

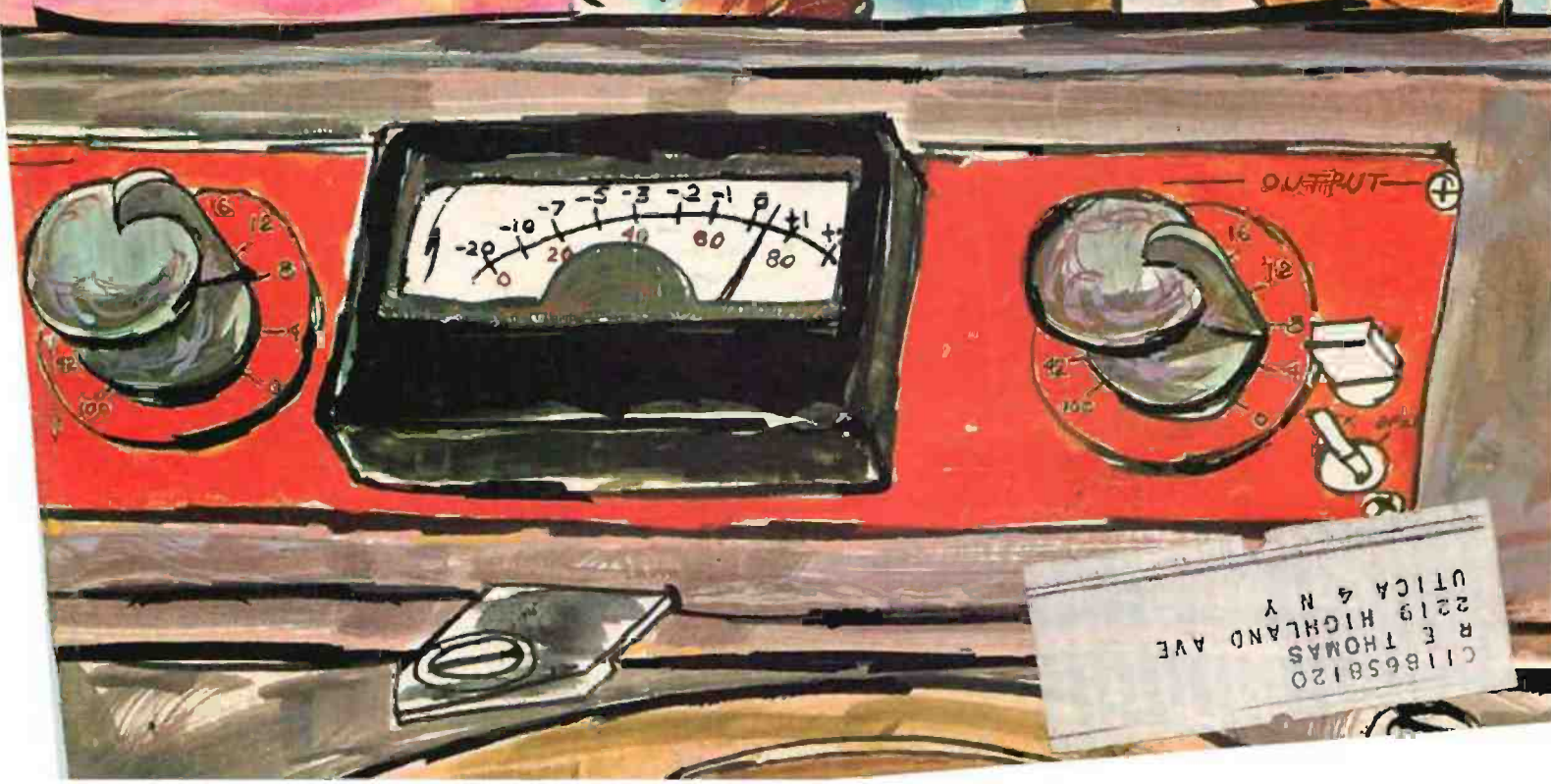
HiFi

REVIEW

June

35¢

- Improve Your Own Stereo
- Classics — Compose or Improvise?
- New Stereo Components

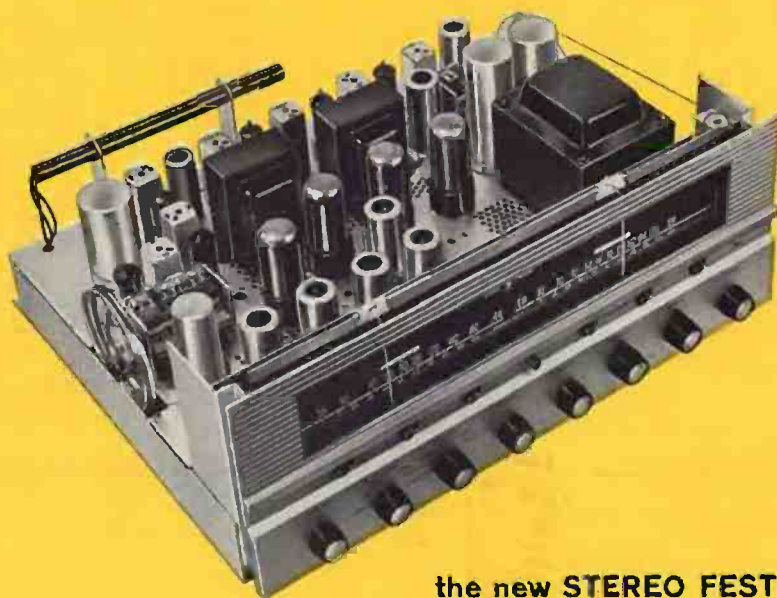


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HiFi

REVIEW

June, 1959

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Contributing Editors
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Warren DeMatte
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HiFi Soundings



By DAVID HALL

A RECORD CRITICS' CIRCLE—NOW'S THE TIME

Spring fever and award fever seem to go hand in hand, whether on the academic or the industry level. As we write this, filmdom's "Oscars" have had their big day—or night; and now the record industry has joined the parade by announcing through its National Academy of Recording Arts and Sciences (NARAS) the first in its annual series of "best of the year" awards. Like the Motion Picture Academy Awards, these are "by the industry for the industry," and it remains to be seen whether they will carry with them the prestige, publicity value, and increased sale potential that has come to be associated with the coveted "Oscar."

Functioning in the way it does, as a branch of the *entertainment* field, the recording industry has had little choice under the conditions of our free enterprise system but to regard the artistic and historic values of its product as being secondary to the imperatives of economic survival on a highly competitive scene. Positive public response in the form of sales has been the important thing whether the product merchandised is Elvis Presley or Maria Callas, *My Fair Lady* or the string quartets of Béla Bartók.

Nevertheless, in its more than half-century of existence commercial recording has given us a fabulous wealth of cultural and historic documentation, chiefly in the realm of concert music. This recorded literature of *permanent music*, to use R. D. Darrell's phrase, is pretty well documented, so far as the American scene goes, in the *Schwann Long Playing Record Catalog*. In short, there does exist today a substantial body of recorded performances of *permanent artistic value*. What is more important—this body of recorded performances is increased year after year by record producers both in this country and overseas. That there exists in this country a mass buying public genuinely interested in "permanent music" on records, as opposed to pop hits and other ephemera, can be proved easily enough by the success of the classical record clubs operated by three major American record producers.

Curiously enough, while annual awards from juries of independent record critics have been the order of the day in a fair number of European countries, the American record industry has yet to be honored under similar circumstances for its yearly contributions to the recorded music literature which may be said to have lasting artistic and historic value. We think the time has come to do something about this and we think that the taste of the record buying public, the standards of the record industry, and the craft of record criticism itself will be served thereby.

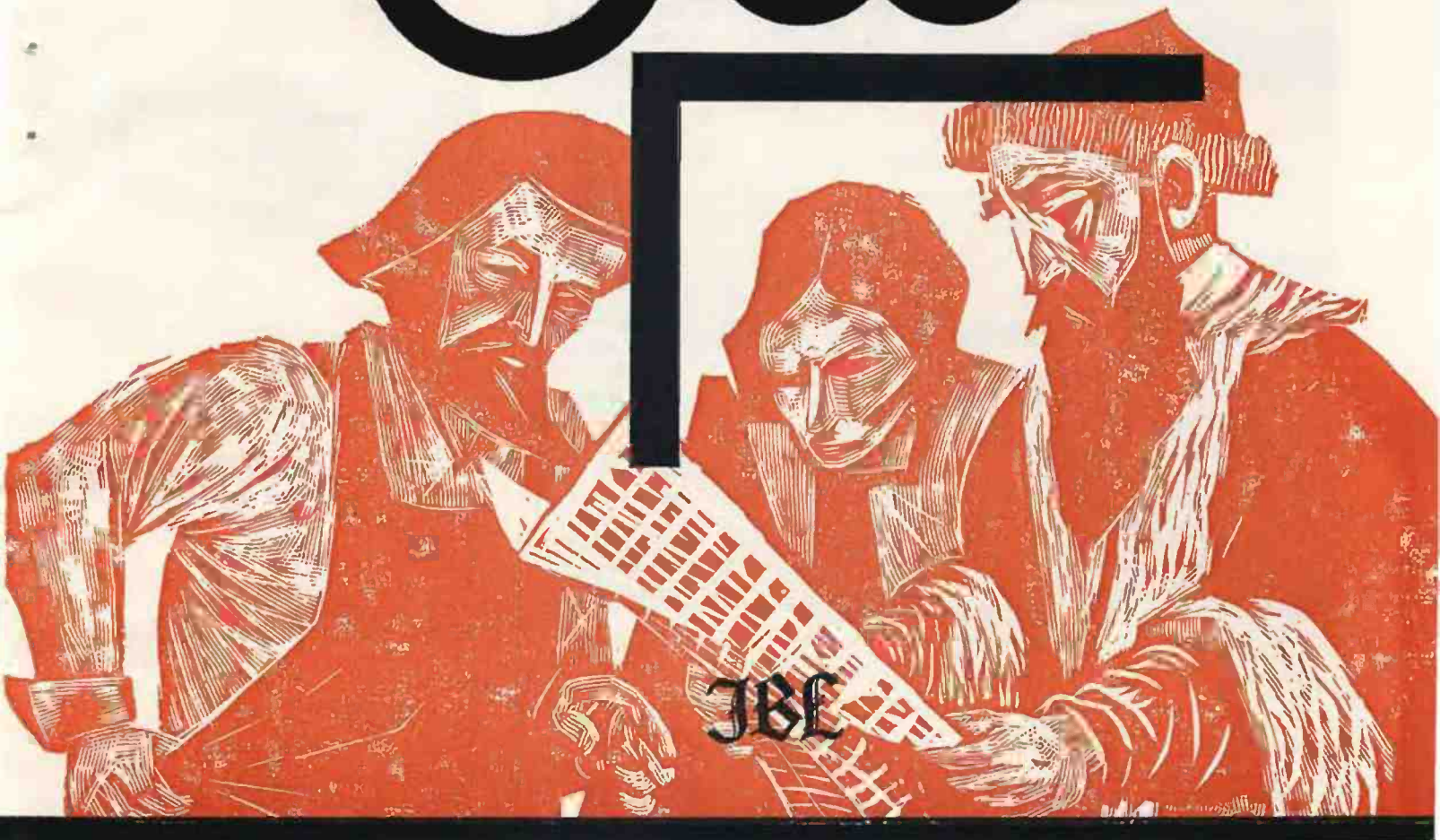
We propose the establishment of a Record Critics' Circle, comparable to the Drama Critics' Circle and Music Critics' Circle in New York whose annual choices of the year's best in their respective fields have come to carry a powerful aura of prestige and authority. If such a Record Critics' Circle were to be composed of the most experienced, authoritative and influential writers and editors in the field, we have no doubt that the choices made at the end of each season would carry similar authority and prestige. It would seem, by the very nature of the "permanent value" criterion, that award categories would be limited to concert music, spoken word, and folklore of major consequence. It would also seem wise to allow the option of withholding awards where a season's output proved lean in top quality recorded performance.

We are curious to know how some of our colleagues might feel about constituting themselves as a "charter group" to put this Record Critics' Circle proposal into operation—now. Edward Tatnall Canby of *Audio* and *Harpers*, John M. Conly of *High Fidelity*, Irving Kolodin of *Saturday Review*, James Lyons of *American Record Guide*, Harold Rogers of *The Christian Science Monitor*, Harold C. Schonberg of *The New York Times*—these we should like to see in this charter group for a Record Critics' Circle.

Gentlemen, are there any takers?

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bass and treble response with a maximum boost or cut of 16 db. Frequency response is reported to be ± 1.0 db. from 20 to 20,000 cycles. Harmonic distortion is rated at less than 0.05% for one volt at nominal preamplifier output. Called the Model 402, the stereo control center/preamplifier is available uncased for built-in use, or with a walnut finish cabinet. List price \$159.50. (Ampex Audio, 1020 Kifer Rd., Sunnyvale, Calif.)

• Bigg claims to have taken another step nearer to perfect speaker performance with the development of its new BOC 14-P Pressurized Reproducer. A compact size, measuring 25½" h. x 12" d. x 13" w., it may be operated in either a vertical or horizontal position. Frequency response is reported to be from 35 to 20,000 cycles, with virtually no harmonic distortion. The BOC 14-P is non-resonant, utilizing Fiberglass in all internal displaceable areas. The speaker will handle 50 watts peak program material. Price not announced. (Bigg of California, 2506 W. Washington Blvd., Los Angeles 18, Calif.)

• Connoisseur turntables are manufactured in England under the most exacting hand-crafted conditions. The wide acceptance of stereo records has resulted in



the introduction of the Connoisseur 3-speed turntable, type B. Rated with a rumble factor of better than 50 db. and a wow

HiFi REVIEW

2



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TMS-2 STEREO



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factor of less than 0.15%, the type B turntable has a controllable $\pm 2\%$ speed variation to meet all special record playback conditions. The motor is of the hysteresis variety and all revolving shafts are precision ground, lapped mirror finish and run in the newest type of nylon graphite bearings—permitting lifetime, trouble-free operation. The type B turntable measures 13 1/2" x 15 3/4" and has a clearance of 3 1/4" (bottom) and 3 3/4" (top). Price \$119.50. (Ereona Corp., 16 W. 46th St., New York 36, N. Y.)

• **Duotone** is importing the British Acos "Hi-g" turnover stereo cartridge. The claimed frequency response is ± 1.5 db. from 40-15,000 cycles with a gradual roll off of 10 db. at 18,000 cycles. Its compliance has been measured at 4.0×10^{-6} cm/dyne with a tracking force of 2-4 grams. Channel-to-channel separation is better than 25 db. at 1,000 cycles. The Acos "Hi-g" is a 4-terminal cartridge available in two different models: the GPS 73-SS with 0.7 mil and 3 mil sapphire stylus (price \$8.70) or the GPS 73-SD with 0.7 mil diamond and 3 mil sapphire (price \$14.70). (Duotone Company, Attention Steve Nester, Keyport, N. J.)

