

October 1959


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HiFi

REVIEW

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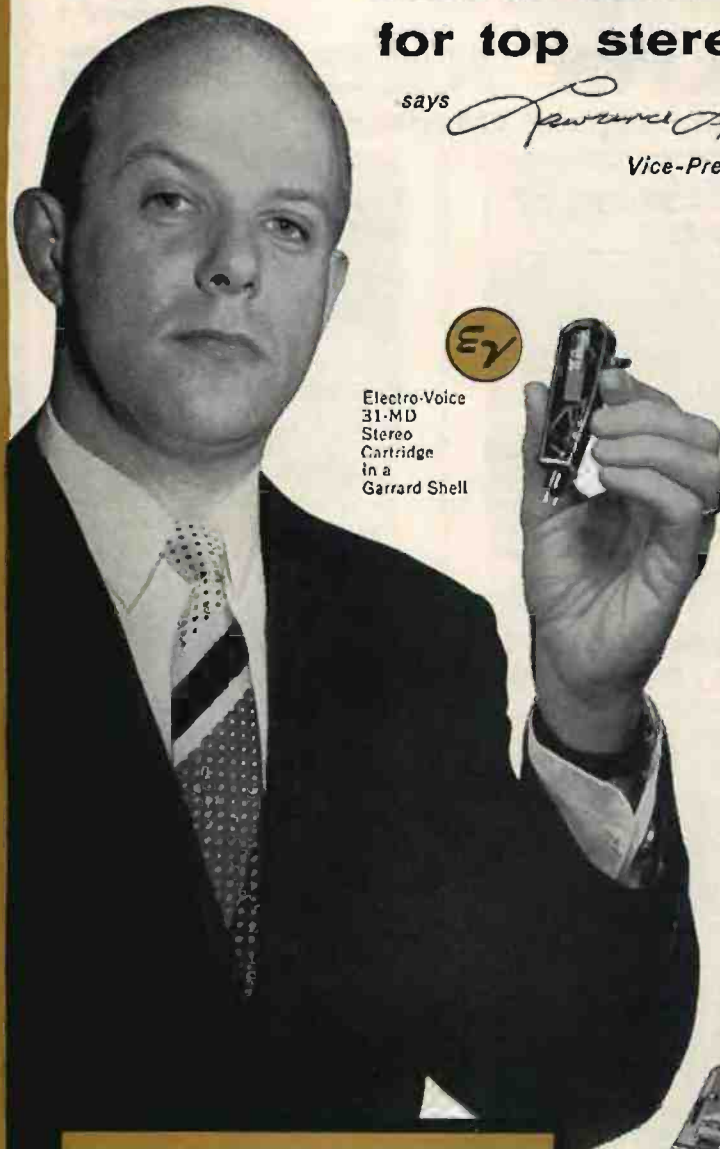
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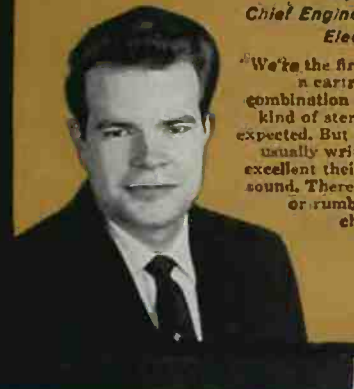
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HiFi

REVIEW

October, 1959

Vol. 3 No. 4

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SUBSCRIPTION SERVICE

Forms 3579 and all subscription correspondence should be addressed to Circulation Department, 434 South Wabash Avenue, Chicago 5, Illinois. Please allow at least four weeks for change of address. Include your old address as well as new—enclosing if possible an address label from a recent issue.

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Average
Net Paid
Circulation
119,005



ABC Publisher's Statement,
June 30, 1959

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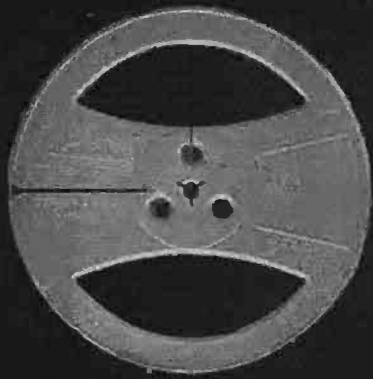
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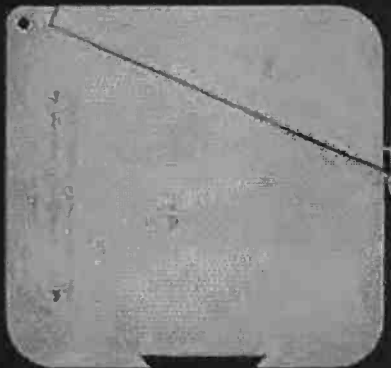
COVER: Designed by Saul Weiner; Photography by Albert Gruen

HiFi REVIEW is published monthly by Ziff-Davis Publishing Company, William B. Ziff, Chairman of the Board (1946-1953), at 434 South Wabash Ave., Chicago 5, Ill. Second class postage paid at Chicago, Illinois. Authorized by the Post Office Department, Ottawa, Ont., Canada as second class matter. SUBSCRIPTION RATES: One year U.S. and possessions, and Canada \$4.00; Pan-American Union countries \$4.50, all other foreign countries \$5.00.

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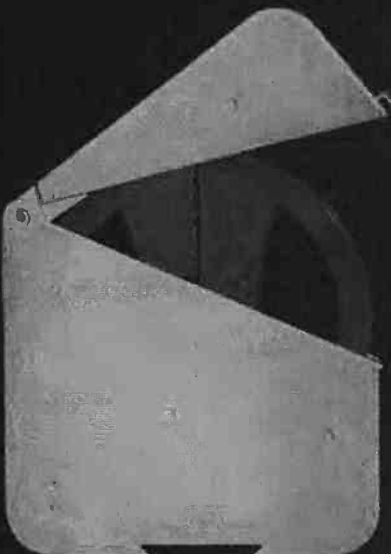


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HiFi Soundings



by DAVID HALL

Questions and Answers for a New Stereo Season

Does good stereo have to be hi-fi? Good stereo and good hi-fi are by necessity one and the same, only more so. You can't have one without the other.

Who determines what good hi-fi (stereo) is? The listener decides the final outcome. He determines in the last analysis the type of audio equipment he shall have and how high the "fi" shall be. He makes the final decision as to the manner of installation. It is he, and not the manufacturer or dealer, who manipulates the controls of the system. By this token, the listener who wants the best sound reproduction at home, including the most up-to-date stereo, must develop a knowledge that will allow him to visualize properly an installation that will best suit his specific tastes. This type of knowledge is quite similar to that of a photographer learning to operate a fine camera.

How does one get the best out of a hi-fi system? It is important to stress that though one may have the finest and most expensive stereo hi-fi equipment, it is valueless *unless used intelligently*. This means not only tasteful use of controls, but it also means that one must have an over-all conception of how one wants a hi-fi installation to function in terms of the specific room acoustics. It demands of the listener a working knowledge of all the capabilities and limitations of his equipment. Together with this, the owner of a component hi-fi installation must realize the importance of regular tube and stylus changes. Just as no one in his right mind would run a car 10,000 miles without a lubrication check-up, a regular check-up of one's hi-fi system should be routine.

What is needed for good stereo sound? Good stereo requires two high-quality, distortion-free playback channels. The beginning of this dual element starts with the stereo cartridge and continues through amplifiers and other component parts to the two loudspeakers. Let it be noted here that the better the playback equipment used, the better a stereo disc will sound, especially since recording companies today have improved substantially the general sound and playing qualities of their product.


Where can I get the best equipment? Naturally, as in the past, a recording can sound no better than the equipment through which it is heard (providing the equipment is used properly). Reputably manufactured hi-fi components that can meet the sonic and budgetary requirements for most listeners are available at regular hi-fi dealers. However, what has been the case with monophonic hi-fi in the past, holds equally true for stereo hi-fi today—one gets the quality one pays for; there are no bargain basement short cuts to fine quality home stereo listening.

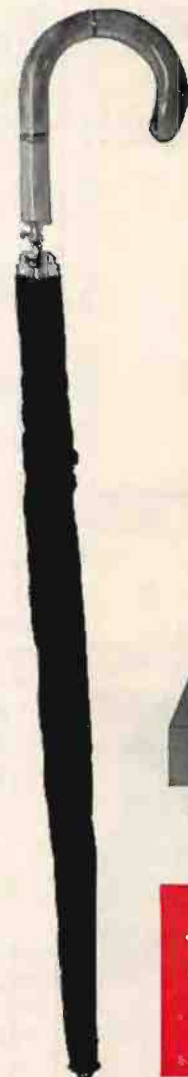
Can monophonic recordings be used on a new stereo system? For the owner of stereo equipment who wants to play his older, monophonic recordings, this is no problem. Good stereo playback equipment, properly installed, will enhance the quality of most mono discs.

Is it worth my while today to include tape, stereo or otherwise, as part of my hi-fi system? The outlook for pre-recorded tape and tape equipment looks really promising for the first time in over a year, thanks to the agreement of the tape industry on a 4-track standard for home machines and pre-recorded stereo tape. Although most owners of the older 2-track machines will have to go through headaches converting to 4-track, the end result of this development will be to bring pre-recorded stereo tape recordings within the reach of the tape-minded but sometime impetuous audiophile. The 7½ ips speed still remains the surest guarantee of sonic perfection of home stereo tapes; but recent improvements in the 3¾ ips magazine-load tape cartridges issued by RCA Victor tend to make us very cautious about pooch-pooching the ultimate hi-fi potential of this medium.

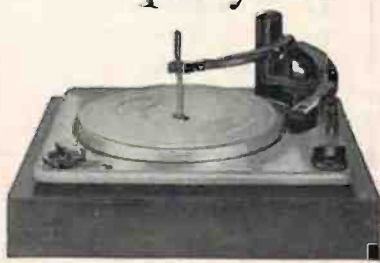
What about the looks of stereo hi-fi in the home? Can you have both good looks and good sound? There is no conflict between good *sounding* and good *looking* equipment. The manufacturers of hi-fi components can assure today's purchaser of stereo playback equipment that cabinetry suitable to any decorative scheme will not compromise the loudspeaker-system.



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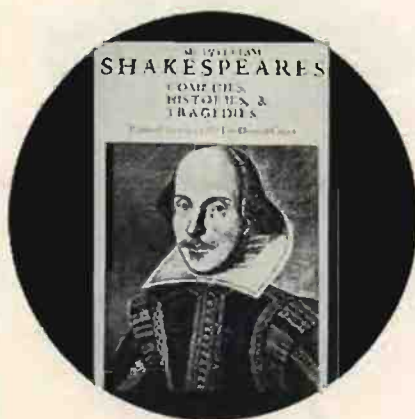
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HFR-10



Shakespeare on the round

Is this poetry or drama?

An evaluation of London's Cambridge University Marlowe Society series . . . by Joseph Papp, Director of New York City's Shakespeare Festival.

By 1964, the 400th anniversary of William Shakespeare's birth, the Marlowe Society of England's Cambridge University is expected to complete its grandiose recording project encompassing the complete plays and poems of the Bard. The series is being done under the auspices of The British Council, which has subsidized in whole or in part a great deal of artistic endeavor from England, both on and off records. So presumably, the Marlowe Society's Shakespeare recordings bear something of a quasi-official imprimatur, being representative of "the British way" with the Shakespeare plays. The performances have been taped directly from the stage of the Cambridge University Theater under the direction of George Rylands. Rylands and the Marlowe Society have been entrusted with the production of the entire enterprise, which has no individual-player credits on any of the London albums. "In order both to maintain uniform standards and to avoid any temptation to rely on the 'star system' at the expense of the play."

Director Rylands' steadfast resolve "to present the plays as clearly as possible with emphasis on the poetry and meaning of the words," is most conspicuously evident throughout the fourteen long playing records under consideration here. It is perfectly true that the anonymous players in these four albums handle their lines with skill and confidence, and with impeccable diction. The actors are clearly no strangers to the language and phrasing required for the interpretation of poetic drama. And yet, with one extraordinary

exception, the plays never really come to life.

Let's take *Julius Caesar*—a first LP recording, by the way, as an instance in point. If the purpose of the Marlowe Society's recorded rendition has been to make Shakespeare's lines clear and intelligible, this has been done well enough. But if you are also seeking a re-creation of the *drama* Shakespeare wrote—intrigue, conspiracy, despotism, opportunism, demagoguery, power politics for high stakes—then you will be badly disappointed. All too many of the scenes have very little identifiable life. We understand what is being said, but where is the tense excitement of conspiracy in the making? Because the actors *recite* more than they speak, all the talk takes on a quality close to monotony. The real problem of Brutus lies buried beneath his recitations. We are never made aware of his inner struggle or his rationalizations. Nor do the players communicate any vivid awareness of the forces that drive Cassius or Antony. Without this, it is simply impossible to appreciate the play. A recorded "*Caesar*" also calls for some establishment of locale for its individual scenes. The lack of sound effects results in no establishment whatever of scenic identity. Opportunity after opportunity exists throughout this recording of *Julius Caesar* for the use of sound effects. In those great marble halls of Caesar's palace or in the Senate, we should hear echoing footsteps. The battle scenes would have profited from a little realism—a horse's neigh, to name one instance. Here, then, is a

(Continued on page 10)

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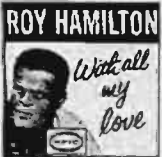
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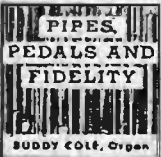
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
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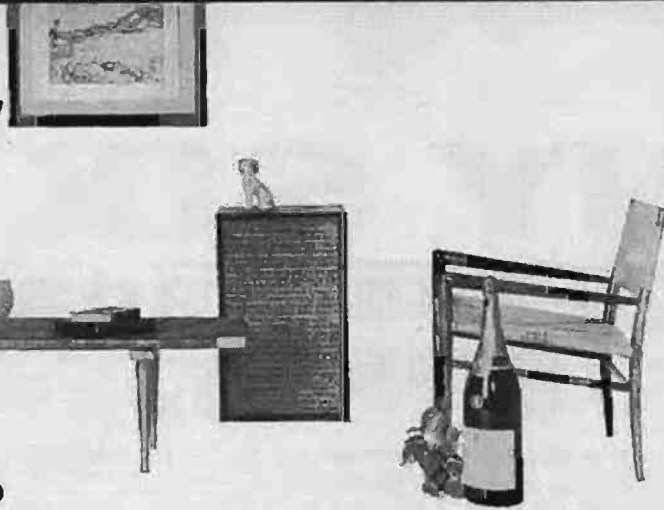
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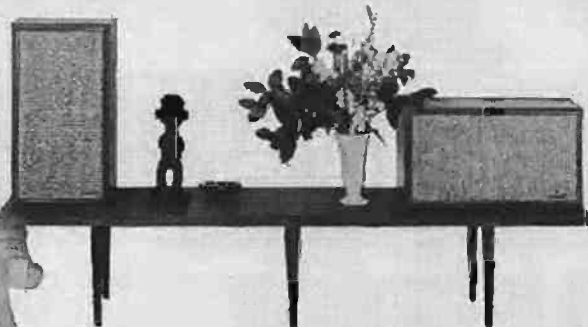
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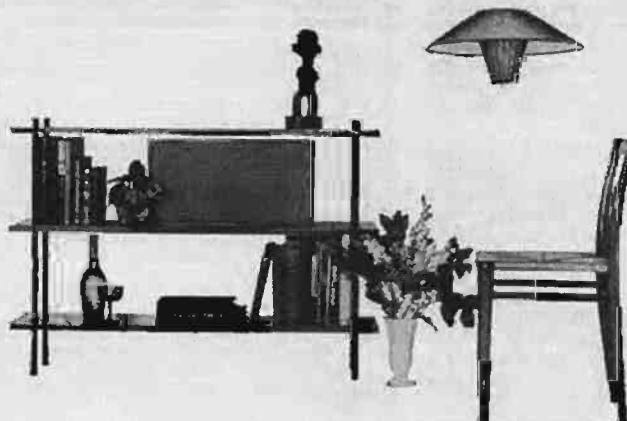
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recorded *Julius Caesar* frankly lacking in interpretation. There is hence for the listener no illumination.

Othello, as recorded here, provides the one extraordinary exception of which I first spoke. The early scenes seem to follow the pattern of the *Julius Caesar* with minor variations. Lines are read deliberately and are beautifully spoken. There is an air of a drawing room reading. Nobody breathes hard from running; real emotion never permeates the lines, apparently for fear of jeopardizing the poetry. Then, out of these drowsy syrups comes a shout—a stunning sound, with the real smell of life about it. There is blood, poetry and torment in it. Here is *Othello* on the wrack, groaning under Iago's yoke, a magnificent tree felled by treachery. From the moment Iago begins to prey on the innocence of *Othello* in the "jealousy" scene, things start to happen. They happen because we believe the agony of the Moor. We begin to suspect that the path on which he is embarked will lead to death. The emotion and the poetry join together in an eloquent display of fine acting. In the "handkerchief scene," the recorded *Othello* is superb. (Too bad he is not given any help by his *Desdemona*.) That you are listening to a record is soon forgotten. You are transported into the murky, churning bloodstream of the jealous *Othello*, and you are carried along with him to his ultimate doom.

This *Othello* stands out from the rest of the cast. To be able to sustain such high-pitched feelings for so long a time requires extraordinary technique and a deep emotional reservoir, both attributes possessed in abundance by the actor playing *Othello*. Since the performers on these discs remain anonymous, we are tempted to guess his name. In any event, here is an actor of great ability and talent.

Credit must be given the actress playing the role of *Emilia*. She turns in an outstanding job. She must be on guard, however, lest her rich contralto lead her into the vocalizing area. Her final scenes with *Othello* and *Desdemona* are excellent.

Iago usually steals the show—as witness Ferrer in the famous Columbia recording with Robeson in the title role. However, he doesn't in this recording. His soliloquies, set up by Shakespeare to permit him to take the audience into

(Continued on page 12)

HIFI REVIEW

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 21. Compote of Latin rhythms, cha chas, fox. Lullaby of Birdland, 10 more.	 22. New Broadway star, top tunes from top musicals, Flower Drum Song, etc.	 23. Cha-cha versions of Latin tunes. Porfidin, French, Tampico, Yours, etc.	 24. 12 pop favorites and light classics. September Song, Warsaw Concerto, Diane.	 25. Absolutely the last word in sound and performance. The greatest Gaité!	 26. La MacKenzie sings 12 ballads. Hey There, Ebb Tide, Too Young, Moonglow.	 27. 12 dance-mood favorites by trio plus strings. I'll Get By, Dream, etc.	 28. Plush, romantic mood setter for a bachelor apartment. 12 top standards.
 29. Prom king in beautiful selection of ballads, lindy's, cha chas. Tea for Two.	 30. Pipes, drums, Black Watch Band in a sock sonic treat! Marches, folk songs.	 31. Lifting Strauss operetta. Russ Stevens, Robert Merrill, Jo Sullivan, others.	 32. Liquid sounds from Hammond organ. Over the Rainbow, Ebb Tide, etc.	 33. Rich baritone of the Graham Crusade sings some most-requested songs.	 34. Fantastic sound, realistic atmosphere, familiar songs, virile singing. Different!	 35. My Man, Young and Foolish. They Say It's Wonderful, Yesterday, 8 more.	 37. Pianist's trio plays Summertime, The Man I Love, All of You, Cherry, etc.
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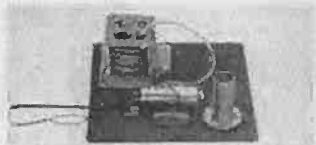
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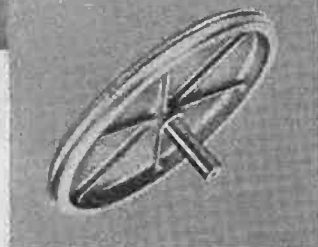
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(Continued from page 10)

his confidence, turn out here as mere narration rather than sly revelation. His performance lacks both variety and a genuine sense of intention. One fails to experience any communication of Iago's duality of honesty and villainy.

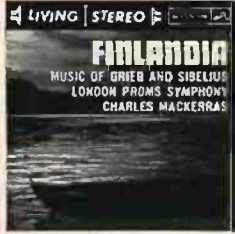
With *Coriolanus*, we are brought back to Rome of an earlier day than Caesar's; but unhappily, its recorded performance here (a first for discs) suffers from the same ailments as the Marlowe Society's *Julius Caesar*. Here again, despite the portended tragedy, we are not made to feel any compassion for a hero hellbent on his own destruction. That Shakespeare had great sympathy for *Coriolanus* is obvious. His character is a man that could not swerve from a certain course of action to save his life. One may not like him, but one must pity him; in this recorded version, though, *Coriolanus* emerges as an ungrateful, self-righteous prig. There is no question that the man is arrogant, but it is an aristocratic, loftily principled arrogance fired by a disdainful contempt for the crowd. Here, Shakespeare is not kind to the crowd in this play. He shows it to be a vacillating, fickle and cowardly mob. Whatever democratic feelings may surge through the listener, they should not entirely reject the anti-popular ravings of *Coriolanus*, not if Shakespeare and those who play him are successful.

What is so thoroughly missed in this recorded performance is the kind of characterization that helps one understand what makes *Coriolanus* tick. His mother, *Volumnia*, a fierce and blood-thirsty personage, has reared him as a professional fighter from childhood. Away from the field of battle *Coriolanus* is unhappy, restless, a misfit. Emotionally he has never grown up; he is still his mother's boy, bringing his gifts to receive maternal approbation. This patrician warrior lives in pain. He cannot bring himself to cater to anyone, particularly from the lower orders of humanity. Shakespeare has given him magnificent lines to act; but there is no evidence of such understanding in the *Coriolanus* recorded here. He has anger, all right, but neither passion nor ecstasy.

Mother *Volumnia* has a big voice and recites her lines intelligently; but the emotion is merely indicated—form without inner reality. Then there is the scene where the producer has a prime opportunity to achieve identification with a modern audience—a scene of a wife waiting for her soldier-husband

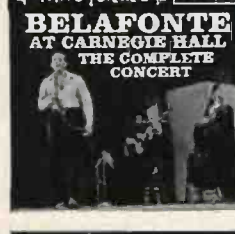
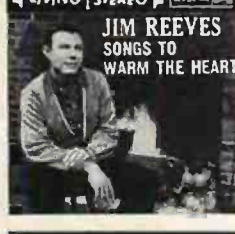
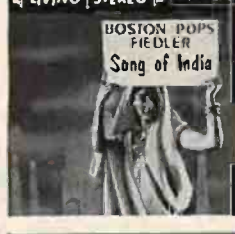
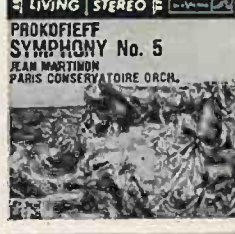
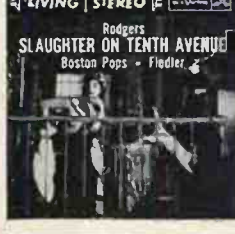
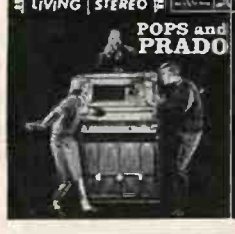
(Continued on page 14)

HIFI REVIEW



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(Continued from page 12)

while his dominating mother criticizes her daughter-in-law, with an interruption by a busy-body neighbor. In the recording, the scene comes across only as a romance for three voices with no perceptible sense of conflict or psychological tension.

Richard II, another first recording, is a beautifully poetic play, fraught with danger for the interpreter with poetic, formal leanings. Because the language is so lovely, there is the tendency to convert words into musical notes, soliloquies into arias, and life-and-death struggle into pleasant rivalry. Richard rides a very delicate line between pure and dramatic poetry; and it takes an actor of consummate skill to interpret the anguish of a deposed king without resorting to lamentation. There are moments in this recording when the recitation of the poetry does combine successfully with the inner action of the character, and then we are moved. But these moments are few and far between. The exquisite soliloquy, "I have been studying how I may compare this prison where I live unto the world," is delivered in singing style. There is no indication of the catastrophic problems and anguish of a man who has lost everything but his life.

At the opening, Richard seems to have no specific character. We are given no evidence to reveal him as a luxury loving, egotistical monarch. So we are taken by complete surprise after the departure of the banished Dukes to find him behaving with cruelty and contempt. The metamorphosis of Richard from arrogance to humility, and the reasons underlying the change, is not projected in this recorded performance.

The women are all bitten by the singing bug. For example, the Duchess of Gloucester recites her lines with a melancholy lilt, a tear in the voice that trails off in a vibrato. Moreover, she is extremely difficult to understand.

Herc, as in *Julius Caesar*, because scenes are not *sonically* identified, it is difficult to follow the action without a text at hand. Some of the greatest confusion takes place at the end when the murderers enter the prison. What actually happens is that (1) Richard beats the keeper; (2) he kills one assassin; (3) then another; and then (4) is struck down by Exton. There is no aural clarification on the recording of this fierce activity while it is happening. On

(Continued on page 16)

HIFI REVIEW

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(Continued from page 14)

the stage, where all can be seen, there is no problem; but the producer of this record must devise some means for making it clear.

To have to spend so much space dwelling on the shortcomings of these Cambridge University-Marlowe Society productions as recorded here, is a pretty distressing task; but when the individual or the school English Department must invest \$15 or \$20 in the purchase of each recorded Shakespearean drama, we have no choice than to state our opinions as unequivocally as possible. And in this instance they focus on the issue of "Shakespeare as drama versus Shakespeare as poetry." Granted that my bias tends toward the dramatic, it is nevertheless very clear from these London recordings that George Rylands is equally biased in the "poetry" direction. It seems to me that Mr. Rylands takes extraordinary pains in his recorded productions to guard the text from what he presumably believes to be corrupting influences. Carried to its logical end, it appears to preclude among other things—"interpretation."

So let me state my case by saying that emphasis on poetry and meaning of words is commendable in Shakespearean poetry on or off records, but it is *only the starting point*. The major task for the interpreter, it seems to me, is to find the *meaning* underlying the poetry and the text, without which it is not possible to fully understand the play, no matter how brilliantly spoken. A character lacking motivation is both uninteresting and difficult to understand. There may be instances in the theater where a performer's speech is unexceptional, his voice weak; but though completely lacking in these graces, he can grip an audience by his sheer ability to translate the psychological undercurrents flowing in, through and around the text. The legendary Henry Irving with his strongly nasal delivery, and to a lesser degree in our own day, Sir John Gielgud are examples in point. There is no denying, however, that this talent, combined with a resonant voice and excellent speech, would enrich the total interpretation.

When we read a play to ourselves, by Shakespeare or any other master, our own imagination is busily at work filling in the underlying meanings. While we understand the meaning of the printed word as it appears on the page, we at the same time are unconsciously con-

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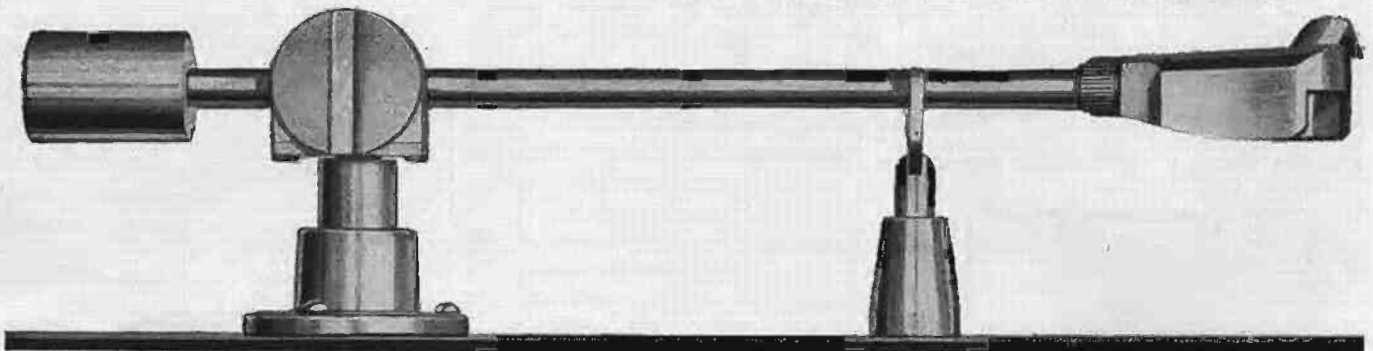
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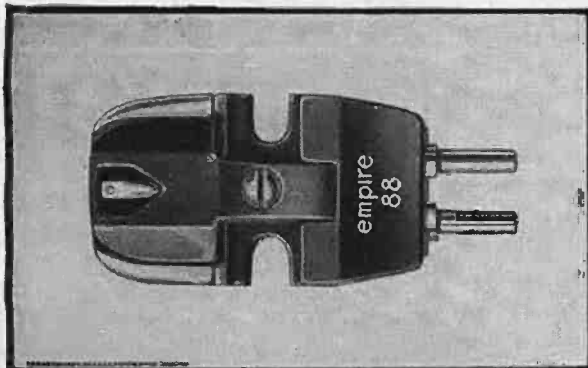
Further, this balance is not disturbed with any required change in stylus pressure, because shifting stylus pressure with the Empire 98 does not shift the center of mass as it does in arms where stylus pressure depends upon the position of the counterweight.

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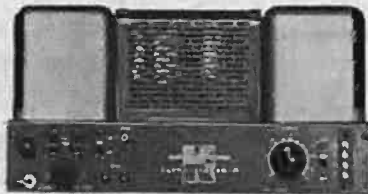
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(Continued from page 16)

tributing the fancy which subtly shapes and colors the meanings of these words. Once the words are read aloud, it is impossible to re-create the "reading state." Therefore, the actor is *compelled to interpret*—if you will, to act. To be faithful to Shakespeare's text, as Mr. Rylands wishes to be, it becomes necessary to have a point of view in *acting* what was sensed in the reading.

Because of the absence of genuinely felt motivation, the performer finds it necessary to resort to the vocal tricks such as singing delivery (sometimes with vibrato), encountered so disconcertingly on these Marlowe Society discs. The result is tantamount to embalming the language in soothing syrup and lulling the unsuspecting listener into a profound sleep.

Nothing can more easily discourage an audience from attending performances of Shakespeare than to be exposed to this kind of falsified emotion. If the purpose of Shakespeare recordings is to expand audiences for the Bard, then real feelings must be the keynote for the actors participating in such productions.

The making of Shakespearean recordings requires much the same kind of planning that goes into a film or a regular stage play. The very absence of the visual element in a recording makes it incumbent upon the producer to approach the text with courage, insight and innovation. He must cull out new matter from the play, fresh ideas, and find exciting new ways to clothe them for the sonic medium. The producer must be well aware that there are technical means at his disposal in recordings that can actually help expand the illusion of reality. By ignoring the possible uses of special effects, the recording producer quite literally deprives the play of necessary clarity, as well as drama. Carefully selected sound effects, used with taste and discrimination, are most essential in good recorded Shakespeare; and here the Marlowe Society misses the boat very badly indeed.

Then there is the matter of using the complete and uncut Shakespearean text for recording, as is done here by the Marlowe Society. One wonders whether Mr. Rylands and his collaborators are undertaking these recordings as museum documents or as living drama. Unless one deliberately chooses the "museum document" approach, it must be said that full-length renditions of most Shakespearean plays are tedious to our

ears, and can only help deter an audience not dedicated in its devotion to the Bard. Judicious deletion of out-dated scenes is recommended, though it must be done with great skill. The plays are, after all, always available to be read in their entirety. But when it comes to records to be distributed to a wide audience throughout the English speaking world, cutting, editing, and dramatization of material should very definitely be the order of the day.

These suggestions of possible approaches to the recording of Shakespearean drama are not by way of imposing specific interpretation to it, but to indicate the wide range of selection available to the producer that will make it possible for him to give it meaning to today's audience.

A remarkable example of what a director can accomplish when producing Elizabethan drama for records is the Howard Sackler treatment of Marlowe's *Doctor Faustus* for Caedmon

RECORDS REVIEWED:

- OTHELLO**
London A 4414 4 12" \$19.92
 - CORIOLANUS**
London A 4415 4 12" \$19.92
 - JULIUS CAESAR**
London A 4334 3 12" \$14.94
 - RICHARD II**
London A 4335 3 12" \$14.94
- Cambridge University Marlowe Society.
George Rylands, Director

(1033). I have yet to hear any currently available Shakespeare drama recorded in its entirety which has taken substantial steps along this road. One is forced to recall the memorable Orson Welles' Mercury Theater recordings of *Julius Caesar* and *Twelfth Night* on Columbia 78's (long since out of circulation).

Well over a dozen of Shakespeare's plays are now available on LP discs, and in this particular Marlowe Society series some of the greatest tragedies are yet to come—*Hamlet*, *Macbeth*, *King Lear*, among others. It is to be hoped that the Marlowe Society will make the effort to involve some of the truly outstanding English Shakespearean actors and directors in its wide-ranging presentation—personages who can give the plays that contemporary life and reality which will make them truly meaningful on records for the modern audience, as well as cultural documents of the first magnitude of English dramatic art at its finest.

—Joseph Papp
HiFi REVIEW

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6 exciting ways to bring your collection up to date

1 **DINAH SHORE**
Singing as you've never heard her on records, Dinah mixes her honey-coated style with often frenzied backing by friend Nelson Riddle. ST 1247

3 **FRANK SINATRA**
Ghost of a Chance, I Can't Get Started—11 fine laments in all, and all lonely and sad. Who but Frank could give them such a glow? SW 1221

5 **KINGSTON TRIO**
Their third album—and their third best-seller! These 12 folk-style tunes, including *Scarlet Ribbons*, show off the boys at their best. ST 1199

2 **NAT "KING" COLE**
Glorious Hallelujah sounds as Nat, a minister's son, sings *Go Down, Moses, Nobody Knows the Trouble I've Seen*, and 10 other moving spirituals. SW 1249

4 **DAKOTA STATON**
The girl whose songs "light up the night sky like a pillar of fire" (*The New Yorker*) sets a dozen of your favorite ballads blazing. ST 1241

6 **RED NICHOLS**
Rousing Dixieland tunes that Red plays in his film biography with Danny Kaye and Louis Armstrong. More, too, like *Shim-me-sha-wabble*. ST 1228

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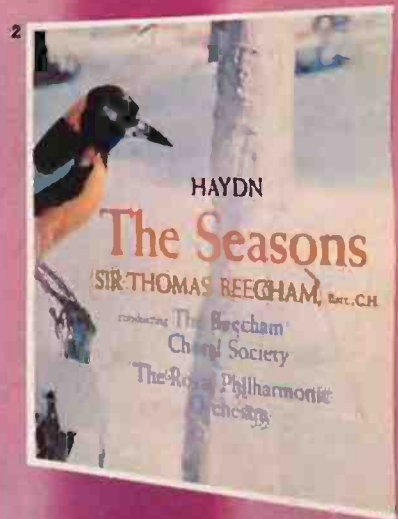
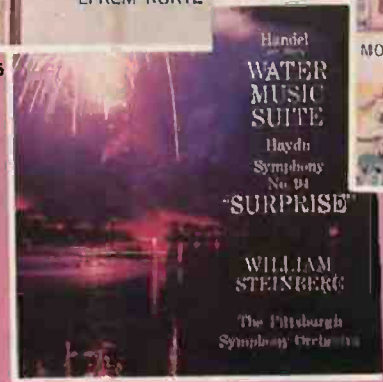
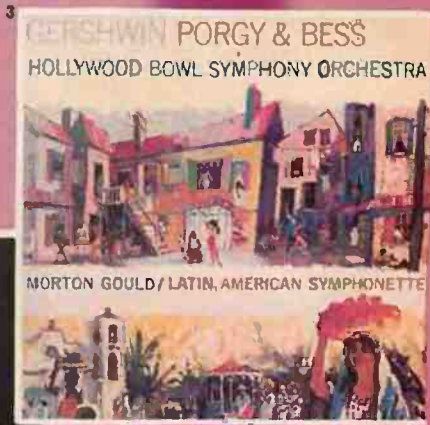
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PROFESSIONAL STEREO-MONAUURAL AM-FM TUNER KIT

MODEL PT-1 \$89⁹⁵

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

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

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

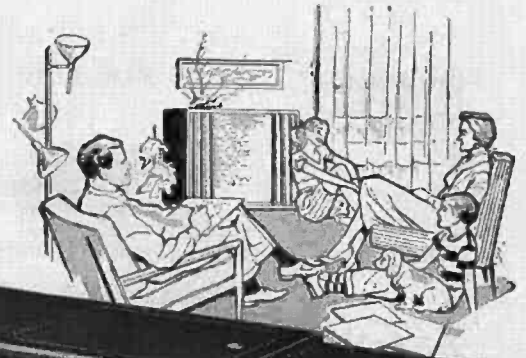


STEREO EQUIPMENT CABINET KIT

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

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


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



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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.

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MODEL RP-3 \$64⁹⁵

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

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



NOW! TWO NEW STEREO-MONO TAPE RECORDERS IN THE TR-1A SERIES

Offering complete versatility, the model TR-1A series tape recorders enable you to plan your hi-fi system to include the functions you want. Buy the new half-track (TR-1AH) or quarter-track (TR-1AQ) versions which record and playback stereo and monophonic programming, or the half-track monophonic record-playback version (TR-1A).

Precision parts hold flutter and wow to less than 0.35%. Four-pole, fan cooled motor. One control lever selects all tape handling functions. Each tape preamplifier features NARTB playback equalization, separate record and playback gain controls, cathode follower output, mike or line input, and two circuit boards for easy construction and high stability. Complete instructions guide assembly.

MODEL TR-1A: Monophonic half-track record/playback with fast forward and rewind functions. Shpg. Wt. 24 lbs. **\$99⁹⁵**

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

MODEL TR-1AH: Half-track monophonic and stereo record/playback with fast forward and rewind functions. Shpg. Wt. 35 lbs. **\$149⁹⁵**

TR-1AH SPECIFICATIONS—Frequency response: 7.5 IPS ± 3 db 40-15,000 cps. 3.75 IPS ± 3 db 40-10,000 cps. Signal-to-noise ratio: 45 db below full output of 1 volt/channel. Harmonic distortion: Less than 2% at full output. Bias erase frequency: 60 kc (push-pull oscillator).

MODEL TR-1AQ: Quarter-track monophonic and stereo with record/playback fast forward and rewind functions. Shpg. Wt. 35 lbs. **\$149⁹⁵**

TR-1AQ SPECIFICATIONS—Frequency response: 7.5 IPS ± 3 db 40-15,000 cps. 3.75 IPS ± 3 db 40-10,000 cps. Signal-to-noise ratio: 40 db below full output of 1.25 volts/channel. Harmonic distortion: Less than 2% at full output. Bias erase frequency: 60 kc (push-pull oscillator).



HIGH FIDELITY AM TUNER KIT

MODEL BC-1A \$26⁹⁵

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



HIGH FIDELITY FM TUNER KIT

MODEL FM-3A \$26⁹⁵

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

Top performance at budget cost!



MODEL EA-3
\$29⁹⁵

NOTE THESE OUTSTANDING SPECIFICATIONS: Power Output: 14 watts, Hi-Fi; 12 watts, Professional; 16 watts, Utility. Power Response: \pm 1 db from 20 cps to 20 kc at 14 watts output. Total Harmonic Distortion: less than 2% 30 cps to 15 kc at 14 watts output. Intermodulation Distortion: less than 1% at 18 watts output using 60 cps and 5 kc signal mixed 4:1. Hum and Noise: mag. phono input, 47 db below 14 watts; tuner and crystal phono, 63 db below 14 watts.

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

MODEL UA-1 \$21⁹⁵

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

14-WATT HI-FI ECONOMY AMPLIFIER (EA-3)

From HEATHKIT audio labs comes an exciting new kit . . . New Styling, New Features, Brilliant Performance! Designed to function as the "heart" of your hi-fi system, the EA-3 combines the preamplifier and amplifier into one compact package. Providing a full 14 watts of high fidelity power, more than adequate for operating the average system, the EA-3 provides all the controls necessary for precise blending of musical reproduction to your individual taste. Clearly marked controls give you finger-tip command of bass and treble "boost" and "cut" action, switch selection of three separate inputs, "on-off" and volume control. A hum balance control is also provided. The convenient neon pilot light on the front panel shows when instrument is on. Styled to blend harmoniously into any room surroundings, the handsome cover is of black vinyl coated steel with gold design and features the new "eyebrow" effect over the front panel to match the other new Heathkit hi-fi instruments. The panel is satin black with brush-gold trim strip, while the control knobs are black with gold inserts. Shpg. Wt. 15 lbs.

**CHAIRSIDE
ENCLOSURE KIT**

TRADITIONAL: Model CE-2T (mahogany)
CONTEMPORARY: Model CE-2B (birch)
Model CE-2M (mahogany)

MODEL CE-2
\$43⁹⁵
each

Space saving and attractive, the CE-2 puts control of your entire hi-fi system right at your chairside. Designed to house the Heathkit AM and FM tuners (BC-1A, FM-3A, FM-4), WA-P2 preamplifier, RP-3 record changer, and any of the Heathkit power amplifiers. Supplied in beautiful furniture-grade, veneer-surfaced plywood suitable for the finish of your choice. Shpg. Wt. 46 lbs.

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

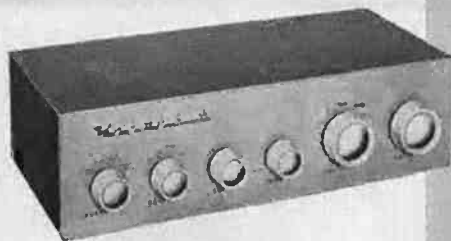
MODEL W7-M \$54⁹⁵

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

"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 \$19⁷⁵

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within \pm 1 1/2 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 12 1/4" L. x 3 3/8" H. x 5 7/8" D. Shpg. Wt. 7 lbs.





HEATHKIT



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

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

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

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

ELECTRONIC CROSSOVER KIT MODEL XO-1 \$18⁹⁵

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

"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT

MODEL W5-M \$59⁷⁵

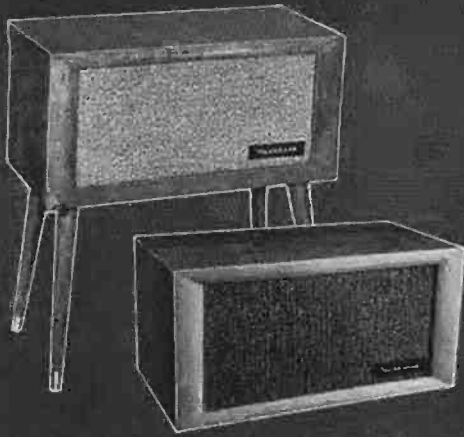
Enjoy the distortion-free high fidelity sound reproduction from this outstanding hi-fi amplifier. The W5-M incorporates advanced design features for the super critical listener. Features include specially designed Peerless output transformer and KT66 tubes. The circuit is rated at 25 watts and will follow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



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

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





"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT

MODEL SS-2 **\$39⁹⁵**

Legs optional extra. \$4.95

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



"LEGATO" HI-FI SPEAKER SYSTEM KIT

MODEL HH-1 **\$299⁹⁵**

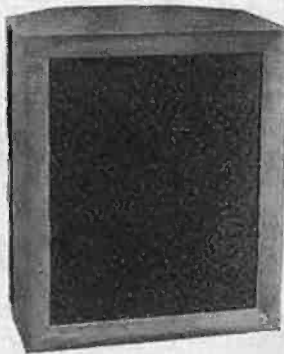
Words cannot describe the true magnificence of the "Legato" speaker system . . . it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist.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

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

MODEL SS-1B **\$99⁹⁵**

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 ± 5 db. 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

\$26⁹⁵

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 **\$24⁹⁵**

Rewind tape and film at the rate of 1200' in 40 seconds. Saves wear on tape and recorder. Handles up to 10 1/2" tape reels and 800' reels of 8 or 16 millimeter film. Incorporates automatic shutoff and braking device. Shpg. Wt. 12 lbs.



NEW! "DOWN-TO-EARTH" High-Fidelity Book

The "HOW AND WHY OF HIGH FIDELITY", by Milton Sleeper explains what high fidelity is, and how you can select and plan your own system. This liberally-illustrated 48-page book tells you the hi-fi story without fancy technical jargon or high-sounding terminology. 25c.

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Rachmaninoff— the last romantic composer

RACHMANINOFF represents the final flowering of the romantic movement in music, which started with Beethoven early in the nineteenth century. Yet those of us who knew him, recall a master essentially modern, whose evaluation of his own work was unique. It is not, however, in dynamic aspect of his tonal language that we find the timelessness of the man, but rather in his melodic line with its suggestive philosophy. Here he was one of a kind; his music reflects his highly emotional feelings. There is a pictorial audio-visuality present in his music that is missing in music of the more abstract composers.

Although the great Russian did not care to teach, he did have a number of protégés. In my youth, I was one of the fortunate few who came to his notice as composer and concert pianist. In later years, when I had become a music critic and musicologist, I interviewed him a number of times. It was at these sessions that I fully came to realize his place in the history of music. I believe also that he was more frank with me than with other writers because of my concert and compositional career. I had, in fact, dedicated my *Victorian Concerto* to him and had played his works on many of my programs in America and Europe.

At one of the interviews in his suite at the Ansonia Hotel in New York, Rachmaninoff had seated himself in a throne-like chair near a window, his countenance, creased and lined like a map of rivers and tributaries, was filled with a sad benevolence. Only his dark, sparkling eyes lived in that face. They burned with a fierce penetration that projected power and authority. Now and then, as he talked, a wise leprechaun expression was apparent that at times would melt into a grandfatherly

smile. (This was the period toward the end of his career.)

"I have watched you come on stage many times," I began, "and each time you enter with a calm, impersonal expression. Your face seems encased in its lines and wrinkles. Yet after the first group you are pink and less lined, and at the encores you appear young, rosy and unlined."

