

HiFi

& MUSIC REVIEW

FIRST ISSUE

February, 1958

35¢

How To Buy HiFi

Stereo

A Straight Steer

Music Reviews

Records, Tapes & Equipment



Mr. Fiedler's Boston
(page 31)

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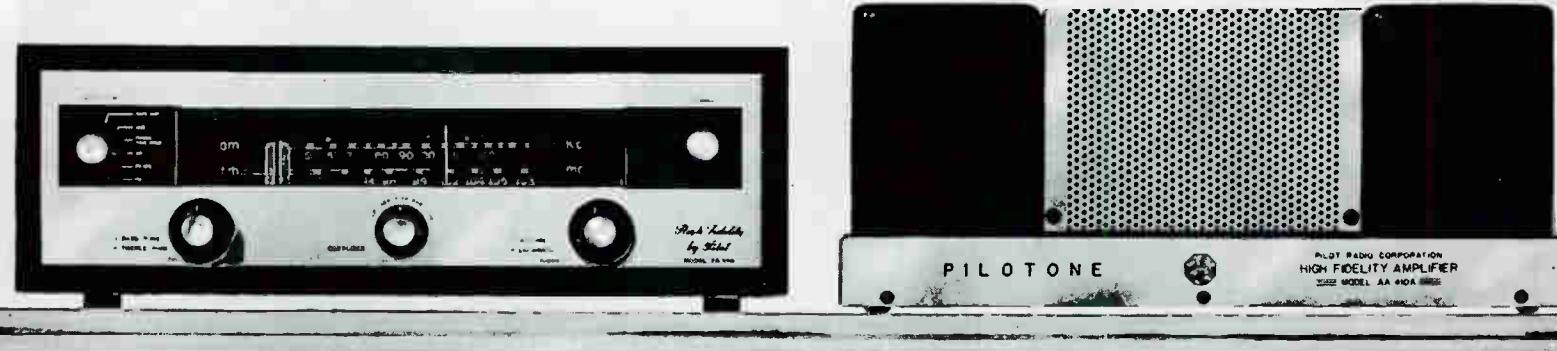
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The FA-550 and AA-410A have been fully field-tested, individually and together. They have proved so successful in custom installations, they are now used as standard component equipment in the Ensemble 1055, Pilot's top Component-Console System, priced at \$625, in mahogany.

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FA-550, a super-sensitive FM-AM Tuner with tuned RF and dual limiter-discriminator circuit. Has Beacon tuning and AFC; phono and tape preamp, and audio control section with DC on tube heaters; bass and treble controls; cathode follower outputs — plus other advanced features. Enclosure finished in brushed brass and burgundy. \$159.50 complete.

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HIFI & MUSIC REVIEW

HiFi

& MUSIC REVIEW

February, 1958

Vol. 1 No. 1

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"Until actual sound is produced, music does not exist."
Ralph Vaughan Williams

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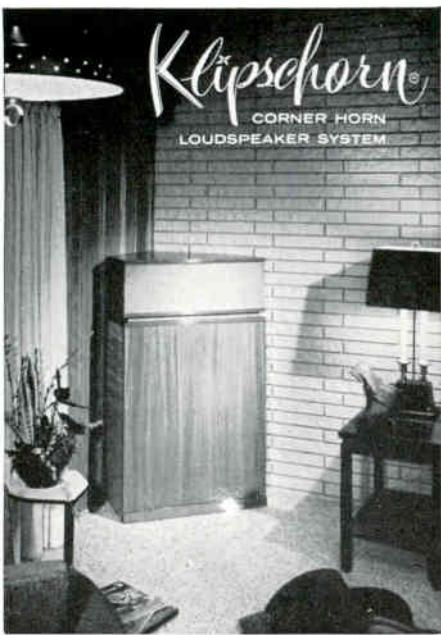
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WHY ANOTHER MAGAZINE?

WHY another hi-fi magazine? The answer is to be had by posing yet another question. The reader of a magazine or book about music and high fidelity reproduction wants stated in language he can understand the answers to the following: What has this record, this FM tuner, this amplifier, this piece of music, this new hi-fi accessory, this performing artist, or this recording technique got to offer me as an interested listener? To which can be added as corollary—How can I make better use of my existing home listening facilities to best advantage and with the least possible inroad on my financial budget?

Can any of us as music lovers or audio hi-fi enthusiasts name books or magazines that have consistently come up with accurate, informative and stimulating answers to this question and its corollary? Because we, as publishers of long standing and experience, are convinced of the vast improvements that can be accomplished in this area for a really widespread readership, we now offer our long term answer to this perennial challenge with HiFi & MUSIC REVIEW.

We have borne carefully in mind the variety of reasons why people have turned their attention to high fidelity sound reproduction: some because they have always loved music—be it concert fare, jazz, or pops—and have now found that it can be enjoyed to far greater advantage on wide-range listening equipment; some because of sheer hobbyist interest in experimenting with audio gear; and still others who have jumped on the hi-fi band wagon because it has become "the thing to do."

Regardless of the original motive involved, we are sure that those who have achieved their start with "hi-fi," even from a modest table model phonograph and a couple of Mantovani mood music LP's, have sensed through this experience that there are new worlds of adventure awaiting in the sonic world, that new arts of sound reproduction and

documentation have come into being. What has grown out of this basic initial experience for some hundreds of thousands of families throughout the length and breadth of America can be summed up in these terms: 1. More people than ever before have become aware of the whole world of sound in its artistic manifestation, be it concert music, stage plays, recited poetry, jazz, the best in light concert fare, and fine "pop" tune arrangements, or folk songs from all over the world. 2. More of us than ever before are growing in ability to discriminate on the basis of knowledge gained from actual listening experience and collateral reading. 3. More of us than ever before are developing understanding and practical know-how of what high fidelity listening equipment can contribute in terms of 1 and 2.

Every aspect of HiFi & MUSIC REVIEW has been conceived with the aim of helping you, our readers, develop further your awareness, taste and know-how along these lines, and to enhance your enjoyment of high fidelity listening in all its variety and richness.

Many of you have the good fortune to possess a fully matured and varied musical taste, while others of you may have "gone as far as you can go" along the road to sonic perfection in the home so far as electrical reproduction is concerned. We like to think, however, that our editorial resourcefulness will be sufficient so that even the "advanced" listener or hi-fi hobbyist will stumble upon new ideas and new avenues of exploration through HiFi & MUSIC REVIEW.

The editorial staff we have gathered for this purpose is second to none in experience and versatility.

The contents of each issue will be designed for maximum usefulness, but we trust they will not be devoid of humor or entertainment value. We wish to be not just a preceptor to you in guiding the course of your hi-fi and musical discoveries, but also a good and trustworthy companion.

OLIVER READ, Publisher

NEW

New AM-FM Tuner puts wide band FM, wide range AM within your budget!

Completely new in styling . . . in engineering . . . in performance . . . the H. H. Scott model 300 AM-FM tuner embodies many new engineering features found nowhere else.

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- Cross-modulation is minimized so strong local stations do not appear at several points on the dial.
- AM section features wide-range circuitry. Reception is so good on fine AM stations you'll think you are listening to FM.

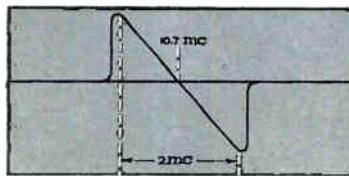


*Because of the demand for this new H. H. Scott tuner it may be temporarily out of stock. Be sure to get your order in soon.

Shown below: H. H. Scott's new model 300 AM-FM tuner



Famous musicians like Metropolitan Opera singer Jerome Hines choose H. H. Scott components for their own homes.

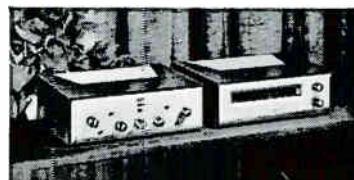


Wide-band FM circuitry eliminates co-channel and adjacent channel interference — makes tuning drift-free.



Precision-ray tuning eye makes it simple to tune precisely on both AM and FM.

When you tune the H. H. Scott 300 to a weak FM station next to a strong one, it stays in tune perfectly. Ordinary tuners using AFC rather than Wide-Band, wander from the weak station to the strong, making it impossible to tune to weak stations. Smooth acting slide-rule dial is extra-long giving better band spread, so stations are easy to separate.



The new 300 is a perfect match to H. H. Scott's Best Buy Amplifier . . . the famous "99". This 22 watt complete amplifier is only \$109.95. This means that for only \$269.00 you can have a complete H. H. Scott system.

Additional Technical Information — Model 300

FM sensitivity 3 microvolts for 20 db of quieting; 2 megacycle wide-band detector; 10 kc sharp-tuned whistle filter; outputs — main, multiplex, tape; tuned RF stage insures high sensitivity and selectivity on both AM and FM; two position AM bandwidth for Normal and High Fidelity programs; size in mahogany accessory case 15½" w x 5 h x 12¾" d. \$159.95. Choice of handsome accessory cases at \$9.95 and \$19.95.

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Hi-Browse with Hall

Hifi Dateline -- Music



THREE main trends of immediate or forthcoming importance to record buyers have come to the fore as Vol. 1, No. 1 of *HiFi & MUSIC REVIEW* goes to Press.

Technical developments have created the most talk—specifically those centered around stereophonic disc demonstrations and the first commercial music releases by Vox and Prestige at 16½ rpm.

London *frr* and the Westrex Corp. are each offering American industry two entirely *different* single groove recording-playback systems for disc stereo. Both demonstration test discs which I heard yield at first hearing impressive aural results, wholly comparable to presently available stereo tape. But *—don't expect stereo discs at your corner record shop in any quantity for at least two years.*

The American record industry will conduct exhaustive tests with both the London and Westrex stereo disc systems and will eventually decide in favor of one—very likely with some improvements over the existing versions—and then make playback equipment available on the widest possible scale at reasonable prices. We can all anticipate with delight the thought of one day being able to have "3-D" sound from disc at a price comparable to present-day monaural LP's; but meanwhile we can also take comfort in the thought that the best of today's stereo tapes will never be obsoleted by stereo disc, and that as mass production tape duplication techniques improve, prices of stereo tape will come down to a level not too distant from the present day LP.

Look for a special feature in next month's *HiFi & MUSIC REVIEW* reviewing music at the new 16½ speed. Vox has taken the plunge with classical music—for example, the Beethoven *Emperor* Concerto, the Violin Concerto, plus *Leonore* No. 3 and *Coriolan* overtures on one disc—while Prestige offers a first-rate compendium of chamber jazz with the Modern Jazz Quartet

and others. Vox asks \$6.96 for its 16½ "LLPs" (long long playing), while the Prestige items list at \$7.98.

The absorption of Angel Records by Capitol this past month points up sharply trend No. 2—that of world wide record industry consolidation. It is with real regret that we note the severance of Dario and Dorle Jarmel Soria from this combined operation; for in getting the Angel label started in this country, they built a superb classical catalog and set an all-time high in beautiful packaging and tasteful promotion. Both Capitol and Angel are subsidiaries of Britain's gigantic E.M.I. (Electric and Musical Industries) record manufacturing combine, which is now engaged in an all-out effort to gain ascendancy over English Decca (London in this country) in the world phonograph record market.

The powers that be at Capitol have assured us that their acquisition of Angel will mean greater national availability of the label—which will retain its separate identity. The distinctive Angel packaging will also be retained. Two major additions announced for the Angel line will be carried through under the Capitol aegis—the initial release of Angel stereo tapes will appear in March; and so too will the "Great Recordings of the Century" series offering superb LP transfers of 78 rpm electrical recordings of such illustrious figures as Sergei Prokofiev, Artur Schnabel, Fritz Kreisler, Claudio Muzio, Feodor Chaliapin, Edwin Fischer, Nadia Boulanger, the Adolf Busch Chamber Players and the Cortot-Thibaud-Casals Trio. You'll find special coverage of the Angel "stereosonic" tapes and "Great Recordings of the Century" in future issues of *HiFi & MUSIC REVIEW*.

Prices spotlight Trend No. 3 in discs today—the direction is upward, not only because of higher recording and manufacturing costs, but also the enormous investments

(Continued on page 12)
HiFi & MUSIC REVIEW

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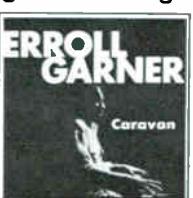
Two delightful and romantic ballet scores by Offenbach and Chopin



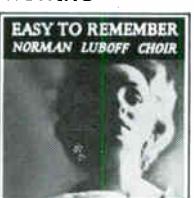
Definitive performances of three best-loved Beethoven sonatas



Johnny Mathis sings 12 favorites — Day In Day Out, Old Black Magic, etc.



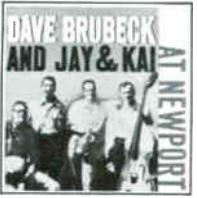
Erroll Garner plays Caravan, No Greater Love, Memories of You, etc.



Tenderly, Deep Purple, Soon, Laura, September In The Rain, 7 others



Complete score! I Could Have Danced All Night, The Rain In Spain, etc.



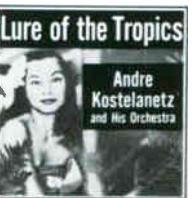
7 exciting new jazz improvisations by two great modern combos



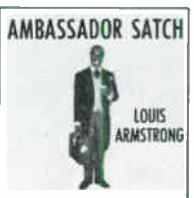
Duchin plays The Man I Love, April Showers, Am I Blue?, Brazil—11 more



Suave arrangements of Embraceable You, Somebody Loves Me—12 more



The Moon of Manakoora, Lotus Land, Poinciana, Jamaican Rhumba, etc.



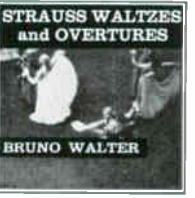
Armstrong and his All-Stars. 10 numbers from triumphant tour abroad



Stunning hi-fi performances of the "Firebird" and "Romeo and Juliet"



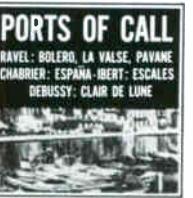
Doris Day sings The Song Is You, But Not For Me, Autumn Leaves—9 more



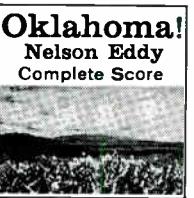
Emperor Waltz, Blue Danube, Vienna Life, Gypsy Baron Overture—2 more



12 Sinatra favorites — Mad About You, Love Me, Nevertheless, etc.



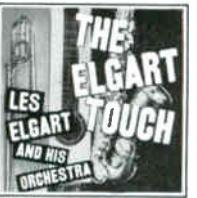
A romantic musical tour —Ormandy and The Philadelphia Orchestra



Rodgers & Hammerstein's fabulous hit, with Nelson Eddy as Curly



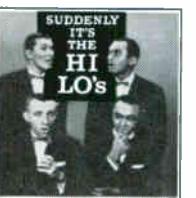
3 Gershwin works—Concerto in F, Rhapsody in Blue, American in Paris



12 Inimitable Elgert arrangements — Ideal for listening or dancing



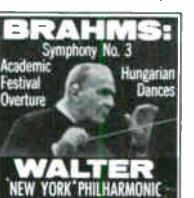
Romantic melodies from: Romeo and Juliet, Sleeping Beauty, 5th Symphony, Nutcracker Suite, Quartet in D, Symphonie Pathétique, Marche Slave, Serenade for Strings



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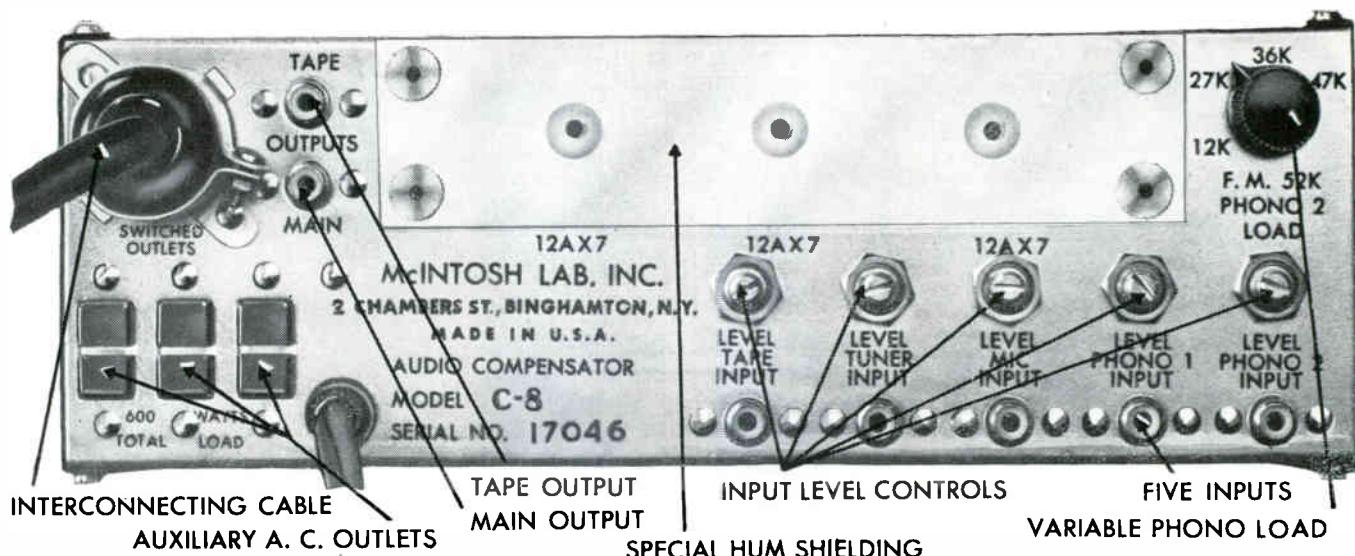
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Two Hi Level inputs with variable input sensitivity of .5 volts to 20 volts.

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Two Magnetic Phono inputs with variable input sensitivity of .005 volts to .1 volt. Phono inputs also accept tape head playback with NARTB equalization. McIntosh design means maximum flexibility with no compromise.

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For an absolute minimum of hum and noise this special plate has been supplied to cover the tubes. A McIntosh extra to further guarantee highest quality.

MAIN OUTPUT

An output supplied to feed a second amplifier or for use when the pre-amplifier is used with the McIntosh D 8A power supply. Ultimate flexibility from McIntosh; your guarantee of ultimate service and life.

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Each channel has its own input control offering the flexibility of matching the input levels for exact equal loudness in the room. In addition these controls prevent the accidental overloading of the input with its resultant distortion. A McIntosh feature not found on equipment even twice the price.

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The three auxiliary outlets supplied are controlled by the switch on the volume control in your C-8. One master switch controls all the equipment. Another McIntosh extra, more for your money.

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This output delivers signal to a tape recorder that is unaffected by the tone, volume, or aural compensation controls. You may listen as you please and still tape record a flat signal. Only McIntosh offers such flexibility and quality at a popular price.

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Power and audio are supplied through one cable for minimum noise and maximum simplicity. With the use of a remote power supply all inherent power supply noises are virtually eliminated. Simpler, quicker, cleaner installations result. Quality is always first with McIntosh.

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FEBRUARY 1958

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HALL'S HI-BROWSE

(Continued from page 8)

being made in developing stereo for the home, in terms of playback equipment, as well as pre-recorded tape, and discs to come within the next few years.

RCA Victor and Capitol have both announced price boosts. Victor's Red Seal line of classical LP's lists at \$4.98 as of February 1. The label's pop and jazz LP's will continue at \$3.98, except for the \$4.98 LOC series featuring original cast musical show repertoire.

Capitol's FDS LP's have been hiked to \$4.98 per 12-inch disc since the first of the year. This solidifies a development which had cautious beginnings on the part of the majors early in 1957 when Columbia, London, and Decca began to tag certain major sectors of their catalogs at the \$4.98 figure. As we go to press, Mercury has also jumped on the \$4.98 bandwagon with its MG50000 Olympian series, effective February 1.

New label notes—Keep your eye on Washington, latest of the classics newcomers. Eighteenth century music looms large in their initial release; but look for some unusual modern items emanating from Paris before the end of the year.

Old label notes—The resurrection of the Haydn Society catalog is fast becoming an accomplished fact with 20 LP's announced for release. Mozart, Schubert, and Haydn predominate, and we have the fine 3-disc Masterpieces of Music before 1750 available once more.

How to buy a record becomes more and more varied in its possibilities, what with more records than ever to be had in supermarkets and drug stores; and now RCA Victor and Capitol have both announced their entry into the mail order record club field in a big way —this to compete with Columbia's now very successful operation along this line. Where Capitol will be running its own show, Victor will be tying in the well-established Book-of-the-Month Club set-up. *HiFi & MUSIC REVIEW* will shortly bring you a series of articles on the fine and varied art of record buying, in which the advantages and disadvantages of regular dealer, super-market, and mail order club LP record buying will be evaluated.

D. H.

In terms of balancing sensitivity with stability, dependability and simplicity of operation ... there is NOTHING MORE DESIRABLE than a **NEWCOMB**



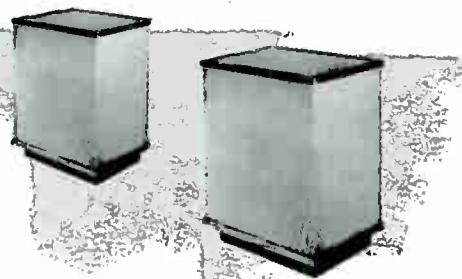
compact 200 AM-FM tuner

If listening to good music is one of the principal interests in your home, the Newcomb Compact 200 is designed specifically for you. The 200 combines brilliant performance with proven-in-use dependability, freedom from gimmicks, and neat harmonious styling. Virtually free from distortion and hum, the Newcomb 200 has an optimum, measured FM sensitivity of 2 microvolts for 30 db of quieting. Utmost stability is assured by snap-in automatic frequency control and temperature controlled oscillators. The Compact 200 has a multiplex jack, up to 10 volts from a cathode follower output permitting remote placement up to 200 feet from amplifier, and unsurpassed conventional tuning eye. All of this beautifully balanced engineering is dressed in a gold-toned cabinet measuring just 12½" x 4½" x 9". Listen carefully and inspect the Newcomb Compact 200 closely before you decide on the tuner you plan to live with. Enlightened comparators choose Newcomb 8 times out of 10. The 200 is not available to every dealer. Write for the name of the Selected Newcomb Specialist nearest you.

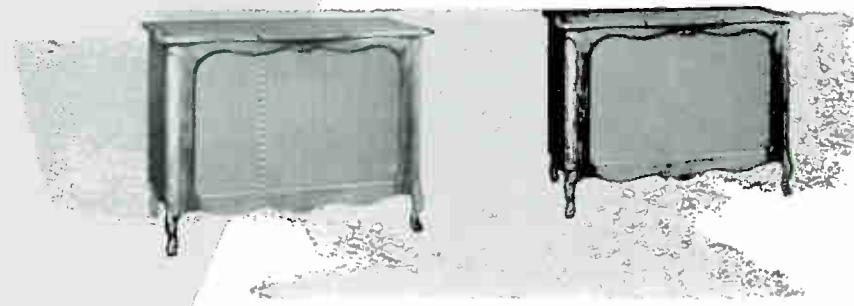
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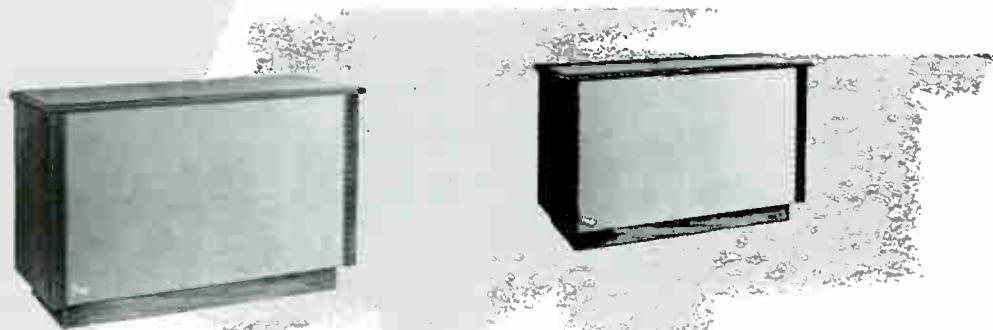
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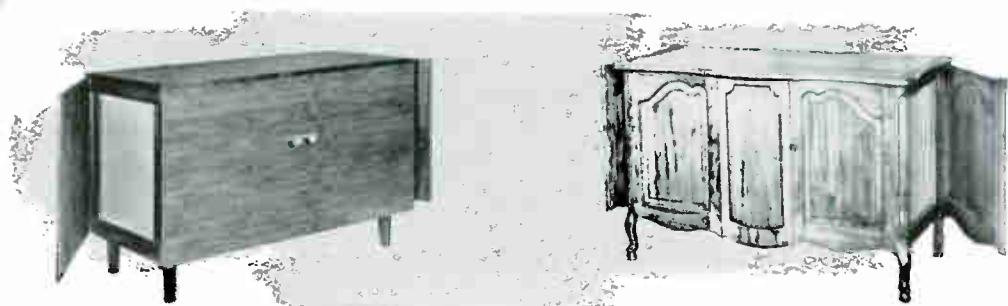
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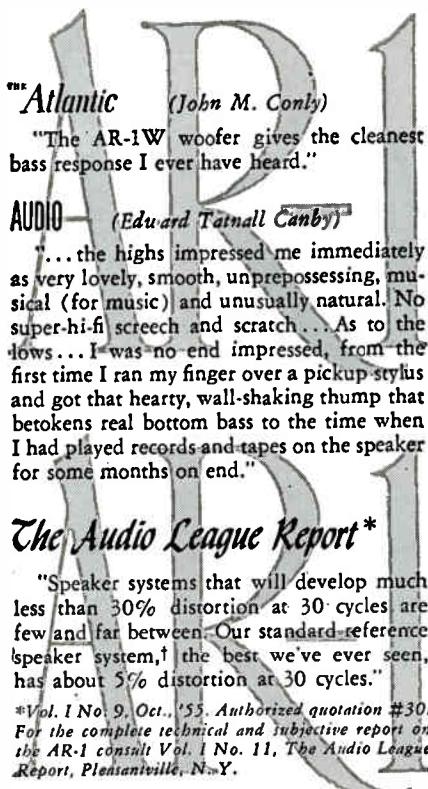


THE UNIQUE SINGLE-CABINET STEREO-FANTASY



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FEBRUARY 1958

PRESS COMMENT



AUDIO (Edward Tatnall Canby)

...the highs impressed me immediately as very lovely, smooth, unprepossessing, musical (for music) and unusually natural. No super-hi-fi screech and scratch... As to the lows... I was no end impressed, from the first time I ran my finger over a pickup stylus and got that hearty, wall-shaking thump that betokens real bottom bass to the time when I had played records and tapes on the speaker for some months on end."

The Audio League Report*

"Speaker systems that will develop much less than 30% distortion at 30 cycles are few and far between. Our standard reference speaker system,[†] the best we've ever seen, has about 5% distortion at 30 cycles."

*Vol. I No. 9, Oct., '55. Authorized quotation #30. For the complete technical and subjective report on the AR-1 consult Vol. I No. 11, *The Audio League Report*, Pleasantville, N.Y.

[†]The AR-1W

The Saturday Review (R. S. Lanier)

"...goes down into the low, low bass with exemplary smoothness and low distortion. It is startling to hear the fundamentals of low organ notes come out, pure and undefiled, from a box that is two feet long and about a foot high."

High Fidelity (Roy Allison)

"...a woofer that works exceptionally well because of its small size, not in spite of it... I have heard clean extended bass like this only from enclosures that were at least six or seven times its size."



Prices for Acoustic Research speaker systems, complete with cabinets, (AR-1 and AR-2) are \$89.00 to \$194.00. Literature is available from your local sound equipment dealer, or on request from:

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

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Hifi BOOKSHELF

JAZZ as a serious musical art, jazz as entertainment, jazz as a way of life, jazz as social and individual expression—all of these aspects are dealt with in three new books written or edited by well-known authorities in the field.

British-born Leonard Feather's volume proclaims a high ambition through its title—*The Book of Jazz—A Guide to the Entire Field* (Horizon Press, New York, 280 pages \$3.95). Barry Ulanov in *A Handbook of Jazz* (Viking Press, New York, 248 pages, \$3.50) offers something in the way of a useful primer; while Nat Shapiro and Nat Hentoff in *The Jazz Makers* (Reinhart & Co., Inc., New York, 368 pages, \$4.95) have edited colorful biographies of some twenty-one major jazz personalities of past and present.

Where Ulanov is more historic-chronological in the organization of his material, Leonard Feather adopts a very interesting and illuminating "cross-section" approach, dealing with the development of jazz technique and musical literature in terms of the practitioners and their various instruments.

Our own jazz record reviewer, Nat Hentoff, in his report to us on *The Book of Jazz* makes particular note of the section on *The Anatomy of Improvisation*, describing it as lucid and absorbing, and calling attention to the Verve disc (MG V-8230) which contains specially prepared illustrative material. Hentoff is distinctly less enthusiastic about Ulanov's *Handbook*, feeling the chapters on instruments, schools, and elements of jazz to be "skimpy and not always accurate." He likewise takes issue with the insufficiently detailed musicians' biographies although they occupy some seventy-three pages of the book.

My own reaction to *The Jazz Makers* is mixed, not because of any shortcomings on the part of Messrs. Hentoff and Shapiro in their selection and arrangement of the biographies of jazz "greats" but because of the uneven quality of the writing from Orrin Keepnews,

George Avakian, John S. Wilson and the five other contributing authors. Hentoff has offered in his own chapter on Baby Dodds some of the most illuminating insights on the essence of jazz creation and musicianship, simply by letting Dodds speak for himself as much as possible. John S. Wilson's portrait of Fats Waller and Charles Edward Smith's of Pee Wee Russell are among those things which make this volume a worthwhile investment despite the occasional "flat" spots. For those who feel the need of intelligible and informative views on what jazz has come to in our day, and from where, *The Book of Jazz* and *The Jazz Makers* should fulfill that demand in both breadth and depth.

• • • • •

A BRAM CHASINS has been known among the musical cognoscenti of New York as one of the finest *raconteurs* in the business. It is good to have WQXR's Musical Director, a fine pianist, composer, and protege of the legendary Josef Hofmann, setting down his recollection and opinions about pianists and about music in general in *Speaking of Pianists* (Alfred A. Knopf, New York, 291 pages, \$4.00); for he writes with the same tartness, tempered by humanity and social-artistic conviction, that characterize his stimulating conversation. Hofmann and Leopold Godowsky come vividly to life in full length portraiture. Chasins' estimates of the work of Paderewski, Landowska, Rubinstein, Gieseking, Casadesus, Horowitz, and others strike us as tellingly just; but what really strikes home is his commentary on the economics of concert management and of the LP record and its effect on the performer as an artist and professional musician. Whether or not one agrees with Chasins' opinions, it's a delight to read something that is free of pussyfooting and so obviously based on long and direct experience. This is not only a "must" book for the piano enthusiast, but
(Continued on page 16)

HIFI & MUSIC REVIEW

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LAFAYETTE
CATALOG

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Every Hi-Fi
Enthusiast*



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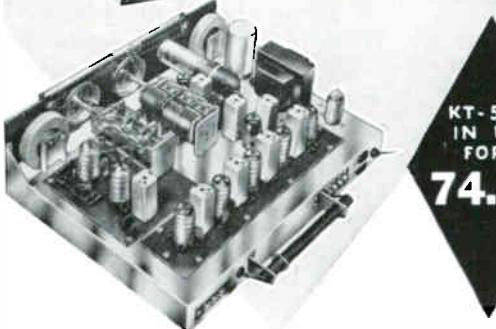
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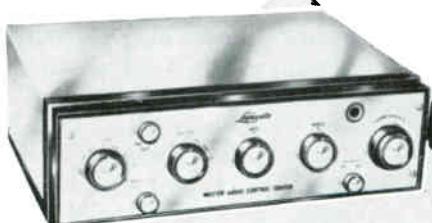
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- Separately Tuned FM and AM Sections
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More than a year of research, planning and engineering went into the making of the Lafayette Stereo Tuner. Its unique flexibility permits the reception of binaural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

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

The 5 controls of the KT-500 are FM Volume, AM Volume, FM Tuning, AM Tuning and 5-position Function Selector Switch. Tastefully styled with gold-brass escutcheon having dark maroon background plus matching maroon knobs with gold inserts. The Lafayette Stereo Tuner was designed with the builder in mind. Two separate printed circuit boards make construction and wiring simple, even for such a complex unit. Complete kit includes all parts and metal cover, a step-by-step instruction manual, schematic and pictorial diagrams. Size is 13 $\frac{3}{4}$ " W x 10 $\frac{1}{8}$ " D x 4 $\frac{1}{2}$ " H. Shpg. wt., 18 lbs.

The new Lafayette Model KT-500 Stereo FM-AM Tuner is a companion piece to the Models KT-300 Audio Control Center Kit and KT-400 70-watt Basic Amplifier Kit and the "Triumvirate" of these 3 units form the heart of a top quality stereo hi-fi system.

KT-500.....Net **74.50**

LAFAYETTE MASTER AUDIO CONTROL CENTER

with BINAURAL CHANNEL AND DUAL VOLUME CONTROL.

- Self-Powered
- DC On All Filaments
- Tape Head Input, High Impedance
- Dual Cathode Follower Output Stages

This is not only the finest hi-fi preamp characterized by unmatched features, but it has been functionally designed to keep pace with the conversion of your present hi-fi system to binaural (stereophonic) sound. Incorporates an extra channel and dual volume control for binaural reproduction. Features include DC on all tube filaments, negative feedback in every stage, dual cathode follower output stages and latest printed circuit construction. Less than 0.09% IM distortion and less than 0.07% harmonic distortion at 1V. Hum and noise level better than 80 db below 3V. Uniformly flat frequency response over entire audible spectrum. 7 inputs for every type of phono, tuner or tape. Tasteful styling, brilliantly executed. Size 12 $\frac{3}{4}$ " W x 9 $\frac{1}{8}$ " x 3 $\frac{1}{2}$ ". Shpg. wt., 10 $\frac{1}{2}$ lbs.

KY-300—Lafayette Master Audio Control Kit Complete with cage and detailed assembly instructions.Net **39.50**

LT-30—Same as above completely wired and tested with cage and instruction manual.Net **59.50**

DELUXE 70 WATT BASIC AMPLIFIER

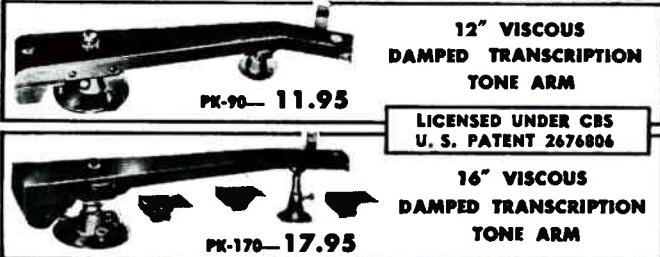
- Conservatively Rated At 70 Watts
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Here's ultra-stability in a 70 watt basic power amplifier employing highest quality components conservatively rated to insure performance and long life. Features matched pair KT 88's and wire range linear Chicago output transformer, variable damping control, meter for bias and balance and gold finish chassis. Frequency response 10-100,000 cps ± 1 db. Hum and noise 90 db below full output. IM distortion less than 1 $\frac{1}{2}\%$ at 70 watts, less than 0.3% below 30 watts. Harmonic distortion less than 2% at 70 watts from 20-20,000 cps ± 1 db. Output impedance 4, 8 and 16 ohms. Handsome decorative cage perforated for proper ventilation. Size 14 $\frac{1}{2}$ " x 10" x 7 $\frac{1}{2}$ " including cage and knobs. Shpg. wt., 40 lbs.

KT-400—Lafayette 70 watt Deluxe Basic Amplifier Kit complete with cage and detailed assembly instructions.Net **69.50**

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Superb two-way speaker performance in a cabinet that measures 11 x 23½ x 10. Use as a consolette (legs avail-



able) or place on table, bookshelf, anywhere! Richly grained Brown or Blonde Tan Leatherette covered case. \$49.50 — (4 brass legs \$5.95)



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(Continued from page 14)

more particularly for the hi-fi fan who wants to delve deeper than the surface of his LP's. We were especially pleased with Chasins's emphasis on the dangers of "assembly line" performance production for the solo artist, whether in terms of concerts, broadcasts, or for LP records. With the current tendency to rush new recordings onto the record dealers' shelves as fast as possible "to meet the competition," we have been shocked at the deterioration in performance and even recording standards. We genuinely fear that a Gresham's Law may well operate in records—the bad will drive out the good. A chastening by Chasins is well in order!

* * * * *

AT LONG LAST we have a different kind of opera book—*The World Treasury of Grand Opera* (Harper & Bros., New York, 674 pages, \$6.95), edited by RCA Victor's Vice-President, long associated with its Red Seal operations, George R. Marek. Under such broad categories as Italian Opera, French Opera, German Opera, Opera Houses and Audiences, For and Against Translation, Singers and Conducting, and The Crisis of Opera, Mr. Marek has assembled a marvelously varied and stimulating compendium of writing about this "irrational and exotic" art.

Here we have Michael O'Kelly, who sang in the premiere of *The Marriage of Figaro*, reminiscing about the rehearsals with its genius composer, Wolfgang Amadeus Mozart. Richard Strauss tells of *Der Rosenkavalier* and *Salome*. We learn from the composer himself the inside story of how *Pagliacci* was written. There is the wonderful passage from Thomas Mann's *The Magic Mountain* about listening to the phonograph—a "must" for every hi-fier. Giulio Gatti-Casazza tells of Toscanini's victory over the orchestra at his first Metropolitan Opera rehearsal back in 1908.

Here, in short, is a wonderful grab bag of operatic lore, knowingly, wittily, and lovingly gotten together. It would have been nice to have had an index; but this is a very small matter when one is faced with such informative and richly entertaining reading on such a fascinating subject.

D. H.

HIFI & MUSIC REVIEW

something wonderful has happened in high fidelity



a record changer with turntable quality performance

The new Glaser-Steers GS Seventy Seven made its debut at the 1957 New York High Fidelity Show. Thousands of people filed through the demonstration rooms to see and hear it perform.

Response was sensational. Listeners were astounded at the quality of the sound — the absence of wow and flutter, and — the absence of rumble, even with the bass sharply boosted.

Three GS-77 features received the most comment: Speedminder, Turntable Pause, and the Tone Arm.

SPEEDMINDER is the super automatic setting on the speed selector knob at which the user has virtually nothing to do but place the records on the spindle and select the correct stylus.

With the standard groove stylus in position, the changer automatically plays at 78rpm. With the microgroove stylus in position the changer automatically operates at 33½ and 45rpm, playing both speed records intermixed in any sequence.

SPEEDMINDER also protects both stylus and record, for you can detect immediately if you are using the incorrect stylus.

The changer can also be 'dialed' to play 16%, 33½, 45 or 78rpm, automatically or manually.

TURNTABLE PAUSE brings to the automatic GS-77 all the gentleness of record handling associated with manual turntables. In the GS-77 — and only in the GS-77 — the turntable pauses during the change cycle and resumes motion only after the stylus is in the run-in groove of the next record.

This eliminates the surface grinding which takes place in conventional changers where the record drops onto a rotating record. Turntable Pause protects your records, and adds many, many plays to their useful life.

The TONE ARM of the GS-77 is another example of precision engineering — evident from the very moment you lift and handle it. Movement, laterally as well as

vertically, is as smooth and free from friction drag as you'd expect in a high quality transcription arm.

Fundamental resonance of the arm is well below the audio band, and of extremely low amplitude. Acoustical isolation is also used to prevent vibration feedback through the arm pivot.

Dynamically balanced on hardened steel pin bearings, the arm will track at low stylus pressures recommended for modern cartridges. And stylus pressure between the first and tenth record in a stack will not vary beyond 0.9 gram.

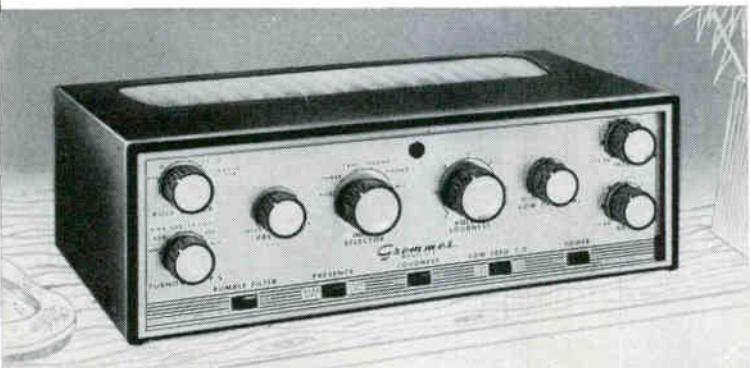
... and there is much, much more! See all the GS-77 features! See the advanced, years-ahead styling. See why music lovers everywhere hail this American contribution to high fidelity.

\$59.50 less cartridge

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the premiere combination for superb fidelity



THE *Grommes 212*

New deluxe Equalizer Pre-amplifier Control Center designed for those who want the ultimate in high fidelity. Self powered with DC filaments for use with any high quality basic power amplifier. Now, extreme flexibility can be yours with 13 front panel controls. Check these exclusive features: 6 position separate turnover and roll-off record compensators, calibrated bass and treble controls with true flat positions, presence control, low frequency balance control for boosting the lower bass range, feedback around each stage, and 8 inputs which include 2 phono channels and equalized tape head input. The 212 together with the Grommes 260 basic amplifier make the finest combination obtainable. Frequency Response: $\pm 0.1\text{DB}$, 10 to 20,000 CPS. Distortion: .05% harmonic and 0.1% intermodulation at 10V. output. Finish: Charcoal Gray and Brass. For tabletop or cabinet installation. Net \$129.50



THE *Grommes 260A*

New 60 Watt Hi-Fi Basic Amplifier designed for superb fidelity with far more than ample reserve power to meet every demand without strain or distortion. New advanced circuitry with stability built around 6550 output stage gives performance far superior to ordinary power amplifiers. Circuit features cascode first stage direct coupled to cathode coupled phase inverter; regulated screen and bias voltage supply. Distortion: 0.1% harmonic and 0.2% intermodulation at 30 watts (all distortions under 0.1% at 20 watt level or less). Frequency Response: $\pm .5\text{DB}$, 5 to 50,000 CPS (Attenuated beyond 100,000 CPS). Power Response: $\pm .5\text{DB}$, 20 to 20,000 CPS. at 60 watts. Premier fidelity assured when combined with the Grommes 212. Net \$159.50

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REVIEWERS' ROSTER

DAVID RANDOLPH—classics—is a lecturer at New York University and over New York City's WNYC. He is particularly versed in the art of interpreting the best in music for the layman, thanks to his splendid commentaries and music appreciation courses. LP fanciers treasure his Westminster madrigal discs where he leads the Randolph Singers.

NAT HENTOFF—jazz and folk music—is Bostonian by rearing and education and New Yorker by choice. Recognized as one of the leading younger authorities on jazz, Hentoff has lectured on his specialty at Harvard, helped supervise *The Sound of Jazz* for the CBS-TV *Seven Lively Arts*, and collaborated with Nat Shapiro on such books as *Hear Me Talkin' to Ya* and *The Jazz Makers* (both published by Rinehart).

KLAUS GEORGE ROY—classics—Viennese-born critic for *The Christian Science Monitor*, has some 35 compositions to his credit. Walter Piston and Karl Geiringer have been his mentors. He has just been appointed Assistant Manager of the Cleveland Orchestra. Before that he was associated with the College of Music at the Boston University School of Fine and Applied Arts. His critical specialty—modern music.

RALPH J. GLEASON—jazz and pops—emigrated from New York to San Francisco 10 years ago, where he is now doing writing about records for *The San Francisco Chronicle* and serving as West Coast *Down Beat* correspondent. He is also on the committee of selection for top American jazz discs for the American exhibit at the 1958 Brussels Fair. Just off the press—G. P. Putnam, New York—a Gleason-edited anthology of articles on jazz, *Jam Session*.

MARTIN BOOKSPAN—classics—has his widest audience as annotator-announcer for the Boston Symphony Orchestra broadcasts on New York's WQXR. He is also in charge of one of the world's biggest record libraries, being Director of Recorded Music for that pioneer hi-fi station.

STANLEY GREEN—musical theater and pops—is an authority on the music of Rodgers and Hammerstein and is thoroughly at home with the musical aspects of New York's bistro belt. Major assignments have appeared in *Theatre Arts*, *Films in Review*, and *Saturday Review*.

BERT WHYTE—stereo tapes—is second to none in his sheer enthusiasm for the recording art and is a pioneer in 2-channel stereo work—having recorded tapes in this medium as far back as 1952. His tapes of some fabulous Benny Goodman jazz, at Chicago's Blue Note (when Bert was associated with Magnecord) are due for commercial release any day.

HIFI & MUSIC REVIEW

Did Someone Say "Switch?"



When the art of recording was just taking shape
And it seemed to the experts that tape was just tape,
It made sense to try switching from this brand to that—
Until **irish** pulled **FERRO-SHEEN** out of the hat!

Now the **FERRO-SHEEN** process, the experts agree,
Has made **irish** tape different in *kind*, not degree,
So there's no earthly reason for switching your brand,
Save from Long Play to Double, or Brown to Green Band!

...if you are using
irish BROWN BAND
(an inexpensive general-purpose
tape of excellent characteristics)
... and want all the advantages of
FERRO-SHEEN ...

...switch to
irish FERRO-SHEEN GREEN BAND
(it costs no more than old-
fashioned coated tape)
... if you then want the ultimate
in professional tape ...

...switch to
irish FERRO-SHEEN SHAMROCK
(specially made with premium
oxides and film)
... if you then want 50% more play-
ing time on the same size reel ...

...switch to
irish FERRO-SHEEN LONG PLAY
(on 1-mil Mylar or acetate base)
... if you then want twice the
normal playing time on the
same size reel ...

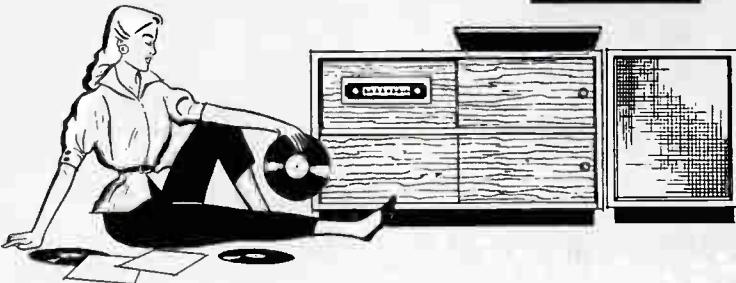
...switch to
irish FERRO-SHEEN DOUBLE PLAY
(made on 1/2-mil Mylar base and
available on 5" and 7" reels)
There's an **irish** tape
for every recording purpose!

Available wherever quality tape is sold.

ORRadio Industries, Inc., Opelika, Alabama

Export: Morhan Exporting Corp., 458 Broadway, New York 13, N.Y., U.S.A.
Canada: Atlas Radio Corp., Ltd., 50 Wingold Ave., Toronto 10, Ontario

Double your pleasure . . .



Superb sound plus the fine furniture look

enjoy both with **WELLCOR HIGH FIDELITY ENCLOSURES**

True Hi-Fi needs visual as well as audio perfection. You'll find that perfection in Wellcor products. Acoustically superior enclosures, tastefully styled in mahogany, oak and walnut wood finishes. Also available in heavily embossed wood-grained leatherette.

All Wellcor products, from turntable bases to equipment cabinets have been specifically designed to house the leading domestic and imported Hi-Fi components.

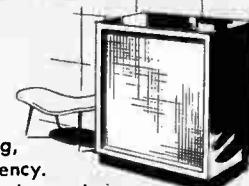
Over fifty "in stock" selections. Send for new literature.

EQUIPMENT CABINETS



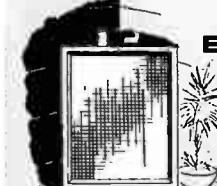
Accommodates 16" tone arm, turntable or changer. Tuner, amplifier, tape recorder, record storage.

