

APRIL, 1958

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# hi-fi music

AT HOME



devoted to **hi-fi music** from records, tape, and FM radio

LEONARD FEATHER: The Flood of Jazz on LP's

GARY CRAMER: From Jazz to Jazz on Records



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You'll see the above "FDS" symbol on the label of certain Capitol records. It will also appear on the upper right hand corner of the album cover.

It reads "Full Dimensional Sound" and it's a promise. Probably the biggest promise in the smallest space in all music. Because it tells you—

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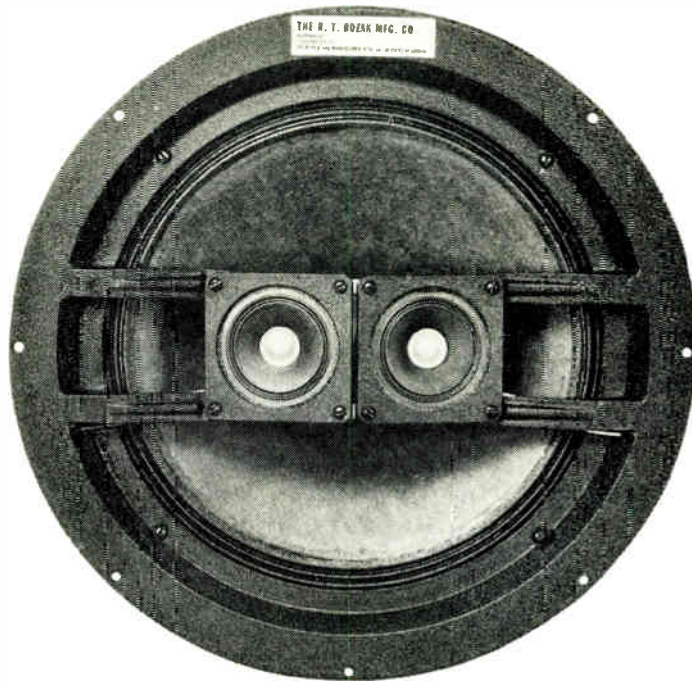
2. That this performance has been flawlessly recorded by Capitol's creative staff and sound engineers.

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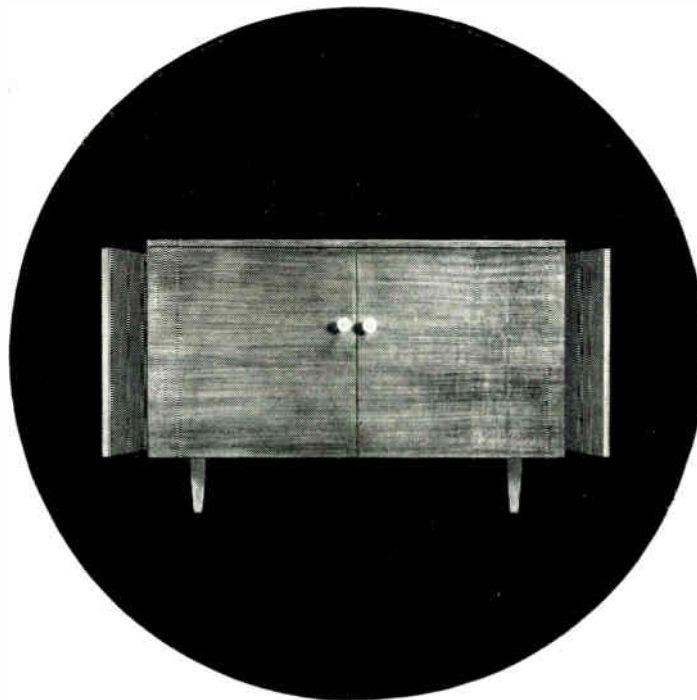
You'll enjoy hearing how well the symbol keeps its promise—at your favorite record shop.

FREE—TO HI-FI ENTHUSIASTS! An informative, handsomely designed chart, in full color, that shows you the frequency range (and overtones) of every major instrument in the orchestra. Simply write Capitol Records, P.O. Box R-2391, Hollywood 28, California. (Offer expires June 1, 1958)





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**THIS ISSUE: OVER 47,000 COPIES**



COMPLETE GUIDE TO HI-FI REPRODUCTION FROM  
RECORDS, TAPE AND FM RADIO

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**COVER** This month, our cover is a salute to that great group of music listeners, the jazz enthusiasts, for whom Leonard Feather and Gary Kramer have some interesting things to say. When we asked Elli Zappert, "What is jazz?" she replied: "The beat!" Then she undertook to make a picture of it. After it was finished, we asked: "Does the beat go from right to left, or left to right?" Her only answer was a look that made us wish we hadn't asked!



**AF** AUDIO FIDELITY

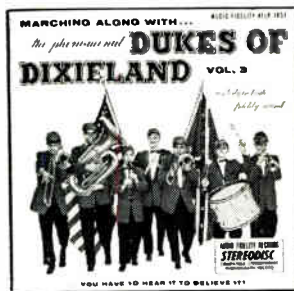
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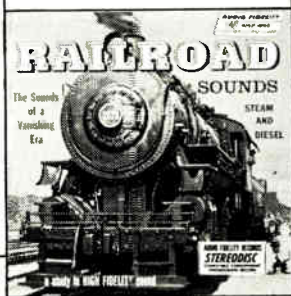
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**Hi-Fi Shows**

Dates are now being set for some of the fall shows. The list below will be supplemented in future issues as fast as information is received.

CHICAGO: Parts Show, Hilton Hotel, May 19-21.

CHICAGO: Palmer House, Sept. 12-14.

NEW YORK: Trade Show Bldg., Sept. 30-Oct. 4.

**Did You Tape It?**

Did you tape Mr. Truman's speech at Washington on February 22nd? After his remark about the 5¢ postage stamp, he departed from the prepared text released to the newspapers, and made a very nasty remark about the slick-paper magazines. We are most anxious to get his exact words. If you taped that speech, will you please tell us exactly what he said? It's just things like this that make off-the-air tapes so valuable. Unfortunately, no one on our staff was where he could use his tape equipment on this particular occasion.

**Pickup Developments**

A stereo pickup with a .7 mil stylus has been developed by Weathers Industries, using their FM principle. Because the stylus moves only a tiny vane, no additional load is put on the stylus for stereo operation. In fact, the Weathers stereo pickup requires less than 1 gram force. This pickup can be used with monaural records, too.

**Good, but Not Enough**

Yes, the networks are doing an excellent job of news reporting. But that's about all they're doing, and who wants to hear the same news over and over again? Independent FM stations are doing a wonderful job with music. Still lacking, though, are the plays and straight entertainment we used to have on radio.

**That Change in Size**

In case you wondered why the March issue

*Continued on page 6*



## JUST FOR FUN

The reason for the excitement at New York's Alvin Theatre is a hit-packed, happy and enormously entertaining musical entitled "Oh Captain!" which we're pleased to add to the impressive list of Broadway shows that have played literally millions of performances on Columbia. Its stunning score is the joint effort of Jay Livingston and Ray Evans, who have written music for nearly seventy films, and garnered no less than three Academy Awards. Its amiable plot was borrowed from a delightful British film, "The Captain's Paradise," which starred Alec Guinness. These ingredients were deftly shaped by the sure hand of the versatile José Ferrer, who has also managed to give us, in the person of Tony Randall, one of the most talented young musical actors to appear in years.

**OH CAPTAIN!**—Tony Randall and members of the Original Broadway Cast.

OL 5280 \$4.98



## ITALIAN TENOR FROM AMERICA

Though Richard Tucker is 100% American (he hails from Brooklyn) he is widely regarded as the greatest Italian tenor in the world today. Even the Italians, who tend to regard foreign tenors with a certain amount of suspicion, are inclined to agree. Their reaction to his visit to Italy in 1949 was a triple forte hurrah. Tucker, like the late Enrico Caruso, is everything a tenor should be. What's more, his voice is surprisingly similar—with the same amazing "golden" color. Momentarily abandoning Puccini and Verdi, Mr. Tucker has recorded a splendid program of Neapolitan songs, which proves that Brooklyn and Naples are actually not very far apart.

**SORRENTO:** Richard Tucker with Alfredo Antonini conducting the Columbia Concert Orchestra. ML 5258 \$3.98



## LATEST FROM PHILADELPHIA

For the past few years, Eugene Ormandy and the Philadelphia Orchestra have kept busy recording their ear-dazzling performances of the basic orchestra repertoire. Two brand-new LP albums contain the results of their latest sessions. One offers a "dream" program—four of their most popular showpieces; the other contains the newest and finest recorded performance of one of the greatest of all modern symphonic works. Both records are examples of the flawless playing and astounding artistry that occur any time these 105 denizens of the Quaker City assemble in the venerable Academy of Music on Broad Street.

**PHILADELPHIA ORCHESTRA GALA** (Tchaikovsky: Nutcracker Suite; Debussy: Clair de Lune; Grieg: Peer Gynt Suite No. 1; Ravel: Bolero) The Philadelphia Orchestra, Eugene Ormandy, conductor. ML 5257 \$3.98

**PROKOFIEV:** Symphony No. 5 in B-Flat Major—The Philadelphia Orchestra, Eugene Ormandy, conductor. ML 5260 \$3.98



## VIRTUOSO SAMPLERS

Zino Francescatti, who was playing concertos at the age of five, can't remember when he first applied bow to strings—but then he can't remember when he first began to eat or walk either. He comes from an intensely musical family. Both his parents were violinists, his father having studied with the only accredited pupil of the legendary Paganini. The fortunate possessor of a warm, glowing tone and a prodigious technique, Francescatti has been unanimously and appropriately dubbed "the modern Paganini." You'll find an excellent sampling of his very great art on these brand-new Columbia LP Records.

**SARASATE:** Zigeunerweisen; **SAINT-SAËNS:** Havanaise, Introduction and Rondo Capriccioso; **CHAUSSON:** Poème—Zino Francescatti with William Smith conducting the Columbia Symphony and with the Philadelphia Orchestra, Eugene Ormandy, conductor. ML 5253 \$3.98

**FRANCESCATTI PLAYS KREISLER**—Zino Francescatti, violinist, A. Balsam, pianist. ML 5255 \$3.98

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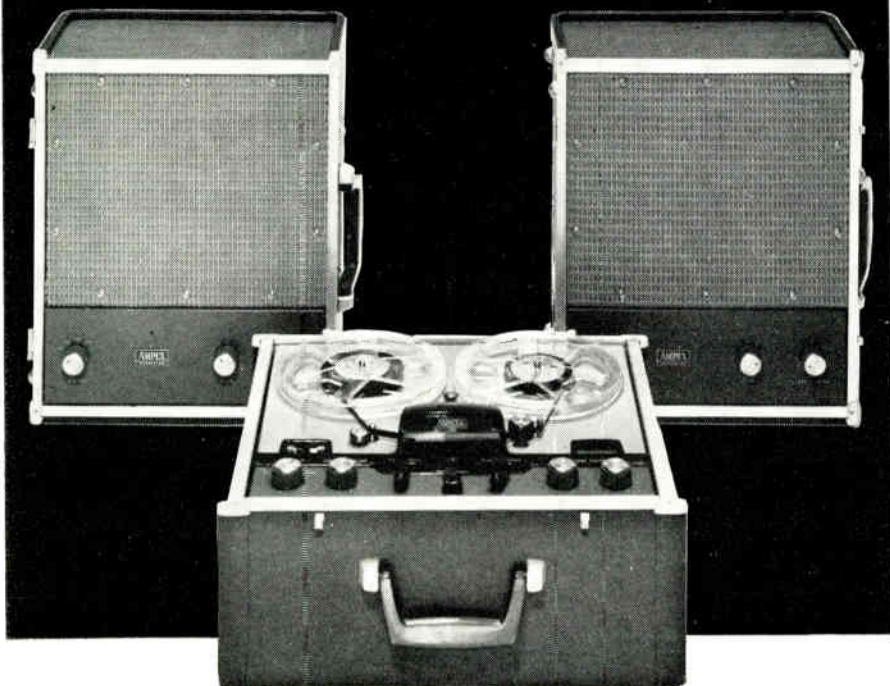
"LISTEN IN DEPTH" ON COLUMBIA PHONOGRAPHS

RECORDS

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**Amplifier-Speakers** — Ampex-designed, Ampex-built as an integral part of system... yet may be used separately with other units of your system (has front-panel input switching for Tape, Tuner, TV, or Phono). Amplifier sensitivity 0.25 v for maximum power output; 20-20,000 cps  $\pm 1/2$  db output with well under 1% harmonic distortion. Speaker features unusually high total gap energy, converts a maximum of output power into sound energy, with smooth, peak-free response.

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## RECORDS, TAPE, AND FM

*Continued from page 4*

was trimmed to a smaller size than previous issues: Planning for months in advance, as magazines must, we learned that *Billboard* Magazine, having taken over the ownership and management of *High Fidelity*, would cut it down to  $8\frac{1}{4}$  by  $11\frac{1}{4}$  ins. Also, we understood that the new Ziff-Davis publication would be that size. Quite a number of advertisers use bleed plates, *i.e.* those with printing that extends to the edges of the paper, and since the same plates are used in the different magazines, we decided that Hi-Fi Music should not be of an odd size. So we changed to the smaller dimensions. But Ziff-Davis brought their publication out trimmed to  $8\frac{1}{2}$  by  $11\frac{3}{8}$  ins. We didn't like the narrow margins because it seemed to cheapen the appearance. Many readers protested against the change for that reason, too. We decided, therefore, to switch back to our old size of  $8\frac{3}{4}$  by  $11\frac{3}{8}$  ins., as you will see from this issue. As for the advertisers, they can use the same bleed plates in Hi-Fi Music and the Ziff-Davis magazine.

### Introducing Leonard Feather

If you are a jazz buff, you probably know more about Leonard Feather than we have




space to tell here, because his participation in this field has qualified him for top rank among jazz music authorities. This explains the very hearty welcome we extend to him as a new member of the staff of Hi-Fi Music. Starting with this issue, he will have a regular department of his own, and he will do the major part of the reviews of recorded jazz music.

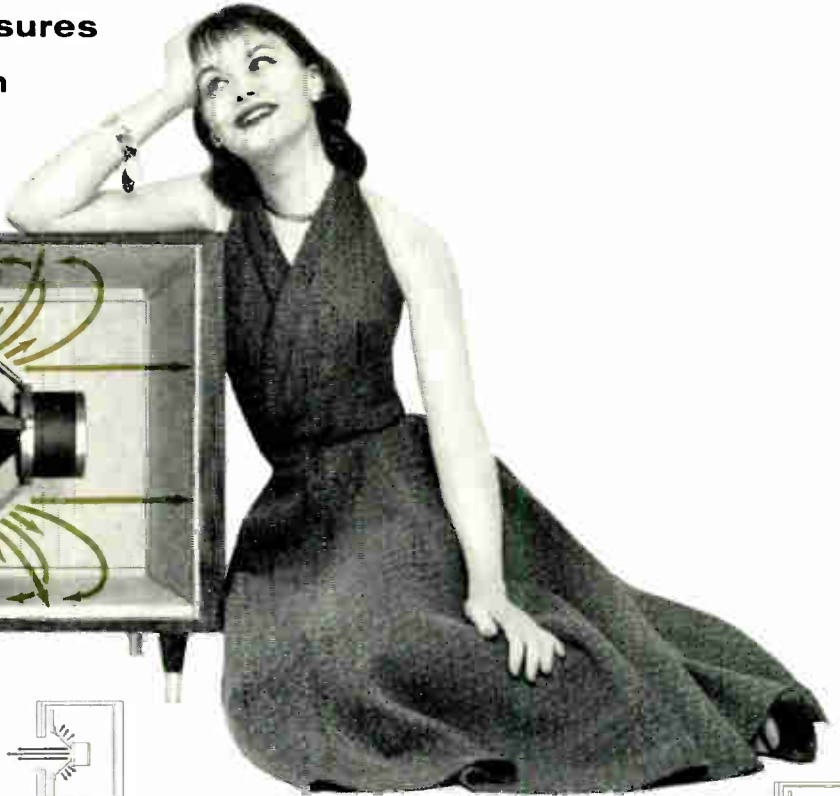
Ever since Leonard came to New York from his native London, in 1935, he has devoted himself to furthering interest in, or contributing to, jazz music. In case your interest in jazz doesn't go back that far, here are a few high spots in Leonard Feather's career:

He is the author of "The Encyclopedia of Jazz", "The Yearbook of Jazz", and more recently "The Book of Jazz". This last work, published recently by Horizon

*Continued on page 8*



Here's why  patented enclosures give better reproduction than any other compact enclosures... with any speaker!



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excellent transient response, no "ringing" on quickly repeated "drum" or "organ" notes. Achieved by frictional damping, as sound is channeled through patented RJ duct system.



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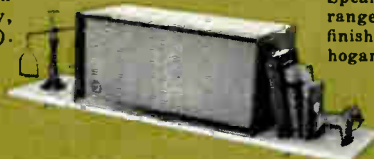


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**RJ/15** for 15" speakers. Floor model on tapered legs with brass ferrules, 20" high x 20" long x 16" deep in unfinished Birch hardwood (\$45.00); in Mahogany, Walnut or Blond finish (\$56.00).

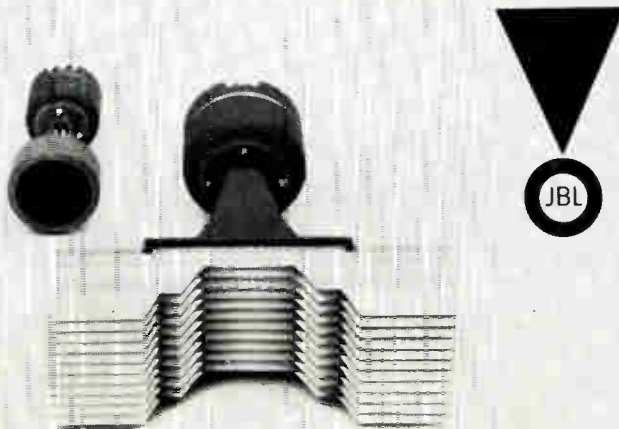


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## RECORDS, TAPE, AND FM

*Continued from page 6*

Press, is described as "a guide to the entire scene". If you have seen his articles in *Esquire*, going back to 1944, you will recall that he ran the jazz polls for that publication, and produced the memorable *Esquire Jazz Concerts*.

A musician and composer himself, Leonard has contributed music, lyrics, and arrangements to the Count Basie band and other noted jazz groups. He composed the music for two albums, "Hi Fi Suite" and "The Swinging Seasons", recently released on MGM Records. He has supervised jazz recordings for MGM since 1952, his newest being an LP of the "Oh Captain!" score in collaboration with Dick Hyman.

The first concerts ever given by Louis Armstrong, Dizzy Gillespie, and Woody Herman were organized by Leonard Feather; he toured Europe in 1954 with his own show, "Jazz Club U.S.A." Heard in his own radio series on ABC from 1953 to '57, he recently became consultant on NBC-TV's educational series "The Subject Is Jazz", the first national weekly series of its kind.

You can expect Leonard to add substantially to your knowledge of the jazz scene, and to your enjoyment of this increasingly popular music form.

### Stereo from One FM Station

KBMS-FM on 105.9 mc. at Glendale, Calif., has been demonstrating multiplex transmission with stereo music received on a single FM receiver. This is the ultimate method for stereo broadcasting and reception, and will undoubtedly come into wide use as soon as suitable multiplex units are available for public use. President of KBMS-FM is Al Schwartz.

### New Plant, Same Address

The entire operations of the Heath Company have been moved to a beautiful new plant of 140,000 square feet. Overlooking Lake Michigan, it is adjacent to express highway U.S. 12, just south of St. Joseph. Mail address is still Benton Harbor, Mich. New phone number is YUkon 3-3961.

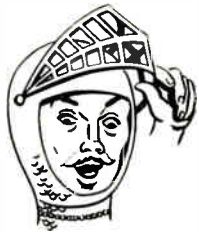
### Bell Cow

Plans have been worked out at the FCC for shifting all TV to the UHF band. However, the opinion is held in some quarters that, to put such plans into effect, the wholehearted support of RCA would be required.

### For Tape Collectors

Tape enthusiasts are on the hunt for music boxes. The idea is to record a brief history of each one, and then the music it produces. Now, collectors of music boxes — and there are many of them — are taping their own boxes so that they can hear the music and still preserve the ancient and delicate mechanisms! Our own Shirley Fleming will

*Concluded on page 10*



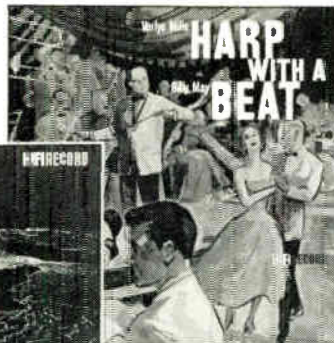
*Sounds! What Sounds!*

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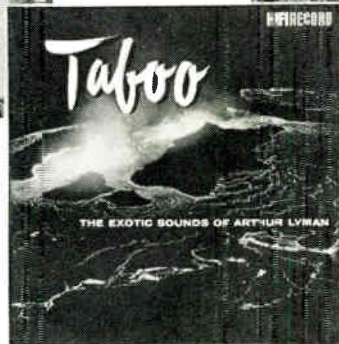
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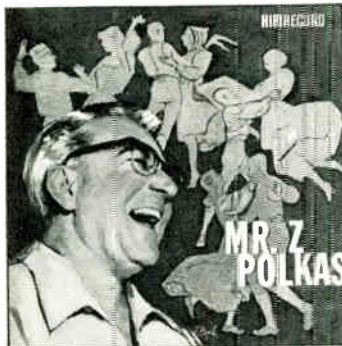
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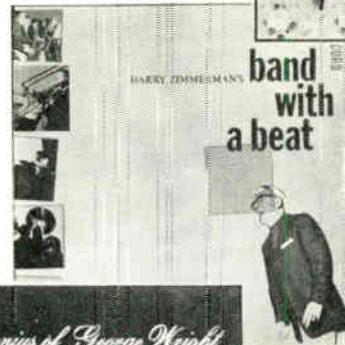
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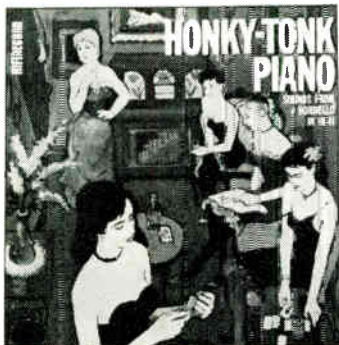
**R605 MR. Z. POLKAS**—Harry Zimmerman's big band. Polkas with sophistication. Welk won't like this.



**R603 BRUCE PRINCE JOSEPH'S SWINGIN' HARPSICHOARD.** Played by prof. of music at Hunter College, Park Ave. lets down its hair! Will tax your tweeter.



**R602 HARRY ZIMMERMAN'S BAND WITH A BEAT.** Unusual marching arrangements of pop standards. 25-piece big band recorded in wooden gymnasium, sensational sound!



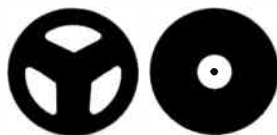
**R802 HONKY TONK PIANO.** (sounds from a Bordello in HiFi.) Authentic sound of the giant music-maker from prohibition-era Chicago's red light district.



**R713 THE GENIUS OF GEORGE WRIGHT.** The man who has made over 2,000,000 LP album buyers pipe-happy plays the mighty Wurlitzer 5 Manual Theater Pipe Organ.

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*Wild About Harry* (ZC-29)
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*Jimmie Lunceford in Hi-Fi* (ZC-30)
- PITTSBURGH SYMPHONY ORCH.,**  
with **RICHARD JONES:**  
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- LES BROWN:**  
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- ERICH LEINSORF, CONCERT ARTS  
SYMPHONY ORCHESTRA:**  
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*A World of Music* (ZF-38)
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2 CHANNEL — 7½ IPS — FOR IN-LINE HEADS

## RECORDS, TAPE, AND FM

Continued from page 8

have an article on this subject in the next issue of HFM.

### Is This an Answer?

John Sorrell, of Primos, Pa., says: "Of the 12 FM stations I am able to receive in my suburban Philadelphia area, no more than four or five radiate *both* a wide-range and a clean signal." Possibly, FM receivers are being blamed for poor audio quality when the fault lies with the broadcast stations.

### Change of Address

People generally assume that, like letters, magazines sent Second Class are forwarded by the Post Office. Unfortunately, if you move, and a magazine is sent to your old address, the local Post Office will remove the magazine and destroy it. Then they tear out your address from the wrapper, paste it on a form filled out with your new address (or stamp it "Moved, left no address") and mail it to us postage collect. We explain this so you will understand why it is necessary for you to send us your new address *in advance* of your move. It is equally necessary to send us your old address. Like all publishers, we file subscription stencils by states, then cities, and finally by names. Without your *old* address, we cannot find your stencil and take it out to put on your *new* address!

### C. J. Le Bel

Writing in *Audio Record*, published by Audio Devices: "The claim has been made that since stereo discs can be played by an ordinary non-stereo pickup, all disc production will be stereo, and monaural discs will become obsolete. This is wishful thinking, for the average lateral pickup of today has little vertical compliance — too little to permit it to yield adequately to the vertical component of a stereo groove. With most existing monaural pickups, the stereo groove will be cut to bits in a very short time. We definitely believe that both stereo *and* monaural discs will be in the catalogs for quite a while."

### Importance of Acoustics

In *Architectural Forum* this warning: "Note to builders — don't forget acoustics; errors cost money."

### Low Standard of Audio Quality

Trapped at the Framingham Motor Inn by the mid-February weekend blizzard, we whiled away part of the time by looking at television — one of those fancy monster's with a 21-in. tube on the front, and a 3-in. speaker on the side. It occurred to us: Many people who buy those lo-fi "high-fidelity" jobs, and are so pleased with them, have probably been habitual TV lookers. By comparison with what they have been hearing from their television sets, those 3rd class instruments must sound very good indeed.



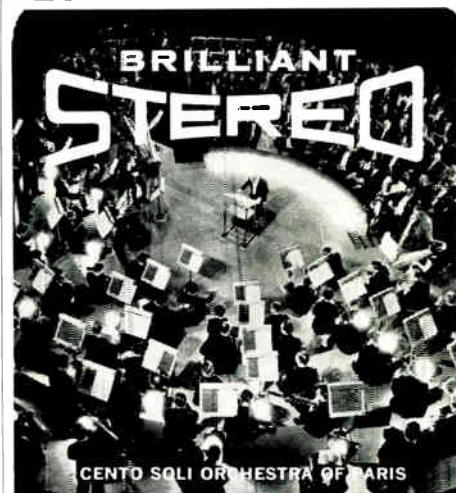
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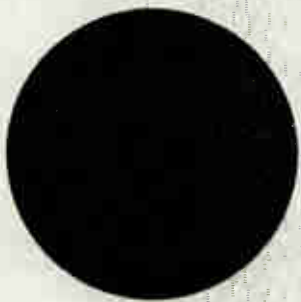
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mounting board. Mahogany, Net \$173.00; Limed Oak or Walnut, Net \$181.00.

\*The **CARLTON 15"** 4-way system utilizes new Electro-Voice Phase Loading. The "K" type driver is actually at the rear of the cabinet, close to the floor and facing the wall. This positioning adds almost a full octave to your bass range. Crossover at 300 cps to coaxial mid-range driver; the VHF driver takes over at 3500 cps to 21,000 cps in the Carlton IV; 18,000 cps in the Carlton IVA. Individual "brilliance" and "presence" level controls in both models. Size: 33½" high, 26¼" wide, 19½" deep.



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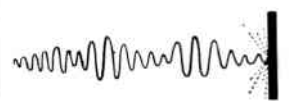


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Only the FLUXVALVE has 100% IQF\*, and it may interest you to know that because of its ability to make *precise* and *reproducible* record measurements, the FLUXVALVE is used for calibrating recording channels and record masters.

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*Milton Sleeper discusses*

## MUSIC IN YOUR HOME

**I**N A RECENT SPEECH at San Mateo, Don G. Mitchell, board chairman of Sylvania Electric, presented some very interesting statistics on research work being carried on in this Country. He pointed out that, while ninety percent of the projects initiated are eventually abandoned, their cost is amply justified by the commercial value of the ten percent that succeed. Moreover, he said that the average elapsed time between the initiation of an ultimately successful research and development project and its fruition in the form of a commercial product or service is about ten years.

But in some cases, the time is much longer. For example, the first German rocket missile that landed in London was fired on September 8, 1944. The next phase of missile research was realized on October 4, 1957, when the Russian satellite was launched.

However, efforts to develop a guided missile actually date back to the summer of 1917, when the U. S. Naval Consulting Board contracted with Sperry Gyroscope Company to undertake the development of radio controls by which an airplane loaded with explosives could be directed into enemy territory. I was reminded of this project just the other day when I came across an account of it in a Sperry publication. You see, I was one of the three engineers who worked on that "missile".

Morris Titterton, who invented the inductor compass used by Lindbergh on his trans-Atlantic flight, had the aircraft part; a mechanical genius named Philips had the mechanism, and I had the radio equipment.

Sperry owned two Curtiss Jennies at Copiague, on Long Island, that we used for experimental purposes. The work was fascinating, and the test flights out over the ocean in those open-cockpit planes (maximum speed 60 mph.) were so thrilling that it didn't occur to me to relate what I was doing with the end purpose of causing death and destruction!

Those little planes, built of sticks, braced with wires, covered with varnished linen, and powered with water-cooled engines and wooden propellers, bore about as much resemblance to modern military aircraft as our guiding mechanism did to the electro-mechanical complex of present-day missiles.

At that time, we were still in the spark-transmitter stage of wireless telegraphy. I had only made the acquaint-

ance of the Audion the year previous when I worked at Dr. de Forest's High Bridge laboratory. Western Electric was producing some excellent tubes then, but the circuits available were not suited to our purposes. Nor were the planes of that time, for they had no inherent stability. To fly them, we were taught to hold the stick lightly with two fingers, so as to "feel" the tendency of the plane to bob about on the shifting air currents, and make constant corrections with the stick and rudder to maintain straight and level flight. (Hence the expression "flying by the seat of your pants" in those days.) The Sperry automatic pilot had been invented then, but it was no substitute for the human system of nerves and muscles required to fly planes that were hardly more stable than box kites. Needless to say, our efforts were not crowned with success.

But what has all this to do with hi-fi reproduction of music? It's just a little piece of history from the years when the radio-electronics family tree, of which hi-fi is a branch, was putting down its roots. It is significant because it indicates the further progress which will carry hi-fi as far forward from what we know today as the satellite-launching missiles are in advance of our efforts to guide a Curtiss Jenny by wireless, forty-one years ago.

Hi-fi is already moving at a dizzy pace. It's less than six months since the first public demonstrations of stereo discs. Within another six months, they are scheduled to go on sale wherever phonograph records are sold. And just when we were wondering what effect they would have on stereo tapes and tape machines, we are promised four-track (two-way) stereo tapes and the new heads to go with them. This means twice as many minutes of stereo music on the same length of tape, at very little increase over the cost of two-track (one-way) tapes. Also, the two-way tapes will eliminate the delay for rewinding before another reel can be put on the machine.

The serious work on hi-fi reproduction for music at home dates back less than ten years. We really haven't been at it long enough to get our second wind, but see how much has been accomplished in that brief period! Don Mitchell put it this way: "You and I have front-row seats for the biggest spectacle of our lives — the electronic industry." Yes, we can expect the electronic industry of the future to give significance now unimagined to what we hi-fi enthusiasts call our "front-row seats".

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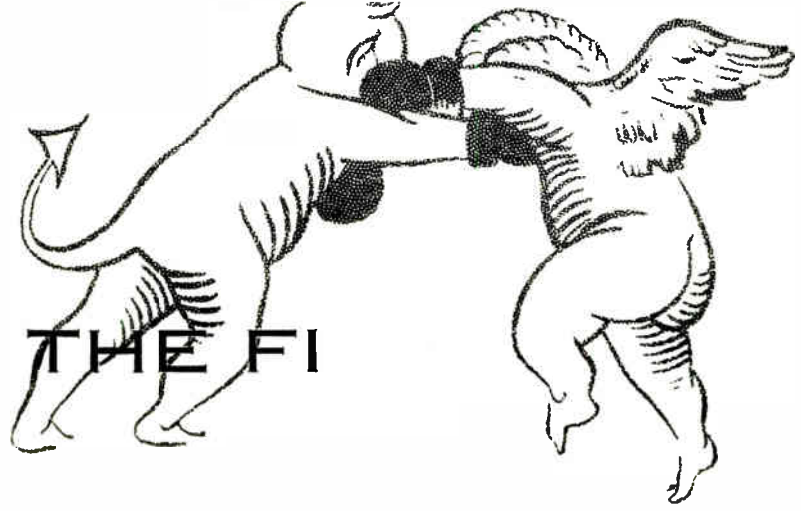
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## THE HI AND THE FI

**The First Ten Years:** Come June, the record industry will give pause and celebrate the anniversary of a mighty revolution: the debut of the modern Long Playing record. When this innovation appeared (it has since changed the listening and buying habits of the music loving world, and introduced to its ravished ears a sound and a repertoire of still unperceived scope) the cynics were many. After all, it had been tried before, and had died because of dismal public apathy.

In 1931, RCA Victor had brought forth upon the depression-ridden market a 33 $\frac{1}{3}$ -rpm. "fine groove" recording which delivered up to 14 minutes of music per side. The reasons for its failure are problematical, of course, but there are two that seem plausible: the poverty-stricken market of that time, and a certain snob appeal then connected with the fashionable (and expensive) hobby of collecting recordings of serious music. The heavy cloth-bound volumes of 12-in. 78 records adorned the bookshelves of affluent homes impressively, and the record buying public just didn't think it was getting its money's worth in the new slow-playing curiosities, although the sound quality compared favorably with their fast-spinning counterparts.

But in the early summer months of 1948, Columbia Records, after years of exhaustive experiment, were pretty sure they had a good thing, and they had the experience, the money, and the market to exploit their modern LP for all it was worth.

Only ten years, and the 12-in. 78's have become as obsolete as the player-piano roll! It is conceivable that LP's have done more to advance the public appreciation and the knowledge of music than has any other single invention. Its influence over the production and consumption of contemporary music is enormous, and with the advent of the new stereo LP's, a whole new dimension of sound is on the aural horizon. A 21-gun Hi-Fi salute to all the pioneers of the LP record industry!

**What About Collectors' Items?** A glance at the pages of an LP record catalogue these days is disconcerting indeed to the collector avid to own as many as possible of the great performances recorded during the last ten years. But with the embarrassment of riches found there, he will see also

the ominous little black diamonds in the margins signifying the unhappy fact that the starred items are about to be deleted. Indeed, some recordings seem to be withdrawn almost as soon as they have appeared! What can be done about this disappearing treasure? Sometimes, of course, they reappear in new editions, or are newly coupled with better selling works, but in general most of them seem to be lost to us forever. There are only a very few LP "collectors' items" on the secondhand market because of the more perishable qualities of the long playing records as compared to the hardier old 78's. Only mint-fresh copies of early LP's are in demand at all, and they are as hard to find as four-leaf clovers.

So keep an eye open for the records you want that are being banished, and guard your prizes carefully! Be sure that if they are shelved on end in their covers that they have firm support against warping, and that they are further protected by their inside dust jackets. Get into the habit of wiping them before every playing; a soft, very clean, slightly damp cloth is the most trustworthy agent for this. And most important of all, adopt the psychogenic persuasion that the live grooves are as sizzling as a hot plate and never allow your fingers to touch them. Nothing is more threatening to the life of an LP than oily finger marks.

**How Long Does a Record Last?** The Library of Congress has announced that they have been given a grant of \$65,000 from the Rockefeller Foundation specifically to determine the life expectancy of the various kinds of recordings and to find suitable methods of shelving them and of prolonging their existence. The investigation will be limited to shellac, vinylite, and acetate discs, and to magnetic tapes.

To date no basic research has been done on the problem of preserving this relatively new form of documentation, and the music division of the Library of Congress contains over 100,000 commercially produced recordings (mostly musical), several hundred thousand discs (mostly non-musical) prepared by the Government and other agencies, and a large collection of folk-songs, radio transcriptions, and other

types of recordings. By now, many of these are rare, some unique, and most of them of great historical importance. Information of real significance to private record collectors should result from these studies.