• **Dynaco** now offers a semi-assembled kit containing two independent 35-watt power amplifiers—primarily for use in stereo reproduction. Called the "Stereo 70," it is based on the use of a new output transformer so that each channel is capable of 80-watt peak signals without interchan-



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• **Electraphono** is importing the Lesa Italian record changer Model CD-2/21. A fully automatic, four-speed changer, it will

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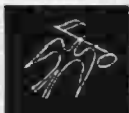
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JUNE 1959

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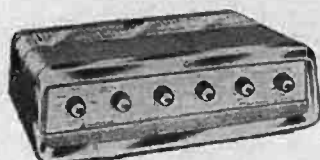
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A complete 24 watt combined stereo preamplifier and power amplifier in one unit. All controls are ganged for ease of operation. For use with records, tape or tuner. Two 12 watt channels convert to 24 watts of monaural power when no stereo source is available. Net 99.50



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handle up to eight records of any size with automatic inter-mixing. Provisions are made for manual operation with the tone arm automatically returning to its rest position at the end of the record. Plug-in heads allow change of cartridge types in seconds, and regardless of how it is misused, the manufacturer claims it to be 100% jam proof. A four-pole motor with



automatic click suppressor is also featured. Price \$39.95, plus \$3.75 for 45 rpm spindle, \$5.25 for deluxe wood base. (Electrophono & Parts Corp., 530 Canal St., New York, N. Y.)

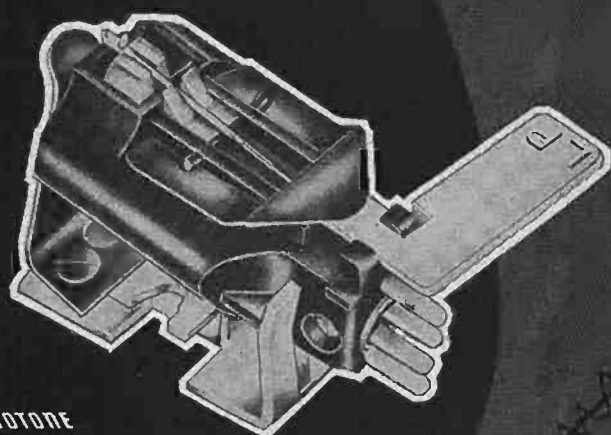
● **Fisher** rounds out its stereo equipment picture with a new 60-watt stereo power amplifier, Model 300. The unit consists of two identical 30-watt channels, especially engineered to match all types of highly efficient, or very inefficient, speaker systems. In fact, a controlled frequency response can be arranged in either channel for use with electrostatic tweeters. Conservatively rated with a frequency response of ± 0.5 db. from 20-20,000 cycles, the Model 300 is said to have a hum and noise level more than 100 db. below signal level. Harmonic distortion is less than 0.1% at full rated output. IM distortion (first-order difference tones) is below 0.08%. The 300 consumes 300 watts from the 117 volt a.c. line at full rated power output. It measures $16\frac{1}{8}$ " w. x $6\frac{1}{8}$ " h. x $7\frac{1}{4}$ " d. Price \$169.50. (Fisher Radio Corp., 21-21 44th Drive, Long Island City 1, N. Y.)

● **General Electric** now offers a five cubic foot distributed port 12-inch speaker enclosure as the top quality unit in its hi-fi components line. The enclosure is proportioned for minimum width, although its height is comparable to the EQ-1 Series equipment cabinets. With a quality 12-inch coaxial-type speaker, this new enclosure (the EN-50) has more than double the low frequency output capabilities of sealed enclosures. Frequency response is claimed to go down to 35 cycles. There is an optional front panel tweeter mount opening for tweeters of four inch outside diameter or less. The seven distributed port openings are in the rear panel, thus eliminating grille cloth interference and improving the

HiFi REVIEW

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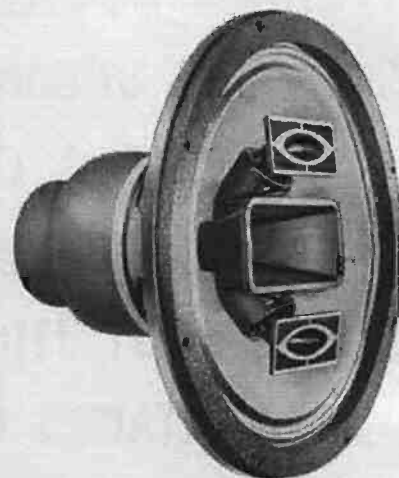
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acoustic resistance function. The speaker connections are labeled for correct phasing. Available in various wood finishes, including mahogany, oak, cherry and walnut. Price \$69.95. (General Electric Co., W. Genesee St., Auburn, N. Y.)

• **Goodmans** speakers are sold throughout the United States by the Rockbar Corp. A recent addition to its line is the "Tetraxiom" unitized 4-way system. With a power handling capacity of 50 watts and a smooth response from 20-20,000 cycles (usable response to 35,000 cycles), the "Tetraxiom" is one of the most intricate systems ever offered to the public. It consists of four independent, concentrically placed radiators; a 15-inch woofer, a mid-



range radiator, and two horn-loaded high frequency tweeters. The tweeter units are angled to the polar axis for wide dispersion of the highs.

A somewhat smaller model known as the "Triaxiom" is a 3-way speaker, engineered and constructed along the same sturdy concepts. Prices range from \$232.50 (Model 575 "Tetraxiom") to \$69.50 for the smallest "Triaxiom." (Rockbar Corp., Mamaroneck, N. Y.)

• **Norelco** has entered the bookshelf enclosure field with two new distributed port bass reflex enclosures. The "Model 2" enclosure is designed for use with the new Norelco T-7 twin cone 8-inch speaker. It measures 23 3/4" w.x 13 3/4" h.x 11 3/4" d. A "Model 3" enclosure may also be used with the Norelco T-7 Series speakers, but it only measures 18 1/2" w.x 12" h.x 9" d. Prices range from \$31.00 (mahogany Model 3) to \$59.95 (walnut Model 2). (Norelco, High Fidelity Products Div., 230 Duffy Ave., Hicksville, L. I., N. Y.)

• **Pilot** now offers a 20-watt per channel integrated stereo amplifier called the Model 245-A. A radical departure from the previous Pilot models with ganged tone controls, the 245-A uses a "TroLok" which

HiFi REVIEW



Ralph Bellamy, starring in "Sunrise At Campobello", listens to stereo on his Collaro changer and Goodmans Triaxonal Speaker System.

Collaro—your silent partner for Stereo

Silence is the requirement — and *silent* performance is what you get when you select the new Collaro stereo changer for your stereo system. Collaro engineers have designed *the* high fidelity changer precision-engineered to meet stereo's rigid quality demands. Collaro's *silent* operation assures flawless reproduction of the exciting new stereo records every time. Here is why Collaro is your best buy.

Five-terminal plug-in head: Exclusive with Collaro. Provides two completely independent circuits thus guaranteeing the ultimate in noise-reduction circuitry.

Transcription-type tone arm: Another Collaro exclusive. As records pile up on a changer, tracking pressure tends to increase. Result may be damage to records or sensitive stereo cartridge. This can't happen with Collaro's counter-balanced arm, which varies less than 1 gram in pressure between the top and bottom of a stack of records. The arm accepts any standard stereo or monaural cartridge.

Velocity trip mechanism: Unique design of this sensitive mechanism insures that the Collaro changer will trip at extraordinarily light tracking pressures — a requirement of many stereo cartridges.

New Collaro changers include *all* of the best features which have made Collaro the largest manufacturer of record changers in the world — as well as important new features vital for superb stereo as well as monaural performance. There are three Collaro changers: The Conquest, \$38.50; The Coronation, \$42.50 and The Continental (illustrated), \$49.50.

For full information on the new Collaro stereo changers, write to Dept. MR-6, Rockbar Corp., Mamaroneck, N. Y.



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New! Years Ahead!



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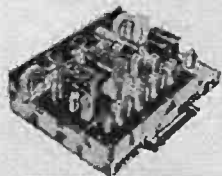
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Use it as a **straight Monaural FM or AM tuner**



KT-500 IN KIT FORM
74.50
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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-Sesley discriminator, less than 1% harmonic distortion, frequency response 20-20,000 cps \pm 1/2 db, full 200 kc bandwidth and sensitivity of 2 microvolts for 30 db quieting with full limiting 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 \pm 3 db.

The 5 controls of the KT-500 are FM Volume, AM Volume, FM Tuning, AM Tuning and 5-position Function Selector Switch. Tastefully styled with gold-brass 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 1/2" W x 10 1/4" D x 4 1/2" H. Shpg. wt., 22 lbs.

KT-500 Net **74.50**
LT-50 Same as above, completely factory wired and tested... Net **124.50**

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

A REVOLUTIONARY DEVELOPMENT IN STEREO HIGH FIDELITY. Provides such unusual features as a Bridge Control, for variable cross-channel signal feed for elimination of "ping-pong" (exaggerated separation) effects and for 3d channel output volume control for 3-speaker stereo systems; 3d channel output also serves for mixing stereo to produce excellent monaural recordings. Also has full input mixing of monaural program sources, special "null" stereo balancing and calibrating system (better than meters). 24 equalization positions, all-concentric controls, rumble and scratch filters, loudness switch. Clutch type volume controls for balancing or as 1 Master Volume Control. Has channel reverse, electronic phasing, input level controls. Sensitivity 1.78 millivolts for 1 volt out. Dual low-impedance outputs (plate followers), 1300 ohms. Response 10-25,000 cps \pm 0.5 db. Less than .03% IM distortion. Uses 7 new 7025 low-noise dual triodes. Size 14" x 4 1/2" x 10 1/2". Shpg. wt., 16 lbs. Complete with printed circuit board, case, profusely illustrated instructions, all necessary parts.

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LAFAYETTE LA-600 — Stereo Preamplifier, Wired Net **134.50**

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KT-310
47.50

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

- 2 PRINTED CIRCUIT BOARDS FOR NEAT, SIMPLIFIED WIRING
- RESPONSE BETTER THAN 35-30,000 CPS \pm 1/2 DB AT 18 WATTS
- LESS THAN 1% HARMONIC OR INTERMODULATION DISTORTION

A superbly-performing basic stereo amplifier, in easy-to-build kit form to save you lots of money and let you get into stereo now at minimum expense! Dual inputs are provided, each with individual volume control, and the unit may be used with a stereo preamplifier, for 2-18 watt stereo channels or, at the flick of a switch, as a fine 36-watt monaural amplifier—or, if desired, it may be used as 2 separate monaural 18-watt amplifiers! CONTROLS include 7 input volume controls, channel Reverse switch (AB-BA), Monaural-Stereo switch, **DUAL OUTPUT IMPEDANCES** are 4, 8, 16 and 32 ohms (permitting parallel (monaural) operation of 2 speaker systems of up to 16 ohms. **INPUT SENSITIVITY** is 0.45 volts per channel for full output. TUBES are 2-6AN8, 4-7189; GZ-34 rectifier. SIZE 9-3/16" d (10-9/16" with controls) x 5 1/4" h x 13 1/4" w. Supplied complete with perforated metal case, all necessary parts and detailed instructions. Shpg. wt., 22 lbs.

KT-310 Stereo Power Amplifier Kit Net **47.50**
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permits adjustment of separate bass and treble controls—either simultaneously or individually. Provisions are also made to use the turntable/record changer on-off switch to activate the 245-A. Selector switch functions (six in number, including multiplex) are readily identified by small neon lamps. A phono input switch (two channels) provides automatic compensation for record changer or professional-type turntable cartridge combinations. Lastly, the 245-A also has provisions to operate a second pair of stereo speakers located in a playroom. Price \$199.50. (Pilot Radio Corp., Long Island City 1, N. Y.)

- **Sargent-Raymont** adds its new SR-1000 AM-FM stereo tuner to its growing line of stereophonic components. The tuner has particularly impressive AM performance characteristics, using the S-R two-tube AM detector capable of reproducing distortion-free AM. A two-position bandwidth control, T-notch filter for 10 kc. whistle



rejection and a built-in ferrite rod antenna complete the AM circuit. The FM tuner uses low voltage i.f. tubes, consecutive limiting and a broad-band ratio detector. Special provisions have been made for FM-multiplex operation, including wired-in automatic switching and output jacks. Price \$184.50. (L. W. Raymont, 4926 E. 12th St., Oakland, Calif.)

- **Scott** announces a low price AM-FM tuner incorporating a number of features usually found only in top quality components. Although somewhat similar in appearance to an older model, the new Model 320 combines both wide-band AM and FM circuits and H. H. Scott's exclusive silver-plated FM "front end" for maximum sensitivity and reliability. A convenient front panel level control permits continuous adjustment of the tuner audio output. There is also a monophonic/multiplex switch on the panel to permit instant conversion to multiplex as soon as standards are set by the FCC. An electronic eye indicator shows optimum tuning point on both AM and FM. FM sensitivity is 3 microvolts for 20 db. of quieting. The typical 2 mc. wide-band FM detector is used to provide absolutely drift-free FM reception without resorting to a.f.c. Price \$139.95. (H. H. Scott, Inc., 111 Powdermill Rd., Maynard, Mass.)

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605 A

604 D

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In the 14 years since the development of the original ALTEC 604 Duplex, no other speaker has challenged its position as the finest in the world. *It was the most carefully engineered speaker in existence.* That's why the 604 Duplex is the professional listening standard for most major recording and broadcast studios.

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HOROWITZ—incendiary pianism . . . his disc still packs a mighty wallop.

IN May, 1809, Austria was being invaded by the armies of Napoleon. The vanguard of the approaching French forces reached the outskirts of Vienna early in the month and an ultimatum was delivered to the Archduke Maximilian. When he refused to capitulate, the French set up a battery and, during the night of May 11, they opened fire on the city with twenty howitzers. The population of Vienna crowded into every available underground shelter as houses burst into flames and the streets were strewn with the wounded and the dead. Among those crouched in an underground cellar for protection against the all-night rain of shells was composer Ludwig van Beethoven, who half a dozen years earlier had inscribed a symphony to Napoleon and then had angrily withdrawn the inscription when the fanatic personal ambition of the Little Corporal became evident in the proclamation of himself as Emperor. Beethoven huddled in the cellar of his brother's house on the Raubensteingasse, clutching a pillow to his deafened but still sensitive ears. The following afternoon Vienna surrendered and the forces of Napoleon began their occupation of the city.

In our own time occupation procedure has been refined to an exact science, but Napoleon, too, knew pretty well what to do in the circumstances. First, he set himself up in Schonbrunn Palace. Then he had a deputy issue a proclamation assuring the Vienna populace of the warm humanitarianism of the Emperor Napoleon. After that soldiers of the victorious army were promptly billeted in every lodging in Vienna and high taxes levied against the inhabitants. Vienna's glorious parks were closed to the citizenry and a state of stern military occupation became the order of the day.

If ever external circumstances should have inhibited the creation of enduring works of art, the time was then. Yet it was against this very backdrop that Beethoven chiseled into a state of perfection three of his most significant compositions: The "Farewell" Piano Sonata; the "Harp" String Quartet, Opus 74; and the "Emperor" Piano Concerto. Significantly, all three works are in the tonality of E-flat major, a bold, noble, heroic key. Here, then, is another example—and the history of the arts is full of them—of the artist transcending his immediate environment and achieving his catharsis in the act of creation. The "Emperor" Concerto may be martial, imperious in its externals, but it is even more a radiant, superbly self-confident work which boldly proclaims the invincibility of the individual human spirit.