"Yes, I know. I am intoxicated with the power that pours through me from the source. And who can say what and where it is? Nevertheless, all creative people draw from this essential reservoir throughout life; each one is born with the ability to turn on and off an immortal fountain."

"My readers often write and ask what to listen for in your music—"

"Tell them that all music is best heard at maximum benefit if the listener is *historically* aware of its message and content; it is wise to know the political, economic and social scene of the composer's life in order to evaluate him."

"And in your own case?"

"I reflect the philosophy of old Russia—White Russia—with its overtones of suffering and unrest, its pastoral but tragic beauty, its ancient and enduring glory. With this comes my own personal feeling. I am a Victorian-Edwardian—actually the last of the romantic composers."

"In no way modern?"

"Not in my harmonic arrangements and tonalities. They are in the genre of flowing, lush effects and illuminated vistas viewed from a romantic point. I like to unfold pictures in sound. But my melodic line is quite up-to-date if you analyse it and realize its declaration and spartan economy. Sibelius has this also. But Schönberg and Hindemith have an entirely different approach."

"How so?"

"They are more incisive; they declare themselves in shorter phrases; there is a sharpness and a decided strong accent felt throughout. My "genie" would not permit this, excellent as it is for them. I prefer to evolve my thematic material slowly without over-aggression or over-emphasis. I don't dramatize. I invite the listener to dramatize in his mind with enfolding color. This is particularly true of my *Etudes-Tableaux*, my songs, my *Second Concerto*."

"How would you place yourself with composers past and present?"

"I am not an intellectual composer,

(Continued on page 28)

HiFi REVIEW

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Now's the time to get that stereo amplifier you've always wanted. Make it a Bell! Because only Bell gives you a Stereo Bonus of 4 Mercury Stereo Records when you start your stereo system with a Bell Stereo Amplifier.

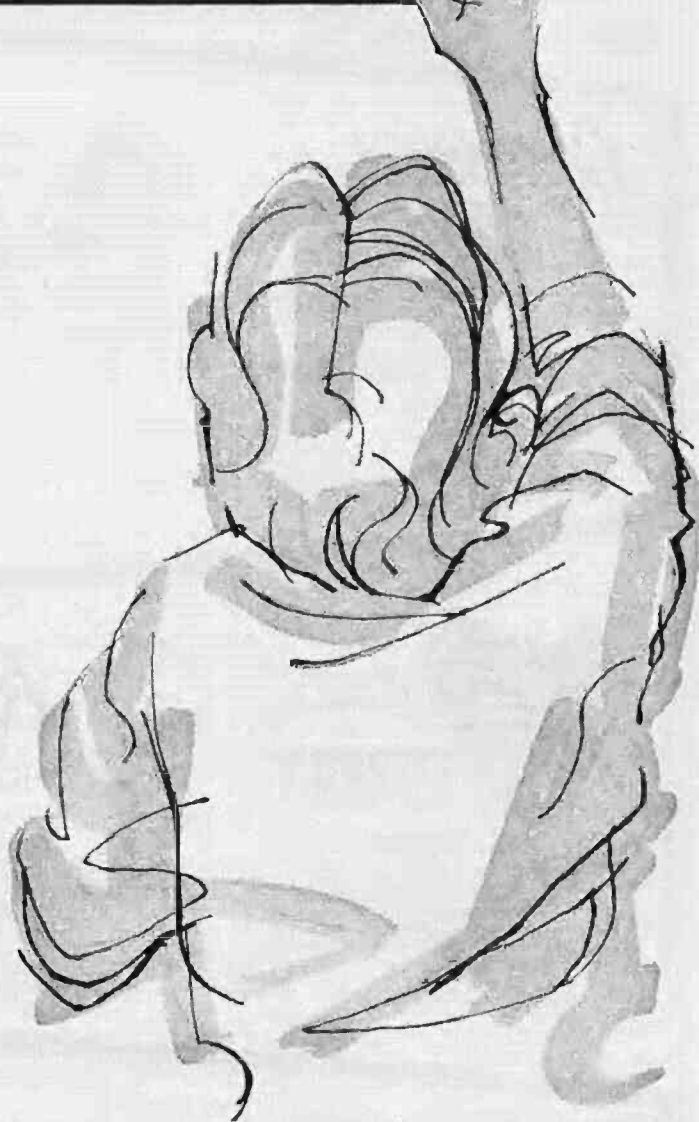
The four outstanding records shown above have been specially chosen from the popular, new selections in the Mercury library. All big hits. Worth nearly \$24.00.

But it's all yours—absolutely free—from your Bell dealer when you buy the Bell Model 3030—a complete 2-channel stereo amplifier. Plays stereo records, stereo tape and stereo tuner. Rated at 15 watts each channel to perform with any stereo speaker system.

And here's the biggest bonus of all. You can get this Bell Stereo Amplifier now for only \$149.95 complete with cover. See it... hear it... check its features. And while you're at your Bell dealer's, see the matching Bell Stereo Tuner that makes your stereo system complete.

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Four new 4-track 7½ ips Bel Canto Stereo Tapes, worth nearly \$32.00 as a bonus when you buy any 4-track BELL STEREO TAPE TRANSPORT.



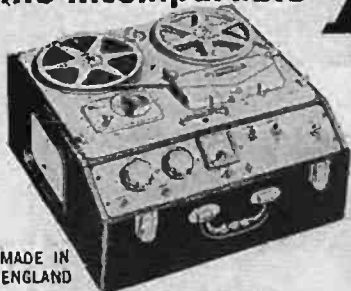
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(Continued from page 26)

rather an emotionalist. I do not deal in abstractions or cerebral torturings and posturings. I utilize musical narrative, telling a story in musical terms as writers do in words. I wish to encompass the listener in warmth, and to reveal and open to him rich landscapes, to transport him to an ideal planet. Not utopia, for there is an undercurrent of sorrow in my work. But a place where suffering and peace are transcended into a healing whole."

"Would you compare your music to any paintings?"

"I am fond of the paintings of Ingres and Turner and there may be a parallel here to my work. An impressionist like Monet is related to a composer like Debussy. Stravinsky to Picasso.

"Please tell me what the average listener should seek in your work."

"He should concentrate on the themes, the solo voices. These are interspersed with bridges of harmonic material leading to the next individual melody. I alternate theme and bridge with frequent modulations to sustain aural interest. Each theme, solo, or melody unfolds from the foregoing one, like petals from the same flower, only the petals are different colors and shapes in this case."

"What is the future of romantic music as against the atonal harshness of extreme modern examples?"

"The public will always understand and love romantic music. The bitter tonalities of today will vanish eventually. True, they reflect our times, but they don't reflect the warmth and depth of compassion in human nature which is timeless."

As the interview drew to a close, Rachmaninoff seated himself at the piano and played some of his compositions to me. As he played I felt the room fill with his glowing rich harmonies until the walls were pushed out of sight and our spirits were soaring away from the building and New York itself. But, I seemed to sense a sorrowful philosophy enacted here, a dramatization of the spirit of man going forward endlessly; so with a gesture of thanks to the composer, I quietly withdrew.

The music of the last great romantic composer followed me down the hall. Reaching the street, it came faintly down to me from above, and, as I walked on, it merged with the roar of the city.

—Glen Quilty

Hermon H. Scott helps select your stereo system...

"Careful selection of components is important because you are making a long term investment. Fortunately there are guides to help you:

1. What is the manufacturer's reputation for technical excellence? 2. What do leading authorities say? 3. Are the components versatile enough to answer your expansion needs?

H. H. Scott components have been recognized for excellence by many awards and medals, and by selection for exhibition at the Milan Triennale, the Moscow Fair and the Brussels World's Fair. Editors of leading magazines consistently recommend H. H. Scott. Our components contain many exclusive features to guard them against obsolescence. When choosing your system ask your dealer about H. H. Scott. He, too, will suggest them as your best investment."



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FL-60-1

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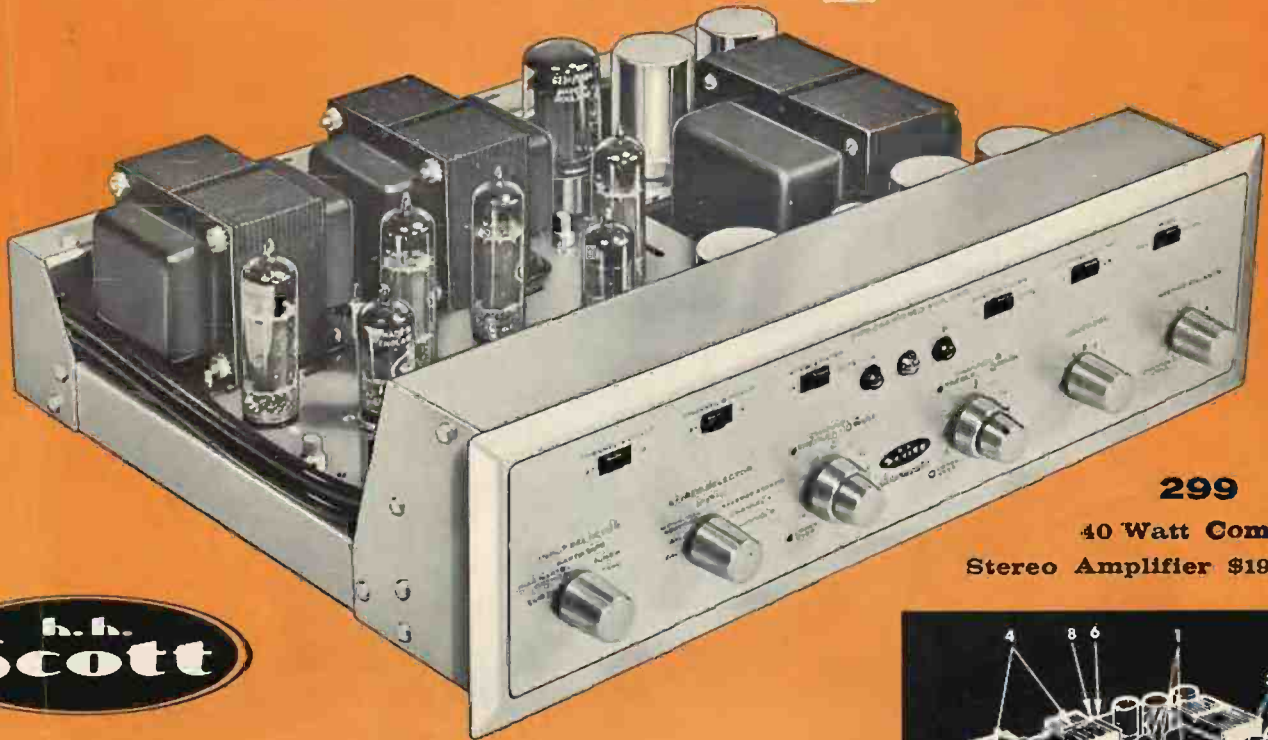
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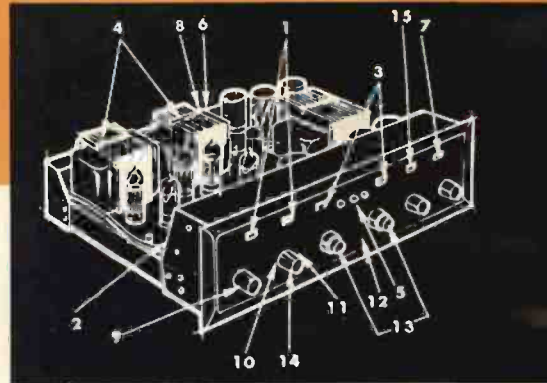
299
40 Watt Complete
Stereo Amplifier \$199.95*



All H. H. Scott Amplifiers Feature Unique 3rd Channel!

One of the many developments pioneered by H. H. Scott engineers is the third channel output that is a feature of every H. H. Scott stereo amplifier.

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Important Features 299 Stereo Amplifier

1. Provision for connecting a stereo phono cartridge and stereo tape heads or two phono cartridges. 2. D.C. Filament supply for preamp to virtually eliminate hum (80 db below full power output). 3. Separate record scratch and rumble filters. 4. 40 watt power stage consisting of dual 20 watt power amplifiers, to meet the requirements of today's speaker systems. 5. Unique visual signal light panel to indicate mode of operation. 6. Stereo tape recorder output. 7. Phase reverse switch to compensate for improperly phased tape recordings or loudspeakers. 8. Third channel output. 9. Special compensation for direct connection of tape playback heads without external preamp. 10. Special switching lets you use your stereo pickup on monophonic records.

11. You can play a monophonic source such as an FM tuner through both channels simultaneously, effectively doubling power. 12. Can be used as an electronic crossover (bi-amplifier). 13. Completely separate Bass and Treble controls on each channel so that different speakers may be matched. 14. Special balancing circuit for quick and accurate volume balancing of both channels. 15. Loudness compensation. Specifications: Distortion (first order difference tone) less than 0.3%. Outputs: Stereo tape recorder; 4, 8, and 16 ohm speaker outputs for each channel; switched accessory A-C outlet. Maximum Sensitivity: 3 millivolts for rated output; will accommodate all low output pickups. Frequency Response: 20 cps to 30,000 cps with tone controls set flat. Harmonic Distortion: 0.8% at full power output. Noise and Hum: Hum better than 80 db below full power output; noise equivalent to 10 microvolts on low level input.

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most speaker systems. If you are planning a medium-priced system you will find the new H. H. Scott 222 your best buy. \$139.95*

130 Stereo Preamplifier

This stereo control center has all the operating features of the model 299 plus tape monitoring facilities, special high gain channel for tape heads, and separate stereo input level controls. It is used where the very optimum in stereophonic reproduction is required; where it is desired to separate the heat-



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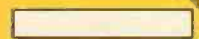
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LEADER IN AUDIO ENGINEERING AND DESIGN

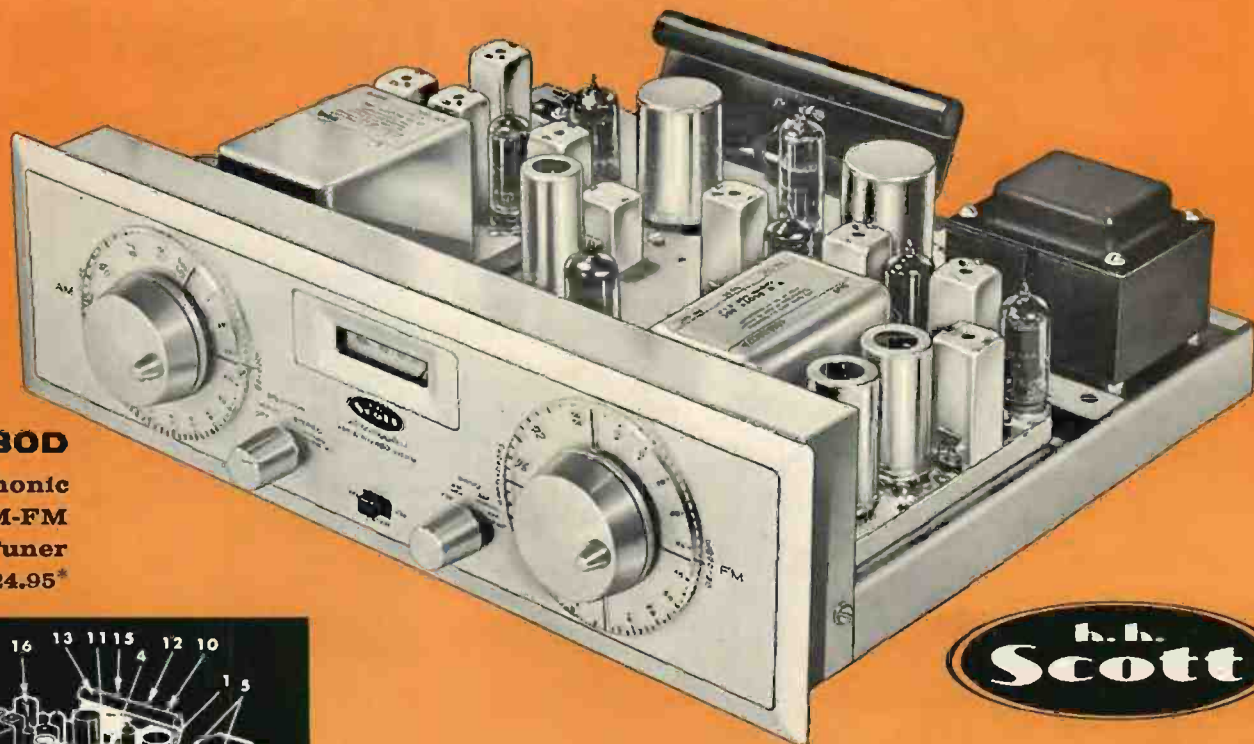


The handsome 710 A Stroboscopic Turntable shown here is especially designed for stereophonic records. Its unique Acoustic Filtering System eliminates all sources of noise and vibration. Mounted on the turntable is the famous LONDON-SCOTT matched Stereophonic Arm and Cartridge which has received highest praise from editors of such leading magazines as *Saturday Review*, *The Gramophone*, and *Hi Fi Systems*. The beautifully styled 130 Stereophonic Preamplifier (top, right) is the most complete control center available. It has twenty separate controls to assure optimum flexibility in your system. The exceptional sensitivity and unique circuitry of the H. H. Scott 330 D Stereophonic AM-FM Tuner (middle, right) assures you true high fidelity reception even with the weakest signals. The heavy-duty 250 power amplifiers (bottom) are conservatively rated at 40 watts. Exclusive H. H. Scott Power Balance circuitry results in virtually unmeasurable distortion at all listening levels.

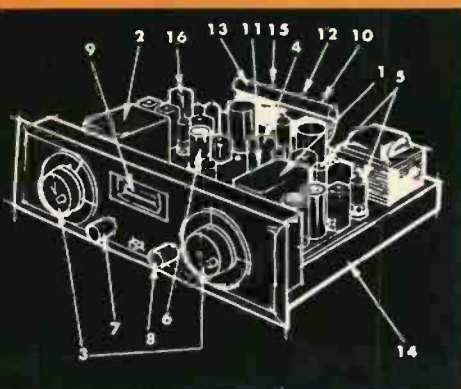
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AM-FM
Tuner
\$224.95*



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Wide-Band FM tuner design is recognized as one of the most significant of H. H. Scott's many contributions to audio science. It assures you of absolutely drift-free and interference-free reception in even the weakest signal areas. It also results in ability to separate stations so close together on the dial that ordinary tuners would pass them by. In AM circuitry the unique H. H. Scott Wide-Range detector is equally important. For the first time you can receive full-frequency AM broadcasts with fidelity and frequency response comparable to FM.

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The many fine features built into this superb AM-FM tuner have never before been available for less than \$200. This tuner is equipped with Wide-Band FM and Wide-Range AM. It has complete facilities for simple addition of a multiplex adaptor when available. This sensitive tuner meets the discriminating



listener's requirements where AM-FM Stereo reception is not available. Sensitivity 2.5 μV . for 20 db quieting; IHFM sensitivity rating 3 μV . 139.95*

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Item 12 of the "First Fifty"

Berlioz's Fantastic Symphony

Munch's legendary performance—now in stereo—tops them all



MUNCH with the Boston Symphony—No one can touch this performance for kinetic energy and drive.



BEECHAM with the French National Orchestra—secures marvelous playing.

IN December, 1830 Ludwig van Beethoven had been dead less than four years and his *Pastoral Symphony* and *Leonore Overtures* were then the most radical descriptive program music known to the world. In December, 1830 a 26-year old composer named Hector Berlioz was waiting anxiously for the first performance—scheduled at the Paris Conservatoire for the 5th of the month—of his new “great symphony,” the first part of a work in two sections called “Episode in the Life of an Artist.”

One of the earliest mentions of the score was in a letter Berlioz wrote to his friend, Humbert Fernand, in February, 1830: “I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London, and yet I think I feel her near me; all my remembrances awake and unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony (‘Episode in the Life of an Artist’), in which the development of my infernal passion is to be portrayed; I have it all in my head, but I cannot write anything. Let us wait.”

The object of all this unrestrained outpouring of passion was a Junoesque Shakespearean actress from Ireland named Harriet (Henrietta) Smithson, whom Berlioz had seen only on the stage but never met! He tells of trembling at her performances in the roles of Ophelia and Juliet and says in his Memoirs that his “Episode in the Life of an Artist” is a “history of my love for Miss Smithson, my anguish and my distressing dreams.” (Elsewhere in the Memoirs he states, “It was while I was strongly under the influence of Goethe’s poem *Faust* that I wrote my *Symphonie Fantastique*.” But don’t let this seeming

contradiction throw you. Harriet Smithson and Goethe’s *Faust* are only two of the many forces in Berlioz’ psyche which all together conspired to force the creation of such a work as the *Fantastic Symphony*, as the first part of “Episode in the Life of an Artist” has come to be universally known.)

For this *Fantastic Symphony* Berlioz concocted a fantastic program. Printed in the score it reads like this: “A young musician of morbid sensibility and ardent imagination”—what a marvelous self-description!—“poisons himself with opium in a fit of amorous despair. The narcotic dose too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.”

The five movements of the symphony then proceed to describe for us the different emotions and situations which Our Hero experiences in the course of his drugged dreaming. No more revealing a portrait of a creator exists in the realm of art—and make no mistake, a sovereign work of art the *Fantastic Symphony* assuredly is. It is the direct musical ancestor of spooks and rogues from Liszt’s *Mephisto* to Moussorgsky’s *Bald Mountain* to Strauss’ “*Till*” to Malcolm Arnold’s *Tam O’ Shanter*. But perhaps its most secure artistic merit is its proportion, sure-handedness, unity and—yes—discipline which all combine to make the *Fantastic Symphony* as remarkable a forward step in the history of symphonic music as the “*Eroica*” was. A renowned interpreter of the score, Sir Thomas Beecham, once told me that there have been “no surprises given to us in orchestration since the *Symphonie Fantastique* of Berlioz.” and as I’ve thought of this statement over the years I have found myself agreeing more and more with these words.

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Utah
SPEAKERS 

Utah Radio & Electronic Corp., Huntington, Ind.

is the reading of the *Fantastic Symphony* by Charles Munch. The score, when he conducts it in concert, seems to ignite a magic spark in his makeup and he conjures up a performance of irresistible drive and impetuosity. In the two final movements—the “March to the Scaffold” and “Dream of a Witches’ Sabbath”, he whips up to an emotional fare-thee-well, achieving a frenzied and neurotic excitement that is precisely what Berlioz must have intended. And in the first three movements, too, he communicates the kaleidoscopic nature of the music more successfully than any other conductor I’ve ever heard. Munch included the *Fantastic Symphony* on his first series of guest appearances with the New York Philharmonic in early January, 1947, and I remember the late Olin Downes devoting one of his full Sunday columns in THE NEW YORK TIMES to an analysis of the Munch alchemy with the score.

It was November, 1954 before Munch recorded the Symphony with the Boston Symphony Orchestra. In the meantime, his earlier recording of the score with the French National Orchestra had won a Grand Prix du Disque and had excited the devotees of the imported record market. The Munch-Boston recording of the “*Fantastic*” was released by RCA Victor in the late summer of 1955 (LM 1900) and it has just been made available as a stereophonic disc also (LSC 1900). Good as the recorded performance is—and make no mistake, it is good—it must be admitted that for one who has heard Munch conduct the Symphony at least a dozen times in concert, the recording lacks some of the hair-raising excitement of his “live” performances. Apparently the conductor needs the stimulation provided by personal contact with his audiences to generate the full electrifying power of which he is capable. In the recording, some of the edges and corners of the reading are just a shade too smooth and refined, some of the incredible vitality and spontaneity a bit vitiated. Withal, however, there is not another recording of the *Fantastic* that can touch this one of kinetic energy and drive. RCA Victor’s recorded sound is close-to and clear, but there’s not much richness or warmth to it, even in the stereo version. The RCA engineers have learned a good deal about recording in Boston’s Symphony Hall since November, 1954. They now rip up the seats from the main auditorium floor and seat the orchestra right in the middle of the hall, rather than on the stage, much as the English Decca engineers have been doing in London’s Kingsway Hall for years. Clearly, RCA Victor now has a moral obligation to Munch and the Boston Symphony Orchestra to sit them down in the middle of Symphony Hall as soon as possible and have them re-record the *Fantastic Symphony* in a performance truly representative of everybody concerned at their best.

Of the other available recordings, Capitol’s with Beecham (C 7102) is the most recent. Beecham has at his disposal the orchestra with which Munch first recorded the Symphony a decade ago, the French National Orchestra, and his is a very satisfying account of the music, too. Less furious than Munch, Beecham notwithstanding, is no less successful in communicating the many shifting moods of the score, and he secures marvelous playing from his orchestral personnel. The quality of the recorded sound errs in the opposite direction from that of the Munch recordings. Beecham’s engineers have surrounded his performance with boomy, over-reverberant acoustics which cause blurring in the loud and heavily-orchestrated sections. The French branch of EMI, which recorded Beecham’s performance, has been unaccountably slow in adopting stereo recording techniques and it is therefore doubtful that a stereo master of the Beecham performance

exists. Here again, then, a re-recording would seem to be imperative to preserve Beecham’s account of the music in more cleanly-defined, stereophonic sound.

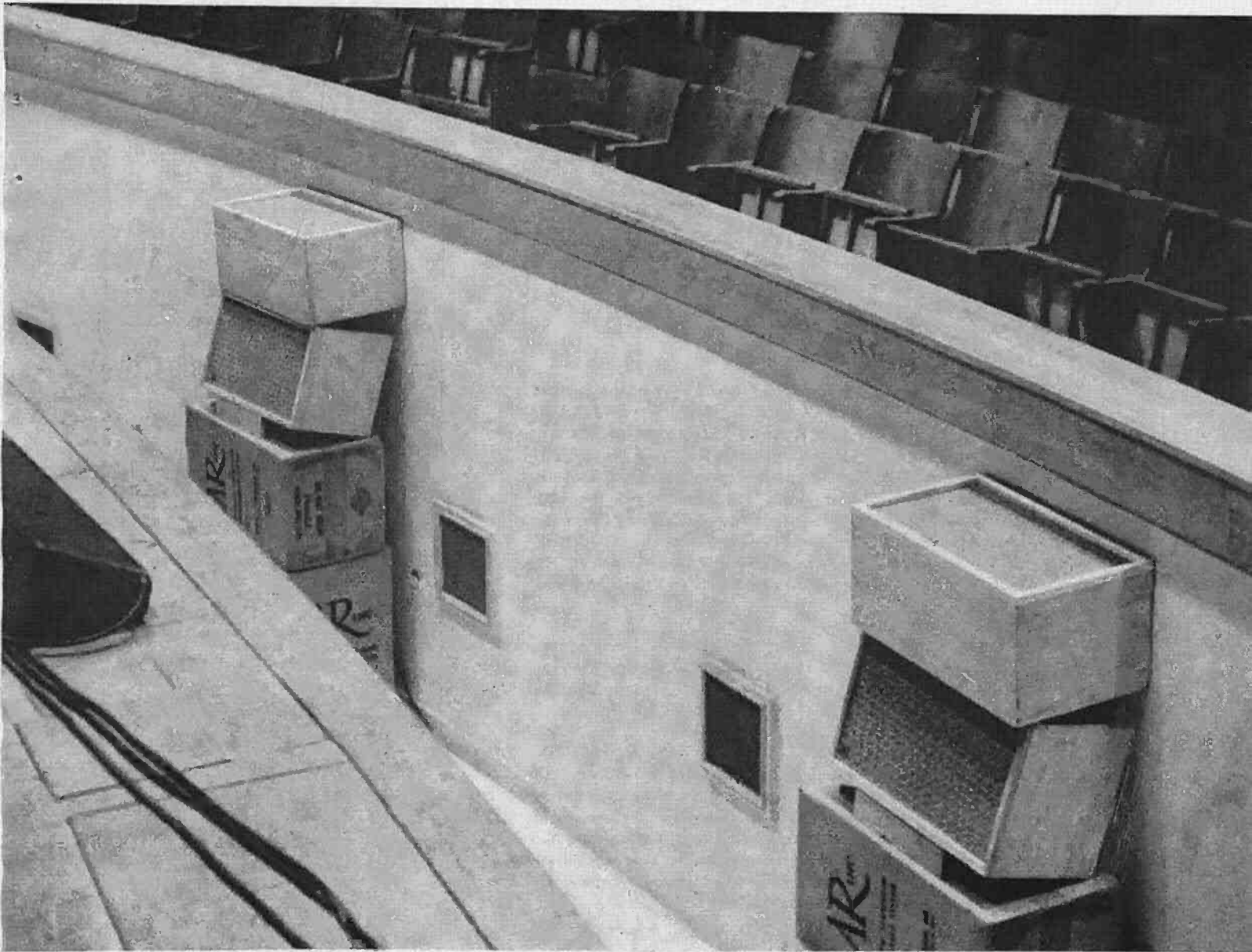
Columbia has a Mitropoulos performance with the New York Philharmonic in both mono (ML 5188) and stereo (MS 6030). The sound in both cases is good and Mitropoulos is a persuasive spokesman; but he challenges neither Munch nor Beecham in aptness of mood and depth of expression. For the rest, there are adequate recordings by Markevitch (Decca DL 9783), Ormandy (Columbia ML 4467) and Karajan (Angel 35202), and a once-brilliant one by van Beinum (now available on Richmond 19010). A performance of the *Fantastic Symphony* should be a searing experience; only Munch and Beecham have succeeded in accomplishing this.

—Martin Bookspan

Basic Repertoire Choice To Date

1. Tchaikovsky's First Piano Concerto
Nov. '58, p. 48
Cilburny, Kondrashin with Orch.
RCA Victor LM 2252 (mono)
RCA Victor LSC 2252 (stereo)
2. Beethoven's Fifth Symphony
Dec. '58, p. 41
Toscanini—NBC Symphony
RCA Victor LM 1757 (mono)
Kleiber—Amsterdam Concertgebouw, London LL 912 (mono)
Ansermet—Suisse Romande Orch. London CS 6037 (stereo)
3. Beethoven's "Moonlight" Sonata
Jan. '59, p. 37
Petri
Westminster XWN 18255 (mono)
4. Dvorák's "New World" Symphony
Feb. '59, p. 54
Toscanini—NBC Symphony
RCA Victor LM 1778 (mono).
Reiner—Chicago Symphony
RCA Victor LSC 2214 (stereo)
5. Beethoven's "Eroica" Symphony
March '59, p. 49
Klemperer—Philharmonia
Angel 35328 (mono)
Szell—Cleveland Orchestra
Epic BC 1001 (stereo)
6. Bach's Chaconne for Solo Violin
April '59, p. 16
Heifetz
RCA Victor LM 6105 (mono)
Segovia (guitar)
Decca DL 9751 (mono)
7. Schubert's "Unfinished" Symphony
May '59, p. 14
Fricsay—
Berlin Radio Symphony
Decca DL 9975 (mono)
Szell—Cleveland Orchestra
Epic LC 3195 (mono)
8. Beethoven's "Emperor" Concerto
June '59, p. 18.
Rubinstein—Symphony of the Air, Krips
RCA Victor LSC 2124 (stereo)
RCA Victor LM 2124 (mono)
Istomin—Philadelphia Orch., Ormandy
Columbia ML 5318 (mono)
9. Mozart's G Minor Symphony (No. 40)
July '59, p. 10
Klemperer—Philharmonia
Angel 35407 (stereo and mono)
Reiner—Chicago Symphony
RCA Victor LM 2114 (mono)
10. Sibelius' Second Symphony
August '59, p. 10
Ormandy—Philadelphia Orch.
Columbia MS 6024 (stereo)
Columbia ML 5207 (mono)
Collins—London Symphony Orchestra
London LL 822 (mono)
11. Tchaikovsky's Fourth Symphony
September '59, p. 18
Koussevitzky—Boston Symphony Orchestra
Victor ML 1008 (mono)
Bernstein—N. Y. Philharmonic
Columbia MS 6035 (stereo)
Columbia ML 5332 (mono)

orchestra pit in beersheba



When the Martha Graham dance group toured Israel, six AR-2 loudspeakers, with tape reproducing equipment, were taken along to provide musical accompaniment under circumstances where it was impractical to use live musicians.

Above are four AR-2's mounted in the orchestra pit of Cinema Karen in Beersheba (two more were placed backstage). These speakers were selected for the job because of their musical quality; the natural sound of the live instruments, rather than pseudo-hi-fi exaggerations, was desired.

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(Advertisement)

Musical Oddities

Collected by Nicolas Slonimsky

An Arab chief attended a performance of *Faust* in Paris in 1885, and was asked by a journalist to report his impressions. "I liked the performance very much, but what intrigued me most was the musician who was seated a little higher than the rest, and who played on an invisible instrument with a stick."

* * * * *

The famous British physicist Lord Kelvin ordered a considerable quantity of piano wire for his work on deep sea measurements. A curious assistant asked him why he needed piano wire rather than the ordinary kind. "But it is for sounding!" replied Kelvin. "Sounding?" the other retorted. "What particular note?" "Why, the deep C, of course," concluded the scientist.

* * * * *

Hans von Bülow, the most unrepentantly tactless musician who ever lived, publicly declared after conducting the Berlin opera that its orchestra was inferior to the Renz circus band. The orchestra members demanded an apology, and von Bülow obliged them in a typical manner. He dispatched a letter to the manager of the Renz circus, begging forgiveness for comparing the circus band with the Berlin Opera Orchestra.

* * * * *

Not all Frenchmen were against Wagner at the time of the famous *Tannhäuser* fiasco at the Paris Opera in 1861. A pamphlet by one Champfleury, published in Paris in 1860, extolled Wagner and berated his critics: "Absence of melodies, said the critics! But each fragment of each of Wagner's operas is a vast melody, similar to the spectacle of the ocean." Wagner's detractors won the campaign, and Wagner became a target of derision for many years in France. A parody was produced a few weeks after *Tannhäuser* at the Variétés, Paris, under the title, *Ya-Mein-Herr, Cacophony of the Future, Melee of Songs, Harps and Trained Dogs*.

* * * * *

A subscriber to the Metropolitan opera season of 1904-1905 was apparently dissatisfied with one particular performance of *Die Walküre*. The cleaners found an egg in an orchestra seat, with the following statement written on it in indelible pencil: "Laid during the performance of *Die Walküre*, March 4, 1905."

* * * * *

The Viennese singer Thomas Koschat was also a composer of popular songs and piano pieces, but he kept his music safely within the confines of C Major. A witticism made the rounds of the Vienna cafes that he used the black keys of his piano for kindling wood. One day his friends found him walking the streets in a state of great agitation. "I blundered into G Major," he explained, "and I can't find my way back to C."

* * * * *

Caruso liked to impress his friends with all kinds of tricks, and possessed a number of talents besides singing. He could roll his ears into knots with two fingers; then, he would let them unroll very slowly, without touching. When Caruso sang the role of Cavaradossi in *Tosca*, he fell on the stage after his "execution" so violently that he bloodied his nose. "Well, I will have to stop singing through the nose," he commented.

* * * * *

The Italian conductor Leopoldo Mugnone was the terror of tenors. At a rehearsal of the final scene of *Aida*, the tenor singing the role of Radames indulged in a fine *pianissimo*. Mugnone rapped on the desk with his baton. "Sing!" he shouted. "But I am dying," exclaimed the tenor. "*Benissimo!*" remarked Mugnone, "but take a deep breath before expiring!"

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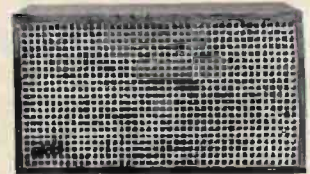
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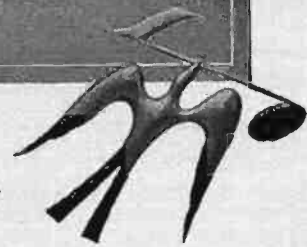
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• **Bogen** presents two new fully integrated stereo AM/FM receivers and a stereo AM/FM tuner-preamplifier combination. The Model SRB20 receiver has an integral stereo amplifier of 10 watts per channel, a frequency response of 20-20,000 cps ± 1 db. and features separate bass, treble and volume controls for each channel. The tuner section contains built-in antennas. Noise level is down -58 db. for FM and -48 db. on the AM band. Noise



and hum level for magnetic cartridge and tape recorder channels are -50 db. Price: \$199.50.

The "Challenger" Model RC 412 receiver contains an AM/FM tuner and a 6 watts per channel stereo amplifier on a single chassis. Its frequency response is 30-15,000 cps. Price: \$169.50.

Model STP52 AM/FM tuner-preamplifier has similar specifications to the SRB 20, but comes without the built-in power amplifier. Price \$159.50. (Bogen-Presto Co., Paramus, N. J.)

• **Dexter Chemical Corporation** comes to the rescue of "fumblethumbs" who keep dropping the tone arm on records or can't find the right place for cueing a record on an inside band. The matter is taken literally out of their hands by the new "Dextrafix" tone-arm control. Basically this device is a miniature elevator which gently lowers the tone arm on the record or lifts it from the disc without even a chance of a skid, a scratch or a screech. Set the little lever-controlled lift mechanism on your turntable and even your kids (and your wife, too) may have free and safe access to your hi-fi. Price: \$4.95. (Dexter Chemical Corp., 845 Edgewater Road, New York, N. Y.)

• **Electro-Voice** adds another stereo ceramic cartridge to its family. The new "Magneramic 31" has a frequency response from 20-20,000 cps ± 2 db. and vertical and lateral compliances of 3.5×10^{-9} cm/dyne. (Continued on page 40)



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Incidentally, for those interested in the more technical aspects of the design of the double-belt drive FAIRCHILD 412, we have a reprint of an article from the Journal of the Audio Engineering Society. Check the appropriate box below.

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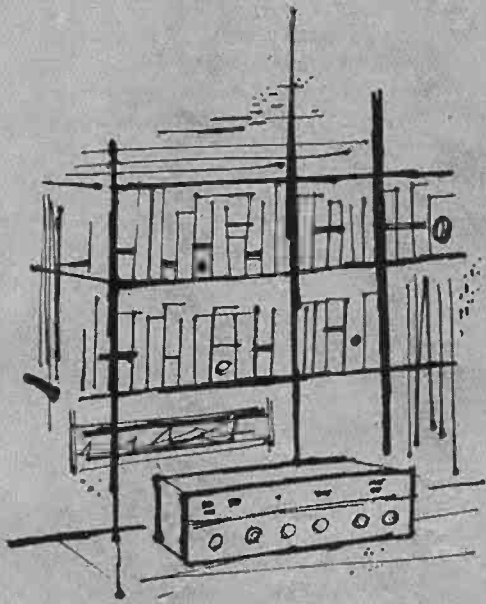
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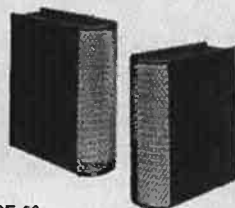
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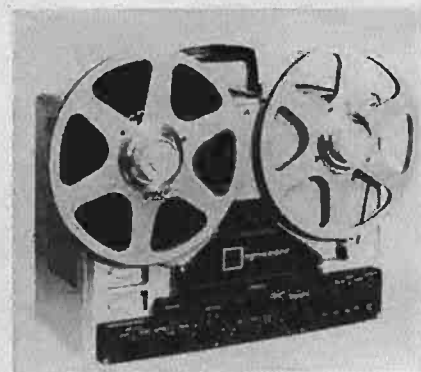
(Continued from page 38)

The Magneramic is available in four models: high-and-low output and special models for changers and professional-type tone arms. Price range: \$22.50-\$24.00. (Electro-Voice, Buchanan, Mich.)

• **General Transcription** offers a tape timing scale that tells how much recording time remains on a reel of tape. The timer also contains a conversion table for calculating time for different tape thicknesses. It is available as a simple ruler (50¢) that can be pasted on a tape reel or as a 7-inch tape reel (\$1.75). (General Transcription of America, 1830 S. W. Fourth St., Miami 35, Fla.)

• **Heath** now has what may well be regarded the absolute minimum amplifier kit. The Model EA-1 musters three-watt output, which is actually a great deal more than most radio and TV sets offer. This small amplifier with its separate treble and bass tone controls may be used to supplant inadequate internal amplifiers in TV sets and radios, and will also work with crystal or ceramic phono cartridges. Add an outside speaker and you have a minimum-type component system. A single evening suffices for assembly. Price: \$15.95 (Heath Company, Benton Harbor, Mich.)

• **Magnecord's** new stereo tape recorder, the Model 728 features independent control of each channel, direct-drive hysteresis motors, and push-button controls. Independent-channel control permits recording of sound-on-sound or simultaneous recording and playback. The Model 728,



a machine built to stringent professional standards and able to take 10-inch reels is available in two speeds: 7 1/2 and 15 ips or 3 3/4 and 7 1/2 ips. Frequency response is 30-18,000 cps at 15 ips, 40-15,000 cps at 7 1/2 ips, and 50-10,000 cps at 3 3/4 ips. It comes with three heads in full-track, half-track or with split stereo heads, at the customer's option. A fourth head for four-track stereo is available. Price: \$795.00 with three heads. Carrying case and four-track head are \$50.00 each. (Midwestern Instruments, Tulsa, Oklahoma.)



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BOOKSHELF

"The Musical Life" by Irving Kolodin. Published by Alfred A. Knopf, Inc., 501 Madison Ave., New York 22, N. Y. 266 pages, 2 plates. \$4.50.

"More Essays from the World of Music" by Ernest Newman—Essays from the London 'Sunday Times' section by Felix Aprahamian. Published by Coward-McCann, Inc., 210 Madison Avenue, New York 16, N. Y. 260 pages, 1 plate. \$5.00.

Ninety-nine essays covering some forty years of American and British musical doings make up these two volumes of commentary and report by Irving Kolodin and the late Ernest Newman respectively. Both offer fascinating insights into the musical world on both sides of the Atlantic, and even more so into the art of music criticism as practiced in New York and in London.

Mr. Kolodin's volume includes not only revisions and expansions of articles written originally for THE SATURDAY REVIEW, NEW YORK SUN, and BROOKLYN EAGLE, but also offers a number of previously unpublished pieces as well. Concert Hall, Opera House, Composers and Compositions, and People and Places are the areas he has assigned to his thirty essays.

Mr. Kolodin has long had the reputation of being a "tough customer" as critics go. Whether one agrees with his taste or not, whether one responds sympathetically to, or revolts against the mixed ink and acid of his phrases, the fact remains that he is an acutely perceptive observer of events and of their significance; he is capable of sharply focussed reporting; and there is more of the keen witted scholar than one would normally associate with an "old pro" newspaper man, that is, unless one is familiar with Kolodin's exhaustive survey, *The Story of the Metropolitan Opera* (Alfred A. Knopf, New York, rev. ed. 1953).

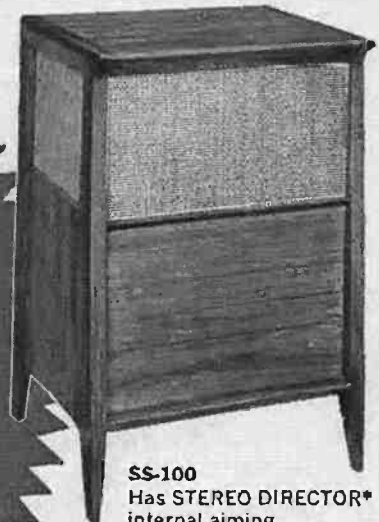
The very opening essay in *The Musical Life*, reveals an unsuspected and welcome element of humanity and compassion in Kolodin's way of thinking. Indeed, one has the feeling that this collection, as a whole, was intended by the author as a summation of what he really thinks about music in general and our American musical life in particular—this as distinguished from what can come off a typewriter under pressure of tight deadlines or the heat of temporary irritation.

(Continued on page 44)

HIFI REVIEW



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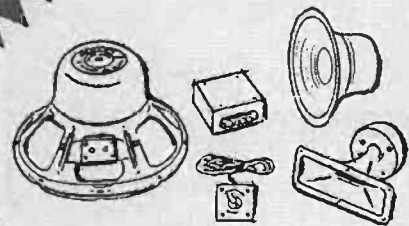


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3 Good Reasons Why You'll Hear The Difference With Sonotone

(Continued from page 42)

It would take much space to elaborate in detail regarding the items that really took my fancy; but the prize example of Kolodin, the bird-dogging reporter, *My Version of "The Day,"* which tells what actually did happen at Toscanini's farewell concert—is likely to stand as a classic of its kind. *Very Little, Divided by Four* offers plenty of food for thoughts on the economics of chamber music in our time. When it comes to the operatic milieu, Kolodin is utterly in his element and writes with unerring perception, accuracy, and no little wit. *Music's Gentle Heart* is a touching tribute to Smetana, while *Lambert, Constant and Inconstant* is a sad and terrifying character sketch of the most gifted young personage in British music of the 1930's. These are only a few high spots of a volume that is both perceptive and readable and which can take its place alongside those volumes of commentary by Virgil Thomson and Abram Chasins which represent American-style music criticism as it should be, but seldom is on a day-to-day level.

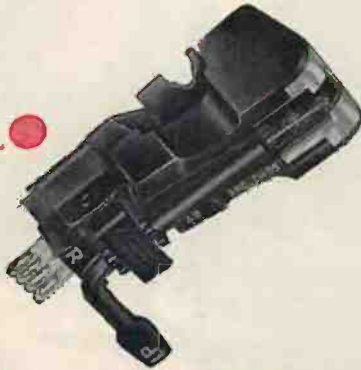
From the world of music portrayed by Irving Kolodin to that brought to us through Ernest Newman's LONDON SUNDAY TIMES articles is a distance not to be measured in mere miles, but rather in cultural surroundings and world of discourse. When Mr. Kolodin first saw the light of day in 1908, Ernest Newman was going on forty and in his third season as music critic for THE MANCHESTER GUARDIAN. The sixty-nine essays in his book cover the years from 1920, when he joined the SUNDAY TIMES, to 1957, and constitute the second installment (*From the World of Music* was published previously) of what promises to be a continuing series of books including the most important of his critical writings.