**Live Symphony in Stereo:** A new radio "first" has been undertaken by the Philadelphia Orchestra: a series of "live" stereophonic broadcasts by a major symphony. Eugene Ormandy is the conductor and the series, which began March 21st, is being aired by WFLN's FM and AM transmitters as the two channels in Philadelphia. The complete series has been offered to a group of stations across the Country. As of this writing, seven have agreed to carry all the concerts and more are expected to join the symphonic web before the series of six concerts concludes April 25th. It looks as if stereo broadcasting is off the ground.

**Sounds and Music:** It took seven rounds of shot and shell, and a nylon stocking, but Columbia is pleased to announce that they have captured the Civil War on LP as it was heard by more than 4 million fighting men some ninety-odd years ago. The battle of the microphone was fought last summer on Henry Hill in the Manassas (Bull Run) National Battlefield Park for the new album, "The Union". On hand for the session was a full firing squad of eight, all attired in appropriate Union battle dress. The nylon stocking was commandeered from a non-combat bystander when the engineers discovered that a very thin wind-shield was needed to still a slight breeze that was activating the mike and causing a series of electric clicks. The seventh round was perfect, the firing and recording crews packed up and went home, and now all is quiet once more at Bull Run.

Meanwhile, back at Constitution Hall in Washington, D. C., the National Symphony Orchestra has premiered Carmen Dragon's *Santa Fe Suite*, billed as "A Symphonic Suite for Tape Recorder and Orchestra". The "solos" were actual sounds recorded by Dragon himself from the platform of the Super-Chief as it hurtled along the old Santa Fe Trail, and reproduced stereophonically. Now, Ferde Grofé, what about a "Rhapsody on a Theme by TWA"? — DOUGLASS CROSS



"Bailey's Lucky Seven" held this jazz session February 10, 1923, at the Starr Recording Laboratory, 9 East 37th Street, New York. The sign above the horn reads: "The Difference Is in the Tone." The tone quality of discs made this way is still preferred by many jazz music enthusiasts

## The Change from JASS to JAZZ

*For All the Advances That Have Been Made in Recording Techniques, There Is Much to Be Said for the Sound Quality Still Treasured by Collectors of the Old 78's*

By GARY KRAMER

THE VERY latest thing in the development of music." So reads the breathless advertising copy of the Victor Supplement of May 1917, announcing its first jazz record release. Something like the Original Dixieland Jass Band was the novelty needed just then to

give a new outlet to the irrepressible energies of that dance-crazy era. "Jass" was the last word, and records (by white musicians) that passed for jass became, overnight, a fantastic commercial success.

In the first years, sound played a minor role in the appeal of what later became known as "jazz" discs. The acceptance of the new music was uncritical; people were happy with what they heard, despite the fact that the acoustic process by which records were made until 1925 offered poor definition of instruments, very limited range of frequency response, and noisy surfaces.

### The Early Methods Now Seem Very Crude

Pictures of recording sessions of that time strike us as very funny — vocalists bellowing into the recording horn, their faces so close to it that they look as if they were camouflaged in gas masks, or instrumentalists ranged precariously in steep birthday-cake tiers, seemingly perched on each other's shoulders. All of this seems as far removed from us as high-button shoes.

The acoustic era was not without its ingenious experiments. There was the Columbia engineer, for example, who, in order to confine the sound being recorded into as small a space as possible, had a tent of monk's cloth erected inside the studio and suspended from the ceiling.



Jess Stacey and sidemen record Atlantic's "Tribute to Benny Goodman". Today, musicians play some distance from each other with each section and sometimes each instrument equipped with a separate mike. Note the microphone wrapped in cotton and strapped below the bridge of the bull fiddle.

Into the tent went Bessie Smith, the Fletcher Henderson Hot Six, the recording engineer and all of his equipment. Out of the session came the marvelous *Yellow Dog Blues*, a claustrophobic Bessie, and the termination of the tent experiments.

The really great jazz musicians were not recorded to any important degree until after 1923. The old jazz records that interest us most today were produced as "race records" (by Negro musicians for a Negro market) and in their great musical interest make up for their lack of prepossessing sound qualities. The jazz market was not an esoteric market; it often generated such demand for a hot record that a number of Bessie Smith discs commanded four or five dollars apiece!

The frequency range of acoustic records in their last years was about 168 to 2,000 cycles. What one heard on the average home phonograph was probably much less than that. For us today it is still all but impossible to tell who is playing lead trumpet in certain passages in the 1923 King Oliver-Louis Armstrong recordings due to poor instrumental definition. And yet, one is forced to agree with Roland Gelatt, who insists that "this was music, not tooting . . . and it gave pleasure."

#### Competition from Radio Broadcasting

By 1925, however, the general public really expected a little better reproduction, for radio had come along meanwhile and, comparatively, it was giving superior sound quality. Accordingly, the acoustic process was scrapped at this time and the electric recording method replaced it. For the history of jazz, it is of incalculable importance that this improvement took place at that time, for in the years 1926 to 1929 a number of jazz greats stood at the peak of their creative powers.

The Victor records of Jelly Roll Morton and his Red

Hot Peppers made between 1926 and 1928, for example, stand even today as an unimpeachable musical and phonographic achievement. The balance and presence achieved by the Victor engineers are the work of a genius. Of course, these records do not have the frequency range that our contemporary records do, but the sound is still one of which any present A & R man could be immensely proud.

1929 had its own kind of "hi-fi" sensation. Somehow or other, a Columbia engineer produced an unusually boomy bass in a record of Duke Ellington's entitled *Beggar's Blues* (recorded by Ellington thinly disguised as "Sonny Greer and His Memphis Men"). While the bass is undoubtedly over-emphasized, for the blues it is not inappropriate. In any case, it is still impressive from the point of view of lively sound.

It is often easier to appreciate the sound qualities of the original music when listening to the shellac records of the late Twenties than hearing the way they sound after having been transferred to LP in more recent years. Manufacturers have tampered with the sound of the old shellacs, hoping to make them sound better to our more sensitive ears by such practices as boosting highs, or adding echoes. These "improvements" generally give only the phoniest kind of "high fidelity"; their screechy tones are far more offensive than the well-balanced shellac originals.

#### Recording Had Its Period of Depression

The 1929 Depression sent the record business into a tail-spin, and for a long time the Thirties did not show much of a technical or musical advance over the decade that preceded it. By 1935, however, the industry was perking up and, sampling discs of that year, it is clear that technical strides had been made. The average record had a

frequency response range of 30 to 8,000 cycles, and manufacturers contended that their records were as much of an improvement over the early electric recordings as the first electric recordings had been over acoustic disks.

A change in attitude took place at this time in regard to *balance* of sound. The ensemble gradually became less important and, in time, was little more than background for a soloist. For balance, one still must admire the fine records made by the Duke Ellington band in 1932 to 1935 for Brunswick. After that, it got to be pretty hard to find big band records with the kind of over-all balance for which we strive today (and which is an asset of so many records of the late Twenties).

### Improvements in Acoustics and Manufacturing

The Thirties saw a growing awareness of the importance of the acoustical qualities of the studio or hall in which recordings were made. The "live" or "dead" characteristics of the room now came in for careful analysis before a session. This paid off in records like those made by Benny Goodman in Liederkrantz Hall in New York in the late Thirties. The qualities of the hall preserve Goodman's work forever in a kind of mellow glow.

It also became clear to manufacturers during this period how important it was to improve the quality of record pressings. The materials used in the so-called "biscuit" make all the difference in the world. Some knowledgeable collectors, for instance, waited for Louis Armstrong discs to be issued on Parlophone in England (which used a higher quality resin) and then imported them, rather than buy the American originals.

To select a high point in pre-World War II recording, one couldn't do much better than turn to the Muggsy Spanier recordings in 1939 for Bluebird. All that had been learned in the previous decade is in brilliant evidence. From this time on, the quality of recording — and especially of pressings — gradually declined. Shellac was hard to get, particularly for some of the smaller labels that sprang up during the war years. Inferior substitute materials had to be found.

Incredibly enough, some of the most outstanding pre-LP accomplishments in sound were made, in spite of all handicaps, in the last years of the war. Woody Herman's records on Columbia and Stan Kenton's first Capitol records dating from this period show a fully rounded sound and flashes of orchestral color that still give an aural thrill.

Right after the war, the market for records was excellent. Obviously it had little to do with the sound qualities of these records, for they continued to be generally poor until 1947. By that time, shellac was again available in unlimited quantities. Advances due to war-time experiments in sound reproduction were being applied to commercial recording, with breath-taking results. A group of younger, better-trained engineers began taking over the record studios.

Jazz collectors have always appreciated fine sound, but, like nearly everyone else, their hypersensitivity to "high fidelity" is mainly a product of forces at work in the last decade. The foundation for this new awareness was

laid by the barrage of advertising coming from RCA Victor and Columbia in the course of *The Battle of the Speeds* (1949). They — and nearly everyone else in the industry — kept hammering away about the superiority of their particular sound qualities.

The sound of records *had* improved radically, as many of us found out at the first audio fairs. This was due, among other things, to the introduction at this time of recording on magnetic tape, superseding the old method of recording on wax or acetate blanks. Vinyl had replaced shellac as the material used for record pressings, and this gave better sound in addition to being more durable and non-breakable. Jazz customers were as avid collectors of hi-fi records as anyone else, and began demanding the highest standards in the LP's they bought.

The arrangement of modern recording sessions have changed until now they look like loosely sprawled collections of individuals lost in forests of mikes. Far from being huddled together, as in the acoustic days, the musicians are often some distance from each other, with each person or section equipped with a separate mike. The engineers and the recording supervisor are in a separate, sound-proof, glass-enclosed control room. If a vocalist is singing with a band, he tends to be even more isolated from the instrumentalists and, in fact, may be enclosed in a separate booth of his own inside the studio.

Far from being a great advantage, the many mikes multiply the problems of getting the best sound possible. The theoretical ideal is to use only one mike in recording. Sometimes, this is done and works out well. Atlantic's "Jimmy Giuffre Three" was recorded in this way. The one-mike system is seldom a success, however, because it is so hard to achieve a perfect balance between instruments of varying intensities.

Once more than one mike is employed, of course, much of the potential artistic success of the record date is put upon the shoulders of the engineer. With a multiple mike system he can achieve an intricate balance of brasses to reeds, bass and drums to piano, and soloist to ensemble. This is difficult to maintain throughout a session. By means of microphone placement, the engineer paints a sound picture. The positions of the mikes determine the color, depth, and focus of the record. The engineer must know jazz because he is as much of a *musical* participant as any man in front of the mike.

### Esthetic Values vs Technical Qualities

In accounting for the vast difference between what we hear when we listen to the phonograph today and what we heard twenty years ago, it is not nearly so important to detail improvements in the recording technique itself as it is to point out the great difference in the typical home listening equipment of 1938 and 1958. Listen to records of the Benny Goodman Carnegie Hall concert of 1938, for instance! Modern recording techniques would not have produced a much brighter sound than was achieved then, but the recording played on a 1938 hi-fi set wouldn't even begin to compare with what a 1958 machine delivers today.

However, with each technical advance, we tend to discard prior accomplishments as obsolete *Continued on page 63*



At Salzburg, the entrance of Festspielhaus faces this peaceful scene

# MUSIC FESTIVALS ON RECORDS

By GEORGE LEWIS MAYER

SPRING means many things to many people, but to the music-lover it means that opera houses close their doors, symphony orchestras end their seasons, and recitalists complete their tours. Interest shifts directly to the European scene. The festivals vie for our attention and evoke our envy as we face the summer with nothing more than local outdoor concerts for consolation and comfort. The natural hazards and distractions of *al fresco* concerts coupled with programs made up of works easily and comfortably heard in town during the regular season are apt to cause the discerning music-lover to have his air conditioner and diamond needle checked and settle down to a period of comfortable record listening.

Comfortable, that is, except for the disquieting knowledge that the European festivals are in full swing. But accompanying the conviction that a tour of these festivals would be worthwhile is the "why bother" attitude. After all, our opera houses and concert halls are hosts to Europe's finest artists and their recordings contribute much to the size of the record catalogs. Why invest a sizable sum on hearing a few performances when the same amount spent in a record shop could fill several shelves with recordings of the same artists in some of the same repertory?

The answer is that, as most record collectors agree,

recordings alone cannot provide complete musical satisfaction. It is the combination of live and recorded performances that makes for well-rounded listening pleasure. They complement one another. Records give us the opportunity to learn, and perhaps to love, many works which we have never had the chance to hear in actual performance. Thus, when we are in a position to hear the music on records, we need not cope with unfamiliar complexities but can listen for refinements. Equally rewarding is the announcement that a performance that has been found especially moving in a concert hall or opera house is to be preserved on records. It is this dual function of preparing us for the concert hall and of reminding us of pleasures found there that has given recordings such an important function in the life of the average music-lover. It is the possibility of enlarging both these horizons which makes a journey to Europe's music festivals worthwhile.

Those who attend the music festivals merely for the snob appeal of hearing their favorite soprano in the Mozarteum rather than in one of our less glamorous American auditoriums miss the whole point of such a trip. A visit to these festivals is not merely a method of filling the summer months with music. It is the time to enjoy the music of works seldom or never performed in this Country. It is the time to hear small chamber works and ensemble operas performed in halls suited to their dimensions. It is the time to hear performances that have been rehearsed and prepared in a way which time and financial demands make impossible in this Country. It is the time when administrators and artists alike pull themselves from the routines of their profession and attempt to give their very best for critical audiences who have journeyed forth to hear them do no less than their very best.

A close look at the activities of major musical organizations here and abroad will quickly make their differences apparent. Those whose opera and concert attendance has been restricted to a narrow field may not be wholly aware of the unusual listening opportunities awaiting them in Europe. Let's take the case of Richard Strauss as an example. His orchestral works are staples for our symphony orchestras, but what do we hear of his lesser-known operas? Aside from "Der Rosenkavalier", which only briefly departs from the repertory, and "Salome", "Elektra", and "Ariadne auf Naxos" which much more briefly enter it, "Arabella" is the only "novelty" of Strauss which has been produced here in recent years. It is not difficult to find valid reasons *why* these works are not performed here — they make enormous demands on any company, would probably attract only a limited public, and would undoubtedly lose money — but these are of little comfort to Strauss fanciers.

London's recent recording of "Die Frau ohne Schatten" has probably whetted their appetites, and Angel's forthcoming "Capriccio" will undoubtedly increase it, but only by making a trip to Europe will they be able to see and hear these and other Strauss operas. The Munich Opera Festival this year alone has scheduled "Der Rosenkavalier", "Die Frau ohne Schatten", "Salome", "Daphne", "Intermezzo" (new production), "Capriccio", and an all-Strauss concert. These and others are staples of

the Munich repertory. Their "novelties" include a repetition of their highly successful revival of Handel's "Julius Caesar", and a new production of K. A. Hartmann's "Simplicius Simplicissimus". The Stuttgart State Opera performances at the Edinburgh Festival will include "Capriccio". One of the features of the Salzburg Festival will be "Arabella".

Unusual repertory is only one reward. Standard and familiar works can take on a new dimension when heard under ideal festival conditions. The history of such festivals as Bayreuth, Salzburg, and Glyndebourne speak for themselves. They were originally conceived to present the works of Wagner and Mozart at their best, and they still exist for the same reasons. Standards naturally vary, and mistakes inevitably occur at these meccas just as everywhere else. Every conscientious organization tries to do its best within its limitations. The great difference between organizations such as the Metropolitan Opera and the Bayreuth Festival does not lie in their willingness to serve but rather in the scope of their limitations. Last season, the Metropolitan, lavishing its full strength on its new production of "La Traviata", granted the director, Tyrone Guthrie, the equivalent of five hours per act in which to prepare the entire cast, including chorus. When this is compared with the weeks and months of painstaking rehearsals which go into a Bayreuth or Glyndebourne production, the reasons for taking the opportunity to see such performances become obvious. One is amazed not by the fact that the performances benefitting from such attention are better, but that those without it attain and maintain the standards they do.

Rehearsals alone do not make the difference. The fact that the Salzburg "Così fan tutte" cast has been performing together as a unit and ensemble for years yields results that a repertory company with a constantly changing roster of stars can never hope to rival. In addition to this, the small size of most of the festival theaters cannot help but give the audience a greater feeling of participation than is possible in huge halls and opera houses. Individual performances will sometimes disappoint. Perfection is rarely attained anywhere. It is the sum total of these forces working toward perfection that is felt, and that sends audiences back home with imperishable memories.

The potential traveler armed with a comprehensive festival brochure is apt to be at a loss to know how to best plan his trip. Those going this year will now be filling in details as the festivals announce their complete program plans. Those who contemplate going next year should begin now to study the features of the many existing festivals and to choose those for further investigation which seem most meaningful to them. Nothing but personal preference should dictate choice. It is foolish to be swayed by the preferences of a travel agent or a friend. If orchestral music is your chief pleasure it is much better to be in Lucerne with Ansermet, Fricsay, Karajan, Keilberth, Reiner, and Klemperer than to be waylaid at a festival devoted to opera and recitals. And if Sibelius is *your* composer, why miss the chance to hear a cycle of his works in Helsinki in favor of more varied fare elsewhere? You may find that a spring tour including Florence, Stockholm,

Zurich, and Vienna, or a fall trip to Athens, Berlin, and Venice suits your taste better than the usual summer ones. Your aim should be to have as many unusual musical experiences as possible. Avoid things that can be heard performed as well at home, and use the time to fill in gaps that cannot be satisfied on home ground.

This summer two events will attract special attention. The World's Fair in Brussels will be the center of much concentrated musical activity. Many of these events can be heard elsewhere in Europe, but it will provide the musical tourist with additional opportunities to hear the Bayreuth Wagner performances, the Vienna State Opera, and the Berlin Philharmonic under Karajan in one easily accessible place. The real novelties will be provided by the dance and musical organizations from the Soviet countries. Their contribution will include performances by the justly famed Bolshoi Ballet. The other notable event of the season is the newly inaugurated "Festival of Two Worlds" at Spoleto, Italy. Gian Carlo Menotti is the president of the organization which will feature dance, drama, and the fine arts as well as music. Musical events will be directed by Thomas Schippers, and will include performances of Verdi's "Macbeth", with an American soprano, and Hoiby's one-act opera "The Witch", starring Patricia Neway.

Those who have visited or who plan to visit European festivals, as well as those seeking consolation for not being able to plan a trip in the near future, will want to investigate the existing festival recordings. As the stars of these festivals are also top recording artists, discs that approximate performances likely to be encountered are numerous. Recordings from the actual festivals as such are limited, but those that do exist are valuable documents and are worthy additions to any collection.

The two festivals having the longest and most productive association with recording companies are Bayreuth and Glyndebourne. The first Bayreuth recordings were made in 1927 when excerpts from "Parsifal" and the "Ring", conducted by Siegfried Wagner, Karl Muck, and Franz von Hosslin, were recorded by Columbia. An abridged "Tristan" was made the following year. When Bayreuth opened its first postwar festival in 1951, with Furtwängler conducting Beethoven's *Ninth*, engineers were on hand to record the historic event (RCA Victor LM-6043). During the same season "Parsifal", conducted by Knappertsbusch, was recorded by London (London A-4602). Since then they have recorded the 1953 "Lohengrin", conducted by Keilberth (London A-4502) and the 1955 "Fliegende Holländer" also conducted by Keilberth (London A-4325). Previously available recordings of "Die Meistersinger" and "Die Walküre" (Act III) have apparently been withdrawn.

The most exciting thing about these recordings is the fact that they are actual performances and, as such, capture the excitement and drama of these works. A studio recording cannot successfully simulate these conditions. Musically, these performances are uneven and do not represent Bayreuth at its best. They are, however, typical. Perhaps the most outstanding feature is the high quality of the chorus singing.

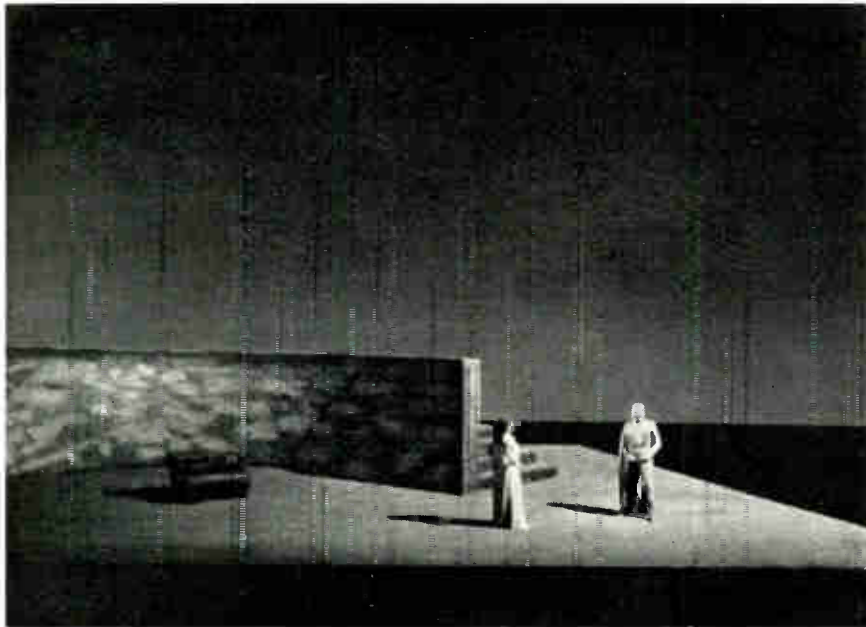
*Continued on page 62*



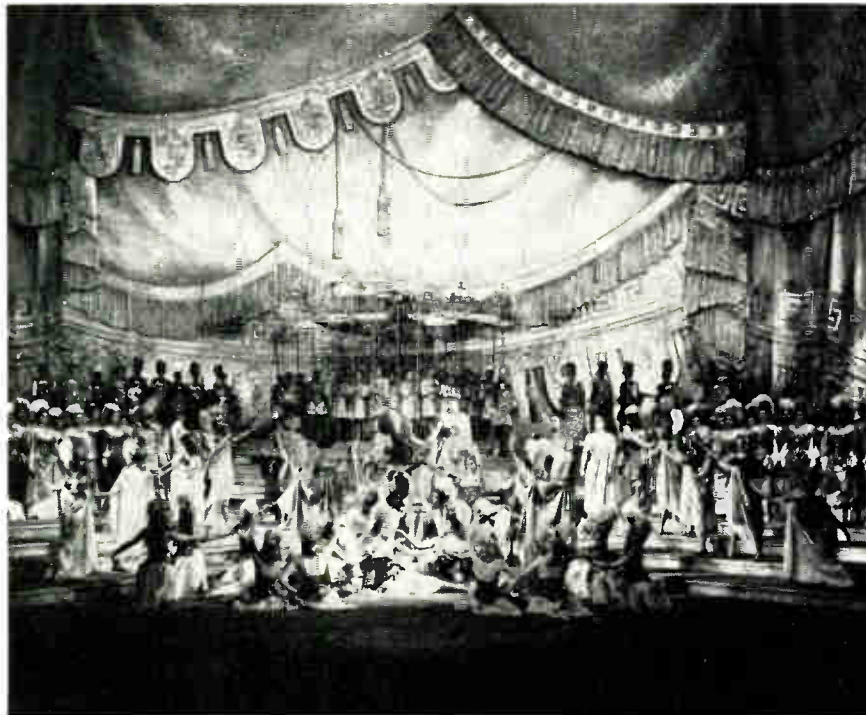
*A scene from the presentation of "Eidelid", during the 1957 season of Salzburg Festival*

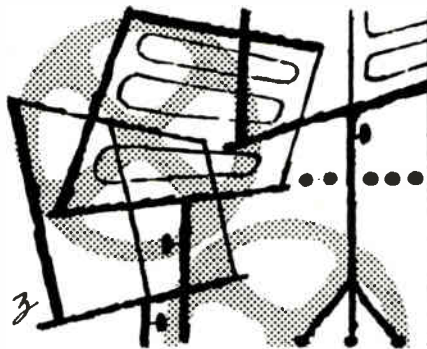


*Inge Borkh and Lisa della Casa were heard in "Electra" at the 1957 Salzburg Opera Festival  
Frau Ohne Schatten thrilled visitors who attended the Opera Festival in Munich last year*



*Birgit Nilsson as Isolde, and Wolfgang Windgassen as Tristan at the Bayreuther Festspiel  
Lisa della Casa starred last year in "Julius Caesar", presented during the Munich Festival*





# RECORDED TAPES

## Reviews & Ratings

For Names of Reviewers and Explanation of Ratings, See the Record Review Section

**ALBÉNIZ: Iberia (orchestrated by Arbos)** B  
 B  
 Minneapolis Symphony under Antal Dorati A  
 7½ ips. Stereo  
 Mercury MBS5-19

Albéniz



Mercury has managed a breath-taking recording job on this glamorous suite of light program music orchestrated from the original piano version, but Dorati's interpretation does not quite match the excitement of the recording technique engineered by one of the pioneering masters in the field of stereo, Bob Fine. In spite of a somewhat indifferent performance of even the more rampageous sections of the piece, the tape is well worth having for the superb acoustical qualities it contains. Almost every instrument of the orchestra is caught in a solo at varying times, ravishingly clear-cut against the balance of the ensemble.

D. Cross

**BEETHOVEN: Leonore Overture No. 3; Coriolan Overture** A-A  
 A  
 Boston Symphony Orchestra under Charles Munch A  
 7½ ips. Stereo  
 RCA Victor BCS-48

Munch



"The trouble with Leonora No. 3," writes Donald Tovey, "is that . . . it is about ten times as dramatic as anything that could possibly be put on stage." Hence its unsuitability as *Fidelio's* overture; hence, too, its unwaning excitement as a concert piece. The B.S.O. gives a forceful performance, and the stereo medium contributes to the splendid effect. But it is the *Coriolan* in particular which seems to expand via stereo: the opposition of musical ideas, so skillfully presented in the play of line against line, emerges with rare vividness.

S. Fleming

**LEHÁR: The Merry Widow** A  
 Friedl Loor, Karl Terkal, Mimi Engela-Coertse, with the Vienna State Opera Chorus and Orchestra under Hans Hagen A-B  
 A  
 7½ ips. Stereo  
 Omegatape ST-3011

Lehár



Highlights from Lehár's scintillating score are performed with zest and sparkle by these fine artists. Karl Terkal ably handles both leading male roles, and the part of the *Merry Widow* is especially well sung (although by which of the two ladies I cannot say, since no cast listing is included). The chorus and orchestra too are excellent and, under Hans Hagen's spirited direction, they give firm support to the soloists. One number—the lilting "Weibermarsch"—loses much of its crispness and humor without the full quorum of vocalists, but on the whole the music remains as effervescent as ever. Full, well-defined stereo sound.

R. Sherman

**TCHAIKOVSKY: Symphony No. 2 in C minor, Op. 17 ("Little Russian")** B  
 A  
 Vienna Philharmonica Symphony Orchestra under Hans Swarowsky A  
 7½ ips. Stereo  
 Urania UST 1205

Swarowsky



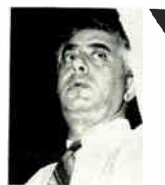
While the *Little Russian* is not my idea of the symphony I'd most like to remember Tchaikovsky by, there can be no denying that it is one of those works which seems made for stereo. Ordinarily, all that brass wears better in a concert hall than in your living room, but on this tape this criticism seems no longer to apply. The orchestration of the second movement provides par-

ticular pleasure—one has a really three-dimensional impression of its opening timpani-vs.-wood wind measures, and of the well articulated pizzicati bouncing against the melody line farther on. Swarowsky displays a good feeling for the bigness of sound, where called for, and at the same time handles the details with discipline—and success.

S. Fleming

**Champagne at the Pops** A  
 Ketelby, Khachaturian, Albéniz, etc. B  
 Concert Hall Society Ex-60 B

Khachaturian



In a *Persian Market*, Meyerbeer's *Coronation March*, Offenbach's *Can-Can* and other familiar light classics are executed well by Marco Gregory and his orchestra. The stereo effect is such that one need only close one's eyes to "see" the orchestra spread out across the stage for this pops concert. Also included are the *Sabre Dance* from the Khachaturian *Gayne Ballet Suite*, Albéniz' *Tango in D*, Rubenstein's *Toreador* and *Andalouse*, and Mussorgsky's *Gopak*, from "Sorochinsky Fair."

C. Graham

**Vienna** B  
 Chicago Symphony under Fritz Reiner B  
 7½ ips. Stereo A  
 RCA Victor ACS-63

Reiner



This short program presents only two Strauss waltzes, *Morning Papers* by Johann Jr., and *Village Swallows* by Josef. The strings of the Chicago Orchestra have never sounded truer or more luxuriant, but Reiner's tempi are often wooden and a little ungraceful; surprising from a Maestro who has often made an orchestra waltz as lilyingly as any Viennese. The channel division of the strings, and the brass and woodwinds is a miracle of the recording art, and the balance is superb.

D. Cross

**"My Fair Lady" and "Oklahoma"** A-A  
 Hollywood Radio City Orchestra & Don Ralke Chorus B-B  
 7½ ips. Stereo B-B  
 Omegatape ST-2025 and Omegatape ST-2024, respectively

The two Omegatape recordings of these two epochal musical comedies are worthy transcriptions of the original scores. Conducted by Thomas Davis, with singers Lloyd Hanna and Irene Cummings, there are inevitable differences between the solo readings of these good stereo tapes and the original cast recordings (available, sadly, only on monaural discs). The sprightly spirits of each show come through well, however.

C. Graham

**West Side Story** A  
 Leonard Bernstein, Stephen Sondheim, A  
 Original Cast Recording in Stereo A  
 7½ ips. Stereo  
 Columbia TOB-13 (two 7" reels) Bernstein



Columbia has done it again—captured the uncapturable on a recording! Or does it only seem so because this is this reviewer's first audition of a music-drama in stereo? This modern version of the legend of *Romeo and Juliet* (Montagues and Capulets are teen age gangs) is the vehicle for some incredible music by Leonard Bernstein and many poignant lyrics by Mr. Sondheim. The soloists are young, but sensitive, talented and immersed in their roles. One hears the great advantage an original cast enjoys over a studio-assembled group.

C. Graham



**Moods in Music**

The Herman Clebanoff Strings  
7 1/2 ips. Stereo  
Mercury MDS 2-5

A  
A  
A

It is pleasant to report that there is finally a new tasteful stereo tape of dinner music on the market, available also for a little moody dancing or what-have-you. The intimate quality of this recording is charming, the "echoing violins" seductive and happily pitched, and the program varied and not too hackneyed. Mercury has lavished attention on this modest enterprise; it was recorded at Universal Recording Corporation's Studio A in Chicago, probably the largest in the world, employing a special miniature mobile band shell, multiple polycylindrical diffusers, swinging wall baffles, and at least five wide range mikes.

D. Cross

**Lavalle in Hi-Fi**

Paul Lavalle, His Woodwinds & Band  
7 1/2 ips. Stereo  
RCA Victor CPS-72

C  
B  
A



This is an exercise in arranging for an old master who shows his professional hand in Sunday afternoon outdoor favorites like *Clarinet Polka*, *The Whistler and His Dog*, and *When Yuba Plays the Tuba*. In the last the final note is a deep bass tone about 70 cycles, G flat below C, over 2 octaves down, which really sounds elephantine on a good woofer! Separation of instruments and definition of the stereo effect are so pronounced as to sound laboratorylike. The musical execution is precise. (Is this faint praise?) It still sounds a lot like a "brass band"; if you'd bring the band into your listening room, this'll do it. *Whistler* is complete with its classic, "Arf, arf!" ending.

C. Graham

**The Glenn Miller Sound in Stereo**  
**The New Glenn Miller Orchestra in Hi-Fi**

B-B  
B-A  
B-A

7 1/2 ips. Stereo  
Omegatape ST-7026 and RCA Victor CPS-82, respectively

It's getting so that one record company can't issue a "tribute in Hi-Fi" without having a competitor follow suit so fast that one begins to believe in extra-sensory perception! Here, on RCA, the present day version of the Miller Band under famed Miller sideman and drummer Ray McKinley shows the advantage of a band which has played together for months over a top studio-assembled band which rehearses for a few hours. Their readings of Miller-ish (but modernized) arrangements which they've played many times during their recent barnstorming are superior to the renderings of the original Miller arrangements by the Omega recording session band, which includes Miller trumpet star Johnny Best and others. But dyed-in-the-wool Millerites will want both tapes, for there is no duplication of tunes between the two groups. Each offers a representative sampling of the ballads and rousers the band made justly popular in the early 40's.

C. Graham

**In a Monastery**

Recorded at Ramakrishna Monastery  
7 1/2 ips. Stereo  
Omegatape ST-55

C  
B  
B



Omegatape engineers, for some reason which escapes me, have ventured into a Ramakrishna Monastery somewhere in California, and emerged with a collection of "exotic chants, Vesper services, and choral works" which is . . . well, remarkable. Ramakrishna was a 19th Century Hindu mystic who believed all religions equally valid means by which to approach the Eternal—which may explain his followers' benevolence toward all types of music. The selections here range from ersatz spirituals through tom-tom rhythms worthy of a Hollywood Western, and on to a couple of arrangements that would put the Whiffenpoofs in the shade. All with engineered fade-outs at the end. This mysticism mystifies me.

S. Fleming

**The Original Trinidad Steel Band**  
7 1/2 ips. Stereo  
Dyna-Tapes DY-3002

C  
B  
A

I must confess that I found this tape singularly dull, despite its clean, brilliant sound. The unusual and distinctive timbre of the Steel Band is novel and intriguing—for a while, anyway—but there seems to be insufficient variety and generally not much point in having a succession of popular standards (*Begin the Beguine*, *Autumn Leaves* and *Amor*, to name a few) played in this manner. The rhythm is the dominating element here, and to be sure the expert performers maintain a pulsating beat throughout, but somehow the crackling excitement so often associated with these percussion ensembles is not present.

R. Sherman

**Dixieland Jamfest in Stereo**  
Red Allen, Cozy Cole, Coleman Hawkins

C  
B  
A



Reeves Soundcraft Special Promotion Hawkins

To introduce new tape recorder owners to the joys of prerecorded tape Reeves Soundcraft Corp. got eight veteran jazzmen together recently and let them blow old Dixieland standards long (over 20 min.) and lustily for stereophonic recording. If you like hard-driving jam, get this recording. To do this (and it's amazingly inexpensive—\$.75), buy any 7" reel of Soundcraft tape, ask for the special envelope, put 3 quarters into it, slip it into the tape box and mail it off to Reeves with the special mailing label also provided. Soon, back comes the tape with the jam session on it! Monaural, stacked, or staggered, as ordered.

C. Graham

**Vibe-rant**

Teddy Charles  
7 1/2 ips. Stereo  
Dynatape Elektra) Dy-4001

C  
B  
A



This is a modern jazz "blowing session" in which vibraphonist Charles and trumpeter Idrees Sulieman share the honors. Propelled by an excellent rhythm section which includes Mal Waldron, better known as Billie Holiday's accompanist, Charles and Sulieman have plenty of space to stretch out in extended improvised solos. Included in the selections are *Old Devil Moon*, *How Deep is the Ocean* and three originals, but only those who know and love modern jazz will recognize the "standards" as such. The recording is exceptionally firm, clear, defined. Stereo spread is just right.

C. Graham

**Buckin' the Blues**  
Buck Clayton Septet  
7 1/2 ips. Stereo  
Vanguard VRT 3006

B  
A  
A

This is another in a fine series Vanguard has released featuring jazz stars from the Count Basie Orchestra. This session is grouped around the tasteful trumpeting of longtime Basie-ite Buck Clayton. The hard driving rhythm section is sparked by veteran drummer Jo Jones' work and artful Hank Jones' piano. Previously little-heard altoist Earl Warren delivers some exciting solos. But the star is unquestionably Clayton. The stereo quality is fine, although the microphone placement seems to change a bit on certain tunes. Every number is exciting, but a special ball is *Ballin' the Jack*.

C. Graham

**While My Lady Sleeps**  
Phineas Newborn, pianist; Dennis Far-non's Orchestra  
7 1/2 ips. Stereo  
RCA Victor BPS-80

B  
B  
B

Take one of the brightest piano creators in jazz today, mix with polite polished arrangements of lyrical tunes, and execute beautifully in unobtrusive stereo. Newborn's piano here resembles scores of other expert teardance tinklers. It's lush, it's pleasant, it's lulling! But don't buy it if you like Phineas the way he plays at Club Bohemia or Birdland, where he's started to blaze a new jazz piano trail. This is one of the best mood music things yet to come our way.

