fourth" with the same orchestra conducted by Thomas Schippers (see p. 72). Why? To appease the storm of criticism leveled at Silvestri's head? Schippers turned out the best recording he has made to date, a much saner but very stirring performance. But who is to say that Schippers is altogether right? If Silvestri pulls off a reading of the Fourth Symphony that makes you blink, then perhaps this is just an indication of the storms that are yet to come. Let us welcome this tornado and see what happens, for nothing is quite so dull as "traditionally" correct and dispirited performances. J. T.

• **VERDI**—*Falstaff* (complete opera). Soloists, Philharmonia Orchestra and Chorus,

Herbert von Karajan cond. Angel ST 9001/3 3 Reels \$50.90 (for cast details and stereo disc review, see p. 88)

Musical Interest: One of the greatest  
Performance: Rabelisian, stunning, overwhelming  
Recording: Sensational  
Stereo Directionality: Perfect  
Stereo Depth: Exactly right

Judging from the above capsule analyses, the reader will gather that this stereo Angel release of *Falstaff* has met with this critic's enthusiastic approval—you are so right!

The monophonic LP release some months ago was good enough, but this is overwhelming. Tito Gobbi's portrayal of the corpulent knight is dramatically and musically spellbinding. All the rest of the cast supports Gobbi in almost flawless fashion, with top honors going to Nicola Zaccaria as Pistol and Rolando Panerai as Ford, while Luigi Alva as Fenton performs in a manner to leave no room for criticism. And who can resist the vocally impeccable style of Elisabeth Schwarzkopf and Nan Merriman as Mistress Ford and Mistress Page? But this is only the beginning, for Herbert von Karajan leads the orchestra in one of the most stunning performances of any opera, tape or disc, that has come to my attention.

We have the enormous advantage of a well-balanced, well-engineered stereo tape. The ensemble work in this great masterpiece, particularly at the end of Act I, is magnificently articulated. Nothing whatever is lost to the demon of distortion that has to be tolerated on all LPs—stereo or "mono"—in the last critical four minutes of microgrooving. The quartet between Alice, Meg, Nannetta, and Quickly will make your hair stand on end, as orchestra and soloists move along together at dazzling speed in perfect accord, all under the miraculous direction of Karajan.

It is impossible to describe this tape without going into such superlatives as to sound a trifle ridiculous. You laugh in high amusement at Falstaff's tempestuous dismissal of his drinking pals in the marvelous brawl at the Garter Inn, and you cannot but pay the highest praise to Gobbi for the way he handles those scenes where Falstaff is by turns an egotistical monster, a pompous leach, and an enthusiastic alcoholic.

His handling of the opening scene of Act III is something to remember. All the way from "*Ehi! Taverniere!*" to the last "*Trillante! E il trillo, invade il mondo!!!*", Gobbi interprets the gradual change from a despondent and crestfallen lover to an undaunted if somewhat dampened swain with matchless artistry and dramatic fi-

All tapes reviewed here are 2-track, 7½ ips.

nesse. I could go on and on, but it would only be a waste of space.

This Angel release is without the slightest doubt to me the most perfect operatic tape release I have ever heard. Everything is in the right place. There are no weaknesses of serious consequence. The only small criticism is that no libretto has been issued with the three boxes of tape. Physically, a libretto might have been printed conveniently for each of the three boxes comprising this release. American record consumers have come to expect a complete text with their opera recordings. J. T.

● **WALDTEUFEL:** Waltzes—Les Patineurs; Mon Réve; Estudiantina. Philharmonia Promenade Orchestra, Henry Krips cond. Angel ST 1007 \$10.95

Musical Interest: Always pleasant listening  
Performance: Excellent  
Recording: Far above average  
Stereo Directionality: Evenly divided  
Stereo Depth: A trifle close

Sometimes when a well-disciplined symphony orchestra performs such familiar scores as the waltzes of Waldteufel, the result is perfect playing but little else. But Mr. Krips interprets these delightful waltzes in such fashion that what comes out is not just matchless playing but exhilarating performance.