CONSOLE ENCLOSURES



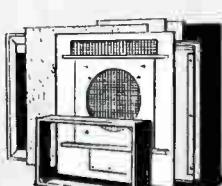
Bass reflex principle. Highest quality acoustic baffling, maximum efficiency. For 8, 12, 15 inch speakers.

CORNER ENCLOSURES



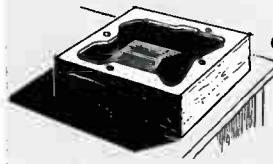
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For 8, 12, 15 inch speaker enclosures. Can be fully assembled in five minutes.

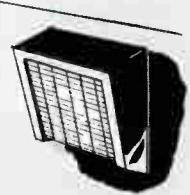
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Exact fit for all leading models.

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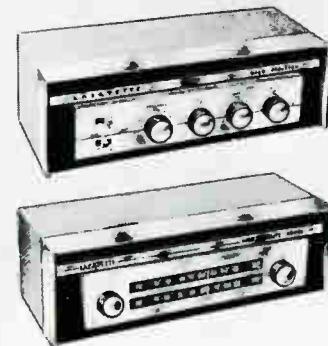
THE MANUFACTURERS ANNOUNCE—

Listening to music is perhaps the most restful of hobbies, but keeping up with the new equipment that brings such music into our homes can be a taxing affair. Yet part of the fascination of hi-fi lies in the variety of devices that compete for realistic sound. This does not mean that we have to junk our sound equipment every time a new gadget is announced. After all, equipment that sounds well in the first place is likely to go on sounding well for quite a few years. But occasional changing of one or the other components helps add excitement and suspense to the pursuit of good sound. Besides, many hi-fiers seem to have an innate horsetrading instinct, and there is no better way to satisfy that instinct than with an honest swap.

This column brings you brief announcements and descriptions of new equipment to tell you at a glance what's going on in the fertile field of audio design.

TUNERS

LAFAYETTE RADIO, one of the largest mail-order hi-fi houses, offers two new matched models of amplifiers and tuners. Their "Music



Mates" are a handsomely styled separate amplifier and AM-FM tuner, which offer much value for little money. The tuner features the original Armstrong circuit and automatic frequency control, which "locks in" on FM stations and holds them "in tune." At a price of \$67.50 (Continued on page 22)

HIFI & MUSIC REVIEW



ON ONE MAGNIFICENT CHASSIS — FISHER GOLD-CASCODE FM TUNER, ADJUSTABLE-SELECTIVITY AM TUNER, COMPLETE MASTER AUDIO CONTROLS

0.85 MICROVOLT SENSITIVITY GUARANTEED!

THE **FISHER**

FM-AM TUNER

Model 90-T



ELEVEN momentous features now available for the first time—plus TWENTY other terrific features. The 90-T reflects engineering excellence without equal. It incorporates the celebrated FISHER GOLD CASCODE RF amplifier and widest-band circuitry, to provide astonishing 0.85 microvolt FM sensitivity. The new FISHER MICRORAY TUNING INDICATOR is more accurate on weak signals even than conventional meters or tuning eyes. At finger-tip-touch, the exclusive, three-position FISHER PUSH-BUTTON FM MUTING/AM BANDWIDTH SELECTOR eliminates FM inter-station noise, and assures maximum AM fidelity with minimum interference. The Audio Control Center includes a new PRESENCE CONTROL and three-position, sharp-cut-off NOISE and RUMBLE FILTERS. Incomparable in performance and appearance, THE FISHER Model 90-T will meet the critical requirements of even the most particular professional. *Chassis, \$239⁵⁰*

Mahogany or Blonde Cabinet, \$19.95



FISHER 90-R—FOR USE WITH EXTERNAL AUDIO CONTROL

THE **FISHER** FM-AM TUNER • 90-R

■ Specifications are identical to THE FISHER 90-T described in detail above. However, the 90-R is designed for use with an external, separate audio control unit, such as THE FISHER Master Audio Control, Model 90-C. Low impedance output permits leads up to 100 feet without impairment of signal. *\$199.50*

Mahogany or Blonde Cabinet, \$19.95

WRITE TODAY FOR COMPLETE SPECIFICATIONS

FISHER RADIO CORPORATION • 21-37 44th DRIVE • L. I. CITY 1, N. Y.

DO YOU WANT Music? ... OR JUST SOUND

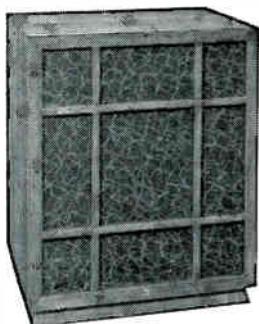
Full, wide-range, natural reproduction of all the musical notes—for enjoyable listening in your own home—comes first with Frazier. That is why Frazier-Engineered High Fidelity Speaker Systems prove so satisfying. It is not the size of the drivers, but the way they are coupled to an acoustically-adequate enclosure that gives you the range, the balance and the realism you want, with minimum distortion, without coloration, overdrive or hangover. Your listening is not complete until you hear the Frazier.



HIGH FIDELITY *FRAZIER* NEW YORKER

Combines remarkable wide-range reproduction with beautiful cabinetry. Specially-designed inside this popular *New Yorker* is an amazingly compact folded exponential horn with a 20 cycle taper rate and a 202-inch long air column. Picks up bass notes as low as 20 cycles. Response is conservatively rated 30 to 17,000 cycles. Reproduces low notes from 16 foot organ pipes to highest overtones of flutes and tympani with life-like realism. Crosses over at 800 cycles, using 12 DB per octave. 48" x 26" x 16½". Mahogany, Ebony, Blonde Korina, or Walnut. Complete with speakers. Net, \$475

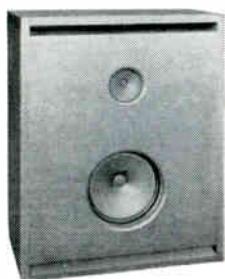
Basic Utility Model F-202, less outer cabinet, \$375



WIDE RANGE *FRAZIER* DIXIELANDER

This high fidelity wide-range loudspeaker uses a folded exponential horn in the woofer section, and an F-350 horn and driver for the tweeter section, with constant resistance crossover at 800 cycles. Assures clean reproduction from 40 to 15,000 cycles. Gives life-like quality to speech, vocal, brass, strings and percussion. Available in Mahogany, Ebony, Blonde Korina and Walnut. 24½" x 30" x 16½". With speakers. Net, \$250

Basic Utility System, without outer cabinet, \$175



Many Other Hi-Fi Models Available at Frazier Dealers to Meet Your Space and Budget Requirements

Send for Informative Bulletin No. F100-H

FAMOUS *FRAZIER* HI-FI BLACK BOX

This popular F-8-3X gives you a direct radiator type tuned box, modified Hemholtz loudspeaker system for walls, closets, or any other location. Provides an 8-in. driver, high-pass filter, and cone-type tweeter, in a specially designed enclosure for pure, wide-range reproduction from 40 to 15,000 cycles. Size: 23½" x 19" x 11½". Complete with speakers. Net, \$57

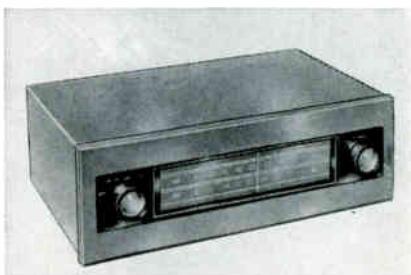
25 years in electro-acoustics

FRAZIER •

International Electronics Corporation
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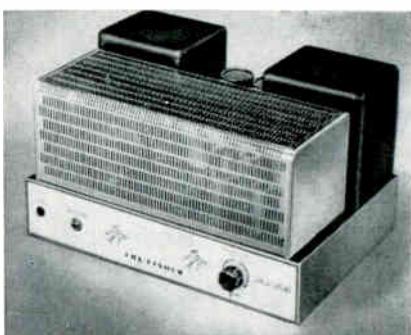
(Continued from page 20)
it is a bargain. The 15-watt amplifier covers the entire audio range with minimum distortion, and sells for \$46.50. If you would rather build these units into your own cabinet, you can get each without its metal case at slightly lower price.

For a bottom-dollar music system, Lafayette offers a matched 12-watt amplifier and AM-FM tuner,



priced for those who have to give up lunch for the sake of sound. \$33.50 buys the Model LA-22 amplifier and \$49.50 the AM-FM tuner, which also features automatic frequency control.

At the opposite end of the price scale is the new Fisher Model 200 amplifier with a guaranteed power rating of 60 watts continuous and 160 watts on transient peaks. Here is a real powerhouse for the heaviest demands. For instance, speakers throughout house and patio might be driven by this unit without au-



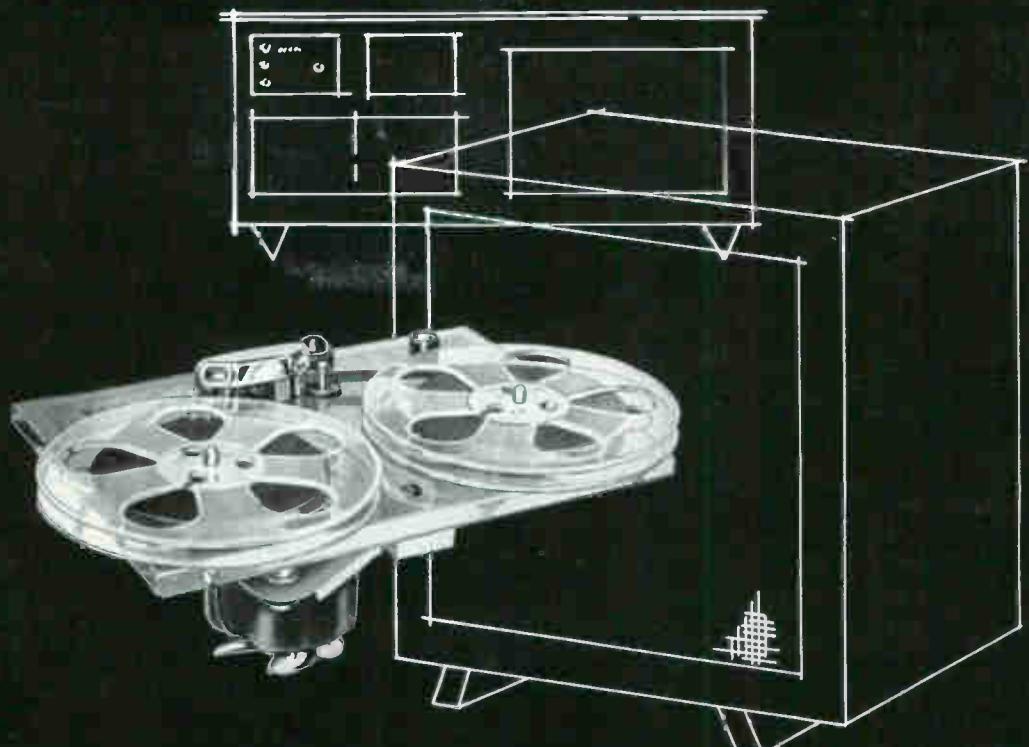
dible strain. As a matter of fact, it features a special 70.7 volt winding for just such multiple-speaker situations. The tag: \$179.50.

With more FM stations springing up throughout the country, many of them specializing in hi-fi programs of good music, there is growing interest in tuners. Among the best of these are the new FISHER Model 90-R and 90-T, both of which provide maximum sensitivity for pulling in even the most elusive FM

(Continued on page 24)

HIFI & MUSIC REVIEW

step
up
to
stereo
with
Viking
tape
components



The component concept

A Viking Stereo Deck can be added to your present hi-fi music system utilizing the amplifiers and speakers you now own. This is the Viking "component" concept. It means you do not need to buy amplifiers or speakers which duplicate the functions of those you already have.

Will it record?

Used with the Viking Recording Amplifier, this same stereo deck becomes a recorder and (don't miss this point) as such, actually meets or exceeds the critical NARTB* standards. *Properly used, the Viking will record and play back recorded material with broadcast quality, and at a home recorder price.*

Stereo recording

Viking provides not only in-line stereo recording, but simultaneous dual channel erase — virtually a Viking exclusive. No need for bulk erasing of tapes, or a "double-pass" erase. The new Viking FF75ES Deck provides dual erase heads. Used with synchronized Viking RP61 Recording Amplifiers, you can record original material in stereo copy tapes, or record from stereo broadcasts with the same full-fidelity which characterizes Viking monaural recorders. (Erase bias oscillators must be synchronized to prevent heterodyne.)

Don't just compare specifications — compare performance

Hear the difference in recording capabilities, in signal-to-noise ratio and overall frequency response.

Your dealer will help you with integration of Viking components with your present system . . . or write direct to Viking's Customer Service Department for suggestions. Free stereo literature and catalogs available on request.

* National Association of Radio and Television Broadcasters



OF MINNEAPOLIS

9600 Aldrich Avenue South, Minneapolis 20, Minnesota

EXPORT DIVISION: 23 Warren Street, New York City 7, New York
Cable: SIMONTRICE, New York (All Codes)

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spectacular...new Tape System Components

PENTRON

• STEREO • MONAURAL

Select the Tape units to meet your needs

Pentron combines professional features and custom styling with building-block flexibility. You buy what you want and add to your system when you desire—from the simplest monaural system to the all inclusive stereo systems.

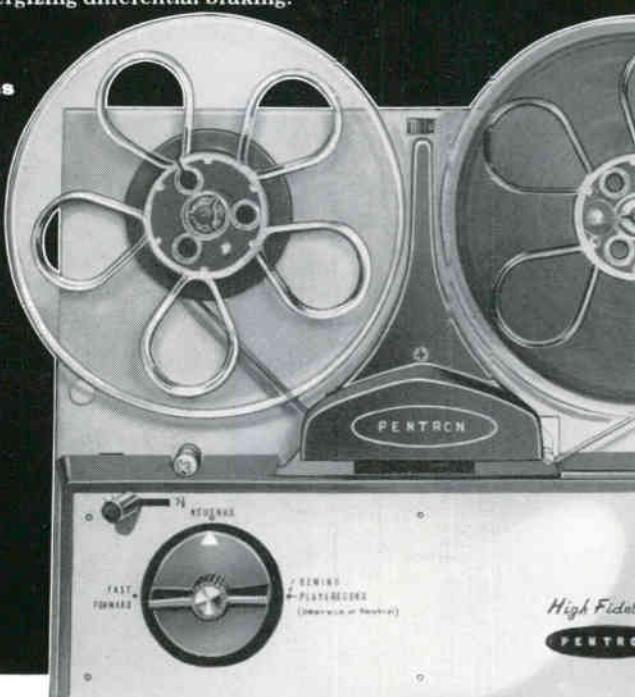
PENTRON LEADERSHIP FEATURES

- Precision made and tested professional head assembly with Azmuz-X spring loaded screw adjustment.
- Simple single rotary control.
- Four outputs plus two AC convenience outlets.
- Mounts VERTICALLY, horizontally, or at any angle.
- Speed change lever at front panel.
- Removable pole pieces in heads, as easy to change as a phono needle.
- Automatic self-energizing differential braking.

basic specifications

TM series mechanisms

COMBINATION HEAD: Frequency response: 40-14,000 cps with proper equalization. Signal-to-Noise: 55 db with CA units; track width: .093"; gap width: $\frac{1}{4}$ mil; impedance of record section: 6000 ohms; inductance of erase section: 60 mH. **STACKED HEAD:** track width: .080"; gap width: .15 mil; impedance: 3500 ohms. **FLUTTER:** under 0.4% at $7\frac{1}{2}$ ips; under 1% at $3\frac{3}{4}$ ips. **CAPSTAN DRIVE:** Idler driven. **MOTOR:** 4 pole induction type, individually balanced. **OUTPUTS:** 4 standard pin jack outputs to accept shielded phono plug. **CONVENIENCE OUTLETS:** two auxiliary AC outlets controlled by mechanism power switch. Supplied with removable mounting brackets with shock mounts.



preamplifiers



Tape Playback only. Response: 20-20,000 cps. Signal-to-Noise: 55 db



Tape playback preamp and record amplifier. Response: 20-20,000 cps. Signal-to-Noise: 55 db



Stereo dual channel playback. Response: 20-20,000 cps. Signal-to-Noise: 60 db

ALL CA UNITS HAVE SAME PHYSICAL DIMENSIONS AND REQUIRE SAME CUTOUT.

HEAR PENTAPE RECORDED TAPES—"GREATEST SOUND EVER FOUND"

PENTRON®

792 S. Tripp Avenue
Chicago 24, Illinois
Canada: Atlas Radio Ltd., Toronto

Send brochure on tape components

Name _____

Address _____

City & State _____

(Continued from page 22)
signal. They also feature a unique bandwidth control for AM reception (something usually found only in professional monitor receivers) to get better sound quality even from ordinary AM radio stations.



Model 90-R is just an AM-FM tuner to work in conjunction with your regular hi-fi controls (price \$199.50), while Model 90-T has a full set of controls of its own, which also regulate your phono and other inputs. It merely needs a basic control-less power amplifier as its complement. Price \$239.50.

Where technical demands are less exacting, for instance in the vicinity of strong FM stations and where no fringe reception is needed, an inex-



pensive FM tuner like the new Miller will do a very creditable job of adding FM programs to your hi-fi fare. Designed with automatic frequency control, it sells for \$59.95.

LOUDSPEAKERS

Among loudspeakers, a newcomer from England is the VITAVOX DUPLEX coaxial speaker, which combines a 12-inch woofer with a



3-inch cone tweeter. With proper baffling, the bass response reaches down to 30 cycles while the tweeter

(Continued on page 26)

HIFI & MUSIC REVIEW



THE NEW ALTEC Quartet 344A

*20-watt power amplifier and preamplifier
INVITES COMPARISON*



The new ALTEC "Quartet" (named for its unique 4 independent volume controls) is the only complete amplifier with all of the control features found in the best separate preamplifiers plus a full 20 watts of power.

Compare these outstanding features of the "Quartet":

Six Inputs—3 lo-level for magnetic phono pickup, microphone, and tape deck...3 hi-level for tuner, tape reproducer, and spare.

Four Major Source Volume Controls allow you to pre-set the level of any major program material and change from input to input or turn the power on and off without the necessity for readjustment. D. C. powered program indicator lights for completely hum-free operation.

Guaranteed Performance Specifications: 20-22,000 cps range, 20 watts (40 peak), 138 db gain, 32 db bass control range, 35 db treble tone control range.

Four Position loudness compensation control... continuously variable wide range bass and treble controls...*Three Position* independent rumble and scratch filters—all designed to give complete flexibility to suit reproduction quality of individual tastes and material.

Tape Recording Output—provided so material from any input may be selected for recording.

Equalization—4 phono compensation curves: European, LP, RIAA, and 78 rpm. 1 tape deck compensation.

Quality Construction—an example of the quality built into the "Quartet" is its "professional" printed circuit. Unlike common printed circuits, all components are attached through riveted eyelets making it possible to replace components without destroying the circuit.

Extraordinarily Sleek Design: Dimensions (less cabinet)—4-5/8" H, 13-3/4" W, 7-1/8" D... (with cabinet)—5-15/16" H, 14-5/8" W, 8-13/16" D.

Price: (less cabinet) \$106⁰⁰ Walnut, blond, or mahogany solid hardwood cabinet, \$18.00.

Write for free catalogue
ALTEC LANSING CORPORATION M10
1515 S. Manchester Ave., Anaheim, Calif.
161 Sixth Ave., New York, N.Y.



12-6

ALLIED knight-kit HI-FI EQUIPMENT



EASY-TO-BUILD HI-FI EVERYONE CAN AFFORD

- ★ World's Finest Hi-Fi in Kit Form
- ★ Beautiful Custom-Styled Line
- ★ Advanced, Easiest-to-Build Design
- ★ Money-Saving Hi-Fi At Its Best



EASY TERMS
AVAILABLE



Model
Y-786 \$3995

Only \$3.99 down

NEW knight-kit 18-Watt Complete Hi-Fi Amplifier Kit

featuring:

- Latest Custom Styling
- Full 18 Watts Hi-Fi Output
- 8 Inputs • Full Equalization
- New Printed-Circuit Switch
- 2 Printed-Circuit Boards
- True Hi-Fi at Lowest Cost

Here's easiest-to-build hi-fi at a price that defies comparison. Features 8 inputs for every possible signal source, including NARTB equalized tape head input. Response is ± 1 db, 20-30,000 cps. At full 18 watts output, distortion is only 0.5%. Tape head and magnetic cartridge sensitivity, 5 microvolts. Uses new RCA 6973 output tubes. Output: 4, 8 or 16 ohms. Full equalization for all records; separate Bass and Treble controls. Beautiful custom-styled case, 4 x 13 x 8". Ready for easy, money-saving assembly. Shpg. wt., 15 lbs.

Model Y-786. Net, F.O.B. Chicago, only..... \$3995

Model Y-786. Net, F.O.B. Chicago, only..... \$3995



NEW knight-kit FM Hi-Fi Tuner Kit

Model
Y-751

\$3895

Only \$3.89 down

- Authentic Hi-Fi Response
- Flywheel Tuning • AFC
- Pre-Adjusted Coils and IF's
- Printed Circuit
- 4 μ V Sensitivity Guaranteed

You'll be proud to build and own this top value tuner. Covers 88 to 108 mc. Sensitivity is 4 microvolts for 20 db of quieting. "Lock-in" (AFC) tuning holds stations. Extra features: cascode broad-band RF amplifier; drift-compensated oscillator; cathode follower output; output jacks for amplifier and tape; neon bulb pointer. Beautiful "space-saver" case, 4 x 13 x 8". Wt. 12 lbs.

Model Y-751. Net, F.O.B. Chicago, only..... \$3895

THERE IS AN EASY-TO-BUILD knight-kit FOR EVERY HI-FI NEED



18-Watt Hi-Fi \$3995
Amplifier Kit



FM Hi-Fi \$3895
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FM-AM Hi-Fi \$4995
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Complete
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Amplifier Kit \$2350



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Hi-Fi
Speaker
Kit \$4995

See our 1958 Catalog for full details

ALLIED RADIO

America's Hi-Fi Center

FREE!



404-PAGE
1958
ALLIED
CATALOG

Send for this
value-packed
catalog featuring the world's largest
selection of Hi-Fi Kits, components
and complete music systems, includ-
ing Everything in Electronics. Send
for your FREE copy today.

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Ship the following Hi-Fi KNIGHT-KITS:

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37th
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Send FREE 1958 ALLIED 404-Page Catalog

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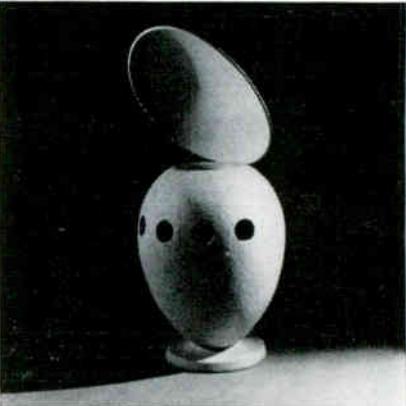
(Continued from page 24)
reaches up to 15,000 cycles. A heavy magnet provides ample power handling capacity of 30 watts and many listeners will like the "sweet" treble sound characteristic of cone tweeters.

The English are moving up some heavy calibers in the woofer department with their Goodman Audiom Series. The Audiom 90, a gigantic



eighteen-inch woofer, really rolls out the bass in even the largest rooms and auditoriums. For normal-size quarters, the Audiom 70 and Audiom 60 twelve-inch models make fine woofers with powerful and at the same time natural-sounding lows. Of course, a good speaker is only half the battle won, and it takes a solid baffle to do the rest.

By far the oddest newcomer in the loudspeaker ranks is the mushroom-shaped EPSILON "AMPHORA." It is said to resemble a classic Greek urn, but it's our guess that the Greeks would have been as surprised at the appearance of this "ultra-modern" unit as we are. Ac-



tually, its odd shape is not so much inspired by artistic considerations as by a bit of acoustic trickery through which its French designers claim to achieve an unusual "presence" effect and a more even sound spread. It's yours for \$149.50—all 23 inches height and 17 inches girth.

—END

HIFI & MUSIC REVIEW

when it sounds like this...



instead of this . . .



it's time for . . .

University

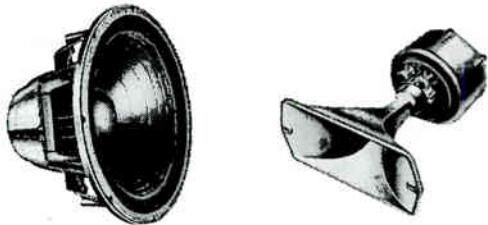
When your music system wears out its welcome . . . tires your ears with shrill discordant highs, muddy lows and general tonal fuzziness . . . you've probably got a case of "listening fatigue." It's a common trouble for which a University loudspeaker or system is the cure!

The reproduction of music is a fine art . . . as skillful, in its way, as creating it. Since the speaker is the last link of your high fidelity chain, University spent two decades perfecting the craft of making this link the strongest.

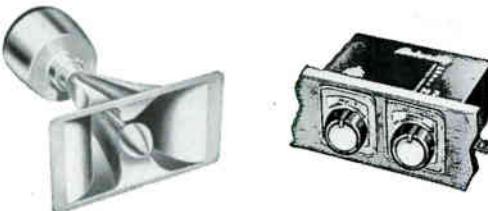
When next you visit
your hi-fi center . . .

L I S T E N

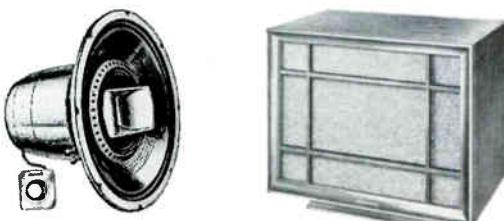
A FEW OF UNIVERSITY'S MANY



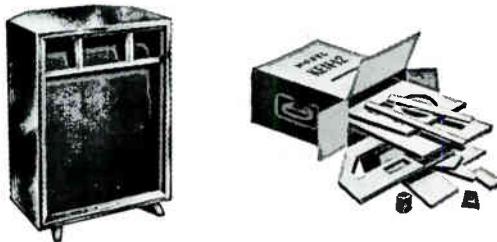
WOOFERS AND TWEETERS,



MID-RANGE AND NETWORKS,



DIFFAXIALS AND SYSTEMS,



ENCLOSURES AND KWIKITS

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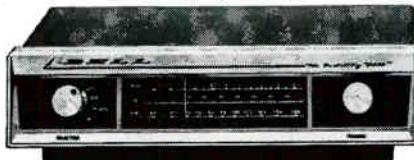
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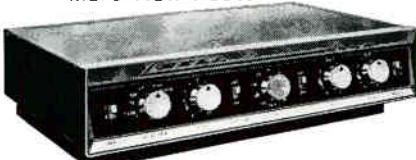
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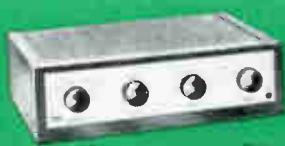
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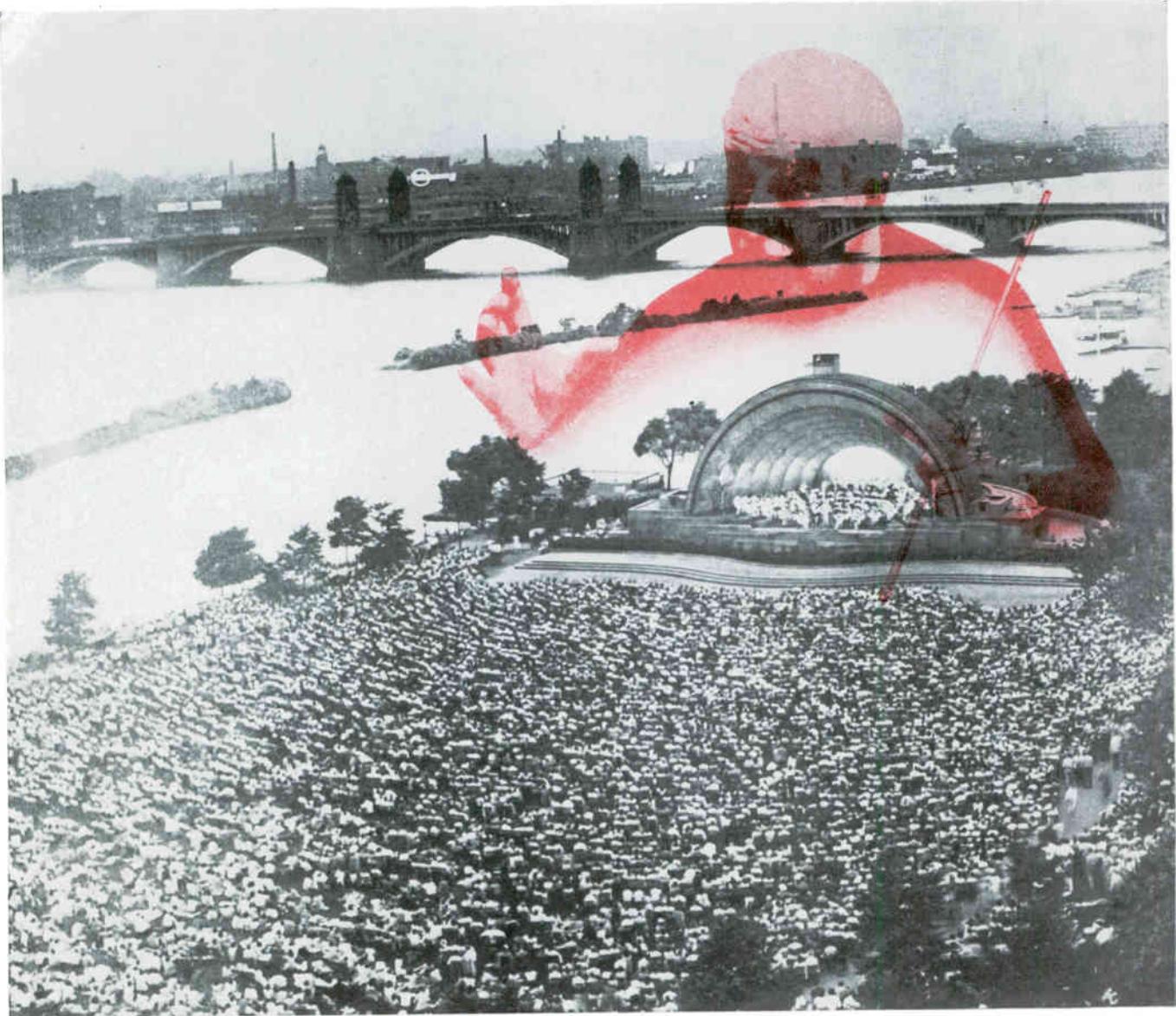
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HiFi & MUSIC REVIEW



Mr. Fiedler's Musical Boston

by PETER WHITELAM

ARTHUR FIEDLER. Wherever you turn in Boston, it is difficult to escape that name. Mr. Fiedler has captured the hearts of Beacon Hill socialites and Back Bay tradesmen with an aplomb which even he finds surprising. More than anyone else, he personifies today the musical life of Boston.

When I arrived at the Esplanade, Mr. Fiedler was directing activities in the Hatch Memorial Shell. Next June is the thirtieth anniversary of the open-air Pops Concerts, and the traffic arrangements and amplification system need an overhaul. The debonair conductor swept from electricians to policemen, and from policemen to photographers with the same dexterity he displays on the podium. It was an altogether

captivating and fascinating performance.

We had met three years earlier at a Pops concert, an almost impossible introduction between encores, but he recognized me. "So you are in New York now," he asked, "tell me, how can you take the musical life of another city after living in Boston?" I looked puzzled.

"You must know what I mean," he continued, "our town is not the same as New York where you have so many theaters and television networks . . . and Madison Square Garden. Here music is everything. There is a concentrated interest and activity. It is like the traffic in Boston. It all gets tied up in a knot."

He looked out across the river. "You see," he said,



"...Squat and shiny, it crouched on the campus like a wayward crab."

"in spite of audio shows, life here is not as frantic as in other cities. We let music fill the valleys of our lives. All types of music for all types of people. Wait a few minutes and I'll show you to some of musical Boston." He closed his "rehearsal" with a flourish, and when the last workmen had departed, we walked slowly towards Beacon Street.

"There is a very simple formula to the musical success of a city," he said, "the composers to create, the conductors to interpret, the orchestras to perform, and the public to enjoy. We have plenty of each here, but in Boston it is the public that makes the difference. They are very devoted. As the years go by, you begin to know instinctively what they want in music. Not just the proper Bostonians that Cleveland Amory writes about, the debutantes who come to a subscription concert because of Mother, but the Italian carpenters, the Irish dockers, the German shopkeepers, the crowds that shout and cheer every year when I lead the Fire Department Band for the opening of the Red Sox season.

"The most remarkable thing about them is their wide range of musical interest, their capacity to appreciate any style of music, Mozart or Sinatra, opera or bagpipes. The reason the Pops is so successful—up to twenty-five thousand a night during the Esplanade concerts, not including the yachts that nose in occasionally—is because I can direct my efforts to music which the majority of Bostonians will enjoy. I am sure of them. I can pick up a forgotten music sheet like Jacob Gade's *Jalousie* in a music store clearance, and

I just know it will go. I felt the same about *Jingles All the Way*, the selection of well-known commercials we played some seasons ago. Also with Leroy Anderson, Morton Gould, or any other Pop composer we introduced at the concerts, I did not make them a success, the Boston audiences did. They will take any kind of music, but it must be tops of its kind and it must be well performed."

Storyville

We had reached the Library at Copley Square and Mr. Fiedler turned down an adjoining street. By a hotel he paused and pointed to a sign over the sidewalk—"Storyville." We entered and I was introduced to a shrewd stubby man who was just winding up an audition. "This is George Wein," said Mr. Fiedler, "he is the owner of this place. He also promotes what is, perhaps, the most important jazz event in the east, the Newport Jazz Festival." He turned to a priest who was sitting at a nearby table. "And this is Father Norman O'Connor," he said, "our Jesuit jazz-lover from Boston University. *TV Guide* thinks he is the best friend and critic jazz revivalists have in this country."

We ordered some coffee. "Jazz has always been important in Boston," explained Mr. Wein, "Artie Shaw, Glenn Miller and Gene Krupa got their start here at the Roseland Ballroom, the Raymore-Playmore Ballroom and the Totem Pole. Most of the greats come here to Storyville at one time or another. I suppose that is the reason Nat Hentoff accuses me of too much

commercialism, but that's the way I want it. Anyway, if you want experimental jazz, you can always get it across the street at The Stable."

Mr. Fiedler elaborated, "There is a tall, loose-limbed fellow there called Herb Pomeroy. He is the intense student variety, but he has a great following and he does some excellent improvisation with a little group made up largely of Bostonians."

Kresge Auditorium

Across the river there are the stately columns and porticos of the Massachusetts Institute of Technology. Mr. Fiedler chuckled. "Very impressive, aren't they," he said. "Well, what about this?" The taxi came to a stop opposite an ultramodern building covered by an enormous concrete dome. Squat and shiny, it crouched on the campus like a wayward crab. "This is the Kresge Auditorium," said Fiedler. "It may look like a piece of orange peel, but at least it's functional. The dome is just three and a half inches thick, and it all rests on three corners. Unnerving, isn't it?"

Inside, more than 1200 seats fanned out from a large stage. Two men were busy arranging a microphone for a brass ensemble. One of them hurried towards us. "I thought all the doors were locked," he said, "we're recording now. No visitors allowed." He paused as he recognized my host. "Meet Peter Bartok," Mr. Fiedler said to me. "He is the recording specialist for Unicorn, which with Storyville and Transition, is one

of several enterprising LP labels centered in the Boston area." He turned to Bartok. "Tell my friend something about this place."

Mr. Bartok looked around the auditorium. "Well," he said, "the main problem is that it is spherical. It is very difficult to record in a spherical concert hall. Secondly, it is made from concrete, which reflects sound in a manner not so desirable for our purposes." He spoke with a quiet deliberation. "But for what it is, M.I.T. have done the best they can."

Fiedler pointed up at the large "floating clouds" suspended from the ceiling. "Doesn't that help," he asked. "Yes, it does," said Bartok, "so do the chairs here. They are made of absorbent material. Yet the fact remains—it has very bright acoustics and imposes strict demands on the musicians who perform here." Mr. Fiedler interrupted, "A lot of people like it. Mr. Munch for example. I agree with your comment on performers. Where large orchestras are concerned, you just cannot get away with careless passages of Brahms and Bruckner any more. Who knows, this new type of concert hall may be good for us in the long run." We left Peter Bartok to his recording.

Fenway Court

As we went out of the building for another look Mr. Fiedler was smiling. "You may find it strange," he said to me, "but how do you think the Bostonians feel about it? For years they have been used to places like Fen-

"... Most of the greats come here to Storyville at one time or other."

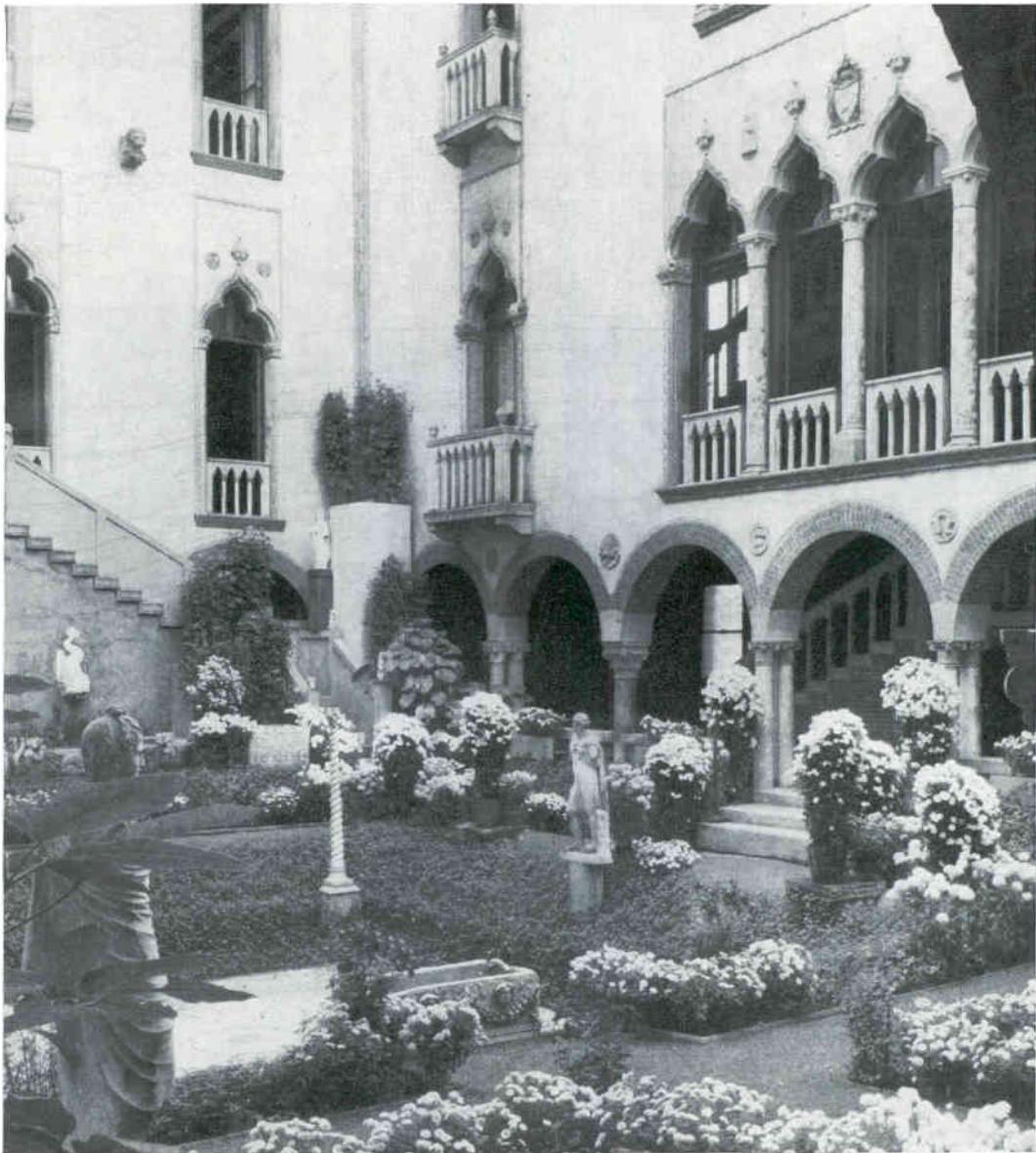


way Court." "Fenway Court?" I asked. "It is another name for the Isabella Stewart Gardner Museum," he explained. "There is nothing like it anywhere in America. When you see it you will understand why." We jumped on a bus travelling back across the bridge towards Boston.

The bus deposited us by the Museum of Fine Art and we walked across the Fenway. We had reached a row of ornate iron railings which gave way to a carved marble doorway. Two gothic lions guarded Fenway Court. Mr. Fiedler stopped. "This is Mrs. Gardner's home," he said, "and one of those shrines where visitors wipe their feet before entering." We drifted through the paneled rooms and sunken cloisters. The house was an expression complete within itself, full of whispers and memories of the past, of the beautiful and unconventional woman who had molded her palace in Venetian splendor, with the still perfection of Renaissance statues and paintings, with fountains, balustrades, hooded fireplaces, and rich tapestries.

In the music room, we opened the guest book of young performers who had come to make their debuts each Sunday. Towards the beginning were names like Isaac Stern, Eleanor Steber, and Grant Johannesen. "I did not find this place until I had returned from studying in Berlin," Mr. Fiedler said softly. "Now it is part of me which is there always, whether on tour in Chile, in the midst of making a thousand and one recordings, or breaking open another champagne season at Symphony Hall. To the musical Bostonians, the real unfrenzied meaning of life is here, at Fenway Court. It is the soul of our city. And what it means to art and culture here is more than anything we poor musicians can do on our own."

He turned to me in the entrance hall, "I'd like to show you more, but there just isn't time. Tomorrow I have to go to Milwaukee for six weeks—guest conducting. Anyway, now that you know us, come again." He smiled and was off across the Fenway, leaving me in the sudden warmth of a late Boston afternoon.—END



. . . The Isabella Stewart Gardner Museum—"an expression complete within itself."

ELGART

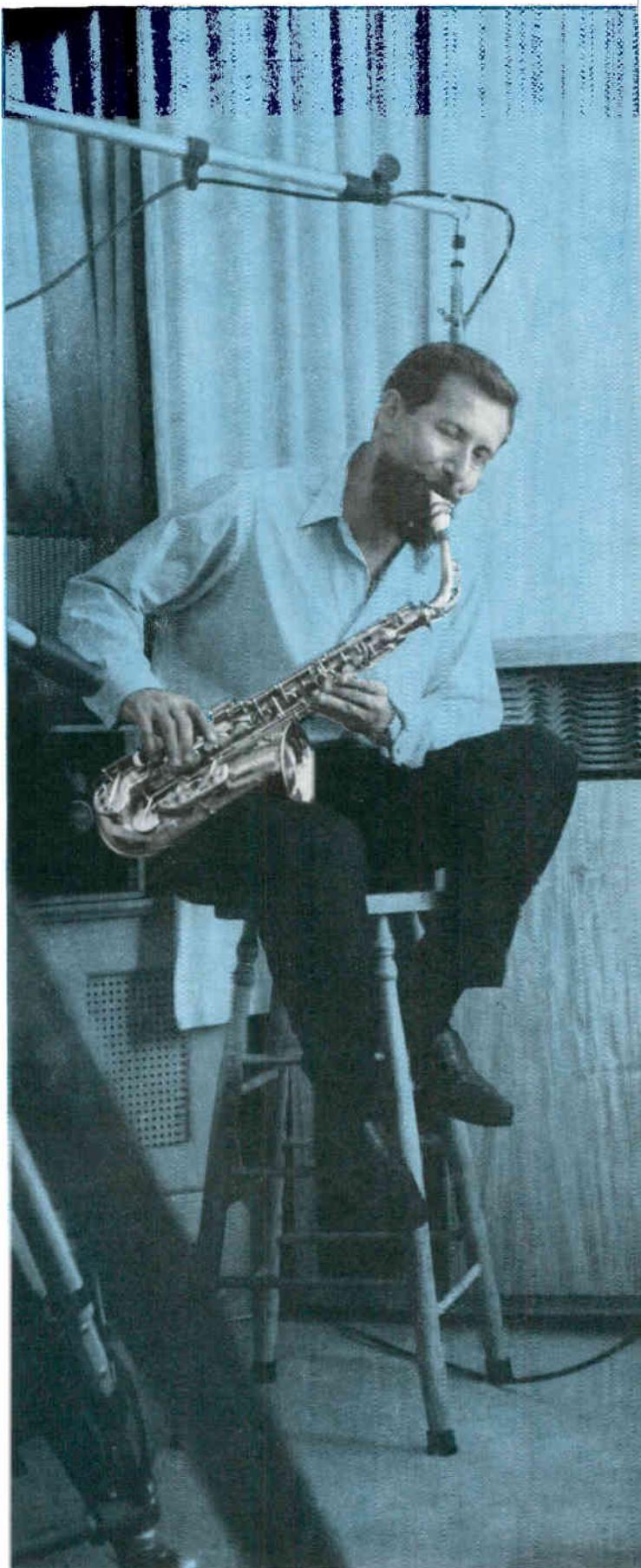
*Larry and Les make with
the sound to astound*

By WALLY ROBINSON

IF THERE exists a more beautiful recorded "sound" than that of the Les and Larry Elgert orchestra, it is decidedly not the fault of brother Larry Elgert, whose unrelenting pursuit of audio perfection can be pondered for insights into the nature of the phenomenon: high fidelity.

Most Elgert record admirers made their initial acquaintance with this orchestra from one of the Columbia discs issued in the years since 1953, when the band was signed to that label. Few know that the distinctive hi-fi sound of the "Les Elgert Orchestra" actually flowered earlier on records and with quite an opposite approach. Whereas the Columbia releases of the *Les Elgert* organization feature wonderfully rich sound-tapestries woven within the narrow confines of strict, two-beat dance music, an earlier 10-inch LP on the Brunswick label and a 12-inch Decca offering presented some wildly unconfining creations of *Larry Elgert's* ensemble. Many listeners will be exhilarated by the untrammelled variety and color of these earlier Elgert records.

Ten-inch LP's having passed into limbo, locating the Brunswick record may prove a challenging search, but the rewards of finding one will justify it. As an object



Larry Elgert . . . for hi-fi always

Les Elgert . . . for dancers mostly



Larry sweats out a new band arrangement.

*With his wife, Grace, he judges quality
of just-completed recording session.*



Brunswick
BL 580
Decca
DL SS26
DL 8034
Columbia
CL 536

CL 594

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CL 803
CL 875

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SOPHISTICATED SWING

- | | |
|--------------------------|----------------------------|
| Sophisticated Swing | I Never Knew |
| The Gang That Sang Heart | Why Don't You Fall In Love |
| Of My Heart | With Me? |
| Bendix Bounce | Comin' Thru The Scotch |
| Soon | Sophisticated Lady |
| The Weasel Pops Off | The Turtle Walk |
| Geronimo | Time To Go |

JUST ONE MORE DANCE

- | | |
|---------------------------|---------------------------|
| Meet Me Tonight In | Goodnight, Sweetheart |
| Dreamland | Night And Day |
| Cuddle Up A Little Closer | Stardust |
| I Don't Know Why | Dream |
| Darn That Dream | I'll Be Seeing You |
| When Day Is Done | For Me And My Gal |
| I Don't Want To Set The | I'll See You In My Dreams |
| World On Fire | |

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THE DANCING SOUND

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THE ELGART TOUCH

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| Swingin' Down The Lane | Stompin' At The Savoy |
| Don't Be That Way | Street Of Dreams |
| Autumn Serenade | The Swingy Swan |
| Fascinating Rhythm | Slo Roll |
| I Had The Craziest Dream | Where Or When |
| Three To Get Ready | The Dancing Sound |

THE MOST HAPPY FELLA

FOR DANCERS ALSO

- | | |
|------------------------|----------------------|
| Who Cares? | The Boy Next Door |
| How Long Has This Been | 'S Too Much |
| Going On? | |
| Paradise | I Hear A Rhapsody |
| Why Do I Love You? | Sheer Delight |
| You Go To My Head | High On A Windy Hill |
| Green Satin | You Walk By |

LES AND LARRY ELGART AND THEIR ORCHESTRA

- | | |
|-------------------|-------------------------|
| Bidin' My Time | Don't Get Around Much |
| Prelude To A Kiss | Any More |
| Just In Time | Came The Dawn |
| Turk's Groove | Gonna Get A Girl |
| What's New? | You're Driving Me Crazy |
| No Moon At All | Little Girl |
| | One Man On The Tubs |

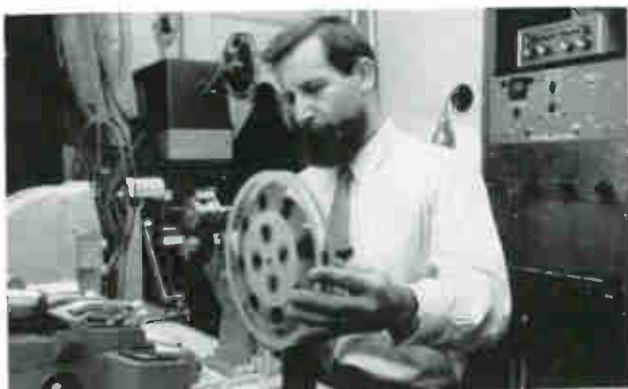
lesson in goofy packaging, it is nonpareil. Titled *Impressions of Outer Space*, the jacket is literally a reproduction of a "Startling Stories" science-fiction pulp magazine. Five spacemen are shown ascending (or descending) upon a crater-pocked planet. The colors are garish and the titles listed in simple cerise: *Lunar Sleep, Asteroid Ballet, Beyond Gravity*, etc.