It was at the first performance of the work in Vienna, in February, 1812, that a French soldier in the audience is supposed to have cried "C'est l'Empereur!" at an especially majestic passage. However the nickname "Emperor" hap-

(Continued on page 21)

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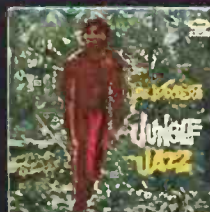
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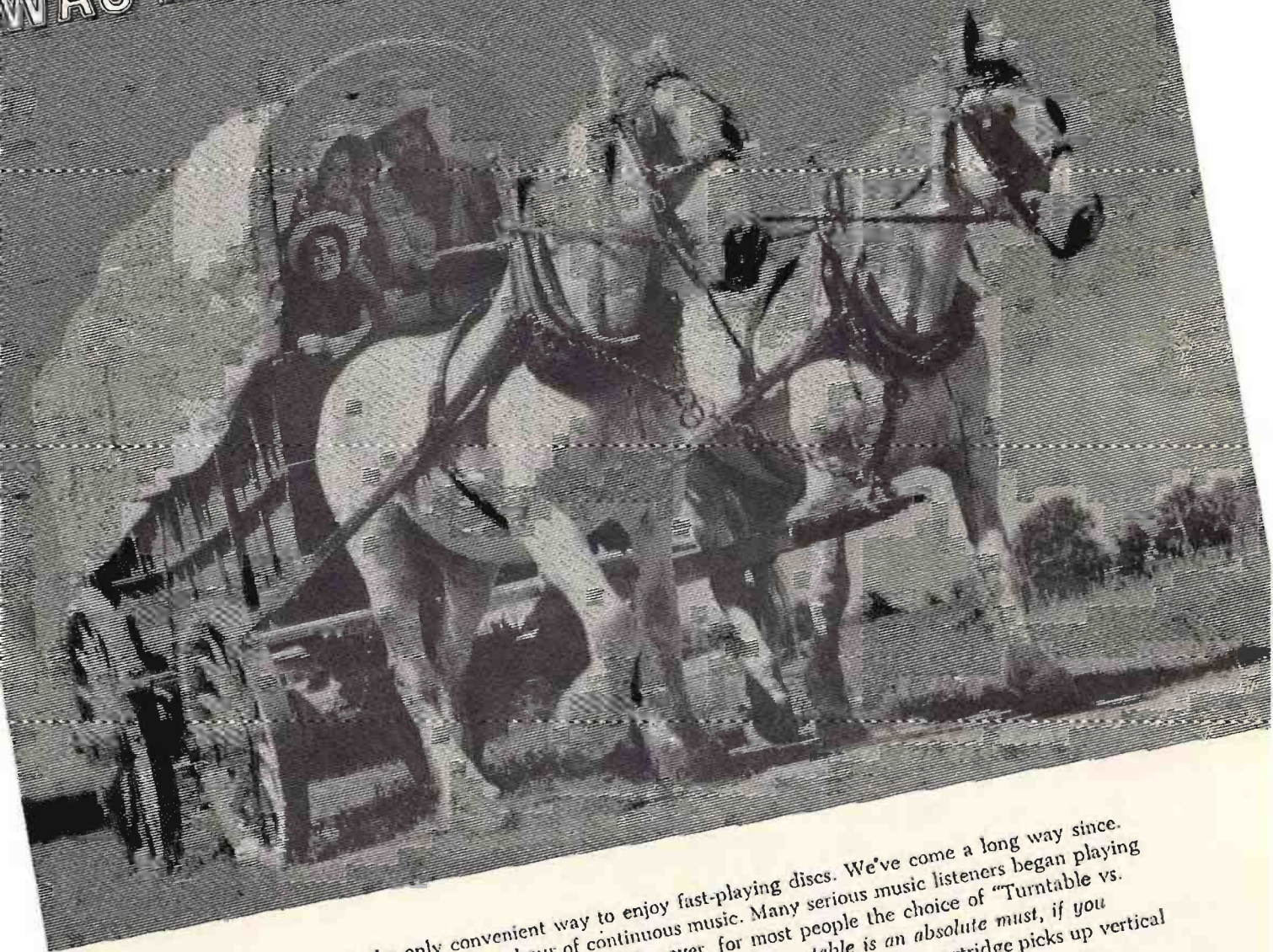
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WAS ALL THEY HAD THEN...



he days of "78", the changer was the only convenient way to enjoy fast-playing discs. We've come a long way since. The first break-through was the LP, offering up to one hour of continuous music. Many serious music listeners began playing LP's on turntables to achieve the ultimate in reproduction. However, for most people the choice of "Turntable vs. Changer" was still a matter of personal preference. Not so with STEREO! The turntable is an absolute must, if you want true "high fidelity" in your stereo reproduction. For, unlike the monaural cartridge, the stereo cartridge picks up vertical as well as horizontal grooves, and transmits it through the speakers. So for stereo, your only real choice now is "which turntable?" That choice is easy: Rek-O-Kut stereoTables®. StereoTables are available in a wide range of models, each the unchallenged leader in its class. And, you can enjoy the ultimate in high fidelity, the best way to enjoy stereo music is with a stereoTable—and only Rek-O-Kut makes the stereoTable! For more about Rek-O-Kut stereoTables and tonearms write Rek-O-Kut Co., Inc., Dept. MR 38-19 108th St., Corona 68, N. Y.

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Model N-33H
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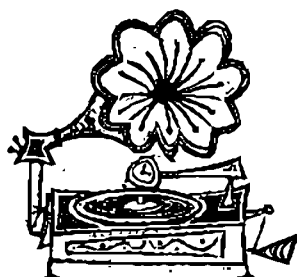


Model B-120
with hysteresis motor
3-speeds.
\$99.95
turntable only

(Continued from page 18)

pened to be tagged onto the music, the glamor of such a title has helped in no small measure to crystallize appreciative audience awareness of the work. Today, 150 years after its creation, the "Emperor" Concerto remains a cornerstone of the repertoire, its lofty and exultant nobility a continuing and self-renewing phenomenon.

A singularly interesting aspect of the *Emperor* Concerto is to be found in its combination of classical nobility of utterance with its anticipation of virtuosic solo piano writing of a type most fully exploited by Franz Liszt some forty years later. Heretofore, the so-called virtuoso piano concerto had emphasized high-velocity running passagework, very much in the harpsichord tradition, and with little attention to the potentiality of the pianoforte for rich chordal textures and



wide dynamics. Here in the "Emperor" Beethoven seems to have envisioned every possibility of the modern concert grand in all its glorious brilliance. We say envisioned, because there is no reason to believe that any piano Beethoven himself played on—save perhaps the English Broadwood given to him in his last years—could produce anything like the sounds we hear on today's high-fidelity recordings.

As of this writing, seventeen different mono recordings and four stereo versions are available. Choicest among the mono editions are those by Serkin (Columbia ML-4373), Istomin (Columbia ML-5318), Backhaus (London LL-879), Curzon (London LL-1757), Horowitz (RCA Victor LM-1718) and Rubinstein (RCA Victor LM-2124); The Curzon and Rubinstein performances are also available stereophonically (London CS-6019 and RCA Victor LSC-2124 respectively).

Common to each of the six performances enumerated above is strength—the one commodity indispensable to any noteworthy performance of this masterpiece. Strength, of course, comes in many different sizes and shapes and each of these pianists communicates his own particular kind of strength.

Serkin is unabashedly overcome with the grandeur of the music and he throws himself into it shamelessly. The stentorian heroics of the Concerto strike a particularly responsive chord in his make-up and he luxuriates in their re-creation. The recording is nearly half a dozen years old, but save for excessively clangorous solo piano reproduction, it still sounds pretty well.

Backhaus is more detached than Serkin in his approach and he gives us a more objective statement of the music, but it is no less faithful to the spirit of Beethoven. The recording has now seen service since the early 1950's and it shows its age in distant sound and a less than natural piano sonics by 1959 standards. Perhaps London has a new Backhaus recording of the "Emperor" up its stereo sleeve to go along with the recent re-recording by him of the Fourth Piano Concerto.

Young Istomin, for his part, brings ardor and impetuosity to his performance with Ormandy and the Philadelphia Or-

chestra. His exuberance sometimes runs away with him, as shown by overly-percussive articulation of the slow movement's middle section, but this is miscalculation of degree, not kind. As the most recent recording of the lot, this is also the best sounding, with special kudos to the Columbia engineering team for the extraordinary clarity of the duet between solo piano and kettle drums near the end.

Curzon's recent London recording pursues an uncomplicated, straightforward approach from beginning to end. A confident sense of security is perhaps his greatest asset. The recorded sound is something of a disappointment, lacking somewhat in fullness both in the monophonic and stereophonic issues. There is also a curious lack of acoustic brightness.

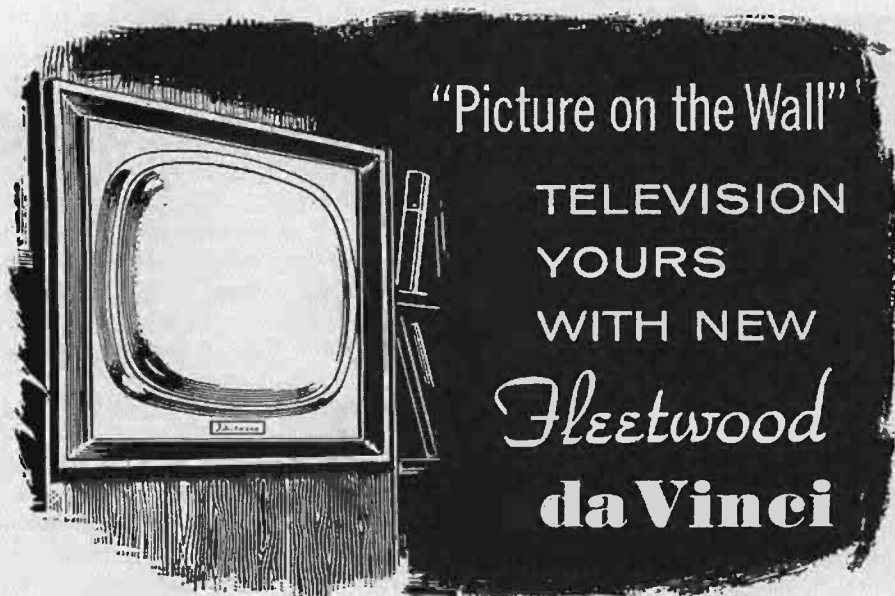
The Horowitz recording issued by RCA Victor some six years ago is a remarkable example of the incendiary pianism of this artist; everything about the performance of the solo piano part here is big—tone, dynamics, concept. The sound of the recording is not as clear as it would be if Horowitz were to re-record the piece today, and the balance is too heavily weighted in favor of the piano, but this disc still packs a mighty, if unsubtle, wallop.

And so to the redoubtable Artur Rubinstein. His recording of the complete set of all five Beethoven Piano Concertos has its ups and downs, but the "Emperor" seems to me to be the up-est of the lot. Here is the quintessence of Rubinstein's art—immensely secure technique mated to a noble, visionary, penetrating interpretation. However, there are things wrong with the recorded sound, having to do mostly with the cavernous interior of New York's Manhattan Center where the recording was made. But all in all, if I were pinned down to one "Emperor" among several majestic specimens of the breed, I think my choice would be Rubinstein for both monophonic and stereophonic categories.

—Martin Bookspan

Basic Repertoire Choice To Date

- | | |
|--|---|
| 1. Tchaikovsky's First Piano Concerto
Nov. '58, p. 48 | Cliburn; Kondrashin with Orch.
RCA Victor LM 2252 (mono)
Cliburn; Kondrashin with Orch.
RCA Victor LSC 2252 (stereo) |
| 2. Beethoven's Fifth Symphony
Dec. '58, p. 41 | Toscanini—NBC Symphony
RCA Victor LM 1757 (mono)
Ansermet—Suisse Romande
Orch. London CS 6037 (stereo) |
| 3. Beethoven's "Moonlight" Sonata
Jan. '59, p. 37 | Petri
Westminster XWN 18255 (mono) |
| 4. Dvořák's "New World" Symphony
Feb. '59, p. 54 | Toscanini—NBC Symphony
RCA Victor LM 1778 (mono)
Reiner—Chicago Symphony
RCA Victor LSC 2214 (stereo) |
| 5. Beethoven's "Eroica" Symphony
March '59, p. 49 | Klemperer—Philharmonia
Angel 35328 (mono)
Szell—Cleveland Orchestra
Epic BC 1001 (stereo) |
| 6. Bach's Chaconne for Solo Violin
April '59, p. 16 | Heifetz
RCA Victor LM 6105 (mono)
Segovia (guitar)
Decca DL 9751 (mono) |
| 7. Schubert's "Unfinished" Symphony
May, '59, p. 14 | Friscay—
Berlin Radio Symphony
Decca DL-9975 (mono)
Szell—Cleveland Orchestra
Epic LC-3195 (mono) |



You've dreamed of "picture on the wall television". It's yours now with the new Fleetwood da Vinci . . . the set designed for custom installation . . . designed to be framed, as a picture, in a frame just right for your decor. Fleetwood's new slim design lets a bookcase give a perfect "built-in" appearance without actually building in.

Revolutionary new 21-inch* Fleetwood picture tube has non-glare safety glass laminated to tube face. Picture is brighter, viewing angle is wider, reflections are virtually eliminated. Wide band pass and excellent circuitry . . . with no manufacturing shortcuts . . . gives picture detail that allows you to see an individual eyelash on a pretty girl.

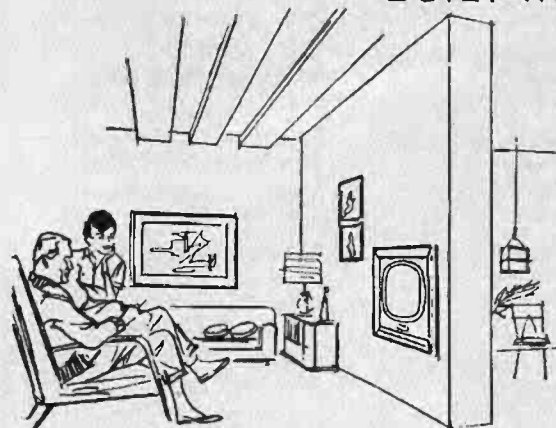
The Fleetwood da Vinci is available in two models. Model 900—a two chassis system that features the lazy luxury of full electronic remote control, and Model 910—with self contained controls.

*Diagonal measure.

THE *Fleetwood*® da Vinci

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SOUND AND THE QUERY

I enjoy good AM broadcast reception in my car. I drive around New York City and listen only to the top-quality stations at the low end of the dial to insure that I get the maximum in fidelity. I am becoming increasingly annoyed by the signal fading in and out as the car goes under a bridge. Is there any way I can cure this with a better receiver or different antenna?