The stereo pickup is typical of Angel's first tape releases, with perfect balance maintained between channels. There is no attempt at spatial extremes, and while the orchestra is seated in the usual fashion, there is no sharp drop-off of the first string body in the right channel. The only criticism is harsh *fortes*. Generally the pickup is a trifle too close. J. T.

● **BOB AND RAY THROW A STEREO SPECTACULAR**—with Skitch Henderson, Lena Horne, the Malachrino Orchestra, Radio City Music Hall Organ, Sauter-Finegan Orchestra, and Dick Schory's New Percussion Ensemble. RCA Victor CPS-199 \$8.95 (For stereo disc, see p. 90)

Musical Interest: Who cares?  
Performance: Uniquely nutty  
Recording: Stunning technically—marvel of satire  
Stereo Directionality: "Five-dimensional"  
Stereo Depth: Unimportant

Without doubt, Bob and Ray are two of the most refreshing idiots known to stage, screen, radio, television, or any other form of entertainment you can think of. These zany comedians caused enormous radio personnel problems in Boston where they got their start. During their noon-hour broadcast on WHDH, practically all the announcers in the city would refuse work in order that they might listen to some of the most dazzling rehearsed buffoonery the Hub City has ever heard.

Bob and Ray have gone to the big city now, and Boston hasn't been the same since. On this tape the pair pay a visit to the castle of Dr. Ahkbar, the mad scientist. Things get real chummy in Act I when Dr. Ahkbar's pot tsetse fly gets loose from a jar of enlarging fluid. The fly buzzes madly in true stereo fashion from speaker to speaker despite Bob's stern command, "Elmer, go to your room." The fly changes suddenly to an enormous monster who goes roaring up

the chimney, at which point the sound of a Panther jet is injected into the tape, and this dissolves into *Ghost Riders in the Sky* with the Melachrino Orchestra. After some more unnecessary music, Bob and Ray in the second act are climbing the dark, dripping, dismal, moss-covered, slimy stairs leading to the "Round Room," so named because the room is round. On the way up they execute an enormous stereo pratfall, tumbling down the entire stairs to the accompaniment of all kinds of strange noises, starting in the left hand speaker and winding up on the right hand channel.

Things get really merry when they discover a regiment of bagpipers playing marches as they stride around and around the Round Room, as they have apparently been doing for years in a deep trance. This spectacularly funny tape reaches the height of hilarity when their *chasseur* is hanged from a pendulum in stereo at the end. His ever decreasing, blood-chilling shrieks of "Help, help," go from speaker to speaker. If you want to increase the arc, all you have to do is put the speakers farther apart (I've tried it, and it works beautifully). I won't tell you the end, and after you buy it don't tell your friends either. I'll give you one tip—the tsetse fly returns!

The one thing I fail to understand is why they put any music on the tape. What *The First Noël* has got to do with Scotch bagpipers in a trance, I fail to see. Despite the music, which is taken from previously released RCA stereo tapes, the dialogue and situation comedy alone are worth twice the price. J. T.

● **'S AWFUL NICE** featuring RAY CONNIF and his Orchestra. Smoke Gets In Your Eyes; Lullaby Of Birdland; June In January; Paradise; April In Paris; That Old Feeling; All The Things You Are; Lovely To Look At. Columbia GCB 29 \$7.95

Musical Interest: Famous old songs  
Performance: Dull  
Recording: Good  
Stereo Directionality: The da-da-da's are on the right  
Stereo Depth: Nice, warm sound

This is the third section of a so-called triptych beginning with *'S Wonderful* and ending with *'S Marvelous*. Ray Conniff has taken familiar old tunes and arranged them in a new dress. The only trouble is that all the dresses are alike. *April in Paris* sounds like *June in January* sounds like *Lovely to Look At*, and so on far into the night. Rhythmically the whole tape is monotonous, and after a while you get very tired of the wordless choir singing "da-da-da-DOO-da."

Oh, there is some good playing, the same kind of good playing you hear all the time on records, but the arrangements are exasperatingly dull, and I am afraid the Conniff imagination that sparked the other two panels of the triptych failed to fire this time. In a word, *'S Awful*. J. T.