Reading Newman, one is made aware of a fine sense of historical proportion—almost detachment—as compared to the immediacy, the "here-and-now" feeling of the Kolodin essays. For this reason, the two books make wonderful reading as a pair. To read both men on conductors, on Richard Strauss, and on the abuse of virtuosity, is to be both vastly entertained and penetratingly educated. For all his urbanity, Newman can give vent to a savage humor that makes Kolodin's most acidulous prose seem tame indeed. Read the series on composer Prszbse Krszmary, which takes care of, once and for all, the *dernier cri* fanatics on the contemporary music stage. For the veteran concertgoer, and for the novice audiophile with "good music" leanings, these books provide a fine tonic—sometimes with a bit of a jolt. In particular they are recommended for development and maintenance of a sense of proportion in a world where sheer force of publicity has tended to corrupt the art of careful evaluation on the part of the individual listener.

—dh

HIFI REVIEW

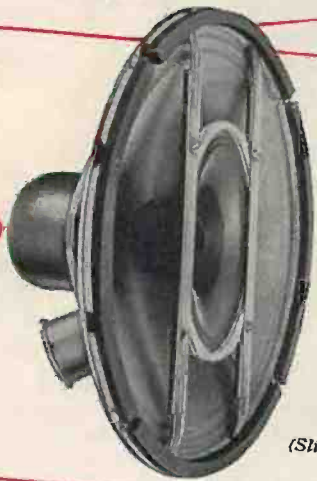
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FM Tuner HFT90
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Wearied of peddling my own *Third Symphony* (originally commissioned, then rejected by Koussevitzky) in the States, I took it to Europe in 1947 and was advised to send it to Collaer, an admirable musician and writer on new music. In less than a week I received a courteous and cordial letter from him, telling me of his admiration for my piece and supplying me with a list of nine first-rate conductors, from which I was to choose one to interpret my symphony! Preposterous, isn't it, fellow Americans? And we no longer boast a radio symphony orchestra. (The Radiodiffusion Française alone employed *seven* in 1947.) If we did have one, can you see Bill Paley offering a composer such a list?

So extraordinary a procedure is not without drawbacks. Europe, too, has its U-boys, inhumanly energetic ones—and they now rule state-owned radio stations, which results in a stranglehold on all musical manifestations of a non-conformist order. But I'd take fighting it out with colleagues any day, rather than coming to grips with conductors—those residing in the States, especially. Most of them are unwell, I fear, suffering, as they do, from "premieritis"—the conductor's occupational disease. "Premieritis," or premiere mania, if you prefer Paul Creston's 1944 term, is easily diagnosed but practically incurable. The first symptoms of the disease consists of an unnatural flush on the sick man's face, accompanied by violent head-shaking and strident vocal outbursts, when offered a previously performed work—especially, if performed by the conductor's rival. "Time, place, signifi-

cance, or worth, are of no importance to him (the conductor)" Creston assured us on the pages of the *Music Journal* fifteen years ago. "He worships only Firstness."

Let's assume, dear reader, that you are an ambitious composer combining youth, gall, and know-how with a little talent. What do you do to get played, oh, Smart Alec-in-Wonderland? Simple. Write in the U-endorsed manner and you'll get by, though your stomach be empty. Only a few years ago, three Wonderlands were open to you: 1) the neo-classical land of Stravinsky, whose next-to-last period exercised a tremendous influence on our young, if not the young of Europe; 2) the dodecaphonic Land-of-Sweet-Opportunity, embracing those dreary dicta that would provide a certificate of respectability; and 3) Copland, then chief spokesman and arbiter of native music.

Now that Stravinsky has at last abandoned his pseudo-classical pose (1920-1956) and gone over to the twelve-note camp, there is today only *one* correct approach. It will be interesting to see where the innumerable Stravinskyites will land. They seem to have but one choice, to follow the Leader and go dodecaphonic with a vengeance.

Having already compromised myself in every imaginable way, I might as well blurt out that I find the "atonal" idiom and its later systematized form of twelve-note music both old-fashioned and dull. I became acquainted with it in Russia in 1917, at the Kiev Conservatory which demonstrated its cerebral debris with its excessive complication. We thought it an outgrowth of impressionism (Schönberg's *Pierrot Lunaire* certainly was just that) married in its later twelve-note phase to typically German pragmatic pedantry. As professor Rollo Myers rightly remarked, "During the period between the two wars, the so-called atonalists were no longer in the van and, indeed, appeared to be ploughing a lonely and not very productive furrow. Stravinsky (of the Pastiche Period, V.D.), Bartók and Hindemith, more or less dominated the European scene."

The between-the-wars siesta did, in fact, herald the advent of neo-classicism, the pure-bred kind of Serge Prokofiev (never really endorsed by the U's), whose *First Piano Concerto* stems from 1913—and the clever pastiche-approach of Stravinsky, beginning seven years later in 1920. The Paris "Six" followed suit, as did Rieti in Italy, and Constant Lambert in England. This music featured clarity, entertainment, rhythmic bounce and, more specifically, *neo-diatonicism*—that is, a fresh conception of tonality with a free approach to *tonal centers*. Neo-diatonicism served a commendable purpose. It destroyed the insipid post-impressionist wailings, and repellently spineless, nay, morbid laboratory products of Schönberg's followers. I greatly admire Alban Berg, some



October, 1959

Vol. 3 No. 4

THE MAGAZINE FOR PEOPLE WHO LISTEN

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VERNON DUKE
STATES
THE PLIGHT
OF THE
PERISHABLE
COMPOSER



Nancy Mitford, the pathologically, class-conscious English novelist, caused a stir with her U versus non-U varieties of English speech. You may recall that U (for Upper Class) English was, according to Miss Mitford, the unmistakable stamp of a gentleman, of one who "belongs," while the unfortunate non-U's were those outside the pale—vulgar and unacceptable in polite society. A similar distinction appears to exist in the world of music, or rather that of music creators; for the non-U's we have the box-office composers, who eat, while the impeccable U's are represented by the soap-box boys, who starve, but pretend that they are not hungry.

Let me elucidate. The vulgar box-office characters write music for which there is a popular demand—and are so busy making money that they have no time for proclamations, pronunciamentos and highbrow articles in arty magazines. The soap-box geniuses disdain "commercial appeal," scoff at music for the masses, and, when not putting together epics for the elite, are forever extolling each other and re-affirming their adherence to the correct musical party line.

Verdi, Puccini, Tchaikovsky, and in our country, George Gershwin and Gian-Carlo Menotti were—and are—successful practitioners of their trade and left the business of pamphleteering to the less gifted. The composers listed are palpably non-U. (It is terribly un-chic to be commercial, especially if you write for Broadway or Hollywood. It automatically makes you an *untouchable*.)

Paul Carpenter, in his useful, though little known book *Music, an Art and a Business* (University of Oklahoma, 1950), summed up the situation thus: "While the Music Business lives in a palace, the Musical Art lives on a dole." Does that necessarily mean that the plutocratic music purveyor deals in trash, while the starving artist creates masterworks as the hoary cliché would have it? I question it. Carpenter, who belonged to the Art versus Business school of thought, stated emphatically that "very few American composers of serious music are today earning a living directly or entirely from the music which they wrote." That's only too true. Can a contemporary composer really support himself by his serious, or non-commercial output? I'm afraid the answer is "no."

Let's take a look at the "dedicated" U-type composer's finances. Since our government has not provided state support for the arts—only for a few exports—how does the composer expect to get paid? By whom and for what? ASCAP, being a collecting agency, distributes its income on a performance basis. It's easy to see why a "standard" song which may get 10,000 performances a year has high financial return, while a symphony, however meritorious, is lucky to achieve two performances. ASCAP's rival BMI, not really a collecting agency at all, does sponsor some "name" composers of standing and makes quite a fuss over nurturing native music for propaganda purposes, but is a speculative operation. I doubt that any composer can depend on a yearly

revenue *for life*, for material that does not pay off. On the other hand, a good many composers are helped (at least temporarily) by prizes, grants, commissions and such, which are doubtlessly good for the composer's sagging morale as well as his pocket. The recipients of Ford, Fromm or Guggenheim Fellowships, the Pulitzer Prize Winners, those who receive a nod from the Koussevitzky Fund, or, a *laissez-passer* from Louisville, get a momentary feeling of security, which soon proves a fleeting illusion. That "something" is always being done for the poor but deserving composer is in itself indicative of the fact that we might as well face, and that is that there is no healthy market for the man's merchandise.

It is hardly necessary to stress again that America provides fewer opportunities for a "respectable" composer than any other place in the world. Our young men of music, fed up with the uphill struggle on this continent, invariably go to Europe and fare better there. The Forgotten Man of Music in the United States becomes a "maître" in Paris, a "maestro compositore" in Milan. He may not be paid, but he can get played—and without going into hock as might happen to him in his native land. Moreover, quite outside of monetary considerations, the musical "climate" in Europe is far more beneficial.

Skipping lightly over the usual complaints about prima-donna worship, performing millionaires and composing paupers, the money-loving and music-hating concert managers, apathetic critics etc., let's take up the scarcely fresher subject of conductors.

Since it is the conductor to whom the composer must appeal to have his music performed, this offers no small problem. If a "respectable" composer should have the rare opportunity of having his work performed here in this country, the chances of a good rendition are poor. The composer is completely at the mercy of the conductor.

A conductor, functioning in the U. S., may be the same gent we once knew abroad, but now he has become a god. He browbeats his orchestra, hires and fires men at will, tells soloists what he expects them to play, threatens the trustees, and even builds his program without proper rehearsal.

And yet the composer has no other choice but to remain at the conductor's mercy in his attempt to be heard. With great agony he submits his score to these gentlemen. Sending his music by mail is a grave risk as it may never be returned. Writing for an appointment is wasting a postage stamp for few conductors bother to reply. Attempting to see the conductor in person may be extremely humiliating. Often the composer must stand in line and wait his turn to see the Great Man, who has just perspired freely through an acrobatic evening and is in no mood for irksome requests, but seeks only ecstatic comments on his performance. Furthermore, the ever-watchful members of the "inner circle" (and believe me, no "name" conductor could go through the after-concert ordeal without their help) see to it that their benefactor's sanctum is free of undesirables, unless they are certified members of the clan.

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But how can anyone expect one man to give his listeners a fair picture of what goes on in contemporary music without unprejudiced and un-clannish help? With the few novelties given in the course of a year's concert series, how do we know that these are the most representative of today's tendencies? As often as not, the new works are those of the members of the aforementioned "inner circle." Are we, then, to judge the contemporary music scene by the labors of a chosen few—chosen, that is, by a man, who, because of a busy schedule, has no time for impartial research?

In Europe, a regularly employed conductor, especially on the radio, which supplies the European listener with the largest quota of new music, is seldom more than an obedient interpreter of the true "maître"—the composer. On the French and Belgian radio the choice of novelties is in the hands of composers and musicologists, who are regularly employed as music directors and co-ordinators—people like Henry Barraud in Paris and Paul Collaer in Brussels.

Wearied of peddling my own *Third Symphony* (originally commissioned, then rejected by Koussevitzky) in the States, I took it to Europe in 1947 and was advised to send it to Collaer, an admirable musician and writer on new music. In less than a week I received a courteous and cordial letter from him, telling me of his admiration for my piece and supplying me with a list of nine first-rate conductors, from which I was to choose one to interpret my symphony! Preposterous, isn't it, fellow Americans? And we no longer boast a radio symphony orchestra. (The Radiodiffusion Française alone employed seven in 1947.) If we did have one, can you see Bill Paley offering a composer such a list?

So extraordinary a procedure is not without drawbacks. Europe, too, has its U-boys, inhumanly energetic ones—and they now rule state-owned radio stations, which results in a stranglehold on all musical manifestations of a non-conformist order. But I'd take fighting it out with colleagues any day, rather than coming to grips with conductors—those residing in the States, especially. Most of them are unwell, I fear, suffering, as they do, from "premieritis"—the conductor's occupational disease. "Premieritis," or premiere mania, if you prefer Paul Creston's 1944 term, is easily diagnosed but practically incurable. The first symptoms of the disease consists of an unnatural flush on the sick man's face, accompanied by violent head-shaking and strident vocal outbursts, when offered a previously performed work—especially, if performed by the conductor's rival. "Time, place, signifi-

cance, or worth, are of no importance to him (the conductor)" Creston assured us on the pages of the *Music Journal* fifteen years ago. "He worships only Firstness."

Let's assume, dear reader, that you are an ambitious composer combining youth, gall, and know-how with a little talent. What do you do to get played, oh, Smart Alec-in-Wonderland? Simple. Write in the U-endorsed manner and you'll get by, though your stomach be empty. Only a few years ago, three Wonderlands were open to you: 1) the neo-classical land of Stravinsky, whose next-to-last period exercised a tremendous influence on our young, if not the young of Europe; 2) the dodecaphonic Land-of-Sweet-Opportunity, embracing those dreary dicta that would provide a certificate of respectability; and 3) Copland, then chief spokesman and arbiter of native music.

Now that Stravinsky has at last abandoned his pseudo-classical pose (1920-1956) and gone over to the twelve-note camp, there is today only one correct approach. It will be interesting to see where the innumerable Stravinskyites will land. They seem to have but one choice, to follow the leader and go dodecaphonic with a vengeance.

Having already compromised myself in every imaginable way, I might as well blurt out that I find the "atonal" idiom and its later systematized form of twelve-note music both old-fashioned and dull. I became acquainted with it in Russia in 1917, at the Kiev Conservatory which demonstrated its cerebral debris with its excessive complication. We thought it an outgrowth of impressionism (Schönberg's *Pierrot Lunaire* certainly was just that) married in its later twelve-note phase to typically German pragmatic pedantry. As professor Rollo Myers rightly remarked, "During the period between the two wars, the so-called atonalists were no longer in the van and, indeed, appeared to be ploughing a lonely and not very productive furrow. Stravinsky (of the Pastiche Period, V.D.), Bartók and Hindemith, more or less dominated the European scene."

The between-the-wars siesta did, in fact, herald the advent of neo-classicism, the pure-bred kind of Serge Prokofiev (never really endorsed by the U's), whose *First Piano Concerto* stems from 1913—and the clever pastiche-approach of Stravinsky, beginning seven years later in 1920. The Paris "Six" followed suit, as did Rieti in Italy, and Constant Lambert in England. This music featured clarity, entertainment, rhythmic bounce and, more specifically, *neo-diatonicism*—that is, a fresh conception of tonality with a free approach to tonal centers. Neo-diatonicism served a commendable purpose. It destroyed the insipid post-impressionist wailings, and repellently spineless, nay, moribund laboratory products of Schönberg's followers. I greatly admire Alban Berg, some



works of Schönberg and the earlier essays of Webern. It's their paralogism or the "Iron Lung" (in Poulenc's happy phrase) that they imposed on their imitators, and all-too-fervent disciples, that I deplore.

Contrary to the incessant drumbeating on behalf of this "new" music, the reports of its triumphs are most incorrectly slanted. For this we can only blame the soap-box U-boys, over-zealous champions of the movement. With the exception of their Paris stronghold, the Domaine Musical concerts and, possibly, some German festivals, sponsored and subsidized by the dodecaphonists' publishers, the twelve-note, serial row, as well as *le dernier cri*—concrete music, is flopping everywhere with a dismal thud.

Only a few months ago, Stravinsky's *Threni*, loudly heralded as a smash at its premiere in Venice by his retinue, was a complete bust in Paris with both the critics and the audience. Typically, such busts are always hushed by the resourceful soap-box fraternity, and so the impression is created that dodecaphonic music, including that of the eminent new convert, Stravinsky, has conquered the world. The previously, pro-Stravinsky, Paris critic Clarendon had this to say about *Threni*: "The musical substance of the work seemed to me of *tragic poverty*. No true harmony or melody, no rhythm, no accents of any kind, but a monotonous recitation of a Latin text, culled from Jeremiah. The serial system gives preference to disjointed intervals, one gets tired quickly of these incessant leaps, as uncomfortable for the singers as they are for the listener's ears." He then asks, "Why so many sacrifices, so much austerity when the subject chosen doesn't seem to justify it? In the name of *what* does Stravinsky, in his old age, submit to so arbitrary a set of rules? I can easily see what the youths, who surround him, gain by this 'conversation'; the presence of the great man reassures the audience. But I can see with even greater clarity that Stravinsky *himself* is the loser."

The No. 1 French twelve-note music exponent, Pierre Boulez, an exceedingly aggressive young man whom I took to dinner in Paris in 1953 and nearly caused him to choke with my irreverent questions, first appeared in Los Angeles some two years ago to conduct his *Le Marteau sans Maître*—a work that took some eighty-five hours to rehearse. This was at one of those Monday Evening Concerts, attended by the West Coast U's *en masse*. I was present, and can testify that Mr. Boulez's reception was perfunctorily polite and no more. Back home the Boulezites gave a reverse twist to the age of discovery—that being the discovery of Pierre-Christopher Columbus by a grateful but, oh so backward America.

As to "taped" music, I must report a mirthful episode that took place at the same concert. Prior to the unveiling of a Karlheinz Stockhausen potpourri, one of the avant garde

spokesmen stepped gingerly on the podium and cleared his throat. The audience, keenly expecting an enlightened *avant propos* craned their necks. "Ladies and gentlemen," said the man, bespectacled, tense and unsmiling, these being the earmarks of a true U, "Will the person who owns a green Dodge sedan kindly remove it from the driveway to enable the performers to park their cars?" A few titters ensued, while a short, squat citizen hastened out to correct matters. The Stockhausen opus was then allowed to go on; it consisted mainly of rude noises, a series of uncomfortable squeaks and screams, and a few ear-splitting hisses. This went on for a while, shocking no one and boring quite a few. The performance over, a grizzly, aging cowboy-type customer, got up lazily and cackled over the thin applause: "They'll never start *that* Dodge!"

The third member of the avant garde axis spearheaded in Germany by Karlheinz Stockhausen and in France by Pierre Boulez is Luigi Nono of Italy. The American premiere of his *Cori di Didone* was held at yet another of the Monday Evening Concerts in January 1959. The text of this essay in "serial technique in its most advanced form" consists of six stanzas by Ungaretti, a contemporary Italian poet. Thirty-two human voices, along with eight suspended cymbals, four tam-tams and a set of chimes, manned by six players are employed. "Since entire words are never pronounced," Albert Goldberg, Los Angeles critic states, "the separate syllables being distributed here and there among the thirty-two solo voices, complete linguistic unintelligibility is achieved."

What did poor Ungaretti think of the resulting "double gibberish," one wonders? Or what about Boulez's wilful distortion of René Char's poems, already distorted and made gratifyingly unintelligible by the poet himself?

Other characteristics of the "only true music of today" are complete lack of rhythmic drive, no aurally discernible melodic line, and unbelievable, crushing monotony. The human ear, once attuned to musical crawling ants, a process taking roughly two minutes, now wearies with these new sounds. There is absolutely no shock impact, no invigorating tonal clashes, nor sweeping momentum, all of which were present in the works written more than a quarter-century ago (those of Edgard Varèse or Carl Ruggles, Stravinsky's *Les Noces*, Villa Lobos' "Chôros" and, on occasion, the really prophetic music of Charles Ives, who preceded them all). Sunk in the dodecaphonic morass, the unhappy listener finds himself actively longing for the good old days, when vigorous would-be cacophony caused irate dowagers to hit each other over the head with umbrellas and shout uninhibited obscenities at the perpetrators of such outrage. No one shouts any more, one just falls asleep.

In Paris, Hélène Jourdan-Morhange, a most lenient com-



VERNON DUKE

a photo odyssey—
Paris, Havana, New York,
Palm Beach, Hollywood

On April 28, 1925 the Serge Diaghilev Ballet Russe gave the world premiere of a ballet *Zéphyre et Flore* with music by a gifted young Russian, Vladimir Dukelsky. In 1938 a youngish composer, Vernon Duke, finished the score for the film musical *Goldwyn Follies*, left incomplete by George Gershwin at his death. Vladimir Dukelsky and Vernon Duke were, as might be guessed, one and the same person. As Vernon Duke he had written such famous hit tunes and theater scores as *April in Paris* and *Cabin in the Sky*, and he has a new show *The Pink Jungle* opening on Broadway this season. As Vladimir Dukelsky he has had two symphonies premiered by Serge Koussevitzky and the Boston Symphony Orchestra. His pop music has been recorded everywhere, while samples of his concert work can be found on the MGM and Contemporary (Stereo) labels. The story of his adventurous and colorful life can be found in large measure in the pages of his autobiographical *Passport to Paris* (Little-Brown; Boston, 1955).



Paris—1940—Duke (in chef's rig) whips up a feast for Bob ("Believe It or Not") Ripley and friends.



Havana in the 1930s—Duke and George Balanchine (left end of table) at an informal banquet.



Beverly Hills—1938—With Ira Gershwin, putting finishing touches on the *Goldwyn Follies*.



Barcelona—1936—Fun-fair photo with Russian poet and dancer Strukov.

Los Angeles—1952—Duke and Sammy Cahn, collaborators on the famed *April in Paris* for Warner Bros.



Paris—1927—A rare gathering for a rare photo: (l to r) Vernon Duke, Mrs. Ernest Newman, Serge Prokofiev and his wife Lina.



New York—1930—The young Vernon Duke as a working resident of Paramount's Long Island studios.

Palm Beach—1939—Returning from a fishing expedition with George Abbott. "I caught the 7½ ft. 3 in. sailfish," claims Duke.



Audition—1948—One of eighty-four backers for never-produced revue *He and She* with book by Ogden Nash and Ken Englund.

mentator habitually, got pretty restless recently in the pages of *Lettres Françaises* (Feb. 26th, 1959). She reviewed the first spring concert of the Domaine Musical, adding her own sour note to the sour notes with which the occasion was generously supplied: "It's not this last concert that will convert many to dodecaphony. What boredom! What monotony in this 'novelty' which congeals itself faster than the 'conformism' it would purport to battle. *Everything sounds alike.*"

And the old Emile Vuillermoz in an article on Ansermet, goes to work on both the twelve-note dogma and the new convert Stravinsky (the occasion being a public meeting and concert of the Jeunesses Musicales de France. V.D.). "What especially impressed the young was the loyalty, independence and courage with which that legendary champion of all avant-gardes (Ansermet) judged the bad shepherds and the snobs who lead music to an *impasse* and exposed it to the dangers of cerebralism. He denounced the impoverishment which the serial technique of the dodecaphonists inflicts upon us. And, with the crushing authority of one who played so great a role in defending Stravinsky's past masterpieces, he (Ansermet) did not hide his sadness at seeing this man of genius disown his past and dig deep in fruitless furrows ("*des sillons sans issue*" in the original), under the pretext that music cannot and should not express anything."

How refreshing it is to listen to such "blasphemous" talk from Ansermet, to whom Stravinsky owes so much! How welcome this freedom from the cultists' preachings, from the genuflecting U-boys to whom their idol can do no wrong, even should he contemplate yet another aboutface.

Returning to our Smart Alec-in-Wonderland, anxious for both self-support and U-type self-respect, we come to a formidable paradox. The further away from the audience the composer gets and the more ruthlessly he complicates and distorts his musical speech, the less playable and listenable his music becomes, and the louder he complains of abuses and neglect. Does he ever stop to think that it is *he* himself, with the egregious disdain so typical of his kind, who abuses and neglects his audience? Yes, abuses it by foisting turbid experiments on it, experiments for which the proper place is his own ivory tower or a privately endowed laboratory, hardly the concert hall; *neglects* it by refusing to supply the kind of music that would *move* the listener, excite his senses, or, at the very least, his interest.

Of many atonal "high points." Berg's *Wozzeck*, Schönberg's *Ode to Napoleon*, Varèse's *Ameriques*, Hindemith's new *Octet* are engrossing and stimulating, whether you are, or are not, familiar with the idiom; Glazunov's symphonies, Reger's chamber music, Elgar's oratorios are fully as dull as the "*Marteaux*," "*Didones*," "*Agons*" and "*Threnis*," al-

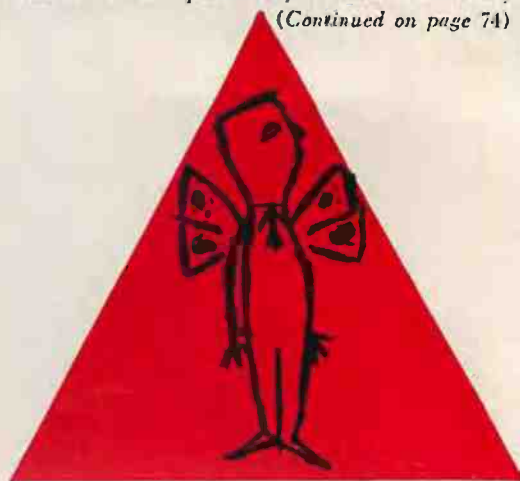
though the first four are tonal and the last four dodecaphonic. It's still the *music* that counts, not the style in which it is written. Audiences crave musical nourishment, but they need something more sustaining than Karlheinz's canned foods.


A composer myself, I have been an indefatigable composers' champion for some twenty-six years. It was I, aided by Carlos Chavez, who activated the Composers' Manifesto in 1933—a stillborn, collective credo dedicated to "reinstating the composer to his rightful place in the world of music." The manifesto's objectives contained a plea to enable composers ("penniless lunatics in the richest country in the world") to gain a livelihood from their work. It was signed by 29 composers, ranging from Joseph Achron to Bernard Wagenaar, of which only one made big money writing music. That was George Gershwin. I also spearheaded the equally abortive Westchester Festival, for which Koussevitzky was ready to abandon his lucrative Boston job, but which failed to materialize when the conductor realized to his horror that it would be run by composers. It was I who gave birth (with much help from Paul Bowles) to the so-called High-Low Concerts, whose programs combined "highbrow" fare with "lowbrow" fun. There were two concerts. Both were sold out and enthusiastically reviewed. But they were abandoned when I had to support myself and my associates returned to their self-esteem. Lastly, I still direct the Society for Forgotten Music, which I founded in Paris in 1947 and in New York in 1948 and which is now a recording company, a division of Contemporary Records. The SFM, as it is known on record labels, is a species of insurance for living composers who have had their share of first and last performances due to the conductor's chronic "premieritis." The composing lads can now protect their music by getting it on wax eventually—under three conditions: 1) that they die first—no living man wants to be called "forgotten," 2) that the music be of outstanding quality, and 3) that it qualifies as truly "forgotten"—i.e., no longer performed and previously unrecorded.

On moving back to California in 1951 and becoming a box-office composer once again (this time for Warner Bros.), I had to revise my views on my colleagues' plight rather drastically. I no longer shed tears for them.

If modern music in America is not solidly on the map, insofar as popular acceptance goes, the fault probably lies in the ineffectual role played by the living composer. Determined to baffle or antagonize the auditor, rather than woo him, our note-scribbler, perhaps fearing physical mayhem, prefers to remain unseen and unheard as his own interpreter; the composer-virtuoso is now practically extinct. Yet nearly

(Continued on page 74)





**Farewell
to the
Iron Horse...
or
the
iron
swan
song**

O. Winston Link

survey/H. H. Fanter

THE sound that once proclaimed the power and hope of a young America stretching toward the West is now falling silent. The last steam railroad engines, with a sad and final snort, are heading for retirement. The amiable puffing that made "choo-choo" a childhood word for a century is giving way to the diesels' angry drone.

High fidelity recording, by sheer historic accident, appeared just in time to "catch the last one out." A spate of recent "railroad recordings" preserved the vanishing voice of the steam age—the chugging and wheezing, the puffing and the groans that conjure up the image of trains and engines as they once were.

Many of these discs are produced as hobbies by dedicated railroad buffs like Howard Fogg of Colorado, who memorializes in sound the last steam lines of the West, and Winston Link of New York, who follows Eastern tracks with his tape recorder. Both Fogg and Link are what you might call "indirect railroaders." Link is a photographer for the Norfolk and Western Railroad while Fogg claims the unique profession of "railroad painter." His watercolors of trains and engines adorn the executive offices and prospecti of such firms as the American Locomotive Company, the Rock Island Line and the Pittsburgh & Lake Erie R.R.

"Railroad pictures are my business," says Fogg. "Railroad sound is my hobby. I feel that sound is needed to 'fill out the picture.' A steam engine is different from today's power sources. You could hear it breathe. Today we have almost forgotten it. I saw a little boy in the park drawing a toy locomotive on a string. I bet he didn't even know what it was."

But for grown-up hi-fiers these railroad sounds may recapture a little of that boyhood feeling when the whistle of a night train could transport fancies beyond the farthest hill and carry us on those great journeys of the imagination. It's partly nostalgia that draws men like Link and Fogg to the trestle, garnering their sonic mementos onto tape, but it is also the historian's unsentimental demand for accurate documentation. "The steam engine is now part of the past—like the stagecoach or the riverboat," says Fogg. "We were able to preserve the stagecoach in pictures. But for the steam engine we also need sound—because sound is so much part of its personality. . . ."

Railroad fans are lucky that the right kind of "recording process" was available both at the beginning and the end of the steam age. A hundred years ago, Currier & Ives captured the visual charm of early railroading with what were then the most advanced techniques of lithography. And now, high fidelity has permitted the "steam horse" to record its thunderous breath.

One by one, the last of the steam locomotives heads for the ultimate realm of rust, which is the limbo of machinery. It marks the death of an entire species. Those great grimy monsters, once the conquerors of distance, the keys to continents and builders of fortunes—now raise their hoarse voices—mechanical yet strangely moving—to inscribe on these recordings their iron swan song.

SELECTED STEAM PLATTERS

All Steamed Up.....Howard Fogg Recordings
(2320 Balsam Ave., Boulder, Col.)
Great Moments of Steam Railroading.....Mobile Fidelity
(915 Hollywood Way, Burbank, Calif.)
Highball (with Jim Ameche).....Mobile Fidelity—4
Sounds of Steam Railroading (Vols. 1 & 2).....Link
(58 East 34th Street, New York, N. Y.)
N. Y. Central Steam Locomotives.....Folkways 6155

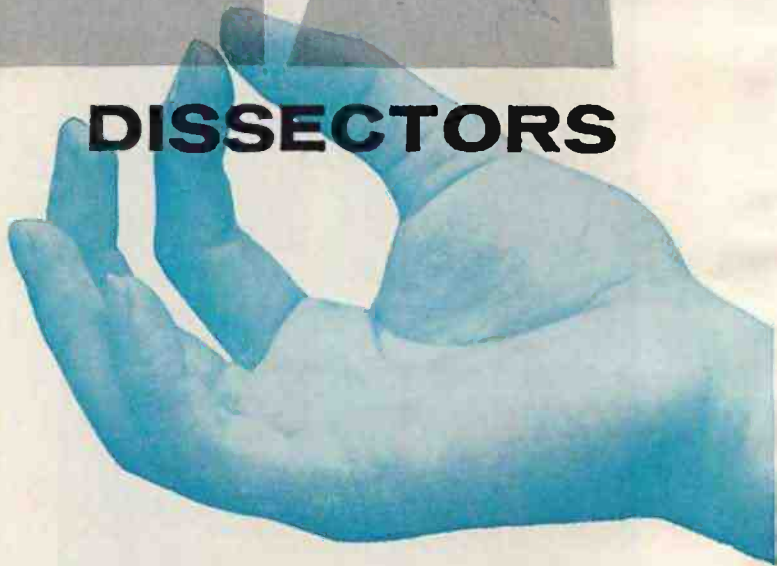


THE

JAZZ



DISSECTORS



JAZZ may be cool these days, but the fires under the roasting pans of jazz criticism burn hotter than ever. With odd mixtures of expert and inexpert judgments wrapped in biting prose, jazz record reviewers fling their venom from a growing number of "sympathetic" publications. Jazz philosophy, jazz influences, jazz performing artists, and jazz styles are hacked and dissected by writers whose opinions vary from flippant whimsy to pointedly technical analysis.

Warring camps of musical criticism are not new. One-hundred years ago the most written about man in music was Richard Wagner. His influence on music and drama, principally through the printed words of his critics, was apparently boundless. In many ways the jazz critics of today are just as unreasoning and as full of self-justification as those of the Wagnerian era.


What is the novice or "unaffiliated" jazz listener to think of all of this? Is it justifiable? Does it improve the jazz art? What can venomous criticism accomplish? Is there a purpose to such criticism, or is it simply seeking attention-getting side show effects? To see what is taking place in the field of jazz criticism let us look at the people who do the criticizing and what they have to say.

Here are some choice examples: ". . . The music in pianist Bley's album strikes me as having little in common with its title (*Solemn Meditation*). His attack is brutal. His musical imagination is at the mercy of his ego. He resorts to pianistic 'emoting,' much in the manner that an energetic but tasteless actor will indicate wrath to an audience by stamping and shouting . . ." Or this: "In the fiercely competitive jazz album market one wonders, in the first place, why this record was released at all . . . The supporting musicians are not all up to . . . jazz level . . ." And my review of Abbey Lincoln recording: ". . . Miss Lincoln is an attractive woman. Her singing is quite poor. She sings irritatingly out of tune. She owns a voice of limited range, power, and dramatic impact. Her approach is ploddingly studied and her sense of rhythm often disagrees with that of the rhythm section. When her tone isn't monotonous it's often quite strident . . . The unfortunate aspect of issuing LP's like this one is that they serve simply to clog an already overflowing market . . . All I ask is that ability be made the criterion for cutting a vocal LP."³

You can be sure that while the jazz fan may be eagerly devouring such critiques as these, the jazz musician, armed simply with an expressive instrument, often finds himself in a state of frustrated bafflement. He feels he must be content much of the time with criticism he can't understand or rationalize. At the same time he is well aware that the public opinion generated or spurred by such criticism can make or break him.

The jazz fan, too, is faced with the problem of understanding the how's and why's and wherefore's of jazz criticism and its practitioners if he is to retain his "citizenship" as part of a singularly demanding in-group. Because of wide public acceptance today, jazz and jazz performance is being dissected in more publications than ever before in its brief, colorful history.

Fortunately for the jazz musician there is a wide assortment of taste represented in today's criticism. What one critic will find horrible another will laud. And for the jazz



**Is jazz being butchered--
or finely honed by critics
who battle the man with a horn
with their typewriter?**

discussion/don gold

1. Bill Crow reviewing *Solemn Meditation* (GNP 37), *Jazz Review*, February, 1959.
2. John Tynan reviewing *The Boh Graf Sessions* (Delmar 481), *Down Beat*, April 2, 1959.
3. Don Gold reviewing *Abbey Lincoln's It's Magic* (RiverSide 12-277), *Down Beat*, January 8, 1959.

fan there is always one opinion that will bear him out.

Today the devotee of jazz can turn in particular to four magazines dealing primarily with jazz. They are METRONOME, which pre-dated jazz journalism when it began 76 years ago; DOWN BEAT, now in its 25th year; and two newcomers, THE JAZZ REVIEW and JAZZ, a quarterly.

METRONOME has managed to adhere closely to the coverage of jazz and until recent years was the only "serious" consumer jazz publication in America with a national reputation.

DOWN BEAT has vacillated between concern for jazz and concern for vast circulation (the latter has proven to be a hopeless search), but has remained an outlet for some of the most provocative jazz criticism of the day since most leading jazz writers have graced its pages at various times.

It was in 1958 that two brand new publications were created to meet the demands of the jazz listener seeking consistently intelligent criticism in an esthetically derived framework, trying to avoid excessive dealing in personalities. One was THE JAZZ REVIEW, edited by Nat Hentoff and Martin Williams. It represents the scholastic approach, with record reviews (the basic medium for all jazz criticism) by jazz musicians themselves, well-researched articles on well-known and little-known jazzmen, and detailed coverage of developments in the jazz field. Published monthly, THE JAZZ REVIEW has directed its content toward the egg-heads of jazz, rather than to the masses yearning for chatty, superficial news and trade matter.

The second magazine, JAZZ, a quarterly in digest-size, is edited by Ralph Gleason, best known jazz critic on the West Coast, and a jazz columnist for THE SAN FRANCISCO CHRONICLE. (He's now syndicated in several other metropolitan papers, too.) Gleason is also guided by the intellectual approach to jazz. His quarterly reflects an analytical bent and contains features by and for those members of the jazz cult inspired by the musicology of jazz.

Apart from the criticism contained in these publications of limited circulation (DOWN BEAT leads, with approximately 50,000 circulation), jazz has found an audience in the mass-market consumer publications. There are Whitney Balliett's articles, which appear regularly for THE NEW YORKER, that are indicative of the sophistication jazz has acquired in recent years. Another mass-market publication in the same vein that offers jazz discussions and reviews by Wilder Hobson and Frederic Ramsey Jr. is THE SATURDAY REVIEW. And then there is Eric Larrabee who writes a jazz record column for HARPER'S.

Jazz, in short, has become fashionable. PLAYBOY magazine, for example, sponsors an annual jazz festival, conducts the most-popular reader poll in jazz, and issues an annual jazz record album. ESQUIRE, less associated with jazz now than in its earlier years, continues to express interest in the music that aided the magazine during its adolescence. It has become more apparent now that jazz justifies space in a very wide assortment of publications, ranging from MADEMOISELLE to THE NATION.

On the newspaper level, jazz is criticized and praised by John S. Wilson in THE NEW YORK TIMES, John Mehegan in THE NEW YORK HERALD-TRIBUNE, Gleason in THE SAN FRANCISCO CHRONICLE and other papers, John McLellan in THE BOSTON TRAVELER, Tom Scanlan in THE ARMY TIMES, and Russ Wilson in the Oakland, Calif. TRIBUNE, to name a few currently prominent members of the press corps.

When jazz was young, a few ambitious specialists ex-

amined it. With the expansion of jazz came an increase in the number of markets for jazz critics, as more publications realized the appeal of jazz to their readers. And as jazz grew, its multifaceted nature, fostered by the vital element of improvisation inherent in it, attracted many writers. Now that its fame is worldwide, so are its critics. These critics, on all fronts, press relentlessly in behalf of jazz for the dignity and respect they feel it merits.

What do these writers and critics hope to accomplish? Probably the major aim is to lend discipline to jazz, the sort of discipline basic to most of the fine arts. Jazz is still in the throes of growing pains and often leans toward rhapsodic primitivism. The critics, armed with backgrounds in music, seek to guide jazz to a place of universal significance in music, commanding respect and favor from the cultural elite.

The jazz critic seeks recognition for the Ellingtons of jazz. The jazz critic seeks, also, to reward genuine innovation with proper encouragement. And since jazz is one part business, the critic must hover over a business world of night-club owners, press agents, booking agents, promotion men, and the like, battling for art in a society that often refuses to accept jazz as anything more than a money-making device.

The jazz critics, in many cases, strike with ethnocentric fury for what they feel is more representative of America than Bugs Bunny. However, they differ widely among themselves in their approach.

One such group is concerned with a technical approach to jazz, the approach requiring a sound knowledge of music. Almost by definition, the position disregards the mass audience. However, it is an honest, if specialized position, and is of value to the scholars in the field, however baffling it may seem to the laymen. The acknowledged leader of this clique (more through assertive thought and action than election) is André Hodeir of France, perhaps the most influential contemporary foreigner in the field.



ANDRÉ HODEIR
is the most influential
foreign critic in the field

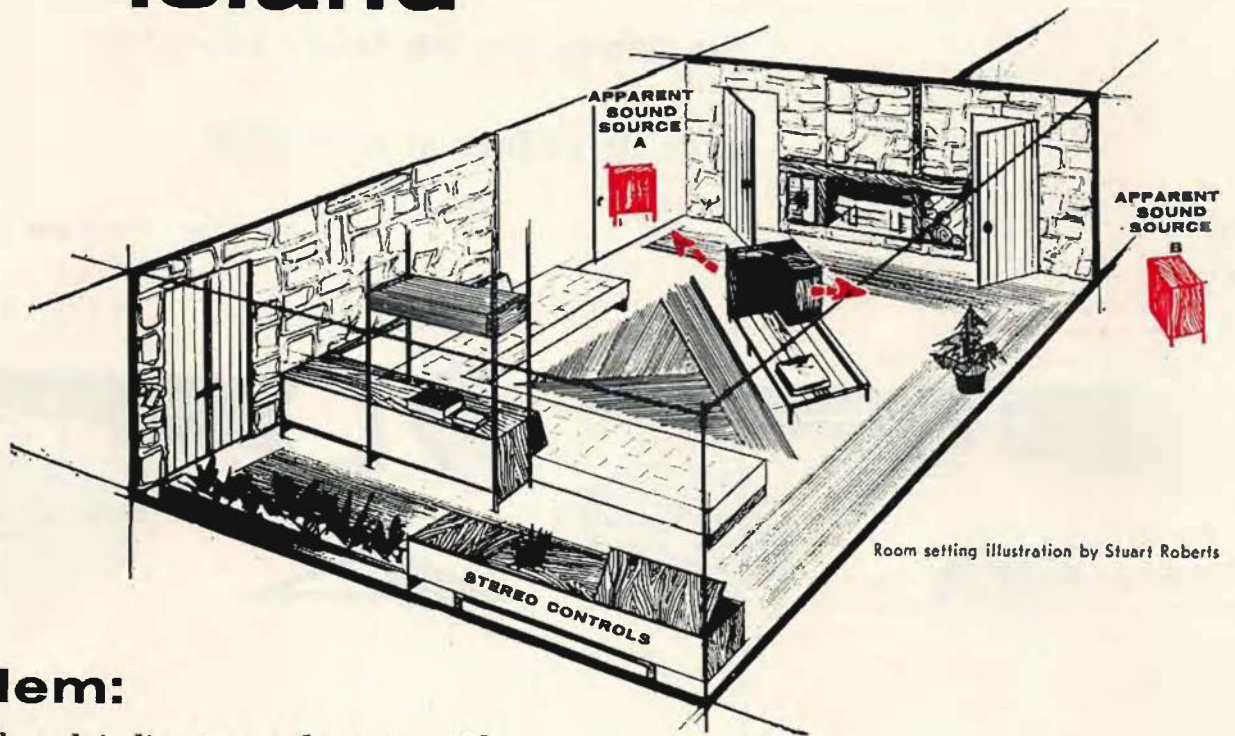
Hodeir, a trained composer-musician, wrote the first genuinely analytical jazz text—*Jazz, Its Evolution and Essence* (Grove Press, New York, 1956). A prize student at the Paris Conservatory of Music in his youth, he performed with leading French jazz musicians and touring Americans during his formative years. Composing classical works and blues with equal dexterity, he gradually absorbed the workings of jazz in terms of the disciplines of all music. In the late 1940's, he edited *Jazz-Hor*, the leading French jazz publication. Since that time, he has been doing composition and analytical work, both on a consistently high level.

Few American critics are the equal of Hodeir on the technical plane, but his influence is already apparent over here. It should be noted, too, that several American critics are following a course similar to Hodeir's without any direct alliance with the Frenchman.

Typifying this technical approach is the work of Dick

(Continued on page 76)

two on an island



problem:

Combine broad indirect sound source with stereo effect.

solution:

Reflected sound from two speakers on an "island" coffee table.

I AGREE with the famous British audio engineer who said, "I appreciate stereo if it provides greater depth in the reproduced sound. But directionality means little in terms of music. I don't give a damn just where each player sits."

Much to my regret I discovered that conventional stereo installations with highly directional speakers aimed at the listener tend to bring out directionality rather than depth. This only compounds a sad tendency of recording engineers to set up their microphones in such a way as to give the listener a real left/right workout. Moreover, the directional effect of most conventional speakers bundles the high frequencies in a tight beam that emphasizes record imperfections such as rough highs and surface noise.

My solution to these problems is to put both speakers on a coffee-table "island" in the middle of the room and then point them diagonally toward two adjacent corners. From

these corners the sound reflects in many V-patterns and scatters multi-directionally throughout the room.

The difference is amazing. The wall facing the listener seems to spread out and recede in depth. A lavish feeling of space envelops music and listener alike. In this enormous gain of depth, directionality is not wholly lost, but merely reduced to realistic proportions. The aural reflections create illusory sound sources *behind* the reflecting walls, much as a mirror shows an image behind its own plane. The directional effects sift like phantoms through the walls as though originating at these *apparent* speaker locations.

Therefore, aiming the speakers *away from* the listener eliminates the harsh "point source" and provides smoothly dispersed highs as well as more room-filling bass. The result is equally agreeable in mono, and also directs sound for mono listening into adjacent rooms.

—John H. Sunier

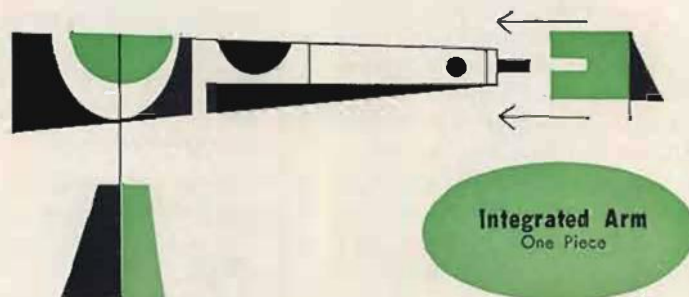
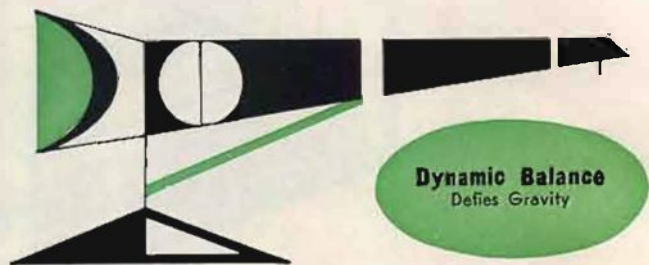
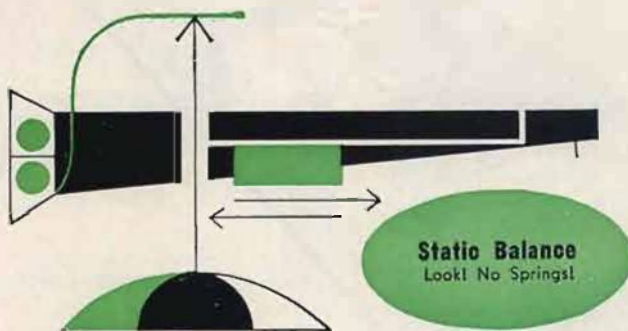
Your hi-fi system may be "news!" We're on the lookout for offbeat ideas, providing they really work. Have you a hi-fi layout that's not exactly according to the "book"? Sketch it for us, along with 200-250 words of description. Publishable suggestions will be paid \$40 upon acceptance. In cases of duplication, the letter with the earliest postmark will be accepted. —Ed.