As far as optimum AM reception is concerned, you are probably getting the best possible results from your present automobile radio. The only solution would be to use an FM receiver or a different speaker system. The use of FM will "cure" the fade-outs you experience in driving under bridges and through short tunnels. The radio waves in the FM broadcast band are not canceled out by "over-the-highway" obstructions. We would suggest your investigating the Gonset Model 3239 FM "Translator" described in detail on page 51 of our November, 1958 issue.

I notice that just as many people speak very highly of printed circuits as those who are vehement in denouncing them. Is there some inherent problem concerning printed circuits that is not being discussed openly before the general public?

The printed circuit is not a panacea to solve all of the possible wiring ills in hi-fi equipment. It is successfully used by the kit manufacturers who can thus cut wiring time by 50% or more. In addition, the use of a printed circuit means that all the wires will be in their proper places—an especially important ingredient in AM-FM tuners. Printed circuits are fragile and should not be subjected to abusive handling. Repairing burnt out components when mounted on a printed circuit board is a difficult problem—one which is quite simple in point-to-point wiring. If the individual components operate within their safe ratings, and if the apparatus is not being mishandled, printed circuitry should last as long as the best point-to-point wiring.

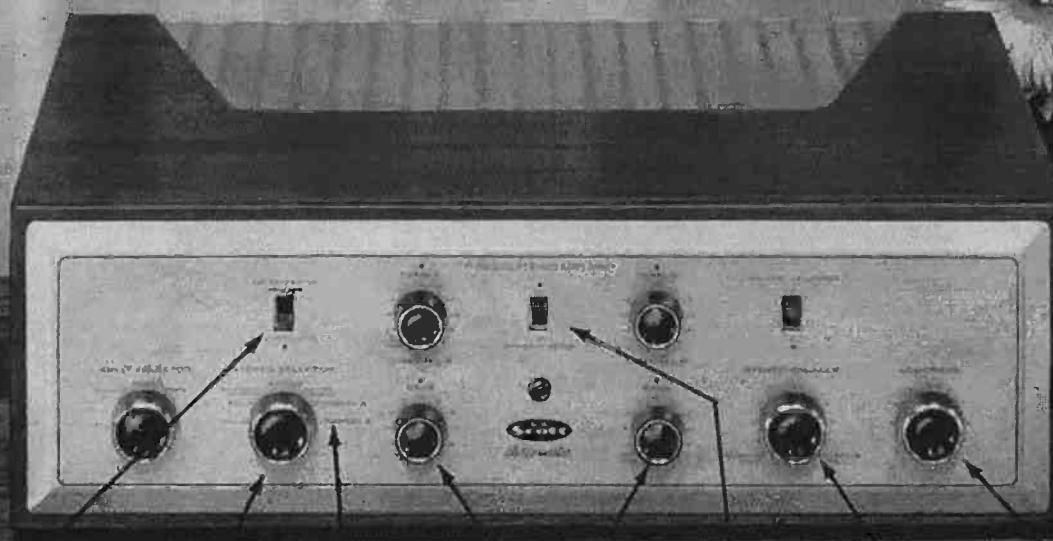
Shouldn't there be some price-time relationship on LP records so that we don't pay \$9.00-\$12.00 per hour for music. It was bad enough with mono records; now I understand that stereo records will create a worse problem.

There has always been a tendency for some recording companies to sell around the amount of time they manage to cram on a microgroove record. At least one of

HiFi REVIEW

New H.H. Scott Stereo Amplifier has features never before offered at \$139.95*

Until now, the high fidelity fan with a limited budget had to settle for second-best products. Introduction of the new H.H. Scott 24 watt stereophonic amplifier, Model 222, puts top quality within the reach of all. This new amplifier has many features never before available for less than \$200. It is backed by H.H. Scott's fine reputation for engineering leadership. Check the features below and you'll see why you should build your new stereo system around the H.H. Scott Model 222.



Equalization switch lets you choose between RIAA compensation for monophonic and stereo records; NARTB, for tape heads.

Special switch positions for accurate balancing, for playing stereo, reverse stereo and for using monophonic records with your stereo pickup.

This position lets you play a monophonic source such as an FM tuner or a tape recorder through both power stages and speakers.

Separate Bass and Treble controls on each channel let you adjust for differences in room acoustics and different speaker systems.

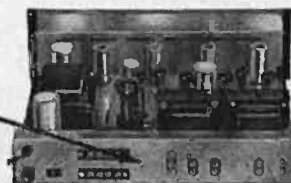
Effective scratch filter improves performance on older worn records and improves reception on noisy radio broadcasts.

Channel balance control adjusts for different speaker efficiencies and brings channel volumes into balance quickly and easily.

Master volume control adjusts volume of both channels simultaneously. Also functions as automatic loudness control whenever desired.

SPECIFICATIONS: Dual 12 watt channels; 0.3% 1M distortion; 0.8% harmonic distortion; frequency response 20 to 30,000 cps; extremely low hum level (-80 db); DC operated preamplifier heaters; Inputs for stereo or monophonic recorders, tuners, phono cartridges and tape heads. Phono sensitivity 3 mv. Sub-sonic rumble filter prevents overload from noisy changers or turntables. Price \$139.95*

Exclusive center-channel output lets you use your present amplifier for 3-channel stereo or for driving extension speakers. Separate stereo tape-recorder outputs.



Insist on genuine **H. H. Scott** components



*West of Rockies \$148.25. Accessory case extra.

H.H. SCOTT INC. DEPT. MR-6, 111 POWDERMILL ROAD, MAYNARD, MASS.

EXPORT: TELESKO INTERNATIONAL CORP., 36 W. 40TH ST., N.Y.C.

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AND CATALOG

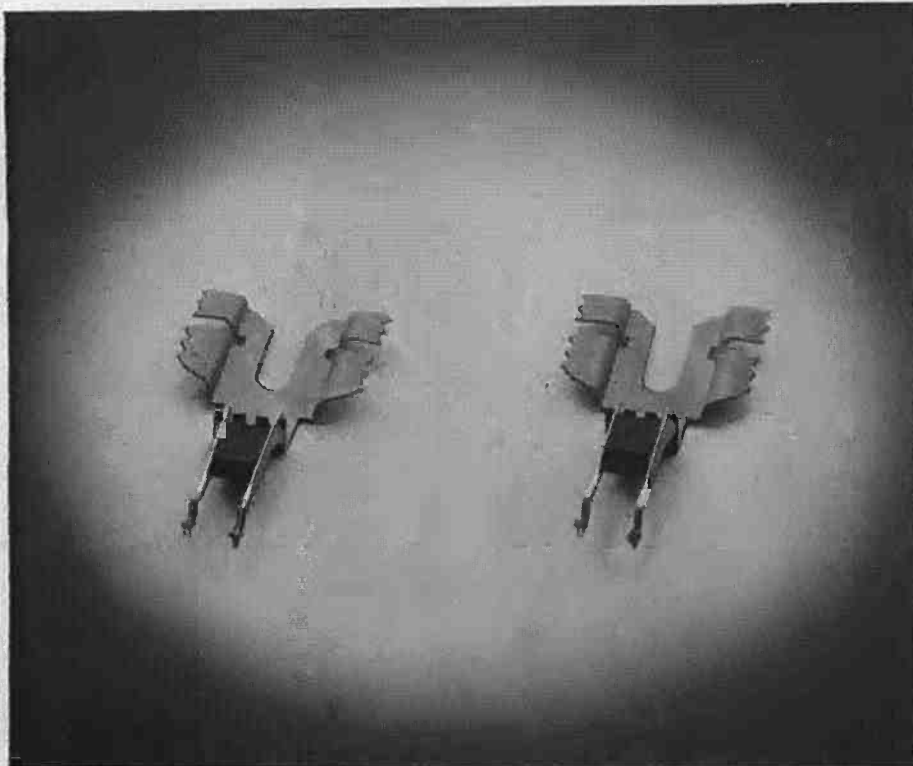


Rush me complete details on your new Model 222 and your complete 1959 Hi Fi Guide & Catalog.

Name _____

Address _____

City _____ State _____



What is the difference between these CLEVITE 'WALCO' needles?

On the left — the Clevite "Walco" W-33DS twin-point stylus. On the right — the W-35DS model. Both needles can be used interchangeably, but *never* should be!

Same size, same shape, same tip materials . . . but there's a crucial difference in the nature of the metal, in the compliance of the shank, and in the frequency responses. The W-33 was designed specifically for one series of cartridges . . . the W-35 for a completely different series.

Don't be misled by look-alike needles. Your Clevite "Walco" dealer has the needle that not only *fits* your tone arm cartridge . . . but that is *right* for it, giving the compliance and frequency transmission characteristics the cartridge must have for proper reproduction.

All Clevite "Walco" needles are fully guaranteed. When you buy a Clevite "Walco" replacement needle, you get the same quality and precision

that Clevite "Walco" puts into its original equipment needles . . . the needles that are specified and installed in cartridges by virtually every leading manufacturer.

COLLECTORS' RECORD CARE ITEMS

DisCleaner Kit

The great Clevite "Walco" advance in record cleaning . . . contains the most effective, long-lasting anti-static cleaning solution ever developed, and uses special velvet-piled applicators that reach between groove walls to pluck out microscopic dust. Leaves no residue.

DisCovers

Clear plastic sleeves contoured to accommodate your records. Prevent dust gathering, eliminate groove abrasion and fingermarking when slipping in and out of record jacket.

Microgram Stylus Pressure Gauge

Foolproof, precisely accurate balance to measure stylus pressure up to 10 grams. An essential accessory for any hi-fi or stereo system. Never needs recalibration or adjustment.

Write for FREE Sample DisCover — protective plastic record sleeve



CLEVITE 'WALCO'

Diamond Needles • Record Accessories
FOR BEST SOUND . . . LONGER RECORD LIFE

REPLACEMENT PHONOGRAPH NEEDLES
RECORD CARE ACCESSORIES
CLEVITE 'BRUSH' HI-FI HEADPHONES

60 Franklin Street
East Orange, New Jersey

them makes a point of claiming 55-60 minutes of continuous music.

Unfortunately, there is a point of diminishing returns insofar as high fidelity is concerned. These are the problems of "inner-diameter distortion" as well as dynamic range. I.d.d. results from the increasing number of groove modulations the stylus must trace per unit of linear distance. As the stylus nears the center spindle, the groove diameter shrinks and the modulation problem increases alarmingly. It is also well-known that the more program material that is cut on a record, the more difficult it becomes to achieve a really wide and undistorted range of dynamics. It is possible to get top quality sound from a mono disc with 25 minutes of high powered symphonic music per side. On a stereo disc, at least for the present, the maximum figure is reduced to somewhere between 20 and 22 minutes—unless the music is kept to an extremely low dynamic level throughout the record.

I want a monophonic system with two separate speaker systems. In other words, I want to add a second amplifier and a second speaker system that will be driven by that amplifier. How do I attach the single audio lead from my preamplifier to the two inputs of the two power amplifiers?

Frankly, you're wasting your money in buying that second power amplifier. You can easily achieve the same effect by wiring the two speakers in parallel and wiring them across the power amplifier tap that represents one-half the nominal impedance of one of the speakers. This assumes, of course, that the two speaker systems are of comparable efficiency and that one will not be much louder than the other. Should this occur, you will also find it necessary to wire into the circuit an L-pad to attenuate the over-all signal fed to the louder speaker. If it is necessary to use the power amplifiers, we are given to understand that Y-neck, or "Siamese," connectors are being made available by Switchcraft.



"... And what can I interest you in?"

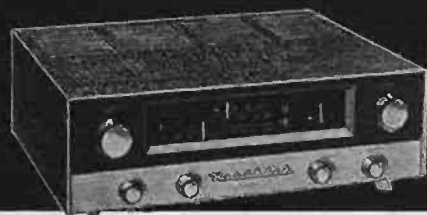
HiFi REVIEW

Easy-to-build



- style
- performance
- quality

costs you less!



PROFESSIONAL STEREO-MONAUROAL AM-FM TUNER KIT

MODEL PT-1 **\$89⁹⁵**

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

MODEL SP-2 (stereo)

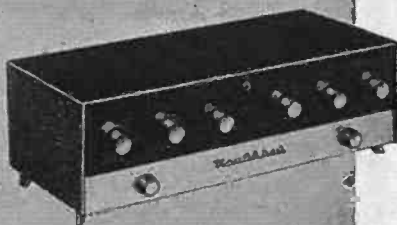
\$56⁹⁵ Shpg. Wt. 15 lbs.

MODEL SP-1 (monaural)

\$37⁹⁵ Shpg. Wt. 13 lbs.

MODEL C-SP-1 (converts SP-1 to SP-2)

\$21⁹⁵ Shpg. Wt. 5 lbs.



STEREO EQUIPMENT CABINET KIT

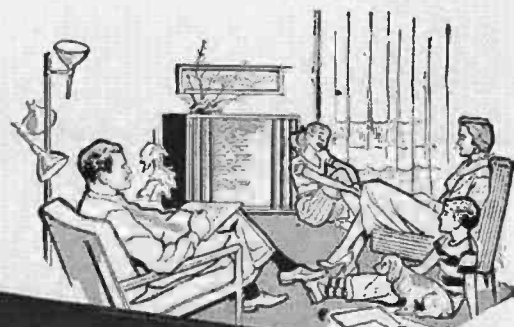
MODEL SE-1 (center unit) **\$149⁹⁵**

Shpg. Wt. 162 lbs. (specify wood desired)

MODEL SC-1 (speaker enclosure) **\$39⁹⁵** each

Shpg. Wt. 42 lbs. (specify R. or L. also wood desired)


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



World's largest manufacturer of electronic instruments in kit form

HEATH COMPANY

Benton Harbor 40, Michigan

 a subsidiary of Daystrom, Inc.

MONAUROAL-STEREO PREAMPLIFIER KIT (TWO CHANNEL MIXER)

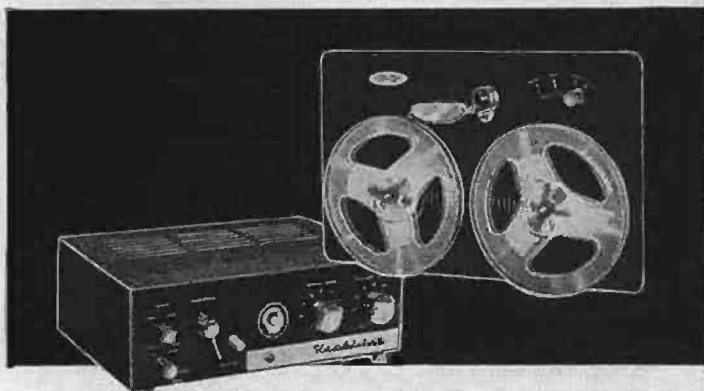
Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monaural version and add stereo or second channel later if desired. The SP-1 monaural preamplifier features six separate inputs with four input level controls. A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

HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 \$64⁹⁵

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

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



HIGH FIDELITY TAPE RECORDER KIT

MODEL TR-1A \$99⁹⁵ Includes tape deck assembly, preamplifier (TE-1) and roll of tape.