● **PORTRAITS** featuring FRANK DeVOL and his Orchestra. Jozabel; Chances Are; On The Street Where You Live; The Yellow Rose Of Texas; Stranger In Paradise; My Heart Cries For You; Come On-a My House; Whatever Will Be, Will Be. Columbia GCB 30 \$7.95

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Musical Interest: Million copy music  
Performance: Good  
Recording: Excellent pickup  
Stereo Directionality: Both sides well mixed  
Stereo Depth: Just right

Frank DeVol has been writing and conducting music for a long time, but this is his first album for Columbia. DeVol started with Horace Heidt, moved on to George Olsen's outfit, and settled down in Hollywood in 1943 where he shortly began an extensive recording career. His cleverness and ingenious imagination are well illustrated in this series, which is far superior to the average recording in this category.

Especially interesting are the DeVol arrangements of *The Yellow Rose of Texas* and *Whatever Will Be, Will Be*. DeVol is never routine, and how he avoids it is nothing short of a miracle. The music was put together to depict famous songs and the artists who made them famous, as *Jezebel*—Frankie Laine; *Stranger in Paradise*—Tony Bennett; *Come On-a My House*—Rosemary Clooney. The release is supposed to be a "tune portrait" of eight outstanding recording artists. This just goes to show how desperate people can get when it comes to dreaming up titles and reasons for making a recording. But the music is fine and the orchestra is fine and Mr. DeVol's arrangements are expert.

J. T.

● **SOUND IDEAS** with LES AND LARRY ELGART and their orchestra. Willie Boy; Lazy Afternoon; Twinkle; The Coffee Song; Technicolor Dream; I've Got A Crush On You; Alone Together; When The Sun Comes Out; Vagabond Shoes. Columbia GCB 27 \$7.95

Musical Interest: Heightened by quality performance  
Performance: Tops  
Recording: The best  
Stereo Directionality: Brilliantly divided  
Stereo Depth: Perfect

Les and Larry Elgart are noted for their experimentation in sound reproduction. The search for new combinations of tones has been tempered fortunately by the basic desire to make good music. These two young men use unusual intelligence to obtain unusual effects with a very happy result. Their success is almost monotonous. Here they are with another tape and other arrangements to produce another great hit.

What a perfect example of all the elements needed for an outstanding release! The most amazing thing about it is that the music, for the most part, is mediocre. Brilliant playing and inspired orchestration join with superlative engineering to the end result of one of the most outstanding tapes in the dance category that I have ever heard.

J. T.

● **SWING SOFTLY** featuring JOHNNY MATHIS, with Percy Faith and his Orchestra. To Be In Love; Sweet Lorraine; Can't Get Out Of This Mood; You Hit The Spot; It's Delovely; Like Someone In Love; You'd Be So Nice To Come Home To; Love Walked In. Columbia GCB 33 \$7.95

Musical Interest: Johnny Mathis  
Performance: Good "pro" exhibit  
Recording: Slickly professional  
Stereo Directionality: Mathis is middle  
Stereo Depth: Good

Johnny Mathis is, in the minds of millions of his fans, the greatest artist in pop music today when it comes to singing ballads. Johnny's rise to swift stardom was achieved on the strength of his ability with melody. Almost every artist fears being typed, so Mathis and Percy Faith come up with a collaboration of swing arrangements to prove that Mathis is a good man with beat-music.

Well, Mathis proves it eight times, from *To Be in Love to Love Walked In*. However, everything swings from right to left and from left to right in the same arc with the same feeling and the same dreary rhythm all the way through. It is simply a matter of too much swing.

J. T.

● **BANDSTAND**—Munn and Felton's Works Band. Washington Post; Liberty Bell; Brass Band Blues; Crimond; Royal Standard; Napoleon Galop; Bees-a-buzzin'; Christmas Lullaby; Rimington. Angel ST 1011 \$10.95

Musical Interest: Mixture of band oddities plus standards  
Performance: Adequate  
Recording: Very good  
Stereo Directionality: Evenly divided  
Stereo Depth: Adequate

This tape effectively displays virtuosity through the shallow device of "tricky" arrangements. The middle and low brasses reveal an ability to articulate at great speed. The result of all this playing shows little more than that the band can perform all sorts of wind-playing gymnastics. This tape has none of the electrifying quality of the Scots Guards on Angel ST 1004. About the most you can say about the Munn and Felton's Works Band is that they play like they are out to win a prize.