Silent Partners (revisited)

Five different tone arm designs successfully

tackle the challenge of stereo discs

equipment / Herbert Gold



THE most self-effacing of all high fidelity components is the tone arm. Its task is utter passivity. Traveling slowly across the disc, it is propelled not by forces of its own, but limply follows the guiding impetus of the record spiral. It generates no sound of its own. It is, in effect, a "silent partner" in the musical enterprise.

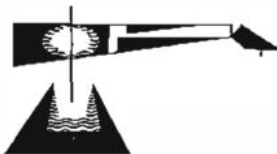
But like a great many "silent partners," the tone arm exerts a subtle but decisive influence on the entire operation of the hi-fi system. Since last we investigated the tone arm's consequential reach (HiFi REVIEW, August 1958), these components have been burdened with new responsibility arising from the more stringent demands of stereo cartridges. The time now seems ripe for re-assessing tone arm design trends and their success in meeting the challenge of stereo.

The basic tasks of the tone arm have of course remained the same. It must carry the cartridge across the record in such a way that the stylus can accurately trace the groove contour from beginning to end. This means that the tone arm must 1) compensate for the gradual change in diameter between the outside and the inside of the record, 2) provide correct stylus pressure, 3) travel across the disc with minimal friction, and 4) hold the cartridge steady as it rides through the bumpy terrain of the groove.

The first year of stereo has yielded a crop of professional-type tone arms which tackle these multiple tasks in various and often quite individualistic ways. However, for an over-all survey they can be sorted into several groups according to basic design principles:

- 1) Viscous-damped arms (Gray, Stromberg-Carlson)
- 2) Dynamically balanced arms (Electro-Sonic, Empire)
- 3) Statically balanced arms (Audax, Grado, Lafayette, Rek-O-Kut)
- 4) Spring-balanced arms (Garrard, Fairchild)
- 5) Integrated arm and cartridge combinations (Dynaco, General Electric, Pickering, Scott, Shure and Weathers)

None of these principles is necessarily "better" than another. Many ways lead to perfection. It credits the ingenuity of audio designers who have developed such a variety of approaches. In this profusion of rival principles, it might be simplest for us to get right down to cases and discuss theory in terms of the actual product.



1). Viscous damping consists of squeezing a thick fluid into the joints of the arm to provide gentle braking action against rapid lateral and vertical movements. This steadies the arm while the stylus follows the frantic dance of the sound vibrations in the record groove. If the arm were to swing back and forth in resonance with the vibrating stylus, the signal would no longer accurately represent the groove pattern but would be distorted by the wiggling of the arm. Non-resonance of the arm is therefore essential to faithful tracking. The viscous fluid effectively dampens whatever vibration the arm itself might gratuitously contribute to the music.

A naval gunner might best appreciate this problem, for it is somewhat akin to holding the firing platform steady while the ship rocks on the waves. In either case stabilization is

the answer, and viscous damping is one way of achieving stabilization in tone arms. Fortunately, the "sticky" effect acts only on fast motions. The damping fluid squelches oscillations in the audio frequency range, but offers virtually no resistance to the slow and continuous travel of the arm across the record. Some drag may be felt when swinging the arm back and forth by hand, but at the rate of normal radial travel (about $3\frac{1}{2}$ inches per-half-hour to play one side of a record) the viscous drag is practically nil. Hence, there is no reason to fear that viscous-damped arms will unduly wear the outer-groove walls or cause lateral imbalance of signal pickup.

Then what about tone arms without viscous damping? Are they inferior in their resonant characteristics? Not necessarily, for viscous damping is only one way to skin the resonant cat. Other designs rely mostly on the total mass of the arm to bring resonance below the audio range, where it slumbers quietly and harmlessly without excitation from the stylus movement.

Gray Manufacturing Company was first to introduce this principle to the hi-fi market after it had been originated and patented by William Bachman, the chief engineer of Columbia Records. Gray's latest Model 212 takes cognizance of stereo requirements by providing independent vertical and lateral motion. The front section of the arm has a separate damped bearing for vertical movement while the main part of the arm swings laterally on its pivot. This makes it possible to attain sufficient lateral damping, while leaving the vertical motion free enough to follow the ups-and-downs of warped records. Moreover, this type of suspension assures that the stylus stays perpendicular to the record—a "must" for good stereo reproduction. Other features of the Gray 212 arm include quickly exchangeable cartridge clips which readily slide into position through a four-wire male female connector. A vernier screw permits precise adjustment of stylus pressure.

Viscous damping is also espoused by Stromberg-Carlson in their new Model RA-498 tone arm, which pivots on a single needle point—somewhat like a dancer pirouetting on her big toe. The base of the arm contains two dovetailing shells. The space between them contains the viscous fluid damping the arm resonance. The stylus force is adjusted by means of a sliding weight on the rear overhang. The weight can be locked into a fixed position by a pushbutton arrangement.

Since the arm virtually floats on its single-point suspension and the viscous fluid, there might be some danger of its tipping sideways and slanting the stylus in the groove. Stromberg-Carlson engineers have sidestepped this pitfall by the ingenious idea of permitting off-center shifting of the counterweight until it balances the cartridge perpendicularly to the record. A five-wire-cartridge terminal strip provides an extra-ground connection for the arm itself, and cartridges are exchangeable by a snap-in clip.



2). Dynamic Balance. This term sounds somewhat like a phrasemaker's slogan. However, it is an accurate descrip-

STEREO TONEARM CHECKLIST

(based on data and specifications supplied by the manufacturer)

	ABBAY (KIT)	DYNACO	EMPIRE 96	ELECTROSONIC S-1000	FAIRCHILD 262	GARRARD TPA/12	GENERAL ELECTRIC	GRADD
Design Principle	Static Balance	Dynamic Balance	Dynamic Balance	Dynamic Balance	Spring Balance	Spring Balance	Static Balance	Static Balance
Method of Suspension	Thrust Bearing	Gimbal (pivot)	Ball-bearing (lateral & vertical)	Ball-bearing (lateral & vertical)	Thrust Bearing	Needle Type Ball-bearing	Thrust Bearing	Thrust Bearing
Integrated Arm and Cartridge	No	Yes	No	No	No	No	No	No
Adjustable Height	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Adjustable Tracking Pressure	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Unlimited Cartridge Choice	Yes	No	Yes	Yes	No	Yes	No	Yes
Interchangeable Heads	Yes	No	Yes	Yes	No	Yes	No	No
Number of Wires	3 ¹	4	4 ¹	4 ¹	— ²	3 ¹	4 ¹	4 ¹
Arm Rest Provided	No ⁴	Yes	Yes	Yes	Yes ³	Yes	Yes	Yes
Overall Length (inches)	10½	11⅞	11⅞	12⅝/16	13½	12	12⅝/8	13½
Radial Mounting Distance (inches)	8⅜	9	9	8⅝/16	8⅞/32	8⅞/16	8⅞/50	7⅞/8
Price	\$15.50	\$49.95	\$34.50	\$34.95	\$42.50	\$19.50	\$29.95	\$29.95

	GRAY 212-SX	LAFAYETTE PK-270 ¹	LONDON- SCOTT	ORTHOSONIC MARK 100	PICKERING 196	REX-O-KUT S-120 ¹	SHURE M212 ¹	STROMBERG- CARLSON	WEATHERS
Design Principle	Viscous Damped	Static Balance	Viscous Damped	Radial Cantilever ⁴	Static Balance	Static Balance	Static Balance	Viscous Damped	Viscous Damped
Method of Suspension	Lateral Thrust & Vertical Ball-bearing	Knife-edge	Ball-bearing	Ball-bearing Trolley	Single Point Suspension	Ball-bearing Gimbal	Thrust Bearing	Single Point Suspension	Thrust Bearings
Integrated Arm and Cartridge	No	No	Yes	No	Yes	No	Yes	No	— ⁵
Adjustable Height	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Adjustable Tracking Pressure	Yes	Yes	No	Yes	Yes	Yes	No	Yes	Yes
Unlimited Cartridge Choice	Yes	Yes	No	Yes	No	Yes	No	Yes	No
Interchangeable Heads	No	No	No	No	No	Yes	Yes	No	No
Number of Wires	4 ¹	— ²	3 ¹	3	— ²	4 ¹	4	4 ¹	— ²
Arm Rest Provided	No ⁴	No ⁴	Yes	No ⁴	Yes	Yes	Yes	Yes	Yes
Overall Length (inches)	13	12¾	12½	7¼	11⅝	12	11⅝/16	12¾	13
Radial Mounting Distance (inches)	8⅝/16	10	9	7¾	8⅞/8	8¼	8½	8¼	9¼
Price	\$34.00	\$17.50	\$89.95	\$35.95	\$59.85	\$27.95	\$79.50	\$24.95	\$38.50

1. Plus shield or ground wire.
2. Has two shielded cables.

3. Has adjustable arm drop limiter.
4. Not needed; vertical stop provided.

7. A 16" model is also available.

5. Also available integrated with Weathers cartridge.
6. Unconventional design; cartridge moves in a straight line suspended from an arm placed above the record.

tion of what really happens in certain tone arms where active forces are constantly at play to hold the arm steady under varying conditions. These forces are supplied by a combination of springs and gravity. This type of design is relatively recent, having come into use only within the last two years. Tone arms of this type have startled unsuspecting bystanders by playing records on turntables slanted in just about any direction—forward, backward, sideways—in seeming defiance of gravity. Nothing disturbs the equilibrium of these arms except sudden impact.

The Electro-Sonic Model S-1000, (popularly known as the "ESL Gyro-Jewel") is a pioneer design of this type that well illustrates how such stability is achieved. The arm is first adjusted so that the counterweight exactly balances the frontal portion of the arm holding the cartridge. This, in effect, neutralizes gravity in the vertical direction. The required needle pressure is then supplied by downward spring tension.

This downward force is the characteristic feature of these arms. In the conventional design the spring pulls the cartridge away from the record to overcome gravity. In the dynamically balanced arm, we start out with zero gravity, thanks to the pre-adjusted counterweight. The spring, therefore, can be used to pull the cartridge toward the disc and maintain stylus contact in the groove regardless of changes in gravity.

In addition to this constancy of vertical force, the ESL arm also automatically compensates for sideways slant. A turntable that is not strictly level normally causes the stylus to ride the "downhill" side of the groove. This is bad enough in monophonic discs, but can be downright disastrous with stereo records where the stylus must always maintain equal contact with both sides of the groove to assure proper channel balance and separation. The Electro-Sonic arm is so balanced laterally that if the turntable-tilt pulls the arm to the right, the counterweight compensates by pulling it to the left, and vice versa.

The astonishing result of such combined vertical and lateral stabilization is the arm's ability to keep tracking the groove regardless of turntable tilt. It even would play upside down if the record were glued on to keep it from falling off the platter.

Aside from these spectacular capabilities of dynamic balancing, the Electro-Sonic arm is of quality design throughout, featuring precision ball bearings in both vertical and lateral pivots, and interchangeable cartridge shells with spring-loaded electrical contacts and lock-in mounts to assure correct alignment. Resonance is minimized by the tubular shape and the mass of the arm.

Related to the ESL arm in basic concept is the new Empire 98, which is not surprising since both sprang from the fertile imagination and fastidious engineering mind of audio designer Herb Horowitz. Here again is an arm balanced in all planes so that it stays put despite extraneous vibrations. The spring tension acts downward, providing the necessary tracking force without unbalancing the arm. The dynamic balancing in the lateral plane assures equal tracking on both groove walls, which results in equal frequency response and minimum distortion on both channels under virtually all conditions.

A particular convenience of the Empire 98 is the stylus pressure-adjustment which works by means of a single calibrated knob, accurate within one-tenth of a gram. In effect, the audiophile simply dials the correct pressure for any cartridge he may choose.

Thanks to the use of a temperature-compensated alloy, steel-clock mainspring, stylus pressure-adjustment is completely linear in operation for the full rotation of adjusting knob and accuracy of the calibration.

Precision ball bearings minimizes both vertical and horizontal friction. The counterweight is suspended from a non-resonant mount, and the tubular shape of the arm itself reduces mass and minimizes inertia. The arm rest contains a special safety feature which permits latching of the arm to prevent accidental motion where it is not in use, or when the turntable is being taken from one place to another.



3). **Static Balance** simply means "no springs." Balancing is all done by counterweight. This has the advantage of simplicity; nothing can go wrong. In spring-balanced arms the spring may weaken and need occasional adjustment—though probably not more often than about once a year. On a static-balance arm, the stylus pressure, once set, stays put.

Being slaves to gravity, statically balanced arms lack the independent, acrobatic ability of dynamic-balance designs to make up for slant and tilt. But as long as the turntable is strictly level, and nobody is rocking the boat, static-balanced arms will track as steadily as their dynamically balanced brethren.

The numerous members of the static-balanced clan include such makes as Audax, Grado, Lafayette, Rek-O-Kut. They vary in their individual features, such as suspension method and cartridge mounts, but all share the same basic principle of fixed counterweights.

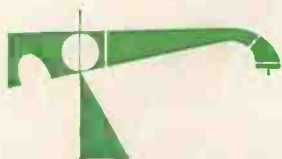
The Audax arm is available in either 12-inch or 16-inch models, features a unique suspension which puts the vertical fulcrum well ahead of the lateral pivot, and thereby improves vertical compliance. Cartridge shells can be exchanged with the aid of a screw mount, but each contact point must be individually connected.

Grado offers a tone arm made almost entirely of wood, which has the advantage of being inherently non-resonant. Its walnut body is finished like a fine gunstock and pivots on a single pin for minimum lateral drag. An adjustable metal counterweight slides over the rear overhang of the arm. Cartridges are exchangeable, but no instant change is possible because automatic connectors are not provided. Pin jacks have to be slipped by hand over the pins of the new cartridge to be inserted.

Lafayette's PK-270 and PK-280 arms (12" and 16", respectively) attack the problem of friction by a novel method involving knife-edge bearings similar to those found in the ultra-sensitive balances employed in analytical chemistry. Four knife-edge pivots resting in jeweled V-shape bearings provide almost frictionless motion both up-and-down and sideways, permitting cartridges to track at exceptionally low pressures. At the same time, the straight knife-edges keep the arm from rocking out of vertical alignment.

Especially handy is the built-in bubble-level, which tells at a glance whether the arm is properly leveled. The mass of the arm controls resonance. Plug-in shells permit instant cartridge change.

The Rek-O-Kut Models S-120 and S-160 12- and 16-inch arms are suspended from gimbals with dual ball-bearings to reduce lateral and vertical friction. Stylus pressure is adjusted by a self-locking, threaded counterweight. Resonance is below the audio spectrum. A particular convenience to solder-shy hi-fiers is the four-pole terminal strip which features screw terminals for connecting the shielded input cable to the preamplifier. Cartridge shells can be changed instantly, and are equipped with spring-loaded contacts, assuring minimum electrical resistance to the weak cartridge currents.



4). **Spring-balanced arms.** The most conventional method of balancing a tone arm is to have a spring pulling upward against the frontal weight of arm and cartridge. This principle is often misused in cheaply made phonographs—particularly in portable phonographs or shoddy record changers, which have improperly designed spring-balance arms. They have gained a reputation for being notoriously unstable. Such arms are apt to jump. The spring acts as a sort of mechanical amplifier for outside vibrations. Footsteps on a shaky floor, or passing traffic, makes such arms fly out of the groove, only to come crashing down again a moment later. Owners of common or garden-variety phonographs with dime-store-quality tone arms usually have shattered records, shattered pickups, and shattered nerves.

Nothing of the sort threatens the possessor of a spring-balanced arm that is properly engineered to high fidelity standards. Such tone arms successfully subdue the temperamental sprightliness of their springs by burdening them with just the right amount of mass to make them sedate and dependable.

The engineers of Fairchild and Garrard achieved their particular design objectives with such cunning combinations of spring balancing and static mass.

The Fairchild Model 282 employs a hinge to separate the "forearm" from the heavier hind part, thus achieving "dual-mass" action. Only the front part of the arm moves vertically while the total mass of the arm moves laterally. Hence the arm offers less inertia to the vertical than to the lateral motion. This achieves good lateral-vibration damping, without sacrificing the vertical compliance needed to let the arm bob up and down smoothly with the warp of misshapen discs. (It should be noted that "mass" in this sense is something distinct from weight and relates to inertia rather than downward force.)

The Fairchild arm allows instant cartridge change by means of slide-and-spring contacts. However, not all cartridges fit because the pin pattern must conform to the layout of the contacts. Connection cables, complete with phono plugs, come with the arm and eliminate the need for soldering.

The Garrard TPA/12 arm owes to its combination of spring and static balancing the unique feature of variable length by a telescope adjustment. This un-

usual adjustment makes it possible to shorten the arm to fit tight places or lengthen it where space permits. In extended position, it will also track 16-inch transcription platters. Other geometric factors, such as the offset angle of the head, are also variable to provide optimum tracking for any arm length. Plug-in cartridge shells further add to the versatility of this neatly machined-chrome and enamel arm. Low-friction bearings assure easy tracking at low pressure.



5). **Integrated Cartridge-Arm Combinations.** So far we have described only general-purpose tone arms that are able to accommodate a variety of stereo or mono cartridges. Yet some cartridges and arms are made exclusively for each other. In such "integrated" designs, the arm and the cartridge are inseparable, permitting neither cartridge change nor choice. In return for acceptance of this limitation, such designs offer assurance of an optimum match between arm and cartridge. In most cases, integrated arm-cartridge combinations track at minimum stylus pressure (in the order of 1-2½ grams). There are other advantages also.

Ordinarily, a cartridge manufacturer must allow a "safety margin" because he doesn't know in what arm the cartridge will be mounted. To make it work in cheap record changers with their short, wobbly and usually erratic arms, the moving parts of the cartridge must be stiffened. This, in turn, requires heavier tracking pressures often resulting in rougher sound and faster record wear. Some cartridge makers get around this problem by offering two models of their cartridge—one a "compromised" design for use in record changers and ordinary phonographs, and another, a high compliance model for use in professional-type tone arms like those discussed here.

Some manufacturers go one step further. They take no chances whatever about the "working conditions" under which their cartridge has to perform. By making the cartridge part of an integrated arm, they eliminate all compromise by allowing nothing but the optimum.

Let us emphasize that this does not mean that integrated arms and cartridge combinations are necessarily and always the best. Separate cartridges may perform as well, if they are mounted in a good arm. The integrated design merely eliminates the "if." Moreover, the cartridge employed in the integrated unit must still be judged on its own merits.

Scott, Pickering, Dynaco and Shure are the chief proponents of integrated design. Scott, in fact, allows no option in the matter. The Scott-London stereo cartridge is available only in its own arm—a straight, gimbal-suspended, statically balanced design with lateral viscous damping provided by a lubricant between the vertical shaft and its sleeve. Pickering mounts its integral cartridge in the unique Unipoise arm which pivots in static balance on a single needle-point bearing to minimize friction. Dynaco has developed a gimbal-mounted, dynamically balanced arm. To make the most of integrated-design possibilities, the cartridge in this arm differs from the separately available standard Dynaco cartridges.

(Continued on page 72)

The fine art of tape flip-flop

*A bit of extra know-how
for easier handling of
4-track stereo reels*

Oldtimers in the pre-recorded tape collecting fraternity may remember the ante-stereo days when you could buy RCA Victor's recording of the Beethoven *Ninth Symphony* with Toscanini and the NBC Symphony as a "half-track mono" tape. You'd play the tape all the way through on your half-track machine; and after hearing the first three movements, you would put the erstwhile take-up reel in supply reel position, re-thread and then proceed to enjoy the choral-finale.

This operation became outmoded once stereo had made its debut on pre-recorded tape for both tracks were needed to accommodate the 2-channel program material. Now we have a brand new medium for tape stereo—4-track pre-recorded tape, which offers twice as much stereo music for the same price. But with it has come a necessary revival of the old art of tape flipping—or reversing supply and take-up reels.

The first play-through of a stereo 4-track reel lets you hear *Tracks A and C*; but you must turn the reels over and reverse their left- and right-hand positions if you want *Tracks B and D*.

Unless you're pretty well accustomed to handling reel-to-reel tape under a variety of circumstances, this change-over technique has a way of becoming a juggling act that can end up with a ten or twelve-dollar pre-recorded tape twisted or broken.

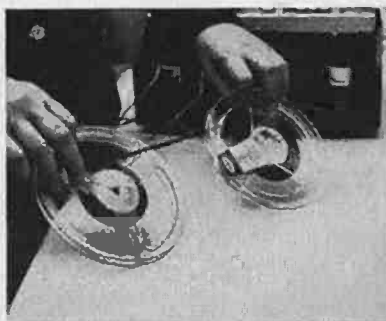
David Hall

OCTOBER, 1959



1

Lift both reels carefully, trying not to snag the tape on control levers and knobs. Keep slight tension on tape to prevent it from unravelling.



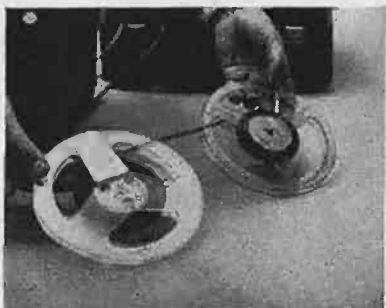
2

Keeping the reels in the same relationship, lay them flat on a nearby table top or work surface.



3

Flip both reels upside down at the same time. Keep the supply reel to the left and the takeup reel to the right, just as they came off the machine in photo number 1 above.



4

Keeping tension on the tape, swing both reels around in an arc so that the positions are reversed.



5

Pick up both reels from their new table top position and thread through the transport. You're now ready to go with the tracks in the opposite sequence: A and C, or B and D.

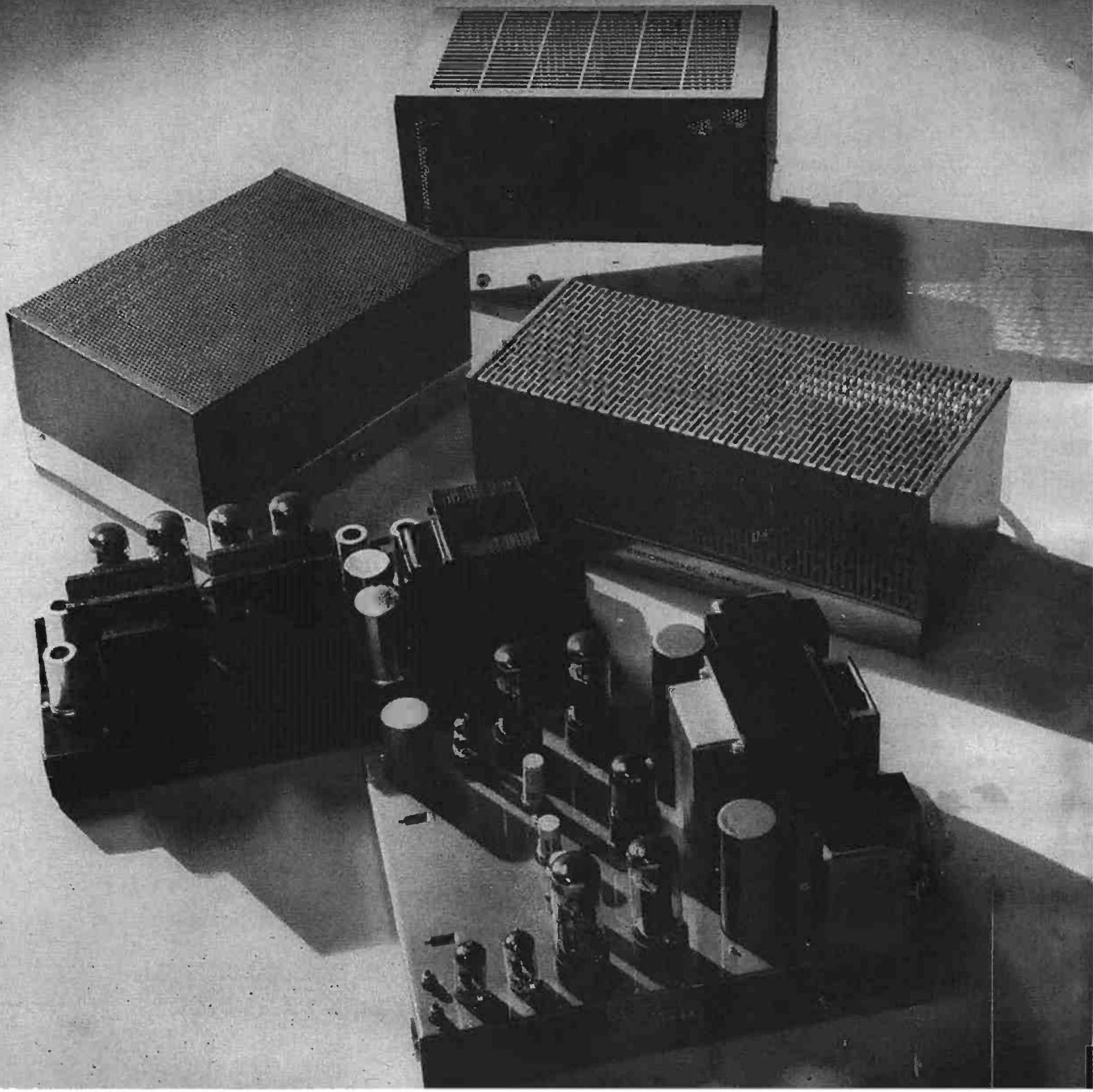
What to look for

when buying **Stereo**

power

amplifiers

By Oliver P. Ferrell



ADVOCATES of the "very best" in stereo hi-fi favor a system built around individual components: cartridges, tone arms, turntables, preamplifiers and power amplifiers. The objective is to match each component to the listening environment. Preamplifiers are selected on the basis of appearance and ease of operation. Cartridges simply "sound" different even though they are electromechanical devices. Tone arms are also purchased on basis of their appearance, as well as, desired operating principle (see p. 60).

The use of a separate power amplifier in a stereo system—as opposed to an integrated preamplifier/power amplifier—has several worthwhile advantages. Heat generated by the power amplifier tubes is kept well away from the stereo control area permitting more flexibility in the physical arrangement of the system. By eliminating the criteria of weight and size, the power amplifier on a separate chassis can be made more stable, have a lower distortion figure, and broader frequency response characteristics.

The five power amplifiers discussed in this article are, as far as electronic designs go, remarkably similar. Each uses some version of the "ultra-linear" principle to supply corrective, negative feedback through the screen grids of the power-output tubes. The differences between these power amplifiers lie in the values of the capacitors and resistors, the operating voltages and current drains, and even in the mechanical layout and construction of the output transformers. Such subtle differences are difficult to interpret without resorting to the overwhelmingly technical jargon of the electronics engineer. Obviously, the real criterion in power amplifier operation is how it performs, what distortion it introduces, its value of hum and noise, etc. These are meaningful factors, plus its cost, size, weight, power drain, etc.

In the text and tables of this article, the most useful parameters enabling us to judge a power amplifier's performance are discussed in detail. The electronic measurements were made (under identical conditions) for HiFi Review by an independent laboratory. Unless otherwise stated, the results may be directly compared, amplifier by amplifier.

Our objective in this report is to show a cross section of stereo power amplifiers; what they are like, how they perform, and what to look for when assembling a stereo rig. For these reasons, we have chosen two amplifiers that are kits (the Dynaco Stereo 70 and Knight-Kit 83YU777), one of British manufacture (Leak Stereo 50), one that is low priced (Pilot

SA-260), and one that is moderately priced (Fisher SA-300).

There are five areas of judgement in regard to the worth of a power amplifier. Three of these areas are discussed in detail below, the last two are summarized on the closing pages of this article. More important technical terms are interpreted on page 70.

Does It Live Up To IM Specifications?

Dyna Stereo 70: The manufacturer (rather modestly) states that IM will be less than 1.0% at 35 watts output—each channel measured individually. Our lab tests were made at four different power levels and results were: 0.05% at 1 watt output, 0.28% at 10-watts, 0.47% at 20 watts and 0.70% at full 35 watts output. Results exceed nominal specifications by a comfortable margin.

Fisher SA-300: This power amplifier is rated in CCIR and SMPTE standards. Our tests were made using the latter specifications as a guide. The manufacturer claims as IM-distortion level of less than 0.35% at 30 watts output, each channel measured individually. Once again our tests were made at four power levels. The results were: 0.03% at 1 watt, 0.20% at 10 watts, 0.33% at 20 watts and 0.37% at full 30 watts output. Results equalled manufacturer's highly exacting specifications. The above IM figures do not apply when the "filter" is switched into the circuit. Use of the "filter" increases IM by 0.02% at 1 watt (total 0.05%) to 0.67% total IM at 30 watts.

Knight-Kit 83YU777: A rather surprising claim is made for this power amplifier with an IM figure of 0.15% at 30 watts output. Unfortunately it is a figure that appears difficult to obtain in the normal processes of kit construction. Although this rating might be obtainable in a laboratory, equalling this figure at home would necessitate expensive test equipment which is not available to the average builder. Our tests gave results equal to those of the Dyna Stereo 70, another home assembled kit. The results were 0.15% at 1 watt, 0.30% at 10 watts, 0.50% at 20 watts and 0.75% at 30 watts. These figures are well below those necessary for superior hi-fi performance.

Leak Stereo 50: Manufacturers in England are apparently

	Number of Tubes	Weight (lbs.)	Size (inches)	Power Drain (in watts)	Damping Factor	Price
DYNAKIT STEREO 70	7	32	13 x 9½ x 6½	175	15	\$99.95
FISHER SA-300	10	36	16½ x 7¼ x 6½	300	15 ¹	\$169.50
KNIGHT	10	36	14 x 9 x 8½	280	— ²	\$84.50
PILOT SA-260	9	35	15¾ x 7¼ x 5¾	220	6	\$139.50
LEAK STEREO 50	8	27	10½ x 13½ x 6½	180	25	\$189.00

1 Comes factory-set at 15; can be changed by user.

2. Damping factor varies with output impedances from 17.4 to 290.0 in stereo use

Why No "Best Buy" Rating?

This is *not* a comprehensive test report on all stereo power amplifiers. It is a sampling of the various models—kits and prewired—low, medium and high priced. Our objective is to show how close manufacturers meet published specifications—a sometime source of criticism in the stereo hi-fi industry. We feel that it accomplishes that objective and simultaneously serves as a primer on what to look for when buying a power amplifier.

Readers are urged to investigate other makes of power amplifiers including those manufactured by Altec, Grommes, Harman-Kardon, Lafayette, Sargent-Rayment, Stromberg-Carlson, etc.

unconcerned about various distortion measurements. Most British literature either neglects to rate amplifying equipment or does so with CCIR methods as opposed to the generally accepted American SMPTE method. Our tests on this amplifier were made at three power levels and the results were; 0.10% at 1 watt, 0.50% at 10 watts and 1.0% at 25 watts.

Pilot SA-260: This is a power amplifier without pretense. The manufacturer states that IM distortion will be about 1.5% at 30 watts output, each channel measured individually. Our tests showed 0.25% at 1 watt, 0.65% at 10 watts, 1.0% at 20 watts and 1.5% (on the nose) at 30 watts.

Does It Live Up To Harmonic Distortion Specifications?

Dyna Stereo 70: The manufacturer does not rate, per se. Our test frequencies were 1000 cycles and 10,000 cycles. The power output was held constant at 10 watts. Our tests showed 0.2% harmonic content at 1000 cycles and 0.25% at 10,000 cycles.

Fisher SA-300: Manufacturer's published rating is 0.1% at 30 watts. Our tests (see conditions above) showed 0.25% at 1000 cycles and 0.25% at 10,000 cycles. There was a very small increase when the "filter" was switched into the circuit.

Knight-Kit 83YU777: We interpolated manufacturer's published specs to obtain a figure of 0.15% at 1000 cycles. Our tests equalled this figure (see conditions above). At 10,000 cycles the harmonic content was 0.3%.

Leak Stereo 50: No specifications were incorporated in the manufacturer's literature. Our tests showed 0.2% at 1000 cycles (10-watt output) and 1.0% at 15,000 cycles (10-watt level). The latter result should not be compared with similar figures at 10,000 cycles.

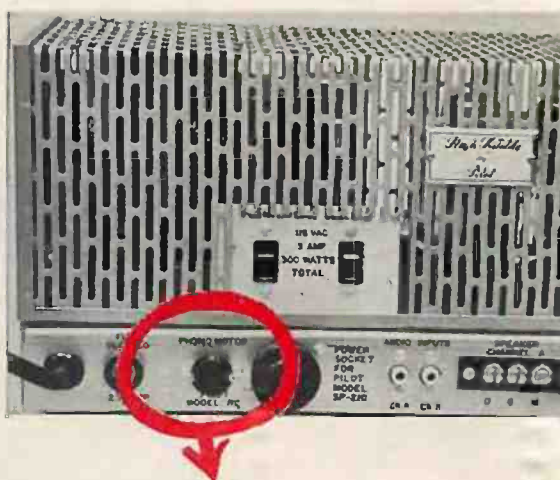
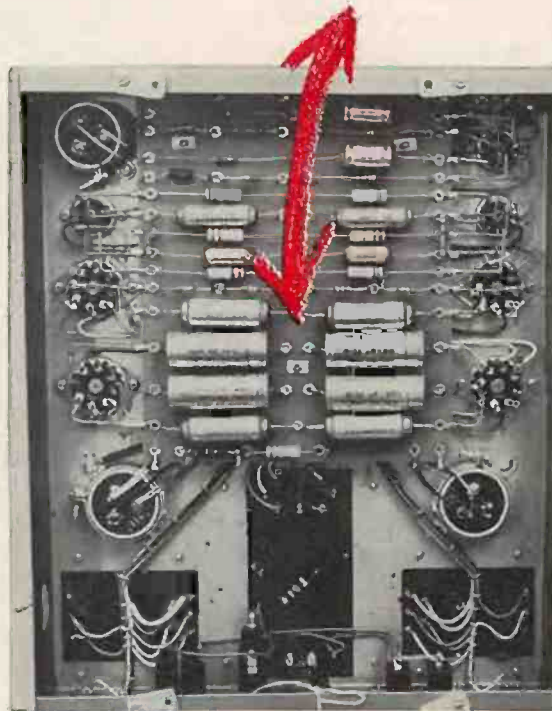
Pilot SA-260: Rated at full-power output at 1.0% (1000 cycles and 30 watts) we were sufficiently curious—(see comment under IM tests) to verify this claim. It was accurate. At 1000 cycles (10 watts) the harmonic content was 0.3%. At 15,000 cycles (10 watts) it was 1.0%.

What About Hum, Noise and Sensitivity?

Dynaco Stereo 70: Our tests fully confirmed manufacturer's specifications. It is better than 90 db below rated output, and requires 1.3 volts to drive the amplifier to full 35 watts per channel output.

Fisher SA-300: The manufacturer has particularly advertised the extraordinarily low noise and hum in this power

LEAK STEREO 50 is a masterpiece of careful workmanship. In contrast to some amplifiers produced by American manufacturers, the Leak unit is unbelievably easy to service. All important capacitors and resistors are plainly visible. Somehow this seems oddly anachronistic, since the amplifier runs "cold" and may not need the slightest attention or servicing for years at a time. Unfortunately, this amplifier cannot be considered interchangeable with American brands. Unless slightly modified it should be used only with the Leak stereo Point One preamplifier.



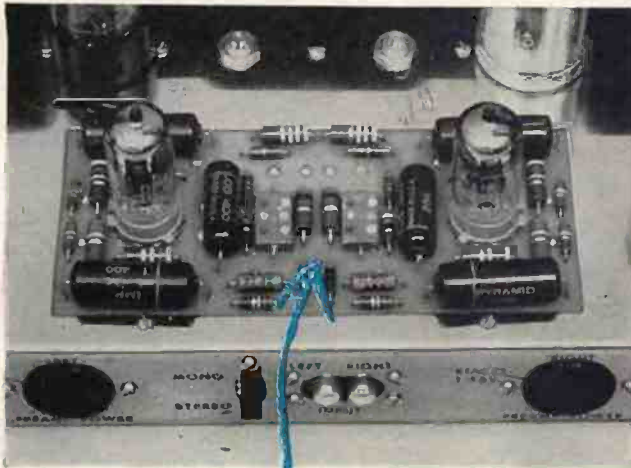
PILOT SA-260 is an amplifier of honest specifications without bravado or undue optimism. The entire electronic circuit is straightforward and although harmonic and IM distortion levels were slightly above the other amplifiers in this test the SA-260 rates high in stability. Circle above shows connection permitting amplifier to be shut off by automatic switch in many record changers.

KNIGHT-KIT uses two printed circuit boards to simplify wiring. Manufacturer also supplies pre-cut color-coded hookup wire. View beneath chassis looks like a hodge-podge of capacitors, resistors, chokes and wires, but amplifier goes together without too much trouble.

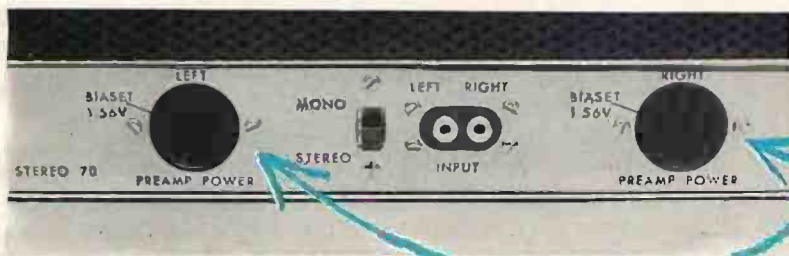


KNIGHT-KIT offers 32-ohm tap so two amplifiers may be strapped in parallel for mono operation.

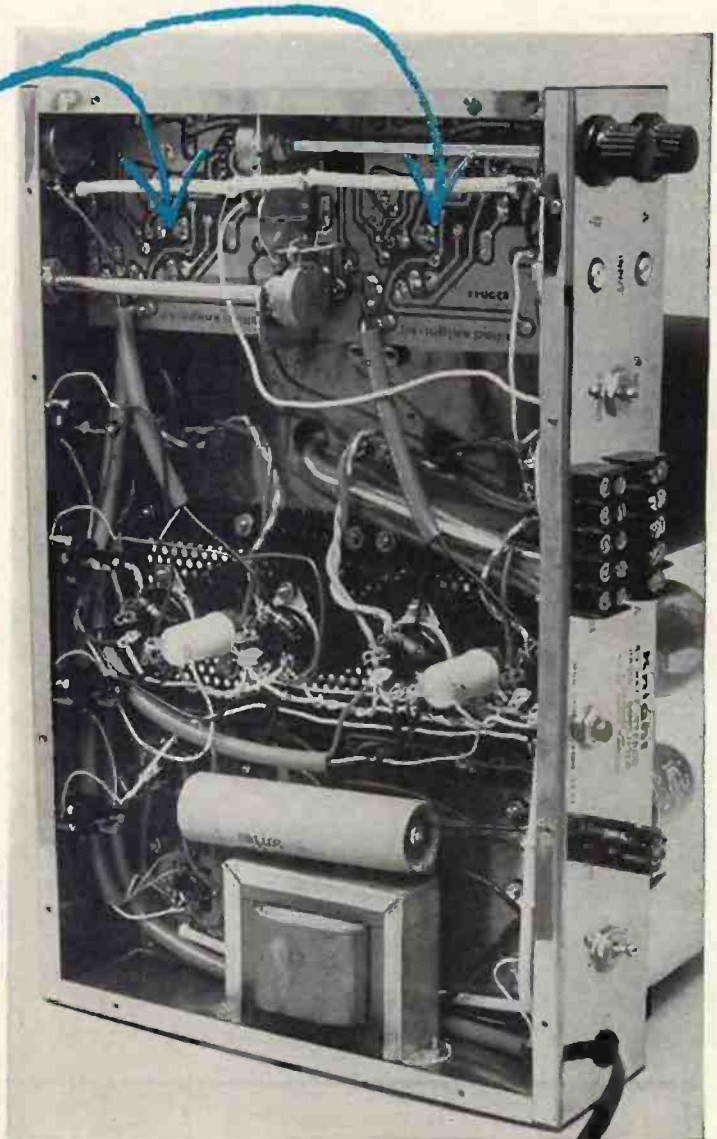
KNIGHT-KIT amplifier pair is easily balanced for minimum audible a.c. hum in mono use.



DYNACO STEREO 70 is supplied as a partially assembled kit. All resistors and capacitors are soldered to the circuit board by the manufacturer. Wiring time to complete the amplifier is about five hours. This one printed circuit board holds both voltage amplifiers and phase inverters.



DYNACO STEREO 70 has power takeoff for preamplifier (as does Pilot). Bias is set with a voltmeter and seldom needs readjustment.



FISHER SA-300 is one of the two amplifiers in this group with input level controls. High sensitivity power amplifiers require such controls to permit great flexibility in pre-amplifier selection.



FISHER SA-300 offers a special filter connection to slope off bass and treble extremes. See text.

amplifier. Our model (one of the first made) was rated at 100 db down from the full 30 watt output. Our tests showed it to be 99 db down with input shorted, and special "filter" not in circuit. Rated as requiring 0.8 volt for full output, we found sensitivity to be somewhat better than advertised—about 0.66 volt.

Knight-Kit 83YU777: The manufacturer calls for better than 90 db below 30-watt per-channel output, our tests confirmed and showed it to be at least 93 db. Rated at 0.54 volt for full output, our tests found it closer to 0.7 volt.

Leak Stereo 50: Hum and noise are conservatively rated (possibly with typically British understatement) at 80 db below the 25 watt level. Thus we were surprised to find it 96 db! More surprising is the sensitivity, which is claimed to be 0.125 volt; but in our model it turned out to be 0.08 volt in order to obtain full output (25 watts). Our comments on this, and our analysis of this design, appear at the end of the article.

Pilot SA-260: Our tests produced results better than specifications. Hum and noise, rated at 90 db below full output, proved to be 94 db. The sensitivity rating of 1.0 volt was high, with only 0.7 volt required to drive this amplifier to full output.

Conclusions to be Drawn

Dynaco Stereo 70: The first impression one obtains of this power amplifier is that it is the optimum of simplicity. In the two kits mentioned in this article, the Stereo 70 is the least trouble to assemble. The average home constructor can have the amplifier completely wired and balanced in just about five hours. The printed circuit board used in the Stereo 70 is complete with all components and tube sockets soldered in place.

As far as "flatness" of frequency response is concerned,

the Stereo 70 is a shade better than the other four amplifiers discussed in this article. The reader, however, is cautioned at this point to bear in mind that all five power amplifiers exceeded hi-fi frequency response characteristics by a wide margin.

The transient handling capability of the Stereo 70 is exceptionally good. It is also one of the three amplifiers tested that won laurels for stability under all types of operating conditions.

Fisher SA-300: This is undoubtedly the most "sophisticated" stereo power amplifier available to the public at this writing. The advertised claims of low hum and noise levels appear to be readily available in production models now on your dealers' shelves. This is certainly the quietest amplifier likely to be found outside of a professional recording studio. The built-in "controlled-frequency-response-filter" is a quantum jump in thoughtful engineering design. It was especially developed to permit this amplifier to operate with electrostatic speakers, and may also prove immensely valuable where subsonic woofer and supersonic tweeter problems are to be encountered. All in all, the SA-300 is the "Aristocrat" of stereo power amplifiers, and is a wise investment for superlative stereophonic hi-fi.

Knight-Kit 83YU777: On the basis of dollar-per-watt, this kit represents an impressive bargain. The amplifier itself is characterized by a solid "brutish" appearance. It looks ready to tackle any job forced upon it. Of course, there is a 15-hour wiring job ahead of the stereophile before the amplifier can be balanced. Printed circuit boards are used, and individual resistors, capacitors and tube sockets must be mounted and soldered in place.

We would have been tremendously surprised had this power amplifier met its astonishing IM specifications, even though harmonic distortion, hum and noise levels, and frequency response equalled or bettered the manufacturer's

Stereo power amplifiers—terms of reference

HUM AND NOISE: Power amplifiers, of course should amplify without either changing or distorting the signal fed them. It is particularly important that this be done with a hum and noise-free background. Amplifiers are rated on a power ratio between full output and residual hum and noise. In the category under discussion 85-88 db is the minimum for good hi-fi reproduction, and above 90 db for superior equipment.

HARMONIC DISTORTION: This is a percentage reference value of the amount of non-linearity in hi-fi amplifying equipment. That is, how much the output waveform differs from that of the input waveform—even to the slightest degree. Moreover, harmonic distortion of less than 1.0% is indistinguishable to the human ear.

FREQUENCY RESPONSE: Power amplifiers should have a response curve that is essentially flat from 20 to 20,000 cycles within plus or minus 0.5 db. All the power amplifiers in this article passed this test with flying colors.

INTERMODULATION DISTORTION (IM):

Most audio engineers consider IM distortion to be a direct method of evaluating possible musical distortion. Essentially it tells what happens when two audio tones are fed through an amplifier at the same time. The percentile obtained is a true indicator of the influence of one tone upon the other. Our tests are made according to the SMPTE method: 60 cycles and 7000 cycles at a 4:1 ratio. An extremely good hi-fi amplifier would have 1.0%, or less, IM at full output. A figure of 1.5% is (arbitrarily in this report) acceptable hi-fi.