Once this record is spinning, the listener is in for an exciting experiment in sound, both as a purely aural appreciation and as an essay in modern music expression. Five slithering saxophones weigh in in this ensemble and the evidence of the remarkable Elgart ear is abundantly present in sudden percussion punctuations and tart brass announcements.

The Decca jacket is far more fetching, and, indeed, downright good design. The title, *Music for Barefoot Ballerinas*, is tastefully done. And a wonderfully amusing set of liner notes are contributed by Gilbert Millstein, who operates in the full spirit of the occasion.

When Decca boasts that "nothing like this has ever been recorded before," one has to concede the point. *Barefoot Ballerinas* is an intensely hi-fi-conscious rec-

(Continued on page 40)



FEBRUARY 1958



Larry's studio contains best of hi-fi gear.

Larry also makes sound movies with strictly hi-fi sound.

Goddard Lieberson, president of Columbia Records, presents Les and Larry with an award for the fresh bright quality of their "sound" . . .

. . . and it goes right on the wall.

ANGELIC

ROSENKAVALIER



*Karajan, Schwarzkopf, and
Edelmann Score Honors in
New Angel Recording*

By MARTIN BOOKSPAN

RICHARD STRAUSS: *Der Rosenkavalier—Opera in 3 Acts to Text by Hugo von Hofmannsthal.* Elisabeth Schwarzkopf (soprano)—Feldmarschallin; Otto Edelmann (bass-baritone)—Baron Ochs; Christa Ludwig (mezzo-soprano)—Octavian; Teresa Stich-Randall (soprano)—Sophie; Ljuba Welitsch (soprano)—Marianne and others with Philharmonia Orchestra and Chorus—Herbert von Karajan cond. Angel 3563 D/L (35492/5) 4 12".

ONE of the most fruitful associations of librettist and composer in the history of the lyric theater was the collaboration, which lasted for nearly a quarter of a century, between Hugo von Hofmannsthal, Austrian poet and dramatist, and Richard Strauss. The two worked together for the first time on the composition of *Elektra*, which occupied them from 1906 to 1908. The strong bonds of mutual respect for each other's art which were forged during that period formed the foundation for their five subsequent joint undertakings.

Der Rosenkavalier was their second collaboration (the others were *Ariadne auf Naxos*, *Die Frau ohne Schatten*, *Die Aegyptische Helena* and *Arabella*), and it seems to have begun to take shape in Hofmannsthal's mind almost immediately after the sensational first production of *Elektra*. The first hint of *Der Rosenkavalier* is found in a note from Hofmannsthal to Strauss dated February 11, 1909 (just two and a half weeks after the *Elektra* premiere): "I have spent three quiet afternoons here in making out a complete, quite fresh scenario for a *Spieloper*, gay, almost pantomimically transparent in its action, giving occasion for lyricism, jokes, humor, even a little ballet. . . . Two large roles for a baritone and a graceful girl dressed as a man, à la Farrar, or Mary Garden."

Strauss was immediately attracted to the story and composer and librettist worked on the opera with a near-fanatic intensity for almost two years. The published correspondence between Strauss and Hofmannsthal makes a fascinating study of the stimulus and inspiration each gave the other. Out of their discussions and the interaction of their artistic personalities came a genuine masterpiece.

The "complete" scenario of which Hofmannsthal first wrote underwent many changes before final production. The most significant change of all was the gradual emergence of the role of the Marschallin to the central one in the opera. Indeed, as late as May, 1909, Hofmannsthal, in summarizing the action, does

Miss Schwarzkopf (standing) and Miss Welitsch seem pleased with the playback at Angel studios in London.

HIFI & MUSIC REVIEW

*Both poignancy and fun hide
behind the Marschallin's
apparent hauteur as she lis-
tens to bumpkin Baron Ochs.
Elisabeth Schwarzkopf and
Otto Edelmann play the roles.*



not even mention the character of the Marschallin: "The course of the action is simple and intelligible enough for even the least sophisticated public—a fat, elderly, arrogant suitor, favored by the bride's father, has his nose put out of joint by a young and handsome fellow: surely that is the *ne plus ultra* of simplicity!" It was not until more than a year later, when the first two acts were already in the engraver's hands and all but the concluding text of Act III was completed, that the librettist realized that in the Marschallin he had created a personality of profound emotional appeal. In a letter to Strauss in June, 1910 Hofmannsthal tells him that he has had to treat the final scene at great length because "the figure of the Marschallin must not be deprived of its significance. It is she whom the public, and especially the women, will regard as the leading personality, she to whom their sympathies will go out." A few weeks later still Hofmannsthal writes that "for real charm of expression and of personality one has to turn to the Marschallin."

In this later correspondence Hofmannsthal seems to be trying to impress upon Strauss the unexpected



Conference of principals (Ludwig, Schwarzkopf and Karajan) is headed by Walter Legge (center) who supervised the recording and also wrote a new English version of Hofmannsthal's racy but tender libretto.



The Boudoir Scene from Act I.

nature of this evolutionary importance of the Marschallin, and to implore him to reflect this in the music. He need have had no fears, for Strauss had already given to the music of the Marschallin a warm and human appeal which set her quite apart from the other characters.

One further point should be made before we go into a brief synopsis of the action and a discussion of the new Angel recording. Because of the depth of the personality and the wide range of emotions which the Marschallin must portray, she has usually been played by mature (one hesitates to say overripe) sopranos. An essay which Strauss wrote on *Der Rosenkavalier* in 1942 causes one to re-evaluate one's whole conception

(Continued on page 46)

LES & LARRY ELGART

(Continued from page 37)

ord, wherein director Larry Elgart and composer Charles Albertine have broodingly hovered over each note, it would seem, weighing its sound display potential—all, it may be agreed, at no sacrifice of rhythm and tempo. It becomes clear that Larry Elgart is, himself, a shoulder-high fidelity pursuer.

* * * * *

The Elgart brothers were born and schooled in Connecticut. Their mother, a distinguished concert pianist, saw to an early musical education, a circumstance that may well have deprived the major leagues of some first-rate baseball talent. Both boys were superior athletes, notably Les, whose decision to preserve his fingers for his trumpet caused one minor league scout to weep openly.

Each developing musician served with the usual assortment of top "name" bands of the 40's; Harry James, Charley Spivak, Billy Butterfield, and Raymond Scott. About the time when the band business was going sour, Larry was prompted again and again to organize or reorganize floundering bands for shaky batoners. It became clear to him, finally, that few musicians were familiar with a wide scope of sidemen and fewer had a good grasp of—what he puts great accent upon—"proper casting of talents."

With brother Les, he shaped the first Elgart group, which reflected a shrewd eye for talent. He chose, among others, Nelson Riddle, Ralph Flanagan, Bill Finnegan—each a superb musician—and Lisa Kirk as vocalist.

In the fall of 1953, George Avakian signed the present version of the "Les Elgart Orchestra." The band is substantially the same now with two important reservations. The first is the recent exit of long-time arranger and collaborator, Charley Albertine. The second relates to "casting" and suggests that the Elgart band is very like a repertory stock company that believes

in adding or subtracting people according to the need for their particular specialties. "Some band leaders," Larry Elgart complained in the 40's, "can only understand music as a solo activity." That was said with reference to the very popular groups whose leaders were generally great soloists and whose success never caused them to doubt their fundamental approach to music.

To zero in on exactly what Larry means by "his" approach requires many hours of probing. These would most likely be spent at the business offices the brothers maintain on upper Madison Avenue in New York City. Here, one enters a cone of three small rooms. These could very well represent a modern research laboratory for work in sound, photography or cinematography. There are three huge Ampex tape recording machines; two Arriflex 16-mm. cameras; a Super Auricon Sound Camera; a Ranger-tone Synchronizer (for "synching" ¼" magnetic tape with movies); Telefunken microphones; and many other gadgets associated with movie and tape recording.

* * * * *

A talk with Larry Elgart begins with a philosophical consideration of the disciplines of painting as they parallel the recording of dance music. "There must be," he offers, "an ultimate obedience to the laws governing the form you want to work with, then painstaking search for development within their circumscription."

As he warms to his subject, the phlegmatic exterior melts and he is apt to plunge into the record file and play snatches of *For Dancers Also*, one of his latest LP's, to illustrate his point about the achievement of big, soft, airy tones. "Nothing is chance here," he exults. "Listen . . . it's all planned but the emotion, which is what finally gives the instruments their particular sound. Hear those full body passages, the brass attack? That's what makes your hi-fi set worth having."

Larry's wife, Grace, a slim, darkly beautiful woman, has—according to his oath—perfect hearing. She is

more than the "sympathetic wife," moreover, and her unique gifts play an active part in the Elgart scheme.

Larry says that a band leader deeply concerned with the "sound" of his group must give attention to four main areas:

Knowing his men. A part of "casting" and an important way to achieve the right "big band" feeling, which reduces the hazards of musical cancellation (two or more sounds neutralizing each other).

Knowing his equipment. There are two sides to this story. One means familiarity with recording equipment, "mike technique" *et al*; the other is knowing how much of the studio sound will emerge from the listener's hi-fi set.

Knowing his studio. This consists mainly of acquainting oneself with the acoustical potential of the recording arena.

Finally, knowing his arrangers. Arrangers, like musicians with instruments, have strengths and weaknesses. Learning their biases enables one to select the right arranger to score music in a way that permits all his orchestra personnel to execute what he has conceived (heard in his mind) with strength and clarity.

"Then, of course," he will add, "there are factors of material, balance and business. If you have settled all the problems, and you and your arranger would be tickled to have seventy fiddles for an effect, it wouldn't be very good business to insist upon it, would it?"

As he talks with equal animation about the newest techniques in filming, it is possible to have answered, without asking the question . . . "Why this restless exploring and busy seeking after perfection?"

The impulse to higher fidelity in music, in anything, requires no defense. That it is expressed in Larry Elgart by perfecting so severely circumscribed a medium as a dance band stems from his belief that disciplining an art to the most confining form is a liberating act, a liberation which delivers it from the chaos of formlessness and enforces concentration upon a limited terrain.

It is possible, to a discerning eye, that the head of a pin is a virgin wilderness! —END

HIFI & MUSIC REVIEW



A Talk WITH YOUR HI-FI DEALER

For the music lover who doesn't know

a tweeter from a piping plover

By R. S. LANIER

YOU want the rich musical rewards that high fidelity, in your own living room, will bring you. But so far, something has kept you out of the neighborhood hi-fi shop.

Perhaps you think you don't know how to talk to your hi-fi dealer?

If this is how you feel, you are dead wrong. He will talk about your hi-fi needs in straight, strictly non-technical English, because, after all, he wants to make sense to *you*.

You will be able to talk freely and easily to your hi-fi dealer, even though you don't know a single word of hi-fi jargon. But there are certain facts about your musical tastes and other requirements that the dealer needs to know in order to fit your hi-fi system to your specific needs. On the following pages you will find a questionnaire designed to bring out this information. Fill in the questionnaire and take it to him. It will outline your hi-fi requirements on a basis as personal as your own fingerprint.

On the pages surrounding the questionnaire, we dis-



"Can we buy a hi-fi system for around \$200?"
"Why, certainly—if you buy wisely."

*Feel free to ask questions, or criticize styling:
Not every purchaser is expected to like them all.*





Stereo hi-fi comes only from tape.

cuss in a little more detail the various items of information. That part is to show some of the background considerations behind each of the questions. But the questionnaire alone should get you the hi-fi system you want. The additional pages will explain some of the terms that the dealer might use in discussing his recommendations.

1. "What do you want your system to do?"

An operating hi-fi system consists of a "program source," plus an amplifier, plus a loudspeaker.

For instance, if you want to play phonograph records, you need a "record player," plus an amplifier, plus a loudspeaker.

If you want to listen to radio programs, you need a radio tuner, plus an amplifier, plus a loudspeaker.

But if you want a system that does both, you need a record player, a radio tuner, one amplifier and one loudspeaker. In other words, the amplifier and speaker are used for whatever program you choose to listen to.

Record Players. A record player includes a motor for revolving the record, and a "pickup" that rides on the record, holding the needle, or "stylus," that picks the music out of the groove. The turning mechanism can be a "record changer," which will play a number of records one after the other automatically; or it can be a "manual turntable," on which you must change

Most hi-fi showrooms can switch between different units so that your ear can select the best for you.



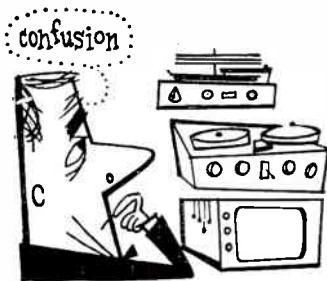
HiFi & MUSIC REVIEW

BUYER'S QUESTIONNAIRE

This questionnaire was designed to assist your selection of a suitable hi-fi system. Fill it out and take it to your dealer when you are ready to buy. It will help him recognize your musical tastes, living room decoration, handiness with electrical equipment, and whether or not you will want to expand to something bigger and better.

If you desire to know a little more about the logic behind these questions, they are explained in the commentary on the surrounding pages.

1. What do you want your system to do? (Check any or all)



- Play phonograph records LP 45's 78's
- Receive radio programs
- Play recorded magnetic tapes
- Make recordings on magnetic tape
- Work with television receiver

2. What kind of music do you prefer? (Check any or all)

- Old music (pre-Bach)
- Classical symphony and instrumental
- Chamber music
- Modern dissonant composers
- Opera
- New Orleans jazz
- Progressive jazz
- Popular singers
- Other (Specify _____)



3. Do you like your music loud _____ or soft _____?

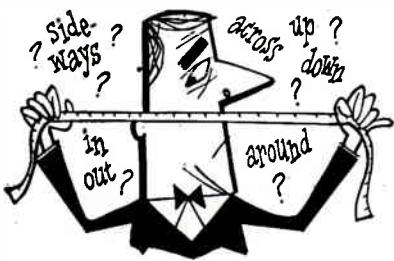
4. Do you — (Check any or all)

- Listen alone?
- Concentrate on listening?
- Use music mostly for background?
- Live in a fairly quiet neighborhood?
- Live in a noisy city neighborhood?
- Think your hi-fi system will disturb apartment neighbors?



5. What is the decoration scheme of your living room?

- Traditional (What style _____)
- Modern
- Other (Specify _____)

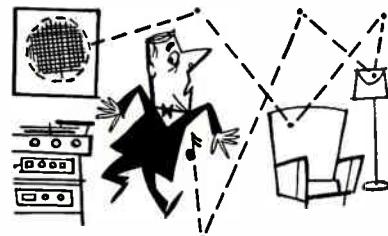


6. What are the dimensions of your living room? (in feet)

Length _____ Breadth _____ Height _____

**7. Does your room have a lot of sound absorbing material in it
(rugs, drapes, overstuffed furniture)**

- Full of sound absorbing material
- Moderate amount of sound absorbing material
- Has many bare, hard surfaces.

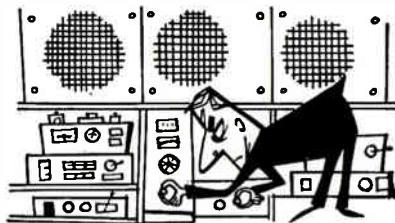


8. How do you want your equipment installed?

- Absolutely hidden in cabinet or other furniture
- Exposed in all its glory
- Placed for convenience, regardless of looks

9. What is your preference in operating methods?

- Lazy, with a minimum of knobs to set?
- The "audio engineer" style, with a knob for everything?
- Intermediate?



10. Is your equipment in danger of exposure to:

- Children
- Technically awkward friends or relatives



11. Will this hi-fi purchase be:

- Your first?
- Your last?
- One of a series to improve your system gradually?
- Aimed at the most perfect system you can get?



—and last but most important of all:

12. How much do you want to spend?

\$ _____.

records by hand. The changer allows your system to play phonograph music for up to several hours at a time, without any attention from you. On the other hand, you can get somewhat higher quality and less record wear for the same money if you use a manual table.

Record Speeds. Three turning speeds are used for records today—78 rpm (the old speed standard from the 1890's to 1948), 45 rpm, and LP (33 rpm). If you buy a record changer, you will be equipped to play all three. With many manual turntables, you have a choice of speeds. The old 78's are being gradually discontinued by the record companies, so unless you have a large collection of 78's that you will continue to use, you can dispense with this speed. Most lovers of serious music and jazz now find that the LP speed takes care of all the records they want. There is, however, a lot of popular music on 45, so if you have teenagers you may want this speed.

Pickups. These units come in so many styles and prices that your dealer can best select the one that fits your budget and other requirements.

Radio Tuners. You can have a tuner for AM radio, one for FM radio, or one for both. FM usually offers higher fidelity, but you must be fairly near the FM station (within 50-75 miles) to get the programs properly. In many large cities nearly all programs, including network broadcasts, are available on FM. In addition, several cities have FM stations which specialize in "good music" programs, which makes them top entertainment sources for hi-fi listeners. On the other hand, many rural areas are too far from any FM station for satisfactory reception. In these spots an AM tuner must be used.

Magnetic Tape Machines. You can get a "tape player," a unit that plays tapes only, for listening to tapes

(Continued on page 50)



The husband generally likes a turntable, the wife can be sold on a changer—a compromise works here.

This man's happy and he has a basic system for a lot less than he had thought—his salesman saw to that.



ROSENKAVALIER

(Continued from page 39)

of the part and serves to make the human motivation much more believable. Strauss wrote: "The Marschallin must be a young and beautiful woman of not more than thirty-two, who, when she is in a bad mood, occasionally feels herself an 'old hag' by comparison with the seventeen-year old Octavian. . . . Octavian is neither the first nor the last lover of the beautiful Marschallin, and she is not to play the end of the first act in a sentimental fashion, as a tragic farewell to life, but all the time with Viennese grace and lightness, one eye wet and the other dry. . . . Ochs must be a rustic Don Juan beau of about thirty-five, always a nobleman (even if a rather boorish one), who knows how to conduct himself decently in the Marschallin's salon, so that she does not have him thrown out by her servants after five minutes. He is a bounder *inwardly*; but on the surface sufficiently presentable not to be refused by Faninal at first glance."

The scene of *Der Rosenkavalier* is Vienna in the mid-eighteenth century, during the early years of the reign of Maria Theresa. While the Feldmarschall Prince von Werdenberg is away on a long hunting trip, his wife, the Princess (or Marschallin), is having an affair with a young Count, Octavian, the scion of a prominent Viennese family. One morning their love-making is interrupted by the unexpected arrival from the country of the Marschallin's cousin, the boorish Baron Ochs, who has come in search of a "Rose Knight" who shall bear a silver rose to his fiancée, Sophie von Faninal, as an engagement token. The Marschallin shows Ochs a portrait of Count Octavian and Ochs is delighted to have this young nobleman as his rose-bearer.

In the second act we have the famous Presentation of the Silver Rose scene. As might have been expected, the two young people, Octavian and Sophie, fall in love at first sight and when Octavian announces to Ochs that Sophie will never marry him, there is a scuffle and Ochs is poked on the arm by

Octavian's sword. As the act ends, Ochs is looking forward to a rendezvous on the following evening with the Marschallin's chambermaid, Mariandel, who is in reality Octavian in disguise.

In the third act the poor Baron, at his rendezvous with the provocative Mariandel, runs into all kinds of embarrassments — trap doors, faces suddenly appearing in windows, a widow with four children who run up to him and shout "Papa" — all of this engineered by Octavian and two accomplices, Valzacchi and Annina. At the height of the confusion the Marschallin appears and sets matters right. The opera concludes with a melting trio by the Marschallin, Octavian and Sophie — one of the most beautiful in the entire realm of opera — in which each of the characters expresses his innermost thoughts: the Marschallin gives up Octavian to Sophie, Octavian expresses his mixed emotions, and Sophie sings rapturously of her love. This is, after all, a comedy, and Strauss and Hoffmansthal end the opera on a humorous note: after the stage has been emptied of all the principals, the little Negro servant of the Marschallin darts out searching for something, finds it on the floor and holds it up for the audience to see. It is Sophie's handkerchief which she had dropped. Then the servant quickly darts offstage and the curtain falls.

* * * * *

Veteran record collectors cling fondly to the abridged recording of the opera which was made in Vienna nearly a quarter of a century ago with Lotte Lehmann as the Marschallin, Elisabeth Schumann as Sophie, Maria Olsczewska as Octavian and Richard Mayr as Ochs, with Robert Heger conducting the Vienna Philharmonic Orchestra and Chorus of the Vienna State Opera. Each of these performers is indelibly associated with these roles, and the recording, which is still available in the RCA Victor collector's series (LVT 2002), is a treasurable memento of a great era in Viennese opera. In the early days of the L.P. era, Urania released a complete recording which was distinguished chiefly by the Octavian of Tiana Lemnitz and the introduction of a fresh-

voiced young soprano, Ursula Richter, who sang Sophie beautifully. (Whatever has happened to her, incidentally?) It was the release of the London recording a couple of years ago with an all-star cast conducted by the late Erich Kleiber that set the standard for modern performances of *Der Rosenkavalier*.

The first question one has in mind when putting on the new Angel release is, How does it compare with the Kleiber recording? The answer to this is, Very well, indeed! Kleiber had all the elements of the score firmly organized into a well-knit musical whole. So does Karajan; as a matter of fact, and unexpected as it may be, Karajan surpasses Kleiber in some details of warm poetic communication. And with what incandescence the orchestral score glows under the Karajan baton! He has been sometimes criticized for a lack of warm and congenial understanding; but this performance of *Der Rosenkavalier* should dispel such criticism, at least where this score is concerned.

To the principals, then: Schwarzkopf, whose portrayal of the Marschallin has graced the stages of most of the principal opera houses in the world (not yet that of the Metropolitan, however) leaves little doubt that she is the finest Marschallin since Lehmann. Indeed, her portrayal suggests that she has studied Lehmann's characterization of the role very closely: there are many of the same inflections and the whole attitude reminds one of Lehmann. She is far superior, vocally and dramatically, to her opposite number in the Kleiber set, Maria Reining. Edelman brings to the part of Ochs a shade more distinction than did Ludwig Weber in the London recording, though here the honors divide fairly evenly. Hartford-born Teresa Stich-Randall, who has been having a brilliant career in Vienna and elsewhere in Europe, sings the part of Sophie with an ease and accuracy which are a joy, but the Sophie of the London set, Hilde Gueden, seems more personally involved with the role. Hers is a real gem of a portrayal. Similarly, the Octa-

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HiFi & MUSIC REVIEW

STRAIGHT STEER ON STEREO

Stereo—short for stereophonic—is basically a method of enhancing high fidelity sound reproduction through the simultaneous use of two separate hi-fi systems. The background, the present day plans, and the future are discussed in this article.

By ROBERT COBB

THERE is a new word in the language of high fidelity—"stereo". It is a word you are likely to be using very often, whether you are an old hand at high fidelity or considering your first visit to an audio shop. It is one which will be used increasingly in the pages of this magazine, for we feel that stereo can add greatly to the enjoyment of music in your home.

Stereo as an *idea* is really not new. Stereo experiments have been going on ever since the Paris Exposition in 1881. In 1933 Bell Telephone Laboratories gave successful demonstrations of stereo transmission of a "live" concert from Philadelphia to Washington for a large audience. But, until very recently, there was no way of bringing stereo reproduction into the living room. To understand why stereo has attracted such a long-standing experimental interest but only now seems ready for home use, let's take a look at what it entails.

Almost all of us perceive the world around us through *two channels*: *two eyes* and *two ears*. If you cover one eye with your hand, the third dimension drops out—almost as if "reality" were painted on a stage backdrop. What you lose, actually, is



We perceive the world "in pairs"; two eyes, two ears. The stereo camera (left) and the viewer (below) have "two channels"—one for each of her pretty eyes.



your ability to see "around" things, to place objects in their proper perspective and depth. The same kind of thing happens when you plug one ear. The radiator hissing in the next room continues to hiss, but you can no longer get a clear idea of how far away and in which direction it is from your ear. So it seems that the reason for our having two eyes and two ears is not only to enable us to see and hear things, but also to give us the ability to perceive their location in space. If you have any doubts about the importance of this, you might try something like gauging the nearness of an approaching automobile using only one eye and one ear—but we don't recommend using it.

The problem of realistically *reproducing* what we see and hear involve the same considerations. The development of photography is a good case in point. Both cameras and films have steadily improved since the days of the first pinhole camera. Lenses and shutters have grown more complex, providing more and more detail in our photographs. Films have become sensitive to variations in light and shade, and finally color film has arrived to provide even more realism in our snapshots. Yet only the appearance of the "two-eyed" stereo camera, has enabled us to make pictures of what we see in the way we really see it with *both* our two eyes. Using two lenses, the stereo camera actually takes two slightly different photographs of the same thing, which we later see as one composite picture through a stereo viewer, with a sense of realism and depth that is impossible with an ordinary camera. We can still get a great deal of pleasure from ordinary photographs, mainly because our own imagination provides many elements which are missing in the actual picture, but certainly we can not deny the further pleasure in what we can see through the stereo viewer.

Sound reproduction has developed in much the same way. In 1925, electrical recording and the "Orthophonic Victrola" made the sibilants of human speech audible on a phonograph for the first time. Downward extension of frequency response gave the first hint of what a real organ pedal note could sound like on a

record. The advent of wide-range reproduction enabled us to hear the overtones of a violin or a trumpet, supply the same improvement in detail which fine-grained films and corrected lenses provided for photography. By now the modern high fidelity era has given us clean reproduction of the entire frequency range of the orchestra, with the same kind of realistic results that color film made possible for photography. What we have been lacking, however, is the means for adding depth and perspective to reproduced sound. This void is now filled by stereo.

Credit for making stereo sound reproduction practical for home use must go to magnetic tape. Tape made it possible to record two separate impressions of a sound on one strip of tape in a way very similar to taking two pictures of the same thing on a roll of film in a stereo camera. By using two magnetic recording heads, engineers can place two different impressions of the same thing on separate halves—or "tracks" of one tape. If we use a tape recorder which has two equivalent magnetic heads to play back the separate tracks and feed them through separate amplifiers and speaker systems, the result is one composite sound of

hitherto unheard depth and realism, the overall effect is exactly like the feeling you get when you remove your hand from one ear. Everything seems natural and spacious again, and you feel a certain ease in listening. If you listen to a stereo sound system at your audio dealer's, it is this sense of ease and naturalness that will eventually impress you most, although you will probably be impressed first by the feeling that you could actually walk up and shake hands with the orchestra.

While most of us are not ready for the intricacies of doing our own stereo recording, almost all the major record companies are now producing pre-recorded stereo tapes. To make use of these tapes we do not need separate recording heads on our tape machines, and those of us who don't want to do any recording of our own can buy so-called tape decks which are designed for playback only. To simplify home stereo,

Stereo music for both ears is also a gain in perspective.



many component manufacturers are providing sets which combine the necessary dual amplifier and speaker systems in one unit, and still others are marketing complete stereo systems which separate units.

The promise of a less expensive stereo future was implied in experimental demonstrations of stereo discs. These outwardly ordinary phonograph records combine two separate signals in a single record groove and require only one pickup cartridge to transmit the separate signals to their respective amplifiers and speakers. While three manufacturers of stereo discs have demonstrated different processes for making them, all three claim that stereo cartridges can be used without modifications for playing conventional hi-fi systems with the same result that we get from today's records. Many difficulties must be overcome, however, before stereo discs make a commercial appearance. We are not likely to see them in the next month, although they may well appear within the year.

The promise of stereo discs creates a problem for the listener who wants stereo but who can't decide

(Continued on page 114)



The effect is the same as with the stereo picture. Space enters both sight and sound.



Three methods of handling stereo tape. Top: The Viking Fidelpac continuous tape cartridge. Center: A Bell Sound Model T-205 stereo transport. Bottom: New EMC stereo playback unit. All of these are scheduled for thorough discussion in subsequent issues.

TALK TO DEALER

(Continued from page 45)

that have been recorded before your purchase. Or you can have a unit that both plays and records programs on magnetic tape. The recording unit is popular with many music lovers because they can "take down" interesting music programs given on the radio and keep them for future listening. This off-the-air recording can add to the variety of your home musical programs.

Television. If you want, your television receiver can be combined with your hi-fi system, so that the TV sound comes through the hi-fi amplifier and loudspeaker, usually improving the TV sound.

Amplifiers. These essential units come in so many sizes and types that you had best leave it to the dealer to pick two or three suitable for your system. Several of your other answers on the questionnaire will help him. You can choose safely on the basis of looks and convenience after the dealer has made a preliminary selection.

Loudspeakers. There are so many types and sizes that it is best to let the dealer pick out a few for you. Then take the one that sounds best to you.

2. "What kind of music do you prefer?"

Probably you like several of the categories on this list. Check all that you like. Any strong preferences will help the dealer in picking out a speaker.

3. "Do you like your music loud or soft?"

The answer to this, together with the size and furnishing of your living room and your musical taste, will establish the range of power your system should have. This is important, because a very loud sound takes more power to produce than a moderately loud one.

4. "Do you listen alone, etc?"

The answers here will also help establish power levels and speaker choice.

5. "What is the decoration scheme of your living room?"

Obviously you want your system to look well in your home. The

dealer can show you housings that fit in with your style of decoration.

6. "What are the dimensions of your room?"

The larger your room, the more power your system needs to produce a satisfactory volume of sound. The shape is important too, because it will determine where the speaker should go for best sound.

7. "Does your room have a lot of sound-absorbing material?"

A room that has a great deal of sound-absorbing material, like thick rugs, heavy drapes, and overstuffed furniture, can make a system sound dull, muffled, lifeless. A room that is nearly all hard, bare surfaces may make the system sound too sharp, even "shrieky." The dealer should know if your room is at one of these extremes.

8. "How do you want your equipment installed?"

You can have cabinets built to your order to match a particular style of decoration; or you can buy ready-made cabinets in a piece of furniture you now have—or you can leave the equipment completely "naked," on a shelf or table. The last is a practical choice because most hi-fi units today are designed to look extremely well without any "clothing." Many of them are

among the handsomest objects you can put in your living room.

9. "What is your preference in operating methods?"

The control panels on hi-fi systems range from simple to complicated. If you hate knob-twisting, you can get equipment that is as easy to run as a small radio. On the other hand, if you are intrigued by using a passel of knobs to control every aspect of your sound quality, you can certainly have that.

10. "Is the equipment in danger of exposure?"

This question tells the dealer whether or not you need a special enclosure or other devices that will make your system bungler-proof.

11. "Will this hi-fi purchase be your last, etc?"

The answer here guides the dealer in making quality choices for the different units. Most experts think that if you are going to improve your system by a series of purchases, you should get a top-grade amplifier.

12. "How much do you want to spend?"

This is a basic question and must be answered to give the dealer any start toward selecting your system. The possible combinations of available units run into the thousands, ranging in price from about \$150 to well above \$1000. —END



That's not so hot! I paid only \$7.95 for a 1000 watt iron.

HIGH-FIDELITY AND YOU . . .

*three eminent personalities speak for
the Musician . . . the Audio Engineer . . . the Listener*



MUSIC ideally recorded brings the ideas of the composer to the listener faithfully, clearly and eloquently.

Great composers are inspired. The recording must convey that inspiration.

Between the composer of orchestral music and the listener are many steps. All the players in the orchestra should themselves be artists with imagination and highly developed craftsmanship. The conductor by his imagination should understand and convey the inspiration of the composer. The recording engineer must understand fully his responsibility for placing microphones so that the balance of individual instruments and groups of instruments reflects faithfully the intentions of the composer.

The final recording as played in the home should have a minimum of extraneous sound and elements of distortion. Also the listener should have reproducing equipment as distortion-free as possible, as well as being suitable to the room in which he hears recorded or broadcast music.

Listening to music by disc records, stereo-tape, radio, and television can be a constant living experience, enriching the cultural life of everyone—and at the same time increasing their interest for listening to live concert hall performances and stimulating their active participation in music making as amateur performers.

—LEOPOLD STOKOWSKI

THE microphone hears everything it receives. The human ear, on the other hand, often discriminates and hears what it wants to hear. That's why the audio engineer has to be more than just a skilled technician. In symphonic and other kinds of concert music, whether recorded monaurally or stereophonically, the audio engineer must understand how to make allowances for this crucial difference between the microphone and the human listener. He must be able to make use of this information both at the original recording session and also in the process of producing the LP disc or the stereo tape that is to be heard in the home. Furthermore, he must accomplish this without in any way falsifying the intent of composer or performing artist.

When it comes to pop music or jazz, where sheer showmanship is the major factor, creative enhancement becomes the order of the day. The use of echo devices, filters, and equalizers can be done with taste to create electronically an exciting tonal picture.

With sensitive, intelligent, and congenial collaboration from conductor and recording director the audio engineer can go far beyond the mechanical means at hand in producing a first-rate musical recording. As a matter of course, we utilize at all times the finest microphones, tape machines, amplifiers, and disc cutters that money can buy; but the real art of recording begins where the actual equipment leaves off. It is the engineer's goal, in cooperation with the musical performer and the recording director, to make and keep high-fidelity a musically satisfying listening experience, not just a machine-made artifact.

—C. ROBERT FINE



BRINGING more people greater listening enjoyment is a constant goal of both audio technicians and performing artists in the field of recorded music.

Through the medium of the LP disc and high fidelity reproduction, the musical interpreter achieves communication with listeners throughout the world on a new level of intensity and vividness.

Every performing artist—be he musician or actor—feels a deep sense of responsibility toward his listener. More particularly is this true when recording, and here the mutual cooperation of the audio technician becomes all-important.

We as listeners to recorded music in the home can do justice to the exacting work of performer and engineer by providing ourselves with reproducing equipment that will match their standards of achievement. Through such a fine high-fidelity system, music becomes an uniquely thrilling and satisfying experience; and in fact, helps us to appreciate as never before the fine points of live performance.



As an actor, I take the author's words and try to communicate to the audience my interpretation of what he is trying to say. Thanks to modern motion picture production techniques, it's a lot easier to do this today than it was years ago. Similarly the finest high-fidelity recordings bring out the best in every musician's work.

I feel high-fidelity should be for everyone — it certainly means a great deal to me.

—ROCK HUDSON

LIVID LINGO

Load up with the simple explanations in this glossary and you won't have to turn and run when the next seasoned hi-fi addict throws some livid lingo in your direction



WATTS OUTPUT

(How Many Horses Under the Hood)

I JUST bought a 50-watt amplifier," your friend announces, swelled with pride. But what is he proud of? True, he has a gleaming piece of machinery that in terms of design and performance is a thing of beauty and a joy. But what does that 50-watt rating really mean?

The watt rating has to do with the maximum loudness of the sound that the amplifier can produce without distorting. It is the amount of electrical power the amplifier is capable of feeding to the loudspeaker.

The wattage of an amplifier is somewhat akin to the horsepower in a car. Like a car, the amplifier seldom operates with the "throttle" wide open. But there are moments when the power reserve really counts.

For an amplifier, these critical moments occur when the music surges to a sudden peak, such as the thundering crash of the kettle drum, or the rolling sonority of a full orchestral chord. Very low bass, though hardly louder than above a whisper but strong enough in its vibration to be felt rather than heard, also demands great power from the amplifier to be reproduced in its true sonic dimensions.

To get an idea of the energy contained in such sounds, we only have to visualize the size of instruments like tympani and tubas, and bear in mind the sheer physical force required to play them.

In reproducing such instruments, the amplifier must be capable of putting forth a proportional amount of energy to do full justice to the weighty splendor of their sound.

An amplifier with insufficient output can't surmount such hurdles of sonic amplitude. Faced with demands literally beyond its power, it suffers a kind of momentary nervous breakdown and scrambles the critical passage. As the engineers would say, conditions of *non-linearity* and *instability* develop due to overload. In plain English, the music turns to tonal hash. This may last for only a fraction of a second, and as soon as the kettle drum is silenced or the orchestral crash subsides, the amplifier returns to its best behavior, singing sweetly. But the momentary spell of distortion in the loud peaks or the low bass is enough to becloud the entire texture of the music.

A high-powered amplifier glides so smoothly over these precipitous sounds that you are entirely unaware of the effort. It's like a power-packed car (to borrow a phrase from the automobile lingo) gliding over the hills so easily that you don't even realize the steep grade. But smaller fry, in amplifiers as well as cars, might be chugging a bit under the strain.

What then does 50 watts mean as "output rating." It means that the amplifier can roll out 50 watts of energy without crimping the sound.

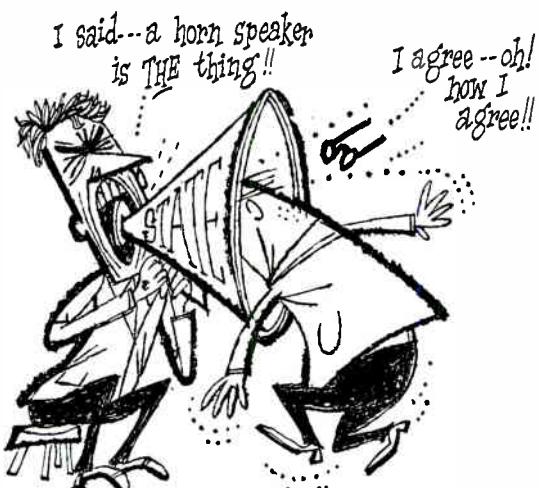
But how much wattage do you actually need? The answer depends on the size of your room, its furnishings, the type of your loudspeaker and your listening habits. The effect of these factors is explained below to serve you as a guidepost. Remember, you can't have "too much" power—power reserve beyond your actual requirement is always a "safety factor." But watts, like horsepower, cost money and you may not want to buy more than you need. The following points will help you gage your needs.

1. The size of your room. A 50-watt amplifier does not have to sound any louder than a 10-watt amplifier, but it is able to fill a larger room at normal sound level without distortion. The larger your room, the more watts you need. Ten or fifteen watts may be ample in a small apartment. Fifty watts should suffice for anything short of a skating rink. Remember the purpose of high wattage is not so much louder sound but *cleaner* sound for larger spaces.

2. Your furnishings. Rugs, pillows and overstuffed furniture trap the sound. To make up for sound lost in this way, you need more watts. But if your furnishings are on the lean, modern side, you get by with less audio output.

3. Your listening habits. A low-powered amplifier may suffice for casual listening. But "concert hall volume" gobbles up lots of extra watts. Particularly the low bass notes are watt-hungry.

4. Loudspeaker efficiency. Loudspeakers vary greatly in the amount of actual sound they produce from a



given wattage. These differences in the "efficiency" inherent in various types of speakers have nothing to do with their quality. In other words, an "inefficient" speaker may still produce superb sound, but it needs more watts to do it.

Your choice of amplifier power will therefore depend on the speaker you intend to use. Horn-type loudspeaker systems are the most efficient, and usually require no more than 15 watts to drive them adequately. Infinite-baffle speakers are the least efficient and could easily require 20-watts driving power, or in large rooms as much as 50 watts for the most massive cascades of sound.

FREQUENCY RESPONSE

(The Great Numbers Game)

THINK OF all the notes in music as a kind of keyboard, ranging from low bottom bass to bright sheen of the highest treble. Each note in this whole range has a number which tells just where it belongs in this line-up of all possible tones—just like the alphabet tells where a name belongs in the phone book. The "number" of a note is called its *frequency*, because it tells how many vibrations (or "cycles") per second are necessary to produce it.

For instance, a very low bass note has about 30 "cycles per second" while the uppermost shimmer of a treble overtone has maybe 18,000 cycles per second. Between these extremes lies the tonal raw material of music.

To reproduce music, your hi-fi equipment must be able to cover this whole range of "frequencies" from lowest bass to highest treble. What's more, it must reproduce every note just as it was originally played without squelching any notes or favoring others. That's what is meant by audio engineers when they speak of "flat frequency response."

The gamut of music from its lowest to its highest sounds is remarkably wide. You can get an idea of this when you compare the frequencies that roughly mark its extremes: 30 cycles to 18,000 cycles. That's quite

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JAMAICANS

HAVE
IT
MADE
AND
LENA
DID
IT

By STANLEY GREEN

"*Jamaica* is the kind of musical that leads you to wonder whether it was produced simply because all concerned had such high, happy hopes for the original cast album." So wrote the *New York Herald-Tribune's* Walter Kerr following the Broadway opening of the Harold Arlen-E. Y. Harburg musical starring Lena Horne. After elaborating on Miss Horne's graces and on the felicities of Harold Arlen's tunes, he concluded to the effect that here were indeed "two solid sides of L.P."

Given a healthy advance box office and critics on your side, you can be sure in this post-*Oklahoma* era of the musical theater that an original cast L.P. will be in the stores in almost no time flat. Of course, it also helps to have a top recording personality as the star of the show, such as RCA Victor's Lena Horne, who is endowed with a singular combination of dynamism, good looks, and first-rate musicianship. Wrap up these circumstances with a neat bow knot and you have the colorful RCA Victor original cast disc (LOC 1036) of *Jamaica* complete with Harold Arlen tunes and "Yip" Harburg lyrics.

What with Lena under exclusive contract, RCA Victor's A & R boys assured themselves of an inside track for the *Jamaica* project. By the time the first Sunday (November 3, 1957) after New York opening rolled around, Victor musical director Fred Reynolds had already been along on the Boston phase of the tryout tour lining up recording

Someone "Pushed the Button" but the chorus failed to come in on cue.

HiFi & MUSIC REVIEW



session details with *Jamaica* conductor, Lehman Engel. Even with Lena and the cast free that whole Sunday for recording straight through, it turned out that three sessions would be called for, since Victor's chosen New York locale, Webster Hall, was tied up with a banquet that afternoon.

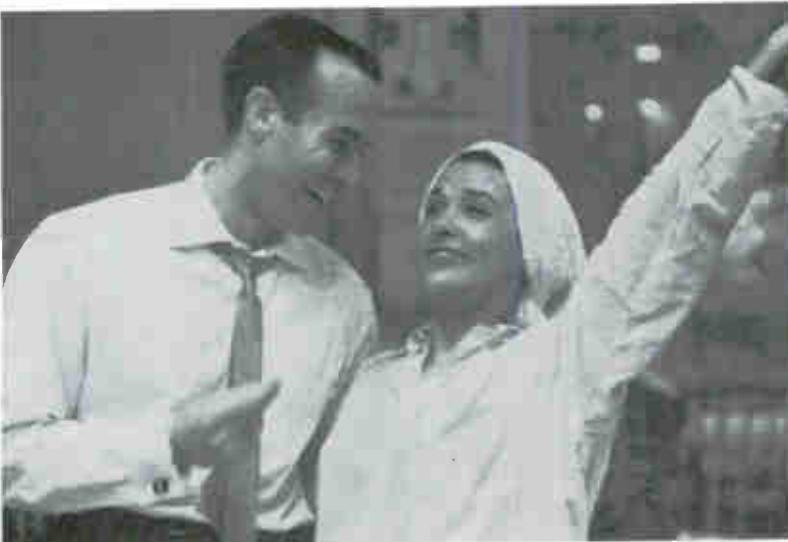
As in films, large-scale recordings involving varied numbers of singers and players just aren't done in performing sequence, but with the aim of getting those pieces done first that call for most people. The reasons are both economic and psychological. No one likes to sit around half a day to record just a short bit and no recording director wants to get into overtime costs with, say, 50 musicians when numbers can be cut to 20. So chorus numbers were set for Sunday morning recording with Lena joining in for the evening session, leaving Monday for her solo numbers and duet with co-star Ricardo Montalban.

Along with many a venerable and dust-hallowed New York building, Webster Hall boasts a main ball room with top acoustics for recording purposes. A glance through the hall at session time revealed a multiplicity of curtains and drapes, plus strategically scattered acoustical screens to provide proper sound isolation for the singers' and orchestra's microphones. Leaving nothing to chance, chalk marks on the floor designated the exact placement for every member of the chorus, for each musician in the orchestra. Thus the recording engineers assure themselves complete control over the sonic situation from mike to tape. Of course there were precautions to be taken with regard to the human element—jingling jewelry, loose change, and gum chewing. Absolutely out!

Easing into the control room, I caught sight of Leh-



Leave the Atom Alone—Josephine Premice cuts loose.



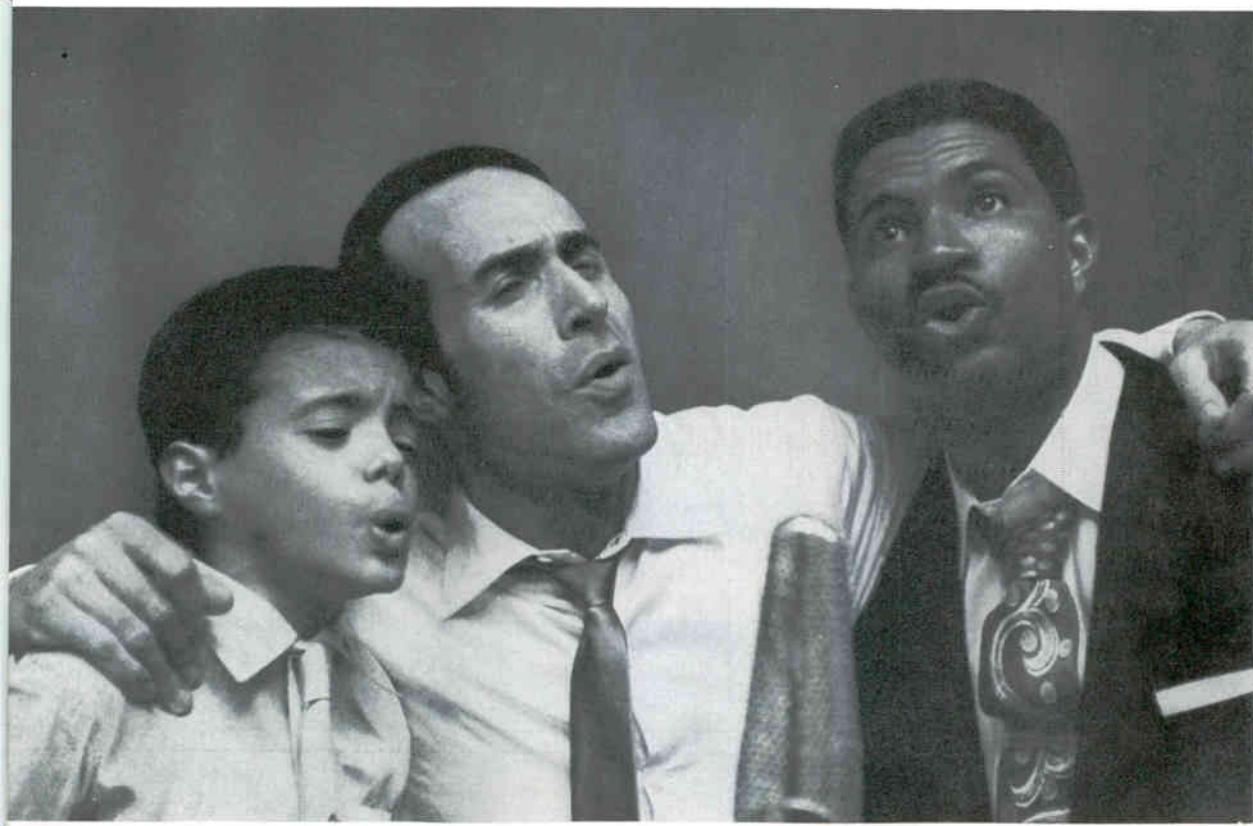
Lena and Montalban—All's fine and dandy!