C. Graham

**Brass in Hi-Fi**  
Pete Rugolo and His Orchestra  
7 1/2 ips. Stereo  
Mercury MDS2-11

B  
A  
A



Pete Rugolo handles his arrangements for the sections of this big dance band so capably, and the assembled musicians execute the score with such spirit and magnificent coordination that few listeners will note the absence of the customary saxophone-woodwind section. Considerable modern jazz influence (formerly "bop") is in evidence in the orchestrating, and in the short, infrequent solos. Wide-spaced stereophonic source effect is marked throughout. Included is an interesting piece *A Rose for David* which inverts several familiar David Rose themes, and a lovely song, *Everything Happens to Me*. *A Song for Tuba* shows off the big brass double bass, your woofers, and the arranger's skill.

C. Graham

# The Flood of Jazz on LP's

A Close Look at a Situation Which Concerns People Who Listen to Jazz, the Men Who Make It, and Those Who Don't Have a Chance — *By Leonard Feather*

**I**N THE PAST four weeks the mailman has delivered to my door 72 jazz LP's. This figure does not include semi-jazz or quasi-pop discs, nor does it allow for releases by several companies that don't send me review copies. It does account for a total of twenty-three labels, and for a gross time consumption of exactly forty-eight hours of continuous listening, allowing only for one hearing of each, and not taking into consideration interruptions brought about by the telephone, the hungry wife and daughter, or the mailman at the front door bringing more records.

Is this healthy? For the musicians? For the record companies? For the critics? For jazz? (Or even for the mailman with a tendency to flat feet?)

It all depends where one is standing. The record companies in the past five years have seen undreamed-of changes in the production and selling of jazz. The 78 disc is dead for jazz, the 45's and EP's are dying; the 12 in. LP is king, and the stereo tape is edging its way into the palace. Records that were once put out at minimum expense now have multi-colored art work on the front cover, program notes by experts on the back, and forty minutes of music in between, for which the cost, including arrangements, may run as high as \$3000 or more.

For certain musicians this is a gold-rush era, one upon which they may look back a decade or two hence with a mixture of gratitude and unbelief. This only holds true, however, for the small number of men located within reach of Manhattan or Hollywood, where at least ninety-five percent of all jazz recording takes place. Talented musicians who have the misfortune to live in Denver, Dayton, or Detroit are bypassed. Meanwhile, others of no greater ability play a continual game of musical chairs around the studios in the two coastal areas.

To the degree that personalities, performances, and arrangements conform as a result of this inequitable concentration, the LP glut becomes an instrument of self-destruction. While records are more expensive than ever to produce, and must be advertised more extensively than ever before to compete in an ever more competitive field, economic recession looms over us, and as unemployment mounts, a drop in the sales of luxury items appears inevitable.

The record companies, caught up in the rat-race, are in an untenable position. Five years ago, when the major labels belatedly realized that the jazz LP had commercial potential, the auction sale of musicians' services began. Today a name jazzman can command a price so high that he must be bought for prestige value alone; it is often impossible to recoup the huge investment involved in offering him a guarantee, in giving him all the time, facilities, and sidemen he wants for his sessions, taking ads in numerous

magazines, and producing gaudier-than-thou album covers.

Ironically, it seems that one solution, now perhaps closer at hand than either side suspects, may lie in a possible development that will not only save the record companies these outlandish expenditures but also, in doing so, could paralyze the entire recording industry. The ten year agreement between the American Federation of Music and the record firms expires next December, and it seems conceivable, if not probable, that Petrillo may demand terms to which the companies may be unable or unwilling to agree; thus there may be a new complete stoppage of recording. Meanwhile, the present pace clearly cannot be maintained indefinitely.

The first signs of reaction have, in fact, begun to appear. A couple of companies have indicated that they plan to cut down on the quantity of releases. Obviously, even allowing for the existence of perhaps five times as many jazz LP customers as in 1953, and for the low break-even point of the more cheaply produced items (some can sell only a thousand copies and make a profit), an era has arrived that will see the survival of the fittest. For those who wish to remain fit, I suggest the following four-point plan:

1. Record companies should send out thoroughly qualified engineers to key cities even though recording facilities are inadequate or nonexistent, and if stereo facilities cannot be transported, they should at least make monaural tapes of all promising new jazz talent for LP release.

2. The American Federation of Musicians should double or triple its recording pay scale in the two present major locations, as a deterrent to excessive recording; the scale for recording in other cities should be kept low.

3. The 10-in. LP and the EP must be re-established as major media for jazz talent. Few artists or ideas are capable of sustaining interest over forty to fifty minutes of music on 12 in. LP's.

4. Record companies that encourage (either through complacency or outright payoffs) those disc-jockeys who base their programs on the "top forty" from the *Billboard* best-seller lists, and who thus keep the public taste at its present dismal level, must use every method at their command to encourage the development of jazz disc jockeys, or at least the programming of more jazz by those already riding the turntables.

Though none of these four objectives seems even remotely assured of realization, it is to be hoped that something can be done before boom turns to bust; before the forces that created what they thought was a gold rush find themselves engulfed in a sea of twisted, wasted, unsaleable tape.



**KURT HERBERT ADLER**

**suggests a basic library  
of operatic masterpieces**

## **GUIDE TO RECORD COLLECTING**

**The General Director of the renowned San Francisco Opera Company selects a repertoire of twelve operas for your record collection.**

**Notes and Comments by  
Marvin David Levy**

**T**HE RESPONSIBILITY for establishing the San Francisco Opera as one of the world's great opera companies is due in very great measure to the creative and visionary guidance of Kurt Herbert Adler. Having been associated with the company since 1943, Mr. Adler became its Artistic and Musical Director in 1953, General Director in 1956. He has engaged the finest artists, has insured the mounting of his productions with theatrical imagination, and has introduced America to such important new works as Walton's "Troilus and Cressida", and Poulenc's "The Dialogues of the Carmelites". Thus we are fortunate in having the opinion of this distinguished musician in the selection of a basic library of operatic recordings.

**Monteverdi: "L'Incoronazione di Poppea" (1642):** Claudio Monteverdi was the first composer to revive the spirit of antique tragedy and create a music drama that was both classical and modern. His grandiose imagination and his stunning dramatic sense could not find adequate expression in the musical forms of his time. His passionate ideas needed a larger framework. He was instinctively drawn to the drama and, in the atmosphere of the

Florentine Camerata, crystallized the art form which we know today as opera. "L'Incoronazione de Poppea", the composer's last work, is a miracle of dramatic portrayal and human expressivity. The story concerns Nero's mistress, Poppea, who replaces the Empress and assumes her place on the throne.

Unfortunately, there is no complete recording of this work. There is an abridged version on the Concert Hall label (1126) which is somewhat unsatisfactory. Recently the American Opera Society revived this work most successfully in New York. It is hoped that an enterprising record company will take advantage of such a group's musical preparation and assembly of gifted singers. A recording worthy of Monteverdi's masterpiece is certainly needed in the catalogue.

**Mozart: "Don Giovanni" (1787):** Schiller wrote to Goethe, "I have always placed a certain confidence in opera, hoping that from it will rise as from the choruses of the ancient feasts of Bacchus the tragedy in a nobler form." "The hopes you placed in opera," replied Goethe, "you would find fulfilled in 'Don Giovanni'."

Mozart was the greatest musico-dramatic genius of his time. He owed this singular position to a nature that approached every situation and every human being with an all-perceptive objectivity. In "Don Giovanni" Mozart, with great sensitivity, alternated the light and comic colors with darker shades of genuine tragedy. And it is with its tragedy that this opera reached its most eloquent heights. The musical dramatization of this universal story of Don Juan has been generally accepted as Mozart's greatest opera.

It is a near-impossibility to assemble a perfect cast for this extremely demanding piece. London Records (A-4406) comes close to realizing this score with a cast including Siepi, Corena, Dermota, Danco, della Casa and Gueden. The London Symphony Orchestra is beautifully conducted by Krips.

**Cherubini: "Medea" (1797):** It is interesting to note the arrival of "Medea" just ten years after "Don Giovanni". It has been considered by some as the "first modern opera". It is certainly Luigi Cherubini's most impressive and poignant work, composed with a dramatic intensity that knows no compromise. The evil forebodings and frenetic activity of the work are apparent in the first notes of the overture. It has held the greatest composers spellbound — not least among them, Beethoven.

Mercury Records, by special arrangement with Angel, will shortly release a complete recording with Maria Callas in the fiercely taxing leading role. Mme. Callas scored a triumph in this opera at La Scala several seasons back, and we look forward to this disc with much anticipation (Mercury OL3-104).

**Wagner: "Lohengrin" (1850):** "Lohengrin" represents the culmination of the Romantic opera. In it the Italian vocal elements are combined with the sound orchestra-symphonic inventiveness of the Germans. "Lohengrin" was Wagner's last opera. After this work he turned his back on the past and originated the "music dramas" which earned him the position he held and still holds in the musical world. "Lohengrin" had to wait for performance until it was accepted by Franz Liszt for production at Weimar. Although not a solid success, the opera was not long in gaining recognition. By 1850 it had been performed so often that Wagner, then in political exile, claimed to be the only German who had not heard the work.

Undoubtedly, the finest recording of this opera is the London set (A-4502) with Steber, Varnay, Windgassen, and the Bayreuth Festival Orchestra and Chorus under Keilberth.

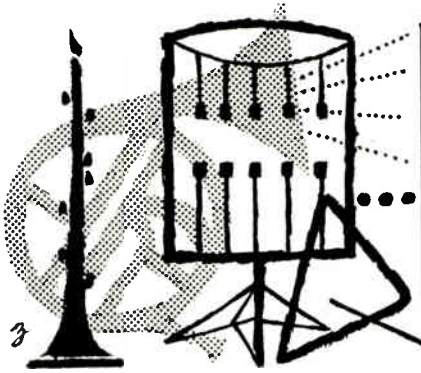
**Wagner: "Tristan und Isolde" (1865):** Wagner completed this work while taking a "breather" from his "Ring" cycle. It is one of the most powerful, romantic, exotic love poems of our time. "Tristan" carries the sensuous expressiveness of music to its logical extremity. It offers the utmost of refinement of melody and harmony with a heretofore unprecedented chromaticism. Since its arrival on the musical scene, no composer has escaped its devastating influence.

Two generations have been privileged to witness the Isolde of Kirsten Flagstad. She made her performances (as well as the recorded one on Victor LM-1829) unforgettable by a transcendently beautiful and moving impersonation — an embodiment sensitively musical, fine-grained in its imaginative texture, golden in its pure vocal sound.

**Verdi: "La Traviata" (1853):** Violetta has always been one of Licia Albanese's memorable achievements. She brings us a characterization so refined and mature, yet so fresh and spontaneous as to disarm the most scholarly pedant; a characterization so deeply moving as to convince the most Proustian skeptic of true love. The detail of Miss Albanese's portrayal is piercingly acute. For example, in the first act when Flora and the Marquis ask about Violetta's health during the height of gaiety at the party, she answers affirmatively; but Miss Albanese, continuing to charm her guests, sings this one fleeting measure in such a way as to clearly indicate that she is not feeling better at all! It is this kind of dramatic projection that chills one with a sense of reality.

During the *Sempre libera* Alfredo's voice is heard declaring his love; Violetta feels herself slipping: "O, amore," she says. But she catches hold of herself quickly. Miss Albanese sings this repetition of the *Sempre libera* with an overpowering defiance

*Continued on page 60*



# LP RECORDS

## Reviews & Ratings

BOARD OF REVIEWERS: Jean Bowen • Arthur Cohn • Douglass Cross • Oliver Daniel • Leonard Feather • Shirley Fleming • Bernard Gabriel • Charles Graham • Peggy Glanville-Hicks • Edward Jablonski • Alfred Kaine • Ulric Kaskell • Ezra Laderman • Marvin David Levy • George Louis Mayer • David H. Miller • Robert Sherman • Abraham Skluskly • Walter Stegman

### REVIEWERS' TRIPLE-A-RAVES IN THIS ISSUE

All the compositions, performances, and recording techniques on the following discs have been given unqualified recommendation

#### ORCHESTRAL MUSIC

**BRAHMS: Symphony No. 1 in C minor, Op. 68** Angel 35481

**BRAHMS: Variation on a Theme of Haydn, Op. 56-A; Academic Festival Overture, Op. 80; Tragic Overture, Op. 81** London LL-1752

**BRAHMS: Variations on a Theme of Haydn, Op. 56-A; Seven Hungarian Dances** Mercury MG-50154

**TCHAIKOVSKY: "Sleeping Beauty"** RCA Victor LM-2177

**WAGNER: Overtures to "Die Meistersinger" and "Tannhäuser"; Prelude and Liebestod from "Tristan und Isolde"** Angel 35482

#### CONCERTOS

**BEETHOVEN: Piano Concerto No. 4 in G, Op. 58** Angel 35511

**BEETHOVEN: Piano Concerto No. 5 in E flat, Op. 73 ("Emperor")** London LL-1757

**BRAHMS: Violin Concerto in D** Capitol PAO-8410

**VIVALDI: L'Estro Armonico: 12 Concerti Grossi, Op. 3** Vanguard BG 572/3/4 3-12"

#### CHAMBER MUSIC

**PORTER: String Quartet No. 8**  
**CARTER: Eight Etudes and a Fantasy for Woodwind Quartet**  
Composer's Recordings CRI-118

#### VOCAL MUSIC

**BACH: Magnificat in D; Cantata No. 50** Vanguard BG-555

**MILHAUD: Nuptial Cantata; 4 Songs of Ronsard; The Four Elements; Two Arias from "Bolivar"; Fountains and Springs** Angel 35441

#### OPERA

**PUCCINI: Turandot** Angel 3571 C/L 3-12"

**WAGNER: Die Walküre: Act 3 (complete); Act 2, Scene 4 (Todesnerkündigung)** London A-4225

#### KEYBOARD MUSIC

**BEETHOVEN: Piano Sonatas No. 30, Op. 109; No. 31, Op. 110; No. 32, Op. 111** Angel 45014

#### FOLK MUSIC

**Richard Dyer-Bennet**  
Dyer-Bennet DYB-4000

**Susan Reed Sings Old Airs**  
Elektra EKL-126

**La Zambra Audio Fidelity AFLP-1848**

#### STAGE, SCREEN & TV

**Annie Get Your Gun** Capitol W-913

#### POPULAR MUSIC

**Come Fly With Me** Capitol W-920

#### JAZZ

**Sing a Song of Basie** ABC Paramount

### ORCHESTRAL MUSIC

**BEETHOVEN: Symphony No. 4 in E Flat, Op. 66 ("Eroica")** A  
Minneapolis Symphony Orchestra B  
under Antal Dorati A  
Mercury MG 50141 Dorati



This is one of our major orchestras, and its effort with the *Eroica* is thus worth serious consideration. The quality of the Minneapolis reeds is not always easy on the ear, but the brass choir and the strings are fine. Yet, while the playing is commendable, it lacks that touch of virtuosity that would make it arresting. The conductor's reading, though intense and earnest, has the effect of being earth-bound rather than heroic. The sound is clear and realistic. *U. Kaskell*

**BRAHMS: Symphony No. 1 in C minor, Op. 68** A  
Philharmonia Orchestra A  
under Otto Klemperer A  
Angel 35481 Klemperer



Is this the Brahms *First* at last? It certainly should be for many—few more distinguished performances exist, to my knowledge. Everything is just right—tempo, expression, contrast and an overall seriousness of purpose and integrity of concept. Klemperer is not one to attract attention to himself by oddities and quirks of interpretation. Indeed, he doesn't have to, because

he has more insight into the music itself than almost anyone else around. All threads of the fabric are in proper perspective: Klemperer's sense of orchestral blending is nothing short of fantastic. Even if you already have a Brahms *First*, don't miss this one. *D. H. Miller*

**BRAHMS: Variations on a Theme of Haydn, Op. 56-A; Academic Festival Overture, Op. 80; Tragic Overture, Op. 81** A-A  
A-A  
A-A

Vienna Philharmonic Orchestra  
under Hans Knappertsbusch  
London LL-1752

**BRAHMS: Variations on a Theme of Haydn, Op. 56-A; Seven Hungarian Dances**

London Symphony Orchestra  
under Antal Dorati  
Mercury MG-50154

Brahms



Two stunning versions of the lovely *Haydn Variations*—a choice is really difficult. As is to be expected, Knappertsbusch's tempi are slower and his phrasing is extremely sensitive and quite personalized. The tenderness and glowing warmth he brings to the score, so apt in this instance, is hard to resist. The *Tragic Overture* here has less dark coloring than is sometimes encountered, and is really more lyric than tragic. The *Academic Festival* is full of surprises, the biggest being the ending "Gaudemus Igitur", where the conductor literally cuts the tempo in half. A tongue-in-cheek quality of mock sophistication and pomp is expertly revealed in this performance, which must be counted as one of the best. The recording is notable for its concert hall realism. The tremendously versatile Dorati gives us more incisiveness and contrast in the *Variations*, and though less lush than Knappertsbusch, he is no less sensitive. Vigorous renditions of the *Hungarian Dances* mark this as a prize disc, as do the virtuosity and responsiveness of his orchestra.

Mercury's engineers seem to have done a better job than usual of blending orchestral sound.  
D. H. Miller

**HAIEFF: Ballet in E** A-B  
**NABAKOV: Symboli Chrestiani, for Baritone and Orchestra** A-A  
 A-A  
 William Pickett, baritone; the Louisville Orchestra under Robert Whitney  
 Louisville LOU-58 Whitney



These two works are among the more successful of the Louisville-commissioned series. Haieff's *Ballet* is a sheer delight from beginning to end. Notwithstanding the apparent influences of Stravinsky and Copland, there is unmistakable individuality throughout the score. It has been a long time since I have come across a piece of music in which sophistication and lightness of texture are so well knit, and in which musical invention is unceasingly present. Nabokov's score is very well written, too. Here, Stravinsky seems to be the main influence. But the whole is somewhat superficial in regard to the nature of the text, which is a collection of early Christian documents.  
A. Skulsky

**IVES: Three Places in New England; Symphony No. 3** A-B  
 A  
 Eastman-Rochester Symphony Orchestra under Howard Hanson  
 Mercury MG-50149

Response to the music of Ives is usually found in three degrees: antagonism, wary acceptance (is he pulling one's leg?), or real enthusiasm. The chances are that you start at one end and come out at the other, probably in the order of left to right. If you are headed that way, *Three Places* will just about ensure your arrival. The Ivesian references to hymn tunes and war songs are there, as well as his customary marvelous audacity: he throws two brass bands headlong into each other during *Putnam's Camp* (second movement) and the results are exhilarating. The finale, the famous *Housatonic at Stockbridge*, could easily stand alone as a concert piece. The *Third Symphony* is less distinct in profile; it sounds almost conventional but has exceptional beauty even so, and bears repeated hearings. The performances are vivid and gentle by turns.  
S. Fleming

**OFFENBACH-ROSENTHAL: Gaîté Parisienne—Ballet** B  
 C  
 Hollywood Bowl Orchestra under Felix Slatkin  
 Capital PAO-8405 Offenbach



This noisy and raucous ballet is here transformed from a period to a display piece by standards closely associated with the orchestra's home city. And the group is unable to fulfill the virtuoso demands that such a hard-driven performance demands. Perhaps in an attempt to compensate for the low fidelity performance, the engineers have gone all out to provide realistic sound for those who regularly sit between the brass and percussion sections of the orchestra. Half of the jacket notes are devoted to adjustment suggestions for the super-duper equipment which the manufacturers warn is *de rigueur*. This is an unusual test record.  
G. L. Mayer

**OFFENBACH-ROSENTHAL: Gaîté Parisienne—Ballet** B-B  
 B  
**JOHAN STRAUSS-DORATI: Graduation Ball—Ballet** B  
 Minneapolis Symphony under Antal Dorati  
 Mercury MG-50152 J. Strauss



Anyone who has stepped out into the night air after a performance of either of these exuberant ballets will probably welcome a souvenir of the occasion. Both have proven themselves to be durable repertory staples—*Gaîté* celebrates its 20th birthday on April 5th—and retain their popularity while imitations come and go. It was a happy idea to put them together on the same disc. Dorati's performances show to good advantage both his formidable ballet experience and the high quality of the Minneapolis Orchestra.  
G. L. Mayer

**PROKOFIEV: Scythian Suite, Op. 20; Suite from "The Love for Three Oranges"** A  
 A  
 B  
 London Symphony Orchestra under Antal Dorati  
 Mercury MG-50157 Prokofiev



With a savage definition of the composer's opening indication of *Allegro feroce* (in the Op. 20), and impelling drive throughout, Dorati plunges into this exhilarating array of diabolic wit and massive orchestration by the youthful Prokofiev. His electrifying results are due not only to the force with which he offers the music and the brilliance of tone he draws from the London Symphony, but also to the keen attention lavished on instrumental detail, and his way with the sardonic lyricism of the less proclamatory passages. I slightly prefer the organization and less frenetic tempi that Ormandy brought to the *Scythian Suite*. There was a different stress and looser fiber of sound, but this is not to question the validity of Dorati's outstanding effort. The "Love for Three Oranges" excerpts are performed in rousing fashion too. Mercury's reproduction is staggeringly opulent when the full orchestra is utilized, but suddenly dry, unresonant and close-in when the strings alone are performing.  
A. Kaine

**RAVEL: Ma Mère l'Oye** A to C  
**CHABRIER: Bourrée Fantasque** A to C  
**ROUSSEL: Suite in F, Op. 33** A-B  
**BARRAUD: Ofrande à une ombre**  
 Detroit Symphony Orchestra under Paul Paray  
 Mercury MG-50156 Paray



A multicolored collection, performed with varying degrees of care. Paray's inward eye plays him false in the Ravel; he paces the "Petit Poucet" much faster than indicated. On the other hand no better example of double bassoon highlighting is available. In the Roussel the brilliance of the total sound blends the contrapuntal lines rather than permits them equal sonorous territory. Roussel should be less lush than heard here. The Chabrier is excellent, all the tensions regulated. Barraud's music wears neatly pressed pants, but the material is second-hand-me-down. There's much better French music around.  
A. Cohn

**RIMSKY-KORSAKOV: Christmas Eve (Suite); Sadko (Musical Picture); Flight of the Bumble-Bee (from Tzar Saltan); Dubinushka** B  
 A  
 A  
 L'Orchestre de la Suisse Romande under Ernest Ansermet  
 London LL-1733 Rimsky-Korsakov



This is a collection of lesser known works (except, of course, the *Flight*) by Rimsky-Korsakov, all of which do not add an inch to the glory of the famous Russian composer. Ansermet does his best to save what can be saved. As usual with this conductor, a unique transparency of orchestral texture is the trade mark of the recording, so if you want second-rate music in a masterly rendition, this disc is recommended.  
A. Skulsky

**STRAVINSKY: Le Sacre du Printemps** A  
 B  
 L'Orchestre de la Suisse Romande under Ernest Ansermet  
 London LL-1730 Stravinsky



London has brought Ansermet's renowned reading of the now classic Stravinsky score sonically up to date. The recording is crisp, clear, and full-bodied and bears the burden of this full-dimensional music without harshness or stridency. The only question is whether or not Ansermet's performance is the one for you. His technical grasp of the score is prodigious and permits complex details to emerge with transparent clarity. However, the inner tension

**RATINGS OF CLASSICAL MUSIC**

The following explanation of the Record Ratings which accompany the Record Reviews is given so that you will understand exactly the significance of the three letters which appear at the right of each review heading.

**COMPOSITION (Top Letter)**

- A: Outstanding**  
Indicates that the composition is one of the composer's best works, or that it is outstanding in a particular class of music. Assignment of this rating is an unqualified recommendation.
- B: Important**  
This rating is but slightly below the A rank.
- C: Worthy**

A composition which may merit representation in a library of the composer's works, or in a collection of that particular music.

**PERFORMANCE (Middle Letter)**

- A: Outstanding**  
Indicates a superb performance. Assignment of this rating is an unqualified recommendation.
- B: Excellent**  
A noteworthy performance, subject only to minor criticism.
- C: Satisfactory**  
A performance not without flaws, yet deserving public notice.

**RECORDING QUALITY (Bottom Letter)**

- A: Outstanding Realism**

Representing the highest present attainments in acoustic and recording techniques.

- B: Excellent Quality**  
Slightly below A rating because of minor faults in the acoustics or recording, or because the noise is considered somewhat above the minimum currently attainable.
- C: Acceptable Quality**  
Representing the current coverage of the better LP records.  
R: indicates a re-issue.

**Important Note:** Records which are rated below C or to the composition, artist or orchestra, or recording quality are not ordinarily reviewed here. However, the omission of a record does not mean that it was rejected, as it may not have been submitted to HI-FI MUSIC AT HOME for review

of the piece is minimized. It is the performance of a gentleman—polite and inoffensive. Those who demand this music to be a shattering experience unleashed by a fury must look elsewhere.

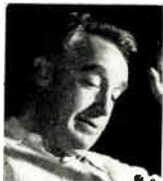
G. L. Mayer

**TCHAIKOVSKY: "Sleeping Beauty"** A  
 —Ballet (excerpts) A  
 London Symphony Orchestra A  
 under Pierre Monteux  
 RCA Victor LM-2177

This is a curiosity item. It will surprise no one that Monteux performs these generous excerpts with uncommon style and elegance. The unexpected feature of his performance is that his style is so at variance with that of the mid-century Royal Ballet forces. Tempi, mood, and even phrasing are often radically different. It is not the difference in approach between a concert hall vs. ballet stage performance, either, for the spirit of the dance is ever present. Monteux was, after all, a great ballet conductor in the Diaghilev days and one suspects that his reading is based on the traditions of that quite different era. On its own terms this is a magnificent performance and as such is highly recommended.

G. L. Mayer

**TCHAIKOVSKY: Symphony No. 5** A  
 in E minor, Op. 64 C  
 Philharmonia Orchestra under B  
 Constantin Silvestri  
 Angel 3556 Silvestri



The most disillusioning thing about this disc is the discovery that the Philharmonia is actually capable of sloppy playing! Brass fluffs and faulty double-bass intonations abound, suggesting a somewhat indifferent sight-reading job. And as if this weren't enough, Silvestri seems to do little more than spread confusion, for he has serious trouble keeping his men together; many attacks just aren't attacks at all. I find it amazing that Angel allowed this performance to get beyond even the baby stage of production. The engineering, too, could stand improvement. Well, Angel doesn't goof very often, so let's just pretend this one never happened.

D. H. Miller

**WAGNER: Overtures to "Die Meistersinger" and "Tannhäuser";** A  
**Prelude and Liebestod from "Tristan und Isolde"** A  
 Berlin Philharmonic under A  
 Herbert von Karajan  
 Angel 35482 Karajan



If Karajan's approach were to be compared to anyone's, it would probably be found most akin to that of the late Wilhelm Furtwängler. With a master's control of shading and nuance and with scrupulous attention to contrapuntal and rhythmic detail, Karajan lets the music take its course in expansive fashion. It is especially good to hear the "Tristan" portions presented thus, without the frenzy or unsubtle erotic overtones that some bring to this music, yet with deep feeling, and exoticism. Of course the expanded phrasing would be impossible to project with any degree of persuasion without so flexible and gorgeous sounding an instrument as the Berlin Philharmonic. Angel's microphoning is keenly balanced; the recording, free of electronic impediment.

A. Kaine

**The Sound of Wagner** A  
 The Concert Arts Symphony Orchestra B  
 under Erich Leinsdorf A  
 Capitol PAO-8411

Quite a stunning exercise in the reproduction of orchestral sound, especially brass and percussion! However, the evident preoccupation with the splash of Wagnerian sound leads to some rather impersonal performances. The "Tannhäuser" Overture and the *Ride of the Valkyries* come off best, but Siegfried's *Funeral Music*, the "Meistersinger" excerpts and the *Magic Fire Music* have been set forth more eloquently elsewhere. The contrasting little episode separating the tutti fanfares of the "Lohengrin" (Act III) Prelude emerges like a badly-timed intrusion. The Orchestra consists of musicians individually selected by Leinsdorf from among the best in Los Angeles.

U. Kaskell

## CONCERTOS

**ALBINONI: Oboe Concerto in D, Op. 7, No. 6; Sonata in A, Op. 2, No. 3** A to B  
**VIVALDI: Concerto for 2 Oboes in C** A  
**PERGOLESÌ: Concertino in G**  
 Virtuosi di Roma,  
 under Renato Fasano  
 Angel 45019 Vivaldi



Here is a record with sure appeal on three counts: the spruce and elegant playing of the Virtuosi, the liveliness of the program, and the good clear sound of Angel's "Library Series" recording. The oboe is displayed to good advantage in both concertos, in the bright, trumpet-like fashion of the time; Albinoni's *Sonata* is robust and forthright, and Pergolesi's *Concertino* has some intriguingly chromatic moments. A fine round of works, to which the famous group does full justice.

S. Fleming

**BEETHOVEN: Concerto No. 4 in G,** A  
**Op. 58** A  
 Emil Gilels, pianist; Philharmonia Or- A  
 chestra under Leopold Ludwig  
 Angel 35511 Gilels



You probably won't go very far amiss if you get all of the Beethoven Concerti with Gilels when the series is complete. Best of all so far is the Emperor, which displays a pianist of the first interpretive rank. This *Concerto* is entirely different—quiet, lyrical, pastel. Gilels performs it with gorgeous tone and liquid legato. He may miss something of the mellow and tender qualities of the aging Backhaus-Krouss disc, but he adds something, too: a light freshness which casts a charming spell. His accompaniment is adequate and a little more. Tempi are a shade slow, but Gilels' phrasing keeps things from bogging down. Recording is splendid.

D. H. Miller

**BEETHOVEN: Piano Concerto No. 5** A  
 in E flat, Op. 73 ("Emperor") A  
 Clifford Curzon, pianist; the Vienna A  
 Philharmonic Orchestra under Hans  
 Knappertsbusch  
 London LL-1757 Knappertsbusch



The Knappertsbusch influence is quickly felt in the spaciousness of adopted tempi. However, the Emperor is one work whose sprawling architecture can easily sustain the expanded phrasing and illumination of detail without disintegrating. In the performance at hand, which is a model of painstakingly detailed organization and unity of concept, the results are sheer elegance in the grand manner. The simplicity of approach is in direct contrast to the recently issued and equally excellent version by Gilels and Ludwig (on Angel) in which the emphasis is decidedly more dramatic. Curzon's pedalling, phrasing and tonal radiance all have one purpose—a directness of thematic line that is logic itself. London's engineers have responded with a spotless reproduction.

A. Kaine

**BRAHMS: Violin Concerto in D** A  
 Yehudi Menuhin, violin; the Berlin Phil- A  
 harmonic Orchestra under Rudolph A  
 Kempe  
 Capitol PAO-8410 Menuhin



Judged on its own merits, this newest version of Brahms' *Violin Concerto* is first rate. When Menuhin is in top form, as he is here, he is truly a great fiddler among the greatest. This rendition is nigh to perfect both interpretatively and technically. So, for that matter, is the orchestral support given Menuhin by the Berlin Philharmonic under Kempe. This is team work of the first magnitude. Sound is excellent and one has to congratulate Capitol for its care in the presentation of the album and for the notes (unsigned) containing an analysis of the work with musical examples

A. Skulsky

**GRIEG: Piano Concerto in A minor** B-A  
**SCHUMANN: Piano Concerto in A** B-A  
**minor, Op. 54** A-A  
 Claudio Arrau, piano; Philharmonia  
 Orchestra under Alceo Galliera  
 Angel 35561

The choice work on this disc is certainly the Schumann *Concerto*. Both Arrau and the Orchestra give it a reading which stands out by its intimacy of feeling, the delicacy of touch and a true interpretative understanding of the work's great qualities. The same cannot be said of the Grieg *Concerto*. Here everything seems to be overstated and Arrau approaches it as if it were written by Liszt. And the character of the work is anything but Lisztian. Superb sound.