Discover for yourself why Sherwood is the most honored line of high fidelity components in the field. Sherwood Tuners (the first ever to achieve sensitivity under 0.95 microvolts) feature: Inter-Channel Hush, a noise muting system which makes FM tuning easier than ever • FM Multiplex Output • "Feather-Ray" Tuning Eye • Automatic Frequency Control • Flywheel Tuning. Combine these tuners with either of Sherwood's "mated" stereo amplifier choices; 20+20 watts or 36+36 watts. And only Sherwood offers all these features: Single/Dual Bass & Treble Controls • Mid-Range Presence Rise • Stereo-Mono Function Indicator Lights • Phase-Reverse Switch • Damping Factor selection. Sherwood also offers either 36 or 60 watt monaural amplifiers, FM Multiplex Adapters and a complete decorator-styled line of cabinetry and 3-way speaker systems —The Finest in High Fidelity, Sherwood Electronic Laboratories, Inc., 4300 N. California Avenue, Chicago 18, Illinois.



Model S-4400, Stereo Preamp. + 36W Amp. — \$159.50.

Model S-5000, 20 + 20W Stereo Dual Amplifier — \$189.50.

Model S-3000 II, FM Tuner — \$105.50.

Model S-4000 II, 36W Monaural Amplifier — \$109.50.

Model S-2000 II, FM+AM Tuner — \$145.50.

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claims. There are many reasons why we were unable to match the IM figure e.g., difference in testing techniques, "kitchen table" balancing versus laboratory adjustments, etc. In this regard, we feel the Knight-Kit people give the home constructor somewhat more credit than he justifiably deserves. The two units we tested (the first one contained a minor wiring error) were assembled under better than average conditions. Thus, we feel no apologies are required since the 83YU777 proved itself to be a very good hi-fi stereo power amplifier ready to match its weight with any of the other amplifiers discussed in this issue. In terms of strictly "listening" preference, the Knight-Kit should be ranked among the top three.

Leak Stereo 50: In some ways it is unfair to compare this British power amplifier with American units. It was obviously designed to be used with the Leak "Point One" stereo preamp. Leak has put very little gain into the preamp (contrasting with American designs) reserving that job for the power amplifier. Thus, the Stereo 50 is limited to use with the Point One, or must be modified by the stereophile, to attenuate the extra sensitivity. As it now stands, the Stereo 50 cannot be coupled to the majority of American stereo preamps.

On the plus side of the ledger there are two outstanding things to be said for the Stereo 50. Looking under the

chassis one immediately has the feeling that this amplifier is built to last forever. The calibre of the workmanship puts many American amplifiers to shame. Lastly, the Stereo 50 runs "cold," nothing overheats. This is a by-product of the wide-open chassis design which minimizes heat retention and conduction with only a moderate amount of ventilation. If you have an installation problem and must hide the power amp and want assurance of minimal servicing, the Leak Stereo 50 is by far a logical choice.

Pilot SA-260: In many ways this power amplifier was a surprise to our testing staff. Its specifications were unashamedly honest. However, we would chide the manufacturer for his slightly misleading view that it is a "120-watt Peak Stereo Amplifier." The statement that it produces 30 watts per-channel would be more in keeping with generally "understood" stereo terminology.

Although the harmonic distortion and IM figures were higher for the SA-260 than the other four power amplifiers, it is still satisfactorily "hi-fi." Stereophiles, of course, should note the absence of a 4-ohm speaker tap if low efficiency speakers are being considered. It is also a very stable amplifier, ranking in this regard only slightly below the Dynaco 70 and Fisher SA-300. For the dollar invested, the Pilot SA-260 makes a good work horse in any man's stereo setup.

—Oliver P. Ferrell

Silent Partners

(Continued from page 64)

Thanks to the tracking ability of the arm, it has been possible to nearly double the cartridge compliance for the integrated design. The shortness of this trim-looking arm allows it to fit into tight places where other arms might find insufficient "elbow room."

All of these integrated units are relatively light. Their attractive lack of bulk derives from the fact that resonance problems in integrated designs can be solved largely through cartridge compliance; the arm needs no extra mass for damping. In the case of the Scott, viscous damping checks sideways motion as additional protection against resonance.

Shure's renowned Stereo Dynetic Cartridge is also available in an integrated version with its own arm. The Shure Model M212 (for 12" records) and Model M216 (for 16" records) are dynamically balanced designs which accommodate the cartridge in a hinged frontal section that derives the necessary tracking pressure from an adjustable spring. Since the spring acts in a downward direction, the tracking force is maintained regardless of turntable tilt or external vibrational movements. The unique feature of this arm is a button-operated cueing mechanism that sets the stylus down gently at any desired spot on the record. All the vertical movement of the arm is controlled by this push-button mechanism, eliminating the possibility of record or stylus damage due to tone arm "dropping." Both vertical and lateral motion are eased by jewelled bearings which minimize friction. Resonance is dampened by a counterweight "floating" on a block of elastic material. This check

in the critical frequency region does not impede the arm's normal motions.

The cartridge, specially designed for this arm, is mounted to a plug-in device which also permits instant substitution of the monophonic model, if so desired. Of course, the stereo head will play mono discs without any need for changeover. Weathers arms and cartridges are usually combined so that this may be regarded as an integrated design. The arm is viscous damped and non-metallic to assure anti-resonant characteristics. It should be pointed out that in addition to Weathers pickup, the arm also accepts certain other cartridges.

An offbeat kind of tone arm design is the General Electric Model TM-2G "Stereo Classic." It may be regarded as an "integrated" design because it is designed specifically to accept General Electric cartridges and takes no other.

These GE cartridges, however, as well as those by Weathers, are also available separately, which suggests that they are designed to work in a variety of tone arms rather than optimized for a specific one. Whether one may legitimately speak of an integrated design in this case, is a moot point. Some experts insist that the term applies only where both arm and cartridge are conceived as a single inseparable operational system.

Regardless of the diversity of designs, each of the tone arms surveyed here bespeaks a thoughtful and painstaking effort to solve a host of acoustical and mechanical problems. Moreover, these are precision products far removed from the shaky dime-a-dozen assemblies that make the ordinary department store's or appliance shop's "hi-fi" phonographs such a screaming horror.

Carefully crafted, professional-type tone arms give the stereo cartridge every chance to make the most of the music.

—Herbert Reid

HiFi REVIEW

General Electric's all-new VR-22 Stereo Cartridge

Outstanding in all four critical areas....



A masterpiece of stereo cartridge design and manufacture, the VR-22 is outstanding in all four critical areas of stereo cartridge performance: *Channel separation*—Up to 28 db for maximum stereo effect. Nothing higher on the market! *Response*—Smooth and flat for superior sound from 20 to 20,000 cycles (VR-225), 20 to 15,000 cycles (VR-227). *Freedom from hum*—triple-shielded against stray currents. *Compliance*—Tracks precisely, not a trace of stiffness. Hear it at your dealer's soon.

VR-225 with .5 mil diamond stylus for professional-type tone arms, **\$27.95***. VR-227 with .7 mil diamond stylus for record changer or turntable, **\$24.95***.

TM-2G Tone Arm—a professional-type tone arm designed for use with General Electric stereo cartridges as an integrated pickup system, **\$29.95***.

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Oliver P. Ferrell
Editor
Hi-Fi Review

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



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



C. G. McProud
Editor and
Publisher
Audio

"... is even better than its predecessor with respect to output, channel separation and extended frequency response and the two channels balance within ± 2 db to 15,000 cycles. The shielding has been improved and the grounding of the shield and the method of shorting the two 'ground' terminals are well thought out."

For the finest monaural performance, too: the VR-22 or the famous VR-2.

Audio Components Section, Auburn, N. Y.

GENERAL  ELECTRIC

Perishable Composers

(Continued from page 54)

every concert artist of the late 18th and during the 19th century was a composer first and an interpreter second. Most of the soloists and conductors engaged by the leading music societies in European capitals of that period furnished their own compositions. Starting with the end of the 19th century, the increasingly "non-appearing" composer began to be superseded by the "non-composing" interpreter. With the exception of prodigious Leonard Bernstein, one is unable to name a single American composer who is also a truly sought-after virtuoso or conductor.

Contrary to the fancy theories expounded by the purists, music, at least to the paying public—is primarily for entertainment. A concertgoer attends a concert largely because of the "personal" attraction it offers, whether it be a favorite conductor or a much-lauded soloist. It is small wonder then, that the composer's fading participation in the concert hall tends only to increase the audience's apathy and unwillingness to become excited about the works of someone whom they cannot see or hear.

The "social" composer, the lion of the salons, is also a thing of the past, as is the salon. Chopin and Liszt, habitual "salonards," owed their careers to the *haut monde* and frankly reveled in the adulation bestowed on them by musician-conscious men and women of rank. Such people are still about, although titles and money seldom go hand-in-hand these days. France has its Polignacs, Noailles and Rothschilds, while we can point to our Fords, Rockefeller, and Goets, who contribute to the nation's arts and sciences.

I've never been to a Ford or Rockefeller salon, but were I a young hopeful, I'd brush up on my manners, take piano lessons (Stravinsky did, late in life, and with profit) and get busy with "*services mondains*."

Of the contemporary men, I cannot name a single devoted "salonard"—Bernstein, Barber, Bowles and Menotti do not disdain drawing rooms. But with the exception of Bernstein, I've never heard them perform in such surroundings. Great pity, too. Music takes on an added glow in a festive decor, provided by the rich. Works such as Stravinsky's *Renard*, Falla's "*El Retablo*," or Poulenc's *sorties* with Bernac, contributed to the *éclat* of a Polignac gathering and put many a well-lined purse at a composer's disposal. But then, what astute hostess would expose her guests to Boulez' "double distortion," Nono's "double gibberish" or Stockhausen's gastric gavottes?

To the above, add the music creators' well-known dislike of each other and you get the picture. In addition, the composer is an unbending misanthrope who shies away from people, then accuses them of shying away from him.

Is there a solution, other than a grant or a commission? Any future in being a composer, and if so, what's the recipe? Well, here's mine. Get yourself a set of school directories, trade journals and other such reference books. Discover where music is being used and paid for. Forget the Broadway musical theater and the film market as they are hard to break into and require special aptitude, but here are some other opportunities:

1) **Incidental (background) music** for plays, classic revivals and contemporary drama or comedy; (don't overlook off-Broadway ventures and "theater-in-the-round" possibilities).

2) **Music for Television**, including commercials. (This does not mean necessarily inane jingles, but could also introduce atmospheric material and also employ progressive jazz background.)

3) **Music for woodwinds, brass—both solo and ensemble.** (Little of this is available, and performers are begging for material.)

4) **Music for concert bands.**

5) **Short pieces for symphony orchestra**, such as overtures and "closing" numbers—length not exceeding 15 minutes.

6) **Easily performable operas** for school, college and amateur use with modest production budgets. (Operas with immodest budgets offer the soundest indications of a healthy musical future thanks to the New York City Center and the able Julius Rudel. Carlyle Floyd's *Susannah*, and *Wuthering Heights*, Douglas Moore's *Ballad of Baby Doe* and *The Devil and Daniel Webster*, Blitzstein's *Regina* are good Americana, good theater and good music—non-dodecaphonic, all of these.)

7) **Music for educational purposes**, including teaching material. (Editor's note: On July 23rd The Ford Foundation made grants of \$5000 each to enable 12 young composers to serve in 12 different high school systems.)

8) **Choral music** for schools and choral groups.

9) **Dance music** for ballet and modern dance.

Do not be ashamed to deliver an honest job in whatever you tackle be it a TV commercial to an oratorio. Do not write an unplayable and interminable symphony, employing obsolete instruments and requiring endless rehearsals, then cry about being unable to obtain a hearing. Above all, try to get on wax. Your music, once recorded, will be performed again and again on the radio and you won't have to spend the rest of your life chasing conductors.

Two more ways of combining composition with three meals a day are teach your craft (be sure, however, to *learn* it first) and marry rich. Most composers do teach. Regarding marriage, here is one bit of well-meant advice. When you woo your heiress, and she gushes, "I just *love* music," don't upbraid her for being pitifully non-U. Don't advise her to digest music, rather than love it—to listen to it with her brain, rather than her ears; don't sing scatological serenades to her in the approved Stockhausen manner; don't subject her to a musicalized tapeworm extraction, however beautifully taped. Perversely, vulgarians still believe that "music bath charms" and that "a musician that maketh an excellent air in musick, must do it by a kind of felicity and not by rule" (Bacon). Free yourself of rules and shackles, imposed on you by smug dictators, and remember—if your music does nothing for the people, don't expect the people to do anything for your music.

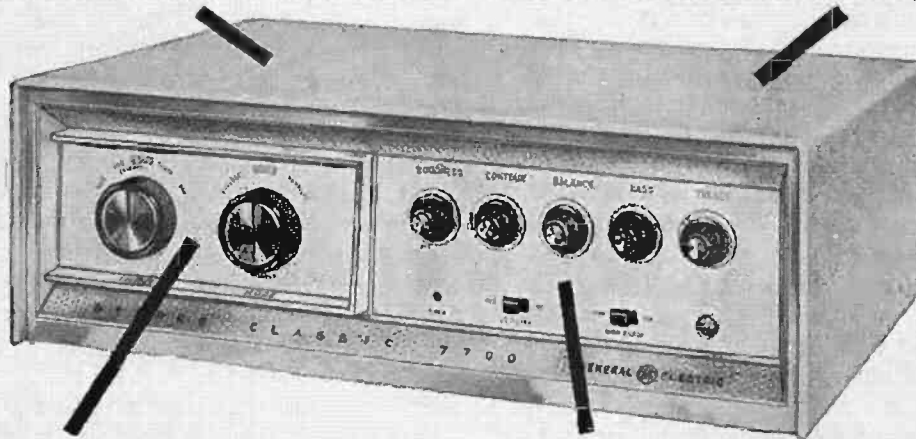
—Vernon Duke

HTFI REVIEW

new General Electric stereo amplifier

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

Soundly engineered: Power tubes at the extreme back for more ventilation, cooler operation. U. S. tubes used throughout. Advanced circuitry for easy servicing, stable performance. Speaker phasing switch at rear.



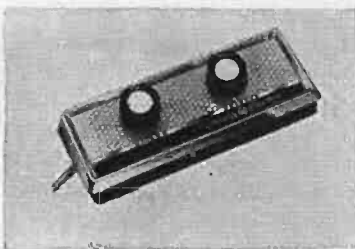
Nine inputs and four outputs: controlled quickly and functionally with two multi-purpose controls. For stereo and monaural cartridges, tape heads and tuners. Gives you flexible command of inputs and complete selection of speaker combinations.

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

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

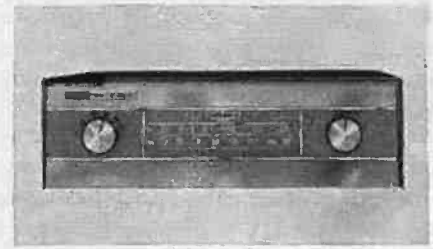
Designed for beauty and value: Featuring a recessed front panel, the G-7700 comes complete in a beige vinyl case, the G-7710 in a white vinyl case. The price is a modest \$189.95*, including case. (The G-7600 delivers less power, 20 watts per channel, has nearly all the above features. In saddle brown vinyl case \$139.95*.)

*Manufacturer's suggested resale prices.



Remote Control RG-1000. Two knobs permit adjustment of channel balance and volume up to 30 feet from amplifier — without moving from your chair. 30 foot cord included. \$14.95*

FM-AM Tuner, Series FA-15. Receives even weak signals with unusually low distortion, hum and noise level. Drift-free. Visual meter for pinpoint FM center channel tuning and optimum AM signal tuning. RF amplifier stage in both FM and AM increases sensitivity. FM multiplex jack for stereo adaptor. Built-in AM antenna; FM dipole included. Colors match General Electric amplifiers. \$129.95*



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

Audio Components Section, Auburn, N. Y.

GENERAL  **ELECTRIC**

Jazz Dissectors

(Continued from page 58)

Hadlock, an excellent musician-writer-critic who turns in penetrating critical appraisals for both *THE JAZZ REVIEW* and *JAZZ* quarterly. Jazz bassist Bill Crow, currently a member of the Gerry Mulligan Quartet, has written knowledgeably in *THE JAZZ REVIEW*, particularly in criticizing the recorded efforts of his fellow jazzmen, a task too risky for many musicians. John Mehegan, a jazz pianist, can also approach a jazz performance in musical terms, too, and make sense for readers of *THE NEW YORK HERALD-TRIBUNE*.

But Hodeir remains the group leader, for he not only analyzes the music itself, but he relates it to other relevant artistic and/or sociological factors. For example, in comparing two Louis Armstrong versions of *I Can't Give You Anything But Love* (recorded in 1929 and 1938) in *Jazz, Its Evolution and Essence*, he noted, "The trumpet chorus of the second *I Can't Give You* would merit an extremely detailed analysis, because it is not only the most beautiful solo Armstrong ever recorded, but also one of the most successful feats in the history of jazz. Between the vehement improvisation of the first version and the admirable line of this one, there is as much difference as between the early organ works of Bach, which show a somewhat unbridled imagination in the manner of Buxtehude, and the perfectly balanced Leipzig chorales. It is a similar evolution that can be seen, in spite of the differences between the two musicians, in a comparison of these two choruses of Armstrong . . ."

Gunther Schuller, classical composer-French horn player and occasional jazzman, often evaluates the jazz he hears in technical terms, too. Here's an excerpt from a review of a concert by pianist Thelonious Monk as written by Schuller in a recent issue of *THE JAZZ REVIEW*: "*Friday The Thirteenth* is a piece based on a passacaglia-like repetition of a two-bar chord progression, which presents serious problems for the unaware improviser . . ."

Generally, this sort of high level criticism has been confined to a strictly limited audience of informed jazz listeners who are able to relate Bach and Brubeck.

A second group of jazz critics has exerted more influence on the largest body of aware jazz listeners. These writers are concerned with jazz as music of form and substance, but concern themselves less with technical matters. Composed essentially of esthetes, this group criticizes and seeks to educate. Led by Nat Hentoff, they offer erudition without pedantry. This group contains the best jazz writers, so far as writer-stylists are concerned. The criticism is directed at an adult audience in uncompromising fashion. The messages aren't sugar coated for easy assimilation, yet are written with perceptive insights and warmth.

Hentoff himself, now 33, began as a Boston radio announcer, but soon turned to jazz. He conducted a jazz radio show in Boston for eight years. In the late 1940's, he began contributing to *DOWN BEAT*. From 1953 to 1957, he served as New York associate editor of that magazine. In '57, he departed *DOWN BEAT*, after having created a sizable reader following, to turn to free lance writing. He has contributed articles on jazz to *THE NEW YORKER*, *THE NATION*, *ESQUIRE*, *HARPER'S*, and to many other magazines, in addition to his work as jazz critic (with Ralph Gleason) for *HIFI REVIEW*. He co-edited (with Nat Shapiro) the excellent jazz volume,

Hear Me Talkin' To Ya (Rinehart, New York) and the jazz anthology, *The Jazz Makers* (Rinehart, New York). In collaboration with Whitney Balliett, he organized the superb 1957 CBS-TV show, *The Sound of Jazz*.



NAT HENTOFF
" . . . offers erudition without
pedantry . . ."

Here's a segment of a recent Hentoff critique—his review of John Clellon Holmes' jazz-based novel, *The Horn*, which appeared in *THE NATION*: "Holmes unfortunately does not write nearly as persuasively as he sometimes observes. He falls into a self-conscious straining for a national (or perhaps cosmic) affirmation that is an uncomfortable blend of Thomas Wolfe and Jack Kerouac . . . But . . . *The Horn* is an important step toward a fiction that is not wholly the dream world of an innocent buff who thinks, for example, that the jazz world is a microcosm of democracy."

Closely allied to Hentoff, but not imitative of him (Jazz opinion is too individualistic to inspire carbon copies.) are Balliett, whose writing for *THE NEW YORKER* is among the best to be found in any publication, and Martin Williams, who shares editorial rule of *THE JAZZ REVIEW* with Hentoff and who has contributed to *DOWN BEAT*, *THE SATURDAY REVIEW*, *THE AMERICAN RECORD GUIDE*, and other publications.

A portion of Williams' review of the use of jazz in the film *I Want to Live* (from *THE JAZZ REVIEW*) is characteristic: "Here is jazz, trying finally to break out of its functional assignments in dances and bar room, celebrating assignments which put it on a plane with Franz Waxman! At any rate, I hear more range, depth, and devotion to the essential character of jazz in a three minute Ellington record than I hear in this movie.

"Jazz is a music with an identity, a heritage, a dignity, a life and implicit human attitudes of its own. It is not a set of devices or *outré* effects to be toyed with, nor a 'symptom of the times' to be exploited."

While Hentoff, Williams, and friends reach the intellectuals and the well-informed laymen, another group of critics aims for the broadest possible readership. They are, for the most part, men who have viewed jazz for years, with varying degrees of perception. They are craftsmen who write slickly enough to obtain a wide array of outlets for their efforts. Less authoritative than the Hodeirs or the Hentoffs, they manage to keep jazz in the minds of many.

Their pitfall, of course, is superficiality. In modifying and diluting the world of jazz for a broad market, they often eliminate much of its appeal or, because of their widespread efforts, they are unable to devote ample writing time to any single contribution to jazz writing. Nevertheless, they manage to lure interested newcomers to jazz.

The ubiquitous Leonard Feather is their champion. He keeps busy. Author of a string of jazz books, including the valuable *Encyclopedia of Jazz* reference series (Horizon Press, New York), Feather's income probably exceeds that of any jazz writer on earth. When he isn't at work on a jazz book or article, Feather finds time to produce jazz record albums or toss off a jazz-based film script. He is a

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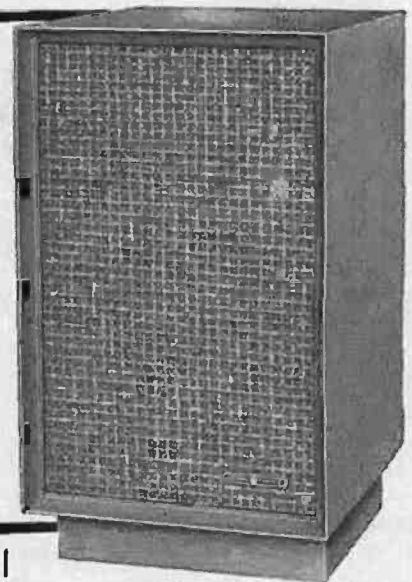
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record reviewer, jazz editor of PLAYBOY magazine, a jazz concert producer, and he keeps a hand in radio and television, too. No part-time writer, Feather has devoted years to building a name as a jazz writer-critic by confining his efforts almost exclusively to jazz. Jazz has rewarded him.



LEONARD FEATHER
 "... has devoted years to building a name as a jazz writer-critic. Jazz has rewarded him."

He discussed a Maynard Ferguson big-band LP—*A Message From Newport* (Roulette 52012)—early in 1959 in HI-FI MUSIC AT HOME magazine: "Despite the misleading title and cover photo, this was recorded not at Newport but in a studio. The band's sound is heavier and headier, the playing bolder and colder, than *chez* Basie. Its forte is in the writing, notably such Slide Hampton originals as *The Waltz* and the grandiloquent *Frame for the Blues*. Like Kenton's, the band tends too often toward the triple forte, but the material is varied and substantial enough to compensate—except for *Three Little Foxes*, in which the three valve trombonists seem to disagree as to where 'A' is . . ."

Ralph Gleason, too, has been writing about jazz for more than 20 years. A widely read jazz critic, he enhanced his reputation with the publication last year of his *Jam Session* anthology (New York: Putnam Publishing Co., 1957). The syndication of his SAN FRANCISCO CHRONICLE jazz column represented a major advance for jazz, a firm indication of



RALPH GLEASON
 "An individualist . . . his strength lies in his vast influence with newspaper readers and his ability to communicate directly and honestly."

the growth of interest in the music. An individualist, Gleason is difficult to categorize. His strength lies in his vast influence with newspaper readers and his ability to communicate directly and honestly. One sample of this direct style is his recent review for this magazine of the Columbia LP, *The Hi-Lo's and All that Jazz*: "With some really neat accompaniment by the Marty Paich Dek-tette, this crack vocal group swings its way through a great selection of songs and only occasionally gets too far out, in search of effect, to lose the listener. Most of the time, it's fresh and novel singing that fits well with the modern jazz accompaniment . . ."

Several writers who first were enraptured by jazz during the music's earliest years continue to write about it for mass audiences, along with Feather and Gleason. George Frazier, Charles Edward Smith, Rudi Blesh, Wilder Hobson, and Frederick Ramsey Jr. are members of an original elite. The latter continues to be one of the few esteemed scholars in the field of the folk origins of jazz. Hobson, who has followed jazz since he first heard the recordings of the Original Dixieland Jazz Band, is one of the few of these popular writers with jazz backgrounds who can appraise modern jazz with less than animosity. Most of the "veteran" critics

are unable to cope with contemporary jazz, which has developed beyond their own interest in the music itself. A few members of this group, including Smith, make diligent efforts to keep up with the growth of jazz, but most of the "veterans" prefer to remember better days in prose. Fortunately, they approach such nostalgia with detailed memories, full of the color and strength of the development of jazz, and in so doing they fill in the gaps many of the younger critics cannot fill.

At least two of the more significant jazz critics are based in a university setting. Marshall Stearns, founder of the Institute of Jazz Studies in New York, teaches at Hunter College. He has been the herald of jazz on the academic



MARSHALL STEARNS
 "... the herald of jazz on the academic level. . . . He prefers to dodge the tag 'critic'."

level. Although he prefers to dodge the tag "critic," his efforts have served jazz criticism well. He has served as advisor to the State Department in its cultural exchange activities. He has written on jazz in DOWN BEAT, METRONOME, THE SATURDAY REVIEW, ESQUIRE, THE NEW YORK TIMES, and HARPER'S. His excellent text, *The Story of Jazz* (Oxford Press, New York, 1956), is currently available in paperback edition.

Barry Ulanov began writing on jazz during his college days at Columbia in the late '30's. He was co-editor of METRONOME from 1941 to 1955. He contributed a column to DOWN BEAT in the mid-'50's, but in recent years has been devoting most of his time to teaching at Barnard College, where he is a member of the English department. His two most important books in the jazz field are *A History of Jazz in America* (Viking Press, New York, 1952), and *A Handbook of Jazz* (Viking Press, New York, 1957).

Stearns' value to jazz criticism lies mainly in the precise research he has done in the field; Ulanov is a jazz critic whose insights into jazz as a sociological entity are among the most pointed in the realm. Such insights provide the basic value in *A Handbook of Jazz*.

There is a large body of jazz critics working chiefly on an expedient, journalistic level. As a result, the efforts of this group are erratic, influenced by the pressure of deadlines and work loads, the "on to the next record!" feeling. Members of this group include Gene Lees, George Hoefler, and John Tynan of the DOWN BEAT staff and Bill Coss, Jack Maher, and Bob Perlongo of the METRONOME staff.

Faced with a rigorous schedule (these writers rarely put in less than a 12-hour day-and-night), the journalists deal with jazz in pragmatic terms. Given restless circumstances, any of these writers can match critical judgments with the majority of the critics noted here, but restless circumstances are rare for the beat-covering jazz critics.

Under the pressure of constant record review tasks, Jack Maher of METRONOME managed this appraisal of Ella Fitzgerald in reviewing her *Ella Swings Lightly* Verve LP in METRONOME. "This is Ella at her very best. From the moment she stepped in front of Chick Webb's band more than twenty years ago, Ella has had no peer at singing light, blithesome tunes that are a natural vehicle for her.



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"As has been said, this is the very best Ella, a record that I feel sure will delight all of her followers."

A *DOWN BEAT* review of a Sharkey Bonano LP—*Sharkey and His Kings of Dixieland* on Southland—in the June 25, 1959 issue manifested a terseness common to jazz journalism. The writer, according to *DOWN BEAT* policy, was unidentified. "One of the better Southland releases, this album presents Bonano in excellent form, the very skilled (Bob) Havens, and a quite fluent (Harry) Shields. As usual, too many of the tunes are hopelessly dull at the outset, but *Mad* is a fair vehicle that provides the best music on the LP.

"The rhythm section is poor and as characteristically corny as most contemporary New Orleans oom-ching Dixieland bands.

"Havens, who plays remarkably like Jack Teagarden at times, is the only non-native in the band; he arrived in New Orleans with Ralph Flanagan, dug the Dixieland scene, and stayed on. Probably the best thing to happen to New Orleans jazz since Fazola." The record was rated two-and-a-half stars. *DOWN BEAT* language for between "fair" and "good."

Yet there remain several key jazz critics who cannot be pigeon-holed. Father Norman O'Connor, 36-year-old Roman Catholic chaplain at Boston University, has become quite active in the jazz field, as writer-critic and radio-TV personality. A member of the board of the Newport Jazz Festival, Father O'Connor has attempted to "organize" the jazz critics in an effort to achieve a semblance of unity in the field.

John S. Wilson served as associate editor of *DOWN BEAT* in New York in 1949 and 1950. Since 1952, he has been the jazz critic of *THE NEW YORK TIMES*. He contributes critical articles on jazz to leading music magazines and he conducts a jazz program on New York station WQXR. Wilson's readable style and substantial grounding in jazz history place him among the leading critics. His 16-page historical *Panorama* (*HIFI REVIEW*, April, 1959) was well received.



JOHN S. WILSON
"His readable style and substantial grounding in jazz history place him among the leading critics."

In discussing early jazz pianist Jelly Roll Morton in his excellent paperback, *The Collector's Jazz* (Keystone Books), Wilson noted: "Morton believed in a strong, steady beat for the left hand and no holds barred with the right. There is deliberation in his way of stomping out pieces at a moderate tempo that seems to anticipate Erroll Garner (like Garner's, Morton's playing is instantly recognizable to anyone who has been exposed to it). Morton advocated three types of plenty—plenty pretty, plenty swing, plenty breaks . . ."

Another individualist, Tom Scanlan, covers jazz in enlightened fashion for *THE ARMY TIMES*. He does so with a sense of humor, an ingredient lacking in too many jazz critics. A logical, calm observer of the jazz scene, Scanlan writes pertinent prose which demolishes facades and strikes at the heart of jazz matters.

These individualists don't "belong" to any of the admittedly arbitrary groups named. Yet all those cited are important to jazz.

To sum up, we can group jazz critics in this fashion:

1. Those critics who view the music through the magnifying glass of the trained musicians—the analytical, quite serious approach of André Hodeir.

2. Those well-balanced, erudite, esthetically-oriented critics: Hentoff, Williams, Balliett, and others. This group is less preoccupied with technical matters than with emotion, meaning, and significance in the art of jazz. Some members, however, can approach jazz *à la* Hodeir.

3. Those popular writers, often critical, but just as often concerned with a propaganda job for jazz. Led by Leonard Feather, this group attempts to present jazz attractively to the mass audience. It represents a traditional source of guidance for the lay listener making his way through the stylistic complexities of jazz.

4. The academic jazz writers, epitomized by Stearns and Ulanov, who are influenced by a historic-musicological bent, but who are capable of purposeful jazz criticism.

5. The journalists of jazz, including the record reviewers for *DOWN BEAT* and *METRONOME*, who work within the limitations of treadmill pressure. Less moved by the esthetics of jazz than with creating a magazine to lure readers (*DOWN BEAT* more so than *METRONOME*), these sources of criticism are products of publications, rather than vital cogs in the machinery of jazz criticism.

6. The individualists who are unique and valuable to jazz.

Naturally, there are jazz critics of value not included here. There is no hard and fast formula for categorization, either, since jazz critics prize individuality and rarely enforce strength through group action.

Jazz is too popular today for a definitive picture of its critics in less than book length. However, mention should be made of one of the indications of that popularity—the major jazz critics in Europe. There are jazz critics avidly at work in every leading European country. Oddly enough, despite the relatively few personal appearances in Europe by American jazz groups, these foreign critics manage to view jazz intelligently, almost exclusively on the basis of records received from the U. S. In fact some of these European critics often view jazz with greater insight than do their American counterparts.

Two British jazz magazines should be singled out as among the best published abroad. *JAZZ MONTHLY*, edited by Albert McCarthy, includes critical writing by the editor and a string of aides, including Charles Fox, Max Harrison, Raymond Horricks, G. E. Lambert, Alan Morgan, and Paul Rossiter. It is a well-written, conscientiously edited mag-

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azine. The criticism it contains is based on firm historical knowledge of jazz.

Here are a few samples of McCarthy at work, on Chuck Berry and Ken Nordine LP's. "Chuck Berry is, of course, the rhythm and blues singer who so horrified puritanical critics by his body-jerking and stage antics at the 1958 Newport Jazz Festival. These extramusical gyrations can have no relevance for a record reviewer and my main objection to Mr. Berry is that he is rather a dull singer."

"If any readers consider that the empty windiness of the prose quoted (from the liner notes on the Ken Nordine *Word Jazz LP* on Dot) could not be equalled by the music, I can assure them that they are quite wrong—between prose and performance there is absolute empathy. 'The style is the man,' as Neville Cardus has said in another context, and the pseudo-mystic obscurantism of the notes receive their appropriate parallel in the outcome. Cleverness of the type that Mr. Nordine possesses might be as equally well deployed in making up commercial jingles or sitting on top of flagpoles."

JAZZ JOURNAL, with criticism by Graham Boatfield, Bob Burns, Keith Goodwin, Gerald Lascelles, Tony Standish, Peter Tanner, and editor Sinclair Traill, is slightly less effective by comparison, but emerges as lively and stimulating when compared to a few of the American jazz magazines.

Here's Traill's reaction to an LP by trumpeter Chet Baker, for example. "My first reaction on hearing this record for the first time was a feeling of pity—pity for the performer. It is all so decrepit, so exhausted, so unlike anything I have always thought of as jazz. The sound of Baker's singing and trumpet playing is the noise a man makes who is not sure of himself—it is like the boy next door, playing as well as he is able, but too softly so that father won't hear. It has nothing to do with jazz, as I know it. It is the sad music of despair—a sound I can do without."

MELODY MAKER, a lively, Hearstian tabloid, is a third British publication dealing with jazz. However, it covers other aspects of the music business, too, and often manifests more enthusiasm than authority.

Among other European jazz publications worth reading—if language is no barrier—are *ESTRAD* and *ORKESTER JOURNALEN*, both published in Stockholm; the venerable *JAZZ-HOT*, to which Hodeir contributes, and *MUSICA JAZZ*, in Milan, Italy.

The effect of this bulk of jazz criticism—here and abroad—on the musicians themselves is difficult to assess. Some jazz musicians choose to deny the existence of critics. Some are influenced by only one or two critics. Some jazzmen never read the critics' views. Some do, but admit to so doing only to friends, never to critics. Jazz musicians with established reputations tend to be less moved by critical opinion than eager young jazzmen.

The basic, lasting influence of the critics, of course, is on the jazz listener, be he the calm fan or passionate fanatic. The actions of jazz fans creates work, by endorsement, for the musicians. In this manner, the critics, by moving the public, can direct—or at least assist in directing—the course of jazz. Next year's favorite tenor saxophonist, next year's poll winner, can well be a reflection of the critics' efforts.

Jazz fans seeking guidance can turn to the critic of their choice. But they must begin with an active interest in all facets of jazz and a sincere desire to investigate the fascinating complexities of the music. There is no handy list of ab-

solutes available for a box top. There's no short cut to appreciating jazz. The listener must devote his time and mental capacity.

The critic's task, essential in all the arts, is as responsible in jazz as elsewhere. The jazz critic must face obligations to himself, to his readership, and to the musicians he appraises. He must not succumb to resignation or retrogression, but must approach jazz with an honest desire to understand every facet of it. He must, in this sense, move in a musical direction, observing and absorbing jazz. He must be well-informed and esthetically-oriented. He must be able to view jazz in terms of a perspective that encompasses all the arts. He must be able to view jazz on several levels—technical (the music itself), philosophical (jazz as art), socio-economic (the artist in society), as a pragmatist viewing an industry. And in addition, he should be able to write effectively and stylistically well—without being obscure.

In his approach to his readers, the jazz critic must be honest. He must not be prejudiced by self-interest (matters of income or prestige), but must devote his efforts to progress in jazz and to creating an awareness of such progress on the part of his readers. Deviations from such honesty obstruct the validity of criticism, for they baffle the reader and destroy any image of consistency in criticism. The critic may learn, too, and later change his viewpoint, but he cannot be motivated by anything but esthetic principles. He should be able to exist apart from the pressures of jazz as a business.

The critic should write for readers, yet the heart of his criticism should make sense to musicians, too, if only in terms of positively stated critical recommendations.

In his relationship with the musicians whose work he reviews, the critic must attempt to understand the musicians, their artistry and aims, without allowing personal contact or friendship to alter his appraisal of their efforts. At the same time, the musicians cannot sit inanimate in the critic's shooting gallery. He must sympathize with their objectives and hope to aid them by creating an informed jazz audience.

As in all the arts, the responsible critic works best with an informed readership, in this case a readership interested in jazz. And the reader, too, without such an interest in jazz, never will be convinced by any critic that jazz didn't simply come up the river from New Orleans.

Don Gold completed his first major feature for *HIFI REVIEW* under conditions of extraordinary pressure. In his capacity as Jazz Promotion Director for *PLAYBOY Magazine*, he was having his hands full dealing with preparations for the August *Playboy Jazz Festival*.

In his writing of *The Jazz Dissectors*, Gold has highlighted many facets of his experiences as surveyor of the jazz scene on *Down Beat* (from reporter to managing editor). His participation in the *Critics' Symposium* at the 1958 Newport Jazz Festival supplied much food for thought, some of which has found its way into these pages. One of these days, Don hopes to finish a biography of veteran New Orleans trumpeter, Lee Collins in collaboration with Collins' wife, Mary.

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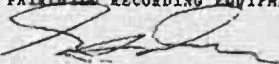
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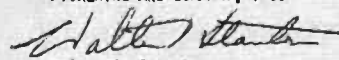
We have completed our measurements and tests of the Dual 1006 Record Changer and I am delighted to report that it came through with flying colors. The tests included all the customary measurements which we would normally make on a pickup when used in a record changer including certain "torture tests" designed to show up any malfunctioning of the pickup when in record changer operation.

The aforementioned tests were all made at three (3) grams using the D-3707A stylus in a standard 371 pickup. As you know the "A" type stylus is intended for manual record players, however, with the 1006 the tracking is all we would ask for and the trip mechanism functioned smoothly even at this very light tracking force. Judging from the careful workmanship apparent in the construction of your mechanism we feel that we can assume that the changers will be sufficiently uniform to assure continued satisfactory operation at three (3) grams. Consequently, we can recommend our "A" type stylus for your application and feel no hesitation whatsoever in giving our unqualified approval based upon our own laboratory observations. The mechanism has been running continuously now for about five (5) weeks so we feel that enough data has been taken to validate these statements.


May I take this opportunity to wish you all possible success, we think you have a beautifully simple and efficient product with which to work.

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JOHN THORNTON

● **ADAM**—*Giselle*. Ballet: Highlights. Paris Conservatory Orchestra, Albert Wolff cond. RCA Victor LSC 2301 \$5.98

Musical Interest: Ballet classic
Performance: OK
Recording: Good
Stereo Directionality: Unobtrusive
Stereo Depth: Good

A few months ago London Records issued a disc of highlights from *Giselle* in the Henri Büsser edition played by the Paris Conservatory Orchestra under Jean Martinon. Here is another version of the same music with the same orchestra, but on another label and with another conductor. Yet the paradox is that the same engineers may have been in charge of both recordings. There is little doubt that this performance was recorded for RCA Victor by the English Decca engineering staff under the terms of the reciprocal arrangement between the two firms. Truth to tell, there is very little to choose between the two recordings. On the whole, Martinon's performance is more incisive than Wolff's, and he makes more of the dynamic contrasts in the score; Wolff's reading, on the other hand, is probably more traditional in its lyricism and with easier flow. The recorded sound of both editions is about on an even par, with London perhaps having the slightest edge in matters of clarity and brilliance. You pays your money . . . etc.

M. B.

● **BACH**—Toccatina and Fugue in D minor; Choral-Preludes: *Wachet auf; In dulci jubilo*; Toccata, Adagio and Fugue in C Major. Robert Elmore (organ). Mercury SR 90127 \$5.95

Musical Interest: Not for Bach purists
Performance: As good as can be expected
Recording: Gaseous
Stereo Directionality: Who needs it?
Stereo Depth: Hangarlike

Monstrous is the proper appellation for this collection of popular Bach organ works appropriately billed by Mercury as *Bach on the Biggest*, for the organ is the 33,000-pipe affair built for Atlantic City's 42,000-seat Convention Hall.

As a reproduction of the gargantuan sonorities that can be produced amid the vast spaces of the Convention Hall, Mercury's recording is remarkable by virtue of its mere accomplishment, stereo or otherwise. In this context, Bach is merely a means to an end, as is Mr. Elmore, who under other

OCTOBER, 1959

BEST OF THE MONTH

- RCA Victor has at last done true justice to Artur Rubinstein as a Chopin interpreter with its superlative disc of the Polish master's Piano Concerto in F minor . . . "At long last . . . a truly worthy LP . . . of Chopin as revealed through the artistry of Artur Rubinstein . . . brilliant with singing rich tones." (see p. 88)
- Vanguard offers a milestone in the fine art of stereo chamber music recording with the Griller Quartet playing four of Haydn's finest masterpieces . . . "The interpretations are searching . . . and stereo adds an extra element of airiness." (see p. 92)
- RCA Victor's contribution to stereo opera this month is the first absolutely complete Rossini Barber of Seville, with Erich Leinsdorf conducting a top-flight Met Opera cast . . . "The music sparkles from beginning to end . . . If I were to choose only one of all competing versions, RCA would have my vote." (see p. 98)

circumstances is a highly capable and artistically fine organist. This is for soundhounds only!

D. H.

BACH—The Well-Tempered Clavier (see VILLA-LOBOS)

BALAKIREV—*Islamey* (see RIMSKY-KORSAKOV)

● **BEETHOVEN**—Symphony No. 2 in D Major, Op. 36. Berlin Philharmonic Orchestra, Eugen Jochum cond. *Ruins of Athens* Overture, Op. 113; *Prometheus* Overture, Op. 43. Bavarian Radio Symphony Orchestra, Eugen Jochum cond. Deutsche Grammophon DGS 712006 \$5.98; Mono—Deutsche Grammophon DGM 12006 \$4.98

Musical Interest: Yes and No
Performance: Symphony fine
Recording: Symphony fine
Stereo Directionality: Excellent
Stereo Depth: Excellent

Jochum's way with this Symphony, and most others, is in accordance with convention, and there is no fault to find with the interpretation. If it is not a great one, it is not negligible either. There is spirit and drive and there is tenderness too. The orchestra plays beautifully, and the recording is rich and full. What I do not enjoy is the slip after the second movement with the third and fourth movements on the second side along with the two minor overtures.

All records reviewed in this column as stereo must be played on stereophonic equipment. They CAN NOT be played on old style monophonic (single speaker) equipment without permanently damaging the record. Play at 33 $\frac{1}{3}$ rpm with the RIAA setting.

As the playing and recording of the overtures are both inferior to that in the *Symphony*, the over-all value of the disc is lessened. Certainly, Deutsche Grammophon could have provided more attractive recordings for the *Symphony*. Angel, Columbia, Victor and Westminster do.

W. D.

● **BEETHOVEN**—Symphony No. 9 in D minor, Op. 125 ("Choral"); Symphony No. 8 in F Major, Op. 98. Boston Symphony Orchestra, Charles Munch cond., with the New England Conservatory Chorus and Leontyne Price (soprano), Maureen Forrester (contralto), David Poleri (tenor), Giorgio Tozzi (bass). RCA Victor LSC 6066 \$11.96; Mono—LM 6066 \$9.96

Musical Interest: Olympian
Performances: Competent
Recordings: Stereo excellent, mono a little cramped
Stereo Directionality: First-class
Stereo Depth: Excellent

If all the people who have wildly applauded Munch's performances of the *Ninth Symphony* at Tanglewood during the past half-dozen years or so rush out and buy this recording, made in Boston's Symphony Hall just before Christmas last year, they will find here a better performance. For one thing, it is more thoroughly-rehearsed. For another, though the tempi are still generally on the fast side, Munch this time manages to make less of a breathless romp of the whole. The orchestral playing is marvelous, the chorus has been well-trained by Lorna Cooke de Varon, and the four vocal soloists are extremely well-matched both individually and in ensemble.

And yet it seems to me, this reading lacks the very quality which is at the heart of Beethoven in general and the *Ninth Symphony* in particular—that spiritual exaltation, the kind of emotional catharsis arising out of intense inner struggle and eventual serenity. It is that ultimate impact of the

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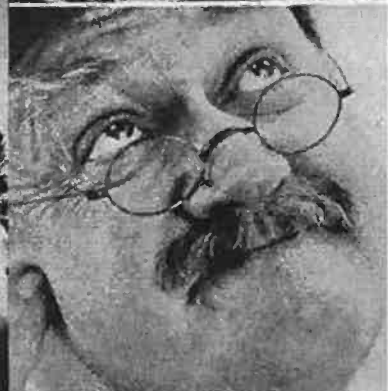
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Ninth Symphony as recorded by Klemperer, Toscanini and Furtwängler that achieves this through totally different routes. It is the lack of this which keeps the Munch performance from rising above the level of routine competence.

Munch is considerably more successful with the more brusque *Eighth Symphony*. There is nothing subtle about his approach to the music. He hammers it out in blacksmith fashion, but the *Eighth Symphony* can take this sort of treatment. I'm unhappy over his failure to observe the repeat of the exposition in the first movement, but then Munch has never been overly sensitive about such matters.