Savannah lets the chorus give-out.



Another number—and Lena starts to romp.



Augustine Rios (left) sparks What Good Does It Do with Ricardo Montalban and Ossie Davis.

man Engel facing the musicians from his vantage point on the small podium. Here were six groups, each with its own mike—to Engel's left, six brass; to the right, five reeds; almost in dead center of the room, piano, bass, guitar, and drums with special mike added for percussion. Farthest back were the strings—'cellos and violas in pairs to the left, ten violins to the right. The chorus was fenced in by two wooden screens just behind the conductor and to his right the three-sided phonebooth-style soloists' enclosure.

Glancing at the clock which read a little after ten, then casting a somewhat impatient eye toward the control room, Engel gave the highsign to his musicians—"All right gentlemen, the sooner we get started, the sooner we'll be through." Augustine Rios, the show's 10-year-old boy star, complete with ear-to-ear grin, stepped into the soloist's booth for the first run-through of *Incompatibility* with Montalban who was by then noisily clearing his throat in mock-nervousness. Swaying back and forth and conducting with a sort of rolling motion, Engel whipped through Tape 1 within the first quarter-hour. A few moments passed for tape rewind, then the playback. "Not bad for the first time," he observed. "My voice sounds so different" piped the ever-grinning Master Rios. Now came the next take, which wrapped things up nicely and set things in motion for Montalban in the calypso-style *Monkey in the Mango Tree*. "How de hell a fellow know just what he's got?" came a line hard upon a reference to "falsies" in this number. Could the line stay in the record? "We'll record it just as it is," was Fred Reynold's comment. "The disc jockeys wouldn't be likely to play that one anyway."

Savannah gave the chorus a chance on its own and gave Rios an outlet for small-boy monkeyshines in pantomime duet with drummer Jimmy Crawford. Not a beat missed and, to judge from Engel's appearance, things were beginning to warm up. Now Victor producer Ed Welker stood in the center of the orchestra throughout the whole repeat take. "I always like to hear the natural room sound," was his comment. "That way I know how the levels should be adjusted to keep the sound as true as possible."

Adelaide Hall was on for the next group of new takes. Old timers will remember her as the *Diga-Diga-Doo* girl in *Blackbirds of 1928*, and not since then had she been back on Broadway. The jubilant Savannah's

"Ouch!" Montalban fakes a moment of truth at the sound of his own voice.



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Wedding Day number got the male chorus so much into the spirit of the thing that they were soon dancing, which brought a darkly warning glare from the freely perspiring Engel. Take 2 found Adelaide distraught and dashing over to the show's director, Robert Lewis—"Oh, Bobby, I made a mistake! I sang that line 'Savannah's wedding day' and that's supposed to be sung only by the chorus. Did I spoil it?" "Don't worry," came the reassurance. "You'll just sound like one of the contraltos in the chorus. I don't think anyone will notice."

Josephine Premice, a study in perpetual motion, wound up the morning session with her effectively vocal advice to *Leave the Atom Alone*.

The evening's session brought with it *Jamaica's* star, Lena Horne, arm in arm with husband Lennie Hayton. She cut a stunning figure even in "working clothes"—

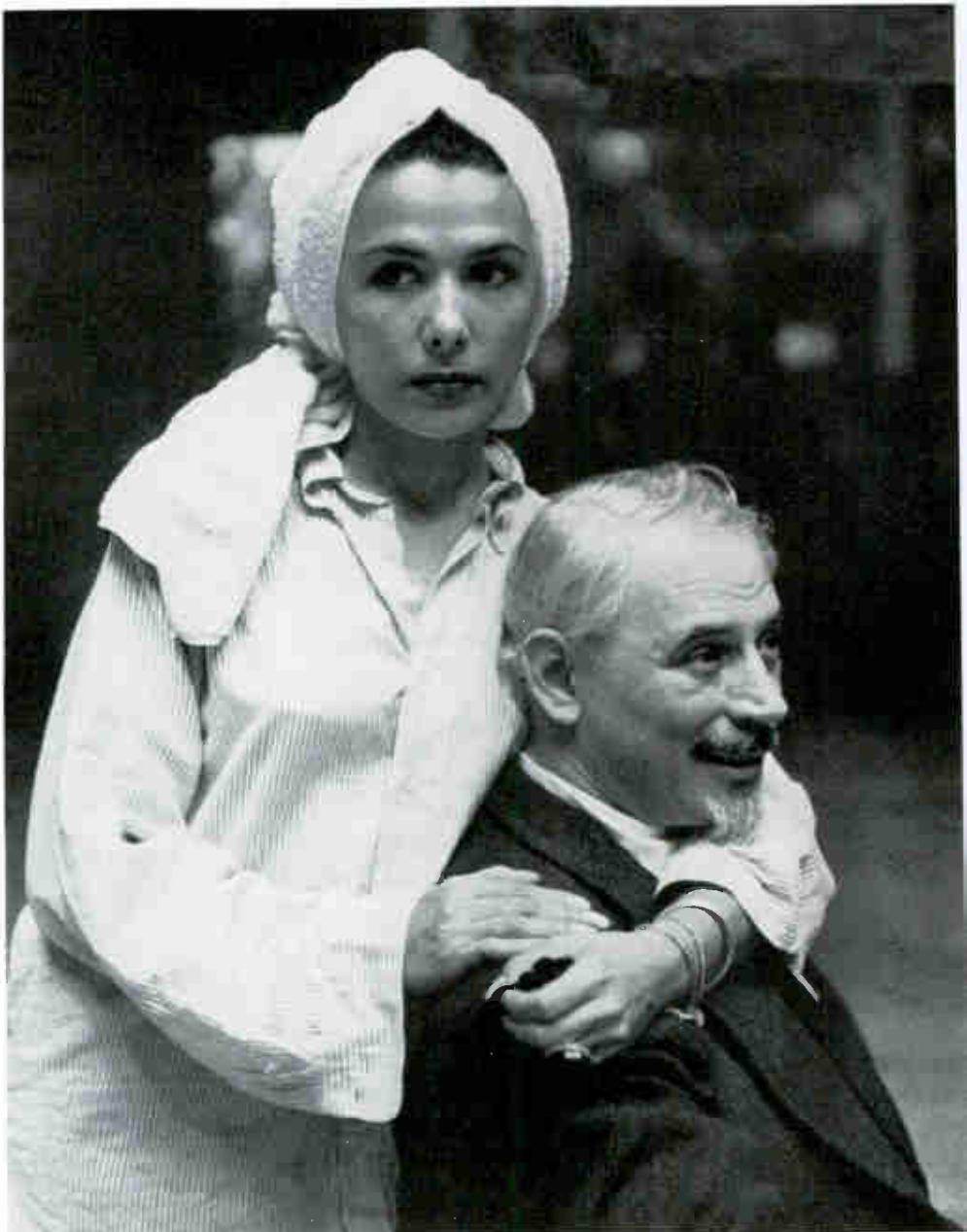
black sweater, black tapered slacks, hair covered with green silk bandanna. Recording session protocol has it, by the way, that only the star may wear slacks.

Pretty to Walk With was Lena's opening gambit for the session and everything went off without a hitch. Now came that tribute to the wonders of mechanized civilization, *Push the Button*; here the conclusion of the take brought an anguished "O!" from Lehman Engel and a dash to the control booth. Lena was meanwhile pantomiming the action during playback, but suddenly left off with "Where's my choir?" The choral backing had failed to come off at the crucial point. By eight o'clock it was time for a real break and when she and Montalban picked up the evening's work with *I Don't Think I'll End It All Today*, a loose fitting man's shirt had taken the place of her black sweater.

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"Pardon me!" Lena backs into bassist George Duvivier.



"Come on, Daddy, let's go home," were Lena's parting words.—Miss Horne and husband Lennie Hayton.

"Hi-fi is a bridge between music and the listener. It spans distance in time as well as space. No matter where, no matter when the music was played, high fidelity puts it always in the present, always on the spot. This column zeros in on music, to bring it into sharper focus for the scattered but strangely unified community of high fidelity fans."



SOUND IMPRESSIONS

By HANS H. FANTEL



Devilment on Discs

Monteverdi: <i>Il Ballo delle Ingrate</i>	Vanguard BG-567
Offenbach: <i>Orpheus in the Underworld</i>	Renaissance SX-204 (complete) Vox 21200—(excerpts)
Gluck: <i>Orfeo ed Euridice</i>	Decca DXH-143 Epic 4SC-6019
Stravinsky: <i>Orpheus</i>	Victor LM 1033 (withdrawn)
Gounod: <i>Faust</i>	Victor LM 6400 (complete) LM 1825 (excerpts)
Mozart: <i>The Magic Flute</i>	Decca DX-134 (complete) DL-9932 (excerpts)
Mahler: First Symphony Sixth Symphony Ninth Symphony	Columbia 5SL-218 Epic SC-6012 Angel 3526
Berg: <i>Wozzeck</i> <i>Lulu</i>	Columbia 5SL-118 Columbia 5SL-121
Hindemith: <i>Mathis the Painter</i>	Capitol P-8364
Berlioz: <i>Fantastic Symphony</i>	Columbia ML-5188

bedeviled music

MUSIC, said to be heavenly, sometimes goes off limits in the other direction. Some of the best composers have gone to hell for a musical description of the place.

Musically or otherwise, hell covers a multitude of sins and just as many viewpoints. The infernal repertory includes some rather naive hoof-and-tail devils, like Mephistopheles in Gounod's *Faust*, and countless evocations of the underworld that, despite dealing with fearsome witchery, retain a pleasantly fairy-tale mood. The trolls in Grieg's *Peer Gynt*, and Mendelssohn's mischievous sprites of the *Midsummer Night's Dream* represent this fanciful department. Even the trombones that announce the hellish guest in Mozart's *Don Giovanni*, for all their ominous grandeur, somehow give the impression that hell is a rather orderly place where polite decorum is observed. In this sense they sound quite cheerfully reassuring to us who may be candidates for residence there.

But the real abyss, the terror and anguish, the helpless straining in the darkness for hope and salvation, the hell in the mind, lies also within the realm of music. Music is, after all, an encompassing art, perhaps the freest of human expressions, and no area of human feeling is beyond its reach.

The recording industry has poked its microphones down into these various provinces of hell and hauled up a choice batch of assorted deviltry. For instance, Vanguard Records bagged a 450-year-old devil of rare character in their new recording of Monteverdi's *Il Ballo delle Ingrate*, which might be roughly translated as "The Reunion of the Poor Sports." In this story, the Devil appears accompanied by four pretty girls from hell who had been sent there because, while still on earth, they had been giving their boy-friends a hard time. The Devil explains that by spurning their young men's ardor, the girls had added to the sum total of misery on earth, and that's why they were now consigned to his custody. These pleasantly switched morals are sung in a magnificently deep, rolling bass in courtly cadences. Monteverdi's grave yet insinuating melodies make this perhaps the most charming of all musical devils, and the dignity of the archaic style gives this devil the aura of a true gentleman.

A cozy homelike hell has also been recorded by

HiFi & MUSIC REVIEW



Demons from Grunewald's canvas howl in Hindemith's score "Mathis the Painter."

Renaissance Records in Offenbach's *Orpheus in the Underworld*. The characters and goings-on in this biting French spoof on Greek mythology are as zany as in any Marx Brothers movie—and the music is a lot better. Here the assorted devils of Hades and their divine and human visitors are swept up in a gay riot of Parisian tunes. The preposterous plot doesn't really matter—so don't put it off if you don't know French.

The Bettmann Archive

has also evoked more serious musical settings. The story of Orpheus, the poet so grieved by the death of his wife that he descends to the Dark Kingdom to beg her return to life, contains such a potent blend of lyric and tragic gist that it needs music as an expression capable of rising to the emotional level of the story itself.

Two recent recordings of Gluck's operatic treatment of *Orpheus* (on Decca and Epic) made musical history by letting the hero be a man. At the time the work was written, the title role was intended for those specially prepared male singers whose high voices were preserved early in life by surgery. Later when this fashion became unpopular and the operation illegal, the high-pitched male lead in this work was usually sung by a woman. The new recordings in which the male lead, by transposition, has been given a male voice add dramatic validity to a beautiful work that deserves to be heard more often.

Gluck's *Orpheus* lends itself for listening on discs, since its theatrical aspect is subordinate to the music itself. The absence of the stage does not limit the musical experience.

Skipping centuries ahead into our own time, a new account of Orpheus' infernal trip was given by Stravinsky in 1948 in the form of a ballet score. This *Orpheus* is thoroughly modern: tense nervousness marks the terrible descent to the underworld, jagged rhythms and clashing dissonances make Orpheus' ordeal real in the listener's mind, for such music disquiets any hearer's nerves. Bleak harmonies proclaim the bereavement that drives Orpheus in supplication before the King of Hell. Demons torture him in the eerie realms of Hades. His plea before Pluto, begging for his wife's return, expresses the timeless need for love with the

(Continued on page 62)



Marguerite is dragged to Hell before the eyes of Faust, her seducer.

This winged devil, soaring over the spires of a medieval town, was lithographed by Delacroix.



The Bettmann Archive

Beyond all language, there is the contagion of exuberant melody: galop and cancan, the wildest of all dances, alternate with sentimental romance and naughty ditty. The spirit of the "Gay Nineties" is concentrated here to the point of genius. If hell is the abode of frivolity, these discs lead right to damnation.

The ancient myth of Orpheus' fateful journey to the nether regions, so outrageously mocked by Offenbach,

THE MAN WITH THE GOLDEN TONE ARM



By CARL KOHLER

SOME people read the classics. Some read magazines. Others read comic books. Me, I like to browse through hi-fi record catalogs. And that's exactly what I was doing the other evening when my wife stealthily entered the room, her face a confused study in blended horror and fascination.

"Gee, they're really getting some tremendous stuff out this year!" I said, enthusiastically tapping the record catalog. "I'm ordering this marvelous bargain album, *Music To Clip Hedges By*—it'll be just the thing, next summer, after I get the backyard speakers installed!"

"You're an addict," said my wife quietly.

"The nice thing about an album like this," I continued, favoring her with a brisk smile, "is that they've included something for all four seasons. For instance, there's *Music To Rake Leaves By*, *Music To Shovel Snow By*, *Music To Clean House By* and they've even included a bonus number—*Music To Order More Records By!* Furthermore, you get a choice of treatments

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by two different outfits: the Boston Philharmonic Orchestra or the Pismo Beach Municipal Band. Great, eh!"

Suddenly, she knelt beside me, took my face between her hands, and gazed pityingly into my eyes. "Poor boy," she murmured brokenly. "Yes, it's true. I should have seen the first signs . . . noticed the symptoms. But, no, I was blind. Perhaps I saw them and just didn't want to admit it."

"What in ---- are you talking about?" I demanded, wrenching my face from between her meathooks.

She stood erect, her face gone all firm-like cold marble.

"You're a hi-fi addict! Just like the famous Canadian psychiatrist says in this article!" She shook a copy of some science magazine or other before my startled eyes. "Yep, you're a confirmed user or my name's Una Merkel!"

"Listen, Una, I've got news for —"

"How long has it been since you've thought any-

HiFi & MUSIC REVIEW



"Going to give it up, eh?" they would ask.

thing, done anything or talked anything but hi-fi?" she demanded.

I tried to remember.

"How long, indeed, since you've read a book, watched a TV program, took me to the movies or even escaped for an evening of jolly bankruptcy at that poker society you once attended?" Narrowed eyes brimming with damning accusation pinned me to the record catalog. "When did you last spend any reasonable amount of time on *anything* but that growing pile of hi-fi junk in the workroom? Or make desperate inroads upon my badly invaded budget for anything other than *more* equipment, *more* recordings?"

I tried hard to remember.

"G-Great Scott!" I gasped. "You're right! I guess this stuff has a stronger hold on me than I realized!" My nervous hands twisted a new recording, *Music To Check Out Tuner Hum By*, into a crumpled ball of plastic. "Well, I'll just have to act like a man and—" Cold sweat beaded my forehead and little hunger pangs for the soothing clarity of hi-fi tone shot through my every nerve. "*—quit the habit*, I guess!"

Furiously, she shook my hand.

"You can do it if you want to!" she cried. "Just remember, I'll be with you to give you strength, courage and reassurance!"

The mild pangs of hunger began writhing into sharp-edged yearning to enjoy the quieting warmth of crystal-clear notes coming through the woofers, the tweeters. I fought back the mad desire to switch on the amplifier and immerse myself in the heady harmonics of the album already on the changer, *Music To Feed Goldfish By*.

Staunchly, I staggered to my feet—ignoring the now screaming hunger within me. Clutching my wife's shoulder for support, I somehow found the strength to turn my face away from the newest unpacked amplifier kit in the corner of the room where it sat . . . temptingly, enticingly nearby.

"By Henry, I'll give it the old school try!" I vowed. "Others have quit the habit I'm sure. And if they can do it, I can do it!"

"Sure, you can!" she agreed. "After all, there was a time when you weren't yet a hi-fi enthusiast. I'll bet your food will taste better, your endurance will pick up again—why, I'll wager you'll be able to laugh in

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their faces when they ask you, a year from now, if you'd like a little hi-fi!"

"Heh, heh," I chuckled falsely, theoretically laughing in their faces, a year from now. "It would be great not worrying about running out of needles or frantically scrabbling through the parts box when a tube burns out." I took a deep breath of air. "I'll sure miss it after meals though."

"That's the ticket! Now you're talking!" She thwacked me resoundingly across the clavicle and caught me before I crumpled into her arms. "It's just a matter of will power!"

She was, of course, wrong as usual.

To bolster my good intentions or burn all my bridges behind me—whichever way you want to view it, I set about telling all my fellow hi-fi enthusiasts of my firm decision.

"Going to give it up, eh?" they would ask.

"Yup," I replied, inhaling heartily and flexing my slab.

"I'll bet!" they snickered—all of them.

Which only increased my determination or weakened it—depending upon how you look at it.

The first week wasn't too bad—it was hellish. I roamed around, turning radios on and then turning them off again. I had been advised to listen to the

(Continued on page 66)



"You like bird-watching?"

BEDEVILED MUSIC

(Continued from page 59)

hard anguish that marks lyric feeling in our age.

This is one of the finest scores of our own time, speaking of profound human needs in contemporary musical terms.

Among operatic versions of the devil, the most familiar is Mephistopheles in *Faust*. Here the devil appears as a sort of ham actor, swinging red capes, inciting the innocent to all sorts of mischief with rolling bass arias and teeth-gnashing "ha-ha-ha's." The drama of *Faust* itself, as written by Goethe, is a deeply probing work concerned with lasting questions of man's place in the world and his relation to God. Yet the musical setting by Gounod isolates from this great drama the single episode of Marguerite's seduction by Faust, inspired by Mephistopheles. What's left of the play after such grotesque truncation is outright trash—the kind of sheer silliness that makes 19th-century opera the tiresome butt of low-brow comedians.

Again music rescues a ridiculous plot. A wealth of simple melody makes this opera a favorite showcase for voice. After 99 years of valiant service, the score has become something of an operatic institution. The music may seem naive and palpable to musical sophisticates, but it can't be dismissed with a smile or shrug. As sheer vocal melodrama, the old warhorse still gives the listener an exciting ride—providing he allows himself to be carried along.

Female deviltry invades opera as the Queen of the Night, ruler of the Kingdom of Darkness, plots the downfall of the "good guys" in Mozart's *Magic Flute*. Icy hauteur and evil glitter shine from the brittle cascades of this voice-wrenching role.

Today's Devil hasn't retreated before the advance of science. He has merely gone underground. He no longer fights out in the open as he did in medieval legend. Instead, he has dug himself a cozy place in man's subconscious mind and effectively directs his world-wide opera-

tions from there. In the 20th century, the Devil does his work through the conflict of ideas and emotions within the individual. The musical expression of His Abysmal Majesty hence also takes the form of psychological struggle.

Hell of this kind pervades the work of Gustav Mahler. The devil in his own breast screams between the lines of his symphonies. Angry laughter and anguished yearning speak from such works as Mahler's *First*, *Second* and *Sixth* symphonies. But ultimately the Devil is assuaged and an inner peace of broad, songlike melody prevails. All of Mahler's symphonies celebrate such victories of the human spirit.

But the Devil is not entirely the enemy. He is part and parcel of the whole scheme. For Mahler (to paraphrase Malraux), music was a means of achieving mystery, but at the same time mystery was for him a means of achieving music. In this sense, Mahler's work is rooted deep in the subsurface of human intuition.

This evocation of the diabolic in the soul of man also colors the work of Alban Berg, one of the leading exponents of the still controversial 12-tone system of music. His abandonment of the traditional major and minor scales in music gave him a tonal palette depicting with uncanny suggestiveness the unheard outcries of tortured minds. Berg's two great operas, the stories of the pathetic knife-slayer *Wozzeck* and of the desperately nymphomaniac *Lulu* are psychological, as well as musical, masterpieces. The unspeakably dreadful decay of the human personality is told here with such heights of lyric compassion as are seldom attained in the arts.

St. Anthony

Paul Hindemith, one of the foremost living composers, has come to grips with the Devil in a musical description of the temptation of St. Anthony by diabolic spirits. This is part of his *Mathis der Maler*, an orchestral suite from an opera based on the life of Mathis Grünewald, who painted the famous triptych from whose title the music is named. Yet this hell is no fiction. Hindemith's music bespeaks com-

pelling realities of a man's inner fate.

Yet the composers of this century are not the first to penetrate the bogie-man exterior of the devil and give him psychological dimension. This transformation of the devil was achieved by the 19th century romantics, particularly Berlioz. The *Dies Irae* ("Day of Wrath") from his setting of the Catholic Mass for the Dead has the awesome majesty suggested by Jonathan Edward's phrase "Sinners in the Hands of an Angry God." And in the *Fantastic Symphony* the betrayed and embittered lover distorts the theme of his beloved into the substance of the "Witches' Sabbath" of the final movement. What greater triumph has hell than to turn love to hate?

Not only as subject matter has the devil entered music. He even made a place for himself in musical theory. Medieval music students (all speaking Latin, of course) were exhorted with the jingle

*Mi contra Fa
Diabolus est in Musica.*

Roughly translated, this means that the tritone (the interval of the augmented fourth) is the "very devil in music." Its use was strictly forbidden. There may be some significance in the fact that this forbidden discord has become a virtual trade-mark of modern harmony, and at least one great symphony, the *Fourth* of Sibelius, is based almost wholly on its ominous sound.

Incredible virtuosity on part of performing musicians has always been considered satanic. Paganini and Liszt, the most celebrated virtuosi of their day, were suspected of having sold their souls to the Devil in return for their seemingly superhuman facility. The Devil apparently made a poor bargain because, if we may judge by the biographic information on Liszt and Paganini, he would have had their souls anyway.

But in such deals, the Devil always has the advantage that eternity is in long supply, while mortal time is scarce currency. We know of only one musician (an Austrian artist in a novel by Randall Jarrell) who got around this dilemma. Asked about the source of his skill, he simply said, "The Devil sold me his soul."

—END

HiFi & MUSIC REVIEW

SAMPLING THE SAMPLERS

By SHANE SMITH

A LITTLE extra money in the wallet of a hi-fi enthusiast can bring with it that sense of well-being which leads to the nearest record shop. But how often has euphoria given way to confusion, when faced with all those LP's lining the store shelves, racks, and browse boxes? The sheer vastness of the disc literature today has become too much of a good thing. The embarrassment of choice is quite overwhelming.

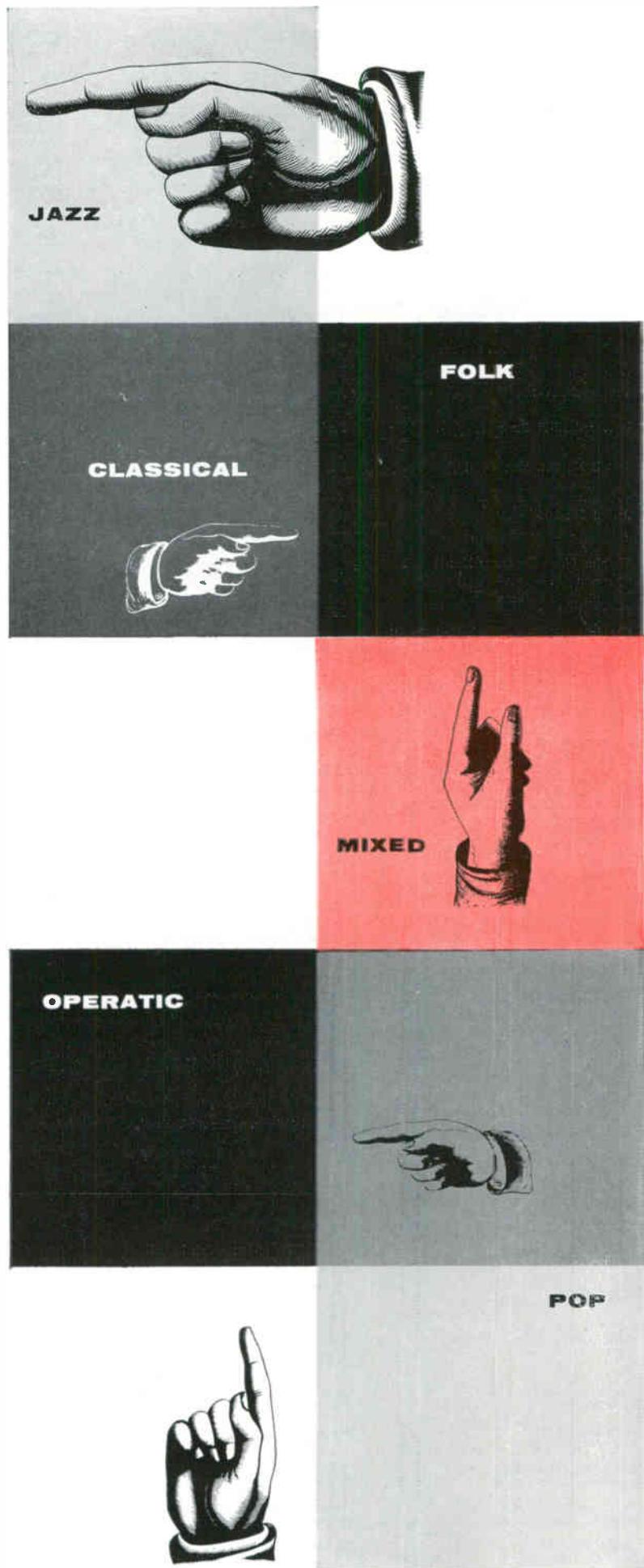
Does our discophile know what he wants as he sets out for the record shop, hard-earned cash in pocket? Is what he thinks he wants what he *really* wants? This can be agonizing for one who takes his hobby seriously on a limited budget; for records purchased should bring lasting pleasure, not just the ephemeral aural shot-in-the-arm.

One of several resolutions of this dilemma is offered by way of the "Sampler." Wisely chosen and carefully listened to, such records can go a long way toward easing the pains of indecision and toward giving back to record buying the element of fun and joyful surprise.

As most of us know, a sampler record constitutes a choice collection of bits and pieces from various discs in the catalog of its manufacturer, and is usually sold at something close to factory cost price—in the neighborhood of \$1.98.

At this price, nobody makes money; but the customer gets a bargain package which acquaints him with the variety of wares the record company has to offer in the way of performing artists and musical repertoire. We have here, in short, a kind of sonic showcase.

But this is more than a kind of window shopping. These are samples you can take home and at leisure play on your own hi-fi



TYPE & TITLE	ARTISTS	CONTENT & COMMENT
CLASSICAL		
Music at MIT Sampler Unicorn UN SR-18	Roger Voisin, brass ensemble; Ernst Levy, piano; Unicorn Concert Orch., Klaus Liepmann, cond.	A stirring performance of Beethoven's Piano Sonata Op. 109 by Ernst Levy of Boston, a Handel Concerto for Organ & Orchestra and old and new works for Brass Chair. Fine performances and excellent sound throughout.
Unicorn Sampler UN SR-2A	Vienna Orchestra Society; Berkshire Woodwind Ensemble; Zimbler Sinfonietta; Chorus Pro Musica of Boston, and others.	A wonderful way to make the acquaintance of various unusual pieces of music ranging from the 16th century to the present. Performances and recording are excellent. An adventure in music for \$1.98.
Beethoven 5th Symphony Schubert Unfinished Symphony Vanguard SRV-106	Vienna State Opera Orch. F. Prahaska, cond.	To have two great classics in a fine performance and with superb sound at such a price is a chance no collector should miss. For newcomers a fine introduction to these great symphonies.
Mozart: Eine Kleine Nachtmusik Symphony No. 40 in G-Minor Vanguard SRV-102	Vienna State Opera Orch. Felix Prahaska, cond.	Excellent in every way. A fine bargain.
Rimsky-Korsakov: Scheherazade Vanguard SRV-103	Vienna State Opera Orch. Mario Rossi, cond.	There is nothing cut-rate in this full-blooded version of Rimsky's popular show-piece for orchestra—nothing except the price.
Orch. Masterworks of J. S. Bach Vanguard SRV-105	Vienna State Opera Orch. Felix Prahaska, cond.	You thought Bach was rather dull? Well, try this one. Excellent in all respects.
Hi Fi Hi-Jinks with Strauss Vanguard SRV-104	Vienna State Opera Orch. Anton Paulik, cond.	These Viennese waltzes and polkas can take you right out of this nasty world with their irresistible lilt. They are played with a blend of lushness, lightness and deep affection—an echo of carefree and romantic times and places.
Lyrichard Hi-Fi Sampler. LLS-1	Performers not identified.	Odds and ends — none of them outstanding — by Debussy, Beethoven, Mozart, Richard Strauss, Chopin, Haydn, and others.
This is Novaes. Vox SNP-1	Guilmar Novaes (piano).	Culled from Miss Novaes well-known Vox recordings, these excerpts range from Chopin via Beethoven and Schumann to de Falla. Generally good.
Beethoven 9th Symphony Period SPL-305	F. Wachmann, Sop.; M. Bence, Cont.; F. Wunderlich, Tenor; O. Von Rohr, Bass; Stuttgart Philharmonic, Isidore Disenhaus, cond.	A complete Beethoven Ninth for \$1.98 is practically a gift horse. Those wishing to look it in the mouth had better get another version, because performance and recording are no better than routine.
Chopin: Piano Concertos Nos. 1 & 2 Period SPL-306	Bronka Musulin, Piano South German Radio Orch.	Though better versions of these fine piano concertos exist on regular releases, these are quite good and better than fair value for the price.
Vivaldi: Four Seasons Period SPL-309	Collegium Musicum of Paris R. Douatte, cond.	The music is a sheer delight—performance fair.
Chopin in Hi Fi; A Caravan of Haunting Melody. Period SPL-308	Lucerne Festival Orch. Ernst Falk, cond.	A stickily orchestrated syrup squeezed from a mash of Chopin's piano works, played with the indifference it deserves.
Lab Sampler. Westminster W-LAB S-1	Adrian Boult, Hermann Scherchen, Artur Rodzinski, and others.	Some of the world's outstanding conductors put their excellent orchestras through the paces in such shawpices as Wagner's Ride of the Valkyries, Bizet's Carmen Prelude, Suppé's Light Cavalry Overture, and Chabrier's España Rhapsody. The playing has sparkle and excitement, and so has the sound. A superb sampler.
Westminster Classical Sampler XWN-S-1	Hermann Scherchen, Artur Rodzinski, Argea Quadri, conductors.	Westminster's top-notch conductors, orchestras and engineers are again in evidence here with exciting versions of Liszt's Hungarian Rhapsody, Strauss's Blue Danube Waltz, Tchaikovsky's March Slav, and from Grieg's Peer Gynt suite and Tchaikovsky's Nutcracker suite.
Red Seal Showcase in Sound RCA SRL-12-28	A bevy of great names, including Horowitz, Rubinstein, Reiner, Beecham, Fiedler, Monteux, Robert Shaw, Morton Gould—and Dave Garroway.	Bits and pieces (mostly incomplete with fade-outs) from various Victor albums, connected by cloying comment from the performers and other not-so-helpful talkers who assume that the music can't stand on its own feet. Some of the pieces and performances would be great if we could hear them through.
Period Showcase SPL-301	Janos Starker, cellist E. Vito, harp	Good performances of Boccherini's Cello Concerto, Corelli's Christmas Concerto, Ravel's Introduction and Allegro, and Prokofiev's Overture on Hebrew Themes.
Bach: Brandenburg Concertos 1-6 Period SHO 310-311	Berlin Radio Chamber Orch. H. Haarth, cond.	Plodding performance robs these masterpieces of their essentially light spirit. Distortion in the upper range.
A Haydn Society Sampler Haydn Society SR-1	Mogens Wöldike, Ralph Kirkpatrick, Finn Videro	The names of the performers are magic to those who know their work, and Haydn Society deserves the credit for having made them known. The disc offers a fine cross-section of Baroque Music with Mozart and Schubert thrown in. Generally very good sound. A superb sampler for exploring fields of music not as well known as they should be.
FOLK		
Riverside Folksong Sampler S-2	Oscar Brand, Erik Darling, John Greenway, Bob Gibson, Margaret Barry, and others.	A variety of folk songs, mostly American, set forth with verve and conviction. Excellent sound.
Elektro Folk Sampler Elektro SMP-2	Ed McCurdy, Jean Leon Destine, Clarence Cooper, Theodore Bikel, and others	A delightful parade of folk music from various countries, and a colorful parade of personalities make this sampler an hour's excellent and varied entertainment. Excellent sound.
OPERA		
7 Great Operatic Voices London Sampler MS 3	Mario del Monaco, Renata Tebaldi, Giuseppe di Stefano, Giulietta Simionato, Cesare Siepi, Ettore Bastianini, Fernando Corena	A collection of arias, mostly Italian, but with an occasional bit of Mozart, sung by London's luminaries.
JAZZ		
Calypso Jazz Sampler Cook XX-2	Original Caribbean artists including Lord Melody	Accordion with a French Accent Lyrichord LLS-3
Jazz Digest Period SPL-304 Vol. II	Charlie Shavers and John Kirby Orch., Josh White, The Birdlanders, Jack Teagarden	Show Tune Treasury Walden Records S 1
Fantasy Hi-Fi Sampler	Brubeck, Desmond, Gerry Mulligan Quartet, Elliot Lawrence Orch., Paul Desmond Quartet	This is Feyer Vox SFP-1
Modern Jazz Sampler Riverside S-3	Sarah Vaughan, Randy Weston, Thelonious Monk, Don Elliott	Music from Oklahoma & South Pacific Urania UCS-57
Dixieland Sampler Riverside S-1	Sidney Bechet, Dixieland Rhythm Kings, Lu Watters, Wild Bill Davison	Pop Showcase in Sound RCA SPL-12-29
Bethlehem's Grab-Bag Bethlehem EXLP-2 Hi-Fi	Duke Ellington's Orch., Mel Torme & Frances Faye, Carmen McRae	Coleman Hawkins, Julius La Rosa, Walter Schumann Choir, Malachino Orch.
Autobiography in Jazz Debut Records DEB-198	Art Blakey, Bud Powell, Charles Mingus, Thad Jones	MIXED
Jazz in Transition Transition TRLP 30	Donald Byrd, Art Blakey, Horace Silver, Doug Watkins	The Birth of a Label Judson J-1
POP		
		Abstractions . . . Further Excursions in High Fidelity Concert Hall Society SH-1491
		Folk, Jazz, Pop Elektra Sampler No. 3
		Jacques Duvernois & Bal Musette Orch. Nancy Walker, Louise Carlisle and others in show tunes by Gershwin, Porter, Rogers-Hart, Kern and Schwartz
		George Feyer, piano Gordon Kibbee (organ)
		Lenny Herman Orch. Geoffrey Holder, Henry Morgan, and others Ballet Russe Orch., Norman Leyden & Orch., Hillel & Aviva
		Susan Reed, Josh White, Cynthia Gooding, Joe Puma, Mat Mathews, Teddy Charles, The N. Y. Jazz Quartet,

equipment in familiar surroundings—noting, the while, which items please most. Presumably, you will then go back to your record dealer to purchase the complete discs from which the highlights were excerpted.

To encompass the whole repertoire of a major record company via the sampler medium is manifestly impossible; but many a welcome bargain-rate introduction can be found to music or to performers that otherwise might have remained altogether unfamiliar.

Our explorer soon discovers the amazing variety of samplers currently available, covering the field from symphony and opera to jazz and folk songs. He will also discover a considerable range of difference in manner of presentation.

When it comes to classics, he'll find some companies just offering teasers—impressive openings or closings that begin out of nowhere or suddenly fade out leaving you hanging from the proverbial limb. The intent is to interpret this to mean, "Sorry, but that's all the time available." However, being suspicious and unkind, we can't escape the thought that what is really meant is: "That's all—you won't get to hear the rest unless you buy the whole record." This kind of come-on is not so common among the more recent sampler issues, although a certain classical sampler even goes so far as to offer a little sales talk before each piece—ostensibly to add a personal touch.

A different approach is favored by some of the smaller record companies. Instead of giving our aural window shopper a hodge-podge of amputated masterpieces, firms like Vanguard, Unicorn, Westminster, and Period disdain the cliff-hanger technique. More often than not they provide full-length classics at the low sampler price. Plainly they believe that a complete musical experience carries a more meaningful and lasting impact than disjointed bits and snatches. They have staked their bet on the buyer's musical intelligence and sensitivity. Here, of course, variety is sacrificed to completeness.

Perhaps the most notable discs of this type have been issued by Vanguard. Their sampler list features complete versions of such standard "greats" as Beethoven's *Fifth Symphony* coupled with Schubert's *Unfinished*, Mozart's celebrated *G Minor Symphony* together with *Eine Kleine Nachtmusik*, as well as orchestral music by Bach and Rimsky-Korsakov's *Scheherazade*.

UNICORN, a Boston label offering a small but exceptionally well-chosen body of repertoire, enjoys the distinction of having put a complete Beethoven piano sonata on a sampler—*Op. 109, in E Major* as compellingly performed by Ernst Levy and boasting some of the finest piano sound ever captured on disc. Period, although it follows the same "complete" repertoire policy, fails to offer comparable quality of sound.

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Even the best of samplers can't very well offer a chance to choose between performances of the same music recorded by different artists for various labels. This would call for a development most unlikely from the highly competitive record business—a joint sampler. So here the discophile is left very much to his own devices.

It is in the field of jazz, pops, and folk music that the samplers come truly into their own; here the musical selections are short and self-contained—thus allowing for the utmost variety of material within the bounds of a single disc. Companies like Elektra, which boasts a considerable roster of folksong artists, can issue folk music samplers of such colorful and varied character that they often make for better listening than LP's devoted in their entirety to the work of a single performer.

SONGS from every corner of the world, featuring artists of widely differing musical style and vocal timbre, are combined on these samplers. In fact, Elektra sometimes goes so far as to sneak in bits of jazz and pop between the folk songs just for change of pace. The result is a sampler you can just let spin without interruption for an hour of pleasant and richly varied entertainment.

The sonic quality of samplers reflects the technical standards of the producing company. Thus it comes as no surprise to find superb quality on Vanguard, Unicorn, Westminster, Victor, Elektra, and Riverside, while some others tend to fall below the best engineering standards.

The sampler record is a potent sign of the changing patterns in record merchandising that have resulted from the growth of the repertoire as a whole, the emphasis on high-fidelity sonics, as well as from the inherent nature of the disc itself.

Back in the 78 rpm days, a customer could spend a leisurely afternoon in a listening booth at his favorite record shop; but the microgroove era has changed all that. So cheap and plentiful has recorded music become that the average dealer can no longer afford the space and general overhead for such listening booths. Besides, the perishability of hi-fi microgroove discs is such that they lose their brilliance after repeated record shop sampling. Indeed, sound-conscious customers legitimately object to purchasing records which have been previously handled by other customers. So the listening booth is disappearing from many record shops. The sampler record, together with the "good music" broadcasting station, has become a partial substitute for the booth by "transferring" said booth to the customer's living room.

Let us hope that samplers will continue to be issued in ever greater quantity and variety, thus affording the record collector genuine stimulus to explore new areas of the recorded music literature, as well as the products of the host of "off-beat" record labels that so often are the source of unsuspected aural treasure.—END



JAMAICA

(Continued from page 57)

the session around nine. He quickly crowded into the soloists' booth with Montalban, Josephine Premice and Ossie Davis for *What Good Does It Do?* Then came a bit of a subway jam in the control booth for the playback—Montalban wincing as he heard the sound of his own voice, Davis looking glum, but carefree Augustine mimicking everyone's singing complete with imaginary trombone *obbligato*. "Oooh, my breathing was off," Miss Premice could be heard murmuring to herself.

"Harold Arlen is one composer who never descends," remarked arranger Phil Lang during the next break. "Even though a lot of these songs have to be calypsos, he never takes short cuts or does anything sloppy. The old timers are really the best ones to work with. They never rely on just one or two hits for a show, but really knock themselves out on all the songs. Fighting, eventually compromising."

Now for the final takes—the *Little Biscuit* duet for Miss Premice and Davis. There were troubles for Davis' getting started. After a few breakdowns came the counselling voice of Fred Reynolds over the talk-back, "Take it easy, Ossie. Don't worry. You'll get it. Now try again." That did it for the day with Engel sounding the warning for his players, "One o'clock tomorrow, gentlemen. Be sure to take your instruments with you."

The Monday Blues

Monday afternoon was mostly Lena's, who promptly lamented after the initial run-through of the sultry *Take It Slow Joe*, "Nobody can sing this early in the morning!" Hot tea and honey were offered, but it still required a full five takes to wrap up *Ain't It the Truth?* Her very familiarity with the piece, going back to 1943, may have been the psychological hurdle; for Arlen and Harburg had written it for her in the film version of *Cabin in the Sky*, only to have it relegated to the cutting room floor before release of the final print. A touch of nerves and impatience edged her prefatory remarks before playback. "Y'all don't have tin ears. You listen to it. I don't want to." At which point she beat a retreat to the far side of the hall. *Pity the Sunset*, a haunting duo with Montalban, was "it" for the recording end of things. "Come on, Daddy, let's go home," were Lena's last words of the afternoon as she linked her arm in Hayton's.

But now began the work for Victor's production staff. First the editing of the tapes next morning—19 selections totalling over 50 minutes to be fitted onto two sides of a 12-inch long playing disc; and this to be boiled down from some six hours of original tape. Fifty minutes of music—OK for two L.P. sides with no bands; but if you allow for proper separation of numbers, something has to go. A huddle with Dave Merrick brought agreement to scrap the overture. This done, speed in manufacture becomes the order of the day.

"When a show opens on Broadway," explained Ed Welker, "and it's a hit, the major impact is felt in New York, Boston and Philadelphia. Tonight one lacquer

disc master will be at our Rockaway, New Jersey, plant for immediate processing so that we can get a shipment of 10,000 records into the Broadway stores on Friday. Two other lacquers are made. One is flown to our Indianapolis plant for processing for the mid-west, the other one to Hollywood for the Coast. This way, people living in and around New York will be able to listen to the complete score of a hit Broadway musical in the comfort of their own living rooms within a couple of weeks after the opening. By the time people in the rest of the country become aware of the show, we'll have the records right there. How long do you suppose they'd have to wait to see it on the stage?"

—END

GOLDEN TONE ARM

(Continued from page 61)

radio as a substitute. But the average radio with its generous outpouring of poor fidelity and compensating static just didn't stifle the deep, intensifying hunger within me to send my sound-starved senses reeling with delight—delight that could be gained only through the jolt of hearing sound *exactly* as it was recorded. In a word, hi-fi. Hourly, my need for the relieving tones of pure sound ate into me.

The second week, I tried more devious means.

"Listen, I have a splendid idea!" I informed my wife. "This stopping so abruptly might not be good for my system. After all, my ears have gotten pretty accustomed to their daily dose of hi-fi—so, I'm wondering if I hadn't just better taper off, gradual-like!"

Her glance would have unnerved a viper.

"Do you want to go on being an addict?" she hissed. "Are you stronger than a bunch of speakers and wiring or aren't you? Where's that will power? Personally, I don't see how you, could face yourself in a mirror if you break down *now!* You're doing fine!"

"I am?" I said, miserably.

"Sure. Besides, I locked up all your hi-fi stuff in the hall closet. All of it, except those crazy, built-in gismos containing the speakers. Why don't you rip them out and give them away?"

The very idea made me sick to my stomach.

"Trouble with you is you think about it too much," she diagnosed callously. "Why don't you turn your attention to other activities? Get absorbed in something else until the habit pattern is dissolved. Before you know it, you'll have forgotten you ever wanted to succumb to a single hi-fi squeak, boom or rumble. This time, next year, you'll be banging out a piece for *Reader's Digest*—'How I Kicked The Hi-Fi Habit' by Cary Kohler, Ex-Addict!"

It was a flattering thought, but not sufficiently flattering to dull my throbbing appetite to hear some good old hi-fi. I continued to suffer and, since suffering isn't really time-consuming (no matter how hard you work at it), I attempted to follow her advice.

The fourth week found me trying all manner of hobbies. I swam until I was waterlogged. I walked until I almost forgot what it felt like to sit down. I dismantled every clock in the neighborhood and put them all

(Continued on page 78)

HIFI & MUSIC REVIEW

DON'T MURDER THOSE RECORDS!

By HERBERT REID

THE funereal phrase about "ashes to ashes and dust to dust" rings apt and ominous to the audio fan reflecting on the dust-caused mortality of phonograph records. True, the advent of LP has banished breakage as a cause of the sudden, dramatic death of discs. Yet the soft vinyl of the modern microgroove, receptive to the subtlest nuance of sound, has a delicate skin with a fatal allergy to dirt.

The best way to treat this allergy is to pamper it: just keep the irritant away. But, considering the omnipresence of dust and dirt, this calls for a rather elaborate routine of cleanliness.

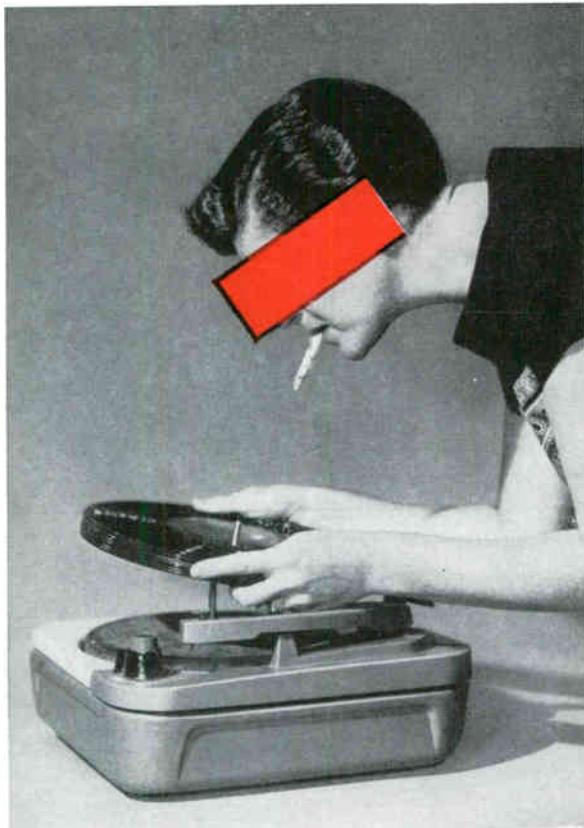
You object. After all, you say, playing records should be fun and relaxation and not just another chore. If you have to fuss over your records like an overprotective gem polisher—well, is it really worth it?

The answer lies in a bit of statistics from which you can draw your own conclusion. A clean, coddled LP will sound almost as lush at the 200th playing as at the first. But a neglected disc may scrape itself out in about 20 spins. In other words, good record care means at least tenfold record life and tenfold savings in replacement cost—if your disc can be replaced at all.