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

IT'S EASY . . . IT'S FUN
And You Save Up To 1/2
With Do-It-Yourself Heathkits

Pulling together your own Heathkit can be one of the most exciting hobbies you ever enjoyed. Simple step-by-step instructions and large pictorial diagrams show you where every part goes. You can't possibly go wrong. No previous electronic or kit building experience is required. You'll learn a lot about your equipment as you build it, and, of course, you will experience the pride and satisfaction of having done it yourself.



HIGH FIDELITY AM TUNER KIT

MODEL BC-1A \$26⁹⁵

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

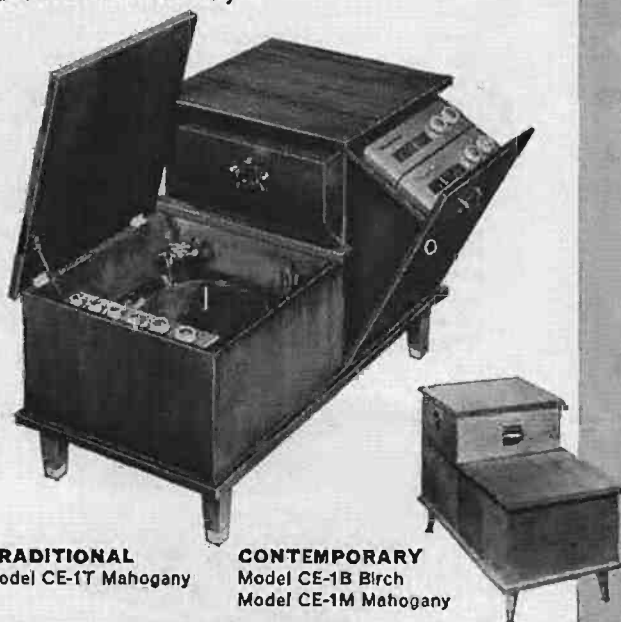


HIGH FIDELITY FM TUNER KIT

MODEL FM-3A \$26⁹⁵

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

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




TRADITIONAL
Model CE-1T Mahogany

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

World's largest manufacturer of
electronic instruments in kit form

HEATH COMPANY

Benton Harbor, 40_{th} Michigan

 a subsidiary of Daystrom, Inc.



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

MODEL UA-1 \$21⁹⁵

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



CHAIRSIDE ENCLOSURE KIT

MODEL CE-1 \$43⁹⁵ each (Specify model and wood desired when ordering.)

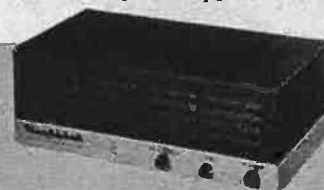
Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the RP-3 or majority of record changers which will fit in the space provided. Well ventilated space is provided in the rear of the enclosure for any of the Heathkit amplifiers designed to operate with the WA-P2. The tilt-out shelf can be installed on either right or left side as desired during construction, and a lift-top lid in front can also be reversed. Both tuners may be installed in tilt-out shelf, with preamp mounted in front of changer . . . or tuner and preamp combined with other tuner in changer area. Overall dimensions are 18" W. x 24" H. x 35½" D. Changer compartment measures 17¼" L. x 16" W. x 9¾" D. All parts are precut and predrilled for easy assembly. The Contemporary cabinet is available in either mahogany or birch, and the Traditional cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46 lbs.



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

MODEL EA-2 \$28⁹⁵

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



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

MODEL W7-M \$54⁹⁵

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

"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 \$19⁷⁵

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

HEATHKIT



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

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

YOU'RE NEVER OUT OF DATE WITH HEATHKITS



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

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

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

ELECTRONIC CROSSOVER KIT MODEL XO-1 \$18⁹⁵

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

"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT

MODEL W5-M \$59⁷⁵

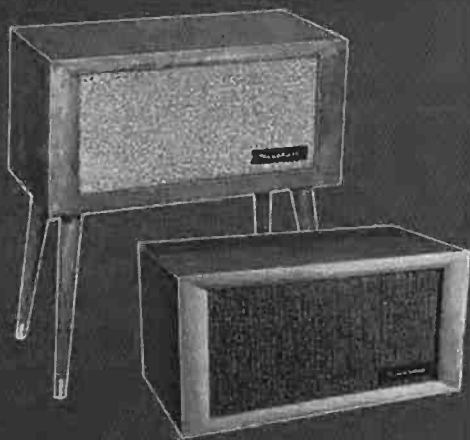
Enjoy the distortion-free high fidelity sound reproduction from this outstanding hi-fi amplifier. The W5-M incorporates advanced design features for the super critical listener. Features include specially designed Peerless output transformer and KT66 tubes. The circuit is rated at 25 watts and will follow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



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

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





"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT

MODEL SS-2 \$39⁹⁵

Legs optional extra. \$4.95

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



"LEGATO" HI-FI SPEAKER SYSTEM KIT

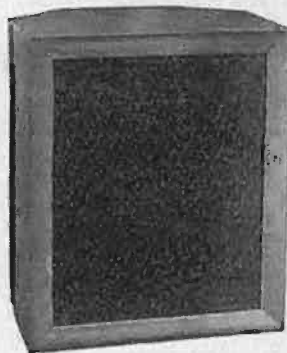
MODEL HH-1 \$299⁹⁵

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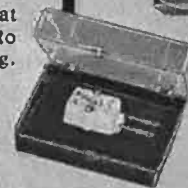
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Musical Oddities

The 1880 edition of the *Encyclopedia Britannica* contained the following paragraph in the article on Handel: "The system of wholesale plagiarism carried on by him is perhaps unprecedented in the history of music. He pilfered not only single melodies but frequently entire movements from the works of other masters, with few or no alterations and without a word of acknowledgement."

Indeed, Handel freely borrowed many of his musical materials from contemporary German and Italian composers. But puzzlement and dismay at such methods must be qualified by the realization that the sense of musical property was not as sacred in the eighteenth century as it is now. That was the age of great music, but it was also the age of *pasticcio*, a musical pastry in which the ingredients came indiscriminately from any number of composers. Handel merely followed the practices of his time. However, he never reproduced borrowed materials in their precise form, but invariably rearranged the setting. Handel's rival, Bononcini, was disgraced when he passed a madrigal by Lotti for his own, but his great mistake was that he copied the piece without any changes.

In much more recent times, Bizet incorporated (without credit) Sebastian Yradier's *Chanson havanaise* in *Carmen*, preserving not only the key of D, and the rhythmic pattern of the accompaniment, but also the dynamics, and making the song famous under the title *Habonera*.

* * * * *

At a performance of *Faust* by a small opera company in Montreal, in the early 1900's, the manager made the following announcement during the intermission between the first and second acts: "In keeping with the progress of the new century, we have replaced the spinning wheel, which is an obsolete implement, by the Singer sewing machine. It is so smooth that you will not lose a single note in the King of Thule aria." Indeed, when Marguerite began to sing, she pedaled the machine continuously and noiselessly. At the end of the aria, she sang an extra recitative: "This sewing machine is an incomparable instrument. And it costs only sixty thalers!" (The thaler, of course, was the progenitor of the dollar, so the word was appropriate.)

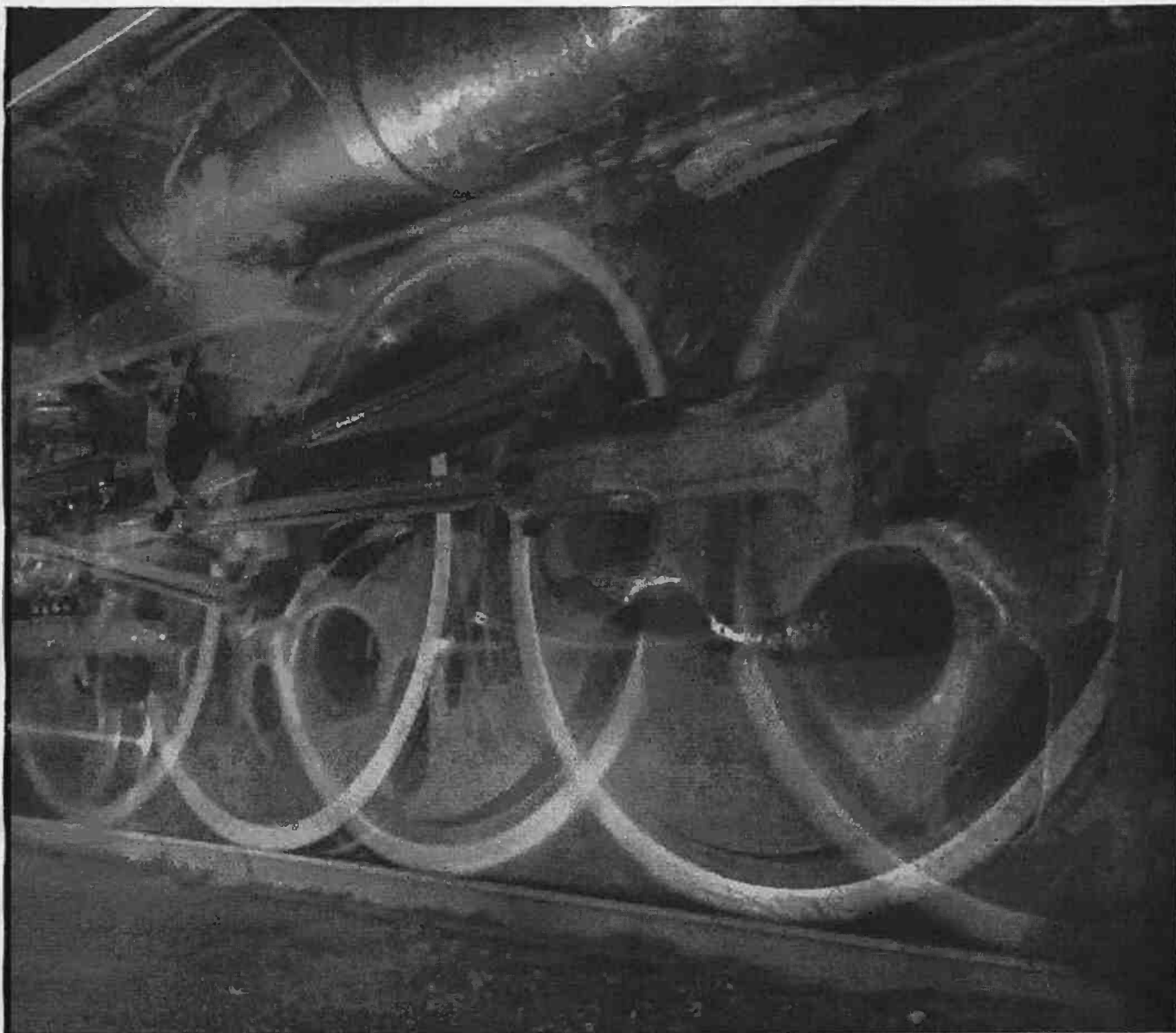
* * * * *

The greatest musical phenomenon of all time was probably the blind Negro, Thomas Green Bethune, known as "Blind Tom." He was born a slave in Georgia in 1849. From early childhood he revealed an extraordinary ability to reproduce on the piano tunes and complete pieces which he heard at his owner's plantation, performed by an amateur pianist. His astonishing facility attracted attention, and after the Emancipation, he was sent to Europe, where he gave demonstrations of his almost phonographic ability to repeat piano pieces after a single hearing. A book was published about him in Paris, under the title, *Le merveilleux prodige musical Tom l'Aveugle*, and celebrated European musicians expressed their amazement at his performances. "Blind Tom" never showed an understanding of the music he played, and did not even seem to react to it emotionally. His was a passive talent for perfect imitation, but his ability in this respect apparently exceeded the capacities of the greatest musicians of the past centuries. He died in Hoboken, New Jersey, in 1908, in his fiftieth year.

* * * * *

In the Gay Nineties the targets of female adulation were highbrow pianists rather than crooners. When Paderewski played in New York in 1891, a New York newspaper reported: "The girls mobbed him. If Mr. Paderewski should be ambitious to start a harem in New York, it would be necessary for him to secure a structure fully as large as the Fifth Avenue Hotel to accommodate the women who would clamor to be among its inmates."

—Nicolas Slonimsky



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Impulse Improvisation vs Composition

discussion / HENRY PLEASANTS

*Why must only jazzmen recognize the value of improvising
while modern longhairs produce sterile composition?*

IN AN interview for the December 2, 1955, issue of *U. S. News and World Report*, Louis Armstrong was asked, "Why do you prefer the six-piece to a big orchestra?"

"I don't prefer it," said Louis, "—the public does. They feel with a small combination they will get every individual's soul better than fifteen men sitting up there playing what one guy wrote. Probably he didn't know *anything* about music—he just studied at college from a score—and you're playing what he thinks. But six men, they play what comes out of each one of them personally."

Which would seem to be as good a way as any to kick off a discussion of the comparative advantages and disadvantages of improvisation and formal composition. Some of my previous remarks on this subject, sympathetic to improvisation, have led to the inference that I favor the return of the musician to the role and status of a wandering minstrel. And I should, indeed, have no objection to this if he were a good minstrel, if what he improvised were better than what other people wrote, if good minstrels were in demand and he could make a living from being one.

Certainly I never meant to imply that spur-of-the-moment improvisation is necessarily superior to written-out composition. Obviously, both can be either good or bad, depending upon the quality of the invention. Nothing is good just because it is improvised, nor bad just because it is the result of more formal composition. What I did mean to imply was that classical music, in the ultimate phase of the European tradition, had become a captive of the written note, both in conception and performance.

Spontaneity had been wrung out of it. It had lost that quality of immediacy essential to musical communication, whether tossed off in performance at the prompting of an expressive impulse, or written down as the record of a musical idea heard mentally. The exclusive respectability of formal composition as opposed to improvisation, combined

with the decadence and disappearance of the art of improvisation, had produced a tyranny of plan over impulse.

The balance of plan and impulse in the finest works of the European repertoire, the masterpieces, that is, of the period 1700-1850, probably represents a just balance between improvisation and formal composition, even though nothing is improvised in the strictest sense of the word. The immediacy of the musical expression suggests, in any case, a kind of composition not too far removed from an improvisational base. Few will deny, however, that the last century of European music, and particularly the last fifty years, has seen impulse sacrificed to plan and spontaneity to formality.

It is the ascetic, emotionally inhibited character of the classical music of the past fifty years that has so estranged it from the classical music public. The calculated musical plan, as opposed to the emotional musical impulse, gained the ascendancy, and the just balance was destroyed. Music is not and never has been an art of thought, however much thought, primarily critical thought, may enter into the ultimate organization of musical ideas.

Thus it is not really a question of improvisation vs. composition. Any improvisation of expressive quality is a kind of composition, despite the fact that it may never be written down. And all communicative composition proceeds from an improvisational beginning. It is rather a question of the quality of the musical invention. Whether this is superior in improvisation or in formal composition depends upon the circumstances and to some extent, apparently, upon the period.