The stereo recording is marvelous, with superb depth and spaciousness and a wonderful directional quality. The monophonic recording, by contrast, sounds a bit cramped and muddy. *M. B.*

● **BENJAMIN**—Concerto quasi una Fantasia; Concertino. Lamar Crowson (piano) with the London Symphony Orchestra, Arthur Benjamin cond. Everest SDBR 3020 \$5.98

Musical Interest: For conservative moderns
Performance: Fine and dandy
Recording: Superb
Stereo Directionality: Good
Stereo Depth: Perfect

Australian-born Arthur Benjamin (b. 1893) means for most of us the fetching *Jamaican Rumba* and the amusing *Overture to an Italian Comedy*. But like many another well-established, British Empire composer and teacher, he actually has produced a widely varied catalog of works, large and small—operas, concertos, chamber works, and the like.

The *Quasi una Fantasia* Concerto dates from 1950 while the *Concertino* goes back to 1927. Both have a family resemblance, however, a curiously Ravelian flavor. The more current piece is quite expansive in both scope and in its orchestral fabric, and also verges in its more unabashed lyrical moments in the direction of the *Warsaw Concerto*. Nevertheless, the piano writing is thoroughly effective, and the orchestration absolutely first-rate; the musical style is sane modern-romantic with post-impressionistic overtones.

The performances are first-rate. Also, the recorded sound is some of the best that Everest has accomplished from any point of view, stereo or otherwise. *D. H.*

BLOW—Ode on the Death of Purcell (see **PURCELL**)

● **BRAHMS**—Symphony No. 2 in D Major, Op. 73. Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury SR 90171 \$5.95

Musical Interest: A classic
Performance: Mediocre
Recording: Shallow-sounding
Stereo Directionality: OK
Stereo Depth: Lacking

When the monophonic counterpart of this disc was released more than a year ago, I could find nothing good to say about it. Dorati's rhythm in the first two movements is slack. The finale, too, that unbuttoned frolic, which caps the whole score, sounds perfunctory here. The recording in this stereo edition is a decided improvement

over the pinched and hoarse quality of the monophonic version, but it still lacks enveloping roundness and warmth. This recording can only be consigned to somewhere near the bottom of the pile of stereo Brahms *Seconds*. *M. B.*

● **BRAHMS**—Symphony No. 3 in F, Op. 90; Variations on the St. Anthony Chorale, Op. 56a. Philharmonia Orchestra, Erich Leinsdorf cond. Capitol SP 8483 \$5.98

Musical Interest: High indeed
Performances: Unexceptional in the Symphony, better in the Variations
Recordings: Good
Stereo Directionality: Fine
Stereo Depth: OK

The introspective and autumnal nature of Brahms' *Third Symphony* poses a knotty problem to most conductors. It takes a man of imagination and bold insight to pierce to the heart of the music; but when such a conductor is in charge, the *Symphony* becomes a deeply moving experience of quiet intensity and passion—a kind of distillation of the spirit of late 19th-century Vienna. For all his Viennese upbringing, and despite the fact that most of his impulses in the *Symphony* are in the right direction, the sum total of Leinsdorf's performance is no better than routine competence. What is needed is bold, commanding self-assurance, but instead one gets a curiously antiseptic, superficial impression from this performance.

The *Variations* fare much better. Here Leinsdorf successfully delineates its many shifting moods with very convincing authority. Throughout both scores the playing of the Philharmonia Orchestra is first-class and Capitol's recording is fine. *M. B.*

● **BRUCKNER**—Symphony No. 5 in B Flat; **WAGNER**—Parsifal: Prelude and Good Friday Spell. Bavarian Radio Symphony Orchestra, Eugen Jochum cond. Deutsche Grammophon DGSA 7300 \$11.96; Mono—DGMA 300 \$9.96

Musical Interest: Bruckner—for dyed-in-the-wool Brucknerites; Wagner—for everybody
Performances: Expert
Recordings: Good
Stereo Directionality: Fine
Stereo Depth: Excellent

It is the masterful performance of the *Parsifal* "Prelude and Good Friday Spell" which will be the big news for most people here. For Bruckner's *Fifth*, despite all its imposing architectural structure, makes severe demands upon one's concentration that I'm afraid only fanatic Bruckner adherents will find the patience to wait out the longeurs of the score in order to penetrate to its inner core. It's a monumental work, but rather hopelessly old-fashioned in these days of jet flights and atomic-powered submarines. Jochum presents it in the original Bruckner text as persuasively as he can, but it's very massive and slow-moving indeed. The engineers have engraved the grooves beautifully with an especially luxuriant sounding stereo recording, but I doubt if all these excellences will convert many listeners outside of the Germanic countries. *M. B.*

● **CHOPIN**—Piano Concerto No. 2 in F minor, Op. 21; Andante spianato and Pol-

onaise in E Flat Major, Op. 22. Artur Rubinstein with the Symphony of the Air, Alfred Wallenstein cond. RCA Victor LSC 2265 \$5.98; Mono—LM 2265 \$4.98

Musical Interest: Young, ardent Chopin
Performance: The very best
Recording: Good
Stereo Directionality: Accurate
Stereo Depth: Sufficient

From the very first entry of the solo piano, it is clear that this recording of the Chopin *F minor Piano Concerto* is going to be no mere performance. Artur Rubinstein is in the vein, and he is going to make it an experience. And what an experience! Here is Chopin playing that lifts this Concerto, dating from Chopin's 19th year, out of its usual secondary place in the literature up to the level of the highest art—a poignant revelation of intimate feeling set forth in a wholly fitting tonal mold and texture.

Not since the great Rubinstein 78 rpm recordings of the Chopin *Polonaises*, *Nocturnes*, and *Mazurkas* done in the mid-1930's have I heard such a felicitous combination of Rubinstein playing at the very peak of his form, and the recorded sound do it justice. Since the War, by confining most of his recording activity to these shores, Rubinstein has committed a goodly number of noble interpretations to LP, but hardly ever has the recorded sound—in the solo discs especially—been what he and the music have deserved. The concertos done with Reiner and the Chicago Symphony have proven the major exceptions, though none have been of the Chopin solo repertoire.

So at long last we have a truly worthy LP—and in stereo, too, of Chopin as revealed through the artistry of Artur Rubinstein. Everything is here—phrasing of the most subtle, rhythmic and dynamic tension, passagework of pearly elegance, and attacks of lionine power. And thank goodness, the piano sounds like a real piano. It is brilliant with singing, rich tones.

The stereo disc places Rubinstein's instrument exactly where we expect it to be, and it's not over-sized either. The orchestra sound is more intimate than we would normally hear in the concert hall, and very widely spread, which is a fine characteristic for this Chopin *F minor Concerto*. (This music seems more suitable for a hall of 800 rather than 4000 seats.) Wallenstein's baton guides the orchestral backing along its appointed way with care, taste, and affection.

The *Andante spianato* and *Polonaise* is seldom heard with accompanying orchestra, so it is good to have Rubinstein add this version to his earlier solo effort (in RCA Victor LM 2049). Nevertheless, the music as such, hardly scales the heights achieved in the slow movement of the *Concerto*. Indeed, the two parts of this work were never written to be played together. The lovely nocturne-like *Andante* dates from 1834, the year of the *Fantasia-impromptu*, while the *Polonaise* with its orchestral accompaniment was completed in 1831, two years after the *F minor Concerto*. Its brilliance is decidedly of the salon, and shows how far Chopin had to develop before giving us the grandeur represented by his *Polonaises in A Flat and F Sharp minor*. This being the case, it would seem hardly reasonable to expect a repetition of the re-



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markable feat accomplished by Rubinstein in the *Concerto*. Curiously, the piano sound is richer in the orchestrally accompanied *Polonaise* than in the solo *Andante*. Could these pieces have been recorded in different locales?

Nevertheless, this is a great album—the finest modern recording of Rubinstein's art at its best, and well-deserving of its deluxe format which includes a finely illustrated brochure, *The Rubinstein Story*, with an essay by Clifton Fadiman. As music, as interpretation, and as documentation, this is everything a recording should be. *D.H.*

● **COPLAND**—Symphony No. 3. London Symphony Orchestra, Aaron Copland cond. Stereo SDBR 3018 \$5.98

Musical Interest: Americana eroica
Performance: Authentic
Recording: Variable
Stereo Directionality: Effective
Stereo Depth: OK

It was with distinct curiosity and anticipation that I put this Everest stereo premiere of the Aaron Copland *Third Symphony* on my record player, for I had supervised the recording sessions of the same Symphony with Antal Dorati and the Minneapolis Symphony for the monophonic Mercury disc that appeared some five years ago. It was a sonic landmark in its day and still sounds good to these ears. Having had Copland's assistance in editing the Mercury tape, I was also curious to find out wherein his reading of his own *Third Symphony* would differ from Dorati's.

As a documentation of Aaron Copland's most ambitious work, his one symphony on a truly epic scale, this Everest recording has a special value of its own. Copland's treatment does bring out inner voices and detailed figurations that shed new light on his *Symphony* as an artistic experience, but whether I would give up the Dorati recording completely in favor of this one is another matter entirely.

Copland is no virtuoso conductor and he has no virtuoso orchestra, whereas Dorati is a virtuoso conductor and his players are generally superior to the Londoners, particularly in the matter of ensemble attacks and intonation (or did he also have the advantage of superior tape editing?). The wind balances in the Everest recording are slightly better than in the Mercury, but Dorati offers better presence in the strings and better balance in the heavy percussion artillery. Listen to the fourth movement fanfare as a case in point. Details of texture emerge more clearly on Everest, but the best over all picture of Copland's *Symphony* is still to be had on Mercury, I feel. Finally, only exceptionally fine playback equipment will achieve good sound with the Everest stereo disc. (See review of Vaughan Williams' *Job* p. 102 for further comment on Everest recordings.)

The choice here for both Copland fans and sound hounds is no easy one. Mine still stands, for both objective and sentimental reasons. *D.H.*

● **DELIBES**—Coppélia (Complete Ballet). Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury SR2 9005 2 12" \$11.90

Musical Interest: A charmer

Performance: Brilliant
Recording: Lean
Stereo Directionality: True
Stereo Depth: Adequate

Leo Delibes' 1870 ballet masterpiece may be adjudged lightweight by the standards of a Beethoven symphony, or even by those applied to Tchaikovsky's *Swan Lake* or Prokofiev's *Romeo and Juliet*. Nevertheless, when we remember that its subject matter is merely a boy-girl romance in a Hungarian country town which is complicated by the encounter with a pathetic, old, crank toymaker (Coppélius), one can have nothing but admiration for the gay lyricism and the masterly orchestral fabric that Delibes brought to his score. What a long step this is from the cliché-ridden *Giselle* music of Adolphe Adam!

Dorati and his Minneapolis players bring a maximum of brilliance and rhythmic precision to their *Coppélia* reading, but not much in the way of lyrical warmth. By contrast, there is available the Ansermet-Suisse Romande stereo recording on London (CSA 2201) that is more lyrical, but less precise in its rhythmic elements. Here Mercury's stereo sound is lean and unerringly accurate in its directionality; London's is superbly rich with a marvelous illusion of depth. Take your choice. *D.H.*

● **DELIUS**—Brigg Fair; A Song Before Sunrise; Marche Caprice; On Hearing the First Cuckoo in Spring; Summer Night on the River; Sleigh Ride; Intermezzo from Fenimore and Gerda. Royal Philharmonic Orchestra, Sir Thomas Beecham cond. Capitol SG 7116 \$5.98

Musical Interest: An acquired taste
Performances: Matchless
Recording: Excellent
Stereo Directionality: A pleasure
Stereo Depth: Fine

Beecham and Delius (1862-1934) have been a rarified recording delight for about three decades now. Beecham almost alone has been able to reveal the fragile charm of the music of this British-born impressionist master. Admittedly, not everybody responds to its highly personal charm, but nobody will deny that Beecham has been and remains the peerless spokesman for it. This stereo re-issue of performances released earlier monophonically offers the Delius lover typically sensitive Beecham readings of a varied and rich program.

The stereo recorded sound is marvelously atmospheric with clear and round textures. If Delius hasn't previously been your particular cup of tea, try this record just for the sake of luxuriating in some masterful performances; who knows, you may yet find yourself succumbing to its flavor. *M.B.*

● **ELGAR**—Enigma Variations, Op. 36; **PURCELL-BARBIROLLI**—Suite for Strings and Winds. Hallé Orchestra, Sir John Barbirolli cond. Mercury SR 90125 \$5.95

Musical Interest: Solid and satisfying
Performances: Excellent
Recordings: Excellent
Stereo Directionality: Good
Stereo Depth: Fine

Barbirolli has been closely identified with these two scores for many years, and the previously released monophonic edition of these performances was greeted universally with superlatives. In stereo they are even

better, with a spaciousness and depth of sound that are most impressive. There is little doubt that Barbirolli is now one of our few really sovereign conductors. What a joy it would be to have him once again in our midst as an active force in American musical life. *M.B.*

● **FRANCK**—Symphonic Variations. LALO—Piano Concerto in F minor. Orazio Frugoni (piano) with the Orchestra of the Wiener Volksoper, Michael Gielen cond. Vox STPL 511.220 \$5.95; Mono—PL 11.220 \$4.98

Musical Interest: A masterpiece and a curio
Performance: Competent
Recording: Bluff
Stereo Directionality: Good
Stereo Depth: Good

The Lalo is the news on this record. It is so rarely played; it hardly is known. Even Grove's has listed it wrongly in the key of C minor. Given sufficient exposure, it may achieve some pleasure of popularity.



It is tuneful and lively and it sounds more difficult to play than it really is. Frugoni does better with it than with the more subtle Franck work. The playing in both compositions by the pianist and the orchestra is more workaday than stylish. The balance between soloist and ensemble is well-maintained and the stereo effect gives the big sound welcome spaciousness. *F.D.*

● **GRIEG**—Peer Gynt, Suites Nos. 1 and 2; Lyric Suite, Boston Pops Orchestra, Arthur Fiedler cond., with Eileen Farrell (soprano). RCA Victor LSC 2125 \$5.98

Musical Interest: Popular favorites
Performances: Steady
Recording: A little congested
Stereo Directionality: Good
Stereo Depth: OK

The performances are familiar from the previous monophonic edition; the stereo sound suffers from the tightness and constriction which afflicted many of the early RCA Victor stereo discs but which has completely disappeared in the company's recent stereo output. Fiedler is steady and dependable in all three works, and Eileen Farrell sings "Solvejg's Song" from the *Second Peer Gynt Suite* with ravishing tone. Beecham's Angel disc (S-35445) with chorus and soprano soloist is still the *sine qua non* as far as stereo *Peer Gynt* music is concerned, even to the more natural recorded sound; but this disc, with the *Lyric Suite* thrown in as a bonus, has its attractions too. *M.B.*

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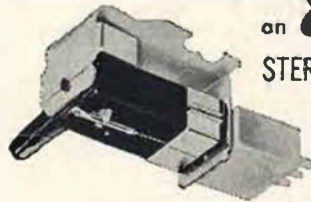
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● **THE COMPOSER AND HIS ORCHESTRA.** HANSON—Merry Mount Suite. Eastman-Rochester Orchestra, Howard Hanson, conductor and narrator. Mercury SR 90175 \$5.95

Musical Interest: Considerable
Performance: Definitive
Recording: Brilliant
Stereo Directionality: Excellent
Stereo Depth: Excellent

The workings of the creative mind are always fascinating to the layman and to other creative individuals. How does a creative artist decide upon his subject and then develop it? How does a composer create his tones and clothe them with instrumental or vocal color?

In this record, Howard Hanson lays bare the processes whereby he orchestrated the Suite which he drew from *Merry Mount*, his opera about the 17th century New England. In the course of his exposition, we are treated to a searching analysis of the capabilities of the various instruments of the orchestra, alone and in combination. Hanson speaks well and to the point, and the instrumentalists do their part with able eagerness. When finally the composer finishes with the hows and whys, he conducts a brilliant performance of the Suite. The music is tuneful and colorful and the recording is superb. *W. D.*

● **HAYDN**—String Quartets in: B Flat Major, Op. 71, No. 1; D Major, Op. 71, No. 2; C Major, Op. 74, No. 1; E Flat Major, Op. 71, No. 3; F Major, Op. 74, No. 2; G minor, Op. 74, No. 3. The Griller String Quartet. Vanguard VSD 2034/33 \$5.98; Mono—VRS 1041 \$4.98 each

Musical Interest: Fine chamber music
Performance: Beautiful
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

The late String Quartets by Haydn are remarkable examples of the composer's consistent inspiration. Each is an outstanding work, a challenge to the performers and a delight to the listener. These six Quartets make up a more or less unified set, rising from the more quiet pieces of Op. 71 to the grandeur and brilliance of the last two works in Op. 74. The Griller foursome plays with refinement not devoid of virility. The performances enjoy the flexibility that comes after long association with each player as well as between them and the music. The ensemble is impeccable and the virtuosity of the individual player is put to the music's service with an impressive homogeneity of style. The interpretations are searching, giving the music its proper weight and importance without depriving it of grace or lyricism. The recording captures the tone of the group with effective clarity, and stereo adds an extra element of airiness. *W. D.*

● **HAYDN**—Symphonies: No. 91 in E Flat Major; No. 103 in E Flat Major ("Drum Roll"). Bavarian Radio Symphony Orchestra, Eugen Jochum cond. Decca DL 79984 \$5.98

Musical Interest: Much
Performance: Good
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

What the Haydn symphonies without descriptive names need is a Public Relations'

pitch to provide them with those mnemonic handles. I have no doubt that a little bit of Madison Avenue would popularize many a neglected masterpiece by the Austrian genius. Take No. 91, for instance. It is a charmer, but when have you previously heard it? Call it by an intriguing name, however, and it would be played at least occasionally. The "Drum Roll" proves my point; despite its great merits, it would languish without its title. Jochum does both symphonies with vitality and lyricism, and the recording has admirable spaciousness and clarity. *W. D.*

● **HINDEMITH**—Mathis der Maler; TOCH—Symphony No. 3. Pittsburgh Symphony Orchestra, William Steinberg cond. Capitol SP 8364 \$5.98

Musical Interest: Mixed
Performances: Fine
Recording: Excellent
Stereo Directionality: Natural
Stereo Depth: Good

These performances, previously issued monophonically, gain enormously from stereo reproduction. Steinberg's tempi in the "Mathis" Symphony are slower than those of most other conductors, but the music seems to gain a measure of solid, Gothic grandeur. Also, the complex rhythmic and polyphonic structure of the music is clarified most impressively. Ormandy or Cantelli may bring more physical excitement to the score in their recordings, but nobody, not even Hindemith himself, exposes the musical texture more lucidly than Steinberg. The Capitol engineers help, too, with a reproduction that is notable for clarity and detail.

The Toch Symphony, which received the Pulitzer Prize for music in 1956, is a brooding, tortured score which the composer tells us he created out of reflection on the lot of the Wandering Jew and on a quotation from Goethe's *Werther*—"Certainly I am but a wanderer on the earth, a pilgrim; are you anything more?"

This is harsh, dissonant music that is certainly not immediately attractive, and yet repeated hearings disclose a strong impulse and a genuine artistic vitality. A kind of notoriety has attached itself to the score because Toch has invoked some unusual sounds in the scoring, notably from what he calls a "hisser"—a valve controlled tank of compressed gas.

Again, Steinberg and the Capitol engineers deliver a recording which is first-class in every respect.

Let me conclude with a plea for an early recording by some major label of Toch's *Second Symphony*, a work which impresses me even more than this one as an important creation of our times. *M. B.*

LALO—Piano Concerto in F minor (see **FRANCK**)

● **LALO**—Symphonie Espagnole; **SAINT-SAËNS**—Introduction and Rondo Capriccioso, Op. 28; Havanaise, Op. 83. Yehudi Menuhin (violin) with the Philharmonia Orchestra, Sir Eugene Goossens cond. Capitol SG 7108 \$5.98

Musical Interest: For fiddle fanciers
Performances: Heavy handed
Recordings: OK
Stereo Directionality: OK

Stereo Depth: Good

Menuhin has neither the élan nor the aristocratic flair for this music which others—notably Heifetz—bring to it, and he is not helped by Goossens' altogether too heavy-handed way with the orchestral accompaniment. On the plus side, Menuhin plays the Lalo complete, including—as in his two earlier recordings of the score—the often omitted third movement, "Intermezzo." Capitol's recorded sound is fine, with a full and rich openness. *M. B.*

● **THE MERRY WIDOW & other music of Lehár and Strauss.** LEHÁR—Merry Widow; Waltz; Eva; Waltzes; Count of Luxembourg; Waltzes; STRAUSS: Secunden Polka; Violetta Polka; Lipp-Klapp Galop; Studenten Polka; Fröhlich des Lebens Waltz; Demolier Polka; Furioso Galop. Vienna State Opera Orchestra, Anton Paulik cond. Vanguard SRV 111-5D \$2.98; Mono—SRV 111 \$1.98

Musical Interest: Diverting
Performance: Has the light touch
Recording: A bit thin
Stereo Directionality: OK
Stereo Depth: Adequate

At \$2.98 (\$1.98 in mono), this collection of familiar Lehár and unfamiliar Strauss is a first-rate buy. I was especially intrigued by the Strauss treatment of "Gaudemus" in the *Studenten Polka*. The string sound is rather on the thin side, and the performance lacks the last full measure of precision and refinement; but Paulik does have a nice light way with the rhythm, so that nothing bogs down. It's not the greatest, but good value at the price. *D. H.*

● **MOZART**—The Marriage of Figaro (Complete Opera). Giorgio Tozzi (bass)—Figaro; Roberta Peters (soprano)—Susanna; Lisa della Casa (soprano)—The Countess; George London (baritone)—Count Almaviva; Rosalind Elias (mezzo-soprano)—Cherubino; Fernando Corana (bass)—Dr. Bartolo; Sandra Warfield (mezzo-soprano)—Marcellina; Gabor Carelli (tenor)—Don Basilio and Don Curzio; Ljubomir Pantsoff (bass)—Antonio; Anny Felbermayer (soprano)—Barbarina. RCA Victor LSC 6408 4 12" \$23.98; Mono—LM 6408 4 12" \$19.98

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

Recorded versions of *The Marriage of Figaro* have always been measured against the highest of standards, such as the memorable Glyndebourne performance of 1936, which held the summit for a long time before yielding to the superior sound and superior individual accomplishments captured in London's 1955 Viennese production under Erich Kleiber's leadership. No higher compliment can be paid RCA Victor's handsome new effort than to place it on the level of these distinguished predecessors.

Comparative evaluation of such a complex score will sooner or later have to center on the merits of individual contributors, since neither version can claim absolute superiority in all departments. This, of course, makes it hard for record reviewers, who are not supposed to dodge the issues but to come out bravely and squarely for this version or that. (It seems only fair that

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The basic requisites for a good "Figaro" are good casting and ensemble spirit. RCA Victor provides both, and as an added strength has an authentic Vienna production to back up its international but expertly Mozartian cast of principals. The laudable spirit of *entente cordiale* that prevails between London and RCA Victor has made it possible for the latter to carry over the same remarkable Countess, Dr. Bartolo and Barbarina from the earlier production, and once again Della Casa, Corena and Felbermayer are doing their parts to perfection. In fact, here Lisa della Casa sings "Porgi amor" with even more crystalline tones and appealing poignancy.

In the title role Giorgio Tozzi, surely one of the busiest recording artists these days, finally has an opportunity to do a central part after numerous outstanding minor characterizations elsewhere. And a remarkable performance it is, neat, musical, with a sure command of the *tessitura* including the high F's that used to plague Pinza's marvelous Figaro in days past. What we get here, of course, holds the promise of an even better characterization. After all, the part is still one Tozzi has not lived with for very long. In time he will undoubtedly bring a less restrained and careful approach to "Si vuol ballare" and more exuberance and vitality to "Non più andrai." But these minor reservations are definitely overshadowed by the positive aspects of his engaging and conscientious portrayal.

The part of Count Almaviva suits George London very well. It lies in his best vocal range and, although there are moments when one wishes for tones of lighter, more flexible texture in the swaggering and blustering character of the Count, he cuts a very vivid image and sings the aria "Vedrò mentr'io sospiro" with all the grandeur befitting a really superb piece of music.

Roberta Peters is an ideal Susanna, blessed with tonal security, poise and a welcome sense of comedy. Exemplary, too, is the vocal effect achieved in blending her timbre with the contrasting yet admirably congenial tones of Lisa della Casa in "Che soave zeffiretto." On a somewhat less exalted level, but worthy of praise nevertheless, is the Cherubino of Rosalind Elias—promising, but not yet fully able to command both youthful ardor and an "instrumental" control of tone and phrasing at the same time.

In the competent supporting cast Gabor Carelli earns double top honors for the delightful and well sung Basilio and Curzio. Sandra Warfield acquires herself capably in Marcellina's aria (omitted in most stagings), but she cannot quite bring off the rapid recitatives with the needed smoothness, a problem also shared by the otherwise satisfactory Antonio of Ljubomir Pant-schhoff. Assigning the parts of the two peasant girls to "mystery guests" identified as "Elysia Field" and "Appassionata Schultz" is evidently an intramural joke of some kind, and a rather harmless one. But the wisdom of having these ladies sing in a style reminiscent of the notorious Florence Foster Jenkins is debatable.

Perhaps the most outstanding among the many excellences of London's 1955 "Fig-

aro" was the brilliant leadership of the late Erich Kleiber, Erich Leinsdorf, whose admirable versatility is an asset which RCA Victor is evidently wise not to leave unexplored, is more concerned with maintaining the bubbling vivacity of the score at a consistently forward-moving pace than with pointing up all the revealing emotional nuances along the way. As a result we get an energetic, brisk reading, with an always firm sense of control and well-oiled precision in the ensembles—a reading that provides its own eloquent justification in the resulting performance. But Kleiber's more flexible conception offers us moments that



are hard to renounce once one is used to them. His reading of the overture is a good case in point; the briskness of Leinsdorf's tempi deprives us of some pointed contrasts and subtle flashes of Mozartian genius pinpointed in Kleiber's more relaxed way with this music. Other instances that come to mind are the better defined contrast between the *Allegretto* and *Presto* sections of "Si vuol ballare," the eloquence of orchestral injections in the accompaniment to "Non più andrai," and the articulation of busy instrumental details in the scene with the gardener Antonio. The London recording also benefits from a more clarifying stereo technique, though RCA's engineering, in both the mono and stereo departments, is also of a very high order.

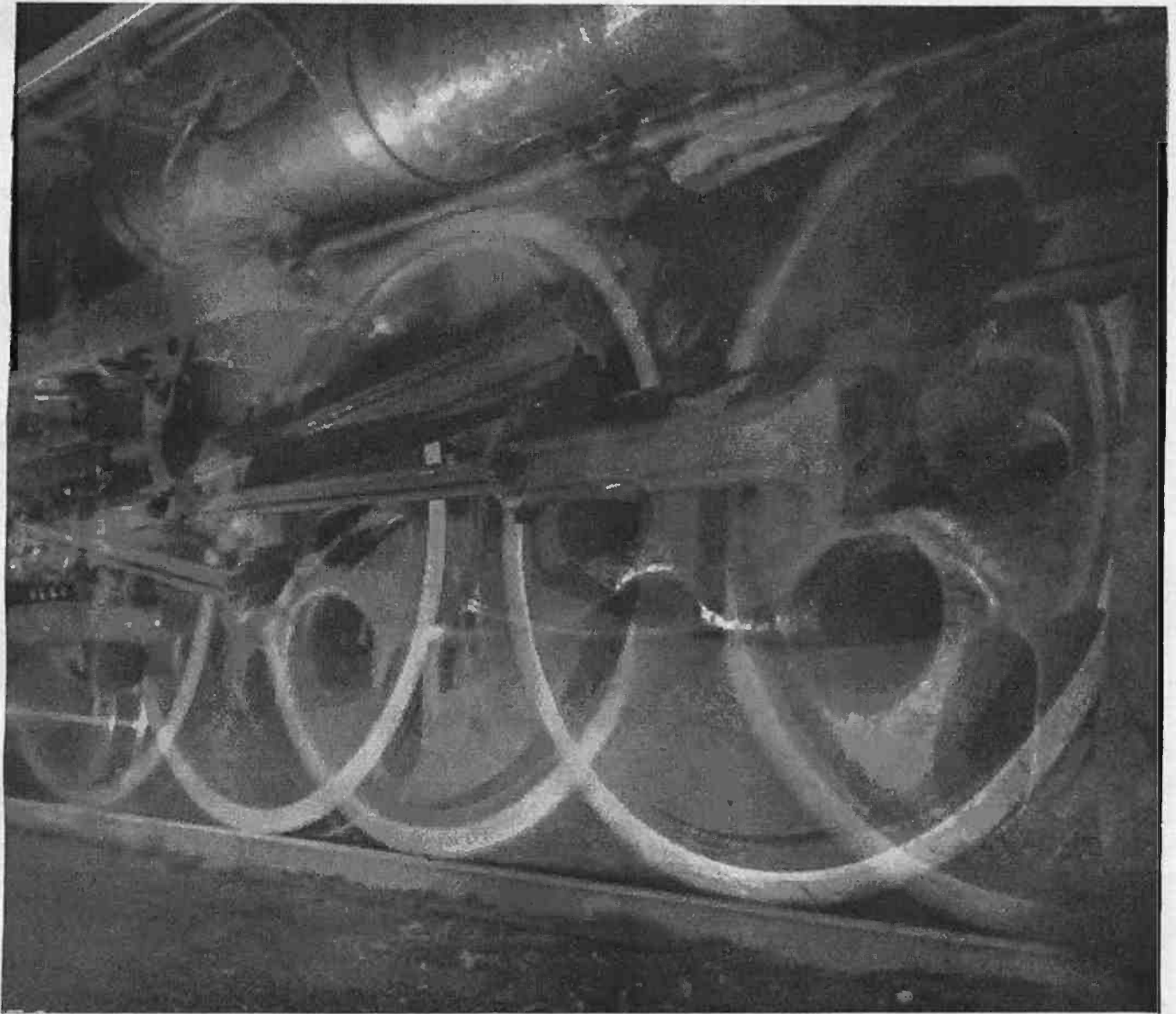
Having thus delayed the decision as long as I could, the issue must be faced. My preference for Kleiber's direction and Siepi's more dynamic portrayal of the title role, other things being just about equal, tilts the scale ever so lightly in London's favor. G. J.

● **MOZART**—Symphony No. 36 in C (K. 425) ("Linz"); Eine kleine Nachtmusik (K. 525). London Symphony Orchestra. Antal Dorati cond. Mercury SR 90121 \$5.95

Musical Interest: Yes!
Performances: Expert
Recordings: Very good
Stereo Directionality: Fine
Stereo Depth: Excellent

I must say these performances surprised me, for here is expert Mozart conducting, with a fine feeling for the style and a deep sense of identification with the music. The articulation of the orchestra is first-class and Dorati's tempi seem to be just right. Phrasing and accent are superlative and Dorati also exhibits an instinctive feeling for the architectural structure of the music by observing all the repeats. Mercury's re-

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production of the sound of the orchestra is bright, clear and full-bodied. Here, in short, is an outstanding Mozart disc from a rather unexpected source. *M. B.*

PURCELL-BARBIROLLI—Suite for Strings and Winds (see **ELGAR**)

• **PURCELL**—Welcome to All the Pleasures (Ode on St. Cecilia's Day—1683). **BLOW**—Ode on the Death of Henry Purcell. Alfred Deller and John Whitworth (counter-tenors) with other soloists, recorders, harpsichord, and Kalmor Orchestra of London. Beach Guild BGS 5015 \$5.95; Mono—BG 590 \$4.98

Musical Interest: Remarkable
Performance: Elegant
Recording: Good
Stereo Directionality: Tasteful
Stereo Depth: Sufficient

In contrast to the grandiose and brilliant 1692 *Ode for St. Cecilia's Day* (Bach Guild BG 559—mono), *Welcome to all the pleasures that delight* is more in the nature of an intimate chamber cantata, but none the less moving and delightful for all that. The performance and recording are very much what we would expect from Deller and his collaborators. It is lyrical, tasteful, and warm; and very nicely recorded.

John Blow (1649-1708) was Purcell's mentor, colleague, and successor in turn; and his *Ode* is singularly moving, not only on that account, but for its sheer quality as music. For all its exploitation of "academic" devices such as close imitation, and use of two counter-tenors, two recorders, and continuo, the end result is profoundly stirring, a tribute from one fine creative musician to another.

The 1953 recording of the *Ode* (Counterpoint 519) by counter-tenors Russell Oberlin and Charles Bressler, has been something of a classic for the past half-dozen years, and it still stands up very well against this new disc, sonically and musically. Where Deller and Whitworth stress the elegiac aspect of the music, Oberlin and Whitworth emphasize the heroism implicit in Blow's melodic line and rhythmic pulse. Choice here is a matter of taste and the importance one places on stereo, which is a minor consideration in this particular musical context. *D. H.*

• **RACHMANINOFF**—Concerto No. 1 in F Sharp minor, Op. 1; **TCHAIKOVSKY**—Concert Fantasy in G Major, Op. 56. Peter Katin (piano) with The London Philharmonic Orchestra, Sir Adrian Boult cond. London CS 6055 \$4.98

Musical Interest: Some
Performance: Outgoing
Recording: Big
Stereo Directionality: Excellent
Stereo Depth: Excellent

These are bold interpretations of compositions that can stand plenty of boldness. Katin's performances emphasize technical virtuosity and overlook quite a bit of the poetry in the music. The two-movement Tchaikovsky piece is showy, and I suspect it may have inspired moments of the *Warsaw Concerto*. The tone of the piano is bright and strong, and the recording balance favors the soloist sufficiently to keep him in the forefront even during heavy orchestral passages. Boult lays on and spares not. The London engineers capture it all in

depth and breadth.

W. D.

• **RIMSKY-KORSAKOV**—Le Coq d'Or: Suite; Russian Easter Overture; **BALAKIREV**—Islamey. Philharmonia Orchestra, Sir Eugene Goossens cond. Capitol SG 7158 \$5.98

Musical Interest: Mostly familiar Slavic fare
Performance: Adequate
Recording: Just adequate
Stereo Directionality: Fair
Stereo Depth: Too much

Capitol's attractive cover unfortunately does not enclose a disc that comes up to the outstanding artwork of the jacket. This must be an "early" stereo effort, for the sound is too distant and vague, with severe loss in articulation and resonant timbre. Sir Eugene does not help matters with his very deliberate pacing throughout. It does show off the excellent winds of the Philharmonia, but it also becomes dead after ten minutes of listening. *Coq d'Or* is better stereored on London with Ansermet, and on Capitol with Steinberg. *J. T.*

• **ROSSINI**—The Barber of Seville (Complete Opera). Cesare Valletti (tenor)—Count Almaviva; Robert Merrill (baritone)—Figaro; Roberta Peters (soprano)—Rosina; Fernando Corena (bass)—Dr. Bartolo; Giorgio Tozzi (bass)—Don Basilio; Margaret Roggero (mezzo-soprano)—Berta; others. Metropolitan Opera Orchestra and Chorus, Erich Leinsdorf cond. RCA Victor LSC 6143 4 12" \$17.98; Mono—LM 6143 3 12" \$14.98

Musical Interest: Tops
Performance: Excellent
Recording: Excellent
Stereo Directionality: Imaginative
Stereo Depth: Just right

This is the long-awaited, complete "Barber" that is really complete, and, as such, commands unusual attention. Fortunately, it is also an outstanding performance, well sung and superbly conducted, to say nothing of its engineering which is monophonically all one can ask for and in stereo even more so.

No matter how familiar you are with the score, dear listener, chances are this is the



first time you have heard so much "Barbieri" in any performance live or recorded. There is a traditional way of performing this opera, and this particular tradition has been solidly perpetuated the world over. Now that RCA Victor has wisely and laudably acquainted us with an almost entirely uncut version of Rossini's masterpiece, many of us may question the wisdom of ever returning to the "time-honored" ab-

HiFi REVIEW

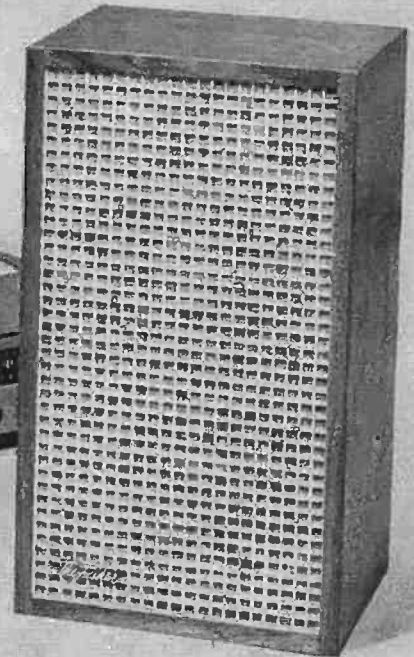
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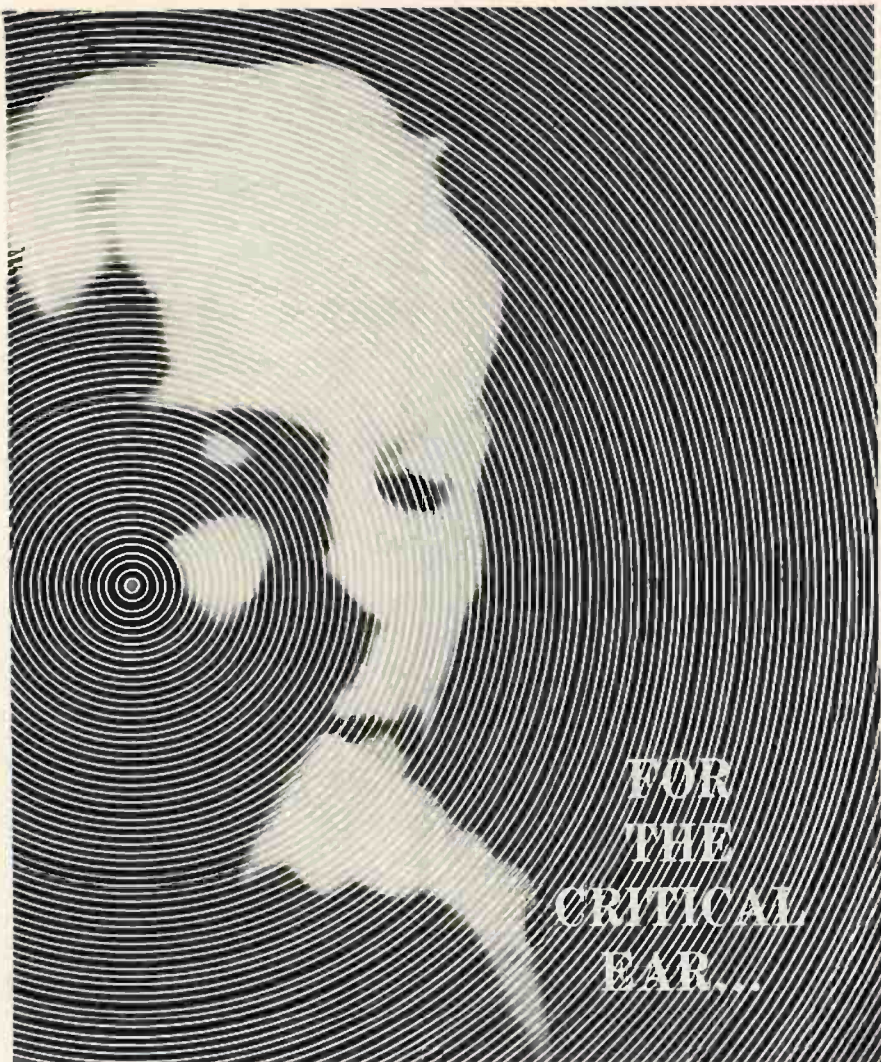
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abbreviations. To be sure, the restored passages add nothing that is startling or really superior, but they do present us with a much smoother continuity, and leave us, textually speaking, with no doubts unresolved and no questions unanswered.

Most significant of the newly discovered material is Almaviva's long scene in the last act containing the floridly passionate aria "*Cessa di più resistere*." Its inclusion transforms the part of the Count into perhaps the most meaningful and certainly the most exacting in the entire opera. Valletti, whose Almaviva at the Met has already merited just acclaim, outdoes himself in this recording. The *bravura* scenes of the third act leave him vocally unruffled. His elegant and delightfully musical treatment of the first act serenades and his note-perfect disposition of the *floriture* in the "*All'idea di quel metallo*" duet—a stumbling block to practically all Almavivas—establish him as the stellar figure of the entire performance.

The other restorations to the tradition-plagued score are less extended. Bartolo's "*A un dottor' della mia sorte*" gains a few eloquent, tongue-twisting lines. There are also newly found dialogues between Rosina and Bartolo, and Basilio and Bartolo, which are very helpful to the clear understanding of the plot. Faithfulness to the original is observed to the extent of ending Act I with an anti climactic monologue by Fiorello (excellently done by Calvin Marsh). In the omission of this, I think, "tradition" was eminently justified.

Ironically, however, such a careful attempt to duplicate the performance according to Rossini's 1815 blueprint is burdened by a glaring contradiction. It is the singing of Rosina not by a mezzo but by the tradition-sanctioned coloratura soprano, an excellent one at that for Roberta Peters contributes a charming and spirited characterization. The florid interpolations and the deviations from Rossini's writing are numerous and Miss Peters is hardly ever partial to an easy way out when hazardous alternatives are available. But she is always assured and tonally accurate, though occasionally one would prefer tones of greater solidity.

Merrill's Figaro has grown in characterization since he first assumed the role. He still cannot match the revealing nuances, grace and irrepressible spirit Tito Gobbi offers in the Angel set, but he does bring richer vocal resources to the task. Fernando Corena's Dr. Bartolo is a masterful portrayal that has probably no equal today anywhere. Tozzi's Basilio, on the other hand, is well sung without really being in character; it lacks sinister quality and its comic element sounds obviously labored. The Berta of Margaret Roggero is satisfactory.

Leinsdorf's leadership molds these attractive ingredients into a perfect ensemble. The music sparkles from beginning to end. The singers are treated with understanding. The ensembles are all snap and precision, and the brief tempest interlude is raised to an almost Beethovenian expressiveness. Because I consider this the best conducted "*Barber*" on records, and because of the undeniable attraction of its completeness, if I were to choose *only one* of all competing versions, RCA would have my vote.

In so choosing, however, I would be most unhappy to forego Angel 3559 with Gobbi's irresistible Figaro and the strikingly individual Rosina of Maria Callas; or London A 4327 with the only true mezzo Rosina (Simonato), the most satisfying of Don Basilio (Siepi), and the same, rock-solid Bartolo of Fernando Corena; or Capitol C 7138, also masterfully conducted by Serafin and boasting the perfection of De los Angeles. But then, why forego anything? Too many cooks may spoil the broth, but who said anything about too many "Barbers?" *G. J.*

SAINT-SAENS—Introduction and Rondo Capriccioso; Havanaise (see LALO)

● **SCHUBERT**—Im Frühling; Litanei; Auf dem Wasser zu singen; Ave Maria; Die Liebe hat gelogen; Fischerweise; Die junge Nonne; Lieder der Mignon; Nur wer die Sehnsucht kennt; Heiss mich nicht reden, Lied der Mignon; Mignon's Gesang; Wiegenlied; Seligkeit; Lachen und Weinen; Das Lied im Grünen; Die Forelle. Irmgard Seefried, soprano, Erik Werba, piano. Deutsche Grammophon DGS 712003 \$5.98; Mono—DGM 12003 \$4.98

Musical Interest: Lieder gems
Performance: Smooth and expert
Recording: Clear
Stereo Directionality: Who needs it?
Stereo Depth: Immaterial

This well-selected program illuminates certain admirable qualities of this dependable and versatile artist such as self-effacing musicianship, secure intonation, clarity of diction and neatness of phrasing. Her voice is most attractive in the middle register while the high passages are managed adroitly, but with less tonal beauty.

Quite rightfully, Seefried avoids overdramatization. Her cool, limpid tones of her "underplaying" style are extremely appropriate to the mood of resignation expressed in *Litanei*, *Die Liebe hat gelogen*, and the *Mignon* songs. Greater variety of dynamic shadings and signs of more subjective involvement would have made *Das Lied im Grünen*, *Ave Maria* and *Die Forelle* even more absorbing (though I am aware that no less respected authority than Gerald Moore considers Seefried the ideal interpreter of the latter!). On the other hand, *Die Junge Nonne*, one of Schubert's most dramatic songs, which seems to miraculously anticipate Wagner, is very effective. The lighter, but in its own way, equally challenging *Auf dem Wasser zu singen* is done to perfection.