Still unconvinced? All this fuss about a speck of dust? Now try to look at the problem from the bottom



"Dirt, plain or otherwise, comes as natural to your stylus as to a pig: they just dig it up." A swipe from the KleeNeedle Stylus Brush keeps it from bunching.



The dirty deed is done: records are ground together in stack, surfaces mauled by fingers, and ashes sprinkled over all.



Radiation, emanating from the ball-shaped "Atomic Jewel" clipped to the pickup, separates disc from dust.

of the record groove itself.

Here is an undulating valley whose contours are in effect an alphabet of music: shapes for sounds. The pickup stylus of the phonograph traces these contours, much as the finger of a blind man feels Braille imprint in a book, to pick up from the tactile medium the sounds that eventually attain meaning in the mind. The tip of an LP stylus measures only 1/1000th inch in radius. Since the total tone arm weight rests on that tiny point, the pressure at the tip is equivalent to thousands of pounds per square inch. Now imagine a dust particle which looms as a boulder of hard rock with razor-sharp edges in the path of the stylus as it races through the groove. Next, the relentless force of the concentrated stylus pressure crashes against this "rock." Something evidently has got to give. Inevitably, it is the soft vinyl groove in which the "rock" becomes im-



Radioactive plutonium in the handle of the "Staticmaster" brush allows clear sweep unhampered by static electricity.



Electrostatic clinging of dust to record surface is foiled by Walco's silicone Anti-Static spray.

Record laundry in kitchen sink, using regular detergent, revitalizes dirty, old grime-encumbered discs.

bedded like a thorn in flesh.

All you hear is a tiny click—and perhaps not even that. But in thousandfold repetition, this event casts a kind of tonal fog over your once-brilliant record. Gone is the gloss, that radiance of sound which the recording engineers so skillfully molded into the grooves. Later playings pile up more sound-shattering debris, and the mounting scrapes and wheezes compound themselves toward the ultimate destruction of your disc.

Improbable? Are we making mountains out of mole-hills? Then think of a familiar analogy: The moisture droplet in the air seems little to worry about; yet in aggregate it clouds the sun. So does the dust speck dim the sparkle of your music.

Dust clings to your records with the passion of a determined lover. You can't even give it the brush-off; the lint won't take a hint. In fact, brushing merely electrifies the close relationship between disc and dust with a static charge by which they cleave ever more firmly to each other. The record literally has to be tricked out of this fatal misalliance.

The formidable force of atomic radiation has had to be invoked to sunder the illicit union of disc and dust. High fidelity claims the honor of having espoused the first (and still the only) use of atomic radiation in the home. It takes the form of a tiny piece of radioactive isotope (usually polonium) clipped to the tone arm. The radiation from this metal, too weak to cause any biologic risk, is strong enough to ionize the surrounding air and dispel the static charge permanently

(Continued on page 78)



Tuners—first to achieve under one microvolt sensitivity for 20 db FM quieting; increases station range to over 100 miles. Other important features include the new "Feather-Ray" tuning eye, AFC switch, fly-wheel tuning, level control and cathode-follower output. Model S-2000 FM-AM Tuner \$139.50 net . . . Model S-3000 FM only tuner \$99.50 net.

Amplifiers—36 watts with new "presence" rise button. This all new amplifier brings maximum pleasure to both music lover and Hi-Fi expert . . . with at least six more features than any competitor. Front panel controls are simple, easy-to-handle, yet complete—include 6-db presence rise button; record, microphone and tape-playback equalization; exclusive "center-set" loudness control, loudness compensation switch, scratch and rumble filters, phono level control, tape-monitor switch, selection of 6 inputs; output tube balance control and test switch on rear. Model S-1000 II—36 watts—\$109.50 net.



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FEBRUARY 1958

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Come on—CELEBRATE!

PICKERING'S 12th Anniversary Special



THIS YEAR — 1958 — PICKERING & CO. marks its twelfth year as leader in the field of high quality transducers and precise electronic devices for the most exacting engineering applications.

THIS YEAR — 1958 — PICKERING & CO. announces its readiness for the new stereo-disk. Yes, it is twelve years since PICKERING & CO. was first with a high quality miniature magnetic pickup for high fidelity reproduction from records and broadcast transcriptions. And now, PICKERING & CO. is ready for the stereo-disk with the STANTON 45/45, a stereo model of the renowned FLUXVALVE cartridge.

THIS YEAR — 1958 — PICKERING & CO., in its twelfth year of progress, will celebrate their anniversary by giving each purchaser of a FLUXVALVE product a bonus gift valued at (\$6) six dollars to extend the utility of the product they have purchased.

THIS YEAR — 1958 — marks another first for PICKERING & CO. with the PICKERING \$6 BONUS BILL! Beginning February 1, 1958 and until April 15, 1958—each PICKERING FLUXVALVE product will be packaged with a bonus bill valued at \$6. *Redeem it on the spot at your PICKERING dealer.*

NOW! When you buy a PICKERING FLUXVALVE Model 350, 370, or 194-D, you receive a gift of a bonus bill for which you can receive—

1. Any PICKERING "T-GUARD" sapphire stylus... value \$6... absolutely FREE!
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NOW! You can get the \$24 amazing PICKERING $\frac{1}{2}$ mil diamond stylus for only \$18!... or, any of the other \$18 diamond "T-GUARD" stylus for only \$12!

BUILD UP THE QUALITY OF YOUR HI-FI SYSTEM WITH A PICKERING FLUXVALVE



FLUXVALVE TWIN SERIES 350 — A turnover cartridge providing a rapid change of stylus point radius. Available in 12 models featuring many combinations of stylus. Prices start at a modest \$24.



FLUXVALVE SINGLE SERIES 370 — A miniature high quality cartridge for use in any type of auto-changer or manual player arm. Available in 5 models, prices start at a low \$17.85.

Model 194D UNIPOISE Pickup Arm — This new... lightweight... integrated arm and cartridge assembly containing the FLUXVALVE with exclusive "T-Guard" stylus—is only a fraction of the weight of conventional tone arms. High compliance and single friction-free pivot bearing assure distortionless tracking of



microgroove and standard groove recordings. Available with the $\frac{1}{2}$, 1 or 2.7 mil diamond stylus. Prices from \$59.85.



"For those who can hear the difference" **FINE QUALITY HIGH FIDELITY PRODUCTS BY**
PICKERING & COMPANY, INC., Plainview, N. Y.

Enjoy a demonstration at your hi-fi sound studio... you'll hear the difference. For the dealer nearest you or for literature write Dept. z-28

Hi-Fi Findings

AN EQUIPMENT REPORT

High fidelity audio never sits still. It is a lively art where new ideas pop like firecrackers. This monthly department reports on equipment that has been carefully inspected and evaluated by the staff of HiFi & MUSIC REVIEW. Technical specifications have been omitted since (1) they are immediately available from the manufacturer and (2) they are often phrased in jargon that precludes direct comparison with comparable gear. We are interested in what the new equipment does, how it does it, and most important, how it sounds.

EICO Loudspeaker System Model HFS-2

A WHOLE batch of really radical ideas enter into the design of a new loudspeaker, invented by Stewart Hegeman, now manufactured by EICO as their Model HFS-2. Outwardly, there is nothing sensational in the appearance of this small speaker system, which looks like a slightly oversize hitching post and takes up only one square foot of floor space. But behind the grille lurks a strange shape. A science-fiction fan might describe it as an inverted helmet for the men from Mars with pointed heads. People with a more down-to-earth outlook may feel that it resembles a double-walled ice-cream cone.

In any case, what you see is the first tweeter to achieve in actual design the theoretical ideal of a free-floating sound generating cone. Its outer rim just "floats" in the air without attachment to any frame. Free from the shackles of a suspension frame, the cone can accurately follow the motions commanded to it by the output signal of the amplifier. Result: remarkably clear, undistorted treble, free from harsh peaks.

The tweeter stands upright on its apex, spraying out sound all around in a full circle. What's more, it also aims upward at the ceiling. The combined effect is a dome-shaped sound radiation pattern

which evenly envelops the whole living room.

The sound field so created resembles the acoustic conditions at an actual concert. By fanning out the sound to all points of the compass as well as up, the listener is surrounded by a remarkable illusion of realism.

Mr. Hegeman, the designer of this unusual speaker, believes that this "space factor" of omnidirectional sound gives the listener a feeling that the music "just seems to be there" in the room. His design represents an attempt to get away from the impression that the music is "coming out of a hole in a box."

The bottom end holds another surprise. An



Small in overall size, the EICO HFS-2 speaker system achieves unusually good bass response through its novel loading slots (above) and treble distribution by a unique free-floating tweeter shown at right with its inventor, Mr. Stewart Hegeman.

11-foot passage for the bass notes is curled up inside the box and ends in two narrow slots at the foot of the cabinet. These slots pack the air in the passage against the vibrating woofer. This cushions the 8-inch cone and keeps it from jiggling out of control when walloped by heavy bass notes. This keeps the bass from sounding muddy. Technically, this is known as "air loading." The result is a flat response down to 50 cycles and even 30 cycle notes can still be heard, though slightly weakened. To hear such solid and clear bass emerge from so small a speaker is in itself surprising.

However, the excellent bass quality is attained at some cost in efficiency. The energy needed to pack the air against the cone is diverted from the actual sound output. The amplifier must be strong enough to make up for this loss. But with power ratings from 15 watts upwards, that should cause no difficulty. No matter how ingenious the design, the proof of this particular pudding lies in the listening:

We did like: The unique tweeter that keeps the treble sweet and easy on the ears. Orchestral instruments, particularly the strings, emerge remarkably lifelike.



The Wharfedale "Windsor" makes a neat package in a choice of fine finishes.

The open back reveals the specially treated 12-inch and 10-inch bass and mid-range drivers.



A simple capacitor acts as a crossover device by blocking the bass from reaching the upward-pointed tweeter.

We were amazed to hear such a small speaker system lay down such solid brass. And we also liked the reasonably low price for a complete unit in a choice of fine woods.

We were doubtful about: The mid-range level. Because of its unique sound spread, the acoustics of listening room affect this speaker perhaps more than others. Reflections from ceiling and walls may cause some loss of midrange voice frequencies. This can be easily compensated for by juggling the treble and bass controls at the amplifier. But we would like the manufacturer to design a balance control to permit some mid-range boost for such occasions.

We might also mention that this is not a speaker you can snuggle up to. Because of the widely separated sound sources for treble (out the top) and bass (out the bottom), it is best heard from a distance of at least 8-10 feet. This allows treble and bass to blend properly. But then hi-fi should never croon into your ear but always sound forth at a reasonable volume level in a reasonably large room. So the fact that the EICO speaker is a bit "stand-offish" is not a disadvantage. •

Wharfedale SFB/3 Speaker System

ORIGINALLY, largely frowned on in the world today, still finds a welcome refuge in the field of audio. The new Wharfedale SFB/3 speaker system is another case of the unorthodoxy rampant in current loudspeaker design.

Conventional notions, like enclosing the speaker in a box, are gleefully tossed overboard. Instead of being in an enclosure, this array of speakers is simply mounted on an open-ended tilted board whose dimensions are calculated to keep the sound waves emanating from the back from jamming the sound waves out the front. That, after all, is the basic function of a speaker baffle, no matter what kind.

Using just a board for a baffle sounds simple, but it isn't. To get smooth hi-fi response from this arrangement takes careful calculation and precise balancing of the natural characteristics of the three loudspeakers. The designer of this new system, the famous British audio engineer G. A. Briggs, has solved these problems so successfully that the frequency response is entirely adequate even in the bass region around 35 cycles.

Mr. Briggs is known here as a sort of roving ambassador for hi-fi and has occasionally staged hi-fi demonstrations in no less a locality than Carnegie Hall.

The overall construction is relatively small, but solid, and it's no job at all to move the system around the room to find the acoustically best place for it. Shoving it

HIFI & MUSIC REVIEW

tight into a corner (diagonally across, that is) will bring out more bass and make the low end comparable to the bass radiation from larger and heavier systems. But unless you are bent on hearing the very lowest of organ notes, the system will provide clean, balanced and pleasing sound from practically any location.

The Wharfedale also offers a neat idea for obtaining the solid mass necessary to keep the low notes from jiggling the rig. Instead of thick and costly lumber, there are simply some sand-filled spaces to keep things settled down even at the wildest drum thump. Even with the sand, the weight stays down below 75 lbs.

The bass and mid-range speakers (12-inch and 10-inch) have heavy magnets and soft cone suspensions to allow the cone to travel freely back and forth in a wide but well-controlled swing. This makes up for the absence of bass reinforcement provided by the usual box-type enclosures. Of course, with-

out a real "enclosure" there is no problem of boom and cabinet resonance (to be "designed out") and the sound stays clean all the way down.

A 3-inch tweeter does a fine job at the other end of the frequency scale, spraying clean treble upward at the ceiling and the closest rear wall. However, the treble must first bounce off the ceiling and walls before it rains into the room.

The SFB/3 system is highly efficient which means that even a small amplifier (10 watts works nicely) will have no trouble in driving it.

The system comes in two models, the "Warwick" (priced at \$199) and the "Windsor" (\$249). With the exception of the slight differences in the cabinets, they are identical.

We did like: The smooth sound and the absence of any knobs to adjust the balance between the speakers. The system comes balanced, and there is nothing more you have to do. It responds readily

to anything you do to the treble and bass controls on your amplifier. This is helpful in giving a bit of assistance to the bass, if you like a heavier bottom.

We Were Doubtful About: The tweeter splashing the treble off the ceiling without any kind of horizontal spread. Mr. Briggs feels that this insures good scatter of the highs. So it does, and it is certainly preferable to some of those highly directional tweeters that look right at you and pierce holes into you like a blow torch. But to some listeners, this very diffuse treble may be a little uncanny and they may still prefer some horizontal treble projection.

The diffuse treble gives you a sound similar to what you get on a good balcony seat in the concert hall. Direct treble is more comparable to a first row seat, where the music is right on top of you. It's a matter of personal taste, plus getting used to either one or the other. So you have your choice. •

G.E. Cartridge Model VR-II

FOR ten years, General Electric's "Golden Treasure" Model RPX pickups have earned and held their reputation for making the fi hi while keeping the price low. When they first came out around 1947—even before LPs!—they were among the first modern pickups using magnetic principles rather than crystals and the first to extend clean, undistorted frequency response into the upper regions above 7,000 cycles. That the G.E. cartridge actually reached 12,000 cps was then considered a minor miracle.

The G.E. "variable reluctance" cartridge proved so good that it constantly grew in popularity for ten years, and it was used in perhaps four out of every five hi-fi systems. Even though later designs surpassed it in frequency range, few could match its clean sound. To many hi-fi fans, such cleanliness of sound is more important than top reach in the treble register.

Recently, the old favorite has been refurbished so that loyal adherents of the G.E. cartridge can

have their cake and eat it, too. Without sacrificing its famed peak-free smoothness of response, G.E. has extended the range of the *Variable Reluctance* cartridge to 20,000 cycles, which is well beyond the limit of hearing. This adds crispness to the highs, and better separation of the various tone colors in the orchestra. One only needs to compare these new VR-II



The new General Electric cartridge, tops in performance on a low budget.

models of the G.E. design with the older RPX models to sense dramatically what a difference the added highs make in the overall impression.

Moreover, the new VR-II will track at considerably less stylus pressure, which means longer life to records as well as the stylus itself. In record changers, it will track at 4 grams, and in professional-type tone arms at less than 3 grams. This is the result of making the stylus assembly more flexible—giving it greater "compliance," as the engineers would say. This lets it follow the shape of the groove with less strain on stylus and disc—and without that annoying faint screech by which more stiff-jointed cartridges serve notice that they are busily chewing up your records.

All in all, the new VR-II model updates the G.E. cartridge and brings it in line with the very best in modern—audio design.

Competitively priced, it is a low-cost short-cut to top-notch sound. As such, it will surely continue to enjoy and enlarge the popularity established by its illustrious predecessor. •

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high quality

HEATHKITS®

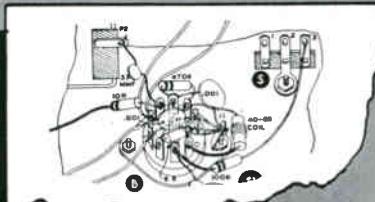
Look... how simply you can assemble your very own high fidelity system! Fun-filled hours of shared pleasure, and an everlasting sense of personal accomplishment are just a few of the rewards. Heathkits cost you only HALF as much as ordinary equipment and the quality is unexcelled. Let us show you how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



- (✓) Install a .001 μ F disc condenser from socket B7 (NS) to ground lug B11 (NS). Cut the leads so that they are just long enough to reach and dress the condenser close to chassis, over the wires already present.
- () Connect a 470 K Ω resistor (yellow-violet-yellow) from socket B7 (S) (2) to B8 (NS). Mount as close to the socket as possible.

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.



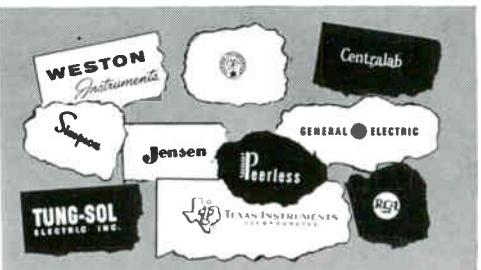
Easy-to-follow Pictorial Diagrams . . .

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

MODEL EA-2
\$25⁹⁵

NEW

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 \pm 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.

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chairside enclosure kit

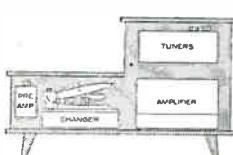
NEW

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 pre-cut 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

\$43.95
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

\$59⁷⁵

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



HEATHKIT 70-WATT

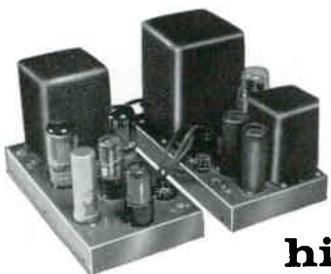
MODEL W-6M

\$109⁹⁵

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**

\$49⁷⁵



**HEATHKIT SINGLE-CHASSIS
MODEL W4-AM**

\$39⁷⁵



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

\$35⁵⁰



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

\$18⁹⁵



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)

\$325⁰⁰ each



HEATHKIT

BASIC RANGE

HEATHKIT

RANGE EXTENDING

high fidelity speaker system kits

MODEL **\$39⁹⁵**
SS-1

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 $\frac{1}{2}$ " plywood. Impedance 16 ohms. Shpg. Wt. 25 lbs.

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.



MODEL **\$99⁹⁵**
SS-1B

Free Catalog!

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



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.

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ROSENKAVALIER

(Continued from page 46)

vian of the new set, Christa Ludwig, is just a shade below Sena Jurinac in characterization in the London set.

From the foregoing it will be seen that a choice between the Kleiber and Karajan sets is extremely difficult. On balance this reviewer would prefer the Karajan for its overall polish, its superb recording, and for the memorable performances of Schwarzkopf and Edelmann.

—END

DON'T MURDER

(Continued from page 68)

from the record. After several playings (before each of which the record should be wiped) you can simply flick off the dust with cheesecloth or a soft brush. Since the isotope remains radioactive for several thousand years, you needn't worry about its wearing out.

Another attempt to wipe the grit off the face of your records employs a thin silicone film that neutralizes the electrostatic charge. This film can either be wiped on with a chemically impregnated cloth, which simultaneously cleans the record, or it can be sprayed on after cleaning from an aerosol pressure can.

Aside from regular cleaning before every play, the most effective life-preserver is careful handling. Basically, this means a hands-off policy.

We won't refer to your delicate digits as greasy paws, but the fact remains . . . and so does an oil film every time you touch the record. The film then gathers dust that turns to destructive grime. Keeping your fingers off the grooved part of the record is the best kind of "grime prevention."

Not only the record but also the stylus demands a special hygiene. Dirt, plain or otherwise, comes as natural to the stylus as to a pig: they just dig it up. While pork on-the-hoof is none the worse for it, it's fatal to fidelity. During the play of a single 12-inch side, the stylus literally sweeps up about 2½ miles of groove—the curviest, nookiest

78

dust-catcher you ever saw. Mounting in miniature heaps on the stylus, caked dirt clogs the motion of the pickup. Result: distortion and muffling of highs.

Again there is a simple and effective remedy: a stylus brush mounted on the motor board keeps the dirt from gathering.

The systematic "Cleanup Campaign" outlined in our list is not the ritual of a zealot—a sort of high fidelity parade ground exercise. It is simply a "life insurance" policy for your records. And if your discs' contents are priceless to you, you won't begrudge the small premium of care that assures their longevity.

There are, of course, other murder weapons by which the unwary assassinate their discs. Worn styli, overweight pickups, skewed turntables and off-track arms make up a formidable arsenal for "groovicide." But the deadliest enemy of your discs is the dust grain. So read this and sweep.

CLEANUP CAMPAIGN

1. Clean your records EVERY TIME you play them. Even brand-new discs need cleaning before their first spin because, once it is ground in by the stylus, dust never gets out again completely.
2. Blow out lint from your record jackets.
3. Keep fingers off the grooved part of the record. Touch only at rim and label.
4. Put your dirty records through the "laundry" with cold tapwater, detergent, and a cellulose sponge.
5. When sliding records from or into their jackets, squeeze the jacket sides outward to prevent chafing of record surface.
6. When wiping records, use moist cloth. Moisture neutralizes static dust attraction. In brushing discs, atomic radiation serves the same purpose.
7. Move cleaning cloth only in the direction of record grooves, not across them. Otherwise groove walls are scarred. Only camel's hair or sable brushes are soft enough to permit flicking the dust over the edge of the record.
8. Use anti-static spray sparingly.
9. Store records vertically. This prevents warpage and also keeps the lateral pressure from grinding in dust.
10. Sweep dirt from stylus with stylus brush.

GOLDEN TONE ARM

(Continued from page 66)

back together again—with parts to spare. I wrote letters to aunts who hadn't heard from me since 1937 and probably never will again. I went on sketching trips and sketched my supply of pencils down to the last shaving of wood and smudge of carbon.

Then came that fateful afternoon

when I was manfully trying to work up a rabid devotion for bird-watching. Seated on a park bench, I noticed this old-before-his-time type guy shamble to the bench and slowly, painfully ease himself down. The circles beneath his dulled eyes and the slight, involuntary twitching of his haggard face told me only too well that this chap knew what suffering meant.

"You like bird-watching?" he mumbled.

"No," I replied forthrightly. "But, you see, I'm giving up hi-fi and this bird-watching bit is supposed to—"

"Hi-fi?" The dulled eyes flared with a sudden light that flickered momentarily, then died out. "I once used the stuff. A real addict, I was, too. Gave it up, though."

Gently, I touched his shoulder.

"Hi-fi did *this* to you?" I asked. "I don't wish to be too inquisitive, but am I to understand you are a veritable shell of your former self, sir, due to excessive use of hi-fi?"

"Heck, no!" he muttered spiritedly. "I was all right on hi-fi. It was when I started *giving it up* that I began falling apart at the seams." He turned eyes filled with sheer agony upon me. "And if you think I threw away a lot of loot on hi-fi, you should see the gold I gotta squander now on them *tranquillizer pills!*"

Exactly six weeks to the day, later, I was comfortably sprawled in the den, browsing through a new stack of record catalogs and drinking in the droll variations of that rather revolutionary new album of LP hi-fi discs, *Music To Have Pleasant Relapses By*, when the wife appeared in the doorway and stood, regarding me contemptuously.

"I never really figured you'd make it," she informed me, nastily. "And now that you're back on the stuff, I suppose we can expect all kinds of trouble."

I smiled patiently.

"Not likely," I assured her.

"What's to prevent it?" she asked.

I indicated the various baffles and cabinets scattered wholesomely and abundantly around the room.

"Filters!" I cried, joyously. "Every single one of them is fitted with a recessed filter!"

Which does or does not figure—depending on whether or not you're a hi-fi addict . . . like me.—END

HiFi & MUSIC REVIEW

LIVID LINGO

(Continued from page 53)

a stretch!

One of the tricks in hi-fi design is to make the frequency range of sound equal to the frequency range of music itself without fraying around the edges. So when you read that a hi-fi component has a "frequency response" of 20 to 20,000 cycles, you know that it can take in the whole tonal range of music.

Specifically, a "flat" frequency response means an even frequency response. Your equipment then renders every note with precisely the emphasis that the musicians gave it: nothing is weakened, nothing unnatural strengthened. This is an essential condition for good sound reproduction.

The term "flat response" derives from the engineer's method of plotting the frequency response of sound equipment on graph paper. If everything works as it should and all tones are produced evenly, the graph becomes a "flat" horizontal line. Any deviation from this line appears as a "peak" (if the particular note comes through too strongly) or a "gap" (if it sounds too weak). A group of such peaks and gaps in the *frequency range* can turn the sweetest music sour. The flatness of the frequency response is just as important as its range.

Nearly all modern phono pickups and amplifiers are capable of essentially "flat" frequency response from 30 to 18,000 cycles. Many of them boast an even wider range, thus leaving a kind of "safety margin" on performance. The best of today's loudspeakers also are capable of such full-range response. However, many of today's smaller speakers find it difficult to reproduce below 70 cycles. Yet it is precisely in the range from 30 to 70 cycles that we find the powerful bass fundamentals of musical structure that can give us such a powerful thrill when they roll out in our living rooms. An adequate speaker in a sufficiently large enclosure is important in getting low frequency response. Without an ample bass, extended frequency response in the treble merely sounds shrill.

It is impossible therefore to say whether high frequency response is more important than low frequency, or vice versa. To say that hi-fi is chiefly concerned with high frequencies is misleading. It takes both high and low frequencies, balanced through a really "flat" response, to bring out the best in reproduced music. Compared to ordinary radio sound, high fidelity offers wider range, with the response extended in bass as well as in treble.

Stating this in terms of our numbers game, ordinary radio reception from a table model AM set brings you only the frequency range from about 150 to 5,000 cycles. This is at best a puny and shallow fragment of music, and even within this fragment the response is rarely "flat." High fidelity at its best is capable of covering the entire tonal spectrum from 30 to 20,000 cycles without weakness or strain at any point. But in these measurements lies a tale that can't be told entirely in numbers. Only your ears can tell you in the immediate terms of the richness and brilliance of the sound itself what a difference these figures make in the pleasure of listening.

—END

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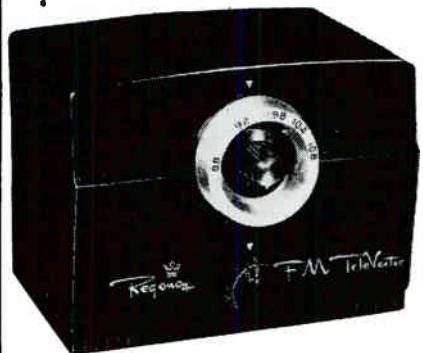
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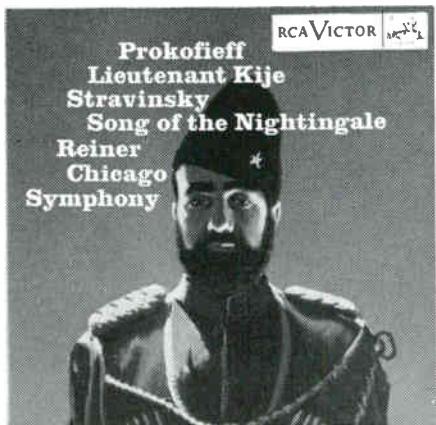
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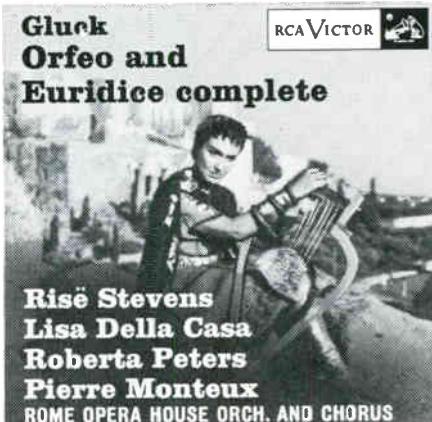
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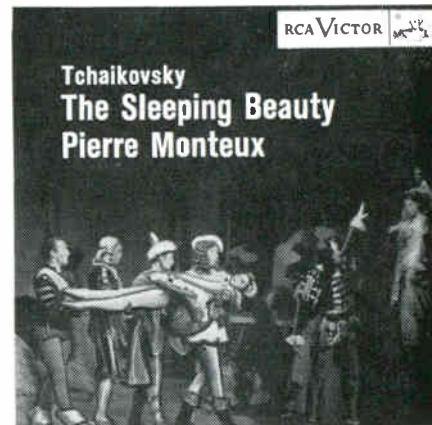
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Reviews by

KLAUS GEORGE ROY
DAVID RANDOLPH
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STRAVINSKY: *Perséphone*—*Melodrama*.

Nicolai Gedda (tenor), Claude Nollier (narrator), Choir of the University of Paris & Paris Conservatory Orchestra, André Cluytens cond. Angel 35404.

Until the fall of 1957, there were no recordings of *Perséphone*, a work of 1934. Suddenly, there are two. The first, on Columbia, is conducted by the composer, made soon after a CBS broadcast last season. If we agree with Stravinsky that his own performances of his music represent *the way*, and the only way, and that every "interpretation" is to some extent a misrepresentation, we have no choice but to accept his versions whenever they are available. The Columbia disc is, moreover, magnificently performed and recorded.

Cluytens, to be sure, understands Stravinsky too. He also knows that this "Melodrama in Three Parts" has nothing whatsoever melodramatic about it, in the usual sense; and although he tends to be more poetic and flexible in his approach to pace and rhythm than is the master himself, he does not "exteriorize" or dramatize what is essentially quiet, symbolic, and visionary. *Perséphone*, to the poem by André Gide about the mythical meaning of the changing seasons and the mystical renunciation of life and love, is a beautiful piece. Its enchantment is spellbinding; and its interior vision comes closer to the classical ideal of "moderation in all things" than almost any music since Mozart.

Vera Zorina, on the Columbia disc, reads perhaps with more vibrant excitement (also in French) than Nollier does here, but their voices are not dissimilar, and the spoken title role comes through very sensitively on the Angel recording. Richard Robinson's tenor in Stravinsky's version is cleaner, more focused than Gedda's, who tends toward a more operatic (yet very convincing) approach to the music of the priest Eumolpe. The choral work is splendid on both discs, and Angel's sound is inferior to nobody else's. What to do? The fanatic Stravinsky disciple must accept the revelation according to St. Igor; those who love the composer's music less dogmatically should make an

THE BEST . . .

For Opera Fanciers—Angel's superlative version of DER ROSENKAVALIER, Richard Strauss' opera-comedy masterpiece (p. 38), with the Milanov-Bjoerling TOSCA for RCA-Victor a surprise runner-up (p. 82).

For Symphony Lovers—Sir Thomas Beecham offers one of the all-time great L.P.'s of Mozart's "JUPITER" SYMPHONY for Angel (p. 86), and the same label Thomas Schippers brings a long-needed new disc of a great 20th century Russian score, Prokofiev's FIFTH SYMPHONY (p. 82).

For Keyboard Connoisseurs—A best buy in Camden's \$1.98 re-issue of Rachmaninoff's greatest recorded performance—early electric—Schumann's CARNAVAL (p. 113).

For Berlioz Worshippers—that French master's loveliest vocal work, L'ENFANCE DU CHRIST, receives its definitive modern recording on RCA-Victor with Munch and the Boston Symphony plus soloists and chorus (p. 84).

effort to hear both versions and see which touches them more. For touch and affect this music does.

K. G. R.

DEBUSSY: *Pelléas et Mélisande*—*Opera in 5 Acts*.

Victoria de los Angeles (soprano), Jacques Jansen (tenor), Gérard Souzay (baritone), Françoise Ogeas (mezzo-soprano), Jeannine Collard (mezzo-soprano), Pierre Froumenty (bass), Jean Vieillette (bass), Raymond St. Paul Choir & French National Radio-Diffusion Orchestra, André Cluytens cond. Angel 3561 C/L (35478/80) 3 12".

What could be further from the grandiose architecture of Handel and Beethoven than the shadow world of Debussy's *Pelléas et Mélisande*? Yet it was Romain Rolland, great French novelist and biographer of Handel and Beethoven, who characterized *Pelléas* upon its première in 1902 as "one of the three or four outstanding achievements in French musical history." There is no reason why the lover of Mozart, Verdi and Wagner operas should fail to enjoy this pathbreaking work of Debussy's any more than the admirer of Raphael and Rembrandt and Goya should automatically be averse to Corot and Monet. If one is at all attuned to the sensitivity, the poetic finesse, the restraint and exact clarity of Debussy's thought and idiom, *Pelléas* becomes an aesthetic experience to be savored and cherished. Debussy understood supremely well the words of Maurice Maeterlinck (from Act V): "For the soul of man is a creature of silence . . ."

Excluding the old (and wonderful!) Victor recording under Roger Desormière, now hard to get, three recent versions of "Pelléas" find themselves in furiously unimpressionistic competition: London's, four records, Epic's and the present one on Angel, three discs each. Ansermet's conducting for London was, of course, marvelous, but Fournet on Epic had its values of dramatic pacing; Cluytens' feel for the score is a match for both, a personal and individual penetration of the substance that is keenly satisfying. Although I still have a weak spot for Danco's way with *Mélisande* (on London), de los Angeles conceives the role so beautifully and so convincingly in voice and style that my allegiance wavers. Jansen's *Pelléas* I find disappointing; he is an artistic singer, to be sure, but his tenor is ill-focused and wobbly whenever the demands get a bit heavy. Mauranne on Epic was properly youthful and ardent. Why has nobody thought of giving the role to Hugues Cuenod, that fabulously versatile artist?

Froumenty as Arkel is admirable, though a deeper basso would have been preferable for the old king, and Ogeas is charming as Yniold. Collard cannot approach the gorgeous singing of Rita Gorr as Geneviève in the Epic set. Nothing and nobody, however, comes close to Souzay's intense identification with the central part of Golaud, *Pelléas*'s jealousy-maddened half-brother. Here is great singing and acting, powerfully affecting, an interpretation of stature. This alone

would raise the value of the set above the others.

The Angel engineers have seen to it that orchestra and singers are in perfect balance—an especially difficult feat with this score. Cluytens' orchestra shines and shimmers, and one can imagine the mystery and the magic and the fragrance of the atmosphere with eyes closed—or at least turned away from the totally inadequate examples of historic stage sets portrayed in the accompanying booklet of photos and facsimiles. The complete libretto is enclosed—what an impossible translation that traditional one is!—and France's senior critic, Emile Vuillermoz, contributes a stimulating essay. A typically "angelic" production. K. G. R.

PUCCINI: *Tosca*—Opera in 3 Acts.

Zinka Milanov (soprano), Jussi Bjoerling (tenor), Leonard Warren (baritone) & others with Rome Opera House Chorus and Orchestra, Erich Leinsdorf cond. RCA Victor LM 6052 2 12".

In some circles it has been fashionable to look down upon *Tosca* as empty melodrama. The *Tosca* detractors unhesitatingly proclaim that the score is full of cheap tricks unbecoming to the noble art of grand opera. To which we say, Bosh! The three central characters of the opera, Tosca, Cavaradossi and Scarpia, are flesh-and-blood characters; they are motivated by believable human emotions and it is very easy to identify with any one of them. Furthermore, Puccini has clothed the libretto in a score of apposite rightness, and when heard in their context such familiar arias as *Vissi d'arte* or *E lucevan le stelle* take on a thrilling power which is completely disarming.

Heretofore the choice for a recording of *Tosca* has been between Callas on Angel (3508) or Tebaldi on London (A-4213)—so strongly do these two ladies dominate the proceedings in their respective recordings, with Callas a fierce, passionate and tempestuous Tosca, Tebaldi a rather more refined one. In the new RCA Victor recording Milanov strikes a middle ground between the two, singing with greater ease and security than Callas, with more fire than Tebaldi. In a sense, however, it is Leonard Warren who is the star of the new recording, investing the role of Scarpia with a humanity and honesty yet conveying the full measure of his malevolence. Bjoerling still produces some gorgeous sounds, but how one wishes he were still able to sing this part as he did a decade ago, without having to strain occasionally as he now must. With it all, however, he still is a finer exponent of the role than either of his counterparts in the mentioned competing versions (Di Stefano in the Angel, Campora in the London). Leinsdorf has a much firmer grip on the orchestral reins than Erede in the London recording, but de Sabata, the competing Angel conductor, communicates even more of the passion of this score.

The new recording has perhaps the cleanest, most evenly-balanced sound of the three, but since the other two versions

are also perfectly well recorded, the sound will probably not be the determining factor in a final choice. If you want a *Tosca* that storms and is definitely centered around the title role, the Callas recording will probably suit you best. If you want a version in which the three central characters are all well-delineated, then the new RCA Victor recording is for you.

M. B.

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

Philharmonia Orchestra, Thomas Schippers cond. Angel 35527.

It seems hard to believe that this Symphony, so well established in what is considered the standard symphonic repertoire, has been around for only a dozen years or so, but this writer well remembers its American premiere with Koussevitzky conducting the Boston Symphony in November, 1945. At its first performance the score impressed one as a masterpiece; familiarity with it has only served to deepen the impression. The score is one of epic proportions in the great tradition of Beethoven's "*Eroica*." Indeed, like the "*Eroica*," it speaks of selfless, immortal heroes in battle against tyrannical pressures and winning out in the end. It is brilliantly scored for a large orchestra and every page bears the stamp of genius.

A few weeks after he conducted the American premiere, Koussevitzky recorded the Symphony for RCA Victor, in the meantime having introduced the score to New York and many other American cities. That performance, one of the earliest of RCA Victor's transfers to LP (LVT-1026), has ever since been, for this reviewer, the model against which each subsequent recording of the music has been measured.

Let it be said at once that the new Angel release comes closer than any other competing version (of which there are three others listed in the current catalogue: Horenstein on Vox, Rodzinski on Columbia and Tuxen on London) in measuring up to the old Koussevitzky recording. Schippers, as was remarked freely when he was a guest conductor with the New York Philharmonic earlier this season, has an uncanny way of balancing orchestral sonorities and a real feeling for the architectural outlines of a piece. He builds the first movement to an impressive climax and the nervous propulsion of the demonic Scherzo is brilliantly realized; in the slow movement one might expect of so young a conductor rather less than the full amount of introspective insight which he communicates here so successfully. It is only in the finale where one feels a slight let-down; there could have been more power and thrust, more of a feeling of inevitability about it all.

The performance by the Philharmonia Orchestra is superb, the recorded sound clean and natural—characteristic of Angel's best symphonic recordings—and the surfaces on the review copy remarkably

silent. Prokofieff's symphonic masterpiece has been well served.

M. B.

BRAHMS: *Symphony No. 2 in D Major, Op. 73.*

Vienna Philharmonia Orchestra, Rafael Kubelik cond. London LL 1699. Philharmonia Orchestra, Herbert von Karajan cond. Angel 35218.

Both conductors have stubbed their toes in recording Brahms symphonies previously. Regrettably, their recordings of the Second Symphony suffer from the same faults that marred their other Brahms readings. Basically, and in the case of both conductors, this can be described as an urge, which both apparently find irresistible, to "interpret" the music, which means that the tempo is slowed down at the "expressive" spots and then speeded up when drama is wanted. Needless to say, this procedure interposes the conductor between Brahms and the listener—to the disadvantage of the latter. This, Brahms' sunniest, most gracious symphony, sounds too forced and contrived in both these performances.

Kubelik's is slightly the better recorded of the two: in the Karajan recording there is some muddiness of texture and balance, but it does boast of perfectly gorgeous playing by the orchestra's first horn—presumably the lamented Dennis Brain.

Neither of these two new versions will challenge the best of those previously available, among which your reviewer prefers the Toscanini recording for brilliance, and either Jochum or Walter for mellowness.

M. B.

BARTÓK: *Violin Concerto.*

Yehudi Menuhin with the Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury MG 50140 (available on Mercury stereophonic tape MFS 5-10).

To these ears, Bartók's work of 1939 is the finest violin concerto of the 20th century thus far, approached or matched only by Prokofieff's two. In its blend of violence and tenderness, barbarity and enchantment, rhapsodic freedom and taut organization, it has hardly an equal in the history of the medium. Menuhin, as Harold Lawrence's good notes remind us, has been associated with the composer's music (and with him personally before his death in 1945) for a long time; we gained from this not only a number of authoritative performances but also some new pieces. What the notes do not mention—naturally but nonsensically—is that Menuhin was the first to record this concerto on LP, some years ago, with Furtwängler conducting. It was a Victor disc, now withdrawn.

Although I do not own it, its flavor is in my mind still; and even though the new recording under Dorati has much in its favor, the older version may have been the greater. On Decca, the Varga-Fricsay performance is a more than estimable job; the Gitlis-Horenstein on Vox I have not heard; and the gypsy-like Rosenthal-Sargent on London has been withdrawn.

Menuhin is surely the most distinguished artist of the lot, and his playing is of almost satanic intensity and affecting communication. Dorati, like Fricsay a Hungarian himself, is a masterly Bartók conductor. Why does this release, perhaps, rate only an A-minus, rather than the hoped-for A-plus?

For one thing, the fiddle seems much too close to the single microphone; one simply does not hear it that way in concert, which is after all the "high fidelity" to strive for. The orchestra, as well as it plays, is correspondingly a bit muffled at times—unfair to Bartók's subtle textures. Secondly, there are some actual mistakes in the performance; Menuhin throws away his first few notes in the finale—how easy it would have been to start over at that point! Not all his double stops are absolutely clean, as one should expect in a record, and at measure 605, in the finale, he ignores the composer's specific instructions. This listener feels that the performance was inspired, but not flawless; and although one can often forgive a muffed note or two in a live rendering that has stature, in a recording this becomes annoying. The explanation of the trouble is simple enough to find: the tape was made, admittedly, in Carnegie Hall on Feb. 18, 1957, between 12 midnight and 5 A.M., after an all-Bartók concert the evening before! It strikes this listener as a crazy idea; true enough, the excitement of success, the heated inspiration and the nervous energy were there, but how—under those conditions—could the will to perfection possibly be?

K. G. R.

FIVE CENTURIES OF SPANISH SONG— Gothic, Renaissance, Baroque.

Victoria de Los Angeles (soprano) with Instrumental Ensemble. RCA Victor LM 2144.

We are faced with a subtle problem in this recording, namely: shall ancient vocal music be performed only by the "specialists" who have cultivated the kind of singing that we *believe* to have been prevalent in ancient times, or, shall it be done by singers schooled in today's vocalism? The problem became a purely academic one for me as soon as I heard the recording. My original fears that the spirit of the music might suffer if a modern "operatic" type of singing were used, vanished with the first work on the disc. Miss de los Angeles sings with restraint and with perfect control. There is no attempt here to superimpose the vocal mannerisms of a later period upon an earlier one. True, her voice is richer in color than those we are accustomed to hear in music of this sort. But the tones are so ravishing that I suspect that this disc might be a good introduction to old music, for those who have been hesitant about trying it before.

The five centuries covered range from 1300 to 1800. There are two songs from the Gothic period, (including one hauntingly beautiful work for the voice, entirely without accompaniment,) half-a-dozen from the Renaissance, and seven



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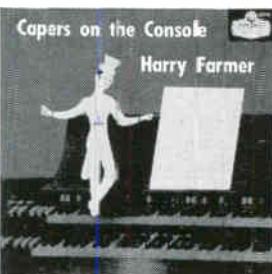
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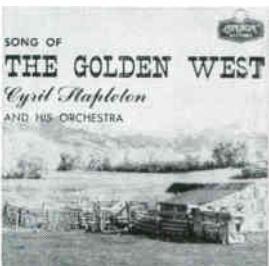


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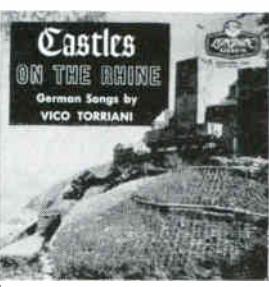


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from the Baroque period. Two of the songs in the latest group bring us to the period of Haydn and Mozart, so that here, from the point of view of style, we are on familiar territory, even though the music is by composers with such unfamiliar names as de Laserna and Palomino. Because of its span of five centuries, the music covers a variety of styles.

I can level only two minor criticisms against the record. First, the absence of texts and/or translations, so that, unless you speak Spanish, your only clues to the subject matter of the songs are the brief English titles. Second, the failure to identify the accompanying players, whose performances are outstanding for their sensitivity and understanding. The jacket lists them only as "Instrumental Ensemble."

D. R.

BERLIOZ: L'Enfance du Christ—Oratorio, Op. 25.

Boston Symphony Orchestra, Charles Munch cond. with New England Conservatory Chorus and Soloists. RCA Victor LM 6053 2 12".

What Toscanini was to Verdi, and Walter to Bruckner and Mahler, Munch is to Berlioz: an apostle. In Boston, there has been a veritable Berlioz renaissance during Munch's tenure—not welcomed by all, to be sure, but nevertheless revelatory of much neglected beauty. He has already put on discs the complete *Damnation of Faust* and *Romeo and Juliet*, and is training his sights on the *Requiem*—which is at the moment not in the catalogue at all! One of his greatest revivals has been that of *L'Enfance du Christ* (The Childhood of Christ); its recorded appearance was inevitable, and the result is glorious.

This "sacred trilogy", first heard in 1854, is perhaps the most genuine music Berlioz ever wrote: the least effectful, and the most affecting. It does not lack for drama, but its tender lyricism and almost chamber-music transparency are remembered longest. Would you imagine that a large-scale Berlioz work could close with an unaccompanied chorus singing *pianissimo*? Munch endows the music with a spirituality and a personal warmth which are in the best sense uplifting.

The old Vox set under Cluytens had weaknesses in sound and balance, and the Columbia under Scherman was solid but not exalted. The Victor album sees a superb cast assembled: Valletti, a silver-voiced narrator; Tozzi, a hard and repelling Herod (as well as a sonorous and sincere Ishmaelite father); Souzay, a lyrical and stylistically ideal Joseph. Kopleff is certainly not a contralto, as listed, but a mezzo-soprano, and her fine voice and execution have not been quite perfectly reproduced; there is a stridency here she does not exhibit in concert. The New England Conservatory Chorus, excellently trained by Lorna Cooke de Varon, though a bit youthful in sonority, rises to heights of achievement. The sound of the set seems perfect, but the surfaces of the re-

view copy were none too quiet, and a few silly stage noises just before the epilogue could have been easily spliced out.

K.G.R.

ORFF: Carmina Burana.

Hartford Symphony Orchestra and Hartford Symphony Chorale with Soloists, Fritz Mahler cond. Vanguard VRS 1007 (available on Vanguard stereotapes VRT 3011/12).

This modern re-creation of a set of medieval student songs has become, among its other merits, a conversation piece. The pro's and con's of it—as music, as style, as idea—usually result in an hour or two of heated argument. There is no doubt that the *Carmina Burana* is a provocative, stimulating, emotionally irresistible work, however fierce one's exasperation with it may be. Orff (born 1895) is a composer of utter originality—by his very lack of it, if that makes sense. With his three secular (and how!) oratorios called the *Trionfi*, he has managed to set the musical world on its collective ear. (The others are *Catulli Carmina* and *Trionfo di Afrodite*.)

These "cantiones profanae" here get their third recording, and it is a knockout. Vanguard has, I think, come up with a match for its competitors: the primeval one on Decca under Jochum (he is the only one who has also recorded the other two works of the set), and Sawallisch's on Angel. (Stokowski, who has been performing it all over the country, is quite likely to burst forth with a disc one of these days.) As a recording debut of the Hartford Symphony and Chorale under Fritz Mahler (director there since 1953), this is a resounding success. Instead of entering the overcrowded lists with yet another set of classical or romantic symphonies, the Hartford forces have introduced themselves in grand style. (And next, how about the "Resurrection" Symphony, by Fritz Mahler's Uncle Gustav?)

Both chorus and orchestra throw themselves with gusto into the lusty and uninhibited poetry and music, a riot of color and hypnotizing rhythm. Outstanding is baritone soloist Morley Meredith, who can act as well as sing. Tenor John Ferrante is perhaps too strident in the monstrously satiric "song of the roasted swanlet", though he handles the stratospheric range with aplomb; but soprano Sylvia Stahlman seems incapable of singing anything below a forte, well as she does it. There are good notes from an essay by Everett Helm, an insert of the complete texts, and a delightful cover picture. The sound appears designed for amplification to a vast hall, as if it were a live performance; for a room, the bearable level is too low to bring out all the clashing splendor of the piece. K.G.R.