We all know that improvisation was a highly developed and highly respected art in the time of Bach and Handel. Even Mozart and Beethoven were celebrated for their improvisations. We may guess from the ease and the speed with which these men composed that the distinction between improvisation and composition in their music was much less marked than it was to become later on. In much of their



LACKING THE GREATER SELF-EXPRESSIVENESS found in jazz, classical music has become a captive of the written note.

music it is easy to imagine that composition is a written record of improvisation. Contemporary accounts suggest that their improvisations must have been of very high compositional quality. From all of this we may suppose that many an improvisation by Bach, Handel, Mozart and Beethoven was equal or superior to many of their written-out works, and that a good deal of improvisation crept into their performance of their own formal compositions. And we know, of course, that the use of the figured bass accompaniment left much to the player's inventive discretion. One may suppose that when Bach or Handel or Mozart accompanied a singer in an Italian aria the result must have borne about the same relationship to the printed score as the jazz pianist's reading of sheet music. Teddy Wilson accompanying Billie Holiday would seem to be a legitimate contemporary parallel.

Since Beethoven's time composition in classical music has moved steadily further and further away from an improvisational base. Chopin and Liszt were the last great improvisers. At the same time, formal composition left less and less to the performer's inventive discretion. Several factors have been responsible. The large forms perfected by Haydn, Mozart and Beethoven required more planning than could be reconciled with improvisation. They also set standards of composition with which succeeding generations of composers could compete only by the application of greater intellectual effort than had been necessary to the men who set the standards.

For the executive musician the situation was similarly inhibiting. The quality of the masterpieces of the inherited repertoire, and the reverence in which they were held, ruled out any spontaneous tampering. They could no longer be taken lightly or casually. At the same time, the growth of the symphony orchestra proceeded to a point where adherence to an organizational and interpretive plan was mandatory.

As always, there was no gain without some loss. We can thank the European masters for a repertoire that gives us pleasure and inspiration to this day. But the quality of their music is such that it has deprived us of the pleasure other generations have found in less pretentious music of their own. The classical musician and the lover of classical music, appreciative of quality, are dependent upon old music, since the contemporary classical composer offers nothing remotely as good. The jazzman and the jazz fan have their own music, but no one will claim for it a quality comparable to the best music of Bach, Handel, Haydn, Mozart and Beethoven.

In sum, we pay for the masterpieces by taking them and the phenomenon of composition that produced them too seriously. Prior to Beethoven's time most musicians of distinction were also composers and most of the music that was played was contemporary music. It was the stature attained by Beethoven that tended to set the composer apart from other musicians and to establish the composition as something of possibly infinite durability. This gave to composition a sanctity that made improvisation seem trivial and insignificant. Composition was associated with a profundity to which mere improvisation could not aspire.

All this would be acceptable enough if composition had maintained Beethoven's high standards. The great composers of the nineteenth century, by almost super-human effort, came close to them. For later generations the effort required has been too much. It is therefore time to reassess the phenomenon of composition in light of the new circumstances. If contemporary classical composition fails to produce music as good as that produced in jazz improvisations and arrangements, we must ask ourselves if we are justified in continuing to accept the restrictions upon the imaginative impulses of musicians that have been justified, heretofore, by the quality of the compositions with which they were concerned.

I am not suggesting, of course, that classical musicians should begin to improve upon Beethoven in accordance with their own imaginative impulses. They will continue to play as reverently as they have always played, just as the jazzman will continue to count improvisation and interpretative latitude among his most jealously treasured prerogatives. What I am suggesting is that we begin to compare the respective results, insofar as contemporary music is concerned, whether jazz or classical, with an eye toward adjusting our sense of values accordingly if an adjustment seems appropriate on the basis of our observations.

It is not a question of comparing Brubeck with Bach. But contemporary classical music is not better than the best jazz, or composition necessarily superior to improvisation, simply because Bach is superior to Brubeck. It is rather a question of comparing Brubeck with, say, Copland.

If the comparison favors Brubeck, if there is more vital musical creativity in jazz generally than in contemporary classical music generally, then it is time to think of rehabilitating some of the more spontaneous sources of musical invention that were quite correctly sacrificed to the genius of Beethoven and his immediate successors and which appear to be at work again in jazz. If jazz is producing a music from which we derive a sophisticated pleasure, it is because it has revived a point of view toward music that has been out of favor in classical music for a hundred and fifty years.

The present situation in jazz has many factors in common with the situation in European music in the earlier part of the eighteenth century. Jazz is composed to satisfy demand, and it is being composed for today. In this sense jazz is a

HIFI REVIEW

genuinely contemporary music. The jazz musician is thinking of his audience, not about the verdict of posterity. How much of what he plays or writes will survive, whether any of it will survive, how long it will survive, what future generations will think of it—none of these questions concern him, just as such questions did not inhibit the eighteenth century musician. The jazz musician, like the eighteenth century musician, is uninhibited by self-consciousness, or has been, at least, until recently.

Jazz at its best is not a good music, however, just because it is improvised. A great deal of it is not improvised. Jazz compositions may consist of anything from the invention of a tune through participation in the working out of "head arrangements" or written arrangements to full-dress, completely written-out compositions. In this respect the observations of Charlie Shirley in his "Arranging" column in the *Metronome* issue of February 1956, are singularly pertinent:

"There are those among us who are inclined to discount as good jazz any rendition that has any hint of the arranger's hand in its content. To these people 'true' jazz can only be produced by a group of musicians that plays spontaneously, ad lib, on-the-spot, unrehearsed and unplanned music. To this group of people I would like to point out some of the realities of musical life that they may not have pondered.

"First of all I'll point out that Webster says an arrangement is an agreement or settlement. There are very few musical groups that don't hold rehearsals before appearing in public. If a jazz group of any size rehearses it does so to agree on what notes, chords, phrases or phrasing to use at a designated time, and therefore the result is an arrangement. It doesn't have to be written down on manuscript to become an arrangement. The soloists are free to express what they feel within the harmonic structure of the piece and, after all, isn't the jazz soloist the essence of creative jazz?

"What I'm getting at is that when you're listening to a jazz group, the chances are that you're also listening to an arrangement in one form or another. The fact that a band isn't reading music is enough to convince some of our most respected connoisseurs of jazz that they aren't hearing an arrangement but are listening to a spontaneous performance. . . . These same people, seeing a band reading manuscript sense an annoying factor in the music, namely, an arranger. They feel that he is preventing the musicians from playing freely and they resent his intrusion. Let's face it! A band of any size is going to sound pretty low without some musical direction . . .

"Of course, most of the people I'm complaining about are lovers of the small jazz combo and feel that there is no place for the arranger here. Perhaps they are right to a certain extent. The modern group does plan its music, though, and must if it wants to employ the current modern sounds and off-beat phrasing. The person who is addicted to the Dixieland school is almost certain to be listening to arrangements that are traditional to the extent that most all musicians know them by heart.

"There's very little to say about the large jazz band. It is almost completely dependent on the arranger. There are those who refuse to recognize the large jazz band as true jazz, but I had the privilege of listening

to the current Basic band a few nights ago here in New York and if that isn't jazz of the highest order I'll turn in my G-seventh button to the nearest Lombardo fan."

A similarly sobering commentary was offered by George Shearing in *Metronome's* "Jazz 1955":

"I won't accept the theory that jazz has to be a succession of spontaneous ideas or else it's not pure jazz. Good music has to be preconceived in part. The endless and meaningless repetition in so many solos is the result of placing too much responsibility on spur-of-the-moment inspiration. . . . The only insurance against this kind of sporadic performance is to keep the soloist or group within the confines of a legitimate musical arrangement."

It remains a fact, however, that the improvisational character of jazz, both in compositional structure and in performance, has a lot to do with its appeal to a large public. And it is significant that so many laymen, and so many professional musicians from the classical field, assume that it is all improvised. This speaks for its quality. If we may accept as an axiom the old saying that the greatest art is that which disguises art, then jazz comes off well. That which sounds so natural, spontaneous and inevitable as to suggest that it springs full-blown from an immediate inventive impulse must be art, indeed.



GOOD MUSIC'S FUTURE—improvisational composition to reduce meaningless wandering.

This applies alike to soloists, combos and the better big bands. When you hear one of the latter, playing from memory and without a conductor, with such security, with such zest and with such apparent spontaneity, it is difficult to relate the listening experience to arrangements, to note-reading and to rehearsals. Everyone seems to be doing just what comes into his head whenever he is moved to do so, and to be having a great experience doing it. That it all fits together so wonderfully suggests a predestined order of things.

A moment's reflection will persuade you that this sort of ensemble achievement is no providential accident; that without careful planning, organization and rehearsal, it would be not possible. But even knowing this, you are likely to for-

(Continued on page 56)

THE MUTATED AUDIOPHILE



Or, will two do for three speaker stereo? Not many enthusiasts have three ears

stereo equipment / MARTIN FORREST

TRANSMOGRIFYING audiophiles from monophonic to stereophonic often results in a fearsome reappraisal of human physiology—with particular emphasis on the aural appendages. If, indeed, two-channel stereo was intended for *two* ears, then the three-channel stereo system portends a rather unsightly human race in the near future. The cynic visualizes a three-channel system as merely another ready-made scheme to part him and his money. The believer *knows* that the third, or phantom, channel is the stereo playback system of tomorrow.

The original concept of stereo was binaural reproduction, the object being to place the listener's ears in the concert hall, preferably in a choice orchestra seat. Microphones corresponding to the number of ears per listener were placed approximately six inches apart over the orchestra, and the listener, in turn, was electronically linked from the microphones to a pair of headphones. The resultant illusion of spatial perception was magnificent. Because of the exclusion of all other sounds and the avoidance of room acoustics, the binaural effect could not begin to be duplicated with loudspeakers. In fact, many adherents of stereo prefer the binaural two-channel method of listening.

For a variety of reasons, not the least of which is the confining effect of headphones, engineers and all others involved in sound recording have been quick to realize that a better method than either headphones or two-loudspeaker stereo reproduction would have to be developed.

First attempts at recording stereophonically retained the close spacing of the two microphones, a situation conditioned by the distance between a pair of ears. Regardless of the loudspeaker spacing during playback of recordings made under those conditions, virtually no mental localization of sound direction and depth could take place. The reason was

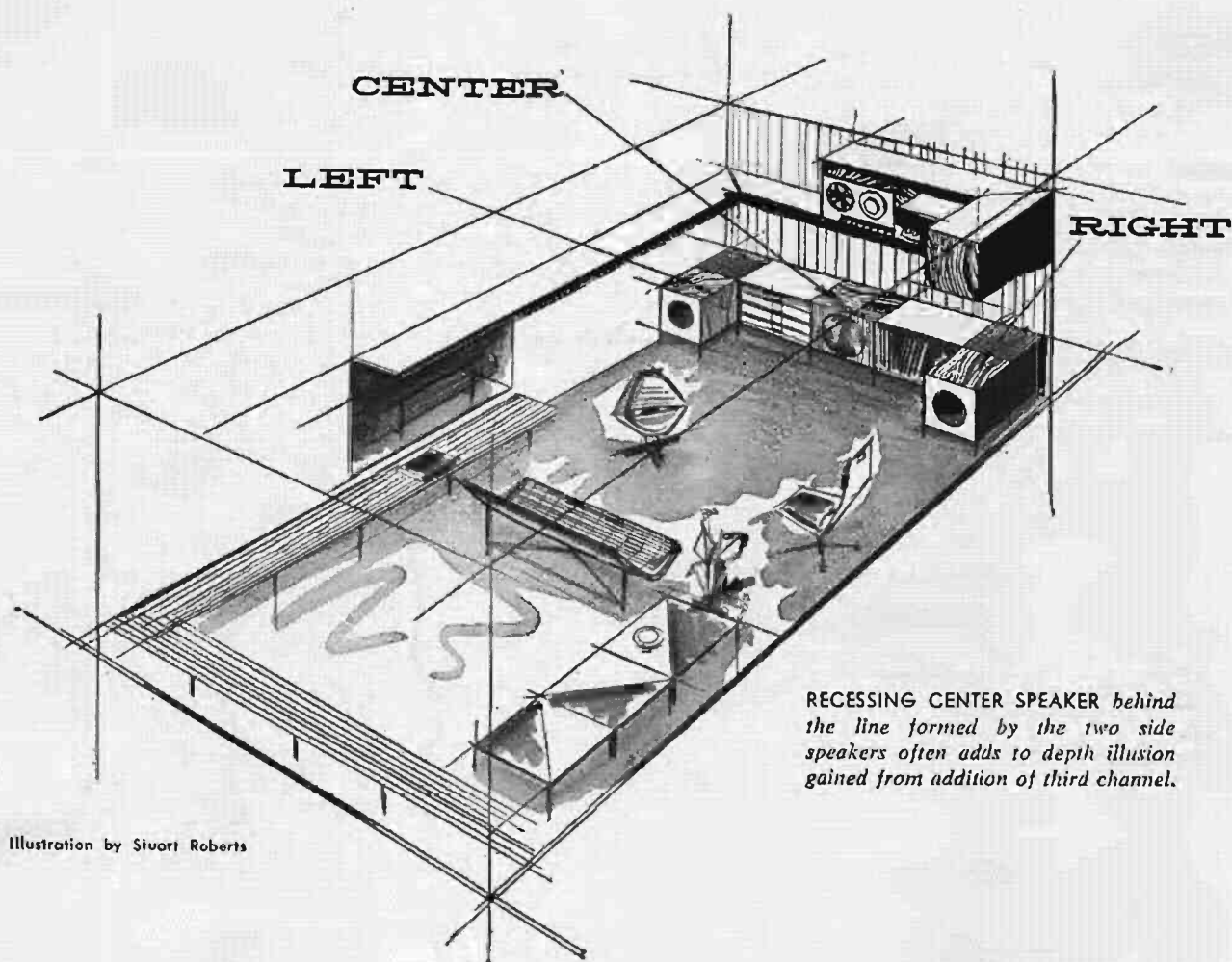
fairly evident; each ear heard both loudspeakers and since the material on both channels was nearly identical, the desired stereophonic effect could not be obtained. The solution obviously involved a greater separation of the microphones. At first, the microphones were moved a few feet apart; then they were moved to extremes of "stage left" and "stage right."

Judging by the ping-pong effects in some stereophonic recordings, it appears likely that the microphones were in these instances finally isolated in two well-separated, sound-proof studios! Thus, many listeners may rightly wonder how a single conductor manages to keep his two orchestras playing together throughout the recording session.

Almost before we could look back, stereo seemingly had arrived at a point of no return. The stereo directionality effect was much more pronounced than anyone had bargained for. Audiophiles complained about the lack of cohesion, or even normal "togetherness." There was sound issuing from the speaker at the left, sound from the speaker at the right, and a curtain of silence in between. Oddly enough, some recording companies remain undaunted and continue to record with the utmost ping-pong effect, and the devil take the "hole-in-the-middle." Some more knowledgeable companies have partially solved this problem by using a third, or centrally located, microphone. The program picked up by the "third ear" is judiciously nixed in moderate proportions with the primary left and right channel microphone signals. The two stereo channels thus become "right plus some of the middle" and "left plus some of the middle."

For most recorded material, the addition of this third channel in the recording process proved decidedly beneficial. The stereo effect assumed more realistic proportions, and if the audiophile carefully set his amplifier controls, the center

HIFI REVIEW



area between speakers became alive. The only drawback was a critical necessity for almost perfect control adjustment, and certain programs (particularly those involving centrally located vocalists or soloists) would shift about if the listener "fidgeted" in his preferred listening chair.