J. T.

● **COOTIE WILLIAMS IN STEREO**—Cootie Williams and his Orchestra. Just In Time; Summit Ridge Drive; Nevertheless, I'm In Love With You; On The Street Where You Live; I'll See You In My Dreams; Caravan. RCA Victor BPS-173 \$6.95

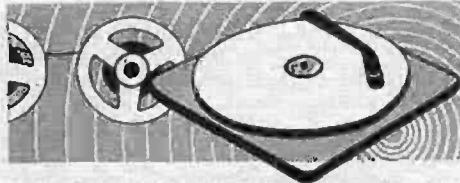
Musical Interest: It's in the artistry  
Performance: Real gone, man  
Recording: Very good  
Stereo Directionality: Excellent balance  
Stereo Depth: Just right

About thirty years ago Charles Melvin Williams joined the Duke Ellington orchestra, and he succeeded so well he stayed with that famous band for eleven years. His open trumpet sound became familiar to all the jazz lovers everywhere in the country, but "Cootie" Williams became more famous later for the gummy, soft, expressive growl.

After a long period of time during which he headed his own band, Cootie has been drawn back into the jazz world by guest appearances at the Newport Jazz Festival. His growl style is mellower, his musicianship apparent in every sliding tone. If you long for the wonderful old sound of the Duke's band, and if you want to hear a man work on a horn with expert expression in the middle and low registers, then you had better buy this tape. It doesn't matter too much about the music. This is a case where everything is in the wonder of Cootie's artistry.

J. T.

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HI FI REVIEW

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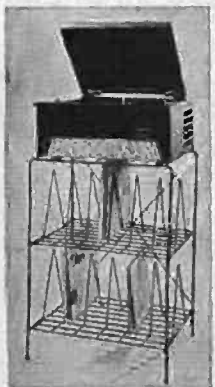


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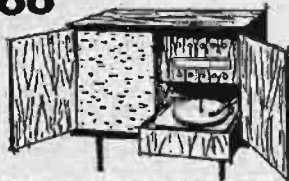


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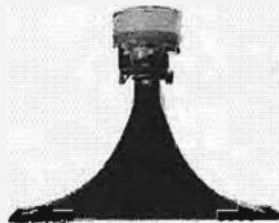
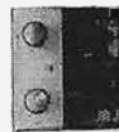
MARCH 1959

# HiFi

REVIEW

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# THE FLIP SIDE



Oliver P. Ferrell, Editor

## Don't Say Phase-Shmaze

• A lot is being said about correct phasing for stereo. Just how important it can be is amply illustrated in a story going the rounds here in New York City. It concerns a record company that got off to an early start with stereo discs. Most of the material they released had been recorded by engineers who did not fully appreciate "phasing." Just as with speakers, the microphones must also be phased, or the results put on a stereo disc will leave a lot to be desired. In one instance, so the story goes, a feature pop singer, accompanied by a small combo, was recorded standing between two microphones that were wired out of phase. When the record was played back in stereo, it just sounded as if the singer wandered or was off center. Some amplifiers permitted correction for this condition through their "Speaker Phasing" switch. However, when the two channels were strapped together and someone tried to play the stereo record monophonically the combo was subdued and most of the singer's voice vanished!

## In RE Consumers Union

• Shortly after the distribution of the January issue, HiFi REVIEW was deluged with letters taking exception to remarks on the December issue of "Consumer Reports."

Gentlemen:

In your January issue, the *Flipside* editorial takes issue with Consumers Union and their ratings of loudspeakers. It would be wonderful if CU could buy and test every speaker available. But that cannot be done and the next best thing, from the consumer's point of view, is to test as many as possible, including the most popular, the most widely reputed and the most promising—which they did.

Unsigned  
Postmarked:  
Pasadena, Calif.

Generally speaking, it behooves an editor to ignore unsigned "crank" letters. But since so many letters on this topic were received and since so many contained the admonition (in one way or another) that the letters were not for publication—we break precedent.