My reservation about the performer's style need not alter the fact that this is one of the most satisfying, recently recorded lieder recitals. Full texts and very good English translations are provided. Occasionally pre-echoes are heard in the grooves, but clear and well-balanced sound is evident in both editions. *G. J.*

● **SCHUMANN**—Symphony No. 1 in B Flat, Op. 38 ("Spring"); Manfred Overture, Op. 115. Detroit Symphony Orchestra, Paul Paray cond. Mercury SR 90198 \$5.95

● **SCHUMANN**—Symphony No. 3 in E Flat, Op. 97 ("Rhenish"). Detroit Symphony Orchestra, Paul Paray cond. Mercury SR 90133 \$5.95

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Musical Interest: Romantic, symphonic staples

Performances: Impersonal
Recordings: A little hard
Stereo Directionality: Natural
Stereo Depth: OK

These discs present stereo re-issues of previously available monophonic material. Paray's way with the Schumann symphonies is brisk, a little streamlined and rather impersonal. I prefer my Schumann sym-



phonies with more passion and less hard-boiled discipline than Paray brings to these performances. Yet, there is no denying that of their kind, these are satisfying readings. The stereo sound is a great improvement over the pinched quality of the previous monophonic issues, though both discs still are deficient in overall warmth and tonal sheen. *M. B.*

• **J. STRAUSS**—Overtures: Die Fledermaus; Gypsy Baron; Waltzes: Tales from the Vienna Woods; On the Beautiful Blue Danube; Perpetuum Mobile; Polkas: Pizzicato; Annen. **J. STRAUSS, SR.**—Radetzky March. Hallé Orchestra, Sir John Barbirolli cond. Mercury SR 90124 \$5.95

Musical Interest: Good Strauss program
Performances: Lush
Recording: Full-bodied
Stereo Directionality: Fine
Stereo Depth: Good

For an Englishman, Sir John Barbirolli deserves an "A" for effort for his attempt at being a Viennese. The result is superbly full-toned, surprisingly personal in spots, but also somewhat heavy rhythmically. I wouldn't choose this stereo disc in preference to those of the Vienna Philharmonic (London) or even Dorati and the Minneapolis Symphony (Mercury), but if you want your Strauss with the richest possible sound, regardless of stylistic fine points, this record has a lot to offer. *D. H.*

J. STRAUSS—Polkas and Waltzes (see **LEHAR**)

TCHAIKOVSKY—Concert Fantasy (see **RACHMANINOFF**)

• **TCHAIKOVSKY**—The Sleeping Beauty Ballet: Highlights. Ballet Theatre Orchestra, Joseph Levine cond. Capitol SP 8449 \$5.98

Musical Interest: Ballet milestone
Performances: Not the most subtle
Recording: A bit muddy

Stereo Directionality: Good
Stereo Depth: Good

This stereo re-issue, by virtue of the wider spread of sound, is an improvement over its monophonic counterpart. The performance remains a trifle hard, yet commendable as a fairly generous sampling from Tchaikovsky's great dance score. *M. B.*

TOCH—Symphony No. 3 (see **HINDEMITH**)

• **VAUGHAN WILLIAMS**—Job, A Masque for Dancing. London Philharmonic Orchestra, Sir Adrian Boult cond. Everest SDR 3019 \$5.98

Musical Interest: VW masterpiece
Performance: Boult's London LP is better
Recording: Powerful
Stereo Directionality: Evident
Stereo Depth: Could be better

This is Sir Adrian Boult's third recording of Vaughan Williams' dance masterpiece inspired by the William Blake *Illustrations for the Book of Job*. While the late English master's 1930 score was not enough to make the ballet a major success, the music in and for itself has justly been regarded as a milestone in his work as an orchestral composer, encompassing the mystical, sensual, and socially conscious aspects of his mature musical language. Each of these aspects were to be distilled yet further in the *Fifth Symphony* (London LL 975) and *Oboe Concerto* (both from 1943) and in the *Fourth Symphony* of 1934 (London LL 974).

Boult's first recording of *Job* was on HMV 78's with the BBC Symphony Orchestra. Then came the London Philharmonic disc on London *ffrr* as a pendant to the historic series covering the eight Vaughan Williams symphonies written up to that time. This, however, was pre-stereo. It is then a logical move on the part of Everest to take advantage of their series of sessions with Sir Adrian to do *Job* in stereo.

Regrettably, the inspired heights of the 1954 recording are not achieved here. There is neither the illusion of limitless space offered on the Everest disc; nor does the orchestra seem as well rehearsed. There are too many sloppy attacks for comfort. When we compare this recording with Everest's of the Vaughan Williams *Ninth Symphony* (SDBR 3006) with the same players under Boult's baton, it seems that the miking is closer and not altogether fortunate. The Everest sound has immense power and presence, and yet only by playing this disc on several different stereo systems is one able to see that only the very best playback equipment, in the very best condition can do it justice. Unless you are a stereo fanatic, I'd suggest staying with Boult's London *ffrr* recording of *Job* for both sound and interpretation, which would be hard to surpass on any level. *D. H.*

• **VERDI**—La Forza del Destino (Complete, with traditional cuts). Zinka Milanov (soprano)—Leonora; Giuseppe di Stefano (tenor)—Don Alvaro; Leonard Warren (baritone)—Don Carlo; Rosalind Elias (mezzo-soprano)—Preziosilla; Giorgio Tozzi (bass)—Padre Guardiano; Dino Maniovani (baritone)—Melitone; Paolo Washington (bass)—Marquis of Calatrava; others. Orchestra and Chorus of the Accademia di Santa Ca-

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Musical Interest: Definitely!
Performance: Very good
Recording: Very good
Stereo Directionality: Good
Stereo Depth: Good

Generally known only for its isolated excerpts some twenty years ago, *La Forza del Destino* has developed in our times into a repertory staple. We may safely credit the art of recording with this turn of events. (The complex and challenging work has received no less than five complete treatments to date and, quite remarkably, all five have been first class efforts.)

RCA Victor's new version was recorded in Rome, but bears a distinct Metropolitan Opera imprint because of its principals, Zinka Milanov and Leonard Warren, who have been so closely identified with this music before American audiences that they practically "own" their parts. Both are captured here in very nearly top form. For Milanov this is a complete triumph. Here she is characteristically restrained in dramatic projection, but with a voice tonally opulent, and remarkably and surprisingly secure. Always a mistress of the sweeping curves of Verdian melody, she delivers "*Madre, pietosa vergine*" and "*Pace, pace*" with all her mastery of old. The difficult phrase "... *invan la pace qui spero quest'alma*" in the latter must be singled out as a particularly memorable delight. Though Warren is not always microphoned to best advantage, the values of his familiar and forceful characterization are evident. In the great third act he shines with superb assurance and style.

For di Stefano, Alvaro is a relatively new part. It is among the many he has mastered in what seems to be a determined effort to gain a foothold in the dramatic tenor repertory. The signs are encouraging, yet one must hope that he will curb his ambitions this side of *Otello*. His Alvaro is laudably free of mannerisms, and rises to exquisite moments in the last act. But frequently, and most noticeably in the aria "*O tu che in seno agli angeli*", there is a striving for volume that his voice can not yet support, and so loses a natural ringing quality in the high register.

The principals are surrounded by a good supporting cast. A somewhat weightier voice and brassier personality would have come in handy for Preziosilla, but otherwise one can only praise Rosalind Elias, surely an artist of steadily growing stature. The Padre Guardiano of Giorgio Tozzi is smoothly sung but marred by a tendency to wander around the edges of tonal focus. (No singer has yet matched Cetra's Tancredi Pasero in the weight and nobility one attaches to this part.) The hapless Calatrava meets his premature end most impressively; and the Melitone of Dino Mantovani is expertly portrayed, though the voice does lack richness.

In sum, this is a fine performance, though not as totally gratifying as the ingredients might indicate. It is clearly superior to the Angel set (Callas, Tucker, Serafin), but fails to reach the overall excellence of London's effort (Tebaldi, Del Monaco, Molinari-Pradelli). Conductor Previtali may be partly responsible for this margin. He is

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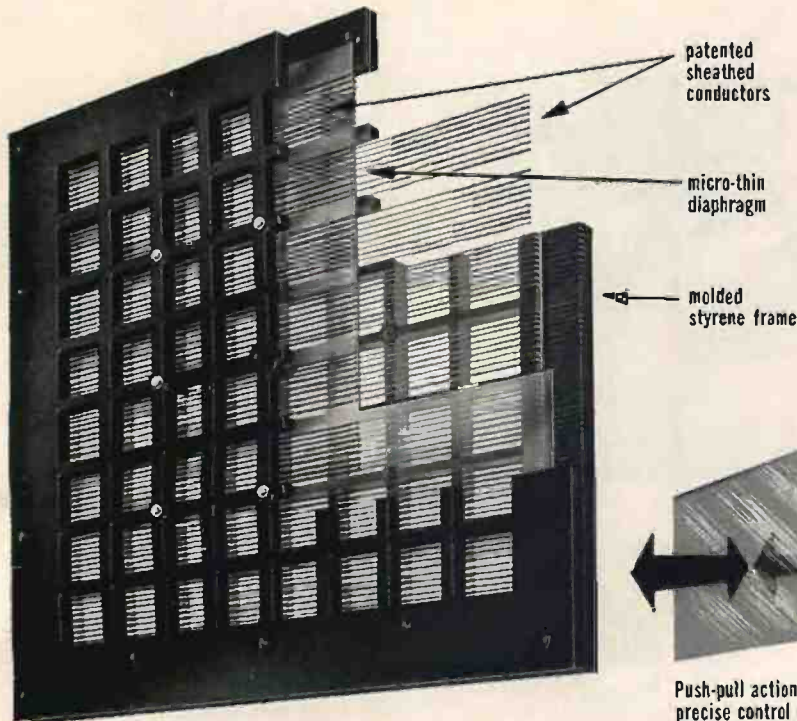
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ago. But then, *Sayão*, as a native Brazilian and a great artist, was something very special. Needless to say, Miss Nixon has the considerable advantage of better engineering. J. T.

WAGNER—Parsifal: Prelude and Good Friday Spell (see **BRUCKNER**)

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Musical Interest: Popular exotica
Performance: Good
Recording: Better
Stereo Directionality: Extreme separation
Stereo Depth: Warm and full

Mr. Dragon is at his absolute best when given scores of this kind to conduct, especially with such an accomplished group of musicians. If it all seems to be cut from the same diamond-spangled cloth, don't blame Hollywood this time, but rather public taste. Dragon's arrangement of the *Kashmiri Song* is very lovely. The *Nutcracker* excerpts have been better served on other labels, but this is small cause for complaint. The album as a whole is interestingly put together and will no doubt give pleasure to many thousands, for it is all well-played and superbly engineered. J. T.

• **RUSSKAYA!** RUBINSTEIN—*Kamennoi-Ostrov*; RIMSKY-KORSAKOV—*The Snow Maiden*; *Dance of the Buffoons*; GLINKA—*Russian and Ludmilla*: *Overture*; TCHAIKOVSKY—*Melodie*, Op. 42, No. 3; **TRAD.**: *Meadowland*, *Song of the Volga Boatmen*. Hollywood Bowl Symphony Orchestra, Carmen Dragon cond. Capitol SP 8384 \$5.98

Musical Interest: Crowd pleaser
Performance: Polished
Recording: Brilliant
Stereo Directionality: Just right
Stereo Depth: Fine

Carmen Dragon, whose arrangements are plainly Hollywood styled, writes to show off the men of the orchestra, and they do play brilliantly. The transcribed works come off best of all as Mr. Dragon makes the old traditional tunes of *Volga Boatmen* and *Meadowland* sound well with true "Russian" splendor, from breakneck speed to soft jingering *ullagos*. His arrangements are filled with sparkling changes of pace, swift *prestos*, back to a nostalgic and sorrowful pace falling just short of funereal grief. But, that's the Hollywood image of life in Russia, I guess. All the stops are tested and pulled; and it's very hi-fi, and splendidly stereo on both sides. For those who like their music "super-technicolor" in 3-D, *Russkaya!* is a must. J. T.

• **A WORLD OF MUSIC**. BIZET—*Carmen*: *Prelude to Act I*; SMETANA—*The Bartered Bride*: *Dance of the Comedians*; STRAUSS—*Die Flodermäus*: *Overture*; TCHAIKOVSKY—*Eugene Onegin*: *Polonaise*;

DEBUSSY—*The Maid with the Flaxen Hair*; **BRAHMS**—*Waltz in A Flat Major*; **TRAD.**—*Londonderry Air*; *La Cucaracha*; *The Carnival of Venice*. Capitol Symphony Orchestra. Carmen Dragon cond. Capitol SP 8412 \$5.98

Musical Interest: Enough for all
Performance: Hollywood scores again
Recording: Well engineered
Stereo Directionality: Widely split
Stereo Depth: Good

When Mr. Dragon conducts Debussy's simple and enchanting tune about *The Maid with Flaxen Hair*, all goes well. And when he leads the men in a simplified and restrained arrangement of *Londonderry Air*, all is serene. But the arrangement of *La Cucaracha* is enough to make one take up stamps for a hobby. I suppose all "arranged" themes must be put through the same processes or else it just couldn't be played. Mr. Cockroach rides over the cactus-studded plains, hé swims the Rio Grande by moonlight ("*Cucaracha con amore*"), and winds it up doing a fast tango. The old "carnival" folk tune goes through much the same musical story. The rest is routine, except that Capitol's stereo sound seems to improve all the time. J. T.

• **MARCH TIME**—*Bugles and Drums*; *Illinois March*; *Children's March*; *The Interlochen Bowl*; *Onward—Upward*; *Boy Scouts of America*; *Americans We*; *Officer of the Day*; *Grandioso*; *2nd Reg. Conn. N.G. March*; *The Mad Major*; *Guadalupe March from 'Victory at Sea'*. Eastman Symphonic Wind Ensemble. Frederick Fennell cond. Mercury SR 90170 \$5.95

Musical Interest: Strictly for marchers and march lovers
Performance: Perfect
Recording: Dazzling
Stereo Directionality: One, two, three, four right across the room
Stereo Depth: Shallow

There is not likely to be found in the United States a more ardent practitioner of the art of wind ensemble and band than Frederick Fennell. Nor will you find a more capable conductor of music that calls for utmost dexterity in playing of this kind.

March Time is filled to both sides with not-so-familiar march fare. Half the time you will be listening with interest to Fennell's marvelous rhythmic discipline, the other half to responses of the virtuosos of the Eastman Symphonic Wind Ensemble. Everything is impeccable.

Especially appealing is the rendition of the Percy Grainger *Children's March*, delivered with quick wit and ready humor. Here, then, are twelve marches, all of distinct individuality, vividly recorded by one of the country's top ensembles, and conducted by a young man without peer when it comes to music making of this kind. J. T.

• **THE SPIRIT OF '76**: Music for Fifes and Drums, based on field music of the U.S. Army. *Marching tunes*, *camp duty tunes*, *traditional music*, *drum solos*. Members of the Eastman Symphonic Wind Ensemble. Frederick Fennell cond. Mercury SR 90111 \$5.95

Musical Interest: For ancient martial music fans
Performance: Super-duper
Recording: Splendid
Stereo Directionality: Good
Stereo Depth: Shallow

inclined to over-deliberate tempi (witness the "Le minaccie" theme in the overture); and he evokes sudden intensifications and occasional imprecisions ("La Vergine degli angeli"). It must also be pointed out that, contrary to London, RCA Victor omits the challenge episode of Act III. While this may be a frequent practice in actual performance, there is no reason for such an omission on records.

Some may favor more presence for the singers, but I personally find the balances satisfactory and the theatrical illusion particularly in stereo, very creditable. The album enclosures, art work and photography are most pleasing, but this time I am afraid RCA Victor went too far in satisfying the gimmick-conscious. Their new form of packaging, which adorns the "Barber" and "Figaro" sets as well, combines the features of a hope chest and a mail box. May its creator long enjoy the rewards of the world of fashion and jewelry (where his true talents lie), but this un-chie phonophile casts his unchanging vote for albums that look like albums! G.J.

● **VILLA-LOBOS** — *Bachianas Brasileiras* Nos. 1 and 5; **BACH** — *The Well-Tempered Clavier: Prelude and Fugue No. 8 in E Flat minor* (arr. Villa-Lobos). Concert Arts Cello Ensemble, Felix Slatkin cond. with Marni Nixon (soprano). Capitol SP 8484 \$5.98; Mono—P 8484 \$4.98

Musical Interest: Superior Villa-Lobos
Performance: Exemplary
Recording: Good
Stereo Directionality: Fine
Stereo Depth: OK

The *Bachianas Brasileiras* No. 5 is the most popular of the nine suites of this type by Brazil's Hector Villa-Lobos, and it is performed here by Marni Nixon in a polished, glistening reading, beautifully accompanied by Mr. Slatkin and the Concert Arts Cello Ensemble.

Slatkin's players display much better ensemble rapport than the "highly-touted"

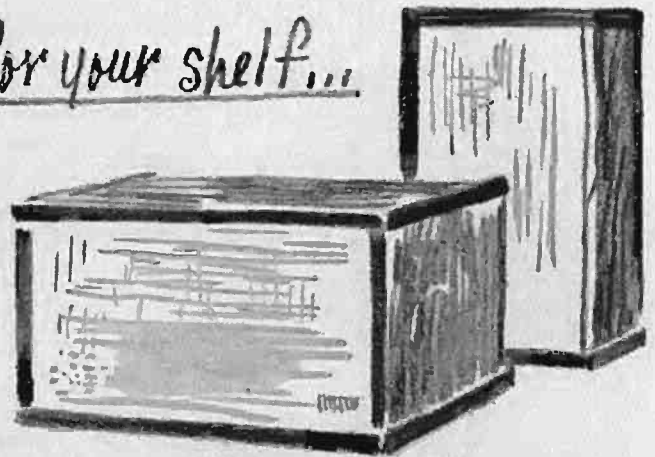


Violoncello Society orchestra (of celli) which recently made a Villa-Lobos record for Everest under the composer's baton. This is particularly evident in the execution of the Bach transcription from *The Well-Tempered Clavier*.

Marni Nixon sings the two-section *Bachianas Brasileiras* No. 5 with a great deal of poise. She does not give it, however, the same warmth and passion that it received when Bidu Sayão recorded the first movement "Aria" for Columbia years

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JAZZ

● **CANNONBALL ADDERLEY PLAYS THE SCORE FROM DUKE ELLINGTON'S JUMP FOR JOY**—Julian Cannonball Adderley (alto saxophone), Emmett Berry (trumpet), Gene Orloff and Lee Kruczek (violins), Dave Schwartz (viola), George Ricci (cello), Milt Hinton (bass), Bill Evans (piano), Barry Galbraith (guitar), Jimmy Cobb (drums). I Got It Bad and That Ain't Good; Chocolate Shake; Brownskin Gal in a Calico Gown & 7 others. Mercury SR 80017 \$4.98; Mono --MG 36146 \$3.98

Musical Interest: Disappointing
Performance: Cannonball's OK
Recording: Good
Stereo Directionality: OK
Stereo Depth: Very good

The idea of doing an album of the score for the 1941 Duke Ellington musical, *Jump for Joy*, was an excellent one. The show was authentic, fresh, often sardonic, and reflected—unlike, say, *Porgy and Bess*—what many Negroes do feel. Unfortunately, Mercury commissioned Bill Russo to arrange this set, and the result is that while chief soloist Adderley has the vitality and intelligence that the score calls for, his work is hemmed in by stretches of stiff, tense writing that are badly out of context musically and emotionally. The album, however, is worth a hearing just to realize Adderley's remarkable growth in the past year. He seems in places to be caring more for his tone. His style is emerging cohesively as his very own; and he plays with a buoyancy and drive that are especially stimulating. This is a far from definitive contemporary jazz version of *Jump for Joy*, despite Cannonball. Why doesn't Irving Townsend of Columbia get Duke to do it?
N. H.

● **SWINGIN' STANDARDS** by BUDDY BREGMAN AND HIS DANCE BAND. My Buddy; My Heart Stood Still; Too Close for Comfort; Just in Time & 6 others. World Pacific 1024 \$5.98

Musical Interest: Fine, big band
Performance: Excellent
Recording: Top-notch
Stereo Directionality: Good
Stereo Depth: OK

OCTOBER, 1959

BEST OF THE MONTH

- Atlantic in the East and Contemporary in the West share great tenor saxman Sonny Rollins for two fine albums, respectively *The Modern Jazz Quartet at Music Inn* and *Sonny Rollins and the Contemporary Leaders* . . . "the Modern Jazz Quartet sounds as though it were in the same room with you." (Atlantic) . . . "one of the better illustrations of how informal rapport between Jazzmen allows for collective improvisation in its most relaxed and unselfconscious form." (Contemporary) (see pp. 125-126)
- Columbia's stereo release of the great Broadway musical *Gypsy* lives up to fullest expectations . . . "Without doubt, this is a major stereo and musical achievement." (see p. 130)
- Columbia and Decca both come through with brilliant recordings of Flamenco guitarist *Sabicas* . . . "Both are among the most consistently stimulating flamenco sets now available." (see p. 130)

A classy group of Hollywood jazzmen including Mel Lewis (drums); Bob Cooper, Bud Shank, Bill Holman and Bill Perkins (saxes); and a lot of others, make up the band. The result is some of the best sounding, big-band jazz to come out of Los Angeles in quite a while. The material, all familiar, achieved popularity in the recent past. It even includes a jazz number *In A Mellow Tone* by Ellington. Side one has a broad spread. Side two is set up with saxes on the left and brass on the right for ping-pong effect. This is a good instrumental LP with interesting stereo contrasts and solid jazz content.
R. J. G.

● **PETE KELLY'S BLUES** under the musical direction of Dick Cathcart. Charleston; Tea for Two; Chinatown; Mountain Greenery & 15 others. Warner Bros. WS 1303 \$4.98

Musical Interest: Possibly broad
Performance: Slick
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

This is a sample of some of the music from the TV show of the same name and some jazz standards done by the Hollywood

All records reviewed in this column as stereo must be played on stereophonic equipment. They CAN NOT be played on old style monophonic (single speaker) equipment without permanently damaging the record. Play at 33 1/3 rpm with the RIAA setting.

Dixieland outpost that works all the jobs these days. It's pleasant; it's well done; it swings. However, it is almost completely sterile; yet I must say that Warner Brothers does a good job with a stereo LP. It's a



pity that there isn't more musical value here although more people may like this drab dixieland than I suspect.
R. J. G.

● **THE MODERN JAZZ QUARTET AT MUSIC INN** with SONNY ROLLINS. Stardust; Yardbird Suite; Bags' Groove; Night in Tunisia & 4 others. Atlantic SD 1299 \$5.98; Mono—1299 \$4.98

Musical Interest: Fascinating jazz
Performance: Unique
Recording: In concert
Stereo Directionality: Good
Stereo Depth: Good

Even though this was recorded at a concert and not in a studio, the closely knit

Modern Jazz Quartet comes through beautifully and sounds, in stereo, as though it were in the same room with you. The spread is so good that the instruments tend to appear as if actually seen and heard in concert. On two of the tracks the tenor saxophone soloist, Sonny Rollins, joins the MJQ for what certainly will become an historic recording. Here, Rollins is softened by his proximity to the restraint of the MJQ. They, in turn, are made a bit more robust by his presence. *Bags' Groove*, in this version with Rollins, is one of the most rewarding tracks



of modern jazz issued in some time. Sonny Rollins' gift for irony and slapstick fit well here; John Lewis, as pianist and director, gently leads the entire group, and Milt Jackson provides vivid moments in his solos. This is an LP not to be missed. *R. J. G.*

● **SONNY ROLLINS AND THE CONTEMPORARY LEADERS.** Sonny Rollins (tenor saxophone), Hampton Hawes (piano), Barney Kessel (guitar), Victor Feldman (vibraharp), Leroy Vinnegar (bass), Shelly Manne (drums). *I've Told Ev'ry Little Star; I've Found a New Baby; The Song Is You & 5 others.* Contemporary S 7564 \$5.95; Mono—M 3564 \$4.98

Musical Interest: A delight
Performance: Here's the best of the new tenors
Recording: Excellent
Stereo Directionality: Very good
Stereo Depth: OK

Sonny Rollins' second album for Lester Koenig is not as challenging as *Way out West* (Contemporary 5530), but it certainly is one of Sonny's happiest and most relaxed. As usual, he has chosen several tunes that few other jazzmen would even consider, such as *Rock-A-Bye Your Baby with a Dixie Melody* and *In the Chapel in the Moonlight*. On these and the others, he invades the song and turns it into a fully personal, unexpected and often witty expression of his own musical ideas and feelings.

An outstanding performance is *How High The Moon*, which justifies again Koenig's policy of never shutting the tape machines off even when the musicians are rehearsing. Rollins, Kessel and Vinnegar were just jamming the tune for fun, and the track stands as one of the better illustrations of how informal rapport between jazzmen al-

lows for collective improvisation in its most relaxed and unselfconscious form. Rollins gets firm, complementary support from Koenig's hand-picked L.A. locals. *N. H.*

POPS

● **STAN FREEMAN'S PIANO SWEET-HEARTS.** Gigi; Stella by Starlight; Ruby; Laura & others. Columbia CS 8130 \$4.98; Columbia CL 1326

Musical Interest: Superior background music
Performance: Sparkling
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Excellent

Freeman is a very good, articulate and facile pianist. He is not essentially a jazz musician, but has some of the jazzman's gift for phrasing and lending vitality to ballads. The scoring for the anonymous accompaniment is the work of Rufus Smith and is excellent. The selection of tunes is first-rate and the device of having Freeman play them against a salon-orchestra background is very effective.

The stereo version is brighter than the monophonic. The piano is in the middle and the drums on the right, and the net effect is good. This is a fine LP for background music or just for simple listening. *R. J. G.*

● **GRANT TAKES RHYTHM** featuring EARL GRANT. *The Lonesome Road; House of Bamboo; Witchcraft; Dancing on the Ceiling & 8 others.* Decca DL 78905 \$5.98; Decca DL 8905 \$3.98

Musical Interest: Good rhythmic pops
Performance: Exciting
Recording: Excellent
Stereo Directionality: Pronounced
Stereo Depth: Good

Earl Grant is a quasi-jazz singer whom you may have encountered on such TV programs as the Jack Paar show. He's the one who plays the organ and sounds like Nat "King" Cole. Actually, he's more than that. He is an electric performer with a gift for smashing out a song in a manner that really creates a terrific furor. He alternates between slow, romantic numbers and rhythmic rockers. I, personally, find him most effective on the latter when, with the backing of Curtis Counce (bass) and Plas Johnson (tenor), he makes really exciting music. On *Jumpin' with Symphony Sid*, a debt to lyricist Clarence Becks is unpaid. Decca has recorded Grant well, but with ever-present surface noise. In the stereo version, the piano and/or organ is on the left, the tenor on the right and the voice in the middle. The division is quite marked and the effect is good. *R. J. G.*

● **MUSIC USA**—Neil Hefti and the Band with the Sweet Beat. Chicago; A-Los-Ka; On Miami Shore & 10 others. Coral CRL 757256 \$5.98; Mono—CRL 57256 \$3.98

Musical Interest: Shallow
Performance: Slick
Recording: Good
Stereo Directionality: Pronounced
Stereo Depth: Poor

Neil Hefti, a briskly efficient commercial arranger with considerable jazz experience, has deliberately set out to make as commercial an album as possible. Musically, it's dreadful. The "band with the sweet beat" has to play cloying arrangements with an insistently corny beat and conception. It's all so mechanically hollow that it's depressing that a writer of Hefti's skill felt it necessary to waste all this time. *N. H.*

● **MARSCHMUSIK**—MUSIKKORPS DES WACHTBATAILLONS. Major Deisenroth cond. *Gruss aus Kiel; Regimentsgruss; Hoch Heidecksburg; Yorkscher Marsch & 10 others.* Vox STVX 425.870 \$4.98; Mono—VX 25.870 \$3.98

Musical Interest: Tops for marchers
Performance: Lively
Recording: Stereo: satisfactory; mono: a bit sharp
Stereo Directionality: Fine
Stereo Depth: All right

Combining well-known and little-known marches, the Musikkorps des Wachtbataillons offers a bright and engaging program. No one, however, has bothered to find out the first name of the conductor, and the only information about the group contained on the jacket is that it is "one of the leading military bands of West Germany." I'm happy to take their word for it. The record in the stereo album is enclosed in an aluminum covering, which is even better for preserving refrigerated meat than the usual ones made of plastic. *S. G.*

● **MORE JOHNNY'S GREATEST HITS** featuring JOHNNY MATHIS. *Small World; A Certain Smile; You Are Beautiful; Let's Love & 8 others.* Columbia CS 8150 \$4.98; Columbia CL 1344 \$3.98

Musical Interest: Good pops
Performance: Warm and vivid
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Well done

The title of this one is a bit misleading. These are not really Johnny's greatest hits, but they are probably better songs. When he is at home with a number, (as on *Let It Rain* and *Small World*), Johnny com-



municates in a warm, semi-jazz manner with pronounced vibrato and a good sense of the lyric's value. The accompaniment by Ray Ellis is quite sympathetic. The stereo version has broadly spread sound, with the voice in the middle, and good depth illusion. *R. J. G.*

HiFi REVIEW

● **ANYWHERE I WANDER**—ROD McKUEN. Rod McKuen (vocals) with Johnny Burke and his orchestra. The Lady from Laramie; Riders in the Sky; Scarier Ribbons & 9 others. Decca DL 78882 \$5.98; Mono—DL 8882 \$3.98

Musical Interest: Pleasant
Performance: Amiable
Recording: Good
Stereo Directionality: Tasteful
Stereo Depth: Very good

Rod McKuen, an actor, song writer and poet, is a welcome singer because he's unhysterical and can carry a melody without twisting it into shreds. He has chosen a relaxed program of folk-like songs, many of them pop hits of recent years. There's nothing at all memorable about his interpretations or the background conducted by Sonny Burke. It's just a restful program that neither offends nor stimulates. *N. H.*

● **NIGHT TRAIN** with BUDDY MORROW AND HIS ORCHESTRA. Mango; Rib Joint; Night Train; Back Home & 7 others. Mercury SR 60009 \$4.98

Musical Interest: Dance music
Performance: Adequate
Recording: "Echoey"
Stereo Directionality: Good
Stereo Depth: Shallow

Morrow has always had a heavy rhythm section and this LP is no exception. However, he also always produces music that is easy to dance to. Since this is his purpose, he must get at least "A" for Effort. The band is generally dull, though, and the recording is too brittle and full of echo. In the stereo version, the trumpets are on the left, the trombone in the middle and most of the rhythm on the right, all with well spread sound. *R. J. G.*

● **ON CAMERA**—PATTI PAGE SINGS FAVORITES FROM TV. It's a Good Day; Sometimes I'm Happy; For Sentimental Reasons; Gypsy in My Soul & 8 others. Mercury SR 60025 \$4.98; Mercury MG 20398 \$3.98

Musical Interest: Good pops vocals
Performance: Professional
Recording: Brittle
Stereo Directionality: OK
Stereo Depth: Good

It's never any trouble to listen to the singing of Miss Page, even though it is really undistinguished in a field that is noted for mediocrity. She sings her way through a collection of good songs here with her warm, at times almost cloying, voice used to good advantage. She is a "safe" singer, never trying anything particularly radical or difficult. Here are purportedly the most-requested numbers from her TV show. The stereo version is "echoey" and quite shrill, though the stereo aspects are good, with the voice in the middle and spread in the accompaniment. *R. J. G.*

● **BEACH ROMANCE** with ROGER SMITH. Yellow Bird; Beyond the Reef; Bermuda; Where Did the Summer Go & 8 others. Warner Bros. WS 1305 \$4.98

Musical Interest: Mildly folkly
Performance: Charmingly amateur
Recording: Good

OCTOBER, 1959

Stereo Directionality: OK
Stereo Depth: OK

Mr. Smith is one half of the private eye team featured in TV's *77 Sunset Strip*, and although he seems to be a graduate of some sort of international beach-bum society, he is still a better actor than a singer. However, one must not underestimate the capacity of the affluent society for the watered-down folk music product—witness the popularity of the Kingston Trio. If they can do it, by golly, Mr. Smith may also be able to. The tunes are certainly good and he sings them innocently enough. *R. J. G.*

● **SONDI SONDSAI**—SONDI with Orchestra, Hal Johnson cond. Rose, Rose, I

Love You; Bali Ha'i; Song of India & 9 others. Liberty LST 7110 \$4.98

Musical Interest: Little
Performance: Not for records
Recording: Clear
Stereo Directionality: Peripatetic
Stereo Depth: Well done

Are these trips necessary? I mean all this constant traveling between speakers. Sometimes Miss Sondsai moves slowly, sometimes quickly, and sometimes (as in the *Siamese Cat Song*) she even jumps from speaker to speaker. Unfortunately, the apparently tireless performer, who happens to be an entertainer at the court of the King and Queen of Thailand, has a we-hushed voice that is not very suitable for records. Even so, I do think they could



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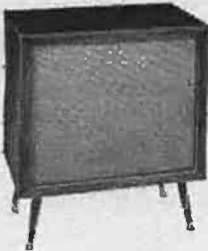
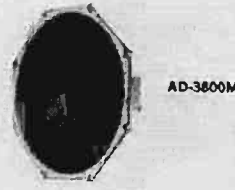
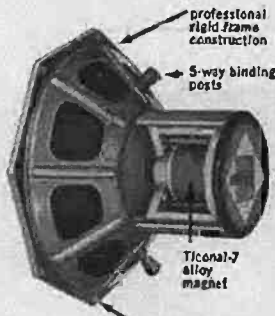
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have let the poor kid stay in one place.
The songs are sung in English. S. G.

THEATER, SCREEN, TV

• **THIS EARTH IS MINE!** (Hugo Friedhofer). Soundtrack recording with Orchestra, Joseph Gershenson cond. Decca DL 78915 \$5.98; Mono—DL 8915 \$4.98

Musical Interest: Interred
Performance: Cinematic
Recording: Good
Stereo Directionality: Tasteful
Stereo Depth: Satisfactory

On its own, this is a plodding score with little appeal when taken away from the film for which it was composed. Friedhofer is a competent musician, but apparently the story offered him little inspiration. As is the new custom, the vocal rendition of the title song is not heard on the soundtrack, but was specially recorded by a hollow-voiced singer named Bob Grabeau. Also, according to custom, it was composed by the ubiquitous team of Jimmy Van Heusen and Sammy Cahn. S. G.

• **AN EVENING WITH LERNER AND LOEWE—ROBERT MERRILL; JAN PEECE; JANE POWELL; PHIL HARRIS** with RCA Victor Symphony Orchestra and Chorale, Johnny Green cond. Selections from "Brigadoon," "Paint Your Wagon," "My Fair Lady," and "Gigi." RCA Victor LSP-6005 2 12" \$9.96; Mono—LPM-6005 2 12" \$7.98

Musical Interest: The cream of L and L
Performance: Variable
Recording: At times a bit muffled
Stereo Directionality: Adequate
Stereo Depth: Exceptionally good

This is a big, handsome package of big, handsome songs by Alan Jay Lerner and Frederick Loewe. Each of the four sides on the two records covers selections from just one show, with Miss Powell and Messrs. Merrill, Peerce, and Harris assuming a variety of parts. The results have a distinct recital-hall flavor—vocally assured; but in many cases it lacks the proper musical or theatrical projection. Chiefly, the fault is that not all the voices are suited to their material. Mr. Peerce seems uncomfortable throughout; rolling his "r's" may be fine for the Metropolitan Opera, but surely not for *I'll Go Home with Bonnie Jean*. Mr. Harris' impossible task is to make his own singing personality fit those numbers already identified with Stanley Holloway and Maurice Chevalier. Far more successful are Miss Powell and Mr. Merrill, who sing most of the duets. The soprano's lyrical, liquid voice manages to invest a new warmth to even the most familiar songs—*Say a Prayer, Almost Like Being in Love, I Talk to the Trees, I Could Have Danced All Night*. For his part, Mr. Merrill's straightforward baritone does admirably with *Gigi, Wand'rin' Star*, and *I've Grown Accustomed to Her Face*.

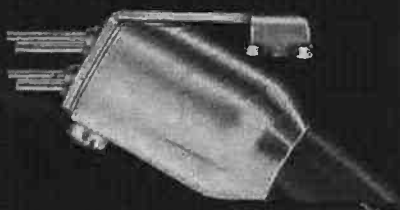
Of the four scores, *Paint Your Wagon* comes off the best because the voices are ideal for its robust songs. Sensitive accompaniment is provided on all the sides by a 60-piece orchestra conducted by Johnny

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Green. He has even added a couple of bright new touches to two overtures by including excerpts from previously unrecorded music—a ballet sequence from *Brigadoon* and the *Embassy Waltz* from *My Fair Lady*. However, Lerner and Loewe devotees may regret that no songs from their first Broadway shows, *What's Up* and *The Day Before Spring*, are represented. Apart from the remarkable feeling of depth, the advantages of stereo are not too noticeable. Moreover, the stereo package lacks two songs, *A Toujours* from *Gigi* and *The Rain In Spain* from *My Fair Lady*, which are included on the mono release. S. G.

- **GYPSY (Jule Styne-Stephen Sondheim).**
Original cast recording. Columbia OS 2017 \$5.98

Musical Interest: Overwhelming
Performance: Fabulous
Recording: Perfect
Stereo Directionality: Great
Stereo Depth: Fine

The issuance of the stereo version of *Gypsy* (the monophonic version was reviewed in the August issue) has given me further opportunities to appreciate the dramatic values of this remarkable score. When the little girls first sing "Let Me Entertain You," Ethel Merman's voice can now be heard bellowing advice to them from the wings at the far right. When Paul Wallace does the exciting yet pathetic "All I Need Is the Girl," he now has a speaker-to-speaker stage on which to show off his routine. And when the strippers impart the wisdom that "You Gotta Have a Gimmick," each one now has a separate audio stage on which to demonstrate this advice. Without doubt, this is a major stereo and musical achievement. S. G.

- **LUST FOR LIFE SUITE (Miklos Rozsa); BACKGROUND TO VIOLENCE SUITE (Miklos Rozsa).** Frankland State Symphony Orchestra, Miklos Rozsa cond. Decca DL 710015 \$5.98; Mono—DL 10015 \$4.98

Musical Interest: Not too much
Performance: Better on Side 2
Recording: Satisfactory
Stereo Directionality: Tasteful
Stereo Depth: Fine

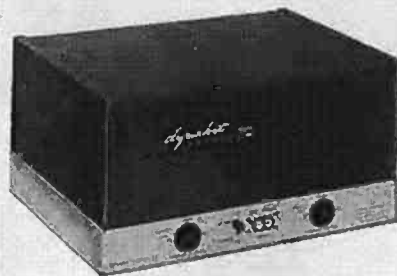
Although I'm all for movie music being re-orchestrated for records, I find that the Miklos Rozsa score for *Lust for Life*, as heard on this recording, fails appreciably to capture anything of the drama in the story of the artist Vincent van Gogh. What's more, the Frankland State Symphony Orchestra gives a flaccid performance under the direction of the composer. This is especially noticeable in the "Sunflowers" episode which should be full of blazing, intense sound, but instead is almost pastoral in its calmness. The *Background to Violence* suite on the reverse combines themes from three films, *The Naked City*, *Brute Force*, and *The Killers*. It is a tighter performance, but still remains weak. S. G.

- **PAL JOEY (Rodgers)—for Dancing.** Bobby Sherwood and his Orchestra. Jubilee SDJLP 1061 \$4.98

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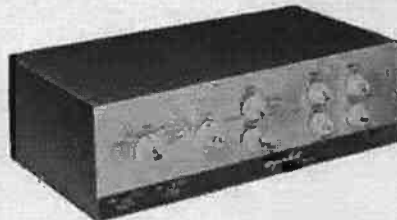
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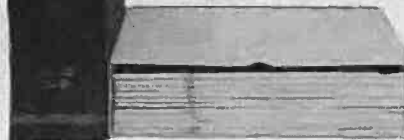
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Musical Interest: Why not?
Performance: Fine for dancing
Recording: Excellent
Stereo Directionality: Imaginative
Stereo Depth: Pretty great

Bringing together ten songs heard in either the stage or the film *Pat Joey*, Bobby Sherwood has turned out a pleasantly danceable LP that makes interesting use of stereo for changing the positions of his brass and woodwinds. On *Bewitched* and *My Funny Valentine*, for instance, the brass is heard at the left, the trumpet solo at the right and the saxes somewhere in between. However, on *There's a Small Hotel*, the saxes come from the right, and on *That Terrific Rainbow* the brass appears to be between the speakers. Upon occasion, there is a slightly hollow sound during the horn solos, but most of the time the aural quality is most impressive. S. G.

● **PORGY AND BESS** (George Gershwin). 101 Strings, Reinhard Linz cond. Stereo-Fidelity SF 8600 \$2.98

Musical Interest: Gershwin masterpiece
Performance: Swoop and swirl
Recording: Dazzling, but needs bass
Stereo Directionality: Imaginative
Stereo Depth: All there

Somerset continues to provide \$5.98 stereo quality for \$2.98. The 101 Strings may, at times, have a dipped-in-molasses tone, but the playing is first-rate throughout. Especially fascinating is the interplay of the string sections as the sound comes from all sides. S. G.

● **SLAUGHTER ON TENTH AVENUE** (Richard Rodgers-Herschel Burke Gilbert). Soundtrack recording with the Universal-International Orchestra. Joseph Gershenson cond. Decca DL 78657 \$5.98

Musical Interest: Pretty well hidden
Performance: For the movie fans
Recording: Fine
Stereo Directionality: Tastefully done
Stereo Depth: Not too much

Back to Richard Rodgers' ballet suite *Slaughter On Tenth Avenue* (first heard in the Broadway musical *On Your Toes*) went arranger Herschel Burke Gilbert for the score of the film based on William Keating's book *The Man Who Rocked the Boat*. Now hauled and mauled to about three times its original length, the aural impact of the music turns out to be more than three times less effective. Stereo is handled well enough, but anyone who still prefers his "Slaughter" straight might do well to wait until a double-channel recording of the original work becomes available. S. G.

● **TOO MUCH, TOO SOON** (Ernest Gold). Soundtrack recording with Orchestra. Ray Heindorf cond. Mercury SR 60019 \$5.95

Musical Interest: Not too much
Performance: Sound stage approach
Recording: Very good
Stereo Directionality: Effective
Stereo Depth: Fine

Composer Ernest Gold has relied on a fairly stock compilation of musical ideas for the recent film version of Diana Barrymore's public shrift. Of course, there is the mushy theme that hobs up all the time, while the strings get pretty agitated and the saxophone wails away whenever there's

another bout with the bottle. Mercury's stereo, on the other hand, is up to the best available, particularly in its spaciousness. S. G.

● **THE MIKADO** (William S. Gilbert-Arthur Sullivan). Freddie Gambrell (piano), Paul Horn (flute), Ben Tucker (bass), Armando Peraza (bongo), Ray Mosca (drums), Dempsey Wright (guitar). World Pacific 1023 \$5.98

Musical Interest: For D'Oyly Cats
Performance: Easy to take
Recording: Excellent
Stereo Directionality: At times indistinct
Stereo Depth: Not needed

This is an intimately pleasant swinging approach to the great Gilbert and Sullivan operetta. No arrangements were used at all; the themes are first played as written, and then embroidered. Pianist Gambrell is a facile, rhythmic performer, and flutist Paul Horn, though he has a puffy tone, uses his instrument with imagination. Bongos and drums are heard from the left and right during *Tit-Willow* and *I Am So Proud*, the two numbers which feature Gambrell alone. S. G.

FOLK

● **SABICAS—FLAMENCO PURO**. Sabicas (guitar). *Ecos de la mina*; *Joyas de la Alhambra*; *Aires de Triana* & 7 others. Columbia WS 304 \$5.98; Mono—WL 154 \$4.98

Musical Interest: Intensely high
Performance: Superb
Recording: Excellent
Stereo Directionality: Tasteful
Stereo Depth: Good

● **SABICAS—FURIOSO!** Sabicas (guitar), Dolores Vargas and Los Compañeros Del Flamenco. *Ay Mi Huerva*; *Arabesca*; *Bulerías del Terramoto* & 8 others. Decca DL 78900 \$5.98; Mono—DL 8900 \$3.98

Musical Interest: Brilliantly alive
Performance: Exciting
Recording: First-rate
Stereo Directionality: Superior
Stereo Depth: First-rate

Both collections are among the more consistently stimulating flamenco sets now available. The first, from Columbia, is a solo recital that covers an imaginatively selected range of flamenco music. The detailed notes add considerably to the enjoyment of the set. While Carlos Montoya partisans would dispute the annotator's claim that Sabicas is "the master of the flamenco guitar," he is certainly one of the very best and plays with technical mastery, a burning sense of drama, and marvelously sensitive control of dynamics.

The Decca album may be preferable for the general buyer because of the added fire and variety supplied by Dolores Vargas and Los Compañeros Del Flamenco. Miss Vargas sings, dances and plays the castanets with unflagging zeal and enveloping ferocity. On the stereo version of the Decca, there is a cadenza by Miss Vargas for heels and castanets in *Dosengano* that's one of the most startling experiences stereo has yet provided. Hearing the sizzling interplay is something like having a rattlesnake in the room. N. H.

HiFi REVIEW

Mono Entertainment

Jazz, Pops, Stage and Screen

Reviewed by

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

GEORGE JELLINEK

JAZZ

CANNONBALL ADDERLEY PLAYS JUMP FOR JOY (see p. 125)

● **CREEK BANK** featuring the MOSE AL-LISON TRIO. If I Didn't Care; Yardbird Suite; Creek Bank; Moon and Cypress & 6 others. Prestige 7152 \$4.98

Musical Interest: Broad
Performance: Intriguing
Recording: Excellent

Mr. Allison sings and plays the blues in the manner of the Delta Negroes, which he heard as a youngster. This side of his dual-musical personality finds him derivative, but not sterile. One enjoys his blues singing and playing as he is a practitioner of the genre. In his other style, playing ballads and neat modern jazz numbers, he is a warm, humorous pianist who provides pixieish turns of phrases, swings well, and keeps the listener continually interested. He has excellent accompaniment from Addison Farmer, bass, and Ronnie Free, drums. *Cabin in the Sky* and *Prelude to a Kiss* are particularly successful lyric excursions for him. R. J. G.

● **ERNESTINE ANDERSON—THE TOAST OF THE NATION'S CRITICS.** Ernestine Anderson (vocals) with orchestra conducted by Pete Rugolo. Runnin' Wild; Welcome to the Club. A Sleepin' Bee & 8 others. Mercury MG 20400 \$3.98

Musical Interest: Above average
Performance: Backing not the best
Recording: Good

There is insistent hyperbole on the cover and in the liner notes to the effect that Miss Anderson has already arrived as a major jazz singer. The evidence of this and her first album (*Hot Cargo*, Mercury 20354) shows that she still has some growing to do. Miss Anderson certainly does sing in an attractively warm, naturally strong voice. It's a blessing not to hear the usual contorted gasps that pass for jazz "styles" among most new female aspirants. She also phrases with intelligence, taste and a jazz musician's plasticity of line. And she swings, although most of these arrangements present her with needless obstacles in that area.