A. Skulsky

**PAGANINI: Violin Concerto No. 1** A-C  
 in D, Op. 6; *Contabile* in D, Op. 17 A-A  
 Leonid Kogan, violinist; Paris Conserva- A-A  
 tory Orchestra under Charles Bruck;  
 Andrei Mitnik, pianist  
 Angel 35502 Kogan



If there is such a thing as a "perfect performance," this is it; Kogan's violin is string fluidity at its most potent point. Though a large number of fiddlers have made a big noise with this pyrotechnicism, Kogan's method uses the Paganini resource without undue interpretative translation. As a result this precipitate music's nerves tingle, as do those of the listener. The additional tidbit is boring, but the Concerto is simply a stunning experience. A. Cohn

**TCHAIKOVSKY: Violin Concerto in D, Op. 35** A-A  
C-C  
**LOCATELLI: Violin Sonata in F** C-C  
**VIVALDI: Violin Concerto in G minor, Op. 12, No. 1** C-C

Leonid Kogan, violinist; Andrei Mitnik, pianist; Paris Conservatory Orchestra under Andre Vandernoot  
Angel 35444

Tchaikovsky



The promise of the high repute of the Soviet violinist is unfortunately not fulfilled here, for neither the playing nor its reproduction begin to challenge the best available. Kogan's delivery is somewhat of a stylistic enigma, his concept of the Tchaikovsky Concerto stressing rather heavy-footed and plodding tempi, an unusually limited tonal and dynamic range, perfunctorily defined rhythms and rather limp phrasing. But the Baroque numbers come alive with all the flourish one would have expected to find in the longer work. In short, there is nothing wrong with Kogan's artistry that a strong dose of discrimination and good taste won't correct. Both the accompanying ensemble and the piano (in the Locatelli) are so far off balance as to be virtually inaudible in passages of lesser assertiveness. The entirety is pervaded by a lack of clarity. A. Kaine

**VIVALDI: L'Estro Armonico: 12 Concerti grossi, Op. 3** A  
A  
A

Chamber Orchestra of the Vienna State Opera under Mario Rossi, with Jan Tomasow and Willi Boskowski, solo violins

Vanguard BG 572/3/4 3-12"

Rossi



The remarkable fact about *L'Estro Armonico* is simply this — that within the boundaries of his firmly consistent style Vivaldi pours out a wondrous amount of invention. The works of Opus 3 range from the dark-hued and somber to the jubilant and effervescent; and scattered among them are a number of those slow *arioso*-movements the likes of which are to be heard nowhere else. Some of these concertos are for solo violin, others for two or four violins, with and without cello; several are much performed, others ought to be better known. These performances are precise and shining. I have heard Vivaldi played with more emphasis on forte and piano contrast, perhaps, but there is no sense of shortcoming here. Energy, thoughtfulness and style characterize the entire set, and the sound is clarity itself. S. Fleming

## CHAMBER MUSIC

**BEETHOVEN: Sonata No. 7 in C minor, Op. 30, No. 2** A-A  
A-B  
**MOZART: Sonata in F, K.376** B-B

Leonid Kogan, violinist; Andrei Mitnik and Gregory Ginsburg, pianists, respectively  
Monitor MC-2011

Mozart



A beautiful and deeply felt performance of the Beethoven C minor Sonata, and one in which the pianist, Andrei Mitnik, appears quite the equal of his celebrated partner. Both artists seem in complete rapport as they probe the substance of this score. The Mozart, though very well played, seems less successful, largely because Ginsburg is a less sensitive collaborator, and the fragile music emerges a bit heavy-handed. Good sound. B. Gabriel

**BEETHOVEN: Trio No. 7 in B flat, Op. 97 ("Archduke")** A  
A  
C

Emil Gilels, pianist; Leonid Kogan, violinist; Mstislav Rostropovich, cellist  
Monitor MC-2010

Beethoven



Three of the finest musicians in Russia — or anywhere — give us a performance which is a model of sensitive artistic teamwork. All too often, performers of their caliber sound as if they are competing for soloistic honors when in ensemble. Not here; each has subordinated himself to a very distinguished and moving concept of this masterpiece. Competition is stiff, especially from the Fournier-Janigro-Badura-Skoda and Rubinstein-Heifetz-Feuermann groups. Recording is fair in the first movement, but has more than a little of that annoying Russian clanginess in the others. Still, a very worthwhile disc. D. H. Miller

**PORTER: String Quartet No. 8** A-A  
**CARTER: Eight Etudes and a Fantasy for Woodwind Quartet** A-A  
A-A  
The Stanley Quartet of the University of Michigan; members of the New York Woodwind Quintet  
Composers Recordings CRI-118

Carter



Both of these Americans write music without the aim of fancy glamour. Though of opposite temperaments, Porter and Carter are creative companions in matters of warmth and fluid textures. Porter is the most prolific of all native quartet composers; this, his latest opus in the medium, is freer than the previous seven. Carter's work is further proof that perhaps this prophet is being paid rightful honor. The wind quartet is a brilliant achievement, a new approach to the study form, one of creative thought and not didactic monitoring. The performance of Carter's work is superb, that of Porter has some pinched sound. But CRI has done itself proud. A. Cohn

**New York Philharmonic Cello Quartet: Works by Moór, Bartók, Vivaldi, Jøngen** A to B  
A  
A  
Laszlo Varga, Nathan Stutch, Martin Ormandy, Anthony Sophos, cellists  
Decca DL-9946



Offhand, the prospect of a quartet of cellos might seem as overwhelming as four bulldogs in one household, but this remarkable ensemble proves in five minutes that such is far from the case. Not only do these players, all members of the New York Philharmonic, achieve a wonderful variety in tone color and sonority, but there is probably more than one listener who will be completely unprepared, as was this reviewer, for the fact that a cello, in the right hands, can play music designed for a violin and sound well doing it. The program is interesting and exceedingly listenable, over and above its novel scoring. Moór's *Suite for Four Cellos*, Op. 95 and Jøngen's *Two Pieces*, Op. 89 are originally for this medium; Bartók's *Old Dance Tunes* and the Vivaldi *Concerto grosso in D minor, Op. 3, No. 11* are transcribed by Laszlo Varga. A really exciting record. S. Fleming

## VOCAL MUSIC

**BACH: Magnificat in D; Cantata No. 50** A  
A  
A  
Coertse, Sjöstedt, Rössl-Majdan, Dermota, Guthrie, soloists; Choir and Orchestra of the Vienna State Opera under Felix Prohaska  
Vanguard BG-555

This performance of the *Magnificat* stands with the best. Chorus and orchestra make music of lightness as well as of solid mass; their florid contrapuntal passages are rhythmic, clearly-articulated and always audible, even at moments of great complexity. Most of the soloists, too, rise to the demands of the score, with special honors going to the ethereally-light soprano of Mimi Coertse, who sings the "Quia respexit" as if she truly understands what it is about. The men are less successful than the women; Anton Dermota, in particular, seems at war with his solo. As a whole, though, the performance is convincing, musical and very much alive. Excellent sound. J. Bowen

**BUXTEHUDE: Missa brevis; Magnificat in D** A  
B  
B  
**Alles, was ihr tut; Was mich auf dieser Welt betruebt**  
Boatwright, Wheeler, Oberlin, Bressler, Matthen, soloists; the Cantata Singers, string orchestra, and John Strauss, organ, under Alfred Mann  
Urania UR-8018

Oberlin



Buxtehude's mastery of the stylistic and constructive riches of his period is clearly revealed in this 250th anniversary tribute, which consists of choral works and a solo cantata. Here there is no tampering with the score. Scholarly throughout, the performances are especially interesting in their free alternation of solo groups with full chorus. If the readings had as much vitality as they have style, they would be memorable. As it is, a rather lackluster chorus, some blurred polyphony, and a string ensemble of ungracious tone mar this otherwise commendable gesture. Sound is good. J. Bowen

**MILHAUD: Nuptial Cantata; Four Songs of Ronsard; The Four Elements; Two Arias from "Bolivar"; Fountains and Springs** A  
A  
A  
Janine Micheau, Soprano; Paris Conservatoire Orchestra under Darius Milhaud  
Angel 35441

Micheau



Few contemporary composers can boast of possessing such a gift for lyrical expression as does Darius Milhaud. Indeed I am inclined to consider him the supreme lyricist and melodist of our time. Milhaud is also one of our most prolific composers and the five vocal works presented on this disc are but a small sampling from among a very large output. They are, however, first rate examples of the composer's domination of the vocal medium in all its variety, ranging in this case from the tenderness of the arias from his opera "Bolivar" to the extreme virtuosity of his Songs of Ronsard. Janine Micheau is a supreme interpreter of this music and the conducting by the composer is a guarantee of authenticity. A. Skulsky

Kirsten Flagstad Brahms Recital  
with Edwin McArthur, pianist

A  
A  
B

London 5319

Flagstad



Many of the songs of Brahms, including all recorded here, are much more suited to the temperament and artistry of Kirsten Flagstad than most of the German *lieder* chosen for her other recent recordings. The *Four Serious Songs* are given all the required dignity and some of the required mystery. There is a finely evocative, memorable performance of *Auf dem Kirchhofe*, and such songs as *Alle Liebe*, *Wie Melidoen zieht es*, *Dein blaues Auge*, and *Wir wandelten* are sung with warmth and insight that were often enough missing from Flagstad's previous *lieder* performances. As before, the piano is relegated somewhat to the back, but that is a small quibble in a recording that it is a particular pleasure to recommend. U. Kaskell

## OPERA

BEETHOVEN: *Fidelio*

Leonie Rysanek, Irmgard Seefried, Dietrich Fischer-Dieskau, Ernst Häfliger, Gottlob Frick, soloists; Chorus of the Bavarian State Opera, Bavarian State Orchestra under Ferenc Fricsay

Decca DXH-147 2-12"

Seefried

A  
C  
C



*Fidelio* is a work that makes heroic demands upon its singers with frequent disregard for what might sound well in their voices. As a result, effort is often a characteristic of the opera's performances. Here Leonie Rysanek, for all her musicality, is a Leonora vocally insecure, particularly in the lower voice, which is somewhat unsteady and worn. Irmgard Seefried fares little better; her Marcelline is shrill on top and pushed throughout. Of the principals, in fact, only Fischer-Dieskau masters his role, bringing to it great intensity and immense variety of vocal color. A distracting amount of pre-echo afflicted the review copy. J. Bowen

PUCCINI: *La Bohème*

Beniamino Gigli, Licia Albanese, others with La Scala orchestra and chorus members under Berrettoni

H.M.V. set CSLP 513/14 2-12"

Albanese

A  
A-B  
R



How lucky we are to have a complete "Bohème" with Gigli! What would many of us not give for a complete "Norma" with Ponselle, an "Aida" with Rethberg, to say nothing of other celebrated performances of the recent past, which could and should have been made. This performance, recorded in 1938, finds Gigli in fine voice, singing lyrically and effortlessly. Albanese sings her familiar and reliable "Mimi," sounding much as she does today. The other lesser-known singers and the orchestra of La Scala do well, but are not particularly distinguished. It is the smooth *bel canto* style of Gigli's art which makes this album treasurable. That — and the superb music of the beloved score. B. Gabriel

PUCCINI: *Turandot*

Maria Callas, Eugenio Fernandi, Elisabeth Schwarzkopf, Nicola Zaccaria and others.

Orchestra and Chorus of La Scala under Tullio Serafin

Angel 3571 C/L 3-12"

Callas

A  
A  
A



Puccini's last and most fascinating work has received an impeccable production with this latest recording. It's hard to choose, but I think it's even more satisfying than London's with Tebaldi. Callas is properly frosty as the Princess, Fernandi's Calaf is ringingly robust, but Schwarzkopf steals the show with her heavenly singing of *Liù*. Two of Puccini's master-strokes strike one here; the exquisite choruses of the crowd in the first act, and his heart-

melting introduction of the *Nessun Dorma* theme at the end of Act II. Even the two indiscretions of Franco Alfano who completed the opera (the Straussian-type slides of the horns in the closing duet, and the warmed-over Roxy finale), are handled effectively by the Grand Old Man of La Scala, Tullio Serafin. The sound is peerless. D. Cross

WAGNER: *Die Walküre*: Act 3 (complete); Act 2, Scene 4 (*Todesverkündigung*)

A  
A  
A

Kirsten Flagstad, Otto Edelmann, Set Svanholm, Marianne Schech; Vienna Philharmonic Orchestra under Georg Solti

London A-4225 2-12"

Wagner



The combination of Wagner and his greatest interpreter in our time is still an intoxicating experience. To be sure, the Flagstad vocal equipment in its sunset has not quite the effortless quality of old, particularly in the upper register, but this is more than compensated for by peerless musicianship as well as a power of projection that few today can equal. Edelmann's baritone is thin and lacking in sonority for this role, and dramatically, rather cold. In the second act "Todesverkündigung" portion, the results are highly praiseworthy, for Svanholm at last seems to have solved his problems of vocal production and dramatic portrayal without having to resort to shouting or stridency. The lesser roles are capably delivered with applaudable feeling for ensemble. Solti's potent insight and command of the orchestra are brilliant. The engineering is perfection itself. A. Kaine

## KEYBOARD MUSIC

BEETHOVEN: *Sonata in F minor* ("Appassionata") Op. 57; *Sonata in C, Op. 53* ("Waldstein")

A-A  
B-B  
B-B

Louis Kentner, pianist  
Capitol PAO-8409

Kentner brings spontaneity, great drive, romantic color and plenty of supporting technic to his performances of these two mountain peaks of piano literature. Despite these many excellences, however, neither of the performances seem especially outstanding as far as depth and inwardness of feeling are concerned. With his great ease of execution and the restless momentum of his playing, Kentner does not appear to be the sort of pianist for whom every single note has significance. In short, very good, but not great performances — with the "Waldstein" the more successful. B. Gabriel

Beethoven: *Sonata in E minor, Op. 90*; *Sonata in A, Op. 101*

A-A  
A-B  
C-C

Ernst Levy, pianist  
Unicorn UNLP 1051

One has only to sense the overall conception, the bigness of line, the sculptured profile of the phrasing in these performances, to recognize an important Beethoven interpreter in Ernst Levy. With a bit more warmth, and less stridency of tone in the louder sections, he might well be a great one. It is rare to come across an artist who reacts so powerfully to almost every note and printed direction in the score. Not a romantic or colorful interpreter — rather severe in fact — Levy movingly lays bare the architecture and intellectual qualities in the music. Rather wiry sound. B. Gabriel

BEETHOVEN: *Piano Sonatas, No. 30, Op. 109*; *No. 31, Op. 110*; *No. 32, Op. 111*

A  
A  
A

George Solchany, piano  
Angel 45014

Solchany



I have never heard of this young Hungarian pianist by the name of George Solchany. So this, his debut on records in three of the most difficult works of the piano literature, comes as a surprise. Solchany does not strive to show off by dazzling technique or by superficial brilliance. What he does prove, however, is a keen understanding of Beethoven's introspective and monumental music, and this is usually a rare quality among young pianists of our day. So let us hope to hear more of this pianist and the sooner the better. Good sound. A. Skulsky

CHOPIN: *Etudes, Op. 25*; *Ballade in G minor, Op. 23*

A-A  
B-B  
A-A

Geza Anda, pianist  
Angel 35420

Anda



When one recalls the incredible speed and brilliance of Josef Lhevinne, Ignaz Friedman, Backhaus (and one or two current keyboard giants) in the



Chopin *Etudes* in thirds, sixths, octaves, or in "Winter Wind" and "Butterfly", the present version by Anda seems downright slow by comparison. Despite the relatively cautious tempi, however, the smooth articulation and clarity of the playing reveals a fine technic. Musically, Anda tends to stress the dramatic aspects of the *Etudes*, rather than charm or mood. The *Ballade* is colorful and exciting, but with much more than the usual leeway for sudden unaccountable shifts in tempo. Good sound. B. Gabriel

## FOLK

**Richard Dyer-Bennet** A  
 Dyer-Bennet DYB-4000 A  
 A

As was the case with the three previous releases for his own company, Mr. Dyer-Bennet is in top form, and again his sincere, warmly sensitive performances are wonderfully enhanced by the remarkably faithful reproduction. I feel, moreover, that this new recording offers perhaps the most interesting program of all: spanning eight centuries, the selections include a German minnesinger's ballad, a Swedish shepherd's tune and an Irish revolutionary song, and range from a little known, but perfectly charming *May Day Carol* to such popular favorites as *The Fox*, *Waltzing Matilda* and *The Foggy, Foggy Dew*. Highly recommended. R. Sherman



**Russian Folk Songs** A  
 Monitor MF-302 A  
 B

Of the many collections of Russian folk music, this is certainly one of the gayest and most varied—the latter fact attested to by the presence of no less than five choruses and nine soloists. Although there are several lyrical and extremely beautiful songs (notably *The Black Crow*, as performed by the famous Soviet Army Chorus and Band), it is the lighter element that predominates, and such ditties as *Accordion*, *My Husband Made Me Do It* and *Oh, Nastasia* are sheer delights. Performances are of consistently high caliber and the quality of sound is very good on this sparkling, highly entertaining disc. R. Sherman

**Susan Reed Sings Old Airs** A  
 Elektra EKL 126 A  
 A

A delightful 10" disc issued several years ago makes its reappearance here, along with five newly recorded English and American songs. And indeed it is most welcome: the whole set is one of rare charm and beauty. Susan Reed brings genuine sentiment to these wonderful songs, and her warmly sensitive performances are faithfully reproduced with clean, well-balanced sound. For me, the tender, lyrical Irish love ballad *The Foggy Dew* remains the highlight of the disc, although of the new material I especially like Miss Reed's sprightly singing of *Jennie Jenkins* and *Peter Gray*. All in all, a first class release. R. Sherman

**Lo Zambra** A  
 Fernando Sirvent, Domingo Alvarado, A  
 Goyo Reyes A  
 Audio Fidelity AFLP-1848 Sirvent



One of the finest of the recent crop of flamenco discs, this recording captures the exciting gypsy rhythms with startling fidelity. Featured is the guitarist Fernando Sirvent, whose masterful accompaniments of Domingo Alvarado's singing and Goyo Reyes' vigorous dancing are equalled, even surpassed, by his sensitive readings of several classical works. These guitar solos, which include Tarrega's familiar *Recuerdos* and the lovely *Asturias* by Albéniz, form welcome oases of repose between the passionate flamenco numbers. The liner notes are extensive, but, alas, offer no information about the individual songs. R. Sherman

## STAGE, SCREEN & TV

**Annie Get Your Gun** A  
 Mary Martin, John Raitt, chorus and A  
 orchestra under Louis Adrian A  
 Capitol W-913 Martin



Irving Berlin's very good score from the 1946 Broadway musical is here presented as it was recently on a TV spectacular. It is doubtful that Mary Martin can equal Ethel Merman (the original "Annie"), but she does quite well by the more romantic numbers such as *I Get Lost in His Arms*, and the fine duet, *They Say It's Wonderful*. John Raitt is an excellent foil for Miss Martin; he has a full, and (I sometimes think) an all too rare commodity on Broadway: a true masculine voice. Raitt is entrusted with the more robust songs: *My Defenses Are Down*, and *The Girl That I Marry*. A worthy effort for all concerned. E. Jablonski

**The Girl Most Likely** B  
 Jane Powell, Kaye Ballard, Cliff Rob- A  
 ertson, chorus and orchestra under A  
 Nelson Riddle  
 Capitol W-930

This attractive sound-track score by Hugh Martin and Ralph Blane contains some good songs and pleasant performances. Outstanding among the songs are *I Don't Know What I Want* and *Balboa* sung by Miss Powell. Nelson Riddle conducts his own arrangements plus the original instrumental music he composed especially for the film; he also supplied the title song. Martin and Blane turn in their usual high level job—though, actually, this score was done a couple of years ago. It would be good to have a full Broadway score from this very talented team in the near future. E. Jablonski

**The Music Man** C  
 Robert Preston, Barbara Cook, The B  
 Buffalo Bills, and other members of B  
 the Broadway Cast. Orchestra and  
 Chorus under Herbert Greene  
 Capitol WAO-990

Meredith Willson's tall corn tribute to his home state of Iowa presents a fresh but not altogether first-rate talent to the Broadway musical comedy stage. His patter songs and method of handling the quick-paced singing dialogue of the chorus (reminiscent of his "talking people" of radio fame) are clever and often witty, but the rhyme schemes of his lyrics are, for the most part, pretty forced. For one who has not had the benefit of seeing the show, the rag-time, quick-steps and brassy marches seem incessant. The occasional ballads fall flat, with the exception of *Till There Was You* pleasantly sung by Barbara Cook. The generally good sound is marred at times by groove-echo. As a record, this is a disappointment. D. Cross

## POPULAR

**Accentuate the Positive** B  
 Johnny Mercer with orchestra A  
 under Paul Weston R  
 Capitol T-907

Johnny Mercer's freewheeling style is gratifying to hear after the slickness of the Big Names, or the freneticism of the rock 'n' rollers. Several of the songs sung by Mercer have lyrics by himself: the song which gives the album its title, and *One For My Baby* (both with music by Harold Arlen). Mercer supplied both melody and lyrics for *Strip Polka*, and *G.I. Jive* (remember them?). Songs by other composers are *On The Atchison*, *Topeka*, and *Santa Fe*, *Alexander's Ragtime Band*, *Candy*, *Sugar Blues*, and *The Glow-worm*. A good dozen in all. E. Jablonski

**The Beat of My Heart** B  
 Tony Bennett, with Chico Hamilton, Jo A  
 Jones, Billy Exiner, Art Blakey, Can- A  
 dido, Sabu and Ralph Sharon  
 Columbia CL-1079 Bennett



The interesting idea of this album was to treat a collection of so called "standards" with a predominantly percussion accompaniment, with occasional backing by other instruments. The experiment comes off better than I had expected it would. Bennett sings with a rhythmic urgency and with good, clear diction, and with respect for the tunes. Unfortunately (particularly in the excellent song, *Let There Be Love*), he feels free to change the lyrics—to bring them up to date with topical references—which helps not at all. Also he tends, sometimes, to sing too fast. Imaginative, though. E. Jablonski

**The Best of Irving Berlin** A to B  
 Reg Owen and his Orchestra A  
 RCA Victor LPM-1542 A

This is one of the several Irving Berlin albums commemorating the composer's fifty years as a song-writer. Reg Owen presents the thirty songs in the album instrumentally in a clean straightforward manner. In most cases his choice of what constitutes Berlin's best cannot be questioned—even so, we could do without another recording of *God Bless America* and *White Christmas*. Still there are other good songs in this anthology: *Say It With Music*, *How Deep Is The Ocean*, *Say It Isn't So*, *All Alone*, *Remember*, an "Annie Get Your Gun" medley, and a movie medley which includes the haunting *Face the Music* and *Cheek to Cheek*. E. Jablonski

**Come Fly with Me** A  
 Frank Sinatra A  
 Billy May and His Orchestra A  
 Capitol W-920

America's master showman is right on the radar once again as he makes another perfect landing with this altogether refreshing collection of "place songs". Billy May's orchestra is not as felicitous a house band for Sinatra as is Nelson Riddle's, perhaps, but he keeps those swooping brass effects that have been identified as the "Billy May Sound" and which have marred previous albums to a minimum this time, and has given Sinatra truly appealing and distinctive backing on the slow ballads. On the lively side, there's a completely mad treatment of *On the Road to Mandalay* that's wonderful. *It's Nice to Go Traveling*, a delightful new song by Cahn and Van Heusen ends the album on a novel note. D. Cross

**Strictly from Dixie** B  
 Morty Corb B  
 Tops L-1581 B

Anybody can play Dixieland nowadays, but who listens? A million executives and intellectuals, who believe this typifies a childish art they like to patronize. The trumpet, clarinet, trombone of John Best, Heinie Beau, Moe Schneider offer brisk, clean, well-arranged west-coast Dixie on seven standards (*Indiana, South, Farewell Blues* etc.), four originals. Good to hear the old-fashioned chord-style jazz guitar of George van Eps again. Dave Harris' tenor sax is the only corn on this Corb. A bargain at \$1.49; recommended to two-beat commuters. Liner notes: half the biographies (including the bassist-leader's) are missing. L. Feather

## JAZZ

**The Jazz Greats of Our Time, Vol. 2** B  
 Manny Albam and his Orchestra A  
 Coral CRL-57142 B  
 Albam



Vol. I featured East coasters; this time arranger Albam conducts Los Angeles men (three brass, three saxes, three rhythm) in four originals and three standards. Lou Levy, Shelly Manne and Red Mitchell are a swinging trio of backstops; the horns blow extensively and attractively in neo-Basieish arrangements, but tend toward conformity: the patterns of reedmen: Charlie Mariano, Herb Geller and Bill Holman are interchangeable with the ad libbing of trumpeter Conte Candali. Only Harry Edison, well framed in *Sweet's Bread*, has a complete solo identity. Richie Kamuca's tenor and Jack Sheldon's trumpet show promise. Liner notes: Burt Korall. Informative, helpful; track-by-track analysis. L. Feather

**Basie** B  
 Count Basie and his Orchestra A  
 Roulette R-52003 B  
 Basie



Neal Hefti's eleven originals are individually functional but suffer from a certain collective similarity. Those that escape best from the mold are *Duet*, featuring trumpets Thad Jones and Joe Newman, and the slow, simple melody *L'il Darlin'*. The dolphinlike tenor excursions of Eddie "Lockjaw" Davis are a solo highlight. The band retains its global supremacy in the art of swingmanship. Balance is better than on most of Basie's Verve LPs but still lacks the living vigor that could be found in a set recorded on the job, say at Birdland. The cover picture, showing an atomic explosion, is in appalling taste. Liner notes: Confusing; no personnel, incomplete solo credits. L. Feather

**Dave Digs Disney** C  
 Dave Brubeck Quartet A  
 Columbia CL-1059 A  
 Brubeck



An amiable little album. The six utterly negligible Disney ditties used as bases for improvisation (*Wish Upon A Star, Heigh-Ho* etc.) have exactly the same chord structures as most pop and jazz numbers, so it's not surprising that Paul Desmond's alto is as placidly pleasing as usual, that he braids some intricate interplay with Dave on *Give a Little Whistle*, and that Dave achieves some time mixtures on *Some Day My Prince Will Come* that will have you tapping your foot in 2/2 while you beat your head against the wall in 3/4. The does-Brubeck-swing arguments may continue, but one thing is sure: with Joe Morello on drums he swings more than he ever swung before. Recommended as Music to Get Junior to Finish Breakfast By. Liner notes: Coy. L. Feather

**The Music Man** B  
 Jimmy Giuffre A  
 Atlantic 1276 A  
 Giuffre



Not having seen the show, and hearing no lyrics to clarify the meaning and place of these eleven songs, I had trouble getting a message from most of them. Nevertheless, I found the work of Giuffre, who monopolizes the solos (clarinet, tenor, baritone) and orchestrated for three trumpets, three saxes and two rhythm (piano missing) professionally expert in these slick vocal-less versions of Meredith Willson's Broadway melodies. The folksy quality of Jimmy's clarinet *profundo* seems to capture the spirit of what I've heard about the show's locale and period. *Shippooi* and *Gary, Indiana* are attractive and swing more than most tracks. Liner notes: Gary Kramer. Intelligent, informative, invaluable. L. Feather

**Seven Standards and a Blues** B  
 Ernie Henry quartet B  
 Riverside RLP 12-248 B

This was the last LP cut before Henry, the promising alto star of the Gillespie band, died last December at 31. He was at ease in the company of the admirable Wynton Kelly piano, Wilbur Ware's energetic bass, and the most admired of the modern kitchen-sink drummers, Rudolph (Philly Joe) Jones. Henry was another echo of Parker, even to his tone, which sometimes tended to resemble that of an overinflated bladder; but he blew with guts and gusto. The three rhythm men are heard extensively in solos. Liner notes: Orrin Keepnews. Excellent, except for the expressed belief that this may be the "modern jazz debut" of Sweet Lorraine. Are the records by Geo. Auld, Tony Scott, Al Haig, E. Garner, Joe Roland, Wardell Gray not "modern Jazz"? L. Feather

**Rendezvous with Kenton** A  
 Stan Kenton and his Orchestra B  
 Capitol T-932 B

Stan Kenton has withdrawn his ultimatum to outer space. If these sides reflect his present thinking he is now content to play tonal music, for dancing (the LP was cut at the *Rendezvous Ballroom* in Balboa, Cal., where his career began in 1941 and to which it recently returned). Excellent choice of superior standards, all ten satisfactorily scored by Joe Coccia, who also contributed two piquant originals, *Desiderata* and *Two Shades of Autumn*. Best soloists are Lennie Niehaus, alto; Bill Perkins, tenor; Sam Noto, trumpet, and a promising new trombonist who rejoices in the name of Archie LeCoque. Liner notes: Unsigned. Thin but passable. L. Feather

**Sing a Song of Basie** A  
 Dave Lambert & His Singers A  
 ABC-Paramount 223 A  
 Hendricks



### RATINGS OF JAZZ AND POPULAR RECORDS AND TAPE

It must be obvious to everyone that popular music, jazz and music of the theatre and motion picture, cannot be rated in the same manner as classical music, save for the audio quality of the records. Therefore, the following explanation is given so that you will fully understand the significance of the three letters which appear at the left of reviews of popular, jazz, theatre and motion picture albums:

#### COMPOSITION (Top Letter)

**A: Extraordinary**  
 Indicates that the collection is of superior character, both from a standpoint of material and programming. Assignment of this rating means an unqualified recommendation.

#### B: Good

In general the collection is excellent, but additions or substitutions might have made the work more attractive and more lastingly enjoyable.

#### C: Satisfactory

A collection that is highlighted by only a few numbers yet the over-all is quite acceptable. This might often apply to collections that have a limited appeal, yet are important to those who specialize in specific types of music. It might often apply to collections of historic importance where the artistic performance is the primary factor.

#### PERFORMANCE (Middle Letter)

**A: Extraordinary**

Indicates a superior performance throughout the collection. Assignment of this rating means an unqualified recommendation.

#### B: Good

In general the performance is excellent, save that there are minor imperfections or breaches of artistry.

#### C: Satisfactory

To all intents and purposes an enjoyable recording, yet one that does not qualify for B rating.

#### RECORDING QUALITY (Bottom Letter)

**A, B, C:** The same as for classical recordings.  
**R:** Indicates a re-issue.

An utterly mad, completely unique idea. Ten instrumental Basie records were studied; not only every ensemble line, but every note of every improvised jazz solo was fitted with lyrics for these essays in jazz "vocalise". Incredibly, Dave Lambert only has two other singers with him, though endless multi-tracking gives the impression of a sort of gigantic Birdland Glee Club. They are Jon Hendricks, who wrote the lyrics, and Annie Ross, who has the biggest range, the sharpest wit and the surest beat of all the hip chanteuses. *Fiesta In Blue* (originally a Buck Clayton solo), *Blues Backstage* and the double-length *Every Day* are superb. Strangely, the only disappointing track is the most famous tune, *One O'Clock Jump*. Backing the singers is the Basie rhythm section with the Count's alter piano ego, Nat Pierce. Hendricks is a genius. Miss Ross and the engineers, at the very least, show an infinite capacity for tracking strains. Much credit is due, too, to producer Creed Taylor. This is by all odds the best and most original jazz LP in years, and a striking technical achievement. Liner notes: The complete lyrics—what else was needed? L. Feather

**The Sounds of Yusef**  
Yusef Lateef Quintet  
Prestige 7122  
**Before Dawn**  
Verve MG 8217

A-A  
A-B  
B-B  
Lateef



Yusef Lateef, who as Bill Evans toured with Gillespie before embracing Islam, is a tenor player and flutist with a sense of humor. His prestige combo doubles on everything from Turkish finger cymbals to a deflating balloon and a 7-Up bottle. His tongue, whether he admits it or not, is firmly in his cheek. There are four originals and a ten-minute trip on the *A Train*. At times Lateef amazingly manages to do a Slam Stewart (humming while playing) on the flute. The Verve LP, with Curtis Fuller's trombone in place of Wilbur Harden's flugelhorn, is more conventional in writing and playing, except in the title tune. Liner notes: Ira Gitler, Nat Hentoff, both good; former offers complete biographies, track-by-track analyses. L. Feather

**The King and I**  
The Mastersounds  
World Pacific PJM 405

C  
A  
A  
Rodgers



The C rating refers not to the tunes as such, but to their suitability as jazz material. The Mastersounds superficially resemble the Modern Jazz Quartet, whose instrumentation they duplicate, though the leader, Monk Montgomery, plays an electronic bass fiddle that is shaped (and held) like a large guitar. His brother, Buddy, carries much of the solo weight on vibes. All four of these Midwesterners, clearly disagreeing with me about *The King and I* as jazz fodder, evidently got to know and love the material much better than I have to date, for their interpretations are warm and convincing. Liner notes: Ralph Gleason. Excellent. L. Feather

**Jimmie Lunceford in Hi-Fi**  
Sy Oliver and his Orchestra  
Decca DL-8636  
**Jimmie Lunceford in Hi-Fi**  
Billy May's Orchestra  
Capitol TAO-924

B-B  
A-A  
A-A

The late Jimmie Lunceford ran an incredible dance band in the 1930's and early 40's. Its success came from its conjunction of many talented soloists and arrangers, most prominent among whom was Sy Oliver, arranger, trumpeter, and singer. Now Decca has let Sy Oliver get together a group of top-drawer East Coast studio musicians (and a few oldtime Luncefordians) and Capitol has had Billy May add some real Lunceford men for an album too. The results, unlike most "recreations" are most fortunate indeed for those who, like this reviewer, grew up on Lunceford's band. There are many high spots on each disc, but especially interesting are Paul Webster's screaming rideout trumpeting on *Runnin' Wild* and *For Dancers Only* and the sax and brass ensemble work on *Four or Five Times*, on the Decca disc. C. Graham

**Out on a Limb**  
Pete Rugolo and his Orchestra  
EmArcy MG-36115

B  
A  
A  
Rugolo



A flashy, generally entertaining big-band pasticcio of gussied-up standards (five), originals (five), involving a wide and wild tonal palette from piccolo to tuba. The writing varies from a wonderfully faithful Ellington impression, *Early Duke*, to the polytonal, Milhaud-inspired *In A Modal Tone*. *Smoke Gets*

*In Your Eyes* is a skillful treatment for five reeds doubling on woodwinds. Jazz soloists on various tracks include Larry Bunker, vibes; Russ Freeman, piano; Milt Bernhart, Herbie Harper, Frank Rosolino, trombones; Barney Kessel, Bob Cooper, Bud Shank, Don Fagerquist, Shelly Manne. Recommended. Liner notes: Unsigned. Helpful interview with Rugolo; tracks analyzed in wrong order. L. Feather

**Jimmy Smith at the Organ**  
Jimmy Smith quartet  
Blue Note BN 1551 Vol. 1

B  
A  
A  
Smith



The phenomenal Jimmy Smith might be called the male Althea Gibson of the Hammond organ—not only for his speed and grace, but also for his racket. In Jim's eighth Blue Note LP he plays only four tunes. *Summertime* is a subdued duo with Lou Donaldson's Parkeresque alto; *Small Hotel* has extensive and explosive solos by Jimmy, guitarist Kenny Burrell and drummer Art Blakey. On the other side are two long quartet tracks with the same men playing Parker's *Yardbird Suite*, and a blues (major, not minor as stated in the notes) entitled *All Day Long*. Plenty of loud, high-spirited, infectious swinging. Liner notes: Okay but for a couple of technical errors. L. Feather

**Sleepy Lagoon**  
Si Zentner  
Liberty LRP 3055

B  
A  
B



Another tribute—this time to T. Dorsey, for whom Zentner, now a Hollywood studio trombonist, once worked. His tone, phrasing and musicianship are impressively comparable with Tommy's. First side offers *Getting Sentimental*, *Once in a While*, *Marcheta*, *Little White Lies*, *East of the Sun*, *Sleepy Lagoon*; on back are *I'll Be Seeing You*, *This Love of Mine*, *Darn that Dream*, *Twilight on the Trail*, *Melody* (written by Coolidge's Vice-President, Chas. Dawes) and *I'll Never Smile Again*. Russ Garcia's backgrounds (harp, strings etc.) make this very acceptable as background music. Liner notes: uninformative, ungrammatical and unconsciously rich in humor. L. Feather

**Playboy Jazz All-Stars**  
Selections featuring winners of the Poll  
Distributed by Columbia 2-12"

A to C  
A to C  
A to C  
Armstrong

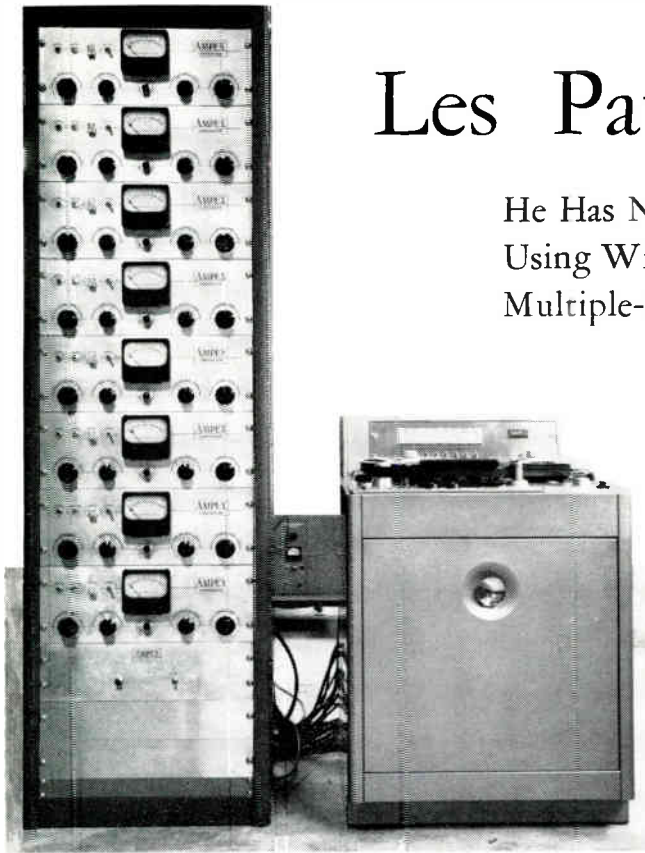


Last year the readers of *Playboy Magazine* voted for their favorite jazzmen and singers. Now *Playboy's* jazz consultant, our own Leonard Feather, has produced, with the cooperation of a number of record companies, a handsome two disc album which presents these famous jazz musicians in numbers specially selected for this album. Leading off is "Pops" Louis Armstrong in *Do You Know What It Means To Miss New Orleans?*, followed by Jack Teagarden and friends in *Rockin' Chair* (friend No. 1 is Louis again—their interplay is a joy to hear). Twenty-one numbers and twenty-two winners appear, some, as indicated above more than once. There's something here for everyone who loves the jazz of any period, from Benny Goodman, through Dizzy Gillespie and Stan Kenton, right to and past Dave Brubeck and cohorts. The accompanying notes and pictures, ten large pages in all, are an education in themselves. C. Graham

**Anthologies:** "Jazz For Lovers", Riverside RLP 12-244 (rating B-B-A) has ten ballads by various combos whose leaders include Coleman Hawkins, Zoot Sims, Clark Terry, Herbie Mann, Don Elliott . . . "The Sound of Jazz", on Columbia CL 1098 (B-A-A) has almost the same cast as the similarly-titled CBS-TV show last December; tracks by J. Rushing, an all-star Basie band, the Giuffrè 3 and pianist Mal Waldron are superlative; out of respect for Billie Holiday and Lester Young it would have been kinder to leave unreleased the *Fine and Mellow* on which they are heard . . . "Hi-Fi Drums", Capitol T 926 (C-B-A) will appeal to those interested in either half of the title, and to practically nobody else; the drummers include Rich, Bellson, Dave Block, Stan Levey, Chuck Flores, A. Stoller, Irv Cottler, with very little heard of the bands behind them (Ellington, Herman, B. May). **Reissues:** Hidden treasures in "Al Hibbler and the Ellingtonians", Brunswick BL 54036 (A-B-R) are solos by D. Ellington, J. Hodges, Jimmy Hamilton on tenor, Dave Barbour, Red Rodney, Oscar Pettiford ('cello) et al. Hibbler is on 10 of the 12 tracks (including the earlier and far superior version of *Slow Boat to China*); the other two are sung by Sara Ford (Set *Em Up*) and Chubby Kemp (*How Blue Can You Get*), the latter wrongly credited to Miss Ford . . . "Goin' To Chicago", a wonderful Jimmy Rushing set (A-A-R), has somehow been stretched from 10" to occupy a 12" LP and can now be found on Vanguard VRS 8518. L. Feather

# Les Paul's Tape Machine

He Has Now Installed an Eight-Track Machine, Using Wide Tape, to Improve the Quality of the Multiple-Sound Recordings He Makes at Home



recording an accompaniment to it. The first recording was copied along with the new part, for the playback head would feed out the original solo line to the record head, and then it was erased, as you will see by referring to Fig. 2.