About this time, the idea occurred to several manufacturers that third channel provisions might be just as desirable in the home as in the recording studio. In fact, such a third channel, if composed of elements of both left and right channels, would be a perfect replica of a three-microphone recording technique. Several amplifiers and preamplifiers now include this third channel provision.* Such a signal is derived electrically by adding the sum of the left and right channel signals, making the resultant available for amplification through a third integrated amplifier and loudspeaker. Details of this method are shown in the accompanying box.

One advantage of using a center channel is that the two side speakers may be placed farther apart without creating the infamous "hole in the middle." With the third channel providing ample "center fill," the lateral spread—and hence the basic stereo effect—may be considerably increased. This is particularly fortunate for very large rooms where the stereo effect might otherwise be partially lost. The wider separation possible with the center channel permits listening at a greater distance from the speakers.

The major improvement attained by means of the center speaker, however, is not so much in the lateral effect of stereo. The most dramatic gain lies in an increased sense of depth. The aural dimension which places the woodwinds *behind* the strings, the percussion *behind* the brass, etc., becomes much more clearly defined. In terms of clarification of tonal texture and resultant musical enjoyment, this is no doubt the most important contribution of the third channel.

There are several ways in which you can simulate a third channel without resorting to another amplifier. One of the simplest methods, while involving no extra amplification equipment, calls for two additional wide-range (preferably matched) speakers to be used for the left and right channels respectively. These can be small, medium-quality speakers, and they are mounted in a single enclosure. One speaker of this pair is connected to the left channel and the other is connected to the right channel. In addition, a volume control (attenuator pad) is connected in series with each speaker. These controls are used to reduce the center channel volume level so that it will not override the desired stereophonic effect. The function of the extra center speakers is such that their quality need not be a significant concern. Bass notes—especially those below 250 cycles—add little or nothing to the localization stereo effect; hence, the lowest tones of the spectrum are adequately taken care of by the main speakers.

Many audiophiles intent on converting existing monophonic systems to stereo have been disappointed to discover the low trade-in value of their newly obsolescent mono amplifiers.

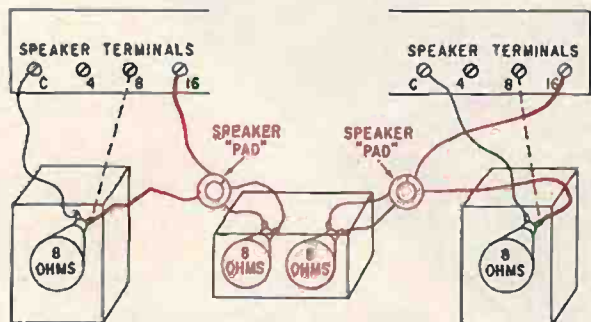
* These include the Lafayette KT-600 preamplifier, Madison Fielding Series 340-preamplifier, and the H. H. Scott Model 130 preamplifier.

They can turn this disappointment to good account by using such equipment as the basis for an idealized third channel rather than trading it in. One additional small speaker system—not nearly as good in quality as your primary channel speakers—is all that is then needed insofar as extra equipment is concerned. Either an integrated monophonic amplifier or medium-wattage power amplifier (preferably with a built-in gain control) can be used to control the basic volume level of the third channel speakers. An excellent method of incorporating this third channel into your stereo system, in the absence of third channel provisions on your stereo preamplifier/amplifier, is suggested in the accompanying box.

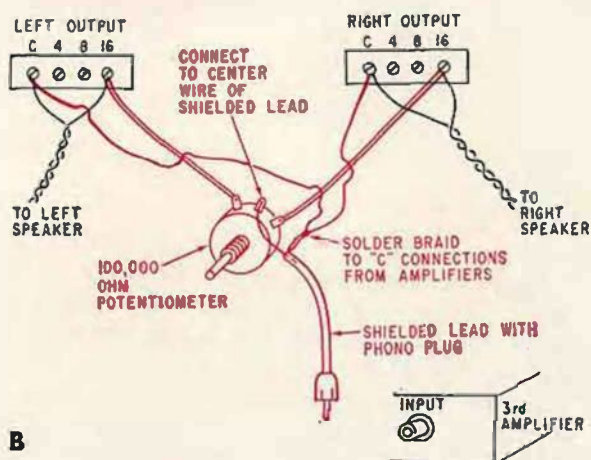
The third channel offers an extra convenience to the audio fan who likes to string extension loudspeakers to bedroom, den, or other parts of the house. Since the center channel equally represents both sides of the stereo sound distribution, it provides a balanced monophonic blend. Here, then, is an ideal takeoff point from which a stereo system may feed monophonic extension speakers.

Whether you decide on third channel via speakers with no extra amplifier, or third channel via speaker and amplifier, your sound wall will be more uniform in quality and the “hole in the middle” an unlamented relic of the past.

—Martin Forrest



A

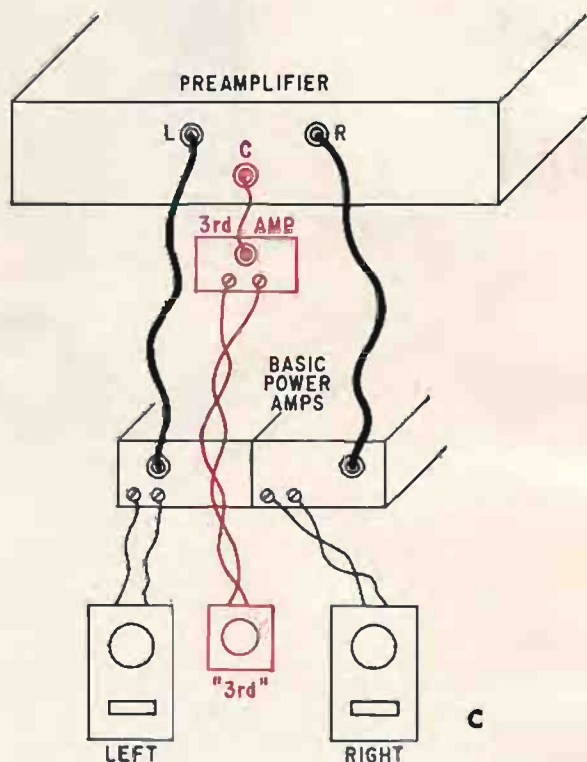


B

Suggested Methods of Obtaining a Third Channel

Mount two medium-quality speakers in a new enclosure. Situate this “third” enclosure approximately midway between the primary left and right channel speaker enclosures. Bear in mind the necessity of impedance matching (see Diagram A). Two 8-ohm speakers per channel may be connected in *parallel* across the amplifier’s 4-ohm tap. They may also be connected in *series* to the 16-ohm tap. Or, two 16-ohm speakers may be connected in parallel to the 8-ohm tap, but not in series unless your amplifier has a 32-ohm tap.

Maintain proper phasing with respect to center speakers. Play either left or right channel alone (plus the center speaker) and move bodily from the side speaker toward the center speaker. If during this movement you detect a “dead spot” or diminution of sound, reverse the leads (hence the phase) of the center speaker. Repeat this procedure for the other channel. Now check all four speakers when oper-



C

ating simultaneously by walking parallel to your “sound stage.” If all is well, the sound should be evenly and uniformly distributed with no gaps, breaks, or abrupt changes in volume level.

Stereo preamplifier/amplifiers without a built-in third channel connection may be wired as shown in Diagram B. The potentiometer (IRC 100,000-ohm, No. Q11-128) is wired to “blend” the preamplifier output of the individual channels. The center terminal of the potentiometer is fed through a shielded cable to the input of your discarded monophonic integrated or power amplifier whose output is connected to a single center speaker. The volume level of the center speaker is regulated with gain control on center amplifier. Blend left and right stereo channels through newly wired potentiometer. Such an arrangement is especially helpful if the center speaker is slightly off-center because of the physical contour of the listening room. Compensate inversely—more right channel signal when center speaker is nearer the left channel speaker.

The center-channel takeoff is already provided on some preamps, such as the H. H. Scott 130, the Lafayette KT-600 and the Madison Fielding 340. This makes hookup of the third amplifier extremely simple, as shown in Diagram C.



Tin Horns and Golden Voices

record roundup / GEORGE JELLINEK

LP-transcribed acoustic recordings live on—courtesy of a loophole in the Copyright Law

COMMENTING on RCA Victor's low-priced *Camden* records in these pages some time ago*, with particular emphasis on vocal re-issues, I called these discs the greatest bargains of the industry. It was therefore with some amazement that I learned recently from Peter Dellheim, co-ordinator of the *Camden* program, that public response to the series has been less than overwhelming. In fact, while sales of such items as the Ponselle, McCormack and Pinza discs have been impressive, several earlier releases including those of Martinelli, Thomas, De Luca and Rethberg already have been deleted. Whether this is due to RCA Victor's restrained promotion—the price structure cannot afford a more aggressive one—or the public's high-fidelity consciousness, the fact remains that these milestones of vocal heritage have again been allowed to disappear into limbo. A great pity, for their absence not only robs fanciers of the singing art of unforgettable interpretations but also deprives them of a tangible gold standard against which other efforts may be judged with a kind of a critical level-headedness that will draw the line between true art and mediocrity and will not confuse competence with perfection.

Meantime two small labels, Eterna and Scala, not hampered by the relentless budgetary factors that govern the output of major producers, continue serving the vocal collectors with LP re-issues of miscellaneous origin. Unlike *Camden*, these companies have no access to original masters, most of which belong to organizations now defunct, dormant or distant. Thus Eterna's and Scala's output consists of dubbings from good quality 78 rpm pressings. A kindly loophole in the U. S. Copyright Law leaves the release rights undisturbed, permitting these activities of considerable benefit to the public for whom the half-forgotten curios would otherwise be available only at fancy collector prices, if at all.

Understandably, the technical quality of these dubbings varies considerably—but then vocal collectors have always been known for exceedingly high tolerance in matters of this sort. Nor is the artistic quality perpetuated in these recordings always constant—the proverbial gold is frequently alloyed with less precious metals. No age has a monopoly on bad singing and the phonograph can be a cruel debunker of legends if one's listening attitude is not obscured by blind

reverence of all things past. This article continues a periodic survey of vocal re-issues, a sort of *Lo-Fi Review*, which will endeavor to bring (I hope) sane guidance to the seasoned veteran while at the same time attempt to steer the curiosity of the "modern" breed toward a fascinating and rewarding area of listening experience. With so much for introduction let us investigate a variety of new samplings.

Caruso Before His American Conquest (Eterna 725) may seem like a longwinded title but it happens to be quite appropriate to a recital of 14 selections, all original G&T's (Gramophone & Typewriter Co., Ltd.) including nine arias from Caruso's first recording session of March, 1902 and five more recorded during November of the same year. There is abundant historical interest here since all this antedates the tenor's American debut and his subsequent ties with the Victor Company. Cilea, composer of *Adriana Lecouvreur*, appears in the role of accompanist in his own composition. It is also a matter of interest that the two arias from Boïto's *Mefistofele*, and the *Serenade* from Mascagni's *Iris* were never again recorded by the tenor during the 18 remaining years of his career.

History aside, these grooves capture a great deal of genuine artistic interest. At this early stage of his career Caruso did not yet sing the music of Canio, Turiddu and Rhadames with the expressive power and convincing intensity inherent in his later discs. On the other hand, *E lucevan le stelle* is more mellifluous and effective than the widely known 1909 orchestral version. *Questa o quella* is just about perfect but unfortunately plays back a semitone too low. The fine *Cielo e mar* will provide the best illustration of the contrast between the lyrical timbre of the early years and the darker, more dramatic hues evident in the famous 1910 version of the same aria. The *Mefistofele* arias are also beautiful examples of effortless lyricism. The *Adriana Lecouvreur* excerpt suffers from excessive surface noise. *Celeste Aida* sounds unconvincingly casual by the known Caruso standards and the *Siciliana* shows a lack of rapport with the accompanist. It is interesting, also, to discover occasional lapses of intonation in the middle register—due to carelessness rather than any inherent artistic weakness—a failing the tenor was to overcome quite triumphantly in his maturer years. Caruso's first session, incidentally, lasted only a mat-

* HiFi & MUSIC REVIEW, July, '55, p. 27.



Bettmann Archive

PONSSELLE AS SANTUZZA—a quality of creamy smoothness and velvety warmth was only part of her vocal riches.

ter of hours—with some of these arias tossed off only once and thus recorded for posterity. Eterna's reproduction is reasonably good, and the disc can be recommended as a handy annex to RCA Victor's extensive collection of the tenor's later recordings.

Caruso was at the peak of his glory when Hermann Jadlowker made his Met debut. He remained here only briefly (1910-1912) and attracted as much attention as was possible for one operating under Caruso's shadow and, at the same time, competing with other tenors of the caliber of Clement, Smirnoff and Slezak. In Europe, however, Jadlowker continued successfully for two more decades. Scala 839 re-activates an interesting sampling of Jadlowker's voluminous legacy. The tenor's versatility encompassed operatic roles from Donizetti to Wagner, with frequent visitations into esoterica at both extremes and in between.

Not all of the 14 selections of his recital are rendered on a consistently high level but if one sustains interest past his routine Lenski's Aria and a sobby and unconvincing account of Othello's Death, the remainder of the disc will prove quite rewarding. As a Mozart singer Jadlowker shows considerable more musicianship and discipline than many a famous contemporary, and a technical command that yields spectacular results in Idomeneo's *Fuori del mar*. His justly famous trill is shown to good advantage in *Ah si, ben mio* which, incidentally, reveals quite a similarity to Caruso's timbre. The *William Tell* excerpt displays vocal opulence of a rather dispassionate sort, and the rarely heard *Fra Diavolo* offering exhibits a goodly amount of falsetto crooning quite intriguing in an offbeat sort of way. The total impression is of an artist with many appealing qualities, though lacking perhaps in distinctive individuality, and decidedly worth listening to.

In contrast to the relatively undervalued Jadlowker, Gio-

vanni Zenatello's equally extensive recorded heritage has somehow never quite convinced me that his enormous reputation was not a trifle exaggerated. Zenatello was, of course, a powerful Otello but, on the basis of recorded evidence, a rather unpredictable performer in other parts. Vocal subtleties did not always elude him, a fact he eloquently proves in the arias from *La Forza del Destino* and *Andrea Chenier* on Eterna 726. But the impressive moments are offset by telling instances of roughshod vocalism (*Aida*), lack of elegance (*Tosca*), capriciousness about tempi and just plain inferior singing (*Mefistofele*). Quite good on the other hand, and in spite of the almost painful reproduction, is the "*Cavalleria*" duet with Ester Mazzoleni, a soprano endowed with rare dramatic temperament as well as a Supervia-styled rapid-fire vibrato.