R. STRAUSS: Domestic Symphony, Op. 53.

Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LM 2103.

Now that Clemens Krauss is no longer living, Fritz Reiner probably has the field

all to himself as the world's ranking Straussian (Richard, at least). And the only extant version of the "*Domestica*" worth considering, Krauss's on London, must bow sonically to the hair-raising job Reiner turns in with his fabulous Chicagoans, whom he has made into a great orchestra.

This piece of 1902 (the year of Debussy's *Pelléas!*) is first and foremost a fantastic orchestral showpiece, in which the participation of the proverbial kitchen sink would be quite appropriate. RCA has, as one says, let 'er rip; and the result is quite overwhelming to the helpless ear.

Strauss himself, not only his *Till Eulenspiegel*, was a born prankster. "My next tone poem," he told a reporter at the time, "will illustrate a day in my family life." The *Domestica*, indeed, is a symphony only by adoption; Strauss's next-to-last tone poem, it adopts the approximate shape of a symphony. If one listens to it as program music, paying attention to every intimate detail—from the baby's squeal in its bath to the significance of the *oboe d'amore*'s role, to say nothing of the musical phrase representing the visiting aunts cooing "quite the papá!"—the whole thing becomes either extremely comical and clownish or rather repellent as a work of art. Music and straight story-telling have been at tenterhooks for centuries. But the *Sinfonia* is—except for its excessive length—an exuberant and largely inspired piece of genuine music, still "modern" after half a century, and toward the close a tonal orgy of virtually Roman proportions.

K. G. R.

SCHUBERT: Symphony No. 8 in B Minor ("Unfinished"); MENDELSSOHN: Symphony No. 4 in A Major, Op. 90 ("Italian");

DEBUSSY: Prelude to "The Afternoon of a Faun" & Nocturnes—Nuages, Fêtes; RAVEL: Daphnis et Chloë—Suite No. 2: Pavane pour une Infante défunte.

Philharmonia Orchestra, Guido Cantelli cond. Angel 35524/5 2 12" (available singly).

The tragic death of Guido Cantelli in an air crash near Paris, in November of 1956, has deprived us of a gifted musician. It is difficult to keep one's critical faculties from being influenced by a knowledge of the human elements, and their emotional concomitants.

Even if it were not the fact that a human life was ended prematurely, after a span of only thirty-six years, it would be possible to recommend these performances on their purely musical merit.

It would be idle to speculate upon what course Cantelli would have followed had he lived longer. Suffice it to say that at the point at which his life was cut off, his tendency was toward broad, poised conceptions, leading toward slower *tempi*. At least, that is what these two records reveal. The famous melody of Schubert's *Unfinished Symphony* emerges more slowly than it does in most hands. Similarly, every one of the four movements of

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Mendelssohn's *Italian* Symphony is taken at a rather slow tempo. The youthful sparkle of the Mendelssohn work is sacrificed for a more poised conception. But is that called for in this music? The listener will have to decide for himself. Certainly, the Philharmonia Orchestra responded to the conductor's wishes, and the sound is quite ravishing. The same can be said of the Debussy-Ravel disc. Here, however, with the exception of the procession in *Fêtes*, the tendency toward slower *tempi* is less in evidence. D. R.

DEBUSSY: *La Mer ("The Sea")*; **RAVEL:** *Daphnis et Chloë—Suite No. 2*.

Los Angeles Philharmonic Orchestra, Erich Leinsdorf cond. Capitol P 8395.

Leinsdorf, whom we tend to associate mainly with the German symphonic and operatic repertoire, here shows himself a master hand at the quintessence of impressionism. For his recording debut with Capitol he has chosen two works, each of which competes with more than ten versions on other labels; but it is the only such coupling available, and must be accounted a decided success musically.

Los Angeles is, of course, the proper place to record this music, since no locale on earth is so hopelessly indebted to these two composers (and especially these pieces) as is Hollywood. The orchestra plays magnificently for Leinsdorf, in performances exceptionally sensitive and poetic. The sound strikes one as warm and rich, but of extreme dynamic range; one must tinker continually with the controls to do it justice. What may be a perfect level for a long flute solo may blast one out of the room in an orchestral *fortissimo*; by the same token, a sudden decrease to *pianissimo* (of which there are many) may disappear out of earshot. K. G. R.

MOZART: *Symphony No. 35 in D Major "Haffner"* (K. 385); **HAYDN:** *Symphony No. 96 in D Major ("The Miracle")*.

Detroit Symphony Orchestra, Paul Paray cond. Mercury MG50129.

To those of us who have the notion that all music is "self expression" born of suffering and inner turmoil, the following may be somewhat surprising. When, several months after the performance of his now-famous "Haffner" Symphony, Mozart received the score back in the mail, he wrote to his father: "My new Haffner symphony has positively amazed me, for I had forgotten every single note of it."

Even more disturbing to the romantically minded music lover is the answer that Mozart sent to his father when he received the original request to compose the work. He wrote: "I am up to my eyes in work. Sunday week I have to arrange my opera for wind instruments. If I don't, someone will anticipate me and get my profits. And now you ask me to write a new symphony! How on earth can I do so?"

It was under such circumstances that Mozart composed, and mailed, movement

by movement, the score of the symphony which now ranks among his best-loved creations. According to one of his biographers, Mozart wrote that the first movement "should be played with great fire." In this, its thirteenth LP recording, the first movement emerges with an unhurried expansiveness that makes it sound quite imposing, even if it may lack the "great fire" that the composer suggested. In the last movement, Paray seems to follow Mozart's instruction that it be played "as fast as possible." Yet he loses none of its weight.

Haydn's Symphony No. 96 is one of his most mature essays in the symphonic form. It was written when the composer was fifty-eight, and a revered figure in the musical world. At its first performance in London, the applause was so great that the second movement had to be repeated. This symphony, like Mozart's "Haffner," came into existence as a result of a commission for a specific performance—although Haydn's circumstances were far better than were Mozart's.

Here, then, is a disc consisting entirely of music that was commissioned, and that in no way represents the conventional picture of the composer "pouring his heart out." Yet the music suffers not one bit. In fact, these symphonies are among the acknowledged masterpieces of the orchestral literature.

Paray and the Detroit Symphony give both works full-bodied readings. Judging by the results, there seems to be no attempt to reduce the size of the orchestra, as is sometimes done for the performance of 18th century music. The "bigness" of sound may be appealing to those who have previously resisted the music of Mozart and Haydn because of its "courtly" sound.

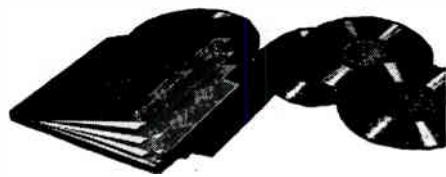
I cannot resist mentioning the especially sweet playing by the first flutist of the orchestra. D. R.

MOZART: *String Quartets—G Major (K. 387) C Major (K. 465) ("Dissonant")*. Juilliard Quartet. RCA Victor LM 2167.

HAYDN: *String Quartets—C Major, Op. 74, No. 1; G Major, Op. 77, No. 1*. Juilliard Quartet. RCA Victor LM 2168.

Almost since its founding in 1946, the Juilliard String Quartet and contemporary music for the medium have been synonymous terms. But it was always clear to anyone who realizes what goes into the playing of Schoenberg and Bartók that these young men must also know the classics and know them well. Their double debut on Victor, on discs with adjoining numbers, shows them assured and clearly enamored of their "older masters."

In the Mozart coupling, we have fine, clean playing—not yet of much individuality, or of depth in the slow movements, but first-rate chamber music making of vigor and health. There is no over-refinement, but also no roughness; the lithe, lean texture of the ensemble is quite a bit like that of the Budapest



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Quartet. This is the only coupling of K. 387 and K. 465, the first and last of the six quartets dedicated to Haydn—a disc quite worth acquisition. The recording is a bit dry, very truthful, with no vitamins added.

Very different in sound (on purpose?) is the Haydn disc—greatly “enriched,” even juicy; it has an exciting, full-bodied quality. Not only do the Juilliard men play Op. 74, No. 1 marvelously, but they have no competition at all in the catalogue! (Not one of the three works in Op. 74 is currently available, which is disgraceful; No. 3, the “Horseman,” is especially missed.) For Op. 77, No. 1, the Haydn Society performance is outclassed both in sound and in blend of ensemble. Summary: Mozart—fine but possibly dispensable except for Juilliard fans (may they grow in number!); Haydn—indispensable on all counts. K. G. R.

HINDEMITH: *Symphony in B-flat for Concert Band*; **SCHOENBERG:** *Theme and Variations, Op. 43a*; **STRAVINSKY:** *Symphonies of Wind Instruments*.

Eastman Symphonic Wind Ensemble, Frederick Fennell cond. Mercury MG50143.

“In the final analysis it will be the composer who will decide the future of the wind band,” writes Mr. Fennell in his provocative and illuminating notes to this disc. A modest man, he could not say what we can: namely, that the activities—for several years—of the Eastman Symphonic Wind Ensemble in concert, recording, and commissioning, have given living composers the decisive impetus to create a new repertoire for the stunning aggregation that the concert band can be.

Young Mr. Fennell is a master of his medium, and each disc he produces on Mercury Records with his Rochester musicians turns out to be a hit, as good or better than the last. Here he has brought together three works by masters of our time who are already “classics,” music light-years removed from the potboiler. The Hindemith *Symphony* of 1950-51 is big, demanding, impressive music, a serious effort without a trace of condescension or perfunctoriness. All the polyphonic and instrumental skill of this great composer is in full action, and the music has stature equal to almost any of his large orchestral pieces.

Schoenberg's *Variations* of 1943 is one of that master's few late compositions that return from atonality and the 12-tone method to tonality. I'm not sure this works; the result, though structurally impressive, is a peculiar, somewhat style-less post-romanticism that lacks a face of its own. Yet it is a rhythmically and formally inventive score, with some fascinating moments. The *Symphonies* of Stravinsky, written in 1920 and revised in 1947, were dedicated to the memory of Debussy. The composer sees them as “an austere ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments.” This is marvelous music, of crystalline hardness and translucency; as strongly as we feel the

nearness of *The Rite of Spring* and the “Tale of the Soldier,” it is abundantly clear that through all his many decades of protean variety the composer has preserved an unmistakable line of uniquely personal sound—right through the *Mass* of 1948 to the *Canticum Sacrum* of 1955.

The performance of the ensemble is nothing short of superb, and Mercury's single-microphone technique here pays off with sound of absolute clarity and a rare quality of “brilliance-in-balance.”

K. G. R.

BRAHMS: *Violin Sonatas—No. 1 in G Major, Op. 78; No. 3 in D Minor, Op. 108*. Erica Morini with Leon Pommers (piano). Westminster XWN 18692.

No. 2 in A Major, Op. 100; No. 3 in D Minor, Op. 108.

Gioconda de Vito with Edwin Fischer (piano). Angel 35523.

For violinists the three sonatas by Brahms are as challenging and satisfying as the vocal music is for singers. Only artists of unusual attainments can plumb the depths of this music which requires a high level of concentration and musical perception. These attributes are generally considered more prevalent in the male than the female of the species, but here are two women violinists of rare accomplishments whose views of these sonatas are well worth perpetuating. In general, Morini is the more forceful performer and usually the more interesting. In the Third Sonata, which is common to both discs, notice how much more commanding is Morini's statement of the opening, or how subtly she plays the haunting third movement. She is more closely microphoned than de Vito, hence her tone has a more opulent sound. Both pianists are distinguished collaborators, but here again Morini has slightly the better of it, she and Pommers working together with that smooth precision which comes only from close association.

Choice between these two discs will be determined largely by the matter of couplings; for most people the D Minor Sonata will be the determining factor, in which case the Morini disc is the recommended one. And if it is not essential to the prospective purchaser to have two Brahms Sonatas on one disc, he is directed to the superb Angel recording (35331) of the D Minor Sonata by David Oistrakh and Vladimir Yampolsky, which has as its coupling Beethoven's Third Sonata.

M. B.

SCHUBERT: *Quintet in A Major for Piano and Strings, Op. 114 (“Trout”)*.

Festival Quartet (Victor Babin, Szymon Goldberg, William Primrose, Nikolai Graudan) and Stuart Sankey (bass). RCA Victor LM 2147.

It is often surprising to realize to what an extent “external” circumstances affect the shaping of a piece of music. Schubert's delightful *Trout Quintet* is a case in point. When he was twenty-two, the composer spent a summer as the guest of a wealthy music patron named Paumgart-

ner, who was also a good cellist. Among Paumgartner's friends was a lawyer, who was also a fine pianist. The patron commissioned Schubert to write a quintet, to be played by the group of friends. It followed, therefore, that the work should contain a prominent part for both the cello and the piano.

Perhaps with the idea of pleasing his patron, Schubert went so far as to change the customary instrumentation of the quintet, by eliminating the second violin, and adding a double bass. This freed the cello of the usual role of supplying the bass, and allowed Schubert to give it some soaring melodies. Surely, this demonstrates the manner in which purely external factors can influence those aspects of music which are usually attributed to that vague thing called “inspiration.”

That wasn't all. Paumgartner had expressed his admiration for one of Schubert's songs—the one called *The Trout*. Schubert therefore obliged him even further by devoting one movement of the quintet to a series of variations on that melody. This is how the work came to be known as the *Trout Quintet*.

It all adds up to one of the most melodic and ingratiating works in the chamber music literature. Being first class virtuosos with a special affinity for chamber music, the performers leave nothing to be desired.

D. R.

MOZART: *Symphony No. 41 in C Major (K. 551) (“Jupiter”) & Divertimento in D Major (K. 131).*

Royal Philharmonic Orchestra, Sir Thomas Beecham cond. Angel 35459.

What shall we say of the appearance of another recording of Mozart's famous *Jupiter Symphony*, when there are already almost twenty versions available? I asked myself that very question as I placed this new disc on the turntable. I must state immediately that what I heard justified the appearance of the recording. If you are among those who tend to regard Mozart as among the “lighter” composers, simply because he doesn't make as much noise as do the later romantics working with tremendous orchestras, then this is a record you would do well to hear. There is little of the “courtly” Mozart in this reading. Instead, he emerges with a seriousness of tone that befits one of his most mature creations. It is about the most sober and dramatic interpretation of this symphony that I can recall ever having heard.

Before I go any further, let me state that, heretical though this may sound, I have always had mixed feelings about this last symphony by Mozart. I have never been able to convince myself that the minuet is anything more than just another competent minuet of the period; it has struck me, also, that one of the themes of the opening movement is too trivial to be included in a work of symphonic proportions. I was not surprised, therefore, when I discovered that this melody was the same as one that Mozart used for an

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arietta for bass voice and orchestra. These personal reactions are cited only in order to emphasize the fact that in this performance, even *these* portions sound more convincing than I have ever heard them before. As for the remainder of the symphony—here it is my feeling that all the adulation that has been heaped upon the work fails to convey the magnificence of the final movement. It is strange to think that a movement that, superficially regarded, seems to merely "bubble along" as does so much other 18th century music, is also one of the supreme examples of man's ability to think in tones! Beecham and his players are fully equal to the task, and they have been well supported by the engineers.

The other side of the disc contains a product of Mozart's sixteenth year—his Divertimento No. 2 in D, K.131. This was essentially a serenade—light music to be played during dinner, serving the same function as does the music that is piped into restaurants nowadays. It is intended to be graceful and charming. In the slow movement, however, Mozart went beyond the original purpose of the music and wrote a beautifully expressive piece that foreshadows some of his later creations.

D. R.

BACH: The Musical Offering (arr. Markevitch).

French National Radiodiffusion Orchestra, Igor Markevitch cond. Angel 45005.

Just three years before his death, Bach was invited to Potsdam to visit Frederick the Great, who was a music lover and flute player. The monarch took the composer on a tour of his castle, mainly in order to have Bach try out some of the new *fortepianos* (the ancestor of our modern piano, which was beginning to replace the harpsichord).

According to the custom of the time, Bach displayed his skill at improvising, using as his starting point a melody that was given to him by the king. Upon his return home, Bach composed a series of works, all based on Frederick's melody. He sent the score to the king, with a self-deprecating letter to the effect that at the time of his visit, his improvisations did not do full justice to the king's "royal theme." He called it *The Musical Offering*.

There were several unusual things about the score. A number of the works were canons—the musical form in which one instrument takes up the melody, which is later repeated by the other instruments in turn, while the first one goes on to other material. The familiar *Three Blind Mice* is a simple example of the technique. In several cases, however, Bach left it to the skill of the performer to determine at what point the next part should enter. Thus, parts of the *Musical Offering* are riddles, which have to be solved by the performer. Then too, Bach did not indicate the instrumentation. Therefore, another problem rests in the hands of anyone who is to perform the

work. He must "orchestrate" the entire composition.

There are several versions on records, each orchestrated, or "realized" by a different scholar. In the case of this recording, the realization is by the conductor, Igor Markevitch. He has employed a total of forty-two players, among which are four woodwinds and a harpsichord; the accent, therefore, is on the strings. The overall effect is to give the music an "orchestral" sound, as opposed to the "chamber music" feeling imparted to it in the Westminster recording. That is the version made by Roger Vuataz, which employs a total of only nine soloists. (There is also a tasteless version by Ghedini, but the less said about that, the better.)

The performance is completely idiomatic and is done with obvious devotion. That, combined with the satisfying sound achieved by the engineers, makes this one of the most palatable versions of the work.

D. R.

VILLA-LOBOS: The Surprise Box—Ballet for Children; FALLA: Homages.

ROME SYMPHONY ORCHESTRA, Juan José Castro cond. RCA Victor LM 2143.

The Surprise Box is a ballet for children, dating from 1932. It is cute, amusing, colorful, but not in any way memorable. Children's music (as Ravel, Prokofieff, and Villa-Lobos himself have proved) need not be "great," but it can be completely beguiling, a masterpiece in its medium. This piece does not quite turn the trick; although in it there are delightful things, it is not one of the fantastically prolific Brazilian's best efforts. Nor is Falla's *Homenajes* one of his outstanding works, though it is his only purely orchestral music and his last completed composition at that. Toward the end of his life, Falla was a withdrawn and somber man. The four movements (dedicated to Arbós, Debussy, Dukas, and Pedrell) are for the most part thematically and personally elusive. Perhaps their somewhat forbidding aura would disappear upon closer acquaintance.

The Villa-Lobos ballet has its first recording here, but Falla's work has been done before; on Angel, R. Halffter couples it with *Nights in the Gardens of Spain*. Argentine-born Juan José Castro is a competent conductor, and his version may in some ways be superior to Halffter's. Sound and performance are excellent.

K. G. R.

DELIBES: Coppélia—Ballet (complete recording).

SUISSE ROMANDE ORCHESTRA, Ernest Ansermet cond. London LL 1717/8 2 12".

TCHAIKOVSKY: The Nutcracker—Ballet, Op. 71 (complete recording).

PHILHARMONIC SYMPHONY ORCHESTRA OF LONDON with Female Chorus, Artur Rodzinski cond. Westminster OPW 1015 2 12".

The reviewer's task is a simple one in the case of both these recordings. One need only report that both sets are com-

plete versions of their respective works, and that both are beautiful performances and sumptuous recordings. Both scores are among the finest of nineteenth century ballets—tuneful, rhythmic, and colorfully orchestrated, by two masters of their medium. Both contain many familiar movements that have become famous on "pop" concerts and so-called "light classical" programs.

The ballet enthusiast will have no problem; he will obtain the records immediately. In so doing, he will be able to revel in one hour and twenty-five minutes of the *Nutcracker* Ballet, and one hour and twenty-nine minutes of *Coppélia*. The former is so complete that it even contains a part for voices! As to whether one would do as well to have one of the shorter versions—that is, the familiar suites that have been drawn from the respective scores—must remain a matter of personal preference. At least, the claim can no longer be made that the ballet lover is deprived of the less familiar portions.

Both sets contain the stories of the respective ballets in detail. Westminster has supplied a handsomely printed booklet, with many full color photographs of scenes from the ballet.

D. R.

A LISZT RECITAL—Cziffra (piano).

Rapsodie Espagnole, Valse Oubliée No. 1, Valse Impromptu, Gnomenreigen, Mephisto Waltz, Jeux d'Eaux à la Villa d'Este, Grand Galop Chromatique.

Angel 35528.

One of the few happier aspects of the 1956 Hungarian revolution was the escape to the West of a 35-year-old pianist by the name of Gyorgy Cziffra. Already an experienced and much acclaimed artist, Cziffra's success in the West during the last year has been phenomenal. This reviewer confesses to a certain rebellious feeling when confronted with such a selection of raves as Angel has provided on the back cover, but after two minutes of listening he was forced to join wholeheartedly with his enthralled colleagues of the press. And it is not likely to be the last hurrah!

This is absolutely fantastic piano playing. Liszt himself must have had a technique like this! When tossed off with such wizardry, this showy music seems suddenly to gain the validity it lacks when done by the average name recitalist. But the limpid touch and the sensitive musicality with which Mr. Cziffra can endow the phrases needing it prove instantly that he is no mere speed demon, no circus-stunt possessor of ten trip-hammers.

The annotations by John N. Burk are distinguished, and the sound is perhaps the finest of piano tone I have ever come across; not even in the loudest passages does it become harsh. And that playing . . . at disc's end, this generally anti-Lisztian listener found himself a helpless convert to the wiles of this virtuous virtuoso. The tradition of Hofmann, Rosenthal, Horowitz is still very much alive.

K. G. R.

(Continued on page 111)

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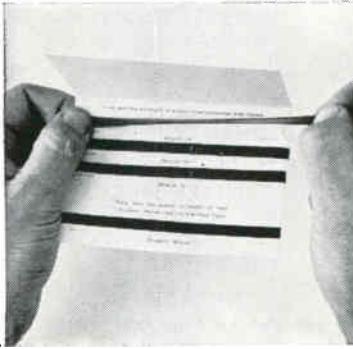
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HiFi & MUSIC REVIEW

THE STEREO REEL

THE STEREO REEL

THE STEREO REEL

Reviewed By BERT WHYTE

FRANCK: Symphony in D Minor.

Boston Symphony Orchestra. Charles Munch cond. RCA Victor ECS 58 \$14.95 (available on RCA Victor monaural disc LM 2131).

This has long been one of the most popular of all symphonies. Attesting to its favor with the public are the sixteen disc versions listed in the Schwann long-playing record catalog. Admirers of this work are in for a treat when they hear it in this first stereophonically recorded version. The best of the disc recordings are but pale shadows in comparison to the sonic grandeur of this stereo version.

The first impression you get as you listen to this stereo tape, is that this is a huge concert hall sound, with a naturalness far beyond the compass of any disc recording. The score is somewhat thick-textured, and this has been the bane of the monaural disc recordings, since it was quite difficult to achieve sufficient instrumental separation. Through the magic of stereo, these textural problems have been overcome and the result is that the orchestration still sounds massive, yet the dark, rich sonorities have a clarity and luminosity typical of a live concert performance. This tape clearly shows the virtues of the stereo medium, in duplicating the listening experiences of the concert hall. For instance there was excellent directionality, with the *cellos* easily apparent on the right channel, the violins on the left. *Contrabassos* were strung along behind from the middle to the right. This tape was originally recorded via three microphones on to a single three-channel tape a half-inch in width and then subsequently reduced for home playback through duplication to two channels, the third channel going through a process known as "ghosting", whereby the content of the third channel is divided between the left and right channels.

Thus when you play back this two-channel tape, a third or "ghost" channel appears to be between the left and right channel. It made itself evident on this tape with the brass section of the orchestra. The bright blare of the trumpets and the deeper voice of the trombone were heard to emanate from the middle, along with the mellow richness of the French horns. The microphone placement for this tape was close-up, giving a very forward sound with good projection. This type of pickup at its best highlights the ability of stereo to delineate orchestral detail. Every instrument is articulate, well defined in the sonic body and pinpointed as to location.

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Stereo also allows for a great sense of aural discrimination, in that it is easy to concentrate your listening attention on a particular instrument or group of instruments without interference from the rest of the orchestra. Another contributing factor to the overall stereo effect is in the use of hall reverberation. This acoustic quality is vitally important in maintaining the illusion of concert hall sound. It is the balance between this reverberation and the closeness of the mike pickup that generally determines the illusion of depth or three-dimensional space. In this recording, the reverberation was not very great . . . just barely enough to lend depth and liveness to the sound.

Very noticeable here was the degree of antiphonal effect or interplay between the various instrumental choirs of the orchestra. One of the more startling examples of directionality in this tape is at the beginning of the 2nd movement where a lovely harp is heard very distinctly from the right channel and strings played pizzicato are heard in the left channel. And as the work draws to a close, we can hear the sharp, weighty punctuation of the timpani. Percussion gains much by stereo reproduction, always appearing very distinctive and lifelike. Frequency range on this tape was wide and even to the ear; while dynamic range, that great spread between the quietest pianissimo and the most thundering forte, was impressively ample.

Stereophonic sound thereby affords a degree of naturalness and concert hall realism not possible with any other recording medium. In this tape the magnificent Boston Symphony brings an illusion of actuality to this great work that can be transcended only by a live concert. Conductor Charles Munch offers a reading somewhat on the fast side, but in every other respect, a most estimable job. For music lovers in general and Franck devotees in particular, a hearing of this stereo tape will open new horizons of musical enjoyment.

STRAVINSKY: Firebird Suite.

N. Y. Philharmonic-Symphony Orchestra. Leonard Bernstein cond. Columbia IMB 3 \$12.95 (available on Columbia monaural disc ML 5182). Southwest German Radio Orchestra, Jascha Horenstein cond. Phontapes S 710 \$11.95.

Duplication of repertoire has been a long-time problem of the record industry, and to date no one seems to have an answer for it. Now duplication rears its ugly head at an early stage of the stereo

tape era. But a listen to these two versions of the *Firebird* and you will realize why some people think duplication is a healthy thing; for one of these *Firebirds* is clearly better than the other, but neither is wholly satisfactory. The Bernstein reading is strangely subdued in dynamics and I suspect high end frequency response is lacking. It is recorded fairly close-up. It is lacking in acoustic liveliness, resulting in a rather "dry" sound. Bernstein's orchestra and their playing are of much higher calibre than their German counterparts, but Bernstein's reading is surprisingly lackluster. Horenstein has a lot less to work with, yet turns in a well-paced, very spirited performance. In his tape the engineers have contrived good solid projection of the sound, well detailed, but with spacious acoustics to heighten the sense of "liveness." Directionality is good, but not overdone. Frequency response and dynamic range were quite wide. Unfortunately the tape is marred by a relatively high background noise, and there is little "middle channel fill." In the absence of any other presently available versions of *The Firebird*, this would afford a reasonable choice; but with the imminence of the Pierre Monteux reading on Victor, it would seem prudent to wait for the verdict following the release of that performance.

HINDEMITH: Kleine Kammermusik, Op. 24, No. 2; DANZI: Wind Quintet, Op. 67, No. 2. N. Y. Woodwind Quintet. Concertapes 24-2 \$11.95.

Here is a rather odd coupling . . . the racy, dissonant *Kammermusik* of today's Paul Hindemith and the 150-year-old Mozartean-sounding quintet by the obscure Franz Danzi. Each offers phenomenal playing by the New York Woodwind Quintet. Here is very close-up recording affording great detail, but the acoustic spaciousness is too great for a quintet, and rather offsets the plausible spacing of the players between the two channels. There is fine instrumental definition both in brief solos and in ensemble. The "liveness" is such that the characteristic "breathiness" of close-up woodwind is very apparent. An excellent balance is maintained between the high and low instruments and directionality was pronounced, the French horn on the right, bassoon to the left. The recording was made at a very high level, dynamics were quite wide as was frequency response. The overall sound was quite clean, but

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unhappily there was some "blasting" or overblowing in some high level ensemble passages with resulting distortion. Off-hand I would say this distortion was a combination of the high level recording and the high-speed copying from the original to the finished tapes. In all fairness, this distortion is not so obtrusive as to preclude the acquisition of this tape by those interested in this type of music.

BRAHMS: A German Requiem, Op. 45. North German Philharmonic Chorus and Orchestra with Soloists. Carl Bamberg cond. Concert Hall Society RX 45, 2 Reels \$23.90.

When it comes to large choral works, stereophonic sound has no equal for reproductive realism. The very nature of stereophony lends itself to the reproduction of works in which widely spaced masses of choral and orchestral sound can be heard with an articulation and clarity never possible in disc recording. The Concert Hall Society is thus far the only stereo tape company to specialize in mammoth works like this *German Requiem*, the Verdi *Requiem* and the Beethoven *Ninth Symphony*. No doubt in time we will have recordings of this type from the major firms, but meanwhile let's examine this example and weigh its sonic worth.

The opening organ pedal is very low and of considerable weight, but is rather muddy in quality. It is soon obvious we have a massive sound, recorded close-up, with relatively little acoustic liveness. Directionality was excellent with the female voices disposed to the left and the male to the right. Between these and between the orchestra there is a good deal of antiphonal play. Evident also was a very heavy contrabass sound. Ensemble work within the orchestra was fairly well balanced, but choral-orchestral balance was quite variable, sometimes favoring chorus over orchestra and other times vice-versa. On the whole, we have a very solid frontal projection of sound but lack of spaciousness. Dynamics were impressively wide, but unhappily there was not the articulation or vocal separation there should have been, resulting in rather turgid choral texture. The soloists sound rather too forward and tape hiss is evident; but this is to be expected in a work of so wide a dynamic range with present duplication methods.

Now, after having made all these complaints, let me say that in spite of these shortcomings, this is a very thrilling tape to hear. The huge tonal masses of chorus and orchestra do far better justice to the rich grandeur of Brahms's scoring than has ever been obtained from disc. Some of the effects heard on this tape are startling in their stereophonic realism. Let us face the fact that the performance is not on a par with that of "name" organizations and conductors, but a reasonable level of competence prevails. The soloists' contributions are excellent especially the work of soprano Stich-Randall. Is this *German Requiem* worth the stiff asking price of almost \$24? I suppose that depends on how fond you are of this work. I can say this—with the large forces in-

volved, and the subsequent expenses deriving therefrom, a domestic recording of this work seems to be far in the future. So if you like the work enough, its purchase might not be imprudent.

Christmas Hymns and Carols.

ROBERT SHAW CHORALE. Robert Shaw cond. RCA Victor CCS 86 \$10.95.

Here is another sampling of choral work on stereo, this time traditional Christmas carols sung by the Robert Shaw Chorale. This has not, of course, the sonic impact of the larger-scaled works like the Brahms *German Requiem*, but is nonetheless interesting in its own right. Like nearly all recordings employing the Robert Shaw Chorale, what immediately impresses one is the superb training of the group. For dynamic expression, phrasing, breath control and just sheer beauty of sound this Chorale has few peers. In an even dozen numbers on the tape can be heard most of the carols with which everyone is familiar. *O Come All Ye Faithful*, *The First Noël*, *Silent Night*, *Joy to the World*, *O Little Town of Bethlehem* are typical examples. In matters of sound, surely no carol records can equal the beauty and compelling realism afforded by this stereo tape. Microphone placement is not overly close, and a considerable acoustic liveness is evident. This offers a sort of "15th row concert hall" effect.

There is fine cleanly-detailed singing with good separation between the choir sections and good enunciation. An airy spaciousness exists in which male voices predominate to the left and female voices to the right. Good "middle channel" fill was apparent in this recording. Frequency range was wide and dynamic range was equal to the demands of the repertoire. My only quibble about this tape is that at high levels in the choral fortés there was considerable mike "blast," or apparent overload distortion. Again, I would hazard the guess that this is a form of distortion that crops up in high-speed tape dubbing. At any rate, I heard it in my copy although other copies may quite conceivably be all right. Aside from the "blast," this is about as lovely-sounding a group of carols as exists on any recording medium.

SAINT-SAENS: The Carnival of the Animals. Vienna State Opera Orchestra, Hermann Scherchen cond. with Josef & Grete Dichler (pianists), Garry Moore (narrator), Animal Sounds from the Bronx Zoo. Sonotape SWB 8026 \$11.95 (available on Westminster monaural disc XWN 18525).

This is one of the most fantastic stereo tapes yet issued. Take Saint-Saens familiar work and record it in Vienna under Hermann Scherchen in stereo. Then bring the tape to the U.S. and re-record the tape with the stereo narration of TV star Garry Moore dubbed in. Then go to the Bronx Zoo armed with stereo recorder and record various animal sounds. Re-record the Scherchen-Moore composite with the animal sounds. Result? Either overwhelming rage if you are a musical purist and resent tampering with Saint-

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Saens's work, or delight at the audacity of the undertaking. Regardless of opinion the job was very well done. The two pianos called for in the score are sensibly disposed left and right and are recorded close-up for sparkling detail. The orchestra is well balanced between the speakers with excellent directionality. Moore shifts about between left and right channels and doesn't overbalance the music too badly when he has to narrate against it. The animal sounds, are authentic all right; but except in the case of the lion and the elephants whose realism is unnerving, most of the other sounds are disappointing. The performance is neatly paced, really a sprightly surprise from Scherchen. For those who just can't abide the embellishments of TV and the Zoo, Sonotape might be wise to bring out this recording as a normal "straight" release.

HAYDN: *Trumpet Concerto in E-flat; Italian Overture No. 4.*

Vienna Philharmonica Orchestra, Hans Swarowsky cond. with Adolph Holler (trumpet). Uraña UST 1203 \$11.95 (available on Uraña monaural disc UX 104).

The *Italian Overture* on this stereo tape is pleasant and diverting, but the real prize on this tape is the *Trumpet Concerto*. This is a lovely little work which lends itself especially well to stereo. Holler, the trumpeter, is a first class executant and, in combination with an excellent leadership from Swarowsky, this will surely find favor with Haydn devotees. Soundwise this is recorded with "row 15" perspective. Nice clean string and woodwinds, very natural in the superb acoustics of the hall, are balanced neatly against the very bright-sounding trumpet. Good directionality is in evidence, reasonable center "fill," and a great deal of depth and spaciousness. Aside from some rather muffled tympani sound, there is little with which to find fault.

THE STRINGS OF THE PHILADELPHIA ORCHESTRA.

Eugene Ormandy cond.
Barber: Adagio for Strings; Borodin: Nocturne from String Quartet No. 2 in D; Vaughan Williams: Fantasia on Greensleeves.

Columbia LMB 8 \$12.95 (available on Columbia monaural disc ML 5187).

VIVALDI: *Concerto Grosso in D Minor, Op. 3, No. 11; Mozart: Eine kleine Nachtmusik (K. 525).*

Sorkin Symphonette, Leonard Sorkin cond. Concertapes 23-3A \$11.95.

These tapes are quite indicative of the effect stereophonic sound has on larger-scaled string works. The Philadelphia strings are, of course, one of the most magnificent sounding sections in the world, a legacy from Leopold Stokowski which has been further nurtured by Eugene Ormandy. It is therefore rather sad to relate that here these great strings have been mis-used. The repertoire is not bad —Borodin's pretty little *Nocturne*, the masterful *Adagio for Strings* of Barber and the ever popular Vaughan Williams *Greensleeves Fantasia*. It is just that either

Ormandy or the Columbia musical director insists in juicing up the strings à la Mantovani. To subvert these lovely strings in such fashion is blasphemous! Nor does the mode of playing help matters, being also in keeping with the saccharine standards of the Mantovani type. Only in the Barber *Adagio* is there a semblance of good taste, and all to the good. Directionality is good here and the acoustic perspective quite spacious. It is fortunate indeed that this is a stereo recording which has the powers of rounding off the cutting edge of violins. As it is they are still very penetrating and one can only imagine how the disc of these strings could sound.

The contrast to the Sorkin Sympho-

nette is startling. Of course, the Symphonette is a much smaller string body than the Philadelphia, yet in the type of repertoire and the manner in which they were recorded, darned if they don't sound bigger! The Vivaldi is a fine vehicle for stereo, affording all sorts of interplay between the solo group and main string body. This is evident in the good directionality. The recording is very close-up in sound, but yet manages a nice spacious perspective. The strings here have amazing "presence," and the very sharp definition allows you to hear by turns their bright zing, their dark sonority, their mellow richness. The Mozart *Eine Kleine Nachtmusik* serenade is good, but here the lack of weight in the strings becomes

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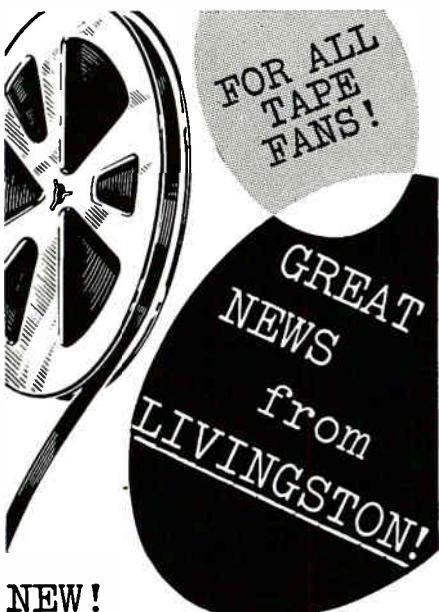
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evident. Good clean sound though, and fine playing. In summing up, one must admit that the stereo effect is most important with strings in the sense that it gives them a roundness and softness of sonic contour that affords a naturalness rarely found on disc.

THE BLUES featuring JIMMY RUSHING with Buck Clayton Septet—Dinah; Oh Love; My Friend Mr. Blues; Cool Too; Squeeze Me; Blues Blasé. Vanguard VRT 3008 \$11.95 (available on Vanguard monaural disc VRS 8513).

BUCKIN' THE BLUES featuring the BUCK CLAYTON SEPTET—Claytonia; Buck Huckles; Good Morning Blues; Ballin' the Jack; The Queens Express. Vanguard VRT 3006 \$11.95 (available on Vanguard monaural disc VRS 8514).

Vanguard, that enterprising small company, is usually noted for its classical recordings. On these tapes they give eloquent proof that they know the jazz medium as well. Jimmy Rushing, the singer on the "Blues" tape has been around a long time and has been with many bands, but is most closely identified with the Count Basie crew. He is an odd variety of singer actually described in the vernacular as a "blues shouter." As the name implies, Rushing's technique is more shouting than singing and it's something you either like a great deal or else thoroughly detest. Rushing roars into action full tilt on the very first number, accompanied by some first rate sidemen and they proceed to give that old gal *Dinah* the full treatment. We can hear Rushing is plainly to the left, very well projected. Percussion, which keeps up a constant cymbal stroke, is on the right, trumpet is on the left. There is a tubby sounding electronic organ in the accompaniment.

The recording is moderately close-up in sound with little reverberation. Consequently the background is not detailed enough when the singer is "on stage." The spread of the players between the speakers is logical for the size of the group. That this is a variable tape shows in the second number where much closer recording brings with it greater detail and a very live, solid perspective. Trumpet has now switched to the right side, cymbals now coming from left and center. In Buck Clayton's tape we have the same drive and beat as in the Rushing tape. However, this is a different sonic approach —close-up, highly detailed recording, with a much more spacious perspective. All instruments are very bright, clean-toned and with crisp definition. Directionality is also pronounced and also as variable as the Rushing tape. If you like this sort of "hard driven" jazz, you will find plenty in either of these tapes to hold your interest.

BRAHMS: String Quartet in A Minor, Op. 51, No. 2.
Fine Arts Quartet. Concertapes 23-4B \$11.95.

BACH: Trio Sonatas—No. 1 in B Minor; No. 4 in C Minor.
Sascho Gawriloff (Violin), Hans Andreae (Harpsichord), Robert Nettekoven ('Cello). Concert Hall Society HX 38 \$11.95.

There has been considerable controversy concerning the value of stereophonic sound for the reproduction of small chamber groups such as string quartets, quintets, trios, etc. Many claim that a first rate monaural recording can do more than justice to a string quartet, and that there is simply not enough "meat" here for stereo. Careful hearing of these three tapes in my opinion effectively refutes the anti-stereo people on one hand and yet adds further fuel to the controversy on the other. In the Mozart Quintet we have a prime example of the gain and enhancement afforded a chamber string group by the use of the stereo medium. One of the arguments always put forth is that the string quartet as heard in stereo is an oversized monster, a refugee from the concert hall that cannot be contained in an average living room. This notion is based on the exaggerated acoustic spaciousness with which so many string quartets have been recorded. It is quite true that, even in today's fairly small living rooms, a string quartet can be accommodated and not something illogical. Accepting this fact, then if it is possible to reproduce a string quartet from a disc with no apparent distortion and at the same level as would prevail with a "live" quartet in the same room, why bother with stereo? The answer to that lies in the stereo sound itself.

No matter how good that monaural sound is, it cannot convey an effective sense of direction, nor can it bring a sense of dimensionality and solidity. Neither can it soften and subtly round off sonic rough edges. When listening to this lovely Mozart piece, it is easy to envision the quintet spread across the room before you. 'Cello and viola are on the left, two violins to the right and the viola in the "middle." The spread cannot be labeled anything other than logical. The recording is quite properly close-up for maximum detail. The reverberation is nicely handled: just sufficient to lend "liveness" and reasonable spatial illusion. Just a shade more homogeneity of sonic texture would have been nice. The sound is very clean and crisp, with wonderful detail in the individual string timbres, making the 'cello very rich in sonority, the violas mellow and the violins sparkling bright. The dynamic expression employed is wholly logical for one's living room. With the very low background noise of this tape, realism is outstanding. A far different matter is the Brahms *Quartet*.

Here is an example of what is undoubtedly a very fine recording for monaural listening, but its sound in stereo is not appropriate to the size of the listening room. Directionality is fair in this record-

MOZART: String Quintet in B-flat (K. 174).
Budapest Quartet with Walter Trampler (Viola). Columbia JMB 5 \$11.95 (available on Columbia monaural disc ML 5191).

ing with 'cello and viola on right and violins on the left. However, the players were "spread" much too far apart and recorded in what sounds like a huge space, with consequent destruction of the illusion necessary for the most realistic home listening. This is something engineers must guard against, for outside of the exaggerated perspective this tape had nice wide dynamics, very clean string tone as the result of the close-up highly detailed miking. There was good balance between the players, minimum tape hiss.

The Bach trio sonatas pose still another problem. The interplay here is really between harpsichord and violin, the composer intending the 'cello to act as *continuo* to provide a harmonic foundation. Thus the 'cello is heard in a somewhat subdued role, with balance between instruments an obviously tricky matter. In this recording, when my stereo playback system was balanced in the usual manner, the sound was very predominant on the left channel. So much so that if this were the norm, there would be very little gain playing this work stereo rather than monaural. I then deliberately upset the balance of my system, increasing the level setting on my right hand channel. Sure enough, I was able to get the harpsichord to sound from my right channel and the violin remained on my left, with the 'cello interposed between. This must have been the original intent to make this worthwhile in stereo, but something must have gone awry in the dubbing. The "spread" was reasonable enough for home realism, but once again the acoustic liveness was a bit more than necessary. Another thing noticeable on playback with normal stereo balance was that the violin was far too loud for the harpsichord. When balance was corrected for the tape error, the relative loudness was more reasonable. I must reiterate again, that engineers must give more attention in stereo recording to balance of presence and reverberation in its relation to the size of the group involved and the type of music played. Otherwise this too is a good recording. Nice clean strings and bright little harpsichord sound, minimal background noise.

To sum up: chamber works, whether they are string or woodwind groups, must follow the rule that the recording be appropriate to the scale of the music. We know we can't cram a 110 piece symphony orchestra into our living rooms, so all the tricks of acoustics that can be employed to furnish the illusion that we can do this are certainly to be desired. On the other hand, when a type of music could conceivably originate in one's average home surroundings, the engineers should be equally devoted to its most natural reproduction. The Columbia Mozart tape shows that stereo can certainly be of advantage in chamber works when properly handled.

BREAKING THE SOUND BARRIER —
Varèse: *Ionisation*; Harrison *Canticle No. 3* and other Percussion Pieces.
American Percussion Society, Paul Price cond.
Urania UST 1204 \$11.95 (available on Urania monaural disc UX 106).

FEBRUARY 1958

No, this isn't a tape recording of jet planes banging through the sound barrier, in spite of the program title. This is a group of modern works for percussion, including such as Varèse's celebrated *Ionisation*, Harrison's *Canticle No. 3*, and three other pieces. To answer the obvious question this does indeed make one of the most fantastic demonstration recordings you can find anywhere. Varèse's startling work, for 42 percussion instruments and two fire sirens, is heard here in a dynamic clangor far more terrifying than the early EMS LP afforded. And the clever scoring of a throbby-voiced ocarina in Harrison's *Canticle* against his fabulously complex percussion writing is best described as a weirdly wonderful sound. As far as the effective deployment of stereo is concerned, I'm afraid they missed the boat a little on this. The opportunities here for directionality are obvious, even if they had to be contrived. For the most part, there is too much single channel effect. Stereo does help here in terms of dynamics and in giving percussion instruments an individual timbre difficult to achieve on a monaural disc. But the opportunities for depth control and other effects have been bypassed. Acoustic perspective is reasonable and the recorded sound clean and sharp, the transients of the instruments being reproduced with no perceptible distortion.

BOARDWALK PIPES featuring ROBERT ELMORE on the Atlantic City Ballroom Organ. Sousa-Elmore: The Stars and Stripes Forever; Kreisler-Elmore: Stars in My Eyes; Liebesfreud; The Old Refrain; Clarke: Trumpet Voluntary; Elmore: Fantasy on Nursery Themes. Mercury MDS 5-5 \$12.95.

The "world's largest ballroom organ," in the Atlantic City Convention Hall building, is large with over 4000 pipes, but it is puny compared to its big brother in the adjacent auditorium. Mercury has released a disc of that monster organ and will ultimately issue the stereo tape. The big organ has close to 15,000 pipes including a gigantic 64 foot diapason which huffs away at an incredible 8 cycles! I bring the larger organ to your attention to give you a foretaste of what is to come, just in case you might think this is the biggest organ sound you've ever heard. And well you might think so, for there is some awesome pedal in this recording. To talk of acoustic perspective here is meaningless. In this vast hall, the reverberation time was measured in seconds and it took much wearisome experiment to find a spot in the hall in which to hang the microphones at some approximate focal point. They have succeeded remarkably well, for in spite of enormous "liveness," there is considerable detail to the organ sound and reasonably good articulation. Elmore, of course, deserves a good deal of credit by tailoring his playing to the reverberation time.

In stereo, the vastness of the hall is quite apparent, and it is obvious that without the separation afforded by the stereo, we would have nothing more than a grandiose blur. Directionality here is not too apparent even though Mercury's

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three-channel technique was utilized, and even though the organ pipe chambers are disposed to the left and right of the hall. The acoustic vastness and the tremendous pedal sound override any directional sense. My quibble with this tape is that Elmore could have chosen somewhat more appropriate repertoire. Kreisler's *Liebesfreud* and *Old Refrain* don't seem much at home on this great organ. And Elmore has used extreme dynamic expression in his playing, going from tiny *pianissimi* (tiny for this organ, anyway!) to the most thundering *fortes* imaginable. One thing is certain—this is a stereo tape for the boys with the big speaker systems and the 60 watt amplifiers! The most effective piece on the program is that old potboiler, *The Stars and Stripes Forever*. Played at good room-filling levels through something comparable to my big Bozak 310 the pedal will just about blow you through the wall! A word of warning, friends—keep a close watch on your volume levels with this tape as the extreme dynamics could raise havoc with certain speakers.

**LAVALLE IN HI-FI featuring PAUL LA-
VALLE, His Woodwinds, and His Band.**
Clarinet Polka; The Breeze and I; When Yuba Plays the Rumba on the Tuba; Tumblin' Tumbleweeds; Sophisticated Sophomore; Where or When; The Whistler and His Dog. RCA Victor CPS 72 \$10.95.