This procedure was repeated until all of Les' guitar parts and Mary's vocals had been added in succession. However, there was one big drawback. A fluff anywhere ruined everything that had gone before. But that was the way they had to do it at first.

Even a musician of Les Paul's caliber makes an occasional mistake. And, of course, every artist thinks his next try will be better. So an improvement over their first method was inevitable.

## The Two-Recorder Method Was Better

So that a mistake in one recording would not spoil what had been put on the tape previously, as in the case of the sound-on-sound method, two standard recorders were used next.

The first recording is done on machine No. 1. Then the tape is rewound and played back on machine No. 1, with the playback connected to the record head of machine No. 2 through a mixer.

Then the second recording is done with the microphone connected to the record head of machine No. 2 through the mixer. If a mistake is made during the second stage, it does not affect the other tape made in the first stage. This procedure can be repeated until all the parts are on the last tape. At each new stage, if a mistake is made, that stage can be done again and combined with the parts on the previous tape.

## Audio Degradation

But even the two-recorder method had its disadvantages.

Fine as they are, magnetic recordings can be subjected to only a certain number of successive dubbings before audio degradation sets in. Several things happen to the sound. For example, even slight deviations of frequency response will be multiplied with each successive generation so that the 18th generation copy would be severely lacking at the high and low ends, no matter how fine the recording equipment used. Any little bumps or hol-

ONE GUITAR and one voice may sound pleasant, but hardly qualify in the smash-hit class. But take one guitar and one voice, and add the recording magic of Les Paul and Mary Ford and you have a duo with a steady succession of smash hits. That's why the special sound of the "guitar orchestra" and Mary's "chorus" has become familiar to everyone. But not so well known is the story of the development of sound-on-sound recording by Mr. and Mrs. Les Paul.<sup>1</sup>

It all started several years ago when the Ampex Corporation received an unusual order for a taperecorder, specifying that the heads be changed from the normal order of erase-record-playback, Fig. 1, to playback-erase-record, Fig. 2.

## The First Les Paul Sound-on-Sound

You probably remember the very first record that Les Paul and Mary Ford made, using the sound-on-sound technique. Using the machine with the re-arranged heads, Les would first record a solo version of a tune. After rewinding the tape, he connected the playback output to the recording input, and mixed the first recording with the new signals from his microphone. By monitoring the mixture with headphones, he could hear his previous solo while

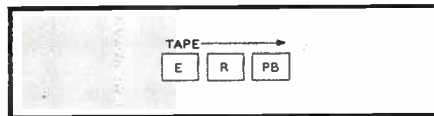


Fig. 1. Standard tape head arrangement.  
Fig. 3, left: Eight-track installation

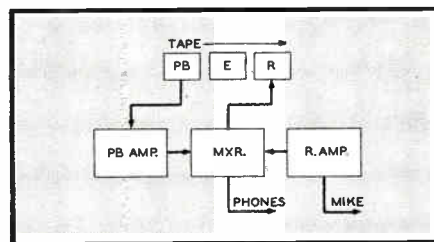


Fig. 2. With the revised arrangement of the heads, the playback is recorded before it is erased, and the new sound is added

<sup>1</sup> Their original installation was described in "Les Paul and Mary Ford" by Fred Reynolds, in *HI-FI MUSIC*, May-June 1955. See also "Recording Sound-on-Sound" by Harlan Thompson, *HI-FI MUSIC*, July-August, 1954.

lows in the frequency response curve would be similarly exaggerated.

The same sort of thing happens to noise. Even if the signal-to-noise ratio of each recorder is 60 db, a small amount of noise is added during each copying process. This may be no more than 3 db per generation, but by the 10th copy the noise will have built up sufficiently to be quite apparent during the softer passages of music. Distortion adds up, too, although not arithmetically.

Although certain techniques can be used to mask some of the degradation through each generation by using equalization and dynamic range suppression, there are rather sharp limits to the effectiveness of such methods, increasing with each generation. Thus, to please the increasing number of critical listeners, the need became apparent for a recorder with separate magnetic tracks, thereby eliminating the need for multiple-generation copying, yet maintaining split second synchronization.

### Selective Synchronous Recording

Even though the ideal recording head is different from the ideal playback head (and professional recorders should have separate units for each job), a good recording head can play back well enough to cue the musician. Using such an arrangement, Ampex developed an eight-channel recorder, in which any recording head in the stack of eight can be switched to its playback amplifier without affecting the other recording heads. The machine is also equipped with separate erase heads for each channel, so that each can be recorded and re-recorded independently of the others. This is the instrument Les Paul and Mary Ford now use in the sound studio at their home in the New Jersey hills.

### Recording in Eighteen Stages

In making a new recording, Les Paul and Mary Ford now record the first part on one channel, leaving the others blank for the moment. Les then rewinds, switches the head which recorded the first channel to the playback amplifier for that stage, connects his headset to that amplifier, and records the second part on the next track, directly in line with his first recording. Subsequently, while he records a new track, he switches the previous tracks, through the mixer, to his headphones. The playback in his headphones is not the high quality signal he gets from a regular playback head, but it is perfectly adequate for him to keep in time and tune, and to maintain synchronization.

Figs. 3, 4, and 5 show the recording machine and control panel. Each channel on the rack, Fig. 3, has a recording preamp, playback preamp, and equalizer circuits. The large knobs, left to right, are for the record level control, equalization, meter switch for erase, bias, record level, and playback level, and playback level control. Separate switches for the eight channels are mounted at the rear of the tape machine, Fig. 4. In Fig. 5, the cover has been removed from the heads to show how they are mounted. While the equipment may seem complicated, it is actually simple and fast to handle. Moreover, Les Paul is a very experienced recording engineer.

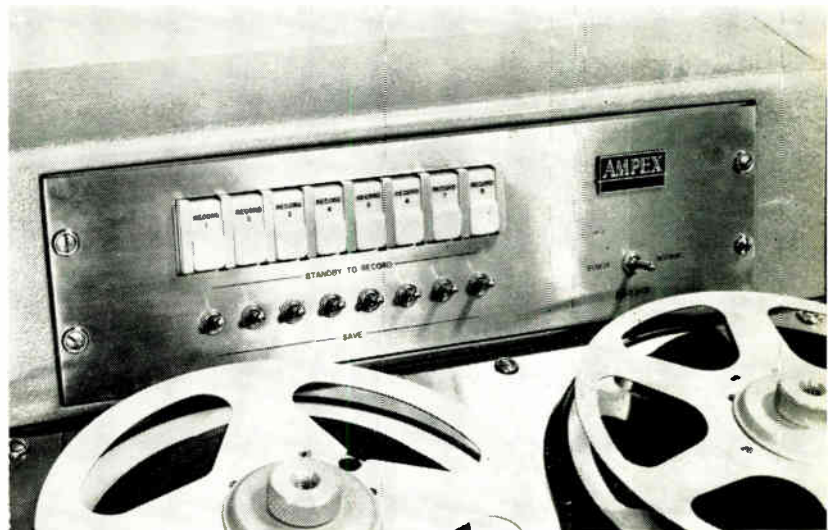


Fig. 4. Controls for the eight heads are mounted on the tape recording machine

With this system, Les and Mary can make as many as eight originals. Since two or three generations produce virtually no detectable deterioration, with such a machine parts can be added beyond the first eight, but none will be of more than a few generations.

To do this, all eight originals are mixed electrically, and fed to a separate single-channel recorder, together with an additional part. This produces a tape on which eight parts are copies, the ninth is an original. Now this tape is fed back to channel No. 1 of the multi-channel machine, while the tenth part is being recorded also on channel No. 1. This one channel now has eight parts which are second generation, one a copy, and one an original. Each of the remaining channels receives another original part, all still synchronized. Playing back the eight-channel mixture, seventeen parts are obtained on a final single-channel copy to which an eighteenth part is added during the copying. And no track is more than a third generation!

*Continued on page 59*

Fig. 5. Stacked heads assure perfect synchronization of all the eight channels



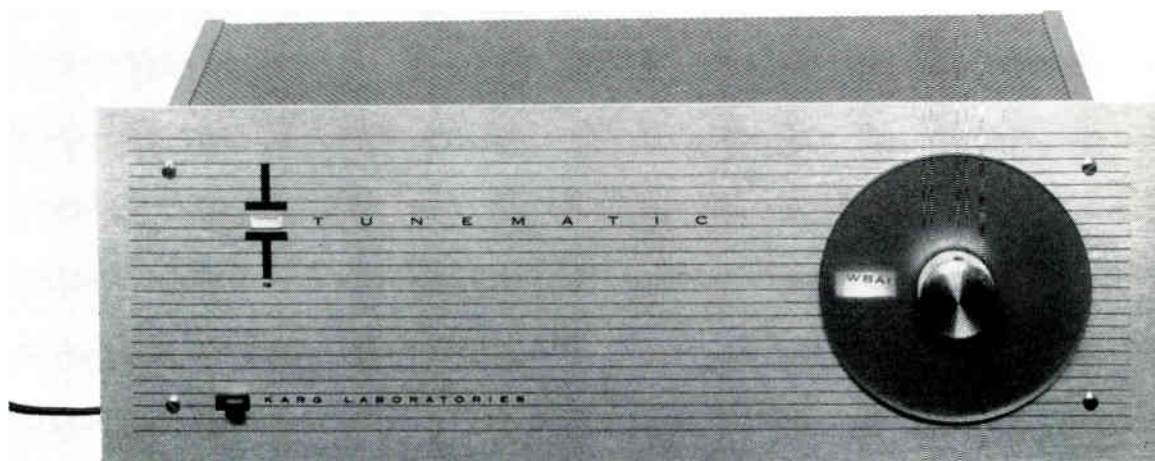


Fig. 1. Using crystals for frequency control, ten stations can be tuned in automatically, without manual adjustment. Panel is 16 by 5½ ins.

## Automatic FM Tuner

Six, Eight, or Ten Stations can be Tuned in by Merely Turning the Knob Until You See the Call Letters of the Station You Want

ONCE UPON A TIME, the ownership of a radio set with a superheterodyne circuit was a mark of distinction, even in the ranks of the dedicated experimenters. But now that it is used in all FM and virtually all AM receivers, the word "superheterodyne" is no longer an identification of advanced design, and most people would not understand the question, "Does your radio set [or tuner] have a superheterodyne circuit?" even though it would be perfectly safe to say, "Yes," without stopping to think. In fact, there would be no reason to mention it here, except that it is necessary in order to explain the design of the Karg Tunematic FM tuner.

### Conventional Superheterodyne Tuning

The function of the superheterodyne is very simple: FM broadcast signals are received at frequencies ranging from 88,000,000 cycles to 108,000,000 cycles (88 to 108 mc.). These radio-frequency signals can be amplified in a succession of tuned RF stages until they are strong enough to put into a detector to extract the audio frequencies and drive an audio amplifier. However, it is difficult to provide variable radio-frequency tuning in each of several amplifier stages so that each one will be at exactly the frequency of the signals from any particular station.

If signals of two frequencies are combined they produce a third or "difference" frequency. This principle is employed in a superheterodyne receiver in order to eliminate the necessity for variable tuning in each amplifier stage.

That is, a variable-frequency oscillator is built into the receiver, so designed (by the use of two condensers

on one shaft) that as the radio signal is tuned in with one condenser, the oscillator is tuned with the second condenser, but the difference between those two frequencies is always the same. Thus, the amplifiers can be set to operate at that "difference frequency", as it will always be the same regardless of the frequency of the incoming signals. What has been called the "difference frequency" above is ordinarily referred to as the "intermediate frequency" (IF).

For example, the intermediate frequency generally used for FM superheterodyne receivers is 10.7 mc. The variable condenser that tunes the local oscillator is designed so that the IF is always 10.7 mc. below the frequency setting of the circuit that tunes in the radio signals. If a station on 91.3 mc. is tuned in, the local oscillator will be at 80.6 mc. (10.7 mc. difference). If a station on 105.9 is tuned in, the local oscillator will be at 95.2 mc. (still 10.7 mc. difference). At any point on the tuning dial, the two condensers on one shaft maintain that frequency difference, and all signals can be amplified in the IF circuits at 10.7 mc.

### Automatic Superheterodyne Tuning

As you know, it is necessary to adjust conventional dial tuning very accurately in order to avoid distortion and interference. Over a period of time, the local oscillator may get out of alignment, so that the intermediate frequency is not what it should be, thereby causing loss of sensitivity.

In the Karg Tunematic tuner, however, as many as ten different stations can be tuned in exactly without the need of any manual adjustment. Moreover, the possibility of misalignment of the local oscillator is eliminated en-

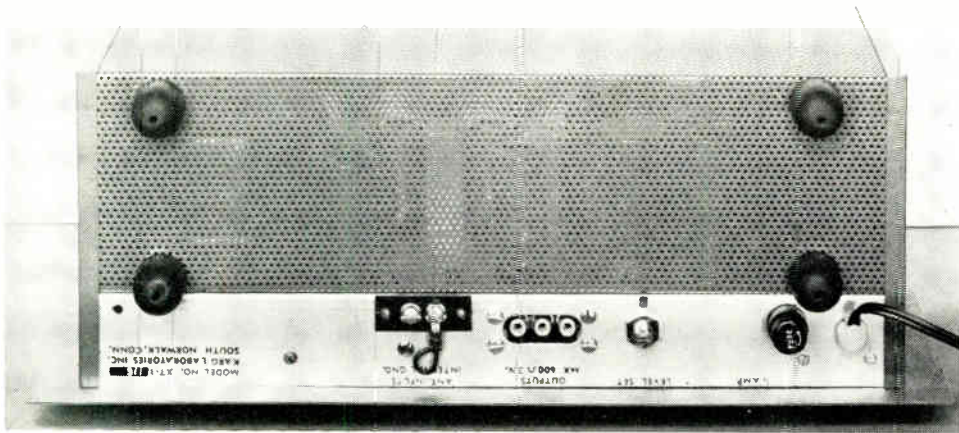
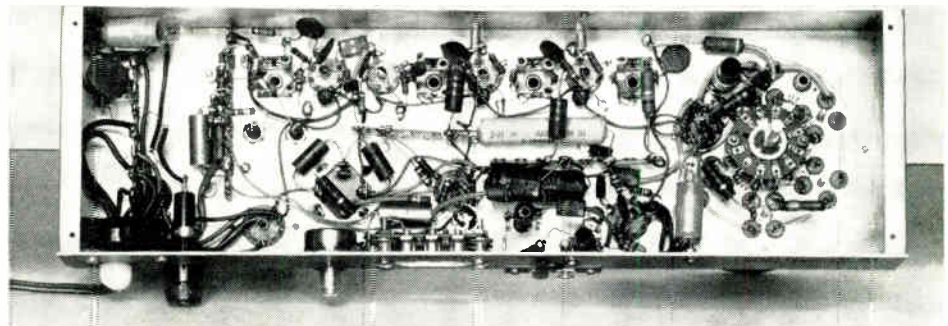


Fig. 2, left. The chassis and cover measure only  $14\frac{3}{8}$  by  $4\frac{3}{8}$  ins., and extend  $5\frac{1}{2}$  ins. behind the panel. Antenna and output connections and the level set are grouped together

Fig. 3, below. Tuning switch for the crystals and RF end are at the right. Incremental inductance tuning is used, with tiny coils mounted on the switch. No shielding is needed



tirely. This is done by the use of switch-controlled tuning, and fixed-frequency plug-in crystals. Each tuner is furnished with six, eight, or ten radio-frequency settings, and a corresponding number of plug-in crystals, according to the stations on the air in the area where the tuner is to be used, and the call letters are marked on the dial.

With such an arrangement, tuning is just a matter of turning the dial switch to cut in the RF circuit pre-adjusted to the frequency of the station you want. It's as simple as that!

One further note: If the wanted station is on 99.3 mc., for example, the local oscillator controlled by the corre-

sponding crystal must produce a frequency of 88.6 mc. Standard crystals do not operate at such high frequencies, but a crystal ground to  $1/5$  of that value (17.72 mc.) would be used, for the overtone of 88.6 mc. would be adequate to drive the oscillator. Once a crystal has been ground to a specified frequency, the change due to temperature or age is so small as to be negligible.

#### The Karg Automatic Tuner

In most homes, half a dozen stations supply all the program needs of the family. In many areas there are fewer than ten FM stations to be heard. When a Karg tuner is put through final inspection, crystals are plugged in corresponding *Continued on page 58*

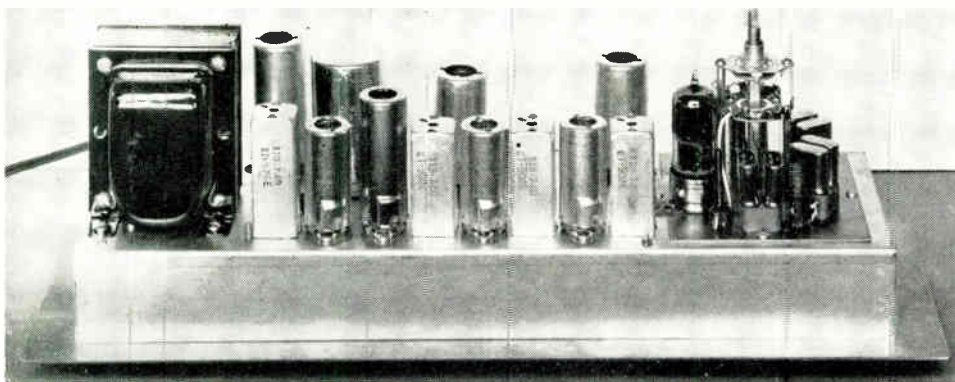
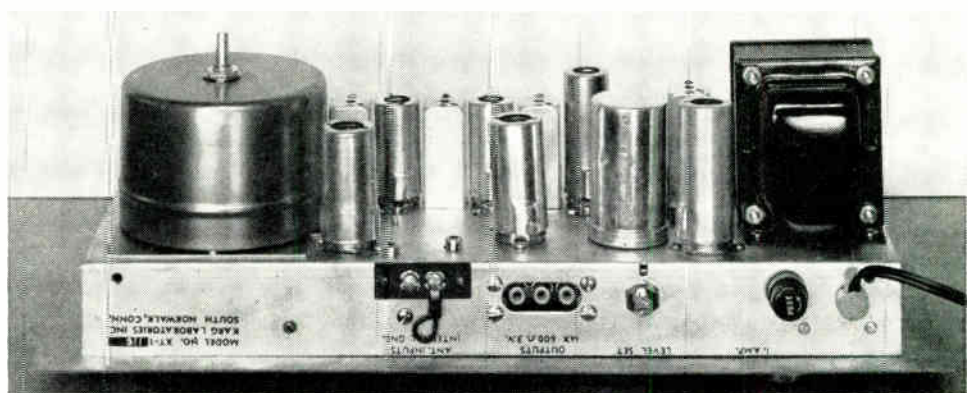


Fig. 4. In this view, the shield was removed from the switch, to show the ten plug-in crystals grouped in pairs, and the location of the oscillator tube

Fig. 5, right. The shield over the crystals also serves as a dust cover. Operation is not affected by removing the tube shields. They simply serve to hold the tubes firmly in their sockets



# FM Is Winning Friends

It Is Also Influencing Many People, Including Massachusetts Representative Philip J. Philbin, Whose Address in the House, Urging That No Change Be Made in the FM Allocations, Is Presented Here

THE DISCUSSION of proposed changes in the FM broadcast band, published last October in the 1958 Yearbook issue of *Hi-Fi Music*, has prompted many people to write letters of protest to their Senators, Representatives, and to the FCC. This article, entitled "FM Must Withstand a New Attack", explained that a committee of the Electronic Industry Association (formerly RETMA) had proposed that the FCC reduce the FM broadcast band from the present 20-mc. width to 7.5 mc. by narrowing the channels from 200 kc. to 75 kc., so that 12.5 mc. could be taken from FM broadcasting in the public service, and given to commercial interests for their mobile radio systems.

This new proposal was submitted for consideration at this time because the FCC is making a study of all assignments from 25 to 890 mc. in preparation for the International Radio Conference to be held next year. In his speech before the House, Representative Philbin spoke for all FM listeners when he argued against making any change in the present FM frequency allocations.

## Representative Philbin on FM Broadcasting

Following is the complete text of Representative Philbin's address, as published in the *Congressional Record* of February 25th:

Mr. Speaker, many people interested in FM radio transmission and broadcasting are deeply aroused concerning the current radio frequency study of the Federal Communications Commission, which they believe may possibly result in drastic changes in the FM broadcast band.

The numerous communications I have received protesting any interference by the FCC with current FM broadcast bands, without exception express strong opposition to interference with present radio broadcast frequencies. These people are concerned on two basic grounds—first, the present desirable programming would be affected and, secondly, that changes in the broadcast band would render obsolete existing equipment and require new equipment, as was the case in the early days of FM broadcasting when changes were made that not only inconvenienced the listeners, but cost them large sums to replace equipment outmoded by the new orders.

I think that the fact of the matter is that the American public, in increasing numbers, is listening to FM radio as a means of escape from some radio and television programs that they feel do not live up to their standards. I have received a large number of complaints, too voluminous to

reproduce here, about current audio and visual programs.

It is my opinion, as the result of these complaints, that there is widespread dissatisfaction among the American people with the many present radio and television programs, and that this situation is causing an increasing number of people to be more or less indifferent to the use of their radio and television sets. On the whole, this sentiment poses real problems for the great communications industry identified with public broadcasting.

I have had innumerable people write and inform me that they are not listening to some current programs, and are carefully selecting their airwave viewing and listening. This situation points up the importance of FM radio listening, which, I think, has increased in the past few years, not only because of reduced interest in some regular programs, but also because of the growing national interest in good music—both classical and popular.

It is quite evident, I think, that there is a great increase in daily listeners to the selective programs of FM broadcasting, which, in the main, give the people what they want without intolerable accompaniments.

"Hi-fi" has undoubtedly not only richly improved the broadcasting techniques, but it has attracted many listeners. The combination of fidelity in reproduction and selectivity in presenting desirable classical and popular musical and other interesting programs has brought good music and educational subjects right into the homes of the American people to a greater extent than ever before.

The rapid development of electronic techniques has encouraged millions of people to purchase new sets—FM radio tuners, amplifiers, and speaker systems, which have improved and clarified reception to a remarkable degree. Naturally, the people, who are benefiting so much as the result of FM broadcasting look with real concern and anxiety upon any regulation of FCC which would render their equipment obsolete because their previous experience in this regard is well remembered.

So far as the public is concerned, the FCC action in 1945, changing the FM band, appears in retrospect, not only to have been pointless but harmful to the postwar FM industry and those interested in the production and listening side of it. I think that the Nation could profitably dispense with a repetition of this sorry experience. It will be recalled that in 1945, the FCC changed the FM band from about 50 megacycles to the present 88 to 108 megacycles and at once rendered much FM radio broadcasting and receiving equipment obsolete. This move virtually stifled a new industry just beginning to serve



the American people to their satisfaction. It was annoying and costly to many people.

The FCC study includes in its agenda a proposed reduction of the already inadequate FM band width. Since a wider channel is much less susceptible to noise and interference than ordinary broadcasts, FM permits wide range, high fidelity sound production. To narrow the FM channels would, it can be seen, have serious effects upon FM receivers by reducing the accuracy of the reception and increasing the likelihood of conflicting stations. This would be most unfortunate.

Another proposal to change the FM band to a higher frequency would also render obsolete all current receivers and transmitters and reduce the coverage area to ranges of about 25 miles, which, in the case of my own State of Massachusetts, would restrict our metropolitan area stations to a relatively small geographical area, and would leave most of the State uncovered.

If this were done, it would mean that my district and other districts in central Massachusetts would be deprived of such outstanding FM programming as live broadcasts of the Boston Symphony, recorded lectures from our great Massachusetts schools, colleges, and universities which are located in the Boston area, and lectures from the Boston Museum of Fine Arts.

Such a restriction would practically eliminate for most of Massachusetts about 600 hours of most desirable listening on the air waves monthly by Boston FM stations.

In my opinion, this is one of the most important functions which radio and television can serve; that is, to promote the educational and cultural interests of the American people. Any medium, which can bring good music, sculpture, art, literature, science, medicine, language and the humanities and liberal arts into the homes of the public, not only deserves to be encouraged, but its broadcasts should be put on high priority.

No special economic and financial interests should be allowed to deprive the American people of the benefits of education, culture, science, and spiritual enlightenment that can come over our FM programs and air waves. Instead of being unduly restricted, these programs should be greatly expanded, in order to bring the real values of life, of religion, of democracy, of learning, spiritual truth and moral principle into the everyday family life of average Americans.

This general question of auditory and visual communication is one of the most vital which we are considering in the Congress. Defense and national security are essential, to be sure, but in the last analysis there can be no real defense or national security, unless down deep in the hearts and minds of the American people, there is that moral tone, national pride, integrity of purpose, dedication of spirit, purity of motive, and finally, the spunk and determination to protect our way of life at all costs. If we fail in developing and conserving our way of life, or, what is worse, if we stand by complacently and unmoved to see its most precious values desecrated and debased in the press and on the air waves by modern pagans and radical ideologists, there will in time, I fear, be no way of life worth saving, nor will there be the spirit, the

will, the power to save it when its basic values have been grossly distorted and its defenders disarmed.

I think that this fundamental question has been very unwisely handled from the start. To what extent selfish interests have been able to dictate policy in this field, I am not prepared to state; but it is my view that there is ample room here for vigorous searching by Members of Congress and by our appropriate committees to dig out the facts and to put our great communication and related industries on the proper beam so that they will be truly responsive to the heartbeats of America and to the demands of our people in this advanced, atomic-space age.

I urge that the Federal Communications Commission, in considering the question of FM broadcast, may proceed very carefully and deliberately in this area with the thought in mind that the wrong decision would cause disruption and chaos, not only in new business enterprises of importance in the Nation, but also to the American listening public, which is entitled to some escape from clatter, clack, and sordidness and to full opportunity for that cultural advancement and intellectual development we need in this great, growing Republic.

#### **This is the Time to Tell What You Think**

If you, too, have convictions about retaining the present width of the FM channels at 200 kc., and the band width of 88 to 108 mc., by all means tell the FCC what you think. The Commissioners want the views of FM listeners, and of dealers and manufacturers, too.

Also, if the FM-AM stations in your area follow the practice of mentioning only their AM frequency on their FM transmission, give your opinion on this subject. Obviously, the reason for mentioning frequency at all is to fix in the minds of listeners the particular spot on the dial where the station can be heard. If the station is concerned with developing an FM audience, certainly the FM frequency is as important as the AM frequency.

Particularly in areas where no more FM channels are available, if the FM-AM operators are only interested in minimum FM service in order to hold their FM licenses, it would be in the public interest to have those channels assigned to organizations which would make a sincere effort to use them as a means for providing the finest broadcast service possible, and to attract the largest number of listeners. Certainly FM is not something that licensees should be permitted to hide under a bushel!

The Commission is also interested in interference between stations on the same or adjacent channels, and in the audio quality of FM programs. The FM allocations were set up on theoretical concepts of transmission in the 88 to 108-mc. band, and experience has shown that some of the early theories were not entirely correct. One serious mistake was the plan of allocating channels in such a way that most of the stations in a particular area would be grouped on the tuning dial.

In the not too distant future, a new study of FM allocations should be made, because many listeners find that they are between stations that come in at about the same strength on the same channel. Remember: the FCC will only know about your problems from your letters.

# NARTB Tape Equalization

Explaining the Use of Equalization in Tape Recording and Playback Equipment by Which Flat Response Is Achieved — *By Herman Burstein*

**Y**ou don't have to be a mechanic to drive an automobile, but a general idea of how it works puts you in a better position to make sure that it gives you maximum performance. The same is true for tape machines. Thus it is the purpose of this article to acquaint you with one of the most important aspects of tape recording and playback, namely, the nature and purpose of NARTB equalization.

## Frequency Response

In the case of a power amplifier, for example, various frequencies (audio signals) are fed in at very low power levels. The frequencies are amplified to power levels sufficient to drive a speaker. But do they come out in the same relative proportions

three frequencies, 50, 1,000, and 10,000 cycles, whose voltages are in the respective proportions of 2, 1,  $\frac{1}{4}$ . Note that a value of 1 has been arbitrarily assigned to the 1,000 cycle frequency, to serve as a standard of reference. Thus the input voltage of the 50-cycle frequency is twice that of 1,000 cycles, while the 10,000-cycle voltage is only one-fourth as much. With flat response, the output voltages of the three frequencies will remain in exactly the same proportions, namely 2, 1,  $\frac{1}{4}$ . If the proportions are 1, 1,  $\frac{1}{8}$  instead, we would say there is a loss of response at each end of the audio range relative to 1,000 cycles.

Instead of giving an arbitrary value of 1 to the 1,000-cycle frequency, it is customary to use 0 db as a reference, and all

purpose of achieving flat response, is known as equalization.

When music is recorded on a master phonograph disc, it is done with deliberate emphasis of the highs and de-emphasis of lows to minimize noise and distortion in playback. Accordingly, for playback, the preamp must provide an appropriate amount of treble cut and bass boost.

## Tape Record-Playback Response without Equalization

Things are somewhat different in tape recording. If no equalization is used when a tape is recorded or played back, there would be a very substantial departure from flat response, as shown in Figure 1. This frequency response curve shows the result-

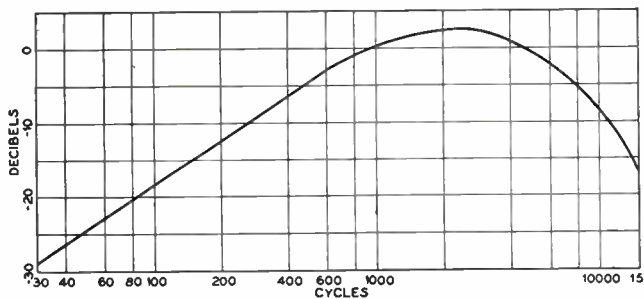
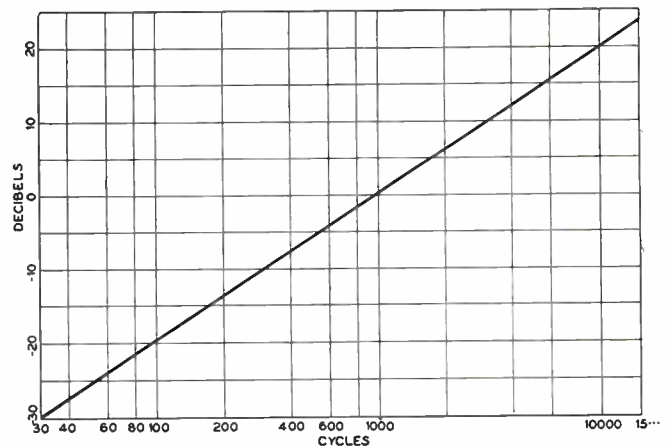


Fig. 1, above. When no equalization is used for recording or playback, the bass and treble drop off in volume as this curve indicates. Such reproduction would be most unsatisfactory

Fig. 2, right. In normal operation, the output of a playback head increases with frequency. Obviously, this calls for correction



to each other that they went in? When we describe the frequency response of any high fidelity component, we are answering a similar question.

In audio it is common practice to use 1,000 cycles as a standard of reference for describing frequency response, even though this is often not explicitly stated. Therefore in describing the response of a component over the range of audio frequencies, it is customary to compare the levels at various frequencies with the level at 1,000 cycles. "Flat" response means that the output at all frequencies is at the same level relative to 1,000 cycles as they went in.

For example, assume the input signal to a component in a hi-fi system consists of

other frequencies are indicated as being so many db above or below 1,000 cycles.<sup>1</sup> In the foregoing example, where the output voltage falls off at 50 and 10,000 cycles to half the input value *relative to 1,000 cycles*, we say that response is 6 db down at 50 and 10,000 cycles.

## Purposes of Equalization

To correct the condition described so that response does not fall off at the low end or the high end, bass boost and treble boost can be provided by adding compensating circuits. This sort of compensation, for the

ing playback output at each frequency relative to that at 1,000 cycles for the range of 30 to 15,000 cycles, which is pretty much the practical range. Figure 1 is based upon a high quality recorder operating at 7.5 ips, the speed most commonly used in the home for high fidelity purposes. Obviously, a good deal of bass boost and treble boost are required to restore flat response, so that the playback may be a replica of what was recorded.

What accounts for the treble loss indicated in Figure 1? This is incurred principally in recording due to the magnetic characteristics of the tape. A relatively small portion of the treble loss is due to the playback head. The loss attributable to

<sup>1</sup> For an explanation of db (decibel) see "Understanding the DB" by Herman Burstein, HI-FI MUSIC, November-December 1957.

the latter, for the most part, varies inversely with the width of the gap in the head. This gap, so to speak, scans the signal on the tape. A fine (narrow) gap does a better job of scanning so far as high frequencies are concerned, which means less treble loss.

What accounts for the bass loss indicated in Figure 1? For the sake of explanation, let us assume that the signal recorded on the tape is flat (all recording losses have been fully equalized) and that the playback head is an ideal one. The frequency response of the tape recorder would then be as in Figure 2, ascribable to the behavior of the playback head. It is simply in the nature of the head to produce an output signal which goes up as frequency rises and down

over frequency of 3,180 cycles, and which continues to rise with declining frequency until the low end of the audio range, where it is required to flatten out so that boost at 50 cycles is only 3 db below the maximum boost eventually attained (at well below 50 cycles). This flattening prevents undue emphasis of hum and noise components encountered at 60 cycles and below in playback. Curve A in Fig. 3 depicts the equalization curve specified by NARTB, namely a bass boost characteristic.

Essentially, there are two further NARTB equalization requirements which are stated in general rather than specific terms inasmuch as they will vary from recorder to recorder.

- 1) Sufficient treble boost should be used

the practical range of 30 to 15,000 cycles, even though NARTB permits a certain amount of deviation from this ideal. Considering that various recorders have different amounts of deviation, while remaining within NARTB limits, it seems best to present the explanation in terms of the ideal. At the same time you should bear in mind that the actual equalization will probably differ slightly from that represented in Fig. 4.

Fig. 4 shows two basic equalization curves, bass boost (curve C) and treble boost (curve F). The bass boost characteristic has two components, A and B; A is a large amount of boost supplied in playback (the specific NARTB characteristic) and B is a slight amount provided in record

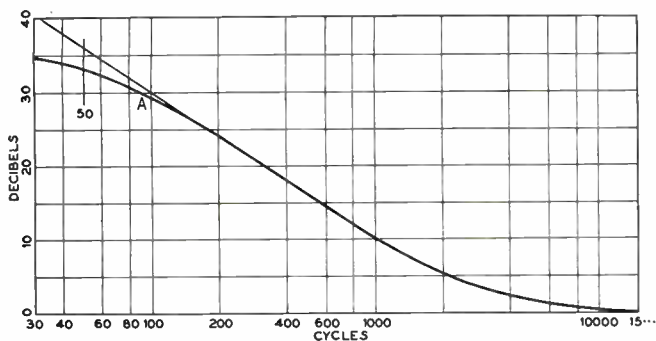
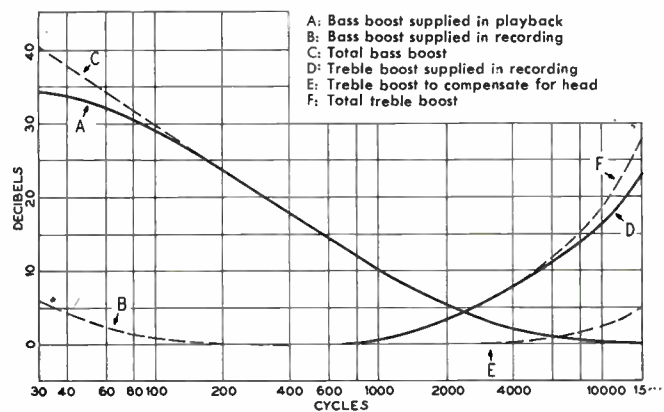


Fig. 3, above. This bass boost characteristic is specified by NARTB  
Fig. 4, right. Flat playback response is obtained when curves C and F are added to the unequalized response curve shown in Fig. 1



as frequency declines. For every octave decrease (halving) in frequency, response drops 6 db; that is, in voltage terms, response drops one-half. This situation calls for bass boost in large quantity.

In sum, there is a direct decrease in response with declining frequency due to the electromagnetic design of the playback head, upon which are superimposed treble losses due to the tape and additional losses in the playback head.