OCTOBER, 1959

BEST OF THE MONTH

- Prestige at long last has re-issued in 12" format one of the great 1954 **Miles Davis** sessions. . . . "Every record of his is historically helpful in clarifying the development of his approach. This one happens, besides, to be one of his best." (see p. 132)
- World Pacific has a real find for jazz and blues fans in **Singin' the Blues with Jimmy Witherspoon**. . . . "Witherspoon has a strong, warm and full voice that possesses humor, sadness and an electric vitality. . . . This is a fine, wonderfully swinging LP all the way." (see p. 134)
- United Artists has taken note of the revival of Charlie Chaplin's great **Modern Times** film to the extent of doing a hi-fi discing of Chaplin's own remarkable music for it with Alfred Newman conducting. "Get this one—even if you've never bought a soundtrack LP before." (see p. 140)

The one quality still lacking—and it's a difficult element to verbalize—is that ability to plunge into the emotional marrow of a song that only the very best jazz singers have had consistently. Miss Anderson goes deeper than most, deeper than Ella Fitzgerald, for one, and she is likely to become even more convincing as she gains assurance. Most of the arrangements are unimaginative. When will Mercury record Ernestine with a small combo of first-rate jazzmen in an informal session? In summary, there is no gainsaying that in numbers like *Welcome to the Club*, *Azure-Te* and *Social Call*, Miss Anderson is indeed a refreshingly unaffected addition to the community of genuine jazz singers. N. H.

● **THE FAMOUS CASTLE JAZZ BAND PLAYS "THE FIVE PENNIES."** Monte Ballou (banjo), Don Kinch (trumpet), George Bruns (trombone), Bob Gilbert (clarinet), Freddie Crews (piano), Bob Short (tuba), Homer Welch (drums). Ja-Da; Battle Hymn of the Republic; Bill Bailey & 9 others. Good Time Jazz M 12037 \$4.98

Musical Interest: Nearly none
Performance: Stiff
Recording: Good

All records reviewed in this column may be played on either single speaker monophonic or two speaker stereophonic equipment. They are 33 $\frac{1}{3}$ rpm records that should be played with the RIAA setting.

The Castle Jazz Band began as a revivalist unit in Portland, Oregon. Good Time Jazz reunited the combo for the first time in seven years on their first set for the label (L 12030, Stereo S 7021). Their version of the score from *The Five Pennies* constitutes a second reunion. One wonders whether it was worth the trouble. The group plays with a rhythmic stiffness that becomes exasperating by the end of a single track. There isn't even a second-rate improviser in the lot, although clarinetist Bob Gilbert comes closer than the others. In their favor, I suppose, is an undeniable zest in what they consider to be "collective improvisation," but enthusiasm without musical substance is hardly enough. N. H.

● **EDDIE DAVIS . . . UPTOWN.** Eddie Davis (tenor saxophone), and on the first side, Shirley Scott (organ), Arthur Edgehill (drums), Bill Pemberton (bass). On the second side, Doc Bagby (organ), Charlie Rice (drums). This Can't Be Love; Fireball; Yesterday & 8 others. King 606 \$3.98

Musical Interest: Hot and direct
Performance: Swinging
Recording: Good

Tenor saxophonist Eddie Davis plays with vigor, full tone, economy and an irresistible beat. If he is not especially daring or individual in his conception, he is certainly warm and unselfconscious. The first side was made with his present group about two years ago and the second side dates back three years before that. The notes identify no musicians other than the leader.

Davis has worked with several big bands, but in recent years he has generally been

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his own leader. The significance of the title is that Davis often does play in Negro sections of large cities and has a considerable following there that should be extended to the jazz audience at large. In style, while he's not innocent of modern harmonic development, Davis is essentially a direct swinger who is less concerned with subtlety than instant heat. N. H.

● **MILES DAVIS AND THE MODERN JAZZ GIANTS**—Miles Davis (trumpet), Milt Jackson (vibes), Thelonious Monk (piano), Percy Heath (bass), Kenny Clarke (drums). On 'Round About Midnight, Miles Davis (trumpet), John Coltrane (tenor saxophone), Red Garland (piano), Paul Chambers (bass), Philly Joe Jones (drums). The Man I Love (takes 1 and 2); Swing Spring; 'Round About Midnight; Bemsha Swing. Prestige 7150 \$4.98

Musical Interest: Historic sessions
Performance: First-rate
Recording: Clear and close

On December 24, 1954, Miles Davis was in charge of a Prestige session that turned out to be one of his most memorable. Four of these five tracks were recorded that day. Interestingly, two takes of one tune are included and the listener can thereby better understand the genesis of an improvised solo. (On the second take, Miles treats the melody more freely than he did the first time.) The first take had previously been available only in a 16 rpm album. The others were first released on 10" LP's. 'Round About Midnight is released for the first time here, and comes from a 1956 session.

The playing is generally excellent, particularly that of Davis and Jackson. Davis is now in the position of having contributed so importantly to modern jazz that nearly every record of his is historically helpful in clarifying the development of his approach. This one happens, besides, to be one of his best. N. H.

● **BILLIE HOLIDAY**. Billie Holiday (vocals) with Ray Ellis and his orchestra. All of You; 'Deed I Do; All the Way & 9 others. MGM E 3764 \$3.98

Musical Interest: Billie was the best
Performance: Penetrating
Recording: Good

The late Billie Holiday was irritated in her last years by critics who kept claiming her voice was so far gone that she was often just a parody of her early brilliance. It's true that the voice became edgy at times—as it does occasionally here—and in some live appearances, she had only enough strength to go through the motions. But when Billie was in control—and she almost always was at record sessions because she took recording seriously—she was still the most emotionally incisive and the most intelligent of all contemporary jazz singers.

In this album, although she is hampered by a useless string section in two-thirds of the numbers, Billie is worth hearing and rehearing throughout. I fail to agree with the liner note writer that Billie's alliance with arranger Ray Ellis (another example of their collaboration is *Lady in Satin*, Columbia CL-1157) was at all "felicitous." Ellis is a commercial writer with little conception of what Billie was trying to com-

municate. Nevertheless, this is one of the best vocal albums of the year. It's intriguing, incidentally, to hear the Ethel Waters influence as Billie sings that section of *When It's Sleepy Time Down South* that begins "steamboats on the river a-coming, a-going . . ." N. H.

● **YOU'VE GOT A DATE WITH THE BLUES**—HELEN MERRILL. Helen Merrill (vocals) with Jimmy Jones (piano and arranger), Frank Wess (flute and tenor saxophone), Barry Galbraith (guitar), Johnny Cresci (drums), Milt Hinton (bass) and on others, Kenny Dorham (trumpet), Jerome Richardson (flute and tenor saxophone), Al Hall (bass). Am I Blue?; Blues in My Heart; Signing Off & 8 others. Metrojazz E 1010 \$3.98

Musical Interest: Good mood singing
Performance: Improved
Recording: Well-balanced

Helen Merrill continues to strengthen her style. She still is most at ease in slow tempos, but fortunately, she tends less and less to pathos and her phrasing has become more flowing and less cluttered with devices. She sings with an evident desire to



communicate all she can of herself; and her voice is warm although she lacks a degree of that hard, tensile power that made Billie Holiday's work, for one example, so memorable long after the phonograph had been turned off. What I mean is that Helen has developed into an arresting, personal, low-keyed singer who phrases with a jazz musician's sense of timing; but what she still lacks is that further dimension of communication that could make her into a major singer. She receives tasteful support from a well-chosen set of jazzmen. N. H.

MODERN JAZZ QUARTET AT MUSIC INN (see p. 125)

● **THE AMAZING MR. SAM MOST IN A NEW SOUND OF OUR TIMES**. Sam Most (flute, clarinet, tenor saxophone) unidentified string quartet, with Jimmy Raney (guitar) and unidentified rhythm section on two numbers. Lover Man; You Stepped Out of a Dream; Alone Together & 3 others. Bethlehem BCP 78 \$4.98

Musical Interest: Intriguing
Performance: Skillful
Recording: Clear

In four of these six performances, Sam Most is accompanied by a string quartet of cello, viola, and two violins. On two of

HiFi REVIEW

those four, string bassist Richard Davis is added. The writing is by Teddy Charles and is higher in imagination and musical intelligence than most of the string scoring encountered in jazz or quasi-jazz dates. On two others, guitar and rhythm section (drummer Roy Haynes, bassist Addison Farmer, and pianist Hall Overton) are added to the string quartet. Here there is a freer feeling somewhat similar to the usual jazz "blowing" dates.

The featured soloist, Most, is tasteful and logical. While he's not a strikingly personal musician, he does sustain interest and works in well with the strings. I'm not sure, however, how much the four numbers with strings have to do with jazz. It's not only that a fair portion of the writing has been influenced by some classical techniques, but also that the overall feeling and the rhythmic effect seem to me to be quite an enjoyable hybrid of jazz, offering superior mood music by means of classical devices. In any case, it's a different approach that does come off effectively if not always brilliantly. The liner notes are irritatingly pretentious and fail to list full personnel. *N.H.*

• **FATHEAD**—RAY CHARLES presents DAVID NEWMAN. *Hard Times; Willow Weep for Me; Fathead; Tin Tin Deo & 4 others.* Atlantic 1304 \$4.98

Musical Interest: Excellent jazz
Performance: Soul stirring
Recording: Excellent

The chief performer here is a man named David Newman ("Fathead") who plays saxophone in the rhythm and blues orchestra of singer Ray Charles. He is heard with the Charles band in an almost classically swinging group of numbers. As a soloist, Newman is earthy, warm and always meaningful. Heard with sympathetic backing, as he is here, it is obvious that he is one of the better modern jazz saxophonists around. The band itself deserves considerable praise; it is a firmly welded unit, has an exciting, pulsating swing and brings to everything the validity of the blues genre. The opening bits on *Willow Weep for Me* and the evocative blues, *Hard Times*, are the highpoints of a top-notch jazz LP which should find favor with fans of all persuasions. *R. J. G.*

• **A DATE WITH JOHNNY PATE.** *Lonesome Road; Flamingo; Autumn Leaves & 7 others.* King 611 \$3.98

Musical Interest: Pleasant cocktail jazz
Performance: Good
Recording: On location

This trio sounds rather like that of Ahmad Jamal. The bass carries the most important role as anchor man around which the piano plays, while the drummer merely keeps time and occasionally fills in the background. The tunes are fine. The emphasis is on a "blues-y" jazz kick. Despite Pate's hit of some time back *Swinging Shepherd Blues* (and references to it on the album back), there is no flute on this LP. Nevertheless, it's pleasant, cocktail-lounge jazz of high caliber and should not be avoided, unless you are a dedicated buff who insists on *le jazz original.* *R. J. G.*

OCTOBER, 1959

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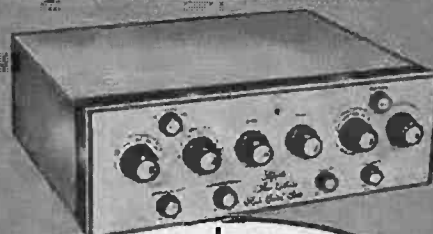
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● **THE PEPPER-KNEPPER QUINTET.**
All Too Soon; Riverside Drive; I Didn't Know About You & 4 others. Metrojazz E 1004 \$3.98

Musical Interest: Swinging jazz
Performance: Virile
Recording: Excellent

Of all the young, white musicians playing today, trombonist Jimmy Knepper and baritone Pepper Adams seem to me to be the most successful in developing a valid jazz language which embodies elements of the urban jungle sounds of "hard bop" with a style of their own. They solo long and energetically; they command attention whenever they blow; they swing magnificently; and in general, they are proud and urgent men in an era when much of their race is not. They are admirably accompanied here by Wynton Kelly, a pianist whose humorous and swinging style is a delight, also by Elvin Jones, a drummer, whose star is on the rise, and by Doug Watkins, a steady, imaginative bassist. *R.J.C.*

● **SONNY ROLLINS AND THE CONTEMPORARY LEADERS** (see p. 126)

● **SINGIN' THE BLUES** with JIMMY WITHERSPOON. Then the Lights Go Out; Spoon's Blues; Ain't Nobody's Business; There's Good Rockin' Tonight & 7 others. World Pacific 814 \$3.98

Musical Interest: Rare blues vocals
Performance: Inspired
Recording: Excellent

Singing the blues about blues singing has been a major occupation of the jazz critics in recent years. They can stop now. World Pacific has shown, in no uncertain terms, that there is at least one singer in the grand tradition still around. Witherspoon has a strong, warm and full voice that possesses humor, sadness and an electric vitality. He tackles each song as if it were a personal message, and in a sense it is. No blues singer in recent years has had the mixture of individuality and tradition that marks Witherspoon's work. He can shout and whisper and croon. He takes advantage of the full range of the human voice—a characteristic, according to Alan Lomax, of the American Negro blues singer. He helps himself liberally to the lyrics and the melodies of all the great singers and adds touches of his own. His version of *Good Rockin'*, for instance, is not only beautifully sung, but has some surprisingly original lines in it—*Bocce, bocce, bocce all night long*, for instance. The accompaniment for this LP includes some of the best of the Los Angeles musicians such as Teddy Edwards (tenor), Harry Edison and Gerald Wilson (trumpets) and Hampton Hawes (piano). This is a fine, wonderfully swinging LP all the way. *R. J. C.*

POPS

● **EDIE ADAMS SINGS?**—MUSIC TO LISTEN TO RECORDS BY with Orchestra, Henry Mancini cond. School Days; Blue Tail Fly; Lo! Hear the Gentle Lark & 9 others.

MGM E 3751 \$3.98

Musical Interest: ???
Performance: Could use more variety
Recording: Adequate

The trouble here, I'm afraid, is that Edie Adams, a frequently engaging comedienne, lacks a sufficient number of comic ideas to sustain interest over an entire LP. Almost everything is done with a Marilyn-Jayne bush-hush baby voice, and while this is just great for something like *Stouthearted Men* ("Give me some men . . ."), it does become monotonous when spread over two full sides. One madly hilarious bit, however, is *Singin' in the Rain*, which not only includes a thunderstorm but also adds the inspired touch of having Miss Adams catch cold midway through it. *S. C.*

● **CAROL CHANNING** with Orchestras, George Bauer & Robert Hunter cond. Calypso Pete; The Cecilia Sisson Story; Diamonds Are a Girl's Best Friend & others. Vanguard VRS 9056 \$4.98

Interest: Excellent material
Performance: Very funny
Recording: Off mike

The wide-eyed helplessness, so much a part of the Carol Channing personality, comes across remarkably well on this frequently hilarious disc. Taped during actual performances at the Plaza Hotel in New York, and the Shoreham Hotel in Washington, D. C., Miss Channing offers almost her entire routine, including items from *Lend an Ear* and *Gentlemen Prefer Blondes*, and some fairly lengthy monologues. Charles Gaynor, who wrote *Lend an Ear*, is responsible for all the superior specialty numbers. Particularly delightful is the vaudevillian's beast *You Haven't Lived until You've Played the Palace*, which leads into a devastating take-off on Judy Garland called *Somewhere There's a Little Bluebird*. For best sound, I suggest some treble emphasis. *S. C.*

● **BING**—A Musical Biography of BING CROSBY. You Are My Sunshine; Deep in the Heart of Texas; White Christmas; Pistol Packin' Mama & 8 others. Decca DL 9057 \$4.98

Musical Interest: Nostalgia plus
Performance: A champ
Recording: Good

Some years ago, Decca issued a special package of nostalgia called *Bing, A Musical Biography*. Now they are busy releasing the LP's from this set, one record at a time. The current one, covering the years 1941-1944, has some pleasant moments in it, such as *White Christmas* and *Pistol Packin' Mama*. Like the rest of them, it's hard to avoid the nostalgia these melodies bring when Bing sings them. He sounds, as always, warm, mellow and relaxed, sometimes to the point of drowsiness. But if you've got one grey hair, you shouldn't miss this; you'll remember the songs all too well. *R. J. C.*

● **BILLY DANIELS AT THE STARDUST, LAS VEGAS.** Tenderly; Begin the Beguine; The Birth of the Blues; Temptation & 8 others. MGM E 3762 \$3.98.

Musical Interest: Show business

HiFi REVIEW

Performance: Spirited
Recording: Excellent

This LP was recorded at the Stardust in Las Vegas. Daniels, whose strong voice is used artfully in almost every number, provides much more of a visual act than a recorded act (which is to say that if you haven't seen him perform, this LP is almost valueless). But if you have seen him, you'll find these are good examples of his virile and dramatic style. His blues on *The Beat Generation* is disgracefully corny. *R. J. G.*

STAN FREEMAN'S PIANO SWEET-HEARTS (see p. 126)

GRANT TAKES RHYTHMS (see p. 126)

MUSIC U.S.A.—NEIL HEFTI (see p. 126)

• **BEATRICE LILLIE—AUNTIE BEA** with Eadie and Rack (pianos). The Fan; I Apologize; He Was a Gentleman & others. London 5471 \$4.98

Interest: Yes, of course
Performance: Queen Bea
Recording: A bit strident

Beatrice Lillie's combination of hauteur and horseplay remains irresistible. Many of the items included have been recorded before on single disc, but all of them still seem bright and new in their inimitable, mocking treatment. Among the old favorites are Schwartz and Dietz's *Parade*, *He Was a Gentleman* by Jay Gorney and E. Y. Harburg, and a medley of four numbers dating back to the first World War. *Not Wanted on the Voyage*, an extended but amusing song with monologue, reveals the emotions of a forlorn lady who instead of accompanying her lover on an ocean voyage, is left stranded at the pier with just "a sticky label slapped upon my heart." An orchestral overture and entr'acte medley seem rather unnecessary. *S. G.*

MARSCHMUSIK — MUSIKKORPS DES WACHTBATTALIONS (see p. 126)

MORE JOHNNY'S GREATEST HITS—JOHNNY MATHIS (see p. 126)

ANYWHERE I WANDER—ROD McKUEN (see p. 127)

• **FOR THE VERY FIRST TIME** featuring **GLENN MILLER AND HIS ORCHESTRA** playing 50 never before released original performances. RCA Victor LPM 6100 4 12" \$15.96

Musical Interest: Broad
Performance: On location
Recording: Pre-hi-fi on location

In any consideration of the Glenn Miller mystique, bear in mind the peculiar capacity of the American public to raise to Olympian heights any popular artist who meets a sudden, tragic end. Witness Rudolph Valentino and Jimmy Dean. Miller was lost on a flight while taking his Air Force band to France in the middle of World War II. Since then, his recordings have become a major industry, according to the latest news, with plans to re-issue them indefinitely. Sets of special discs, off-the-air tests, and almost anything playable that has turned up, have been released, as well as dozens of his original recordings. Almost (but not quite) without exception, they have been great commercial successes, even more so in some instances than when originally released. The Miller cult has flourished in recent years. Bands playing his style—sometimes with a sort of Miller Seal

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of Approval—have flourished as well. The Miller style is so familiar now as to be almost trite. It is melodic, pleasant and lightly rhythmic. It makes excellent dance music, excellent background music, and is by far the most serviceable, least common-denominator orchestra style produced by popular music. There has never been, however, one iota of jazz in the Miller performances except to those for whom anything is jazz that is not classical. These particular performances were extracted from the mass of the off-the-air recordings in the possession of the Miller Estate. They have that extra spark of on location recordings. They suffer technically somewhat from this and, of course, the whole thing pre-dates hi-fi. However, the sound quality is surprisingly good and the program varied.

For full-fledged participants in the Miller mystique, this is a must. As dance music, this is no better than any of his other LP's, or, for that matter, no better than some by other people. *R. J. G.*

• **MOORE'S TOUR—PHIL MOORE** with Men of the Johnny Dankworth Orchestra. MGM E 3752 \$3.98

Musical Interest: Not sustained
Performance: Superior to material
Recording: Rather harsh

Phil Moore, composer-arranger, recently took a trip all over England to soak up inspiration for this suite devoted to impressions of places and people of the scepter'd isle. Well, it's Moore's tour, all right, though I wonder whether this musical pic-

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Title	Musical Interest	Performance	Recorded Sound	Score
THE MILLS BROTHERS—Barbershop Harmony Sweet Adeline; My Gal Sal; Way Down Home & 9 others. Decca DL 8890 \$3.98	✓✓✓	✓✓✓✓	✓✓✓	10
THE EXCITING CONNIE FRANCIS—(Vocals) with Ray Ellis Orchestra Come Rain Or Come Shine; The Song Is Ended; Time after Time & 9 others. MGM E 3761 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
WHERE THERE'S A MAN—Abbe Lane (Vocals) with Sid Ramin Orchestra The Man I Love; A Good Man Is Hard to Find; Go to Sleep & 9 others. RCA Victor LPM 1899 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
YOU ASKED FOR IT—Jack Smith Sings Tenderly; Early Autumn; Oye Negra & 10 others. Bel Canto BCM 37 \$4.98	✓✓✓	✓✓✓	✓✓✓	9
REDHEAD for Dancing—Meyer Davis Orchestra RCA Victor LPM 2039 \$3.98	✓✓	✓✓✓	✓✓✓	8
WITH FEELING—Janice Harper (Vocals) Bon Voyage; With Feeling; Devotion & 9 others. Capitol T 1195 \$3.98	✓✓✓	✓✓	✓✓✓	8
WITH LOVE FROM HOLLYWOOD—Shirley Jones and Jack Cassidy (Vocals) with Frank DeVol Orchestra Cheek to Cheek; Love of My Life; Nina & 9 others. Columbia CL 1255 \$3.98	✓✓✓	✓✓	✓✓✓	8
AN EVENING WITH LARRY ADLER—(Harmonica) St. Louis Blues; Malagueña; Hora Staccato & 7 others. Decca DL 8908 \$3.98	✓✓	✓✓✓	✓✓	7
DANCE AND ROMANCE—The Tommy Dorsey Orch. Starring Warren Covington (Vocals) Night and Day; I Married An Angel; You Go to My Head & others. Decca DL 8904 \$3.98	✓✓✓	✓✓	✓✓	7
NEIL SEDAKA—(Vocals) The Diary; Stupid Cupid; I Go Ape & 9 others. RCA Victor LPM 2035 \$3.98	✓	✓✓✓	✓✓✓	7
THE EXCITING LATIN RHYTHMS—Dance with Veloz & Yolanda Cha Cha; Rhumba; Samba; Mambo; Guarache; Balera; Tango; Beguine; Baião. Kapp KL 1128 \$3.98	✓✓✓	✓✓	✓✓	7
AFTER DARK—Kitty Wells (Country Music) After Dark; Honky Tonk Waltz; Beside You & 9 others. Decca DL 8888 \$3.98	✓	✓✓	✓✓✓	6
HELLO HAWAII!—A Salute to the 50th State Bing Crosby, Alfred Apaka, Ames Bros. & others. Decca DL 8906 \$3.98	✓✓	✓✓	✓✓	6
IT'S JUST A MATTER OF TIME—Brook Benton (Vocals) The Nearness of You; Hold Me; It's Just a Matter of Time & 9 others. Mercury MG 20421 \$3.98	✓✓	✓✓	✓✓	6
MOVELAND MELODIES—Guy Lombardo Orchestra Terry's Theme; Orchids in the Moonlight; Wonderful Copenhagen & 9 others. Decca DL 8895 \$3.98	✓✓✓	✓✓	✓	6
THE MAGIC UKULELE OF ROY SMECK 12th Street Rag; Sweet Georgia Brown; I Ain't Got Nobody & 9 others. ABC-Paramount ABC 279 \$3.98	✓	✓✓	✓✓✓	6
CUGAT IN SPAIN—Xavier Cugat Orchestra El Beso; Valencia; Clavellitos & 9 others. RCA Victor LPM 1894 \$3.98	✓✓	✓	✓✓	5
SUPERSONICS IN FLIGHT—Billy Mure's Supersonic Guitars What Is This Thing Called Love?; Blue Skies; Lonely Guitar & 9 others. RCA Victor LPM 1869 \$3.98	✓✓	✓	✓✓	5

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

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ture will mean much to other tourists. It's just too personal, too informal, and lacks any cohesive musical style or point of view. For example, Mr. Moore writes in his liner notes of his admiration for the Johnny Dankworth Orchestra. He then shows it by devoting two tracks, *Waltz In 4* and *Echo*, to spotlighting its performers without any concern for the overall composition. The recording is replete with sound effects (gulls, pounding surf, London traffic), which makes me suspect that the work was intended primarily for stereo. S. G.

● **HENRY MORGAN AND ISOBEL ROBINS—THE SAINT AND THE SINNER** with the Mickey Leonard Quartet. Ev'rytime; Because We're Kids; Poetry and Jazz & others. Offbeat OJ 3004 \$4.98

Interest: Occasional
Performance: At times very good
Recording: Harsh

Henry Morgan can be a very funny fellow and his partner, Isobel Robins, has a pleasant voice and some good songs. Their generally entertaining recital, however, is marred by a certain tenseness in Mr. Morgan's non-dialect routines and the inferior recorded sound. The latter defect is especially noticeable as Mr. Morgan devotes two tracks to lecturing on high fidelity. Best of the items are the comic's Russian and French versions of *Little Red Riding Hood* and the parody of old movie musicals. S. G.

ON CAMERA—PATTI PAGE (see p. 127)

● **LITTLE GIRL IN BLUE—NINA SIMONE.** Nina Simone (vocals and piano) and unidentified rhythm section. Don't Smoke in Bed; Love Me or Leave Me; Central Park Blues and 8 others. Bethlehem BGP 6028 \$4.98

Musical Interest: Uneven
Performance: Best on ballads
Recording: Competent

Nina Simone, a classically trained musician, who accompanies her singing on piano, has attracted considerable comment in the trade. Her primary asset is a voice that is warm, full and attractively husky. She is not, to this listener, a jazz singer, for her phrasing and timing are more a pastiche of pop influences than an outgrowth of jazz talent. She's most impressive on long, slow pieces which she is able to sustain emotionally and musically. Her sense of programming is inept, however, when she does three slow ones in a row on the first side. Superior examples of her ballad work here are *Plain Gold Ring* and *Porgy*.

On the medium and up-tempo numbers, she sounds somewhat like a more musically accomplished Nellie Lutcher. She is certainly entertaining. Her playing swings nicely. But when, as on *Good Bait*, she tries to introduce quasi-classical devices, the result is shallow. She also should avoid overly romantic rhapsodizing as in her treatment of *You'll Never Walk Alone*. All-in-all though, Miss Simone should do well in the intimate night clubs. N.H.

● **BOBBY SHORT—THE MAD TWENTIES** with Orchestra, Phil Moore cond. Nagasaki; At the Animal's Ball; Tiger Rag & 9 others. Atlantic 1302 \$4.98

Musical Interest: Moderately high
Performance: Engaging
Recording: Tops

Bobby Short has recorded an entertaining though slightly puzzling album. For one thing, the repertory is not taken entirely from music of the Twenties; Irving Berlin's naively catchy *That Society Bear*, for example, came along in 1912 and sounds it. Then, at times, it is hard to tell whether Mr. Short really likes his material. *Laugh, Clown, Laugh* was certainly a little horror and the singer hokes it up quite a bit, although the reason for his giving the same treatment to the still beautiful melody, *I'm Bringing a Red, Red Rose*, is hard to fathom. However, his slight, supple voice does wonders for Walter Donaldson's sadly neglected gem, *Changes*, and tribute to the queen of flappers, *Don't Bring Lulu*. There's also an imitation of Jack Buchanan on *Sweet So and So* which is rendered better than the song deserves. The backing tries hard for parody and occasionally succeeds, if rather intrusively. S. G.

● **MOSCOW NIGHTS—POPULAR RUSSIAN HITS.** Clouds over the Town; Blue Twilight; Moon Waltz & 12 others. Monitor MP 590 \$4.98

Musical Interest: Sociological
Performance: Sentimental
Recording: Competent

Monitor has collected a set of Russian pop tunes, and if the cross-section is accurately representative, Russian pop tastes are primarily romantic and sentimental. A few of the tunes have a distinctively National flavor, but several sound like American ballads of the thirties, including the quite dated arrangements. (Jan Carber or Blue Barron could regroup profitably, it would appear, in the Soviet Union today.) One song is more in the operetta than pop idiom (*Moon Waltz*), but the rest are conventionally dreamy odes to love or hopes of love.

The vocal performances are quite charming, and the album as a whole is pleasantly soothing. Monitor says it omitted translations because all the lyrics have "a universally understood 'moon-June-croon' quality." Nevertheless, a translation of the lyrics would have presented a more rounded portrait of the Russian scene. Also in the liner is a quote from the American composer, Ulysses Kay, that in the USSR "pop songs are sort of a secondary function of classical composers." Isn't this rather over-generalized? Instead of reprinting a story from a trade paper, Monitor owed it to its clients to commission a knowledgeable liner on the history and current trends of pop music in Russia. N.H.

● **PIANO ROLL DISCOVERIES—GEORGE GERSHWIN; ZEZ CONFREY; TED BAXTER; MAX KORTLANDER; FATS WALLER; FELIX ARNDT; JAMES P. JOHNSON; LEE S. ROBERTS.** The Sheik of Araby; Mighty Lak a Rose; Smiles & 7 others. RCA Victor LPM 2058 \$3.98

Musical Interest: Pianola pleasures
Performance: Mixed
Recording: Good enough

The player-piano was the chief medium for mechanically reproduced music in the home before the advent of the phonograph

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and radio. This collection contains a wide variety of well-remembered staple items from the Duo-Art piano roll catalog. Included in this record are "definitive" performances of five numbers performed by their composers—*Rhapsody In Blue* by Gershwin (the same recording as the one used for the recent 20th Fox release), *Stumbling* by Zez Confrey, *Squeeze Me* by Fats Waller; *Nola* by Felix Arndt, and *Smiles* by Lee S. Roberts. If you're really sentimental about this sort of thing, RCA Victor has even retained the flapping sound of the rolls as they become disengaged from the rotating cylinders. S. G.

● **SOUTH AMERICAN SUITE (Waldo de los Rios).** Columbia Symphony Orchestra of Buenos Aires, Waldo de los Rios cond. Columbia WL 152 \$4.98

Musical Interest: Considerable
Performance: Exciting and authentic
Recording: Extremely good

Waldo de los Rios, young Argentine composer and conductor, has a fine flair for using the native rhythms of South America within the framework of extended composition. His *South American Suite* is a melodically rich and rhythmically intriguing musical evocation of four countries—Paraguay, Argentina, Peru, and Uruguay. Though the melodic language and rhythms of these countries are not as well known as those of other Latin American nations, this recording reveals that the nontropical areas of South America do have an exciting musical heritage. Many native instruments are used, most prominently the Indian harp

which carries the main theme of the Paraguayan movement. The blending of both ancient and modern musical styles is skillfully done throughout, with the Argentine section benefiting by an energetic vocal chorus. S. G.

● **THE TWELVE GREATEST HITS FROM THE 1959 SAN REMO FESTIVAL—**Aurelio Fierro; Flo Sandon's; Germana Caroli; Gianni Marzocchi; Nella Colombo with Orchestras. Nassuno; Una marcia in fa; Tuò & others. Epic LN 3572 \$3.98

Musical Interest: Una varietà
Performance: Piacevole
Recording: Va bene

The ninth annual festival of popular music at San Remo, Italy (*Festival della Canzoni Italiana*) has produced some rather attractive numbers. Domenico Modugno won the prize the previous year for *Volare*, and this year he again won it for *Ciao, ciao bambino*, a choice sampling of Mediterranean rock-and-roll. A few of the other pieces have also adopted this rhythm (*Io sono il vento*, *Sempre con te*, and *Per tutta la vita*), but the best melodies among the dozen songs are found in *Il nostro refrain*, *Avevamo la stessa età*, and *Nè stelle nè mare*. English translations are on the jacket. S. G.

THEATER, SCREEN & TV

● **BELLS ARE RINGING (Jule Styne).** Shelly Manne and his Friends (Andre Previn and Red Mitchell). Contemporary M 3559 \$4.98

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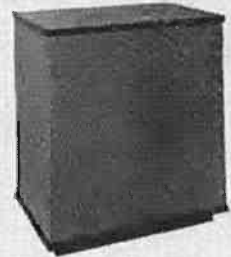
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Musical Interest: Has it
Performance: Pleasurable
Recording: Excellent

Happily, Shelly Manne and his men have abandoned the kind of jazz treatment of show tunes in which they purposely tried to make the tempos different to those intended by the composers. (*The Party's Over* is the only exception; they perform it first as a ballad and, for the finale, as a fast number.) A refined, enjoyable brand of upper East Side jazz is purveyed here, with "Long Before I Knew You" the stand-out piece, thanks to some sensitive playing by Andre Previn. One of the songs, "Better than a Dream," was added to *Bells Are Ringing* some months after it opened. S. G.

THIS EARTH IS MINE! (see p. 129)

AN EVENING WITH LERNER AND LOEWE (see p. 129)

● **IMPACT**—Conducted by Buddy Morrow. Rawhide; Perry Mason Theme; Highway Patrol; M Squad & 8 others. RCA Victor LPM 2042 \$3.98

Musical Interest: Video variety
Performance: Appropriate
Recording: Splendid

Perry Mason, Richard Diamond, Mike Hammer, and Peter Gunn set the largely ominous musical pace on this recording, which demonstrates the continuing ability of the record industry to do an idea unto near violent death. The newsworthy feature of the current compendium is the invasion of themes from shows other than those dealing with private eyes and public mayhem. The whip-cracking music from *Rawhide* (with cattle) and *Black Saddle*, which introduces Western motifs, to *Waterfront* and *Sea Hunt* take us both above and below the briny deep. Now how about a station break? S. G.

● **MODERN TIMES (Charlie Chaplin)**. Original soundtrack recording with Orchestra. Alfred Newman cond. United Artists UAL 4049 \$4.98

Musical Interest: A complete delight
Performance: Couldn't be better
Recording: Surprisingly good

The best soundtrack album of 1959 was written twenty-three years ago by an amateur composer for a silent movie. Not only does the *Modern Times* score possess a wealth of appealing melodies, it is also able to capture the essence of the Chaplin personality to an almost visual degree. Whether he is working on an assembly-line in a factory, or performing a mad dance, or falling in love with a pretty girl, the poignant, hilarious figure is right there before us. My one regret is that the master himself is not heard on the record singing the wonderful piece of double talk he did during the night-club episode. Anyway, get this one—even if you've never bought a soundtrack LP before. S. G.

LUST FOR LIFE; BACKGROUND TO VIOLENCE (see p. 130)

● **ROSE-MARIE (Friml)** — Highlights. Julia Andrews, Giorgio Tozzi, Meier Tzelniker, Frances Day, Marion Keene & others. The Michael Sammes Singers and the New Symphony Orchestra of London, Lehman En-

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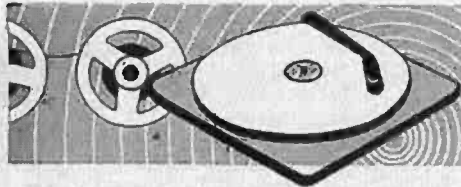
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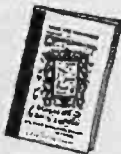
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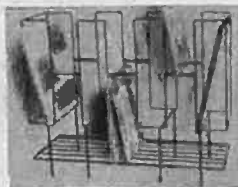


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Musical interest: Romantic standard
Performance: Competent
Recording: Sumptuous

Rose-Marie is one of the durable staples of the American theater. One can confidently anticipate its revival every ten years or so, in one medium or another. Its tunes are no strangers to records, though this London-made RCA Victor production offers a more generous sampling of them than any predecessor. Of course, it is no accident that the title song and *Indian Love Call* are the best known melodies. The remainder of the score is not nearly as memorable, though *The Mounties* and *Door of My Dreams* are quite attractive and *Totem-Tom-Tom* also makes its point, though it is delivered here in a slightly wooden-Indian fashion.

Judged by general musical-comedy standards the level of singing offered by the principals here is first-rate. Those, however, attuned to a Jeanette MacDonald-Dorothy Kirsten kind of performance will find that the lovely but fragile voice of Julie Andrews is a bit overmatched by the music's demands. With Tozzi it's quite the other way around; the sonorous richness of his voice proves nearly overwhelming. The cast leans heavily on mike support supplied by lively direction and top-notch engineering.

G. J.

FOLK

SABIGAS (see p. 130)

• **ON THE ROAD**—Sonny Terry (vocals, harmonica), Sticks McGhee (vocals, guitar), J. C. Burris (bones). *Wail On: Easy Rider; Jail House Blues & 11 others.* Folkways Records FA 2369 \$5.95

Musical Interest: Root blues
Performance: Powerful
Recording: Good

This is another important Folkways blues set. The performers include Sonny Terry, the star of the date, whose whooping, hollering harmonica—usually accompanied by his own vocal whoops—can be by turns hopelessly mournful, exultant, and then can whip everything into dithyrambic fervor. He is also better than the other two singers. Sticks McGhee also sings while J. C. Burris plays the bones with swinging aplomb.

N. H.

• **THE BEST OF THE WEAVERS**—Ronnie Gilbert, Fred Hellerman, Pete Seeger, Lee Hays (vocals). *So Long; Wimoweh; Midnight Special & 9 others.* Decca DL 8893 \$3.98

Musical Interest: Good intro to "folk"
Performance: Warm and convincing
Recording: Good

This is a collection of The Weavers' most popular recordings for Decca when they were on that label a number of years ago. The Weavers sing with their customary unpretentiousness and open pleasure in their material. Theirs is a valuable form of popularization because they understand their material and its sources. What they add, while occasionally debatable, is at least not haphazard or condescending. The accompaniment is, however, too obviously and gratuitously commercial due to the vocal groups, two large orchestras, and strangest of all, a dance band behind them in *Midnight Special*.

N. H.

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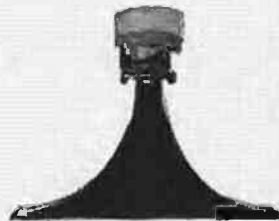
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HiFi REVIEW

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Here's how you can get additional information, promptly and at no charge, concerning the products advertised in this issue of Hi Fi REVIEW. This free information will add to your understanding of high fidelity and the equipment, records and tape necessary for its fullest enjoyment.



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THE FLIP SIDE



Oliver P. Ferrell, Editor

Show Time

• October is traditionally known as the month to introduce new hi-fi components. It has also gained a reputation as the period when hi-fi shows are held east of the Mississippi. All of this was started nearly ten years ago when the first public showing of hi-fi equipment took place in the Hotel New Yorker. Since that small but very successful start, hi-fi shows have branched out to encompass fifty or more areas from coast to coast.

This October is no exception, and over one hundred exhibitors will take over the New York Trade Show Building from October 5 through October 10. Sponsored by the Institute of High Fidelity Manufacturers, the New York Show is certain to be the largest and the most widely attended show in the 1959-60 season. The Show theme is "Decorate Your Home with Music." To accentuate this theme, the IHFM, in cooperation with the American Institute of Decorators, will put on display five specially created model rooms. These model rooms will include a provincial music room for the whole family designed by David Eugene Bell of Macy's New York; an 18th century collector's study by Hector Grant; a traditional country living room by Phyllis Horton of Grace Richards Inc.; a small contemporary bed-sitting room by Daren Pierce of William Pahlmann Associates; and a spacious contemporary living room by Joseph Freitag.

If you are within traveling distance of New York City during the period of this show, I strongly suggest that you take as many hours as possible to see the scores of new products and new stereo concepts on display. The show hours from Tuesday, October 6 to Friday, October 9, are 4:00 p.m. to 11:00 p.m. On the closing date, Saturday, October 10, the hours will be 11:00 a.m. to 11:00 p.m.

Objectives—How Obtained

• On page 66 of this issue there is a feature article on the merits of various stereo power amplifiers versus their advertised claims. Electronically speaking, there is nothing too new about power amplifiers. The only way they can be evaluated is by how they perform under actual operating conditions. They shouldn't color the sound signals they amplify; they shouldn't be cranky or unstable, and they shouldn't overheat or be subject to burnouts. The things we ask a power amplifier to do are things that can be objectively measured. Unlike speaker systems, cartridges, and stereo records, there is little need for the element of subjective evaluation. Because we are dealing with physical measurements, we here at Hi-Fi REVIEW always have them made by an outside independent laboratory. Such impartial and objective results are then the basis of our feature hi-fi equipment articles.

Some readers may be surprised to know that the very same philosophy is applicable to the circulation of magazines. Twice each year Hi-Fi REVIEW opens its books to

the Audit Bureau of Circulations, an independent non-profit association which does nothing but check actual magazine and newspaper circulation figures. Members of the Bureau identify themselves with the little detail that appears at the bottom of the left-hand column on page 5 of each issue. Simultaneously, most magazines give readers an idea of just how many other people are buying that particular issue. Of course advertisers base their decisions on which magazine to use on these A.B.C. figures. Starting with this issue Hi-Fi REVIEW now guarantees a paid circulation of 150,000 copies per month. This circulation figure includes copies mailed to subscribers and those copies purchased in hi-fi salons or from corner newsstands. By the way, Hi-Fi REVIEW has been the largest selling hi-fi/stereo/audio magazine in the world since its first issue.

Editors are always quite proud to work with a publication that is A.B.C. It means that the publishing house recognizes its responsibility to its readership and that the bi-annual A.B.C. checkup is going to be a verification of editorial strength and vitality. People obviously buy magazines because there is something inside each issue that interests them. From this we can deduce that a magazine with a larger circulation has more interesting things to say and is appreciated by more readers. You can know the "worth" of the magazines you read by an objective A.B.C. circulation figure, just as we judge an amplifier by objective testing techniques.

Our Cover

• I think that this month's cover photograph is one of the most unusual designs—involving hi-fi gear—to ever appear on Hi-Fi REVIEW. The mechanics of arranging the arms for the photograph were quite awe-inspiring. Each tone arm had to be mounted by its base (the back of a picture frame was finally used) and when the job was near completion we unexpectedly found that we had three tone arms



too many. Letting Art Directors Messrs. Gruen and Weiner have their heads, I permitted them to omit the Shure integrated-stereo arm/cartridge model M212, Garrard model TPA and Lafayette PK-260 from the photograph.

The arms that do appear on the cover are as follows (reading clockwise from the "Gray" arm): Stromberg-Carlson, Rek-O-Kut, Grado, General Electric, Scott-London, Dynaco, Electro-Sonic, Pickering, Fairchild and Gray.

A detailed story, combining theory and practice, appears on page 60.

LISTEN!

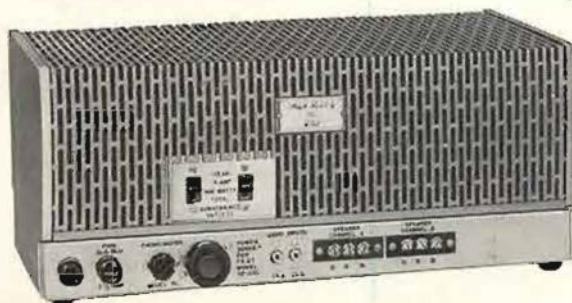
TO THE LATEST REPORTS ON PILOT STEREO!

We are not permitted to name names or quote quotes. But a leading consumer testing organization millions know and trust has given Pilot stereo amplifiers and pre-amps extremely gratifying ratings in a very recent report. While you can't read the report here, you can listen to it — literally — by simply visiting your favorite sound room and testing one or more of the Pilot stereo components in question.



Pilot 210, Stereo Preamplifier. Unique 3-position power switch with optional automatic shutoff for equipment after last record has played. Quadri-Volume control, permits synchronized attenuation of both channels. DC filament supply for all tubes reduces hum to an absolute minimum. Feedback tone control circuits for low distortion. 12 inputs, 6 per channel, for all associated equipment. Two outputs—audio and tape. Low-impedance tape recording output for long cables. Separate bass and treble controls. Response: ± 1 db, 20 to 20,000 cps. Harmonic Distortion: 0.2% at 1 volt output. Hum & Noise: 80 db below 1 volt. Obtains power from Pilot 260 Amplifier. 5½" high x 14¾" wide x 11" deep. Wgt: 12 lbs.

Complete with enclosure. **\$89.50**



Pilot 260, 80 Watt Stereo Amplifier. Individual bias and balance controls provided to adjust operating point and accurately balance output tubes of each channel. Dual convenience outlets to connect associated equipment. Power output—80 watts, 40 watts per channel, music power for 1% harmonic distortion. 70 watts, 35 watts per channel, music power, for ½% harmonic distortion. Frequency response: 20 to 20,000 cycles per second. Sensitivity .8 volt for full power output. Hum level 90 db below full power. Input impedance 470,000 ohms. Output impedance 8 or 16 ohms per channel. 9 tubes. 15¾" wide x 6¾" high x 7¾" deep. Wgt: 35 lbs. Complete with brass-finished protective cover. **\$139.50**

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665

655C

649A

635

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Model 665 Cardioid Dynamic. Similar in function to the Model 666. Response 50-14,000 cps. Output -55 db. 50-250 ohms impedance selector. For stand or hand use. List, \$150

Model 655C Omnidirectional Dynamic. Extra-wide-range response 40-20,000 cps. Output -55 db. Changeable low impedance. Use on stand or in hand. List, \$200

Model 654 Omnidirectional Dynamic. (Not illustrated.) Similar in function to Model 655C. Response 50-16,000 cps. Output -55 db. 50-250 ohms impedance selector. List, \$100

Model 649A Miniature Lavalier Dynamic. For chest, desk or hand use. Easily concealed. Omnidirectional. Response 60-12,000 cps. Output -60 db. Matches all low impedances. List, \$105

Model 646 Lavalier Dynamic. (Not illustrated.) Omnidirectional. Response 50-10,000 cps. Output -57 db. Matches all low impedances. List, \$147.50

Model 635 Omnidirectional Dynamic. Very versatile. Response 60-13,000 cps. Output -55 db. 50-250 ohms impedance selector. For stand or hand use. List, \$82

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