For those that did not read "Consumer Reports," their December issue flatly stated that they could only find four speakers (really systems) worth rating as "Acceptable-Very Good." Four more were rated as "Acceptable-Fairly Good." Three more were accorded lesser ratings. CU then attempted to compare these carefully manufactured speaker systems to individual speakers—mounted (they said) in "the most advantageous enclosure(s)." Almost none of the individual speakers were worthy of serious consideration.

The CU findings in regard to speaker systems tested are reasonable. Their ratings of separate speakers (well-mounted, they said) I must dismiss as being too absurd to merit discussion. You just don't take *any* speaker and stick it in *any* enclosure you have around the house—or laboratory—and expect it to work as well as a fully integrated speaker system.

According to CU, the various speaker systems chosen

for their tests "were selected on the basis of price and physical size (both judged in terms of practical limitations), and including some popular or widely reputed models, as well as others whose design and specifications were promising." If compact speaker systems were the basis of these tests, why was the Electro-Voice "Carlton IV" used in place of the E-V "Regal III?" Why was the General Electric widely advertised, medium priced LH-12 system ignored? Why not an integrated Altec Lansing "Monterey" system in preference to the Altec 602-B individual speaker—the prices are comparable.

What service, then, did this report render the hi-fi enthusiast? It told him that the AR and KLH speakers were good (*which any hi-fi salesman would have told the consumer*), that they sound better with a tweeter (*which any hi-fi salesman would have told the consumer*), that individual speakers unless mounted with care are not comparable to integrated speaker systems (*which hi-fi salesman would have told the consumer*).

It is not what CU obtained in their results, it is how, for which I can only add—shame.

## Just A Little Peek

• Audiophiles of long standing soon find that there is a yearly cycle involving the appearance of new products. The majority of new products appear at the hi-fi shows in the months of September, October and November. A few innovations appear during February and March, but these are generally a rehash of ideas proposed during the preceding fall.

Magazine editors are in a good position to hear of any products long before they are announced to the dealers, and certainly months before they are made available to the consumer. This also follows a cyclic pattern. Much of the engineering is performed in December, January and February, while prototypes are shown to the dealers in May and June. We have just seen completion of the "engineering cycle" and here are some of my *predictions* (!) on items that will be available in the fall.

Cartridges: The bugaboo about stereo disc wear will be dispersed by cartridges that have two to three times the compliance of those currently available. They will be in short supply and not on every dealer's shelves until the winter of '59-'60. The battle between magnetic and ceramic stereo cartridges will be resolved—and there will be a winner!

Kits: Hi-fi kits, whose market 6 or 7 months ago seemed to be drying up, will be completely refurbished in the fall months. Pre-finished enclosures fitted with pre-tested speakers, sized and styled for the living room, will be available. Turntable kits will gain new impetus and probably capture a greater share of the audiophile market. More changer manufacturers will offer new manual players that are half turntable and half record changer; i.e., no record changing facilities, but with arm lift and stop mechanisms built in.

Amplifiers: After a splurge of low powered, integrated stereo amplifiers, the manufacturers are going back to much higher powers; i.e., 25-40 watts. Integrated 3-channel stereo amplifiers will be offered for sale by several manufacturers. They will become popular and commonplace in short order.



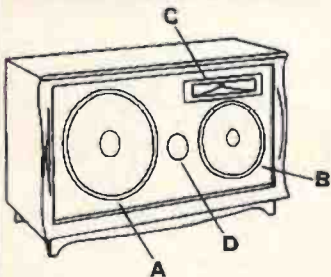
# Jensen's LITTLE \*\*BEAUTY . . . WITH THE MIGHTY HI-FI VOICE!