A bright sales future is easy to predict for this tape. This is repertoire familiar to the public and so very well done, especially in terms of sound, that it will be well nigh irresistible to hi-fi buffs. However, I must call your attention to the fact that this is stereo which has been deliberately "hooked up." In other words, this recording combines natural effects with a great many effects which are barefaced contrivances. If you accept this "trickery" as part of a new type of sound medium, no harm done. If you object to artificial augmentation in your pop band music, then this is not for you. The Victor engineers have used their version of the three-channel recording technique, wherein the two-channel dub has the middle channel "ghosted." There is more to it than that, however. Each of the three channels had multi-mike setups as an integral part of the channel. The mikes mix the various sounds on each channel according to the desires of the musical director and then the composite mixed signal of each channel is fed in proper stereo perspective to the three channel recorder. This allows a great degree of flexibility in obtaining special effects.

Recording is very close-up with crisp definition and yet with large acoustic spaciousness. As you might expect, directionality is superb and there is the added effect of what I call depth direction. In other words an instrument or group of instruments is so miked that it has either more or less projection than the main body of sound. With the liveliness afforded by the acoustics and the carefully controlled dynamics and directionality, this added illusion of depth gives the tape a final fillip of super-realism. Lavalle gets playing of great verve

and spirit from his men in such favorites as *Clarinet Polka*, *The Breeze and I*, *Where or When*, etc. Lovers of low frequencies will be fascinated by the sounds to be heard in that exercise for tuba virtuosi, *When Yuba Plays the Rumba on the Tuba*. Such gargantuan grunts have to be heard to be believed!

KHACHATURIAN: Gayne — Ballet Highlights.

Vienna State Opera Orchestra, Hermann Scherchen cond. Sonotape SWB 7008 \$6.95.

KHACHATURIAN: Gayne — Ballet Suite; Moussorgsky: A Night on Bald Mountain; Borodin: On the Steppes of Central Asia.

RIMSKY-KORSAKOV: Flight of the Bumblebee.

Hallé Orchestra, George Weldon cond. Mercury MDS 5-6 \$12.95 (available on Mercury monaural disc MG50137).

Two versions of the colorful *Gayne* Ballet by Armenian-born Soviet composer Khachaturian, neither of which is complete, and neither of which contains exactly the same material. If you want the most of *Gayne* and you are not interested in the other miscellany on the Mercury tape, the Sonotape is the obvious choice, especially from the price angle. Between the two there is an edge toward Scherchen where performance is concerned, and an edge toward Mercury soundwise. The stereo effect is good in both tapes, but Mercury has the most pronounced directionality and the most center "fill." Both are recorded quite close-up but with illusion of maximum liveness. The heavy percussion shows up best in the Mercury while the Sonotape favors the high percussion register. Transient response for cymbals and the like is good on both but here the Mercury has a definite advantage.

The other works on the Mercury tape are all highly effective for spectacular stereo demonstration. The best item is *Night on Bald Mountain*. This is projected well forward, with tremendous brass sound and massive percussion. Direction is good here also and the important strings are clean and well defined. This has very good middle and the effect is of an unbroken sonic front. The ability of stereo to delineate carefully the individual instruments makes for a very detailed sound which when combined with spatial effect makes for a recording of uncommon realism. Weldon's performance is fair, but neither he nor anyone else has been able to match the cold terror of the great old Stokowski reading. I would certainly love to have a stereo tape of that version! The Borodin and Rimsky-Korsakov pieces are good potboilers, both atmospheric and exciting when heard in the spaciousness of stereo sound. Those who would like a complete *Gayne* ballet will have to be patient awhile. Reportedly when Angel releases its stereo tapes in February, a complete *Gayne* will then be available under the composer's own baton. B. W.

TCHAIKOVSKY: Symphony No. 1 in G Minor, Op. 13 ("Winter Dreams").

Vienna Philharmonica Orchestra, Hans Swarowsky cond. *Urania UST 1801* \$17.90.

What a relief it is to encounter less-well known compositions especially when they are valid representations of the composer. The *Winter Dreams* Symphony, although written at 28, is not an immature work of Tchaikovsky. Its architecture is sound; its orchestration and melodic invention as beautiful as are found in the later masterpieces. Swarowsky leads the orchestra in a sensitive, yet straightforward performance. *Urania* should be proud of its efforts here; for together with the Saint-Saëns Third Symphony, it constitutes some of the finest stereophony we have yet experienced. The sound has great depth, careful delineation of orchestral choirs, but all contained in a natural acoustic which, to pay it the supreme compliment, is high fidelity in stereo reproduction.

RAVEL: Bolero.

Vienna State Opera Orchestra, Hermann Scherchen cond. Sonotape SWB 7006 \$6.95.

Let's get one thing straight first-off! This is NOT high fidelity—in the sense that it can be defined as faithful reproduction of the original sound. In this tape you will encounter spotlighting of various solo instruments and orchestral choirs to a far unnatural degree than could ever be experienced in the concert hall. BUT—if you miss this tape, you miss one of the most exciting of recording experiences. You will miss hearing Ravel's orchestration as it has probably never been heard before. The recording is remarkable in its portrayal of instrumental timbres and ensemble coloration.

It has a huge spread and depth and appears to be close-miked. Students of orchestration should regard this as a "must" for use in conjunction with a score. It's all here—and in as exciting and resounding a performance as we've ever heard. We invited several friends over to check our enthusiasm. When told the *Bolero* was to be played, groans were forthcoming. After the playback, cheers replaced the sour faces. It's great, great, great!

MENDELSSOHN: Symphony No. 4 in A Major, Op. 90 ("Italian").

Pro Musica Symphony Orchestra, Vienna, Edouard van Remoortel cond. Phonotapes S 705 \$11.95.

Only listening to stereophony such as is heard on this tape will adequately demonstrate the superiority of this medium over monaural sources. The *Italian* Symphony is a joy to hear—it bubbles and bounces along in its good cheer. The sound is splendid, having depth and natural spacing with no high-lighting of instruments. Interpretatively I think the second and third movements show less charm and grace than is written into them, being somehow quite staid under von Remoortel's baton. But the first and fourth are both delights.

BERLIOZ: Roman Carnival Overture; Wagner: Die Meistersinger—Prelude.

HIFI & MUSIC REVIEW

Symphony of the Air. Concertapes 502 \$7.95.

The sound here holds equally true for both selections—gorgeous in color, focus and depth. Recorded in Carnegie Hall, fairly close-miked, there is just enough reverberation to enhance the stereo effect without muddying the texture. The interest in this tape centers in the difference between the Berlioz and the Wagner—the former being full of fire, cohesion and drive, the latter being a merely competent reading. Both of these presumably were taped under similar circumstances—no conductor, same orchestra, same hall, etc. Then why the difference in performance levels? Such is the phenomenon of “making” music!

DUKAS: *The Sorcerer's Apprentice*.

Vienna State Opera Orchestra, Hermann Scherchen cond. Sonotape SWB 7010 \$6.95.

Scherchen's pacing of this “Scherzo for Orchestra” is somewhat more deliberate and four-square than is usually associated with it. However, the climaxes are made perhaps more aw(e)ful therefrom. Stereophony is excellent—with the orchestra miked as an entity and with depth. Your seat is not so far front in this one.

Invitation to Roseland Dance City—Featuring Wendell Tracy and His Band.

Gotham Jump; Little Angels' Lullaby; In a Persian Market; Sultan's Serenade; Lullaby of Birdland; Moonlight in Hindustan; Nitwit Serenade; Perdido. Concertapes 24-6 \$11.95.

Gather 'round, cats. This is mighty smooth delivery of eight fine dance numbers by a big band taped via stereo into excellent sound; that is, good spread and depth of the band, yet a crispness and bite there with every beat. Give this band a great, big hand.

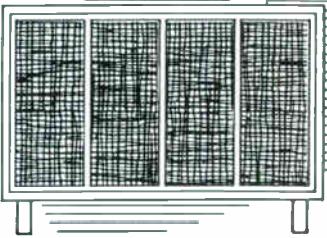
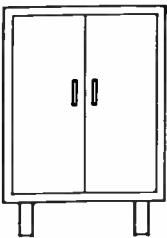
While My Lady Sleeps—Featuring Phineas Newborn, Jr. at the Piano with Dennis Farnon and His Orchestra. Moonlight in Vermont; Love's Got Me in a Lazy Mood; Black Is the Color of My True Love's Hair; While My Lady Sleeps. RCA Victor BPS 80 \$8.95.

Here is a rather lushly-conceived duet between piano and string orchestra. The solo instrument is played beautifully in an improvisatory style. The overall mood of the album is mellow. Good stereophony is lacking here, for most of the instruments seem to be on one channel.

88 x 2—Featuring Jay Norman at the Piano. Dizzy Fingers; Yesterdays; Malaguena; Vienna, City of My Dreams; Begin the Beguine; All the Things You Are; Over the Rainbow. Concertapes 511 \$7.95.

Here's a tape for those who doubt the effectiveness of stereo for solo instruments! Of course, to be strictly accurate, we have here Norman performing with Norman, hence the title. The sound is brilliant, with depth, and the two pianos are clearly delineated. Turn the volume down and you'll be attending a two piano recital in a large hall, seated toward the back. But the true marvel of this tape is the “composite” playing of Jay Norman, who somehow has avoided the con-

an elegant setting in high fidelity



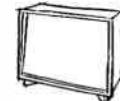
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Wal'co. (wawl'kō) n. A trade name synonymous with the highest quality in phonograph needles and record care equipment. (See examples cited below.)

Wal'co Di'a-mond Nee'dle (wawl'kō di'd-mänd né'dl) n. A precision-made stylus for tracking record grooves; gives outstanding long life with no undue record wear. Always conforms to cartridge manufacturer specifications because Walco is leading manufacturer of original equipment needles. Production is electronically monitored for lowest cost and utmost precision.

Wal'co Dis'Cleen (wawl'kō dis'klēn) n. A soft, camel's hair brush designed to clip onto tone arm to sweep away dust ahead of needle tracking grooves. Cleans record as it plays. Adjustable, adapts to any tone arm dimensions.

Wal'co Dis'Cloth (wawl'kō dis'klōth) n. A soft cloth with an anti-static impregnate made for Walco by Philips of The Netherlands. Wipes away record dust and prevents static electricity charge which would attract further dust.

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Wal'co In-spect'ion Mi'cro-scope (wawl'kō in-spék'shün mi'krō-skōp) n. A microscope designed specifically for phonograph needle inspection; the only positive tool for determining whether a needle is worn to the point that it will damage records. The Walco Inspection Microscope is at most dealers selling Walco needles and accessories; it may be used without charge.

Wal'co Sati'Clean (wawl'kō stātē-kēn) n. A push-button aerosol anti-static spray for freeing records from dust and built-up static electricity charge. One application prevents further build-up of this dust attracting charge for months. Most popular record accessory in America today.

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finement and sterility often resulting from the attempt to do more via the recording medium than composer or nature intended. There is a freedom and interplay here, a rapport both emotional and technical. This tape highly recommended.

Other Voices—Featuring Erroll Garner at the piano with Orchestra. Moment's Delight; This Is Always; The Very Thought of You; Other Voices; It Might as Well Be Spring; I Didn't Know What Time It Was. Columbia GCB 11 \$10.95 (available on Columbia monaural disc CL 1014).

This tape can be cited chiefly for its beautiful stereophony—orchestra and piano blend in a three-dimensional realistic

portrayal of just what they are. There is depth, a solid feel, a spread of tonal accuracy. The strings have the sheen, soft yet with an edge, which they so often lack. And of course who's going to quarrel with Mr. Garner and that piano of his? Once or twice, if you listen closely, you'll catch his voice adding to these others.

Reveries — Featuring Vincent Geraci's Accordion. Magic Is the Moonlight; Reverie; If You Go; I Love You; The Breeze and I; Laura, etc. Concertapes 24-5 \$11.95.

There can be no quibbling as to Mr. Geraci's ability to play the accordion—he does beautiful work techniquewise and occasionally with musicality, although the

taste of some of his arrangements, like Debussy's *Reverie*, is questionable. Where this tape rates a nay is in its very presentation of the instrument. The sound is bloated out of all proportion to reality. Stereophony is not effective.

Marimba Tropicale — Featuring Jose Bethancourt and His Orchestra. Inspiration; Cha-cha-cha; Flamenco; Cactus Polka; La Cumparsa; Jungle Flute. Concertapes 506 \$7.95.

The album title indicates the music you can expect within, and if you enjoy such music this tape is recommended. The sound is well-recorded, solid, yet with a few left-right effects in the percussion, enhancing the performance over a monaural setting.

Strings by Starlight—with the "Stereophony" String Orchestra. Two Guitars; Body and Soul; April in Paris; Adios, etc. Stereophony C 155 \$8.95.

The eleven numbers presented hereon *a la Wayne King* reflect that same starlight on woodwinds, brass and percussion also, so the title is somewhat of a misnomer. Recording is certainly not superior, lacking the spacious, but unified, feel that constitutes good stereo. The program notes are the fascinating left-field bit of this album—anyone for Greek???

Dixieland Jazz Band—Rosy McHargue. Livery Stable Blues; Clarinet Marmalade; Mourning Blues; Tiger Rag; Skeleton Jangle; Bluin' the Blues; Sensation Rag; Dixieland One-Step. Recotape 200-S \$9.50.

Some may approach this tape with a certain amount of hesitation. For dixieland on recordings has always tended to lose the essence and impact of its delivery on the phonograph. Stereo, at least this stereo version, has enabled dixieland to live. The sound here has depth, immediacy and spread—yet is exceedingly life-like in size. The band is excellent. It was impossible to hear this tape and not let that ol' foot start to stamp.

Sound Out!—Showcase for Symphonic Band featuring the Chicago Symphonic Band. "Carnival" Variations; Latin Lament; Swingin' Reel; Night Clouds; Juba Dance; Autumn Beguine; Pastels; Jubilee; El Dorado; Proud Heritage. Stereophony C 141 \$8.95.

Ten brief contemporary compositions make up this rousing performance. Beautifully recorded in an excellent stereo presentation, if one wants his band music with reverberations misting the sound in a brassy, golden aura.

Enrique Torres Sings Exotic Love Songs from Peru—with Orchestra. Recotape 102-S \$9.50. (Also available on Protone monaural disc.)

Stereo is not very good here—with the "hole-in-the-middle" feel, the soloist being on the left and percussion on the right. The orchestra, which is supposed to play center, gets sort of lost between its ends. Comparison with the disc version shows the latter more effective. Extra cost of stereo is not justified in this album.

HIFI & MUSIC REVIEW

The night Toscanini was forced to stop a performance!

On the evening of December 6, 1941, a man rushed to the podium of the NBC Symphony and pinned Toscanini's arms to prevent him from conducting. The man, Richard A. Leonard, was the Maestro's radio producer for six years.

Next month, in the second issue of HiFi & MUSIC REVIEW, Leonard reveals the whole amusing story behind this and other

little-known events in Toscanini's life. You'll enjoy reading "I Put Toscanini on the Air—and Off!" in March HiFi & MUSIC REVIEW.

Articles like Leonard's are typical of the behind-the-scenes enjoyment this new magazine will bring you each month. Here are a few other features you'll want to read in the March issue.

THE JAZZ SINGERS—first of a two-part series by Nat Hentoff tracing jazz vocalists from Bessie Smith to Ella Fitzgerald.

POTS, PANS AND SKINS—a survey of percussion on LPs and stereo tape with a visit to a stereo recording session.

HI-FI HISTORY—a feature on early hi-fi equipment, recordings and techniques, personalities.

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STANLEY GREEN

The Party's Over—Featuring Polly Bergen. *The Party's Over:* It Never Entered My Mind; Where's The Boy I Saved For A Rainy Day; Make The Man Love Me; But Not For Me; My Melancholy Baby; Smoke Gets In Your Eyes; You'll Never Know; I'm Thru With Love; Ev'ry Time We Say Goodbye; I Guess I'll Have To Change My Plans; You Don't Know What Love Is. Columbia CL 1031.

Blue Starr—Featuring Kay Starr. It's A Lonesome Old Town; You're Driving Me Crazy; The House Is Haunted; We Three; I Really Don't Want To Know; Blue Starr; Wedding Bells; It's Funny To Everyone But Me; Little White Lies; Just Like A Butterfly; Blue And Sentimental. RCA Victor LPM 1549.

Pat Boone Sings Irving Berlin. All Alone; How Deep Is The Ocean; Say It With Music; Always; Be Careful, It's My Heart; Soft Lights And Sweet Music; Remember; A Pretty Girl Is Like A Melody; What'll I Do; All By Myself; The Girl That I Marry; Say It Isn't So; They Say It's Wonderful; Count Your Blessings. Dot DLP 3077.

Follow Me—Featuring Kathy Barr. Tip-toe Through The Tulips; My Heart Belongs To Daddy; Cuddle Up A Little Closer; How Long Has This Been Going On?; I'm Just Wild About Harry; Give Me Something To Remember You By; Bye Bye Blackbird; Love Is Here To Stay; Day In, Day Out; Fine And Dandy; I Know He's Mine; Follow Me. RCA Victor LPM 1562.

Vocal records must make up a high percentage of the record company release schedules, but it is not often that an album appears with the dramatic effect and innate good taste of Polly Bergen's *The Party's Over* on Columbia. Miss Bergen has a good voice, which is to say that it is a true one. She never has any difficulty with her aim. When she takes a sight on a note, she hits it fairly. Her reading of the lyrics is dramatic in a supper club vein, but she always makes them communicate the feeling of the song. It is to her credit that she is able to sing such a shopworn standard as *Melancholy Baby* and not become plain, old-fashioned corny. The credit probably should go to the subtle arranging by Luther Henderson, formerly Lena Horne's accompanist.

Kay Starr is a robust singer with a vibrato that quivers like an oscillator and a determined approach to a song that is designed to survive smoke-filled rooms, clinking glasses and loud talk. In her new RCA Victor album, *Blue Starr*, she has

THE BEST . . .

For jazz in super hi-fi: London's TRIBUTE TO THE FABULOUS DORSEYS—Ted Heath (p. 101).

For top jazz soloists & combos: SONNY ROLLINS WAY OUT WEST on Contemporary (p. 102), and Charlie Mingus's highly personalized **THE CLOWN** on Atlantic (p. 104).

For elegantly-styled popular song: Columbia's THE PARTY'S OVER starring Polly Bergen (p. 99).

For Latin-American Rhythms: NIGHT BEAT with Tito Puente on RCA Victor (p. 104).

For musical comedy hits: Capitol's ANNIE GET YOUR GUN, starring Mary Martin and John Raitt—even better than the TV production!—(p. 100).

For hi-fi humor: Angel's AT THE DROP OF A HAT, featuring Britain's Michael Flanders and Donald Swann in their priceless **SONG OF REPRODUCTION** and other choice ditties (p. 110).

chosen her material from the same time era and general emotional area as the material in Miss Bergen's album. The difference corresponds, however, to that inherent between the supper club and the afterhours bottle club. Whether she is singing a slow, maudlin ballad such as *Lonesome Old Town* or a bright tempo-ed jazz-style number such as "You're Driving Me Crazy," she brings to mind a juke box. At that, there is a certain attraction here for late night, sentimental listening.

Pat Boone is the young Columbia student, motion picture star and one of the newer kings of the juke box. He has been associated with rock 'n roll of a milder type but there is hardly a faint suggestion of it in his new Dot LP, *Pat Boone Sings*

Irving Berlin. Instead we have a pleasant, thin, boyish sounding tenor singing some 14 of Berlin's better known ballads with a good, if undistinguished accompaniment from a studio orchestra led by Milton Rogers (no relation to his namesake, Milton "Shorty" Rogers, the jazz musician and conductor).

An entirely different effect is produced by RCA Victor's new singer, Kathy Barr, in her first LP, *Follow Me*. Miss Barr, a redhead whose dramatic and somewhat libidinous portrait adorns the album jacket, is accompanied by an orchestra of Jerry Fielding, who also arranged the music. It is a brilliant studio group, the arrangements are flexible, colorful and possessed of a fine subdued jazz sound which is worthy of a better singer. For it cannot be said in all reason that Miss Barr is anything but a mannered, overly dramatic performer who leans heavily on such tricks as jumping an octave unexpectedly (somewhat after the fashion of Yma Sumac). In her Latin rhythm version of *My Heart Belongs to Daddy*, that piquant theme song of the blondes whom gentlemen prefer, she reduces it to vulgarity by eliminating completely the light touch. RCA has certainly spared no effort to bring forth a vocal gem here. It is unfortunate that you cannot get near the emotion you sense may be the vocalist's best point. There are too many tricks in the way.



Thelonious Himself. April in Paris; Ghost of a Chance; Functional; I'm Getting Sentimental Over You; I Should Care; 'Round Midnight; All Alone; Monk's Mood. Thelonius Monk (piano) with John Coltrane (tenor sax) and Wilbur Ware (bass). Riverside 12-235.

Monk's Music. Abide with Me; Well, You Needn't; Ruby, My Dear; Off Minor; Apistogramme; Crepuscule with Nellie. Thelonius Monk (piano), Ray Copeland (trumpet), Gigi Gryce (alto sax), Coleman Hawkins (tenor sax), John Coltrane (tenor sax), Wilbur Ware (bass), Art Blakey (drums). Riverside 12-242.

Mulligan Meets Monk. 'Round Midnight; Rhythm-a-ning; Sweet and Lovely; Decidedly; Straight, No Closer; I Mean You. Gerry Mulligan (baritone sax), Thelonius Monk (piano), Wilbur Ware (bass), Shadow Wilson (drums). Riverside 12-247.

Composer-pianist-leader Thelonious Monk is one of the unmistakable "originals" in modern jazz. Even during the early explorations of Charlie Parker, Dizzy Gillespie and other fledgling modernists fifteen and more years ago, Monk, while aware of and participating in the birth of "bop," pursued his own lines of investigation and development. There is plausible evidence, in fact, that Monk had formed his essential style before he had ever heard of Parker or Gillespie.

Both as pianist and writer, Monk's approach to jazz appears to be primarily conditioned by a continuing drive—and capacity—to find fresh, unexpectedly self-revealing ways to tell his stories. He not only avoids entirely the fashionable clichés of his era but also guards himself against being trapped by surefire certainties of his own past style.

Melodically, Monk's originals and his versions of standards are apt to project a leaping, angular line of unusual pungency. Everything he plays is stated with an almost aggressive definiteness. His developments of themes usually consist of an unraveling of the initial line into startling subplots that are in turn dissected. These explorations are additionally intensified by his almost hypnotic ability to set up an implicit pulse and to swing thereon in a striking variety of very explicit broken rhythms. He makes piercingly dramatic, propulsive use of "waits" so that the silences are alive with possibilities. Heightening his incisive and often bitingly humorous flair for original melodic and rhythmic statement is a harmonic individuality of expression that is frequently dissonant, a dissonance that is also put to rhythmic use in that it points up a pattern while propelling it into its next transformation.

The solo piano album, *Thelonious Himself*, may be the clearest way to first hear Monk since he deals there with several standards. The listener new to him has thereby an already familiar road for recall during Monk's subsequent journeys underground. The set also contains clear evidence of Monk's understanding of the blues in an extended original, *Functional*, which in spirit harks back to blues pianists of forty and fifty years ago.

More varied in its satisfactions is the septet album, *Monk's Music*. As a very

brief opener, the hymn *Abide with Me* is played completely straight by just trumpet and two tenor saxes, but this is not out of place either biographically or musically in that Monk spent part of his earliest musical years playing church music for a traveling evangelist; and there is a spare solemnity in this hymn that can be found in much of Monk's own music. The rest of the volume is concerned with extended interpretations of five Monk originals. He has superior, understanding support from young tenor John Coltrane and the remarkable Coleman Hawkins, the first major jazz tenor sax man, who at 53 is unintimidated by any "modern" demands on his robust skills. Hawkins is heard with just Monk and rhythm in the obliquely tender ballad, *Ruby, My Dear*. Of the other soloists, Gigi Gryce is characteristically passionate, but trumpeter Ray Copeland's effectiveness is hampered by a metallic tone. Art Blakey is the inflammatory drummer and bassist Wilbur Ware has imaginative and technical resources that may one day allow him to become the leading young modern jazz bassist.

Least substantial of the three recent Monk albums is his meeting with baritone saxophonist Gerry Mulligan. They are backed only by bass (Wilbur Ware) and drums (Shadow Wilson) in four Monk originals, one by Mulligan, and a standard. Monk and Mulligan are alike in that each has built through the years a body of his own, thoroughly personal music; and each functions best in a context wholly determined and developed by himself. In association with Monk, Mulligan, while blowing with power and invention, does not seem wholly at ease. Monk's slashing vitality, however, is unchanged. Mulligan's playing occasionally sounds strained, and because of the coarse-grained tonality of his instrument, he is not in any case at his best as the only horn in a group. Mulligan functions most effectively alongside another horn or two of complementary texture. In essence, however, the album disappoints in part because the musical personalities of the two men simply do not make for a compatible mixture, at least based on what I heard on this disc.

N. H.

Berlin. Highlights from *Annie Get Your Gun* featuring Mary Martin & John Raftt with Chorus and Orchestra under Louis Adrien. Capitol W 913.

Rodgers & Hart. Highlights from *Pal Joey* featuring Frank Sinatra (soundtrack) with Chorus and Orchestra under Morris Stoloff. Capitol W 912.

Gene de Paul & Johnny Mercer. Highlights from *Li'l Abner* featuring Shelly Manne and His Friends—Shelly Manne (drums), Leroy Vinnegar (bass), André Previn (piano). Contemporary C 3533.

Usually regarded as the high point of his career, Irving Berlin's *Annie Get Your Gun* has been particularly lucky in its recordings. First done by Decca in 1946 with the original cast headed by Ethel Merman and Ray Middleton, it later was

offered by MGM in excerpts from the 1950 film starring Betty Hutton and Howard Keel. (There is also, in some dim place at MGM's vaults, the soundtrack tapes made by Judy Garland before she withdrew from the picture.) Its current performance on records has much the best sound, and it would be hard to beat the interpretations of Mary Martin and John Raftt, who recorded the set prior to their television production last November. Miss Martin, no stranger to the role of Annie Oakley, headed the touring company of the original show from October 1947 to the following June, and also performed the part on the West Coast during the summer of 1957. Comparing her to Ethel Merman is like comparing pears to apples—although, as might be expected, she is a shade more persuasive on the ballads. The Decca version included *Who Do You Love, I Hope*, here eliminated in favor of *I'm a Bad, Bad Man* which has never been recorded in this country before. All the original lyrics have been retained, with the exception of *You Can't Get a Man With a Gun*, for which Berlin has supplied some bright new choruses.

In bringing Richard Rodgers and Lorenz Hart's tough and brittle *Pal Joey* to the screen seventeen years after its first production, the powers at Columbia Pictures did more than change a few choruses. In fact, judging from the record, *Pal Joey* has become something of a Pale Joey. Eliminated entirely from the score are *What Is a Man?*, *Happy Hunting Horn*, *The Flower Garden of My Heart*, and *In Our Little Den of Iniquity*; played only as background music are *Do It the Hard Way*, *Plant You Now*, *Dig You Later*, and *You Mustn't Kick It Around*. Those offered vocally from the stage original are *Zip* (awkwardly rewritten to fit it into the story line), *Chicago* (now moved to San Francisco simply by having "great big lake" become "Golden Gate" and to hell with the rhyme), *That Terrific Rainbow* and *Joey's Dream Sequence*. Of course, *Bewitched* is still with us after a slight laundering job that somehow overlooked the highly suggestive line, "He's a laugh but I love it, because the laugh's on me."

These alterations are pointed out not because there was anything sacred about the original, but because all the songs for it were written as part of an entity. They may not have been the last word in music and plot integration, but they did have a point of view, and were indispensable in preserving the sleazy atmosphere of the locale. The mood has been further dissipated by adding romantic ballads from other Rodgers and Hart shows: *I Didn't Know What Time It Was*, *There's a Small Hotel* and *My Funny Valentine*, plus the inappropriate *The Lady Is a Tramp*.

The record label does not list singers; it merely lists the characters portrayed. Therefore, apart from Frank Sinatra's unmistakable sandpaper tones (just right for the part), there is no way of telling that Jo Ann Greer's voice has been dubbed in for Rita Hayworth's, or that Trudy Ewen performs a similar chore for Kim Novak. (A careful listening to the verse of *Be-*

Hifi & Music Review

witched will reveal exactly where Miss Hayworth stops singing and Miss Greer takes over.) Better stick with Columbia's album featuring Harold Lang and Vivienne Segal (both in the 1952 revival), or Capitol's earlier set with everyone else in the revival cast plus Jane Froman and Dick Beavers. But then, of course, you may just like to hear Sinatra sing Rodgers and Hart.

Shelly Manne and his Friends (Andre Previn and Leroy Vinnegar), who did a similar job on *My Fair Lady* have come up with jazz versions of nine songs from the Gene de Paul-Johnny Mercer show *Lil' Abner*. The record leans on humor of

Shelly Manne & his Friends (Andre Previn, and Leroy Vinnegar) - Modern jazz performances of songs from



the type that has the friends inject a Slavic mood into the middle of *The Matrimonial Stomp*, and perform the lazy *If I Had My Druthers* at a frantic pace and the boisterous *The Country's In the Very Best of Hands* as an almost ethereal ballad. But apart from these changes, the tempos of the show are followed, and the L.P. provides much that is inventive in the skillful improvisations of Mr. Previn.

S. G.

Basie in London—Count Basie Orchestra. Jumpin' at the Woodside; Shiny Stockings; How High The Moon; Nails; Flute Juice; Bleat Blues; Well All Right Okay You Win; Roll 'Em Pete; The Comeback; Blues Backstage; Corner Pocket; One O'Clock Jump. Verve MGV 8199.

Dizzy in Greece—Dizzy Gillespie Orchestra. Hey Pete; Yesterdays; Tin Tin Deo; Groovin' For Nat; Annie's Dance; Cool Breeze; School Days; That's All; Stable Mates; Groovin' High. Verve MGV 8017.

Ted Heath's Tribute to the Fabulous Dorseys — Ted Heath Orchestra. I'll Never Smile Again; Amapola; Melody in F; Oodles of Noodles; Opus No. 1; Song of India; Chloe; Green Eyes; Well, Git It; Quiet Please; Marie; Liebestraum. London LL 1743.

Count Basie, for some years after World War II, had not a whiff of the sweet smell of success and it looked as if his band, with other large groups, would disappear. However, several years ago Basie began a climb upward which resulted in unprecedented victories in all major jazz polls, critical praise by the ton and a greater financial success than, perhaps, his band ever enjoyed. However, during this time his recordings, though successful, have never been up to the standard of excitement the band almost

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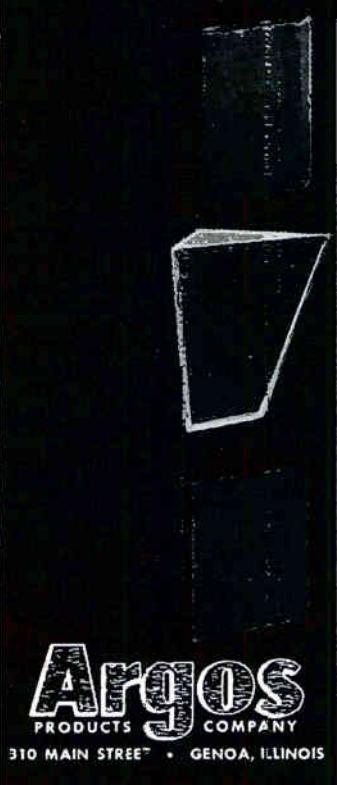
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always generates in person. *Basie in London* is different. Here we have the Basie band of today at a pitch of emotional exhilaration that is instantly communicable to the listener and playing with a drive and fluidity not to be suspected from any of the other Verve LPs of the band. There are a dozen selections, most of them available in other versions, and three vocals by the blues singer, Joe Williams, in his rocking, rhythmic shouting style. The performance of the band here, as a unit, is the equal in inspiration of any jazz performance by a big band and Basie's current one has achieved a unity of spirit and feeling that is unique.

Regardless of the point at which one has entered or left the jazz scene, this album seems destined to become a necessary item on the record shelf. Aside from the superlative quality of Williams' vocals (which inspired the band to unsolicited shouts of approval at points), there are exciting solos from tenors Frank Wess and Frank Foster, trombonist Henry Coker, trumpeters Joe Newman and Thad Jones and bassist Eddie Jones, as well as Basie. There are, for me, few big band blues performances to equal *Blues Backstage*, Frank Foster's original composition. Big bands, and small ones too, traditionally have performed better in public than in the studio. This time, a public performance was faithfully captured for recording. We may well be thankful.

Dizzy Gillespie's State Department-sponsored tour of the Middle East two years ago launched him once again in the big band business and this album, *Dizzy in Greece*, recorded, in the main, by that group, is the second by the band. The Gillespie big band style is more complex than Basie's, which is fundamentally a straightforward use of the individual sections in chord blocks playing rhythmic figures against one another or behind soloists. Gillespie's band performs more like the orchestras of Stan Kenton or Duke Ellington and is given to the use of tremendous explosions, multi-linear writing for different voices within a section and great use of dynamics (unlike Kenton). The recording, done on the band's return, is occasionally muddy and not always in good balance, but the fire and inspiration of the soloists (especially Gillespie and altoist Phil Woods) and the varied program of arrangements (by such men as Ernie Wilkins and Quincy Jones) more than make up for this. Gillespie produces two vocals in a rather slap dash style, but as a soloist utterly dominates the band (as opposed to Basie's where no soloist is outstanding at all).

Ted Heath, who for some time has led the best organized and most disciplined English big band, has collected a series of numbers, each of them associated with one or the other of the two Dorsey brothers, in an album which is exceedingly pleasant and superlatively recorded. In the jazz sense, it is utterly lacking in the essential roots which give even groups such as Les Brown's, which have a pallid emotional content jazzwise, an authentic sound. However, it is well performed and the arrangements make no attempt to ape the Dorseys; the tribute is through selec-

tion of the numbers to be played, rather than the style of playing. If only our better bands had the blessing of such good recording!

R. J. G.

Sonny Rollins Way Out West. I'm an Old Cowhand; Solitude; Come, Gone; Wagon Wheels; There Is No Greater Love; Way Out West. Sonny Rollins (tenor sax), Ray Brown (bass), Shelly Manne (drums). **Contemporary C 3530.**

The Sound of Sonny. The Last Time I Saw Paris; Just in Time; Toot, Toot, Tootsie; What Is There to Say; Dearly Beloved; Every Time We Say Goodbye; Cutie; It Could Happen to You; Mangoes. Sonny Rollins (tenor sax), Sonny Clark (piano), Roy Haynes (drums), Paul Chambers & Percy Heath (bass). **Riverside 12-241.**

Sonny Rollins—Vol. 2. Why Don't I?; Wail March; Miserioso; Reflections; You Stepped Out of a Dream; Poor Butterfly. Sonny Rollins (tenor sax), J. J. Johnson (trombone), Horace Silver & Thelonious Monk (piano), Paul Chambers (bass), Art Blakey (drums). **Blue Note BN 1558.**

At 28, Sonny Rollins has become, among a large section of his contemporaries, the most challenging of the younger modern jazz tenor players; and he has also begun to make his mark impellingly on the improvisational conceptions of many other hornmen as well. His roots in jazz go at least as far back as Coleman Hawkins, although his primary shaper was the late Charlie Parker, who has been as pervasively influential among the jazz generation of the last

continued viability of jazz rhythmic patterns. Implicit in much of his work is a lithe power to work and play with polyrhythms. Also, like Parker and earlier vanguardists from the swing era like Lester Young, Rollins is not bound by conventional jazz phrase-lengths as he hurdles over bar lines until he has completed his thought, however "irregular" it may appear to be in length. Since he has a firm overall sense of form, his solos in retrospect are intently logical if unexpectedly constructed.

Form, in short, follows function. Rollins' tone, which has filled out in the past couple of years, is big but shorn of any lushness; and it carries the "cry," the emotional insistence that came into jazz from plantation field hollers, work songs and early spirituals, and has never left the best of it. Withal, Rollins is capable of thoughtful, often sardonic humor as well as penetrating tenderness.

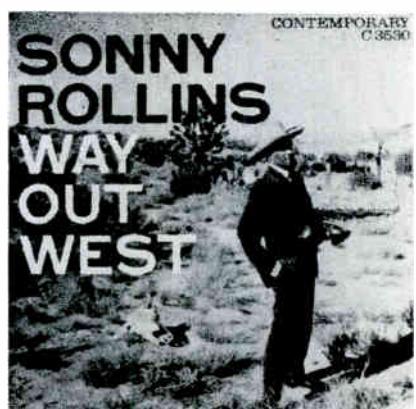
The Contemporary album is the most demanding for Rollins since he is accompanied only by bassist Ray Brown and drummer Shelly Manne, thus having to sustain invention for unusually long, exposed stretches of time. He does, and is fortunate in having such expert anticipators of his direction and mood as Brown and Manne. In his use with them of such unprecedented repertory for jazz as *I'm An Old Cowhand* and *Wagon Wheels*, Rollins demonstrates once more that jazz is a way of playing and that any material can be made into "authentic" jazz by an authentic jazz player. His version of *Wagon Wheels* would especially serve as a superb introduction to how a jazz "approach" can almost totally transmute a familiar song into an intensely personal jazz statement.

The most arresting aspect of the Riverside disc is one track, *It Could Happen To You*, in which Rollins plays without any accompaniment at all. Among other jazz tenors, only Coleman Hawkins in his longer *Picasso* for Norman Granz in 1948, has attempted so hazardous a tour-de-force. Again Rollins succeeds and demonstrates in the process that a rhythm section is not essential to make a jazzman swing. He can create his own pulsating momentum from within, a form of autopulsation, as it were. The rest of the album, while worth attention, is not as continually rewarding as the other two L.P.'s. In this disc too, Rollins reaches into song material relatively new to modern jazz, energizing if not traumatizing *Toot, Toot, Tootsie*.

The most deeply fulfilling of the three L.P.'s is the Blue Note volume on which Rollins has the considerable support of Horace Silver, Thelonious Monk (on two numbers), Paul Chambers, Art Blakey and that board chairman of modern jazz trombonists, J. J. Johnson. Included is a version, on which the piano is shared by Monk and Silver, of Monk's blues, *Miserioso* that ranks among the most vital jazz performances of the past ten years. It's illuminating, incidentally, to hear how strikingly the character of the performance changes when Monk takes over from Silver.

N. H.

HiFi & MUSIC REVIEW



fifteen years as Louis Armstrong was twenty-five and thirty years ago.

Like Parker, Rollins retains the spontaneous emotional heat; the deep pulsating, "swinging" beat; and the insatiable feeling for the blues that have been at the center of jazz throughout all its historical periods. In the early forties, players like Parker began to extend the harmonic, rhythmic, and correspondingly, the melodic possibilities of jazz. Rollins is in the direct line of the initial modern jazz searchers. He has not, however, unlike others of the newest modern jazz generation, been content to imitate his immediate predecessors.

Rollins is experimenting successfully with very personal but widely applicable stretching of the harmonic fabric of jazz even farther and he has been particularly provocative in his constant testing of the

David Martin & Langston Hughes. Highlights from Simply Heavenly featuring Claudia McNeil & Original N. Y. Cast. Columbia OL 5240.

Alec Wilder & William Engvick. Highlights from Pinocchio featuring Mickey Rooney and Members of the TV Cast with Orchestra under Glenn Osser. Columbia CL 1055.

Porter. Highlights from Les Girls (soundtrack) & Cole Porter Hits—Rosalie; Easy to Love; I Concentrate On You; True Love; Love Of My Life; In The Still Of The Night. Gene Kelley, Kay Kendall, Mitzi Gaynor, Taina Elg; Leroy Holmes Orchestra. MGM E 3590.

In contrast to the speed with which most original cast records are made today, *Simply Heavenly* didn't hit the record stores until after its Broadway run. It first attracted attention when it was presented at an off-Broadway theatre, and since its main stem closing, it has reopened at still another one far from the so-called gay white way. This recording of the David Martin-Langston Hughes score will probably be more remembered for the disc debut of Claudia McNeil than for any particular distinction in its words and music. Miss McNeil has a deep, all-encompassing voice that can wring out more meaning from *Did You Ever Hear the Blues?* and *Good Old Gal* than almost anyone else I can think of. And she can toss a lyric over her shoulder, as in *When I'm in a Quiet Mood*, that should be the envy of Pearl Bailey. In addition to the music from the show, the set contains two monologs, ably performed by Melvin Stewart.

With Mickey Rooney providing the narration and all the spoken dialogue, the album of *Pinocchio* is a pretty faithful reproduction of the television show seen last October, except for Geppetto's singing



voice being that of Gordon Clarke instead of Walter Slezak. As the score by Alec Wilder and William Engvick consists of only seven songs (and of these, *The Fox's Pitch* and *The Jolly Coachman* have the same melody), there is quite a bit of storytelling, which should please the children for whom the set is intended. The music, like that for *Simply Heavenly*, is uncomplicated, but it does reveal superior craftsmanship, and Mr. Engvick is a skillful rhymester. Stubby Kaye belts out the joyous *Happy News*, and Fran Allison is

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around to sing *Listen to Your Heart* at least three times. Martyn Green's one song, *The Fox's Pitch*, is another reminder of how this gifted singing actor's talents have been neglected recently.

Since 1928, Cole Porter has been regularly turning out scores of scores for both Broadway and Hollywood. His latest film, *Les Girls*, occupies but one side of a twelve inch record, with the reverse taken over by a dozen oldies by the same composer, performed by Leroy Holmes' orchestra. Unfortunately, the old numbers show up the new. The five new songs reveal nothing particularly melodic or witty, and the one straight ballad, *Ca c'est l'amour*, can be easily traced to *C'est Magnifique* from *Can-Can*. The star-studded cast includes Gene Kelly, Kay Kendall, Mitzi Gaynor and Taina Elg.

S. G.

Salute to Satch—Joe Newman and His Orchestra. When the Saints Go Marching In; Chinatown; West End Blues; Jeepers Creepers; Dipper Mouth; When It's Sleepy Time Down South; Struttin' with Som Barbecue; Pennies from Heaven; Basin Street Blues; Back o' Town Blues; Sweethearts on Parade; You Can Depend on Me. RCA Victor LPM 1324.

Joe Newman, usually trumpeter with the Count Basie band, leads a large orchestra assembled for recording only in twelve songs associated with Louis Armstrong. Arrangements are by Manny Albam, Ernie Wilkins and Al Cohn. Wisely, there is very little attempt at verbatim imitation of the originals either by arrangers or soloists.

This is part of the Armstrong repertory interpreted by a younger generation with respect for Louis' pervasively influential spirit but in voices of their own that have also been strongly colored by jazz developments after Louis. There are virile solos by, among others, tenor Al Cohn, altoist Phil Woods, trombonists Jimmy Cleveland and Urbie Green and pianist Hank Jones. Newman's trumpet is firmly personal but yet within the Armstrong ethos. His vocals, however, were ill-advised.

N. H.

Night Beat—Tito Puente and His Orchestra. Night Beat; Mambo Beat; Sea Breeze; Emerald Beach; The Late, Late Scene; Carioca; Night Ritual; Malibu Beat; Flying Down to Rio; Night Hawk; Live a Little. RCA Victor LPM 1447.

Duke Ellington and Me—Eddie Cano, His Piano and Orchestra. Caravan; Squeeze Me; Sophisticated Lady; Azure; Prelude to a Kiss; Perdido; Take the "A" Train; I Let a Song Go Out of My Heart; Don't Get Around Much Any More; Do Nothing Till You Hear from Me; Daydream; Don't You Know I Care; Mood Indigo. RCA Victor LP LPM 1471.

The merger of the varied rhythms of Afro-Cuban music produced by that remarkable ritualistic collection of instruments—the gourds, shakers, maracas, timbales, conga and bongo drums and sundry other devices—and the harmonies and feeling of jazz has resulted in some unusually good music this month. It has not

always been so, for now and then the Latin rhythm instruments have interfered in the performance of jazz, or the jazz harmonies have taken from the Latin rhythm its easy flow and thus made it unsuitable for its original purpose—dancing.

Tito Puente, for some time one of the leading proponents of this inter-cultural marriage, has a new LP on RCA Victor, *Night Beat*, in which the best elements of jazz and Latin music are combined. In a series of eleven numbers, all but two of which are unknown outside the circle of Latin jazz aficionados, he has produced an exciting amalgam. The loose, flowing pulse of the Latin rhythm, with the sharp accents of the timbales and the subtle scraping of the maracas, is used to heighten the effectiveness of the orchestrations which are scored rather in the conventional fashion of big bands. To enhance the jazz feeling, a series of jazz soloists are employed. On *Night Ritual*, the drumming will delight hi-fi fans with its contrasts and unusual sounds; and on *Mambo Beat* anyone with half an inclination will find himself rolling back the rugs to experiment with the mambo steps they do at Arthur Murray's. Jazz fans who like their big band music original, arresting and varied, might investigate this. The sound is excellent, particularly rhythm.

On the other hand, Eddie Cano, a Latin pianist from Los Angeles who has been known chiefly as the composer of some excellent Latin jazz numbers, has chosen a baker's dozen of Duke Ellington's compositions, including the evergreens *Mood Indigo* and *Sophisticated Lady*, and arranged them for a Latin big band. His own piano playing predominates, with the band filling in backgrounds of brassy flares in simple patterns and occasional instrumental solos. Here, the interest lies chiefly in the compositions and how they survive the rephrasing necessary for adaptation to Latin rhythms; some do, some don't. All of them, however, are suitable as dance music for mambo and cha cha fans who aren't interested in the musical performances as such, and for whom the similarity of sound and tempo of the various numbers will be no deterrent.

R. J. G.

Charles Mingus Jazz Workshop—The Clown. Haitian Fight Song; Blue Cee; Reincarnation of a Lovebird; The Clown. Atlantic 1260.

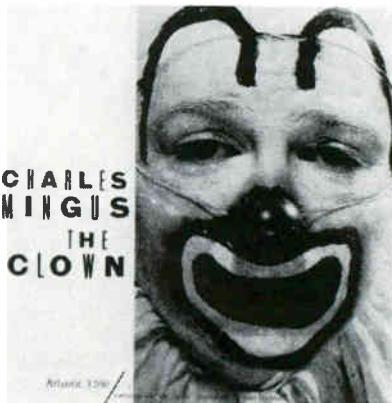
The Poll Winners—Barney Kessel, Shelly Manne, Ray Brown. Jordu; Satin Doll; It Could Happen to You; Mean to Me; Don't Worry 'Bout Me; Green Dolphin Street; You Go to My Head; Minor Mood; Nagasaki. Contemporary LP C. 3535.

Dizzy Gillespie and Stuff Smith. Rio Pakistan; It's Only a Paper Moon; Purple Sounds; Russian Lullaby; Oh, Lady Be Good. Verve MGV 8214.

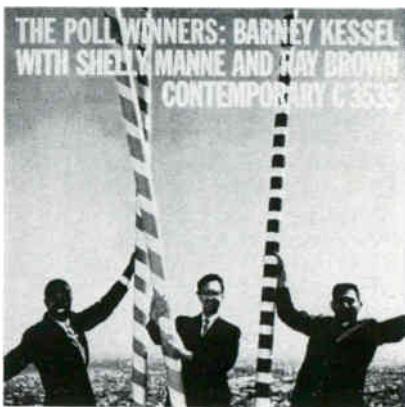
The Brothers Candoli. Disc-Location; Beautiful Love; Crazy Rhythm; My Funny Valentine; Exodus in Jazz; Fascinating Rhythm; Love Your Spell Is Everywhere; It Never Entered My Mind; Pe-Con; Twilight on the Trail; Rockin' Boogie. Dot DLP 3062.

Jazz in 3/4 Time—Max Roach Quintet. Blues Waltz; Valse Hot; I'll Take Romance; Little Folks; Lover; The Most Beautiful Girl in the World. Emarcy LP MG 36108.

Dizzy Gillespie, the doyen of modern jazz trumpeters, once said that although there were numerous good bass players, there were only two "geniuses of the bass." One of them, he added, was



Charles Mingus whose experimental writing and playing is so well displayed in a new Atlantic LP *The Clown*. Mingus, who combines a technical facility for the playing of the string bass which is utterly without peer in jazz with a direct emotionally communicative musical personality, has never been recorded in better examples of his work. There are but four tracks on this album: one of them, the title composition, is a story about a clown who gradually becomes embittered as he discovers the audience will laugh only at moments when he is being physically hurt. This track is narrated by a disc jockey, Jean Sheppard, while the Mingus group improvises a musical background centered around a comic, circus trombone theme. Although this particular track strikes me as lacking somewhat in subtlety, due perhaps to the narration, I find the companion piece, *Haitian Fight Song*, a tremendously moving number, both in composition and performance. It is a blues depicting the Negroes' struggle for freedom, and its resonant harmonies and deeply etched melodic line are strong musical medicine. Mingus's music is never casual and this album is no exception. The lightest it gets is a swinging blues, *Blue Cee*, which in itself is all but as puissant as *Haitian Fight Song*. Throughout Mingus has able



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assistance from Wade Legge, piano; Curtis Porter, alto; Jimmy Knepper, trombone, as well as Dannie Richmond, drums.