### NARTB Equalization

Before examining the nature of NARTB equalization, it is necessary to understand what is meant by the technical term "turn-over frequency", for this tells us a good deal about the equalization characteristic — variation of boost (or cut) with frequency. When an amplifier supplies bass or treble boost, it does not suddenly introduce a certain amount of boost in a given frequency range. Instead, there is a gradual transition from no boost at all to a given rate of boost, that is, so many db of increase in output for so much change in frequency. The frequency at which output has increased 3 db, as compared with frequencies where no boost exists, is called the turn-over frequency. Literally, the frequency response has turned over from a flat characteristic to a rising one.

Now what is NARTB equalization? Specifically, it calls for a playback bass boost characteristic which has a turn-

in playback to compensate for treble losses due to the playback head (principally gap loss, as already described). Since these losses vary according to construction of the playback head, obviously the NARTB cannot stipulate a specific treble boost curve for playback. In fact, in some heads the losses are sufficiently slight as to require no equalization for this factor.

2. In recording, sufficient treble and bass boost (chiefly treble boost) should be supplied so that the overall response of the tape recorder meets the NARTB frequency response standard, assuming that the previously described playback equalization has been provided. In other words, assuming playback bass and treble boost in accordance with NARTB provisions, the record equalization should be such as to furnish relatively flat response on playback.

What is the NARTB frequency response standard? Assuming a flat signal fed into the input of the recorder, then in playback all frequencies between 100 and 7,500 cycles should be within 2 db of each other, with response no more than 3 db down (relative to any other frequency in the 100 to 7,500 cycle range) at 80 and 9,500 cycles, and no more than 5 db down at 50 and 15,000 cycles.

We shall now see how the NARTB equalization requirements are tied together so that the drooping response of Fig. 1 can be flattened out. We shall assume the objective is perfectly flat response through

to make up for the fact that the playback curve A flattens out in the region of 50 cycles (remember that we are equalizing the continually decreasing response of the playback head, shown in Figure 2).

The treble boost Curve F consists mainly of Curve D, which is supplied in recording to achieve flat response, after allowing for a slight treble boost used in playback (Curve E) to compensate for losses due to the playback head. The treble boost, Curve E, which compensates principally for playback head gap loss, is typical for a high quality head; however, since NARTB permits response to be several db down at 15,000 cycles, in some instances the head losses may be sufficiently small so that no playback treble boost is required.

If you take the trouble to add the total bass boost, Curve C, and the total treble boost, Curve F, in Fig. 4 to the drooping response curve of Fig. 1, which you can do easily by counting db deviation from 1,000 cycles at various frequencies on the equalization curves, you will see that flat response is achieved.

Perhaps you are wondering why treble boost is supplied mostly in recording and bass boost mostly in playback when NARTB equalization is followed. The reason is not because treble losses occur chiefly in recording and bass losses chiefly in playback. Rather, the reason is that the NARTB equalization pattern serves to minimize noise and distortion.



# Two-Way Stereo Tapes

Using the New Heads, Twice as Many Minutes of Music Can Be Recorded on a Given Length of Tape

Shure 4-track and 2-track heads for 1/4-in. tape

**W**HILE stereo discs have held the hi-fi spotlight, many engineering man-hours have been quietly devoted to stereo tapes. At this time of writing, this much can be said: 1) Shure Brothers has 4-track heads for two-way stereo recording and playback on 1/4-in. tape, and 2) RCA has developed a tape magazine for two-way, 4-track stereo, and machines to take their magazines.

## Shure Record and Playback Heads

Pictured above are a 4-track head, left, and a standard 2-track head, both of Shure manufacture. The former runs on channels 1 and 3, and 2 and 4, as the dimension drawing indicates.

The advantages are that twice as many minutes of music can be recorded, and there is no time lost in rewinding after the tape has run in one direction. The Shure heads are compatible with 2-track tape. Thus, a machine equipped with 4-track heads can handle both one-way and two-way tapes. While there is a slight loss of output due to the narrower tracks, this can be made up in the circuitry and level adjustment. The gap on the new Shure heads has been reduced to .0002 in.; response is rated as flat up to 10,000 to 12,000 cycles at 3 3/4 ips.

## RCA Two-Way Magazines

Although RCA has not announced a production timetable, development work has been completed on a magazine for 4-track stereo tape, and 3 3/4 ips. machines. Since there are no reels in the magazine, the center-to-center distance between the tape being unwound and the tape being wound up is relatively small. The magazine slips into the tape machine without manual threading.

Plans call for one machine that reverses the tape automatically, thus providing an hour or more of uninterrupted music, and another model which requires manual reversing. Neither machine will take standard reels, nor do the RCA heads line up with either the Shure 4-track heads or

one-way stereo tapes intended for use in standard machines.

## What Will Happen Next?

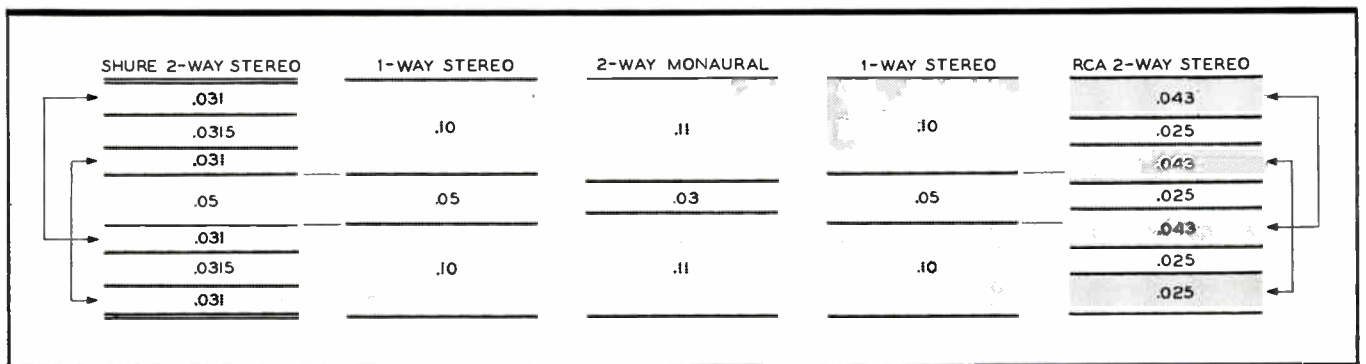
The 4-track Shure heads will be available in the near future to tape machine manufacturers, and to those who want to change the heads on their present one-way machines. They can be used to play one-way recorded tapes now, and for two-way tapes when they become available. Naturally, two-way recorded tapes will not be produced until a considerable number of people have the 4-track heads. Fortunately, a shift to the new Shure heads will not obsolete collections of one-way stereo tapes. RCA machines for tape magazines will not, however, play any other tapes, as you can see from the drawing below.

Presumably, RCA will synchronize the release of their magazine tapes with the sale of machines to use them, for the magazines will not fit any present machines, and the tape will have the "B wind". That is, the coated surface will be on the outside.

Still to be determined is public acceptance of audio quality at 3 3/4 ips. As Dr. Arthur Cooper of Livingston Audio Products has pointed out: "Results at 3 3/4 ips. are now very good, but the quality at 7 1/2 ips. is being still further improved."

People who are currently buying stereo equipment are those who want the very finest performance. They will still want 7 1/2-ips. tapes. Those who will be satisfied with reproduction that is definitely better than what they have been hearing from 3-in. speakers in TV sets will want the cheaper 3 3/4-ips. tapes, no doubt. As to the choice between tapes in magazines and on reels — no one knows if the magazines will be really fool-proof or not. One hi-fi enthusiast's wife put it this way: "I can thread the tape. It's the control knobs that confuse me!"

At least this much is certain: tape collectors who record off the air will welcome the 4-track heads, because this will cut their tape expense in half.





# READERS' ROUNDTABLE

Here Are Three Subjects for Roundtable Discussion, Concerning  
FM Broadcast Service, Acoustics at Carnegie Hall, and the Hi-Fi Business

**T**HIS MONTH, Readers' Roundtable offers three subjects for discussion, each brought up by letters that deserve your thoughtful consideration. Undoubtedly, you have opinions of your own on one or more of these subjects that you would like to share with your fellow-readers. Letters received before April 10 will be selected for publication in the May issue. Then, selections will be made from those coming in later for publication in June.

Meanwhile, you are invited to write to the Readers' Roundtable about other subjects you would like to bring up for discussion in this department.

## FM Broadcast Service

Judging from letters coming in to the Readers' Roundtable, there is a growing conviction that radio broadcasters, in their refusal to recognize the superior service to listeners rendered by FM, are hiding their heads in the AM sands. In New York City, for example, FM-AM Mutual station WOR, American station WABC, Columbia station WCBS, and NBC station WRCA all announce their AM frequencies on their FM transmissions. Recently, WRCA has started to make frequent announcements of "NBC 660" on FM, although their FM frequency is 97.1 mc.

It is no secret that, during the last war, some of the top Navy brass said quite frankly that they wouldn't like FM even if it was good. There is ample evidence that the development of some important communication equipment was held up deliberately by efforts, eventually unsuccessful, to prove that AM could be used as effectively as FM.

That attitude should have been abandoned long ago as old-fashioned, but many broadcasters still cling to it, even distorting facts to support their fallacious contentions. A case in point is the following letter from Wallace Dunlap, general manager of Frank Lyman's FM-AM station in Cambridge, Mass. He wrote:

"To say that I was nonpleased by the item which appeared on page 32 of your Year Book issue is to put it mildly. The confused mixture of misinformation and distortions which constitutes your comments about the Daytime Broadcasters can do nothing less than lower your publication's authority in the eyes of every

broadcaster who has conscientiously studied this complex subject. Just for example:

"1. Senator Morse is *not* putting any pressure on the FCC. He simply held a hearing on the subject as a result of which his Committee demanded that *some* action be taken. The Committee did not specify what that action should be.

"2. Your absolutely ludicrous statement that 'few 250-watt stations have more than a two-mile service radius' is either the grossest misrepresentation or the poorest piece of reporting I have yet to see. WTAO for instance has a very adequate 25-mile service radius with only 250 watts on a Canadian clear channel.

"I gather that part of your intention was to encourage operators to turn to FM as an alternative. Of course, we are very much in favor of this line of reasoning. We do not, however, feel that FM should be built on the bones of AM by falsely representing a medium whose outstanding service record to the people of this Country speaks for itself."

Now let's see exactly what Mr. Dunlap read in the 1958 Yearbook issue of *Hi-Fi Music*. First, the item Mr. Dunlap referred to said that "the Daytime Broadcasters Association *through* Senator Wayne Morse is undertaking to put pressure on the FCC to extend their operation into evening hours." In other words, it was made clear that the DBA is the source of the pressure, not Senator Morse.

Second, we said: "Fact is that *nighttime* AM interference is already so severe that *few* 250-watt AM stations have more than a 2-mile service radius." We'll stand by that statement. It does not apply to Mr. Dunlap's station, since his is a daytime-only operation. So we must turn his "ludicrous statement" and "grossest misrepresentation" right around 180° and shoot them back at him because 1) since his station operates only in the daytime, he doesn't know what the coverage would be with "nighttime AM interference", and 2) he implies that stations on the local channels, where most of the 250-watters are jammed together (150 or more on one channel) would have the same *nighttime* coverage as his 250-watt station has during *daylight* hours. That, we submit, seems to be "falsely representing" AM service by Mr. Dunlap. But let's be generous.

Let's say that the nighttime interference-free radius of a 250-watt AM transmitter is the distance that the chief engineer can run from his antenna without getting out of breath.

As for the relative performance of FM and AM stations: Major Armstrong demonstrated in 1934 that a 2-kw. FM transmitter can deliver interference-free service over a much larger area than a 50-kw. AM transmitter. (See page 139 of the 1958 Yearbook issue of *Hi-Fi Music*.)

What are the FM-AM stations in your area doing to promote FM listening, or are they treating FM as if it is only a nuisance to the operating staff? Conditions vary in different parts of the Country. We should give recognition to operators who are using FM as a means of providing the finest broadcast service possible to their listeners.

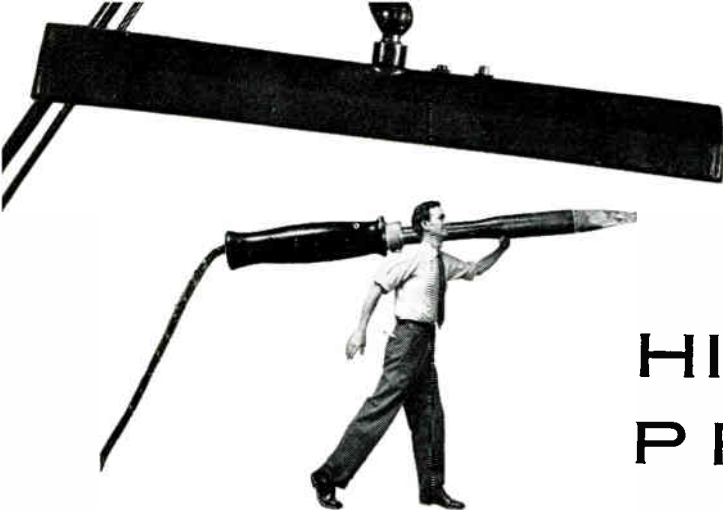
## Acoustics at Carnegie Hall

Music lovers in all parts of the world who have attended concerts at Carnegie Hall have a nostalgic reverence for that ugly old building. Many are reluctant to see it torn down because of the acoustics attributed to the design of the auditorium, and the massive construction of the building. But Burnett Cross, of Hartsdale, N. Y., made this comment on the reference to the acoustics of Carnegie Hall in James Lyons' article, published in our November-December 1957 issue:

"Carnegie Hall has an admirable history. I have frequented the place, man and boy, for some 25 years and unnumbered events, but its history is all I can now admire.

"I do not believe for a minute that Carnegie Hall's musical acoustics are the best that can be built. On the contrary, I think they are poor, as they must be from any stage that is a hole in a wall and has no adequate overhead sound reflector. I have stood on that stage as the Philharmonic played, for example, and have then gone out into the auditorium to discover how much of what the orchestra produces never gets beyond the arch and, incidentally, what effort the players must make to be heard at all. I have sat or stood in every part of the auditorium, I think, from time to time, and the sound from the stage

*Continued on page 56*



*Assembling a Knight Y-751  
FM Tuner Construction Kit  
—By Harold Taplin*

## HI-FI WORKSHOP PROJECT NO. 18

**M**ANY IMPROVEMENTS and refinements have been made in FM tuners particularly during the past two years, with the result that it has become possible to design FM tuner kits which, without benefit of precision test equipment, give very good performance. Checked out with instruments for visual alignment, results can be further improved, of course. This is true of the Allied Radio model Y-751 Knight kit, illustrated here.

### Features of the FM Tuner

Fig. 1 shows the completed instrument, conventionally styled in a metal pancake case. The secret of success in assembling this kit lies largely in the use of a printed-circuit panel, which fixes the length of critical leads, and their proximity to one another. You can see this in Figs. 2 and 3. In addition, several little tricks have been incorporated in the components and their pre-adjustment to assure the success of the project without requiring special skill or knowledge of FM circuits.

For those interested in the tubes and their functions: There is a 6BQ7A broadband cascode RF amplifier, 6BA7

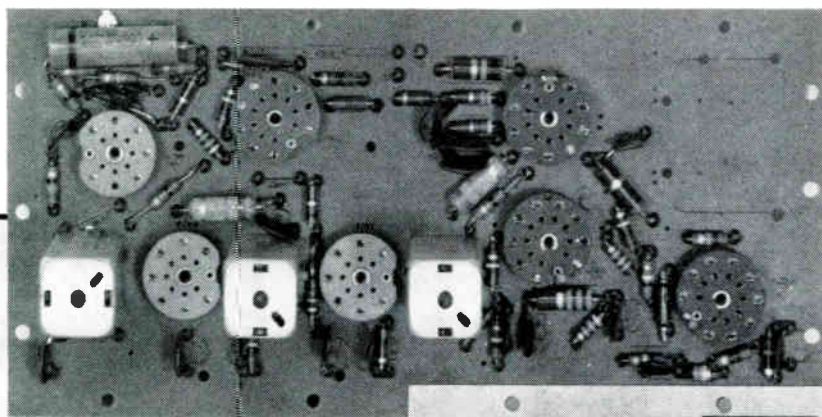
converter, a separate 12AT7/ECC81 twin triode local oscillator and automatic frequency control, two 6AU6 IF amplifiers, 6AL5 ratio detector, 12AU7/ECC82 twin triode audio amplifier and cathode follower output, with a 6X4 rectifier.

The left hand knob, Fig. 1, is for the AC off-on switch, AFC out, and AFC in. The only other control is the tuning knob at the right.

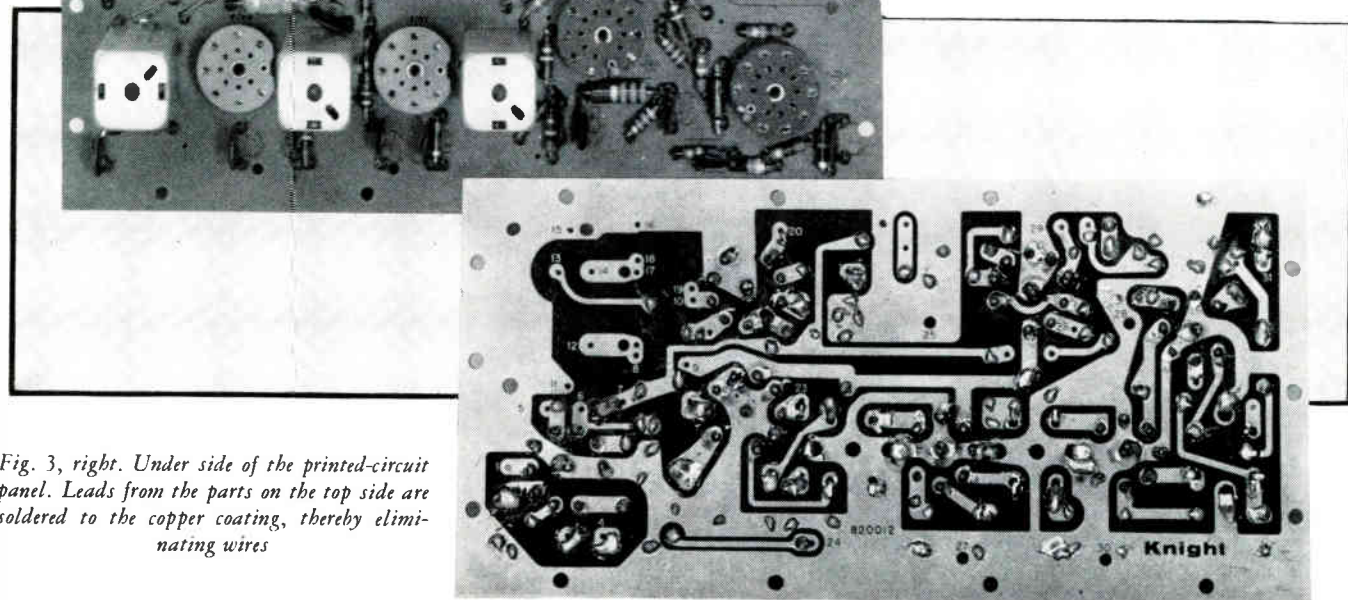
### Assembly and Wiring Stages

The instructions for this tuner are divided in this manner: 1) Mounting the capacitors, resistors, chokes, and sockets on the top side of the phenolic panel where the corresponding numbers appear, and soldering the leads to the printed wiring on the under side; 2) mounting the panel and other parts on the chassis; 3) wiring the parts under the chassis; 4) completing the wiring on top of the chassis; 5) putting on the dial string and inserting the tubes; 6) making the final adjustments and putting the chassis into the cabinet.

Looking at the schematic diagram, you might guess



*Fig. 2, left. First stage in assembling the FM tuner. Identification of each part is stamped on the top of the panel. Holes are already punched to take the leads*



*Fig. 3, right. Under side of the printed-circuit panel. Leads from the parts on the top side are soldered to the copper coating, thereby eliminating wires*

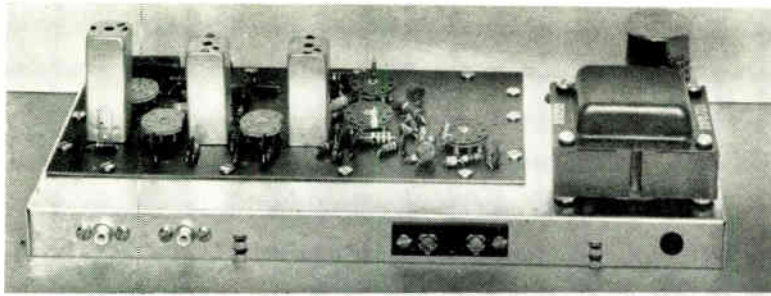
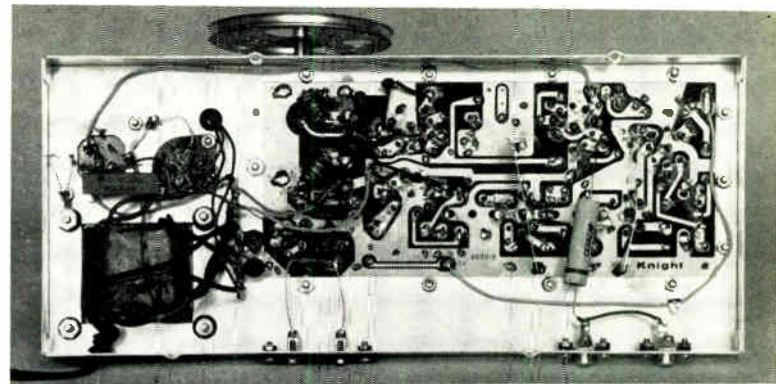


Fig. 4, above. In the second assembly stage, the panel and other parts are mounted on the chassis. Fig. 5, right. Most of the wiring is done in the third stage, as you can see from this view



that this work would require several long evenings. My time, working alone, was just 5½ hours from start to finish! The work is speeded considerably by manner in which the small parts are supplied. That is, they are mounted on cards which show the colors specified for each condenser and resistor in the instructions, and the code numbers that are printed on the top of the panel. This also helps to eliminate mistakes.

trimmer. However, simple alignment instructions are given for adjusting the tuner to maximum sensitivity. At the rear of the chassis there are two output pin jacks, connected in parallel. One is for a shielded lead to the TUNER input of a preamp, or directly to an amplifier. The other is for a lead to the input of a tape machine, in case you want to record programs off the air. In that case, you can turn on your audio system, if you wish, and listen to

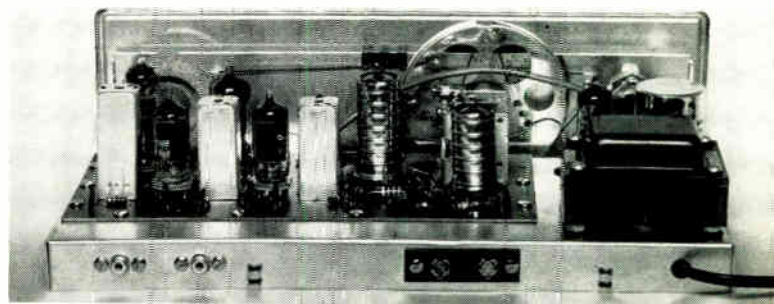
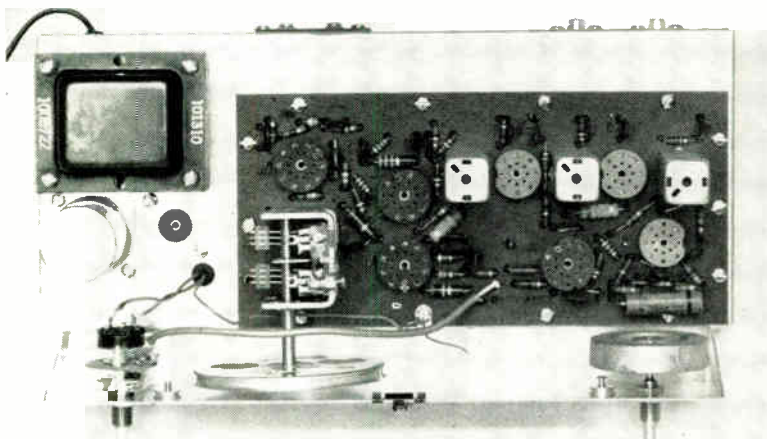


Fig. 6, left. During the fourth stage, the front panel is secured to the chassis, and the last of the wiring is done

Fig. 7, above. Finally, the cord is strung and tubes inserted  
Fig. 1, below. The tuner fits into an attractive metal cabinet

The diagrams and instructions are so clear and complete that you can expect this project to turn out successfully even though it is your first attempt to assemble a construction kit.

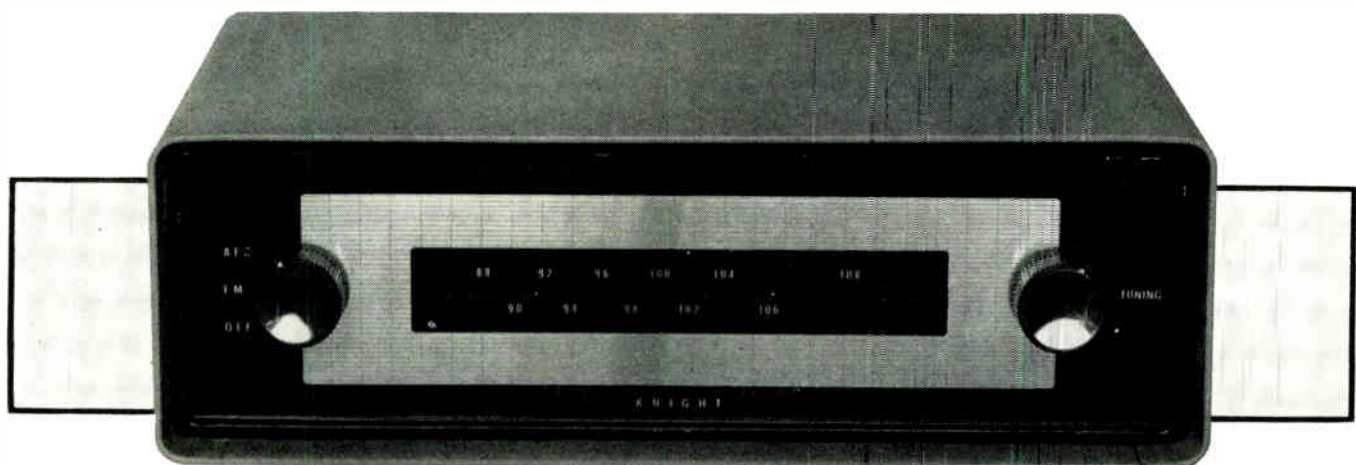
#### Final Test and Operation

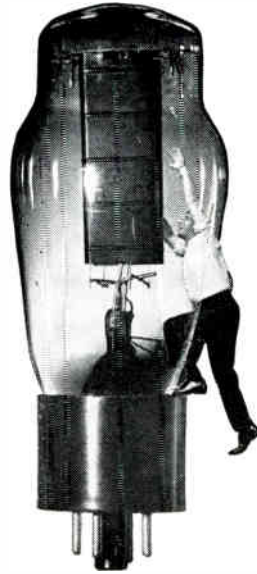
Where there are strong FM signals, the only adjustment to be made after the wiring has been finished is on the RF

the program at the same time you are recording it on tape.

There is no volume control on the tuner, but the audio level can be adjusted at the preamp or amplifier, and the recording level at the tape machine. Changing one will not affect the other.

If you want to assemble a kit that looks like a major accomplishment when it's finished, but can be put together with the greatest of ease, try this one.





*You Can't Judge a Book By Its Cover,  
nor Hi-Fi Equipment By Its Outward  
Appearance. Here Are Photographs  
Showing the Inside Construction  
of New Components Which Have Been  
Granted the Commendation Seal*

## “INSIDE INFORMATION”



The Hi-Fi Music Commendation Seal, which bears the inscription "A Commended Design in Its Price Class", has been awarded to the specific models described and illustrated in this department.

In making these awards, five factors are considered. They are: mechanical design, electrical design, workmanship, performance, and facilities provided. These factors are then related to the retail price.

Thus, designation as "A Commended Design in Its Price Class" represents a composite of the various points which must be taken into account in the selection of hi-fi equipment.

It should be clearly understood that the Commendation Seal is not a confirmation of the manufacturer's specifications. However, when we have received such confirmation from an independent engineering laboratory, this is so stated in the discussion of the equipment, and the name of the laboratory is given for purposes of identification.

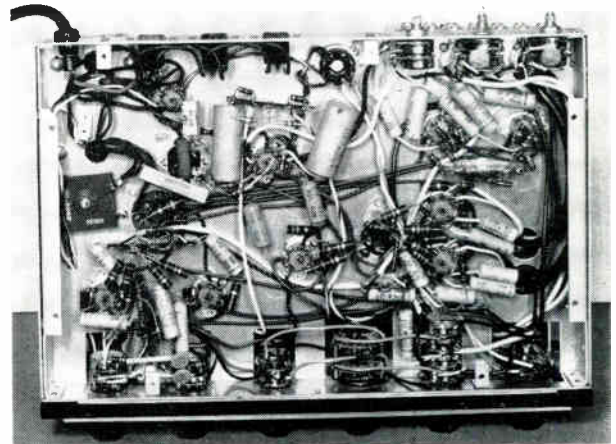
**Award No. 42: Pilot SP-215 preamp and audio control.** The ten knobs and two meters on the front panel make it look complicated at first glance, but this instrument has been so carefully thought out that, in use, the controls are self-explanatory. This also applies to the bank of 14 input and output jacks at the rear of the chassis.

Plug an ordinary phonograph, tape machine, microphone, radio, or other source into the corresponding input jack on the top row, and an amplifier into the output jack, turn the lower left-hand knob to CHANNEL A, choose the service you want with the upper left-hand knob, and you can use this instrument as a conventional preamp.

If you plug a second amplifier into the channel B output jack, and the two outputs from a tape deck into the A and B jacks, then turn the selector to TAPE and the mode switch to NORMAL, you will have stereo music. Turning the mode switch to REVERSE switches the speaker channels. Tandem controls are provided for volume, loudness, bass, and treble, so that both channels are adjusted at the same time. Tape equalization is NARTB.

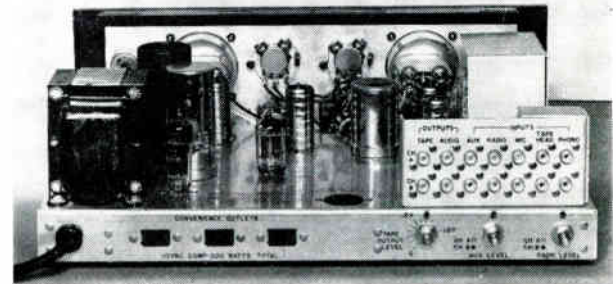
If other inputs are monaural, and plugged into channel A, you can drive both speakers by turning the mode switch to MONAURAL CHANNEL A. Any of the five services can be operated

at the front, in line with the meters. On top of the chassis at the rear is an octal socket which can be used for taking off plate and cathode voltages for separate tape-recording amplifiers, if they are required.



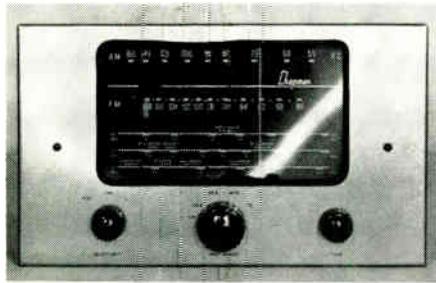
for stereo or monaural reproduction, and a stereo or monaural tape machine will record whatever service is in use.

There are two-channel level set controls at the rear for the microphone, radio, and auxiliary inputs, with additional controls

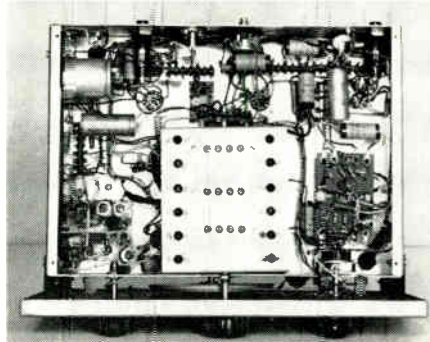


Tubes in each channel are: 12AX7 preamp stages, one-half 12AX7 record amplifier, one-half 12AU7 meter amplifier, 12AX7 tone amplifier, 12AU7 record and audio cathode followers. Rectifier is a 6X4. Price \$189.50 in the metal cabinet illustrated.

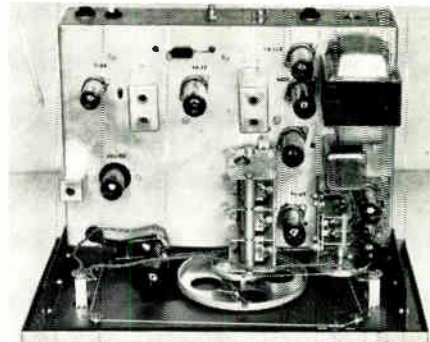




**Award No. 43:** Chapman short-wave and FM-AM broadcast tuner, an English design distributed in the U. S. A. by Ercona Corp. This tuner is of particular interest to those who like to go exploring for foreign-language broadcasts, or for music from abroad. It even covers the frequencies of satellite transmissions.



The short-wave bands are 1.1 to 3.3 mc., 3 to 8.5 mc., and 8.1 to 23 mc. FM and AM ranges are the same as in domestic tuners. Tuning indicator is the new Mullard EM-81. There is a high-impedance, 1-volt output, and a low-impedance,



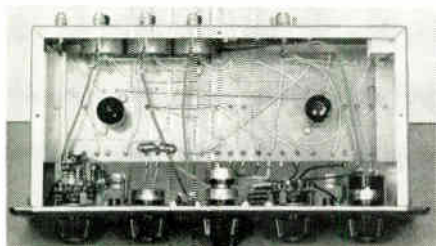
2-volt cathode follower output for tape recording, with a level set control at the rear of the chassis. Dimensions are 12 ins. wide, 7 $\frac{3}{4}$  high, 9 $\frac{1}{4}$  deep. Price is \$149.95; mahogany or blond cabinet is \$17.95.

**Award No. 44:** Electro-Sonic record cleaner. Called the "Dust Bug", this device is made in the two types illustrated, for turntables, and for record-changers. The former is mounted on the base with a suction cup, and the pivot adjusted for height so that the brush rides on the record grooves. The roller is self-adjusting. A cleaning fluid is furnished to put on the brush and the plush-covered roller. Always riding in front of the stylus, this device is very effective in keeping the grooves clean.

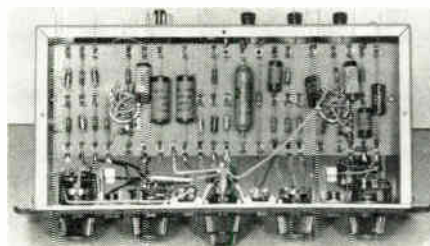


The second type, shown at the right, clamps on the arm of a changer, extending in front of the stylus, and works in the

same manner. The two types are \$5.75 and \$4.75 respectively, including a supply of the cleaner fluid.

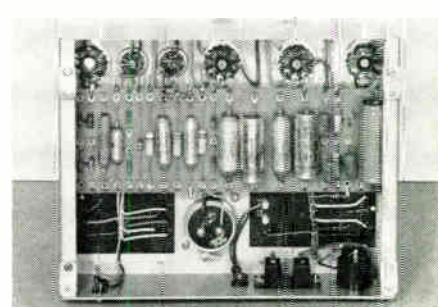


**Award No. 45:** Leak Varislope III preamp and TL/25 25-watt amplifier. Built in England, these units are distributed in the U. S. A. by British Industries Corporation. Both are attractive in their outer appearance, while the wiring has that neat-and- tidy layout which is characteristic of Leak equipment. It is really a joy to see it, and while it gives the impression that it would be easy to replace any of the parts, there is a feeling of



assurance that service will never be necessary.