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



## PERFORMANCE FAR BEYOND COST AND SIZE

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



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step **UP** your speaker system with

# ELECTRO-VOICE BUILDING-BLOCK KITS





first, choose an acoustically-perfect Electro-Voice factory-assembled enclosure or a do-it-yourself enclosure kit

 <p><b>E-V Coronet</b> net \$51.98</p>	 <p><b>E-V Borenet</b> net \$43</p>	 <p><b>E-V Aquatone</b> net \$74</p>	 <p><b>E-V Ambassador</b> net \$10</p>	 <p><b>E-V Regency</b> net \$120</p>	 <p><b>E-V Empire</b> net \$99</p>
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second, choose an Electro-Voice full-range coaxial two-way speaker

 <p><b>12TRB</b> net \$20.50</p>	 <p><b>12TRC</b> net \$23</p>	 <p><b>12TRD</b> net \$36</p>	 <p><b>15TRB</b> net \$23</p>	 <p><b>15TRC</b> net \$39</p>
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**STEP ONE** add-on an Electro-Voice high-frequency Building-Block Kit for a separate two-way system

 <p><b>BB1 BUILDING-BLOCK KIT</b> Includes: T125 Super-Sonax VHF Driver, X30 Crossover, AT37 Level Control, Wiring Harness. net \$37</p>	 <p><b>BB2 BUILDING-BLOCK KIT</b> Includes: T15 Super-Sonax VHF Driver, X30 Crossover, AT37 Level Control, Wiring Harness. net \$50</p>	 <p><b>BB3 BUILDING-BLOCK KIT</b> net \$37</p>	 <p><b>BB4 BUILDING-BLOCK KIT</b> net \$50</p>
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Picture your speaker system with E-V Building-Block Kits.\* You can start with a single, full-range Electro-Voice Loudspeaker and expand it step-by-step to a multi-way system as your budget permits.

Electro-Voice enclosures are ready for future addition of high-frequency and mid-range speakers. Your E-V enclosure can never be obsolete because there's *always* room to expand your system.

\*E-V Building-Block Kits may also be used with some non-E-V quality systems. Ask your high fidelity specialist or write Electro-Voice for details.

### Two ways to a Separate Three-Way System

1. Start with an Electro-Voice full-range coaxial speaker. Then, when your budget permits, add-on the correct E-V high-frequency Building-Block Kit to give you a separate two-way system; later add-on the E-V mid-range Building-Block Kit for a superlative separate three-way system.

2. Or, begin your system with an E-V integrated 3-way speaker; merely add-on the E-V mid-range Building-Block Kit to achieve a separate three-way system.

Of course, you can purchase a complete three-way system composed of low-frequency driver, high-frequency driver BB Kit, and mid-range driver BB Kit.

or start with an Electro-Voice integrated three-way speaker (equivalent to coaxial plus high-frequency driver)

 <p><b>12TRXB</b> net \$66</p>	 <p><b>12TRXC</b> net \$125</p>	 <p><b>15TRXB</b> net \$79</p>	 <p><b>15TRXC</b> net \$149</p>
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**STEP TWO** add-on an Electro-Voice mid-range Building-Block Kit for a separate three-way system, the ultimate in high fidelity reproduction

 <p><b>MB1 BUILDING-BLOCK KIT</b> Includes: T125 Super-Sonax VHF Driver, X30 Crossover, AT37 Level Control, Wiring Harness. net \$37</p>	 <p><b>MB2 BUILDING-BLOCK KIT</b> Includes: T15 Super-Sonax VHF Driver, X30 Crossover, AT37 Level Control, Wiring Harness. net \$50</p>	 <p><b>MB3 BUILDING-BLOCK KIT</b> Includes: T125 Super-Sonax VHF Driver, X30 Crossover, AT37 Level Control, Wiring Harness. net \$37</p>	 <p><b>MB4 BUILDING-BLOCK KIT</b> Includes: T15 Super-Sonax VHF Driver, X30 Crossover, AT37 Level Control, Wiring Harness. net \$50</p>
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# Electro-Voice

FOREMOST IN ELECTRO-ACOUSTICS—Microphones, Phono-Cartridges, High Fidelity Loudspeakers and Enclosures, Public Address Speakers, Marine Instruments, EMI Professional Electronic Instruments and Military Material.  
ELECTRO-VOICE, INC., Jackson, Michigan

Electro-Voice has the industry's most complete and versatile line of speaker enclosures and kits. Ask your high fidelity dealer or write E-V for complete information on how to step-up your system.