Another bassist, Ray Brown, is one of the trio of heroes who plays on Contemporary's new LP, *The Poll Winners*. With Barney Kessel, a strong lyric and swinging guitarist, and Shelly Manne, a tasty, facile drummer, Brown combines to swing lightly, but definitely through nine numbers in a lyric fashion. There are several excellent solos by Manne in which he experiments in the tonal possibilities of the drum set, a practice which is especially felicitous for hi-fi.

Two irrepressible sprites are joined in a Verve LP, *Dizzy Gillespie and Stuff Smith*, and produce together a series of deeply swinging, witty and utterly delightful performances of trumpet, muted and open, and violin, swing. *Russian Lullaby* and *It's Only a Paper Moon* are extremely pleasing, swinging numbers in which Smith and Gillespie alternate choruses and occasionally play obbligatos to one another. If it had not been for the over-recorded drums and the long and rather vapid *Rio Pakistan*, an exotic, Oriental flavored number, this would have been a top drawer album. As it is, it is still good.

Pete and Conti Candoli, two Los Angeles trumpet-playing brothers, blow briskly through eleven selections on a new Dot LP, *The Brothers Candoli*, which marks the debut of Dot's Jazz Horizons series. It is a slight effort, undistinguished except for the technical proficiency of the trumpeters and the occasional piano sparks furnished by Jimmy Rowles.

Max Roach, one of the most intelligent and interesting drummers in jazz, leads his own group through a half dozen jazz waltzes in *Jazz in ¾ Time*, a new Emarcy release. Sonny Rollins, the leading influence on tenor saxophone these days, contributes the best composition, *Valse Hot*. However, the entire album, while expertly played, only goes to show that a waltz, in jazz at any rate, is something with which to vary a program occasionally. An entire album of ¾ time is, perhaps, ½ too much.

R. J. G.

You Go to My Head—Featuring Billy Daniels. Blue Skies; Hallelujah; It's Delovely & others. Verve MGV 2072.

This Is the Night—Featuring Bobby Brookes. This Is the Night; Full Moon and Empty Arms; Am I Blue; My Old Flame; Suddenly & others. RCA Victor LPM 1518.

Inside Me—Featuring Jimmie Komack. There's a Small Hotel; Lazy River; Button Up Your Overcoat; Jeepers Creepers; Linde; You're the Cream in My Coffee; Love Is Just Around the Corner & others. RCA Victor LPM 1501.

Parodists of the vocal gymnastics usually associated with Billy Daniels may have to find a new model if all his future performances are like the current offering. Far from the blend of pain and ecstasy that has become his trademark, the new disc shows him to be a singer of great

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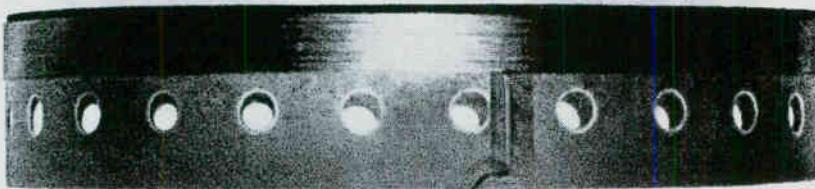
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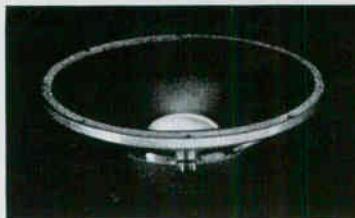
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warmth and a good deal of sensitivity. Perhaps it was the influence of arranger Benny Carter, but at any rate, this is a welcome collection, including such numbers as *Blue Skies*, *It's Delovely* (taken at a breakneck speed) and Vincent Youmans' pulsating *Hallelujah*.

Bobby Brookes brings to mind Billy Eckstine, Al Hibbler and the above mentioned Mr. Daniels. He handles a package of standards and new songs, equipped with a good enough natural voice, but one which at times he seems unwilling or unable to control. He sings *Am I Blue* as if he were the happiest kid on the block, and when he comes to *My Old Flame*, a moody chant by Arthur Johnston and Sam Coslow, he's really flying.

With *Inside Me* as the title for his array of songs, and being shown on the front



cover reclining on a psychiatrist's couch, comic Jimmie Komack does much to mislead the record buyer into thinking that the album has something to do with hidden dreams and desires. In a way it does. Mr. Komack's desire was to make this record. It consists of a dozen good numbers all sung rather badly. But if Jerry Lewis can do it, so can Jimmie Komack.

S. G.

The Count—Count Basie and His Orchestra. Swinging the Blues; St. Louis Boogie; Cheek to Cheek; Money Is Honey; Shine On, Harvest Moon; I Never Knew; Sugar; Backstage at Stuff's; Me and the Blues; Shoutin' Blues; Bye, Bye, Baby; After You've Gone. Camden CAL 395.

Handful of Keys — Fats Waller & His Rhythm. I'll Dance at Your Wedding; Original E-Flat Blues; I Just Made Up with That Old Girl of Mine; You're Laughing at Me; Ring Dem Bells; Up Jumped You with Love; Our Love Was Meant to Be; You Went to My Head; Christopher Columbus; How Can You Face Me; Dream Man (Make Me Dream Some More); What's The Reason (I'm Not Pleasin' You); Sweet and Slow; Handful of Keys; I Used to Love You (But It's All Over Now); There'll Be Some Changes Made. RCA Victor 12 in. LP LPM 1502.

Pocket Full of Dreams—Ruby Braff & Ellis Larkins. Pocket Full of Dreams; Blues for Ruby; I've Got the World on a String; Please; Love for Sale; Old Folks; Skylark; Blues for Ellis; When a Woman Loves a Man; Sailboat in the Moonlight; What Is There to Say; You Are Too Beautiful. Vanguard VRS 8516.

One of the boons of the development
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of the Long Playing disc has been the continued re-issuing of material from the archives of the larger companies. In many cases it is open to question whether or not the vinylite LP re-issue, though it may be treated to various forms of enhancing after the original discs have been dubbed to take for re-issuing, ends up offering a better sound than the shellac 78 rpm disc carefully preserved. But it is a moot point: most of us didn't preserve the 78s, couldn't find mint copies now with a Geiger counter, and are humbly grateful for the availability of such good music once again.

In the instance of the RCA Camden re-issue of Count Basie, *The Count*, the price, as they used to say at the hand books, is right. There are an even dozen tracks, several by the large band Basie had in the late forties, others by a smaller group apparently taken from it, and still others by Basie with rhythm section (which is carrying coals to a musical Newcastle, I must say.) Jimmy Rushing, whose engaging personality and poignant, if nasal, vocal style, was such a feature of Basie's band for so long, has three vocals: *Money Is Honey*, a happy discussion of the facts of life; *Bye, Bye, Baby*, a fine blues; and *After You've Gone*, a shouting rendition of the old standard. The big band offers several opportunities to hear Harry Edison, Paul Gonsalves, Emmett Berry and other jazz soloists. The smaller groups offer Basie in a piano solo of *Harvest Moon* and one of *I Never Knew* on which Gonsalves plays a tenor saxophone chorus with strength and imagination. Ann Moore, a rather undistinguished singer, does one vocal, *Me and the Blues*. The majority of these tracks were culled from the final RCA Victor sessions Basie made. The sound, while not up to present day standards, is quite good and the performances almost without exception excellent.

Fats Waller is one legend which seems to have survived through all the various schismatic developments to which jazz has been subjected in the past decade. Hot or cool, once exposed to the contagion of a Waller performance, few jazz fans can resist. Now, in an era when most young musicians take themselves with a seriousness bordering on the neurotic, the hearty, down-to-earth comedy approach which Waller invariably makes to the Tin Pan Alley popular song stereotype is a joy. Victor has brightened up its fall releases with the re-issue of sixteen of Waller's performances, another in its Jazz Milestone LP re-issue series.

Two of the selections are piano solos: *Ring Dem Bells* and *Handful of Keys*, and here you can hear that broad, almost orchestral style which became the second greatest influence in jazz piano (the first being Earl Hines). *Handful of Keys*, made in 1929, remains one of the masterpieces of jazz piano, an improvised composition with perfect form. On the other selections we are asked now and then to put up with an instrumental accompaniment (to Waller's piano playing and singing) which has always struck me as just a shade short of disgraceful. Yet it really

doesn't matter, because on each of the tracks there is that wonderful, boisterous burlesque of the lyric, that great rolling piano that could move a band of leaden men and may have, for all we know. There is also the choice bit of *Original E-flat Blues* on which Fats sings the blues not, as so many do, as a complaint, but like Louis Armstrong, as a release. It would be hard to pick a favorite, but for this reviewer the abandon of *I Used to Love You* will always personify the Waller performances. Nat Hentoff's notes are a concise, intelligent adjunct to the music.

Ruby Braff, an elegant trumpeter who seems to embody the spirit of Bunny Berigan, and Ellis Larkins, a pianist of extraordinary taste and delicacy of feeling, combined their talents some few years ago in two 10 inch LPs for Vanguard's Jazz Showcase series. These, since



out of print, have now been re-issued as one 12 inch LP under the title of *Pocket Full of Dreams*. The recording is excellent (the masters are actually only a few years old) and the performances, of a series of lovely ballads and two blues, go a long way towards refuting the idea that jazz is all noise. They are all music: lyrical interpretations of popular tunes in which the sometimes ordinary material is re-woven into a fabric of richness and beauty not often heard. Braff's warm, emotionally communicative trumpet is the perfect partner for the blues-oriented, romantic simplicity of Larkins' piano.

R. J. G.

Bass on Top. Yesterdays; You'd Be So Nice to Come Home To; Chasin' the Bird; Dear Old Stockholm; The Theme; Confessin'. Paul Chambers (bass), Hank Jones (piano); Kenny Burrell (guitar); Art Taylor (drums). Blue Note BN 1569.

Paul Chambers, 22, is generally regarded by his modern jazz contemporaries as the most forcefully skilled of the younger bassists—with the exception of Wilbur Ware. Chambers has been with Miles Davis for two years; has recorded with Davis and many other leaders for various labels; but makes albums under his own name for Blue Note.

This is a warmly integrated quartet set with pianist Hank Jones, guitarist Kenny Burrell and drummer Art Taylor. Chambers solos at considerable length, both plucked and with bow, communicat-

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ing with horn-like conception and agility on an instrument with which it is not easy to sustain solo interest. Jones and Burrell are unhurriedly excellent in solo and as part of the rhythm section.

N. H.

Some of My Favorites—Dave Garroway Presents Matt Dennis and Red Norvo.

There's a Small Hotel; The Night Is Blue; Lush Life; Easy on the Eye; Just a Mood; The End of a Love Affair; Sunrise Blues; Hi-Fi Baby. Matt Dennis (vocals), Red Norvo (vibes & xylophone), Ben Webster (tenor sax), Harry "Sweets" Edison (trumpet), Jimmy Rowles (piano), Bob Carter (bass), Bill Douglass (drums). RCA Victor LM 1449.

Under the gratuitous aegis of Dave Garroway, Victor offers four tracks by singer Matt Dennis that alternate with another four superbly relaxed performances by vibraphonist Red Norvo with sextet. While Dennis is an agreeable, jazz-tinged vocalist, he is disruptive in this context (especially in the tasteless final band), and an all-Norvo session would have been by far preferable.

The disc is strongly recommended, however, for the flowing, blues-tender Norvo experiences with sustainedly excellent playing by tenor Ben Webster, trumpet Harry Edison and a remarkably fused rhythm section of pianist Jimmy Rowles (who is also a delightful soloist), bassist Bob Carter and drummer Bill Douglass. Included is Just A Mood, first recorded by Norvo with Teddy Wilson in 1937. The Norvo tracks are among the most durable jazz recordings released this year.

N. H.

If This Ain't the Blues. Dinah; Oh Love; Sometimes I Think I Do; Pennies from Heaven; My Friend Mr. Blues; If This Ain't the Blues; I Can't Understand; Take Me with You, Baby. Jimmy Rushing (vocal), Emmett Berry (trumpet); Vic Dickenson (trombone); Buddy Tate (tenor sax); Roy Gaines (guitar); Clarence Johnson (piano); Marlowe Morris (organ); Aaron Bell (bass), Jo Jones (drums). Vanguard VRS 8513.

Although Jimmy Rushing himself is in strong though poignant form, this is the



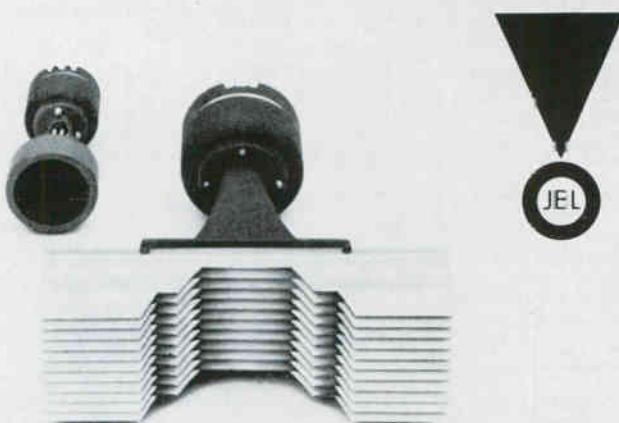
least effective of his Vanguard albums. A key reason is the intrusion on all eight numbers of a Hammond organ which thickens and distorts the background texture. Also contributing to the rather oppressive heaviness of accompaniment is

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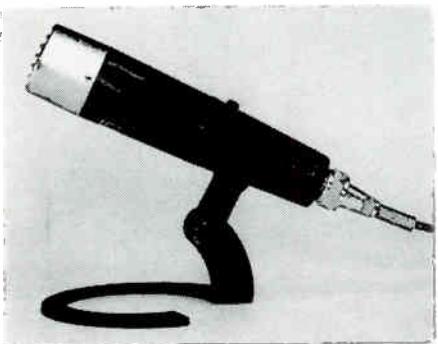


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guitarist Roy Gaines, palpably powerful in the blues but lacking some of the subtlety required to best complement Rushing's roughly tender stories. The horns are vigorously, sensitively blues-candid. There is one long instrumental band. For a better planned Rushing set, try *Jazz Odyssey* (Columbia CL-963).

N. H.

Buckin' the Blues. Buck Huckles; Claytonia; Cool Too; Squeeze Me; Good Morning Blues; Ballin' the Jack; Blues Blase; The Queens Express. Buck Clayton Septet—Buck Clayton (trumpet), Vic Dickenson (trombone), Earl Warren (alto sax), Kenny Burrell (guitar), Aaron Bell (bass), Hank Jones (piano), Jo Hones (drums). Vanguard VRS 8514.

Buck Clayton, a distinguished Count Basie alumnus, is a trumpeter of genuine lyrical ardor. He is joined in eight conversations in tone based primarily on the blues by the supple, ingenuously witty



trombone of Vic Dickenson; altoist Earl Warren, a lesser soloist; and young guitarist Kenny Burrell whose associations are usually in modern jazz and who is convincingly assured in the blues. Also in the rhythm section are drummer Jo Jones, bassist Aaron Bell and pianist Hank Jones, who solos with characteristic graceful lucidity. It's unfortunate that fresher "head" arrangements weren't used in several places, but most of the soloing, especially the leader's powerfully economical horn, is expertly idiomatic.

N. H.

Martha Schlamme Sings Jewish Folk Songs. Vanguard VRS 9011

Martha Schlamme, who has become a welcome and uniquely resourceful concert artist throughout the United States, has knowledgeably balanced sixteen Jewish folk songs ranging from 18th century Hassidic calls to joy in music and dance to grimly confident partisan vows from the days of Nazi oppression. Miss Schlamme's voice is accurate, clear and equal to widely variegated dramatic roles. She is also expert in underlining the pragmatic wit and the infinite gradations of sorrow that intertwine as the nucleus of Jewish folk expression. Robert DeCoroniess orchestra is set in imaginatively apt arrangements that provide plausible backdrops for each narrative.

Prestige Jazz Quartet. Take 3 Parts Jazz; Meta Waltz; Dear Elaine; Friday the Thirteenth. Teddy Charles (vibes), Addison Farmer (bass), Mal Waldron (piano), Jerry Segal (drums). Prestige 7108.

Waldron and Charles are singularly adventurous and uninhibited composer-arrangers. Two of the four bands are by Waldron; one is by Charles; and the last is by the influential Thelonious Monk. All the originals—and the ways, both written and improvised, in which they are developed—are much more absorbingly personal and inventive than is usually the case with jazz "originals."

There is Charles' *Take Three Parts Jazz*, a longish opus, which on repeated playings, becomes almost mesmerically cohesive. Waldron's *Dear Elaine* is of so moving a devoted tenderness that it belies again the charge of "cerebral" frost still being made by some against modern jazz. All the soloists are capable with Charles indicating again that he is a vibist of more imaginative consistency than many of his contemporaries. The commanding figure of the four, however, is Waldron, a pianist of bristling lyricism, provocative inventiveness within a self-challenging economy of notes, and penetrating fire.

N. H.

Direct from San Francisco. Ostrich Walk; Indiana; Sobbin' Blues; The Curse of an Aching Heart; Michigan Water Blues; Sensation; Doctor Jazz; Jazz Me Blues; Travelin' Shoes; A Closer Walk with Thee; Ja-Da; San. Bob Scobey's Frisco Band—Bob Scobey (trumpet); Jack Buck (trombone); Bill Napier (clarinet); Jesse "Tiny" Crump (piano); Clancy Hayes (banjo & vocals), Bob Short (tuba); Hal McCormack (bass), Fred Higuera (drums). Good Time Jazz L 12023.

Bob Scobey's band of revivalists (musicians concerned primarily with continuing in the New Orleans-Dixieland tradition and practically untouched by the swing era and modern jazz) is less ploddingly stiff than some of its contemporaries on the same road. The band's primary charm, however, is considerably less in its instrumentalists than in the sunny, rollingly natural vocals of banjoist Clancy Hayes.

Hayes sings six (*Michigan Water Blues* and *Doctor Jazz* among them). The other six numbers are less arresting, except perhaps to yearners for the jazz tuba, played emphatically by Bob Short. Tiny Crump's piano is energetically authentic; Scobey's trumpet is brash; and clarinetist Bill Napier is reasonably fluent. There are also trombone, bass and drums.

N. H.

Bright Flight—Featuring Ronnell Bright. Randall's Island; Sally; People Will Say; Liza; It Never Entered My Mind; For Pete's Sake; Toasted 'Ammon; It Could Happen To You; How Little We Know; Bohemia, U.S.A.; I've Grown Accustomed To Your Face. Vanguard VRS 8512.

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As part of its Jazz Showcase series Vanguard is introducing the Chicago pianist Ronnell Bright playing, with the accompaniment of Bill Clark, drums, and Joe Benjamin, bass, eleven selections which range from the Rodgers and Hart *People Will Say* to *Randall's Island*, a jazz composition by tenor saxophonist Ben Webster.

Throughout, Bright displays a sparkling and proficient approach to jazz piano with strong indications of the influence of Art Tatum and Bud Powell. He is flexible and, especially on his ballads, eschews roccoco ornamentation in favor of lyricism. The rhythm section, which achieves a high degree of unity, provides a basic, smooth-flowing pulse to all the tracks and the entire disc is well recorded. However little sign there may be of an original jazz talent, there is here a better-than-average jazz-oriented pianist of the type it would be a delight to find in the better cocktail bars.

R. J. G.

John Coltrane. Bakai; Violets for Your Furs; Time Was; Straight Street; While My Lady Sleeps; Chronic Blues. John Coltrane (tenor sax), Paul Chambers (bass), Al Heath (drums), Red Garland & Mal Waldron (piano), Johnnie Splawn (trumpet), Sahib Shihab (baritone sax). Prestige 7105.

John Coltrane, 31, has in the past year detonated more concentrated enthusiasm among eastern modern jazzmen than any tenor since Sonny Rollins. Coltrane served a valuable apprenticeship with Miles Davis for many months and, since the summer of 1957, has learned and grown more with Thelonious Monk.

Coltrane's first album as leader sets him in four sextet tracks plus two with quartet. He is a player in what is overloosely termed the "hard" school of modern jazz in that he plays with fierce, propulsive urgency, possessing a tone and attack that is bluntly direct. Harmonically, he is consistently adventurous, and in overall conception, he has become unusually absorbing. Among his supporters in this launching, the most notable are Mal Waldron, pianist on three of the tracks; bassist Paul Chambers; and the muscularly assertive baritone saxophonist, Sahib Shihab.

N. H.

Restless Heart—Featuring Gene Austin. Memories Of You; I Could Write A Book; The Hour Of Parting; My Restless Heart and others. RCA Victor LPM 1547.

The Best of Eddie Cantor. Ida, Sweet As Apple Cider; Makin' Whoopee; How Ya Gonna Keep 'Em Down On The Farm; If You Knew Susie; Yes Sir, That's My Baby and others. VIK LX 1119.

Club Durant—Starring Jimmy Durante. Highlights from Broadcasts with Helen Traubel, Bing Crosby, Al Jolson, etc. Decca DL 9049.

The Helen Morgan Story—Featuring Gogi Grant. 24 Selections from the Motion Picture Soundtrack. RCA Victor LOC 1030.

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was a girl, the idol of the record world was a hefty tenor named Gene Austin. Often called the first of the crooners, his disc sales exceeded 86,000,000, a mark only rivalled by Bing Crosby. Presently, he is making a comeback, and his current collection reveals that he still has a youthful sounding voice, with a friendly, buddy-buddy style. Although he is primarily associated with Walter Donaldson's *My Blue Heaven*, Austin is himself a song writer (*Lonesome Road* and *How Come You Do Me Like You Do*, to mention two), and his set contains five that he wrote either alone or with others. There is nothing especially outstanding in these, but he has also included some fine old tunes, such as Eubie Blake and Andy Razaf's *Memories of You* (very well done) and an oddly tempoed *I Could Write a Book*.

Another oldtimer is Eddie Cantor, who has selected a vintage collection ranging from Eddie Leonard's *Ida, Sweet As Apple Cider* (1903) to the always fresh *Makin' Whoopee* (1928) by Walter Donaldson and Gus Kahn. Stops along the way are made at Donaldson's *How Ya Gonna Keep 'Em Down On the Farm* (one of the first non-sentimental war songs), Lewis Muir's rousing *Waiting for the Robert E. Lee* and the inevitable *If You Knew Susie*. Cantor peddles nostalgia as if it were a commodity in itself, but his introductions to each song are done rather straight until he comes to *Ida*, at which point he gets pretty sticky.

The banjo-eyed comedian is also heard among the guest stars on the Club Durant disc (so named because the partners who owned the original nightclub lacked money to pay the signpainter for the final "e") which is devoted to some memorable takes from Jimmy Durante's old radio and TV shows. Others include Helen Traubel (who breaks the place up with her *Robert E. Lee* interjections), Bing Crosby, Ethel Barrymore, and Al Jolson doing the wonderful *Real Piano Player* bit. Schnozzola's gift lay in making all his guests work within the framework of his own special comic pattern, while at the same time evolving a legitimate routine tailored for each one. Most of the material was written by Durante and his manager, Jack Barnett. Definitely not hi-fi.

The "good old days" are revived on another record, Gogi Grant's off-screen warbling from the soundtrack of *The Helen Morgan Story*. In what seems to be the current vogue for distortion regarding Miss Morgan, Miss Grant makes no attempt to copy the light, true soprano of the famed singer, but follows in the overwrought misconception popularized by Polly Bergen, another Morgan fancier. There are twenty-four songs in the collection, not all from the movie, with no more than half actually identified with the lady who made piano sitting one of the occupational hazards of the cabaret singer.

S. G.

At the Drop of a Hat. Highlights from the Intimate London Review. Michael Flanders and Donald Swann. Angel 65402.

Songs for a Smoke-Filled Room—Featuring Elsa Lanchester with piano. Never Go Walking Without a Hatpin; If You Peak in My Gazebo; The Ratcatcher's Daughter & others. Hi-Fi record R 405.

In his hushed introduction to his wife's collection of songs, Charles Laughton describes Elsa Lanchester as *diseuse*, or "one who tells a song rather than warbles it." *Diseur*, the masculine equivalent, would certainly apply to Michael Flanders and Donald Swann, who are heard during an actual performance of *At the Drop of a Hat*, a two-man satirical entertainment which they wrote and played in London last season. Mr. Flanders, a bearded gentleman in a wheelchair (he is a victim of polio) who suggests Sheridan Whiteside in *The Man Who Came to Dinner*, has most to do, and he is plainly having a fine old time, with Mr. Swann supplying piano background and an occasional vocal. The pieces have all been composed with wit and skill, and are concerned with such universal topics as modern home furnishings, bus transportation, the horrors of high fidelity (appropriately called *A Song of Reproduction*) and the sad story of the love affair between a right-handed honeysuckle and a left-handed vineweed. There is also a little number, *Satellite Moon*, but it predates Sputnik, and seems to have been partially inspired by our own familiar *It's Only a Paper Moon*.

For her repertory, Miss Lanchester has chosen some specially written material that aurally, at least, seems too diffuse and long to be either funny or pointed. But Miss Lanchester, a sort of wide-eyed Beatrice Lillie, sails into all of them as if they had been written by—well, by Michael Flanders and Donald Swann.

S. G.

Goin' Down to Town. Stewball; Midnight Special; Jenny Jenkins; Born Ten Thousand Years Ago; Greenland; I Wish I Was Single Again & 8 other folk song selections. The Skiffles—Lee Charles, Libby Knight, Milt Okun, Hally Wood. Epic LC 3391.

The Skiffles are Lee Charles, Libby Knight, Milt Okun and Hally Wood. (Okun has had his own albums on Riverside and Baton while Hally Wood recorded 10" sets for Elektra and Stinson.) Miss Wood's thoughtful notes underline: "We are not folk singers. In today's world hardly anybody can be any more. Nor is this authentic performance of folk material—we are much too self-conscious . . . The Skiffles are simply singers who sing folk songs."

They are also singers with more care for musicianship than several others in their line and with consistently infectious verve and resilient humor. The fourteen bands cover essentially the American ground from Negro prison songs, through rambling tunes and play-party music, to ageless plaints like *I Wish I Was Single Again*. In several places, the Skiffles have made additions to the original material or have otherwise anthologized. It is a mark of the exactness of their zeal that none of the stitches show.

N. H.

(Continued from page 87)

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

Emil Gilels with the Philharmonia Orchestra, Leopold Ludwig cond. Angel 35476.

With more than a dozen recordings of this never-fading masterpiece currently available, any new release must have unusual qualities if it is to make an impact in the crowded field. Of the versions previously available, those by Rubinstein and Horowitz are outstanding in the blood-and-guts department, while Backhaus and Kempff present more restrained introspection. The early London recording by Curzon and Szell, presenting perhaps the best mating of soloist and conductor in the list, must now be ruled out of the competition because of sound which is antiquated by current standards.

Which brings us to the new Gilels recording, made in London last April, at which time these same forces also recorded the Beethoven Fourth Concerto. Unfortunately, the advance promise of this "Emperor" is frustrated in the performance, which suffers mainly from pedestrian, soporific conducting, a contagious thing which soon infects all concerned. In this, the most brilliant and heaven-storming of the Beethoven piano concertos, such a situation is deadly.

The engineers have surrounded the performance with a full, rich sound but the piano often submerges details in the orchestral score. When will overly-prominent microphoning of the soloist in a concerted piece be halted? M. B.

MOZART: Sinfonia Concertante in E-flat (K. 364); **BENJAMIN:** Romantic Fantasy.

Jascha Heifetz (violin) & William Primrose (viola) with Symphony Orchestra, Izler Solomon cond. RCA Victor LM 2149.

Heifetz is the third violinist with whom Primrose has collaborated in a recording of the Mozart, a version of the early 1940's uniting him with the late Albert Spalding (Camden CAL-262) and one of a decade later presenting Isaac Stern as his partner (Columbia ML-4564). The present performance is in many ways a disappointing one. This is not a score that can be whipped together in a studio in a few hours and then recorded; what is required of the two soloists is the kind of mutual interdependence which distinguishes the playing of our finest string quartets, a kind of give-and-take which is compounded half of empathy and half of alchemy. Time after time, Heifetz and Primrose fail us in this respect; too often each has his own ideas about phrasing a particular passage, a disconcerting thing which produces a patchwork effect. Too, the sounds they produce are not well balanced with each other; the Heifetz tone has the same suavity as of yore, but as reproduced here there is an edge to the sound which is not pleasant, and Primrose's viola tone is here a rougher, coarser sound than one ever remembers from before. Solomon's conducting is matter-of-fact and the overall acoustic of the recording is dull and lifeless. A really

first class recording of this glorious score has not yet been made; the most recommendable of those available is probably the Decca (DL-9596), which presents the Joseph and Lillian Fuchs with the Zimbler Sinfonietta.

On the reverse side of the disc things are considerably improved, both in sound and performance. Benjamin's *Romantic Fantasy* is strictly lightweight material but it is an engaging trifle well written for the instruments. Here, too, the sound is somewhat boxy, but not so severely as in the Mozart. M. B.

WIENIAWSKI: Violin Concerto No. 1 in F-sharp Minor, Op. 14; **BRUCH:** Scottish Fantasy, Op. 46.

Michael Rabin with the Philharmonia Orchestra, Sir Adrian Boult cond. Angel 35484.

Here is real violin music of the Romantic kind—lush, fullblown and frankly exhibitionistic. Both scores bulge with stunning effects from the virtuoso's bag of tricks: rapid running scale passages, double and triple stops, harmonics and the like. Both are given the works by young Mr. Rabin, who, at the age of 21, is the possessor of an astonishing technique. He tosses these pieces off with incredible abandon and complete nonchalance. The Wieniawski has never before been recorded (*the* Wieniawski Violin Concerto is the Second, in d minor) and the Bruch here receives its first recording since Heifetz' version of the mid-1940's (available on RCA Victor LM-9016). In both scores Boult and the Philharmonia offer discreet accompaniments.

Though these are extrovert display vehicles, the engineers have maintained an excellent balance between the solo instrument and the orchestra and both performances have a full, rich and quite natural sound. Clearly this is a disc for anyone susceptible to fiddle fireworks. M. B.

ALBENIZ: Iberia (arr. Arbós); **FALLA:** La Vida breve—Interlude & Dance No. 1.

Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury MG50146 12".

Dorati's new version of *Iberia* competes with four other recordings. Given so vivid, ripe, and well-paced a performance, one cannot go wrong in choosing it, unless the complete work with additional orchestrations by Surinack (Ormsudy—2 discs, Columbia) is deemed essential. Two of the other single disc versions ingeniously couple Albéniz's piece with Debussy's of the same name—which is a greater work by far. Albéniz does not always quite transcend the salon, or the borders of Spain; pleasant listening this work of 1906-1909 surely is, but not (to these ears) music of genius. The orchestration of what were originally piano pieces, by Enrique F. Arbós, is masterly.

While Albéniz was a composer of distinct talent, Falla had genius. This is obvious at once in the excerpts from his early opera, *La Vida Breve* (1905), a piece still surprisingly influenced by Wag-

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Of the two methods, stereo is by far the more popular. Hi-Fi enthusiasts everywhere are jumping on the stereo bandwagon. For example, one leading tape recorder manufacturer is now selling 3 stereo machines to every 2 monaural units. A year ago the ratio was reversed. And 2 years ago, they didn't even have a stereo machine.

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ner, but individual and exciting nonetheless. The sound of the recording is exemplary, a match for the performance. Mercury, incidentally, is the only company to give decent credit to its musical and technical supervisors, recording engineers, etc., a practice we would like to see more widely adopted. K. G. R.

BARTOK: *The Miraculous Mandarin*; **STRAVINSKY:** *The Firebird—Suite*.

Royal Philharmonia Orchestra, Fernando Previtali cond. Angel 35550.

Bartok's orchestral suite from his ballet *The Miraculous Mandarin* (1919) is a colorful, immensely exciting score, quite incredibly neglected by our major symphony orchestras. That neglect is probably caused not by the ballet's story—brutal yet poetic—but by the virtuosic demands the music makes on conductor and players alike. This performance could hardly be more powerful in total impact or more sharply etched in detail. Previtali, a conductor whom the U. S. has been recently getting to know in person, is obviously in tune with this music of sophisticated barbarism.

Surprisingly, he is less successful in Stravinsky's *Firebird*, where he competes with more than a dozen other versions. Sensitive and carefully delineated as his reading is, it seems to lack punch in the sections that demand it. *Fireworks*, Stravinsky's early tour-de-force of orchestration which never quite escapes Dukas's *Sorcerer's Apprentice*, is brilliantly shot off by the Royal Philharmonia. The sound, as usual with Angel, is first-rate when given its head; because of the many violent dynamic contrasts, the level has apparently been kept low, and one must turn up the treble a bit. K. G. R.

BRAHMS: *Lieder*.

Hans Hotter (baritone), Gerald Moore (piano). Wie Melodien zieht es mir; Sonntag; Minnelied; Komm bald; Wir wandelten; Wie bist du, meine Königin; Sapphische Ode; Botschaft.

Sommerabend; Mondenschein; Ständchen; Heimweh 2; O wüsst ich doch; Auf dem Kirchhofe; Heimkehr; In Waldseinsamkeit; Wenn du nur zuweilen lächelst; Verrat. Angel 34597.

Some 80 years ago, an outstanding exponent of Wagner's Wotan would have been unlikely to be also a great *Lieder* singer, and of Brahms at that—so opposed were the two camps. In our time, Hans Hotter is equally at home in both elements, and remains an admirable artist. His voice is very dark in timbre, almost that of a bass, and has always been a bit covered and woolly, which impedes the clarity of diction. It sounds a little like the result of a chronic cold, and the breathing is quite audible. But the color of the voice as such is so beautiful, the artistry so evidently supreme, that one can take these deficiencies of production in stride.

The 17 songs Hotter has chosen, many of them staple repertoire pieces, are for the most part quiet and introspective; they escape sameness and monotony by

the composer's great subtlety and sensitivity to poetic thought. Hotter is a master in sustaining the motion and arch of a long line, however subdued; but he excels also in the few dramatic ones, like the final ballade, *Verrat* (Brahm's only essay in this medium!) and in light pieces like the famous "Serenade". One feels with him a wisdom and a breadth that a younger singer like Fischer-Dieskau cannot yet quite possess. Gerald Moore at the keyboard is splendid as always, and the sound of the recording is very rich and warm. The packaging includes a luxurious insert of full texts in German, with good notes but useless synopses of the poems (in place of translations) by Paul Hamburger.

K. G. R.

LOIS MARSHALL sings ORATORIO ARIAS with the London Symphony Orchestra, Anthony Bernard cond.

Handel: Jephtha — Farewell, Ye Limpid Springs and Floods; Solomon — Bless'd the Day & With Thee th' Unsheltered Moor; Samson — Let the Bright Seraphim; Haydn: The Seasons—O How Pleasing to the Senses; The Creation—With Verdure Clad; Mendelssohn: Elijah—Hear Ye, Israel. Angel 35531.

Though she had appeared on records prior to this past year—most notably as Toscanini's soprano soloist in his recording of Beethoven's *Missa Solemnis*, and in the Toronto-originated performance of Handel's *Messiah*—it remained for her roles in two notable Beecham recordings of the past twelve months (Mozart's *The Abduction From the Seraglio* and Handel's *Solomon*) to win for Lois Marshall a following among discophiles. One had high hopes for this, her debut solo recording in this country; unfortunately, she does not quite live up to expectations. The program begins with *Farewell, ye limpid springs* from Handel's *Jephtha*. The voice is well-placed, limpid and clear but this aria is marred by an excessive tremolo and a tendency to sharp. She is in much better form in *Bless'd the day* from Handel's *Solomon*, a fine example of the florid style of Handel's time; but there was an even greater buoyancy in her singing of the same aria with Beecham in the complete set. Completing this side of the disc are arias from Haydn's *The Seasons* and Handel's *Judas Maccabaeus*.

On the other side the first aria we hear is *Let the bright seraphim* from Handel's *Samson*. Veteran collectors cannot hear anyone sing this without remembering the supreme recording done on 78's in the early '40's by Isobel Baillie; by these standards Marshall sounds rather timid and her enunciation is far from ideal. Next comes another aria from *Solomon*, *With thee th' unsheltered moor*, then a rather tentative performance of *With verdure clad* from Haydn's *The Creation* and a superficial one of *Hear ye, Israel* from Mendelssohn's *Elijah*.

It may be that at this stage in her development she is being pushed too far too fast, for the fact remains that many times in these eight arias she is in over her head from the standpoint of both musicianship and technique. M. B.

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THE ART OF SERGEI RACHMANINOFF

—Schumann: Carnaval, Op. 9; Piano Sonata No. 2 in B-flat Minor, Op. 35 ("Funeral March").

Camden CAL 396.

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One may have disagreements with some things the great Russian did; but on the whole—as well as in countless details—his re-creation of these works was a superlative achievement. To describe the old man's playing would take pages; but that it remains a master lesson to any and all living pianists is undeniable. And the sound? Well, we lived for years with 78 R.P.M. discs (remember them?) and did not constantly rage at the surface hiss; Camden has done as well as it could, and it is astonishing to learn that sound of such clarity actually dates from 1929 and 1930! With such music making, hi-fi considerations take a back seat; if you go to the Swiss Alps, the plumbing might not be exemplary—but would you care?

K. G. R.

RAVEL: Gaspard de la nuit; PROKOFIEV: Visions fugitives, Op. 22.
Andre Tchaikowsky (piano). RCA Victor LM 2145.

Who'd ever have thought the day would come when the question "what do you think of Tchaikowsky" would be ambiguous? Well, the 22-year old Polish pianist André Tchaikowsky (could he not at least spell it Chaikowski) It's "i," not "y," in Polish) is going to confuse people for a while; it's the old Anton-or-Artur-Rubinstein game all over again.

That the young man is an incipient master, however, there is no doubt whatever. A consistent prize winner, André shows himself a player as secure as he is exciting, serious and musically as he is virtuosic and brilliant. True, in poetic sensibility he cannot yet match Giesecking's or Casadesus' playing of Ravel's *Gaspard*, but what he does is still admirable and personally felt. In the 20 exquisite short pieces that make up Prokofieff's early *Visions Fugitives*, Op. 22 (about 1915), the pianist's empathy with the music of his own day is evident. (There is only one other disc of this fine set, by Samson François, on Angel.) Good sound, though one wonders whether it is the pianist's tone that at times becomes so hard or whether the tape made it so. All in all, a highly successful debut recital; Tchaikowsky has a future still!

K. G. R.

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STEER ON STEREO

(Continued from page 49)

between the advantages of tape and disc for stereo use. The answer is not as difficult as it might seem at first. For those of us who include any kind of tape recorder in plans for a home music system, stereo tape seems the more appealing of the two mediums. The additional cost for stereo provisions in a tape recorder is not great, and the cost of tape itself, while presumably

higher than stereo records, is compensated by its long life and indestructibility. For those with no eventual interest in home recording, the stereo disc, with its convenience and lower cost, may be more appealing. There is little reason to fear a war between tape and disc, for each fits a particular need. You can choose the one which seems right for you without worrying over its becoming obsolete.

The near future also holds the prospect of more stereo broadcasting. The few stereo programs now

on the air use AM broadcasting for one channel and FM for the other. But the quality of the AM channel can scarcely be called hi-fi. Another system is being developed, however, which should make stereo broadcasting fully satisfying. Called "FM Multiplex," this system manages to fit both stereo signals into one FM channel. It requires a special attachment for conventional FM tuners to separate the two signals, but the attachment is simple and inexpensive. Without it, you will still be able to receive normal FM. Like stereo records, FM Multiplex isn't likely to appear right away, but it will be ready for use whenever broadcasters decide that the demand is there.

If *HiFi and Music Review* has a bias, it is in favor of good sound and good music in whatever form we find it. Stereo certainly promises to add a great deal to the pleasure of home listening, but purchasing stereo equipment and tapes or discs requires thought and planning. Stereo itself can not cover up for poor performance, poor recording, or for skimpily designed equipment.

We hope to be able to help you select stereo equipment wisely. A lot of editorial space in future issues of this magazine will be devoted to testing and reporting new stereo equipment.

Reviews of stereo tapes and discs will stress their "stereo effectiveness" as well as the merits of the performance. The effect of stereo depends very much on careful microphone placement in recording. If we all listened to music over earphones, recording effectively would only require placing two microphones in the same position our ears would occupy in a concert hall or theater. This kind of recording technique, called "binaural," has been pretty well ruled out by the clumsiness of earphones for home listening. Other kinds of stereo recording are more complex, but more suitable, if done with care.

Like anything new, stereo needs both criticism and appreciation to grow. In giving both, we expect to see stereo and hi-fi to go hand in hand, and we look forward to as much pleasure from stereo as we already have received from hi-fi.

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In The March Issue

My Life With Toscanini

Richard A. Leonard takes us behind the scenes of the NBC Symphony Orchestra and reveals several memorable anecdotes about the "old man."

Where Did It All Begin?

The history of hi-fi is a field day, as we cock our ears to the past; discovering the men and ideas that converted Edison's tin horn to an electronic marvel.

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Nat Hentoff says that today it is the mutual influence between the singer and the instrumentalist. In yesteryear it was the folk cry and prison song. Here are the jazz singing greats, their recordings and their backgrounds.

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COVER

The equipment appearing in the cover photo consists of a Bell Sound stereo playback tape deck, VICO all-transistor 20-watt amplifier, Electro-Voice PC-1 pre-amplifier, Heathkit 70-watt amplifier, James B. Lansing bookshelf loudspeaker, and EICO HFS-2 speaker system. Appearance of Mr. Fiedler with this equipment does not represent an endorsement. Photos by Dan Wynn and Joe Petrovec.



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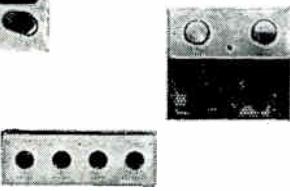
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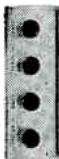
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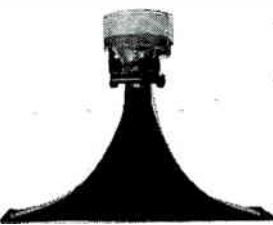
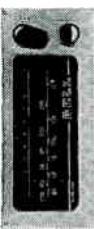
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HiFi
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Here's how you can get additional information, promptly and at no charge, concerning the products advertised in this issue of HI FI & MUSIC REVIEW. This free information will add to your understanding of high fidelity and the equipment, records and tape necessary for its fullest enjoyment.



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UNDER THE FLIP SIDE

High Fidelity Trade Pundits are Speculating on the impending clash between tape and disc stereo. Most experts agree that the stereo disc is not a replacement for tape stereo. Severest critics of the disc say that it may introduce more problems than it can solve--even to the extent of competing with color TV as a servicing headache.

Electro-Voice, Fairchild, Pickering and Brush have Demonstrated to the press cartridges that work with the Westrex stereo disc. They are "compatible" to the extent that they can be used to play ordinary monaural LP's. All companies claim good separation between the channels in the same groove. Some cartridges are ceramics with the E-V unit equalized and matched to a standard (GE, Fairchild, etc.) magnetic phono input. E-V and Brush say that the cartridges can be fitted into existing tone arms and will sell at prices around \$15-20. The Fairchild is an experimental moving coil magnetic cartridge.

Demonstrations of Stereo Discs have to date been under ideal conditions--for the manufacturer. No one has used them in a home and subjected the disc and cartridge to household wear and tear. Proponents of stereo discs claim that dust (see p. 67) will not be a major problem. This is disputed by tape manufacturers who point out that all records have inherent surface noise and on stereo discs the noise stands out more noticeably against the music.

Static Electricity can be Permanently Removed from LP's according to the British magazine "Hi-Fi News." A Parastat machine, developed by Cecil Watts, brushes on a conductive substance between the grooves. Static electricity is "leaked" off and grease-free dust is unable to cling to the record. One treatment is claimed to last the life of the LP. Too expensive for home use, it may lend itself to record shop installation.

Transistors May Replace All Tubes in amplifiers within the next two years. This is the prediction of engineers currently working with new circuit designs. VICO has announced a 20-watt all-transistorized hi-fi (see review in next issue). Regency, Fisher, Madison Fielding and G.E. all have transistors replacing tubes in critical circuits. Proponents of transistors claim that noise, hum, microphonics, etc. are eliminated.

Standards for the High Fidelity Industry are being sought in two quarters. The Institute of High Fidelity Manufacturers has established several committees to arrange standards to measure performance of hi-fi gear. Meantime, a High Fidelity Consumer's Bureau of Standards has been announced by William J. Gettens. Apparently, the public may soon have a melange of standards.

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INCREDIBLE SPECIAL

SALE



The cabinets are costly, custom-made of fine hardwoods, hand-rubbed by master craftsmen . . . and you can choose from mellow natural walnut, blonde limed oak or traditional mahogany.

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Electro-Voice®

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equipment consoles with magnificently matched components

To celebrate the first issue of "Hi-Fi & Music Review," Hudson planned months in advance with Electro-Voice, America's most acclaimed High-Fidelity manufacturers, to bring you this INCREDIBLE SPECIAL SALE. Long, low and luxurious, the new Contempo console comes completely wired and equipped with only the finest of balanced components . . . yours to enjoy forever . . . and at prices never before possible.

CHOOSE FROM 3 SYSTEMS . . . SAVE!

A

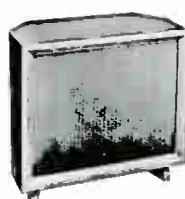


AUDIOPHILE NET PRICES

E-V Model 3303 FM-AM Stereo Tuner with Preamplifier. Features completely independent AM and FM sections, including separate tuning dials permitting reception of the growing stereophonic broadcasts. This tuner is only for those who want and can afford the best.

279.50

B



AUDIOPHILE NET PRICES

You get the complete system outlined in A.

569.94

Plus the sparkling reproduction of the E-V Empire matching enclosure with an E-V SP15B Radox 15" Coaxial Speaker Installed.

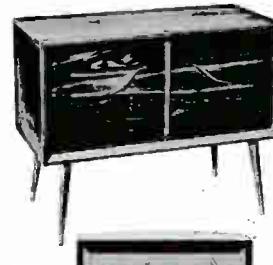
142.00

TOTAL 711.94

YOU SAVE 167.74

YOU PAY ONLY 544.20

C



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You get the complete system outlined in A.

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Plus the superlative folded-horn, corner-type E-V Senior Centurion enclosure. Features an incomparable 4 Way E-V Speaker System and is designed as a companion piece to the Contempo.

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MODEL R775 DELUXE FM-AM TUNER-PREAMPLIFIER

It took Bogen creative engineering to develop the tuner that automatically "fine" tunes itself. Just turn the tuning knob until you reach the fringe of the station you want (as indicated by the meter)—then let go. A light goes on to tell you that Bogen is taking over. Walk away. The exclusive Auto-Lock tuning "zeros in" like a homing pigeon. Then it locks out all unwanted signals — however strong — and locks your station in for keeps. No drift. Pin-point-perfect reception, even in areas where others fail. All this plus special "squelch" circuit which eliminates interstation noise. Complete chassis: \$249.50. Blonde or mahogany-finished enclosure: \$8.00.

SPECIFICATIONS: Controls: Volume; tuning; separate bass and treble; 7-position record equalizer; loudness contour selector; separate high and low frequency filters; function selector. Colored dots indicate average listening settings. Audio response 10 cps to 100,000 cps ± 0.5 db. Extreme sensitivity (2 microvolts for 30 db quieting on FM). Extremely low distortion (0.4% at rated output). Adjustable hum-eliminator. Tape recorder output. Inputs for magnetic, ceramic, and crystal cartridges. Write for complete catalog and/or send 25¢ for 56-page book "Understanding High Fidelity" to Dept. W-2.

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