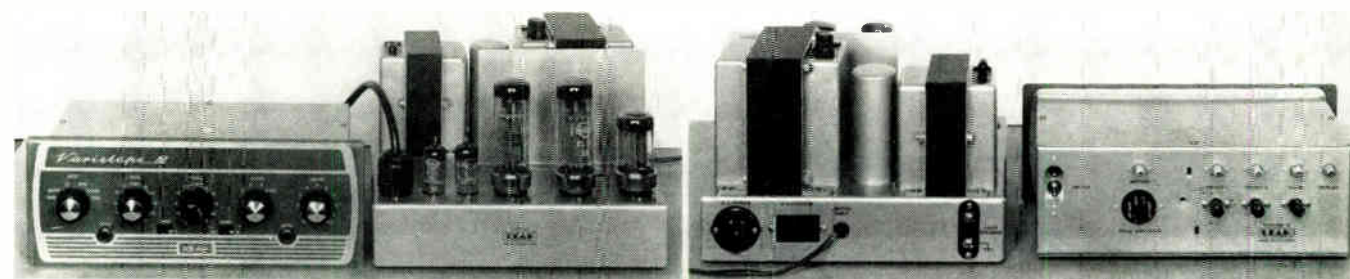
The amplifier and preamp are designed to work together, as the former supplies operating voltages to the latter through a plug-in cable. Controls on the preamp are: a selector with four phono positions, radio and tape; bass, treble, and volume controls; a switch to select either of two pickups; and a rumble filter switch. On the front panel the preamp also has jacks for



tape input and output leads.

In addition, there is a filter switch to set the turnover frequency at 4, 6, or 9 kc., and a slope control concentric with the treble control. This varies the rate of attenuation above the turnover frequency from 5 to 35 db per octave. This is an interesting adjustment to use, and it is effective in removing shrillness when it is present.

There are pin jacks at the rear of the

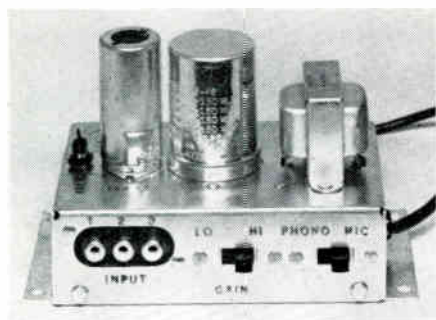


chassis for the tape machine input and output, so that connections can be made there with pin plugs, or with telephone

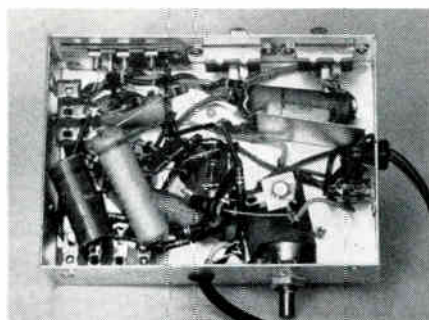
plugs at the front panel.

The new Leak series also includes 12-watt and 50-watt amplifiers, and a less

expensive "Point One" preamp. Price of the TL/25 amplifier is \$149.00; the Vari-slope III preamp is \$79.00.

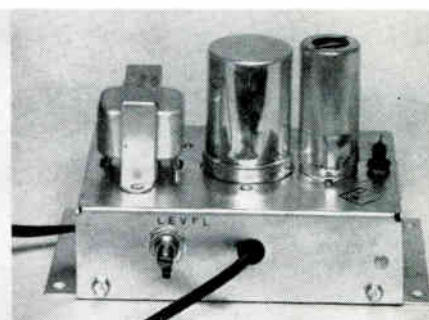


**Award No. 46: General Electric A1-203** transistorized phono-microphone preamp. Using an npn junction transistor with a double triode 12AX7 a high output is



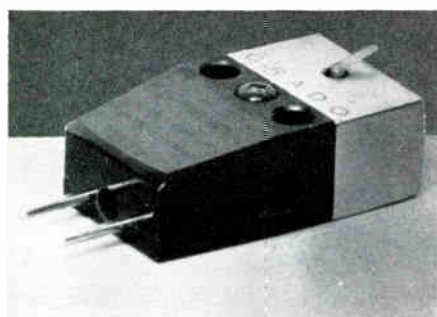
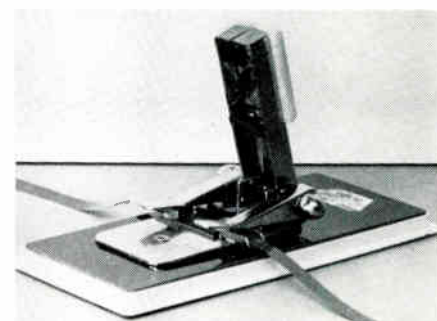
**Award No. 47: Robins TS4A-STD** tape splicer. If you have been snipping off bits of Scotch tape to make your splices, and usually making crooked joints, you'll be pleased with the operation of this splicer. Side clamps hold the pieces of tape firmly

obtained at low hum level. The PHONO-MIC switch gives RIAA or flat response. Inputs are for low and high-impedance pickups, and a low-impedance micro-



phone. There is a level control to match the amplifier, or this can be used as a volume control if none is provided on the amplifier. Price \$21.95.

while you press the bar down to cut a clean joint. Then you put the Scotch tape in place, push the slide to bring the side cutters in position, press again, and the joint is made. Price is \$8.50. Extra cutter and pads \$1.25.



**Award No. 48: Grado** phono cartridge. The distinguishing feature of this cartridge is the use of a vertical steel pivot which carries the plastic stylus arm at the bottom and, at the center, an almost microscopic bobbin wound with 800 turns of wire .0004 in. in diameter. The bobbin, secured to the side of the pivot, with its axis horizontal, is swung between the poles of a magnet, therefore generating the output.

The pivot is seated at the bottom in a

semi-solid damping material that is twisted — not squeezed — by the linear movement of the stylus arm. At the top, there is a threaded conical bearing to take the tapered end of the pivot.

Overall performance is excellent, and tracking, even at 3 grams, is adequate for use in a changer. The output may be a little low to drive some preamps, but that can be remedied by the use of a Grado transformer. Price is \$45.00; transformer, if needed, \$15.00.

#### INDEX OF PREVIOUS AWARDS

Following is the list of previous Commendation Seal Awards, showing the manufacturers and their model numbers, and the issues of HI-FI MUSIC in which the Awards were announced:

##### Amplifiers

No. 10: Scott 240 M-J 57

##### Degausser, Tape

No. 32: Aerovox J-F 58

##### Demagnetizer, Head

No. 36: Ferrograph Mar. 58

##### Discs

No. 39 Philips 45 Mar. 58

##### FM-AM Tuners

No. 1: Sherwood S-2000 M-A 57

No. 11: Newcomb 200 M-J 57

##### FM-AM Tuner-Preamp

No. 8: Bogen R775 M-J 57

##### FM Antenna

No. 5: Marjo indoor type M-A 57

##### Pickups

No. 2: Electro-Voice Power Point M-A 57

No. 9: Weathers MT-1 M-J 57

No. 16: Pickering Fluxvalve J-A 57

No. 25: Fentone 350A, 72A N-D 57

No. 26: Shure M-16 N-D 57

No. 29: G.E. VR-11 N-D 57

No. 38: Electro-Sonic C60 Mar. 58

##### Preamp-Amplifiers

No. 13: Pilot AA903B J-A 57

No. 14: Sonotone HFA-150 J-A 57

No. 33: Altec 344A J-F 58

##### Record Changers

No. 27: Audiogersh XA-100 N-D 57

No. 30: Glaser-Steers GS77 J-F 58

##### Speakers

No. 4: Klipsch M-A 57

No. 19: Acoustic Research AR-2 S 57

No. 21: Stephens 810W S 57

No. 23: L.E.E. Trio S 57

No. 24: Wharfdale SFB/3 N-D 57

No. 37: Janszen Mar. 58

No. 41 Electro-Voice Duchess Mar. 58

##### Tape Box

No. 3: Concertape 7-in. box M-A 57

No. 35: Ferrodynamics 7-in. box Mar. 58

##### Tape Machines

No. 6: Viking stereo M-J 57

No. 18: Ampex A122 S 57

No. 40: Tandberg 3 Mar. 58

##### Tape Reels

No. 17: Audio Devices 7-in. J-A 57

##### Tape Arms

No. 9: Weathers MM-1, MM-5 M-J 57

No. 16: Pickering Unipoise J-A 57

No. 20: Rek-O-Kut A120, A160 S 57

No. 26: Shure M-16 N-D 57

No. 28: Garrard N-D 57

No. 31: Gray 212 J-F 58

##### Turntables

No. 7: Garrard 301 M-J 57

No. 12: Rek-O-Kut B12, B12H J-A 57

No. 15: Garrard T Mk. II J-A 57

No. 22: Thorens 4-speed S 57

No. 34: Weathers MLI J-F 58

# Where to Buy Hi-Fi in the New York Area

A New Directory of Dealers Handling Hi-Fi Equipment, Records & Tapes, and a List of the FM radio stations

This listing of hi-fi specialists has been compiled with great care, to make it as accurate and complete as possible. Where no details are shown, the dealer failed to respond to our request for information.

## NEW JERSEY

### Eatontown

HIGH FIDELITY SOUND CENTER, Rt. 35, P.O. Box 432. EA 3-1688. Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service. Ask for Mr. Martin, Mr. Ducare.

### E. Orange

Creative Audio Associates

### Elizabeth

LEADER ELECTRONICS CORP., 72 Price St. Hi-fi equipment, tape, recorded tapes, stereo.

### Fairview

Hallmark Electronic Corp., 401 Anderson Ave. Hi-fi equipment, tape, custom installations, service.

### Freehold

Monmouth Music House, 14 Holmes Terrace. Records, tape, recorded tapes.

### Jersey City

Hallmark Electronic Corp.

### Montclair

PERDUE RADIO CO., 8 South Park. PI 4-4343. Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations. Ask for Bob Perdue.

### Morris Plains

Park Electronic Corp.

### Morristown

M & M TELEVISION CO., INC., 7 Maple Ave. JE 8-5274. Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service. Ask for Tony or Bill.

### Mountainside

FEDERATED PURCHASER, INC., 1021 U. S. Rt. 22. AD 2-8200. Hi-fi equipment, records, tape, recorded tapes, stereo. Ask for Shelly or Danny.

### Newark

CONTINENTAL SALES CO., INC., 521 Bloomfield Ave. HU 2-8223. Hi-fi equipment, tape. Ask for Arthur or Bob.

Electronic Marketers, Inc.

Federated Purchaser, 114 Hudson St. Hi-fi equipment, tape, recorded tapes, stereo.

HUDSON RADIO & TV CORP., 35 Williams St. TR 3-2900. Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service. Ask for John Yanaga, or Jack Chuck.

LAFAYETTE RADIO, 24 Central Ave., MA 2-1661. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Jack Katsak, Wayne Underwood.

MAGNETIC RECORDING COMPANY, 528 Central Ave. MI 3-1111. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service.

### New Brunswick

Bay Electronics

HI-FI HAVEN, 28 Easton Ave. CH 9-5130. Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service. Ask for Stan Weinrib, Martin Borish.

Jabberwock

Monmouth Music House

### Paramus

MUSIC AGE, 171 Route 4, DI 3-8200. Hi-fi equip-

ment, records, tape, recorded tapes, stereo, custom installations, service. Ask for Tom, Charlie, Sam or Harvey.

### Paterson

BREMY ELECTRONICS, 394 E. 18th St. LA 5-1191. Hi-fi equipment, tape, stereo, custom installations, service. Ask for Felix Brey, Ed Calkin.

### Plainfield

Howard W. Boise, Inc.

LAFAYETTE RADIO CORP., 139 W. 2nd St. PL 6-4718. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Austin or George.

### Teaneck

Linsey Electronics, 4 Manor Court. Hi-fi equipment, tape, custom installations, service.

### W. Englewood

Casey Hi Fi Installation Corp.

## NEW YORK

### Bellmore

RAND ELECTRONICS, 223 Bedford Ave. Hi-fi equipment, tape, custom installations, service. Ask for Louis Rand.

### Bellrose

CROSS ISLAND ELECTRONICS, 247-40 Jericho Turnpike. FI 7-8322. Hi-fi equipment, tape, recorded tapes, stereo. Ask for Sid White, Stanley Hessel, Daniel Goodman.

### Bronx

EDWARD P. CASEY SOUND, 254 W. Fordham. WE 3-2240. Hi-fi equipment, tape, custom installations, service.

FORDHAM RADIO SUPPLY CO., 265 E. 149th St. LU 5-0330. Hi-fi equipment, tape custom installations, service.

LAFAYETTE RADIO, 542 E. Fordham Pl. FO 7-8813. Hi-fi equipment, tape, recorded tapes, custom installations, service. Ask for Tony Mancuso.

TRI-PAR DISTRIBUTING CO., 1558 White Plain Road. TA 8-0100. Hi-fi equipment, tape, stereo, custom installations. Ask for Marvin Kempler, Jack Kemper.

### Brooklyn

AUDIO EXCHANGE OF BROOKLYN, 836 Flatbush Ave. BU 2-5300. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Ralph, John.

BAY ELECTRONIC DISTRIBUTORS, 3480 Nostrand Ave. DE 2-7170. Hi-fi equipment, tape, recorded tapes, stereo, custom installations. Ask for Sam Glossberg.

BENRAY ELECTRONIC CORP. 485 Coney Island Ave. BU 7-9650. Hi-fi equipment, records, tape, stereo, custom installations, service. Ask for W. Prior, H. Feldshult.

Hy Grade Electronics, Inc.

LACO ELECTRIC CO., 4924 4th Ave. HY 2-5920. Hi-fi equipment, tape, recorded tapes, stereo. Ask for Julian Smalkin.

Metro Hi-Fi Corp., 2281 Nostrand Ave. Hi-fi equipment, tape.

National Radio Parts

Stan-Burn Radio & Electronics

STARLING ELECTRONICS, INC., 1600 Sheepshead Bay Rd. SH 3-7565. Hi-fi equipment, tape, recorded tapes, custom installations, stereo, service. Ask for Sam, Charlie or Joe.

WITMAL ELECTRONICS, 126 Manhattan Ave. EV 8-0945. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Vin Cordella.

### Flushing

Melville Radio Corp.

Forest Hills

Beam Electronics, Inc.

### Freeport

FIDELITY TONE & SOUND SHOP, 353 W. Sunrise Hwy. FR 9-0821. Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service. Ask for Dan O'Neil Sr., Dan O'Neil Jr.

### Garden City

ELECTRONIC CITY, Roosevelt Field Shopping Center. PI 6-5550. Hi-fi equipment, tape, recorded tapes, stereo, custom installations. Ask for Lou or Stuart.

### Hempstead

David Electronics Corp.

Island Radio Dist., 412 Fulton Ave. Hi-fi equipment, tape.

NEWMARK & LEWIS, 43 Main St. IV 1-6890. Hi-fi equipment, records, tape, recorded tapes, custom installations, stereo, service. Ask for Sy or Irving.

### Islip

Islip Electronics, Inc.

### Jamaica

AUDIO EXCHANGE, INC., 159-19 Hillside Ave. AX 7-7577. Hi-fi equipment, tape, recorded tape, stereo, custom installations, service. Ask for Jerry.

HARRISON RADIO CORP., 144-24 Hillside Ave. RE 9-4102. Hi-fi equipment, tape, stereo. Ask for Paul Yak, Mel Mass.

-- continued on page 54 --

## FM STATIONS IN THE NEW YORK AREA

### Listings by Call Letters, Location, Frequency

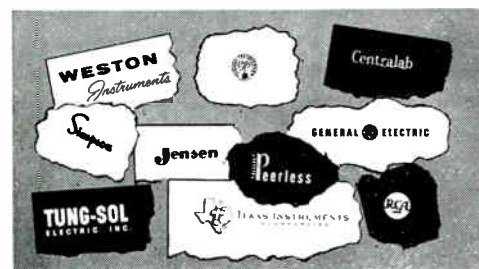
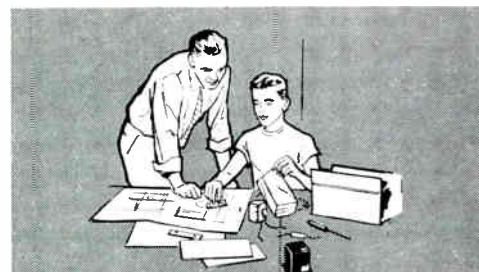
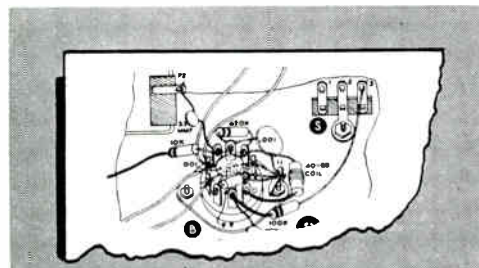
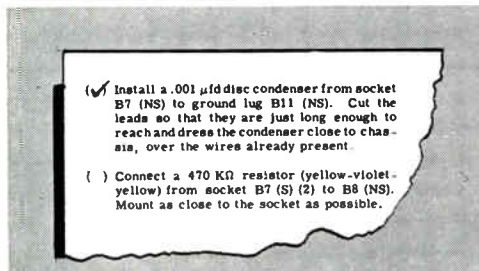
WAAT-FM	94.7	<b>CONNECTICUT</b>	<b>Trenton</b>	WHOM-FM	92.3
WABC-FM	95.5	<b>Brookfield</b>	WTOA	WPAT-FM	93.1
WALK-FM	97.5	WGHF	94.5	WNRC-FM	93.5
WBAI-FM	99.5	<b>Danbury</b>	<b>NEW YORK</b>	WNYC-FM	93.9
WBFM	101.9	WLAD-FM	<b>Hempstead</b>	WJLK-FM	94.3
WCBS-FM	101.1	98.3	WHLI-FM	WGHF	94.5
WCTC-FM	98.3	<b>Stamford</b>	<b>New Rochelle</b>	WAAT-FM	94.7
WEVD-FM	97.9	WSTC-FM	96.7	WABC-FM	95.5
WFAS-FM	103.9	<b>NEW JERSEY</b>	<b>New York</b>	WQXR-FM	96.3
WFHA-FM	100.3	<b>Asbury Park</b>	WABC-FM	WSTC-FM	96.7
WGHF	94.5	WJLK-FM	94.3	WRCA-FM	97.1
WHFI-FM	102.7	<b>Newark</b>	<b>New York</b>	WALK-FM	97.5
WHLI-FM	98.3	WAAT-FM	94.7	WTOA	97.5
WHOM-FM	92.3	94.7	WBFM	WEVD-FM	97.9
WJLK-FM	94.3	<b>New Brunswick</b>	WCBS-FM	WHLI-FM	98.3
WLAD-FM	98.3	WCTC-FM	97.9	WLAD-FM	98.3
WNCN	104.3	98.3	WHOM-FM	WCTC-FM	98.3
WNRC-FM	93.5	<b>Paterson</b>	WNCN	WOR-FM	98.7
WNYC-FM	93.9	WHFI-FM	104.3	WNYC-FM	93.9
WOR-FM	98.7	WPAT-FM	93.1	WOR-FM	98.7
WPAT-FM	93.1	93.1	WQXR-FM	WQXR-FM	96.3
WQXR-FM	96.3	<b>Red Bank</b>	WRCA-FM	WRCA-FM	97.1
WRCA-FM	97.1	WFHA-FM	100.3	WCBS-FM	101.1
WSTC-FM	96.7	WTOA	97.5	WBFM	101.9
WTOA	97.5	WWRL-FM	105.1	WHFI-FM	102.7
WWRL-FM	105.1			WFAS-FM	103.9
				WNCN	104.3
				WWRL-FM	105.1

*easy-to-build*

*high quality*

# HEATHKITS®

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



### Step-by-Step Assembly Instructions . . .

Read the step . . . perform the operation . . . and check it off—it's just that simple! These plainly-worded, easy-to-follow steps cover every assembly operation.

### Easy-to-follow Pictorial Diagrams . . .

Detailed pictorial diagrams in your Heathkit construction manual show where each and every wire and part is to be placed.

### Learn-by-doing Experience For All Ages . . .

Kit construction is not only fun—but it is educational too! You learn about radio, electronic parts and circuits as you build your own equipment.

### Top Quality Name-Brand Components Used in All Kits . . .

Electronic components used in Heathkits come from well-known manufacturers with established reputations. Your assurance of long life and trouble-free service.



HEATHKIT

**bookshelf 12-watt amplifier kit**

**NEW**

MODEL EA-2  
**\$25<sup>95</sup>**

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

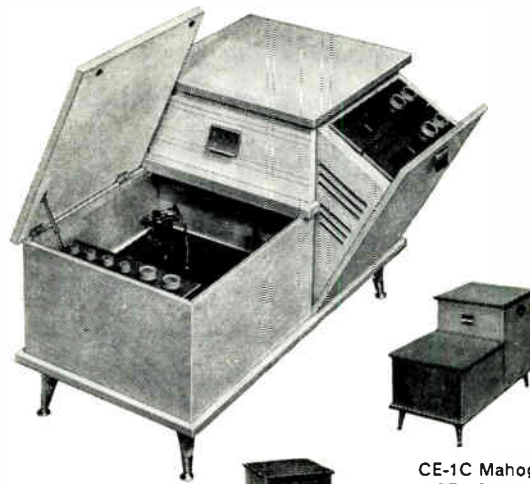
**TIME PAYMENTS AVAILABLE ON ALL HEATHKITS WRITE FOR FULL DETAILS**



## chairside enclosure kit

**NEW**

This beautiful equipment enclosure will make your hi-fi system as attractive as any factory-built professionally-finished unit. Smartly designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the majority of record changers, which will fit in the space provided. Adequate space is also provided for any of the Heathkit amplifiers designed to operate with the WA-P2. During construction the tilt-out shelf and lift-top lid can be installed on either right or left side as desired. Cabinet is constructed of sturdy, veneer-surfaced furniture-grade plywood  $\frac{1}{2}$ " and  $\frac{3}{4}$ " thick. All parts are precut and predrilled for easy assembly. Contemporary available in birch or mahogany, traditional in mahogany only. Beautiful hardware supplied to match each style. Dimensions are 18" W x 24" H x 35 $\frac{1}{2}$ " D. Shpg. Wt. 46 lbs.



CE-1C Mahogany  
CE-1CB Birch

**CONTEMPORARY**



CE-1T Mahogany

**TRADITIONAL**



Be sure to specify  
model you prefer

**\$43<sup>95</sup>**  
each



**HEATHKIT**

### high fidelity FM tuner kit

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

**MODEL FM-3A \$25.95 (with cabinet)**



**HEATHKIT**

### broadband AM tuner kit

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

**MODEL BC-1A \$25.95 (with cabinet)**



**HEATHKIT**

### master control preamplifier kit

Designed as the "master control" for use with any of the Heathkit Williamson-type amplifiers, the WA-P2 provides the necessary compensation, tone, and volume controls to properly amplify and condition a signal before sending it to the amplifier. Extended frequency response of  $\pm 1\frac{1}{2}$  db from 15 to 35,000 CPS will do full justice to the finest program material. Features equalization for LP, RIAA, AES, and early 78 records. Five switch-selected inputs with separate level controls. Separate bass and treble controls, and volume control on front panel. Very attractively styled, and an exceptional dollar value. Shpg. Wt. 7 lbs.

**MODEL WA-P2 \$19.75 (with cabinet)**

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**HEATHKIT 25-WATT**

MODEL W-5M

**\$59<sup>75</sup>**



**HEATHKIT 70-WATT**

MODEL W-6M

**\$109<sup>95</sup>**

**high fidelity amplifier kits**

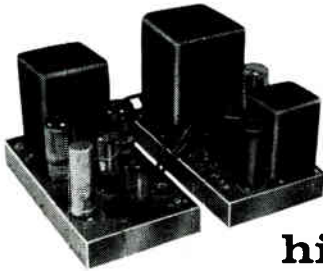
To provide you with an amplifier of top-flight performance, yet at the lowest possible cost, Heath has combined the latest design techniques with the highest quality materials to bring you the W-5M. As a critical listener you will thrill to the near-distortionless reproduction from one of the most outstanding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

For an amplifier of increased power to keep pace with the growing capacities of your high fidelity system, Heath provides you with the Heathkit W-6M. Recognizing that as loud speaker systems improve and versatility in recordings approach a dynamic range close to the concert hall itself, Heath brings to you an amplifier capable of supplying plenty of reserve power without distortion. If you are looking for a high powered amplifier of outstanding quality, yet at a price well within your reach, the W-6M is for you! Note: Heathkit model WA-P2 preamplifier recommended. Shpg. Wt. 52 lbs.

**HEATHKIT DUAL-CHASSIS**

MODEL W3-AM

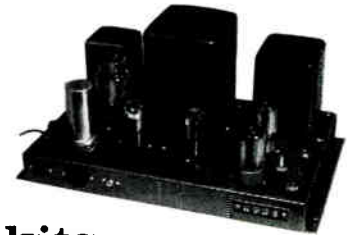
**\$49<sup>75</sup>**



**HEATHKIT SINGLE-CHASSIS**

MODEL W4-AM

**\$39<sup>75</sup>**



**high fidelity amplifier kits**

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

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



**HEATHKIT**

**high fidelity amplifier kit**

MODEL A-9C **\$35<sup>50</sup>**

For maximum performance and versatility at the lowest possible cost the Heathkit model A-9C 20-watt audio amplifier offers you a tremendous hi-fi value. Whether for your home installation or public address requirements this power-packed kit answers every need and contains many features unusual in instruments of this price range. The preamplifier, main amplifier and power supply are all on one chassis providing a very compact and economical package. A very inexpensive way to start you on the road to true hi-fi enjoyment. Shpg. Wt. 23 lbs.

**HEATHKIT**

**electronic crossover kit**



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

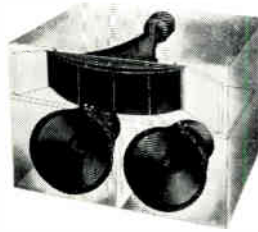
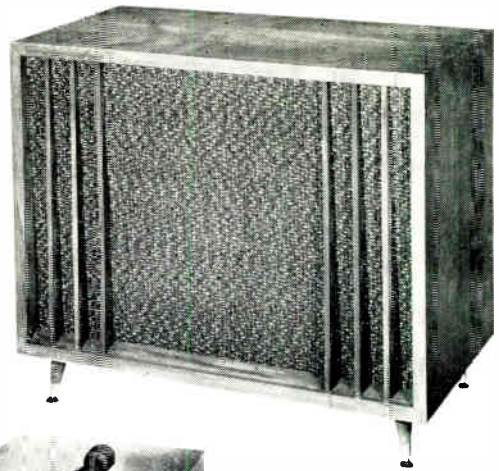
One of the most exciting improvements you can make in your hi-fi system is the addition of this Heathkit Crossover model XO-1. This unique kit separates high and low frequencies and feeds them through two amplifiers into separate speakers. Because of its location ahead of the main amplifiers, IM distortion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



**"LEGATO"**

## high fidelity speaker system kit

Wrap yourself in a blanket of high fidelity music in its true form. Thrill to sparkling treble tones, rich, resonant bass chords or the spine-tingling clash of percussion instruments in this masterpiece of sound reproduction. In the creation of the Legato no stone has been left unturned to bring you near-perfection in performance and sheer beauty of style. The secret of the Legato's phenomenal success is its unique balance of sound. The careful phasing of high and low frequency drivers takes you on a melodic toboggan ride from the heights of 20,000 CPS into the low 20's without the slightest bump or fade along the way. The elegant simplicity of style will complement your furnishings in any part of the home. No electronic know-how, no woodworking experience required for construction. Just follow clearly illustrated step-by-step instructions. We are proud to present the Legato—we know you will be proud to own it! Shpg. Wt. 195 lbs.



MODEL HH-1-C  
(imported white birch)  
MODEL HH-1-CM  
(African mahogany)  
**\$325<sup>00</sup>** each



**HEATHKIT**  
**BASIC RANGE**

**HEATHKIT**  
**RANGE EXTENDING**

## high fidelity speaker system kits

MODEL SS-1 **\$39<sup>95</sup>**

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



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

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

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### 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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### WHERE TO BUY HI-FI

continued from page 49

LAFAYETTE RADIO, 165-08 Liberty Ave. JA 3-4600.

Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service. Ask for Morris or Harold.

PEERLESS RADIO DISTR., INC., 92-32 Merrick Rd. RE 9-6080. Hi-fi equipment, tape, stereo, custom installations. Ask for Al Shankman, Irv Urban.

#### Long Island City

ELECTRONIC SUPPLY CORP., 41-08 Greenpoint Ave. ST 6-2730. Hi-fi equipment, tape, stereo. Ask for Arthur Steinberg.

#### Manhasset

HOUSE OF HI FI, 605 Plandome Rd. MA 7-1376. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Bert & Ruth Whyte.

MANHASSET MUSIC CENTER, 451 Plandome Rd. MA 7-5360. Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service. Ask for Bob Sherwood, Dave Quinn.

#### Mineola

ARROW ELECTRONICS INC., 525 Jericho Turnpike. PI 6-8686. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Jack Greenspan.

Laco Electronics

#### Mt. Vernon

DAVIS RADIO DIST. CO., INC., 70 E. 3rd St. MO 4-0747. Hi-fi equipment, tape, recorded tapes, stereo. Ask for Nick, Don.

#### New York

ADSON RADIO & ELECTRONICS CO., 189 Greenwich St. BA 7-3629. Hi-fi equipment, tape, stereo. Ask for Sam or Murray.

ARNOLD AUDIO, 18 W. 37th St. BR 9-4447. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Arnold or Dick.

ARROW ELECTRONICS INC., 65 Cortlandt St. DI 9-4730. Hi-fi equipment, tape, stereo. Ask for Jesse, Ken, Mannie or Nick.

ASCO SOUND CORP., 115 W. 45th St. JU 2-1750. Hi-fi equipment, tape, recorded tape, stereo, recorded tapes, custom installations, service. Ask for Ozzie, Joe, or Harald.

AUDIO UNLIMITED, 714 Lexington Ave. PL 1-3768. Hi-fi equipment, tape, stereo, custom installations, service. Ask for Morris Wiener.

Bennett Bros., Inc., 485 Fifth Ave. Hi-fi equipment, tape, custom installations, service.

BRYCE AUDIO APPLIANCE, 110 W. 40th St. BR 9-4050. Hi-fi equipment, tape, stereo, custom installations, service. Ask for Jerry.

CENTER ELECTRONICS, 72 Cortlandt St. CO 7-6474. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Michael Weiss.

CENTRE CAMERA & HI-FI, 1367 Sixth Ave. PL 7-2159. Hi-fi equipment, tape, custom installations.

CONSOLIDATED RADIO SALES CORP., 768 Amsterdam Ave. UN 5-4900. Hi-fi equipment, tape, stereo.

DOUGLAS RADIO SUPPLY CO., INC., 128 Greenwich St. WO 4-0470. Hi-fi equipment, tape, recorded tapes, stereo, service. Ask for Irving or Lee.

ELECTRONIC WORKSHOP, 26 W. 8th St. GR 3-0140. Hi-fi equipment, records, tape, stereo, custom installations, service. Ask for Mark or Len.

FEDERATED ELECTRONIC SALES, 185 Washington St. DI 9-3050. Hi-fi equipment, tape, stereo.

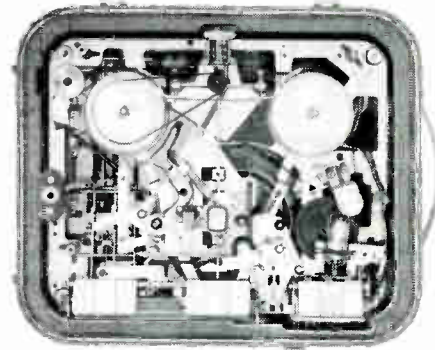
CARL FISCHER, INC., 165 W. 57th St. PL 7-2027. Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service. Ask for Bob or Irving.

GOODY AUDIO CENTER, 235 W. 49th St. JU 6-1455. Hi-fi equipment, records, tape, recorded tapes, stereo.

GRAND CENTRAL RADIO, 124 E. 44th St. MU 2-3869. Hi-fi equipment, tape, service. Ask for Marty or Dick.

continued on page 57

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**BEFORE YOU BUY, COMPARE** At any of 1200 neighborhood EICO distributors coast to coast, you may examine and listen to any EICO component. Compare *critically* with equipment several times the EICO cost — then you judge. You'll see why the experts recommend EICO, kit or wired, as best buy.

† Thousands of unsolicited testimonials on file.



HFS2 Speaker System



HFT90 FM Tuner with "eye-tronic" tuning



HF61 Preamplifier



HF60, HF50 Power Amplifiers



**HFS2 Speaker System:** Uniform loading & natural bass 30-200 cps achieved via slot-loaded split conical bass horn of 12-ft path. Middles & lower highs from front side of 8½" cone, edge-damped & stiffened for smooth uncolored response. Suspensionless, distortionless spike-shaped super-tweeter radiates omni-directionally. Flat 45-20,000 cps, useful to 30 cps. 16 ohms. HWD: 36", 15¼", 11½". " . . . rates as excellent . . . unusually musical . . . really non-directional" — Canby, AUDIO. "Very impressive" — Marshall (AUDIOCRAFT). Walnut or Mahogany, \$139.95. Blonde, \$144.95.

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**HF61A Preamplifier**, providing the most complete control & switching facilities, and the finest design, offered in a kit preamplifier, " . . . rivals the most expensive preamps . . . is an example of high engineering skill which achieves fine performance with simple means and low cost." — Joseph Marshall, AUDIOCRAFT. HF61A Kit \$24.95, Wired \$37.95, HF61 (with Power Supply) Kit \$29.95, Wired \$44.95.

**HF60 60-Watt Ultra Linear Power Amplifier**, with Acro TO-330 Output Transformer, provides wide bandwidth, virtually absolute stability and flawless transient response. " . . . is one of the best-performing amplifiers extant; it is obviously an excellent buy." —AUDIOCRAFT Kit Report. Kit \$72.95. Wired \$99.95. Matching Cover E-2 \$4.50.

**HF50 50-Watt Ultra-Linear Power Amplifier** with extremely high quality Chicago Standard Output Transformer. Identical in every other respect to HF60 and same specifications up to 50 watts. Kit \$57.95. Wired \$87.95. Matching Cover E-2 \$4.50.

**HF30 30-Watt Power Amplifier** employs 4-EL84 high power sensitivity output tubes in push-pull parallel, permits Williamson circuit with large feedback & high stability. 2-EZ81 full-wave rectifiers for highly reliable power supply. Unmatched value in medium-power professional amplifiers. Kit \$39.95. Wired \$62.95. Matching Cover E-4 \$3.95.

**HF-32 30-Watt Integrated Amplifier Kit** \$57.95. Wired \$89.95.

**HF52 50-Watt Integrated Amplifier** with complete "front end" facilities and Chicago Standard Output Transformer. Ultra-Linear power amplifier essentially identical to HF50. The least expensive means to the highest audio quality resulting from distortion-free high power, virtually absolute stability, flawless transient response and "front end" versatility. Kit \$69.95. Wired \$109.95. Matching Cover E-1 \$4.50.

**HF20 20-Watt Integrated Amplifier**, complete with finest preamp-control facilities, excellent output transformer that handles 34 watts peak power, plus a full Ultra-Linear Williamson power amplifier circuit. Highly praised by purchasers, it is established as the outstanding value in amplifiers of this class. Kit \$49.95. Wired \$79.95. Matching Cover E-1 \$4.50.

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**HF12 12-Watt Integrated Amplifier**, absolutely free of "gimmicks", provides complete "front end" facilities & true fidelity performance of such excellence that we can recommend it for any medium-power high fidelity application. Two HF12's are excellent for stereo, each connecting directly to a tape head with no other electronic equipment required. Kit \$34.95. Wired \$57.95.

**HFS1 Two-Way Speaker System**, complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps ± 6 db. Capacity 25 w. Impedance 8 ohms. HWD: 11" x 23" x 9". Wiring time 15 min. Price \$39.95.

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HF52, HF20 Integrated Amplifiers



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HI-FI MUSIC MAGAZINE

105 East 35th Street at Park Avenue, New York 16, N. Y.

**READERS' ROUNDTABLE**

Continued from page 43

is remarkably consistent in quality at all points. But this is not to say that it is good sound to begin with. It isn't. Perhaps for a performer—a singer or a pianist—Carnegie Hall does well, but it smothers much of an orchestra.

"And as for its other defects, where should one begin? Accommodations for players and instruments are almost non-existent backstage. Balcony seat ticket holders ought to be roped together like mountain climbers for the trip from street level (the elevators are miniaturized models). Box offices and rest rooms are too few. View of stage from some seats is poor. And so forth.

"These defects would be supportable, perhaps, if the auditorium were the acoustic jewel it is popularly said to be. But being what it is, I look forward to a new concert hall for the Philharmonic. Away with that venerable and obsolete antique, Carnegie Hall!"

All sentiment aside, what have you observed? Do you feel that Carnegie Hall is an "acoustic jewel," or would you join with Mr. Burnett in saying: "Away with that venerable and obsolete antique!"

**Hi-Fi Business — Up or Down?**

Quite naturally, many people are asking at this time if a drop in the sale of hi-fi equipment, records, and recorded tape is anticipated, or is being experienced at this time. The record companies report that their sales are down right now. However, they do not indicate any separation of LP's and 45's. Our guess is that the drop is in 45 pop tunes. And if equipment sales are off, it seems likely that the cheaper phonograph instruments would be most affected.

That opinion is in line with the comment in *Fortune*: "Of the 49 million household heads who control consumer buying in the U. S., as a *Life* magazine consumer report pointed out recently, 58% have not completed high school. This group accounts for 51% of all radio-set purchases, and its members, say the industry's psychologists, tend to hang onto entertainment tastes formed when they were 14 years old."

As we picture the hi-fi devotees represented by the readership of *Hi-Fi Music*, they represent an intellectual level substantially above average, and, in consequence, they enjoy a position of relatively high financial security.

If this assumption is correct, we might then infer, because hi-fi equipment and fine music on records and tapes satisfy an intellectual rather than any physical need, that this market will continue to expand, regardless of conditions that may affect other commodities.

Or is this just wishful reasoning? It is so easy to sit at a desk and generalize

Continued on page 58

**HARVEY RADIO CO.**, 103 W. 43rd St. JU 2-1500. Hi-fi equipment, tape, recorded tapes, stereo. Ask for Jim Carrol, Anton Schmitt.

**HUDSON RADIO & TV CORP.**, 48 W. 48th St. TR 3-2900. Opposite Radio City. Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service. Ask for Jack Kufeld, Harold Weinberg, Jerry Kaplan, or Bernard Cohen.

**HUDSON RADIO & TV CORP.**, 212 Fulton St. TR 3-2900. Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service. Ask for Nat Rahemi or Milton Bernstein.

**HEINS & BOLET**, 68 Cortlandt St. RE 2-7600. Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service. Ask for Manny.

**HI-FI HQ**, 150 E. 46th St. PL 5-2650. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Larry, Fred, or Charlie.

**LAFAYETTE RADIO**, 100 6th Avenue, RE 2-8600. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Art Wohl or Walter Burke.

**LEHMAN RADIO SALON**, 655 Madison Ave. TE 8-2392. Hi-fi equipment, records, tape, recorded tapes, stereo. Ask for Mr. Lehman.

**LEONARD RADIO**, 69 Cortlandt St. CO 7-0315. Hi-fi equipment, tape, recorded tapes, stereo. Ask for Sound Dept., Ellie or Bernie.

**LIBERTY MUSIC SHOPS**, 450 Madison Ave. PL 3-0180. Records, hi-fi equipment, tape, recorded tapes, stereo, custom installations. Ask for Norman.

**LYRIC HI-FI WORKSHOP**, 1190 Lexington Ave. LE 5-5710. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Dick or William Theodore.

**MIDWAY RADIO CORP.**, 60 W. 45th St. MU 7-5053. Hi-fi equipment, tape, recorded tapes, stereo. Ask for Jack Diamond.

**MILO RADIO & ELECTRONICS CORP.**, 215 Fulton St. RE 2-6714. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Gene or Murray.

Niagara-Concord  
**NORTH RADIO CO.**, 62 Cortlandt St. CO 7-1430. Hi-fi equipment, tape, stereo, custom installations, service. Ask for Jack or Dick.

Radio Clinic, Inc.  
Sun Radio

**TERMINAL RADIO CORP.**, 85 Cortlandt St. WO 4-3311. Hi-fi equipment, tape, stereo. Ask for Irwin Levy, Nat Sinreich, Mitch Kanecky, Len Nash, or Jay Menduke.

**THALIA HI-FI AUDIO CO.**, 250 W. 95th St. MO 2-4725. Hi-fi equipment, records, custom installations, service. Ask for Bob or Fred.

**THALIA HI-FI AUDIO CO.**, 739 Madison Ave. LY 6-0420. Hi-fi equipment, records, recorded tapes, stereo, custom installations, service. Ask for Mr. Rutman or Max.

**WEXLER & SPORTY**, 125 Lafayette St. DI 9-2650. Hi-fi equipment, tape, recorded tapes, stereo.

**Richmond Hill**  
Anchor Electronics

**Riverhead**  
D & S Electronics, Inc.

**White Plains**  
**AUDIO EXCHANGE, INC.**, 367 Mamaroneck Ave. WH 8-3389. Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service. Ask for Edgar Adler, Frank Eulau.

**HUB ELECTRONICS CORP.**, 249 Tarrytown Rd. WH 6-3121. Hi-fi equipment, tape, recorded tapes, stereo, service. Ask for Leo Gross.

**MELVILLE RADIO CORP.**, 43 Hamilton Ave. WH 6131. Hi-fi equipment, tape, stereo. Ask for Carl Mann, Bob Graves.

Westchester Electronics

**Woodside**  
Boro Electronics Inc.

**Yonkers**  
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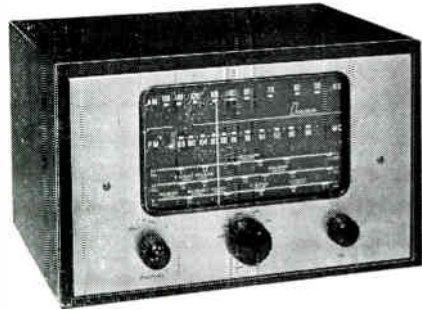
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**READERS' ROUNDTABLE**

Continued from page 56

about people and the things they will do or won't, but *people* are a group of individuals. Since *markets* are people, sales go up or down according to the plans and thinking of individuals!

What about your plans? What do you know about the plans of others? What have you observed in your local equipment and record stores? Do you think that there is a direct relationship between general business conditions and the sale of records, tapes, and hi-fi components (remembering that in this discussion we are not concerned with pop music, AM radios, or factory-built phonographs), or do you think that the real hi-fi enthusiasts will spend just as much as ever, or even more, for the gratification of their interest in hi-fi music at home?

We hope to have answers on this subject from all parts of the country.

**AUTOMATIC FM TUNER**

Continued from page 37

to the frequencies of the stations where it will be used, and the call letters are stamped on the dial, as you can see in Fig. 1. The chassis is enclosed in a gold-finished, pierced-metal case, Fig. 2, or in a walnut or birch cabinet. Output connections are at 3 volts from a cathode follower, from 600 ohms at .3 volts, or from the detector for an FM multiplex unit. A level-set, which you can see in Fig. 2, controls the first two outputs. Then the volume is adjusted from the preamp or at the amplifier. There are antenna connections for a 300-ohm line or a 75-ohm coaxial cable, or the built-in line cord antenna can be used.

Figs. 3 and 4 show the tuning switch and the plug-in crystals. The oscillator tube is mounted within the shield that covers the tuning section, so as to eliminate radiation in accordance with FCC requirements.

The tube compliment is comprised of an ECC88 cascode RF amplifier, 6AU8A pentode oscillator and triode mixer, two 6BZ6 IF amplifiers, 6BN6 zero time-constant gated limiter, 6AU6 pentode saturation limiter, 2CK705 diode discriminator, 12AU7 audio amplifier and an EZ80 rectifier.

The circuits are so designed that all alignment adjustments except for the discriminator can be made with a vacuum-tube voltmeter plugged into one of the jacks on the chassis. The discriminator can be checked by plugging into the other jack. This is an important convenience, because many servicemen do not have the equipment or the experience required to align conventional FM tuners.

**Convenience of Automatic Tuning**

This tuner affords the ultimate in convenience and tuning accuracy. Just as conventional steering seems awkward after

you've driven an automobile with power steering, so automatic tuning will quickly make you feel that manual adjustment is old-fashioned. It is wonderful for the ladies, because they aren't given to setting the dial accurately, and for anyone who wants to change stations without having to look at the numbers! This doesn't mean that the day of dial tuning is over, but crystal-controlled tuning certainly does introduce an important convenience that will appeal to many people.

You may ask: doesn't automatic tuning tend to get people into the habit of listening to just one or two stations? Experience shows the opposite to be true. Many listeners are inclined to leave their sets at one station, and switch off if they do not like what they hear rather than fish around for something else. They may not know of entertainment available on other stations just because they haven't taken the trouble to find them. But with automatic tuning, it's so easy to click around to the other stations pre-logged on the dial to see what they have to offer that listeners tune in more stations, rather than fewer.

Crystal control is not a new, untried method of tuning. Transmitters and fixed-frequency receivers in all civilian and military services have used crystal frequency-controlled for many years. In the November-December 1954 issue of Hi-Fi Music, Jan Syrjala and Alex Stevens de-

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Enclosed find Check for \$ \_\_\_\_\_ to cover cost

scribed a crystal-controlled tuner with a remote dial for station selection.

However, the Karg tuner is the first production model to be offered for home use. It is safe to predict that this type will become very popular with FM listeners, and with tape collectors who record programs off the air.

## LES PAUL'S MACHINE

*Continued from page 35*

### Other Recording Applications

With the separate erase feature in addition to the selective synchronous feature, it is possible to erase a single channel of a previously recorded tape. When crosstalk-rejection is very high, and good acoustical separation between channels is provided during the original recording, the erasure of a single channel will remove only the information on that channel. Replacing that channel with a corrected version, or perhaps a better version of the same information, is done with perfect synchronization.

In a recording studio, this permits the recording of an orchestra on one or more channels of a multi-channel recorder, while the vocalist or instrumental soloist is simultaneously and separately recorded on his separate channel on the tape. This could be from another studio to insure adequate acoustical crosstalk-rejection.

Once satisfied with the pace of an orchestral part of the recording, the soloist can practice his solo over and over, long after the costly recording session has disbanded, while listening through headphones to the orchestral portion only of the multi-channel recording. Once sure he has the exact interpretation he wishes, he can erase the version of the solo which was made during the studio session, and replace it with his thoroughly rehearsed version. And it is in perfect synchronization with the original.

With separated channels, separate acoustical treatment, such as adding solo and equalization, can be given to selected parts of the music or solo, all within complete control of the recording engineer — after all recording sessions are over. Special effects can also be added with complete freedom for experimentation.

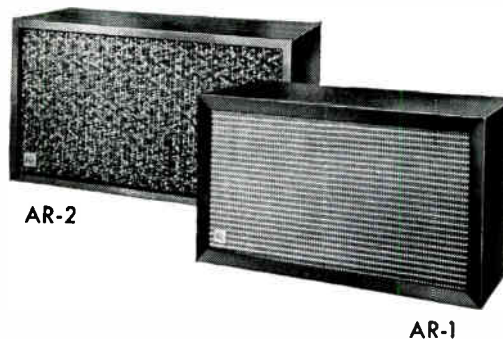
### Other Applications for This System

Any type of information which is conveyed by sound can be treated in this manner. For instance, in psychological testing, the subject's responses to taped tests are recorded with complete accuracy. Commentaries on symphonies by musicologists, or analyses of human heart conditions by eminent specialists in cardiology are two more situations where the data can be recorded in complete synchronization with the previously recorded sound. Again, language students can perfect their pronunciation by speaking along with the recorded lesson and recording their imitation of the instructor on a separate channel.

*Continued on page 60*

# AR-1 AR-2

## ACOUSTIC SUSPENSION\* SPEAKER SYSTEMS



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*(From Roy F. Allison's article "New Directions in High Fidelity," a survey of progress in reproducing equipment design since 1952.)*

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## LES PAUL'S MACHINE

Continued from page 59

Then they can play it back to see how they compare, and erase their track to try again. Some theatrical productions are now cued by recorded announcements made along with the sound effects and music. Complete stage directions, entrance cues, and lighting directions are played back-stage from one channel, unheard by the audience. Music and sound effects are played to the audience from separate, synchronized channels and the entire performance runs more smoothly, with less chance of error.

These uses, of course, only scratch the surface of a new and growing field, but Les Paul and Mary Ford and their original mixed-up Ampex recorder have come a long way.

## RECORD COLLECTING

Continued from page 25

that seems as if Violetta were trying to convince herself that it is nonsense for her to entertain the slightest notion that real love could exist for her. In other words, she makes a dramatic expression of a piece that is often performed as a vocalise.

There are no hysterics in Miss Albanese's final scene. Those familiar with Greta Garbo's "Camille" will have an idea of the fragility, despondency, hopelessness and hopefulness with which she plays it. Licia Albanese's Violetta makes one feel like an intruder eavesdropping on the intimate moments of a woman's life.

There are many excellent and exciting recordings of "Traviata" (featuring Callas, Tebaldi, Stella, Carteri), but for me Victor's LM-6003 is the choice. All of the other sets have better recorded sound, for this one was taped at the radio broadcast. Featuring Albanese with Peerce and Merrill (and Arturo Toscanini humming in the background) it remains a treasure.

Verdi: "Otello" (1887): Verdi's world was the musical stage, which allowed him to combine the two gifts with which he had been endowed: a genius for melodic invention, and an infallible instinct for theater. The inspiration that made possible his final triumphs ("Otello" and "Falstaff") were the plays of Shakespeare.

"Otello" bears the stamp of genius at its pinnacle. Beginning with the opening "storm chorus", a scene of such elemental power as modern opera never knew before, to the indescribably sad last song of Desdemona and the tragic end of Otello, this score is one throbbing story of the catastrophe of a great love.

With "Otello" Verdi broke a self-imposed silence that had lasted fifteen years — from 1871, when he had completed "Aida". The stimulus sending him back to opera was the powerfully moving libretto that Arrigo Boïto had fashioned from the play. The première attracted wide

attention. Verdi himself was uncertain of the opera's worth, and he reserved the right to withdraw it if he found it unsatisfactory in rehearsal. A thunder of applause greeted the composer when the opera ended. The audience wept and cheered. Verdi's carriage was dragged by his admirers to his hotel. Until five in the morning, his public continued to shout: "Viva, Verdi!"

The first 'cellist in the orchestra that night was Arturo Toscanini. Sixty years later, a legend in his lifetime, he conducted a broadcast performance that was recorded (Victor LM-6107). Though the London set (A-4312) contains beautiful singing by Tebaldi and del Monaco, the Victor recording offers an over-all conceptual magnificence that is breath-taking.

Bizet: "Carmen" (1875): "Yesterday — would you believe it? — I heard Bizet's masterpiece for the twentieth time. Once more I attended with the same gentle reverence. How such a work completes one! . . . This music is wicked, refined, fantastic; and withal remains popular; it possesses the refinement of a race, not of an individual. Have more painful, more tragic accents ever been heard on the stage before? And how are they obtained? Without grimaces! Without counterfeiting of any kind! Free from the life of the grand style! . . . Fate hangs over this work, its happiness is short, sudden, without reprieve . . . I envy Bizet for having had the courage of this sensitiveness, which hitherto in the cultured music of Europe has found no means of expression — of this southern, tawny, sunburnt sensitiveness. . . . And finally, love, love translated back into nature! . . . Love as a fate, as a fatality, cynical, innocent, cruel, and precisely in its way *Nature* . . . I know no case in which the tragic irony which constitutes the kernel of love is expressed with such severity, or in so terrible a formula, as in the last cry of Don José with which the work ends: 'Yes, it is I who have killed her, I — my adored Carmen.' So wrote Nietzsche.

Although the Risè Stevens recording (Victor LM-6102) is excellent, one should listen to Columbia's set (3SL-109) conducted by Cluytens in the original operatic version. The sound, unfortunately, is not particularly good on the latter.

Puccini: "La Bohème" (1897): Giacomo Puccini was alone when he composed the scene of Mimi's death in "La Bohème". It was in the middle of the night. He got up from the piano and wept. He wept like a father who had lost his child. He could not bear to part from Mimi. Of course, his emotion did not prevent him from making fun of himself. He returned to the score and drew on the music paper the picture of a death's-head. Underneath he wrote, "Mimi". This anecdote is typical of the striking contrasts between the touching

Continued on page 61

## RECORD COLLECTING

*Continued from page 60*

sentiment and the broad farce that characterize so many of his operas.

Puccini's operas are filled with tenderness and beauty. He had a dramatic instinct that never failed him. The elegance, the comic flair, the lyric sweetness, the poignancy of his best works brought realistic opera to its culmination.

"Bohème", in the opinion of many, is the most successful of his operas. It is a highly individual work. Its style, mood, and imagery are its own. The wonderful thing about it is its willingness to become *your own*. Everyone who knows "Bohème" accords it a special affection.

There is an excellent recording (Victor LM-6006) with Albanese, Peerce and Merrill under Toscanini. But Angel's set (3560) with Callas and Di Stefano is generally considered the finest current release of the work.

**Strauss: "Der Rosenkavalier" (1911):** In his early years, Richard Strauss was known as the most revolutionary iconoclast and cacophonist of his time, though he professed allegiance to Mendelssohn and Brahms. Later he passed into the "progressive" camp of Wagner and Liszt, and readily reworked their styles in an entirely personal way, proceeding to the extremes of naturalism, impressionism, and even expressionism.

Strauss became famous with his lurid tragedies, "Salome" and "Elektra". But "Der Rosenkavalier", which followed, was rhapsodically gay. The approach was a combination of Mozart's penetrating wit and the engaging lightness of Johann Strauss's operettas. The wedding of the score, which runs the gamut from earthy burlesque to incandescent beauty, with Hugo von Hofmansthal's libretto, resulted in one of the greatest operatic enterprises of this century.

Sentiment urges all devotees to hear the old Lehmann-Schumann abridged version. But Angel's new set (3563) with Schwarzkopf, Ludwig, Stich-Randall, and Edelmann, under the superb direction of von Karajan, is a miracle.

**Puccini: "Turandot" (1926):** "Turandot" was Puccini's last opera, and he died before completing it. Franco Alfano finished it by adding a duet and the concluding scene, but when Arturo Toscanini directed the world première at La Scala, two years after Puccini's death, the music suddenly stopped. Toscanini turned to the audience and said, "Here the Maestro put down his pen."

Puccini's artistic growth was evident in this piece. There was much that was new, original, and unorthodox. It is our inestimable loss that he never lived to complete, and perhaps revise, the opera. There are two excellent recordings: London

*Continued on page 62*

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F48

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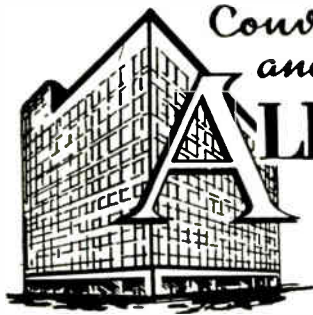
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- Radio Corporation
- .....

## RECORD COLLECTING

Continued from page 61

(A-4320) with Borkh, Tebaldi, del Monaco, and the St. Cecilia Orchestra under Erede, and Angel (3571 C/L) with Callas, Schwarzkopf, Fernandi, La Scala Chorus and Orchestra under Serafin.

Gershwin: "Porgy and Bess" (1935): "Porgy" was George Gershwin's last work, and his only full-length opera. It possesses that richness, vitality, and variety of melody, that vigor of rhythm and spontaneity and freshness we associate with Gershwin's best music. It reveals compassion, humanity, and a profound dramatic insight. Rich in materials derived from spirituals and street cries, "Porgy and Bess" is a true folk opera. Its roots are in the soil of the Negro people, whom it interprets with tragedy, humor, sympathy, and penetrating drama.

The opera was not successful at first, but with revivals it gained unprecedented laurels. It took Europe (and Russia) by storm. In 1955 the touring company appeared at La Scala, and thus became the first opera by a native American to be heard in that theater.

We are still waiting for a definitive recording of this work. There are two good ones available, however: Bethlehem (EXLP-1) and Columbia (OSL-162).

*Marvin Levy, a composer in his own right, has contributed articles to many leading periodicals. His musical drama "Escorial" will be performed this spring in New York.*

## MUSIC FESTIVALS

Continued from page 20

Glyndebourne's recording history began in the mid-thirties with three issues under the leadership of Fritz Busch. The quality of the ensemble singing on these discs has rarely been matched on recordings made since. These were not recordings of actual performances, but they do represent typical Glyndebourne performances of the period. Collectors should not overlook the long-playing re-issues of these performances in building up their Mozart collections. The "Cosi" recording, considered by many to be the best of these issues, is no longer listed in record catalogs, but copies must still lurk on the shelves of some record shops. The "Don Giovanni" (RCA Victor LCT-6102) and "Le Nozze di Figaro" (RCA Victor LVT-2000) are still readily available. The only complete Glyndebourne Mozart recording that has been re-recorded is the 1955 "Figaro". The cast is generally strong and the leadership adequate, and the sum total of its parts makes it one of the most attractive recordings available (RCA Victor LM-6401). Glyndebourne has now expanded its repertory to include the works of other composers and its recording of Busoni's "Arlecchino" (RCA Victor LM-1944) is still available, though no longer in their

Continued on page 63



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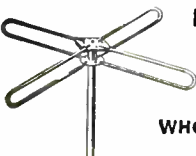
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**MUSIC FESTIVALS**

Continued from page 62

repertory. Another festival represented on records is the Holland Festival, with its recording of Janáček's "From the House of the Dead" (Epic 4SC-6005).

The enormous interest shown in the Casals Festivals has also resulted in an important documentary series of recordings. Standards of performance vary, and interest will probably be dependent upon the individual works rather than on the series as a whole.

London has announced a new "Elektra" recording, featuring the cast of the 1957 Salzburg performance. This will be a recording to watch for. RCA Victor has an option to record one work at the "Festival of Two Worlds" this summer. But, as important and rewarding as all of these documents are, they will undoubtedly be most cherished by those who have been to the festivals themselves. Bon Voyage!

*Widely traveled George Mayer has many musical interests. His presentation of rarely heard vocal chamber music concerts is a feature of this spring's concert season in New York.*

**FROM JASS TO JAZZ**

Continued from page 18

and inferior. In some ways, this is unfortunate, for it puts more stress on technical qualities than musical values. While we must encourage the engineers to improve recording and reproducing equipment, it is

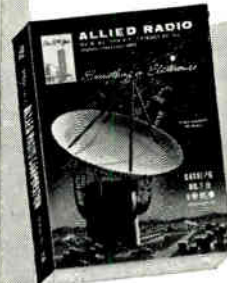
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- "The West Side Story" (Coro! 57207)
- Wess-Burrell-Green-Jones-Clark: "Opus in Swing" (Sovoy MG 12085)

not out of place to reflect on how well off we are right now. The great enjoyment of music comes from understanding its esthetic beauty, rather than from concern with the techniques by which music is produced.

*Gary Kramer is director of advertising and publicity for Atlantic Records. Prior to that, he was a member of the music staff at The Billboard. He is known as a young "cat" equally at home in Salzburg or New Orleans.*

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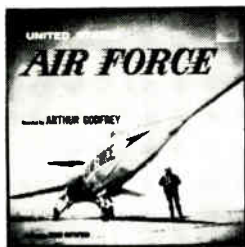
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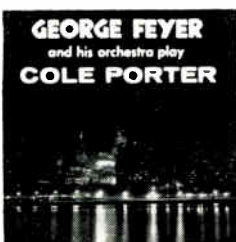
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The opportunity to buy, sell, or swap items of equipment or records through the use of this department is made available as a service to readers of HI-FI MUSIC without charge. Copy should be limited to 35 words.

Items which appear to be from dealers will be rejected.

Receipt of items will not be acknowledged unless an addressed postcard is enclosed:

SELL: James B. Lansing D37030K speaker system comprising D-130 15-in. woofer, 075 tweeter and 2500N/C in C-37 enclosure. Like new, guarantee still in effect. \$225.00. Karl Senn, 18 Avenue Louise, Massapequa Park, N. Y.

SELL: Clarkstan 213G 12-in. pickup arm, slotted for G.E. cartridge. Pristine condition. \$11.50 or best offer; will prepay shipping, C. H. Chandler, 1 Marlborough St., Boston, Mass.

SELL: Garrard RC-80 record player and base, with GE RPX-052 cartridge, diamond and sapphire stylus, used 100 hours, \$30. Fisher Hi-Lo filter 50F, never used, \$15. A. R. Baker, 155 W. 81 Street, New York 24, N. Y. SU 7-7836.

SELL: James B. Lansing D34001 speaker system \$290. Fisher 80-C preamp \$65, and 80-AZ amplifier \$65. Garrard record changer with Fairchild and GE cartridges \$50. Equipment is one year old, Perfect condition. \$450 complete. D. J. Vanderbilt, 148 Great Kills Rd., Staten Island 8, N. Y. Honeywood 6-0891.

SELL: One-year old National AM-FM stereo tuner with Horizon 5 preamp (noise on 2 of 6 phono comp channels) \$150 (cost \$240). New 16-in. Fairchild 281A pickup arm \$32 (cost \$42). New Scott 710A stroboscopic turntable \$110 (cost \$144). Prices include shipping. Robert G. Watson, 216 N. West Street, Xenia, Ohio.

SWAP: One PC-200 Harmon Kardon 10-watt amplifier, brand new. Will accept FM tuner in good condition or reasonable offer. E. Axel, 7401 Woodbine Avenue, Philadelphia 31, Pa.

SELL or SWAP: Stancil-Hoffman model R5MS, professional type, communications tape recorder, excellent condition. W. Watson, 96-01 133 Avenue, Ozone Park 17, N. Y.

SELL: Stephens 103-LX, \$60; Dynaco amplifier, \$60; Brociner Mark 30-C preamp \$50; Harmon Kardon Theme AM-FM tuner \$75; University 4401, N-2B \$20; Electro-Voice T-25A, 8-HD, X-8 \$75; Heath electronic crossover \$25; mahogany Aristocrat enclosure \$40. J. Young, 462 Prospect Pl., Brooklyn 38, N. Y. MA 2-1017.

SELL: University three-way speaker system. C15W woofer, T-30 driver and Cobreflex horn midrange, HF206 tweeter, N3 crossover network, all in custom built enclosure. Excellent condition \$250.00. Russ Talley, 417 E. 89th St., New York 28, N. Y. LE 4-6486.

SELL: High Fidelity Vol. 1 to 60; Music at Home 1 to 20; Audiocraft 1 to 17, all in new condition \$50.00 plus express. Dr. E. J. Beeko, 301 Laurens St., Olean, N. Y.

SWAP: Man's 1/5 carat, 21-point diamond ring, and 21 jewel Lord Elgin wrist watch, for James B. Lansing 375 H.F. driver and 537-509 horn-lens assembly. Will pay express charges. John Haner, 683 Locust St., Galesburg, Ill.

SWAP or SELL: Very reasonably, 1 dozen each 7-in. and 8 1/4-in. new and boxed, Ferrograph Hublok reels. Robert E. Schade, 706 S. Warren Ave., Saginaw, Michigan.

SELL: Two new professional tape recorders, have 3 heads, 3 motors including hysteresis motor, meter, use 10 1/2-in. reels. Guaranteed new in original cartons. Strictly high quality. Take loss for quick sale. Walt Bartell, 5536 Wilson Avenue, Chicago 30, Ill.

BUY: General Radio type 546-C microvalter and Hewlett-Packard type 400B or D vacuum tube voltmeter. State condition and price. F. H. Riffle, 124 S. Lombard Ave., Oak Park, Ill.

BUY: Scott 310 FM tuner. Keith Conrad, 1337 W. Foster Ave., Chicago 40, Ill.

SELL: Garrard RC-80 changer and base in excellent condition, make offer. Marantz audio console in cabinet, like new, Mullard tubes, \$120 plus express. James G. Vincent, Jr., 94 E. Main St., Norwich, N. Y.

SELL: Corner horn speaker system. Klipsch-type low-frequency horn with Stephens 103LX-2 15-in. woofer. Stephens E-15 high frequency driver and 8-cell 800-cycle horn, 800-cycle crossover. Utility grey finish. \$200. J. A. Mitchell, 4141 Skyland Drive, Kingsport, Tennessee.

BUY: Empty 10 1/2-in. NARTB aluminum tape reels. Robert E. Schade, 706 S. Warren Ave., Saginaw, Mich.

SELL: Two Bing Crosby recordings made for war bond drives in motion picture theatres. 12-in. 78 rpm, excellent condition. High bid takes. Arnold I. Bernstein, 125 W. 228th St., New York 63, N. Y.

SWAP: Bogen R710 tuner-preamplifier and D070B power amplifier and Harmon Kardon TA1040 tuner-preamplifier-amplifier for Bogen R775 and ST10 and Scott 280 power amplifier or equivalent. R. Chesler, 832 42nd Street, Brooklyn 32, N. Y. GE 5-8168.

BUY: Thesaurus and Western Electric ERPI transcriptions by Xavier Cugat's Orchestra. Dom. Bruzzese, 150 Norman Road, New Rochelle, N. Y.

BUY: Good used basic FM tuner suitable for fringe area reception. Wm. M. Burget, 25 W. Kensington, Astoria, Oregon.

SELL: Ferrograph professional portable tape recorder, model 3A/N. Less than a year old, perfect condition. Best offer. John Stephenson, 325 Harvard Street, Cambridge, Mass.

SELL: Goodmans axiom 22 Mk II speaker in Cabinart bass reflex, value \$115, sell \$70.00. Heathkit WA-P2 mounted, \$15. Heathkit W3-AM mounted, \$45. All two years old, perfect. Paul Studer, 229 E. 11th St., New York, N. Y. WA 8-4896.

SELL: Viking tape deck with inline stereo head and monaural playback-record amplifier in professional case, stereo playback amplifiers in custom cabinet, microphone, cables, and prerecorded tape \$235.00. Purchased for project that popped; better than new condition. S. K. Gibson, 108 Greenwood Lane, Waltham 54, Mass.

SELL: 80 rare "Hit of the Week" paper-backed 10-in. 78-rpm. records issued by well-known artists in early 30's. Good condition. Also, complete bound file of "Radio Guide" magazine, November, 1937 through mid-1940. Manuel Tarshich, Fulton Park Apt., White Plains, N. Y.

SELL: V-M 711 with stereo playback; Harmon-Kardon 10-watt amplifier; Craftsmen companion AM-FM tuner; 3-way speaker system; turntable with viscous tone arm and Fairchild diamond cartridge; Norelco 8-in. speaker in cabinet, all less than one year old. Conrad M. Vena, 29 Orient Way, Lyndhurst, N. J. Geneva 8-0903.

SELL: Perfect Heath WA-P2 preamp \$30.00; FM-3A with AFC built in \$45.00; Dynakit Mark II \$85.00; Pickering 240-D \$15.00; Rondine Jr. 33-45 \$45.00; Rek-O-Kut 16-in. arm, finger-lift missing, \$20.00; V. M. changer, G.E. RPX (new diamond-sapphire) \$20.00. Willard L. Hardin, 6857 N. Kolmar Ave., Lincolnwood, Ill.

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## Literature Available on NEW PRODUCTS

To obtain literature or catalogs on the products described here, circle the corresponding letters on the Literature Request Card at the right, below.

### Shure Dynetic Cartridge

The Shure cartridge, originally available only on the Shure tone arm, is now offered separately for those who want to use it on arms they have already. For information: *Circle letter A.*

### Ultron Reverberation Unit

To add background reverberation effects to monaural reproduction, the Ultron unit is connected between the output of the main amplifier and the input of a second amplifier which feeds a second speaker. The reverberation is controlled by adjusting the second amplifier. This is a very interesting device. *Circle letter B.*

### Scott Catalog

This bulletin describes the complete line of Scott hi-fi components. There are several tuners, both FM-AM and FM-only, a stereo tuner, several amplifiers, and the Scott turntable. *Circle letter C.*

### Garrard Changer-Player

Replacing the popular Garrard RC 121, this changer is designed for easy conversion to a single-play unit. There is no price increase; new model is RC 121/II. *Circle letter D.*

### Harman-Kardon Guide Line

This low-priced line of components includes three units, one of which is the new tuner-amplifier for FM only, intended for those who have AM sets already, or prefer to do all their listening on FM. *Circle letter E.*

### Kingdom Loudspeaker System

A loudspeaker system with a built-in phasing switch is called the Compass because it has a tweeter designed to radiate the highs in all directions. A new booklet also describes other Kingdom Lorenz loudspeakers and enclosures. *Circle letter F.*

### Electro-Voice Stereo Cartridge

Now available through the hi-fi dealers, the E-V stereo cartridge is a ceramic type that can be used for both monaural and stereo records. The price is very modest. *Circle letter G.*

### Madison Fielding Units

Madison Fielding has a stereo amplifier which incorporates two complete preamps and 20-watt amplifiers on one chassis, and a dual FM-AM tuner for stereo reception. *Circle letter H.*

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**Fisher Radio-Phonographs**

The full Fisher line of console radio-phonographs is described in a 12-page booklet for those music listeners interested in complete packaged systems. *Circle letter L.*

**Bogen Four-Speed Player**

A low-priced four-speed manual player with variable speed control is now being distributed through Bogen hi-fi dealers. *Circle letter M.*

**Craftsmen Audio Equipment**

The complete Craftsmen line of hi-fi components as well as packaged radio-phonographs is described in a bulletin available upon request. *Circle letter N.*

**Granco Low-Priced FM Tuner**

A new addition to Granco's line of FM-AM tuners and receivers, this unit is intended for use with any hi-fi amplifier-speaker system. *Circle letter O.*

**HI-FI Records' Catalog**

This is a complete listing of LP records and stereo tapes released by Hi-Fi Record Company. This concern issues each new release simultaneously on records and tapes. *Circle letter P.*

**Reeves Tape Aid**

An informative booklet called "How to Choose the Right Recording Tape" describes the various kinds of tape available and explains their special purposes and the differences between them. *Circle letter Q.*

**Metzner Turntable**

This is a high quality manual turntable with continuously variable speeds from 16 to 84 rpm. It is available with or without mounting base and is supplied with or without a pickup arm. *Circle letter R.*

**Collaro Changers**

A new line of record changers using a special tone arm design, is detailed in a brochure just released by Collaro. *Circle letter S.*

**Weathers Loudspeakers**

A new series of loudspeakers and cabinets of co-ordinated design is described in literature available from Weathers Industries. Also described are their FM pickup and synchronous turntable. *Circle letter T.*

**Pilot Packaged System**

Model PT-1031 is a console radio-phonograph incorporating an FM-AM tuner,

preamplifier, amplifier, and a Garrard record changer with a GE diamond-sapphire magnetic cartridge, and three separate speakers. *Circle letter U.*

**Country Workshop Cabinets**

Speaker enclosures, equipment cabinets, and record storage units are pictured in literature which includes plans for combining numerous modular units with their bookcases and other units. This furniture is shipped ready-to-paint. *Circle letter V.*

**Heathkit Catalog**

Containing descriptions and prices of a wide selection of tuner, amplifier and loud-speaker kits, this book will be mailed upon request. *Circle letter W.*

**Allied FM-AM Tuner-Preamplifier**

A new unit designed to serve as the control center for an FM-AM radio-phono-tape system is the model KN-200 Knight FM-AM tuner-preamplifier. *Circle letter X.*

**Stereotwin Pickup**

Model XP Stereotwin cartridge for stereo records is available from Audiogersh Corporation. It is a reluctance-type pickup, equipped with a .5-mil removable stylus. Mounting is such that it can be used in any standard tone arm. Construction is similar in appearance to the monaural Miratwin type. *Circle letter Y.*

**Toro Side-Reel Tape Machine**

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Literature Request cards returned to Hi-Fi Music are processed daily, so that your requests are sent on to the manufacturers without delay.

Most manufacturers handle the inquiries we send them with equal promptness. Sometimes new literature is delayed in preparation, and so it is not ready as soon as it was expected. But ordinarily your requests will be filled within a reasonable time.

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• **SPECIFICATIONS:** Response: 10 to 100,000 cycles  $\pm 0.5$  db.  
 • **Front Panel Controls:** High-Frequency Roll-Off (6 positions); Low-Frequency Turn-Over (6 positions); Phono Selector (2 positions); Bass; Treble; Low Filter (5 positions); High Filter (5 positions); Volume; Loudness Contour Selector (5 positions); Input Selector (6 push-button switches): Off, Monitor, Phono, Radio, Tape, Aux.  
 • **Chassis Controls:** Level Adjust for Phono, Tape, Tuner, and Auxiliary Inputs. Unique Tape Monitor operates while recording.  
 • Write for complete catalog and/or send 25c for 56-page book "Understanding High Fidelity" to Dept. J-4.

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