While on the subject of sopranos, there are two LPs featuring the voices of Claudia Muzio (Scala 836) and Rosa Ponselle (Scala 838), respectively. A generation ago Muzio was compared to Eleonora Duse; today's cognoscenti invoke the name of Anna Magnani when the conversation turns to Muzio's immense dramatic gifts. In the early acoustics we do not always perceive the supreme mastery of vocal characterization that made her electric Columbias milestones in the recorded art. But vocally she is more opulent here, with less straining in the upper register. (Still, she omits the D-flat in *Butterfly's* Entrance and *O patria mia* is transposed down a half tone). Muzio brings a luscious mezzo quality to *Voi lo sapete*, superb vocal assurance to the *Ernani* aria, tones of flooding richness to Manon Lescaut's music and moments of true pathos to Mimi. *L'ultra notte* (*Mefistofele*) is also touchingly realized, though not on the same heart-rending level as her electric Columbia version. The *Tosca* and *Louise* excerpts suffer from the pitch eccentricities that often mar transfers from the Pathé "hill and dale" (vertical cut) originals. Otherwise the Muzio disc is firmly recommended with the added thought that the artist's characteristic timbre finds truer reproduction here than in Angel's recent re-issue of the celebrated electrical series.

Rosa Ponselle was no match for Muzio's genius of tragedy but as a vocalist her gifts were even more remarkable. This is the second Ponselle collection on Scala and it must be admitted that in musical interest Volume I was far superior. Half of the present collection is devoted to songs and duets from the light repertory, charming but inconsequential. The operatic part of the program abounds in the familiar Ponselle riches—a scale of all strength and no weaknesses from a high C of stunning freedom and purity down to the luxurious chest notes that altos might envy; a vocal quality of creamy smoothness and velvety warmth; coloratura facility one has no right to expect of such a voice. The reproduction here is quite agreeable since the originals date from the early Twenties. Taking into account the two-volume *Cumden* set and the two Scalas, a near-complete representation of Ponselle's vocal art is now at hand.

Retirement ended Ponselle's active singing career at least 15 years prematurely. No such loss befell the many admirers of Helge Roswaenge, who, according to glowing European reports, today at 62 is still going strong. I was fortunate enough to witness a characteristic feat of this sturdy Dane some twenty years ago: not content with singing Turiddu and Canio on the same evening, he also undertook the Prologue to *Pagliacci* in the original baritone key. How did he sing it? With the same pealing richness he exhibits on Scala 840 where the Prologue is but one of many vocal

treats. The two utterly fantastic high D's in the aria from Adam's *Postillion from Longjumeau* are also something to muse about, as is Lenski's Aria from *Eugene Onegin*, sung with passionate lyricism yet free of saccharine sentiment.

Roswaenge is not my idea of a Mozart singer and, while he achieves the proper sound for "*Costi*" and *Don Giovanni*, *Dalla sua pace* is spoiled by excessive portamento. Nor can he summon the requisite grace to be convincing as Des Grieux or Faust. All selections are sung in German and, although Roswaenge's explosive manner is sometimes reminiscent of a Prussian colonel shouting commands, this is a collection of more than usual interest and many thrilling moments. Since the material dates from the late Twenties and early Thirties, the sound is electrically reproduced and quite acceptable.

Elegance and grace, Roswaenge's weaknesses, were present in Richard Tauber to an intoxicating degree. Now that this artist's Decca recordings are no longer available—a loss that should be remedied by whoever holds the right to the Parlophone masters—Scala and Eterna remain sole suppliers of Tauber material, a fact the two companies did not leave unexploited, relying mainly on acoustic Odeons of pre-1925 vintage. Scala 837 offers a program of opera, operetta and Lieder. The operatic excerpts include three selections from *Travatore*, a rather unusual bit of casting for the singer. As might be expected, *Ah si, ben mio* is for once rendered as an appealing love song and not as a gallery-storming tenor display. Some of that exquisite legato overflows into *Di quella pira*, where it really doesn't belong, and Tauber just fails to convince as a raging, thundering warrior, even though he sings both verses of the *stretta*, ending on a powerful B. The two Mozart arias are, to no one's surprise, masterly, in spite of an unusually slow pacing in *Dalla sua pace*. Highly welcome, too, are the two excerpts from *Die tote Stadt*, although for some strange reason the opera's finale precedes the famous *Lautenlied* on this record. Words are superfluous to describe the singer's authority in Strauss and Lehar and, while his approach to Lieder may not please all tastes, a heart of granite could not stand unmoved by his powerful projection of Schumann's *Ich grolle nicht*.

Eterna 727 leans heavily on operetta and includes the same two excerpts from Lehar's *Paganini* that are offered on Scala. Most interesting here are some previously unpublished electricities uniting the voices of Tauber with his famous soprano partner, Vera Schwarz. Tauber's infectious exuberance in the *Fledermaus* duet bears out the oft-voiced observation that he was perhaps the most appreciative part of his audience. A rather liberal outlook on tempos and orchestral co-existence explains the fact why this and the *Butterfly* duet remained "officially" unpublished, but it is delightful to have them belatedly with faults that are as treasurable as their many virtues. Vera Schwarz, whether in duets with the irrepressible tenor or in solo exploits, exhibits a voice of soaring power and virtuoso facility.

If there ever was a vocal recitalist who surpassed even Tauber in keeping an audience spellbound, his name was John McCormack. Scala 843 presents an attractive collection from the great Irish tenor's huge legacy of concert encores and Irish melodies. All 16 selections are acoustics and the recorded quality is not without intrusive blemishes. But the unique gift which could so often turn trivial material into treasurable art is all there. Let us hope that more rewarding aspects of McCormack's repertory will also be returned to circulation by Camden.

—George Jellinek

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YOUNG CARUSO—as the Duke in "*Rigoletto*." His pre-American recordings hold abundant historical interest.

GOLDEN VOICES ROUNDUP

CARUSO BEFORE HIS AMERICAN CONQUEST Eterna 725
14 arias from *Manon*, *Fedora*, *Germania*, *Iris*, *Cavalleria Rusticana*, *Pagliacci*, *Gioconda*, *Aida*, *Mefistofele*, *Rigoletto*, *Andriana Lecouvreur*, *Tosca*.

HERMANN JADLOWKER SINGS Scala 839
14 arias from *Eugene Onegin*, *Otello*, *Lucia di Lammermoor*, *Huguenots*, *Queen of Sheba*, *William Tell*, *Travatore*, *Tales of Hoffman*, *Tosca*, *Idomeneo*, *Fra Diavolo*, *Don Giovanni*.

JOHN McCORMACK SINGS SONGS Scala 843
1 Hear You Calling Me, Absent, Lovely Night, Snowy Breasted Pearl, Come Back to Erin & 11 others.

CLAUDIA MUZIO SINGS Scala 836
16 arias from *Ernani*, *Tosca*, *Travatore*, *Louise*, *Boheme*, *La Wally*, *Cavalleria Rusticana*, *Pagliacci*, *William Tell*, *Masked Ball*, *Manon Lescaut*, *Aida*, *Otello*, *Madama Butterfly*, *Mefistofele*.

ROSA PONSSELLE—VOLUME II Scala 838
Arias from *La Juive*, *Cavalleria Rusticana*, *Aida*, *Vespri Siciliani*, *Lohengrin*, *Sadko*; Duets from *Travatore* (w. Riccardo Stracciari, baritone), *Tales of Hoffman* (w. Carmela Ponsella, mezzo-soprano) also *The Blue Danube*, *Good-Bye*, *Kiss Me Again* & 3 others.

HELGE ROSWAENGE SINGS Scala 840
12 arias from *Così fan tutte*, *Don Giovanni*, *Manon*, *Africana*, *Eugene Onegin*, *Martha*, *Faust*, *Postillion from Longjumeau*, *Pagliacci* and duet from *Madama Butterfly* (w. H. von Dabicka, soprano).

RICHARD TAUBER IN OPERA AND OPERETTA Scala 837
Excerpts from *Magic Flute*, *Don Giovanni*, *Il Travatore*, *Traviata*, *Forza del Destino*, *Zigeunerbaron*, *Night in Venice*, *Paganini*, *Die tote Stadt*; also 5 songs from Schumann's *Dichterliebe* (with Lotta Lehmann, Emmy Bettendorf, Carlo Vancanti, sopranos, Benno Ziegler, bar.).

RICHARD TAUBER—VERA SCHWÄRZ Eterna 727
Arias and duets from *Fledermaus*, *Madama Butterfly*, *Gypsy Baron*, *Night in Venice*, *Wiener Blut*, *Paganini*, *Gypsy Love*, etc.).

GIOVANNI ZENATELLO OPERATIC RECITAL No. 2 Eterna 726
15 excerpts from *Aida*, *Huguenots*, *Tosca*, *Madama Butterfly* (with Linda Cannetti, soprano), *Gioconda*, *Andraa Chenier*, *Tosca*, *Mefistofele*, *Forza del Destino*, *Fanciulla del West*, *Cavalleria Rusticana* (with Ester Mazzoleni, soprano).



MOUNTED ON MATCHED *Rek-O-Kut N-33H* single speed turntables were the *Scott-London Type 1000* (left) and *Shure Studio Dynetic* (right) arms.

CASE FOR THE INTEGRATED ARM

First published report on matched stereo cartridges and tone arms

equipment / OLIVER P. FERRELL

THE selection of hi-fi equipment is in many ways similar to the personal choice of a 35-mm camera and its associated lenses. The variety of hi-fi components is not as awesome; but the adherents to specific products are just as outspoken. Stereo did nothing to ameliorate this situation. In fact, some hi-fi enthusiasts say that it made it more complex. This view is partially correct. Stereo information is molded into a fragile record groove; to extract it requires a specialized phono cartridge—be it ceramic or magnetic—with a highly compliant stylus. And, among other things, the radius of the diamond stylus has been reduced (1 mil to 0.7 and 0.5 mil), simultaneously increasing the problems of stylus pressure and needle mass.

There are now some two dozen stereo cartridges available to the audiophile. These may be mounted and wired into any one of a dozen different tone arms. Then, the tone arm must be carefully mounted on a turntable base so that the axis of the pickup, the stylus overhang, and the spindle-to-pivot distance are at their optimum relationship. Some audiophiles feel that this is just asking too much and voice their preference for a fully integrated cartridge and tone arm system. This would place the responsibility of establishing the offset angle, axis of the pickup, and tracking pressure upon the shoulders of the manufacturers—where they feel it belongs.

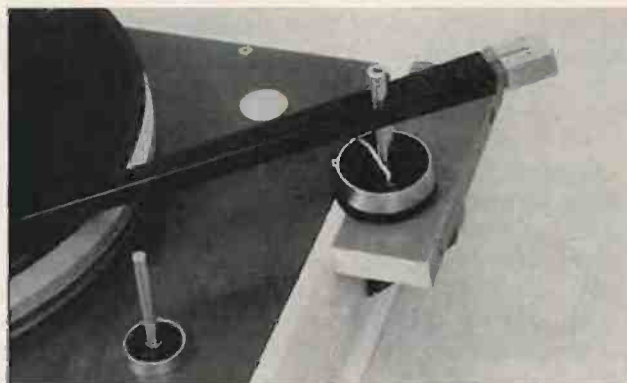
Two fully integrated stereo cartridge and tone arm combinations have been made available to the public. One of these is the Scott-London Type 1000, available in the United States from H. H. Scott, Inc., Maynard, Massachusetts. It sells for \$89.95. The second is the Shure Brothers stereo Studio Dynetic Model M216, which sells for \$89.50.

How Do They Operate?

Scott-London: This is a variable reluctance type stereo car-

tridge, permanently attached to a counter-balanced tone arm. The tip mass is rated at less than 1 milligram and the stylus compliance in either direction is 3.5×10^{-6} cm/dyne. Manufacturer recommends a termination in the amplifier of 47,000 ohms per channel. Stylus pressure permanently fixed at the factory at 3.5 grams. The diamond stylus radius is 0.5 mil. Channel-to-channel separation is greater than 20 db.

Shure: A moving magnet cartridge that plugs into an especially designed tone arm. The arm swivels laterally on a ruby thrust bearing. Cartridge is raised and lowered by a push button and is counter-balanced at $1\frac{1}{2}$ to $2\frac{1}{2}$ grams stylus pressure. Recommended amplifier input is 47,000-50,000 ohms. Stylus radius is 0.7 mil (diamond) and the compliance is rated by the manufacturer as being approximately 8.0×10^{-6} cm/dyne. Channel-to-channel separation is greater than 20 db. at 1000 cycles.



THROUGH AN ERROR in editorial judgment, we secured a 16" Shure arm and a 12" turntable deck. This small platform extension easily solved that dilemma.

HIFI REVIEW

Are They Easy To Install?

Scott-London: A template supplied with the arm fixes the necessary turntable spindle-to-tone arm pivot distance ($8\frac{3}{8}$ "). A $\frac{3}{4}$ " hole and three $\frac{5}{32}$ " diameter holes are required to bolt the tone arm pedestal. Approximately 36" of shielded cable is supplied permanently wired to the arm and cartridge. The installer must attach and solder his own phono plugs. The color-coded stereo cartridge connections are basically 3-terminals—plus a separate special lead for monophonic output from the cartridge. The "rest" for the tone arm requires one hole ($\frac{3}{8}$ "). Total installation time is less than 45 minutes—if proper tools are available.

Shure: No 12" arms were available in the new Stereo Studio series at the time of this write-up. A 16" arm was used instead. The spindle-to-pivot distance is $10\frac{19}{32}$ " (template supplied) with a $3\frac{1}{16}$ " overhang beyond the pivot ($2\frac{1}{16}$ " for the Scott). A $\frac{7}{16}$ " hole and three $\frac{5}{16}$ " holes are needed to bolt or screw the arm base to the turntable mounting board (screws and bolts supplied). A separate $\frac{1}{8}$ " hole is used to thread the cartridge leads through the mounting board. Another three holes are needed to mount the arm rest. The installer must supply his own length of low capacity microphone cable (readily available at radio-TV parts jobbers) to connect arm/cartridge to amplifier. Color-coded leads from cartridge are soldered to 4-terminal tie strip (supplied). The mike cable is skinned and soldered to appropriate tie points. Phono plugs are then soldered to other end of cable (3-terminal connection). An additional lead from the tie strip grounds the turntable motor to the preamplifier chassis. Total installation time is about 75 minutes.

What Adjustments Are Made at Home?

Scott-London: The stylus pressure and offset angle of the cartridge are fixed at the factory and cannot be altered by the installer. Thus, the only adjustment is the height of the cartridge above the record. The instruction sheet supplied does not cover this point adequately. The installer should arrange the height (using the set screw in the arm pedestal) so that the arm is perfectly parallel to the record.

Shure: Here, too, the only critical adjustment after mounting is the height of the cartridge/arm combination. The manufacturer specifies that the bottom edge of the forward part of the arm be set $\frac{3}{32}$ " from the turntable mat. A set screw permits the tone arm to be raised and lowered.

What About Stylus Replacement?

Scott-London: Due to the extraordinarily low tip mass, high compliance, and low stylus pressure, replacement will probably not be necessary under 1500-2000 hours of playing time. The complete arm and cartridge must be disconnected and returned to the factory for stylus replacement. Cost has not been established at this writing.

Shure: Stylus replacement should not be necessary under 1500-2000 hours. Cartridge is removable from arm and the stylus may be replaced in a matter of seconds. Stylus replacement cost (diamond) is under \$20.00.



SCOTT-LONDON STEREO ARM is permanently counter-balanced at $3\frac{1}{2}$ grams stylus pressure. Leads feed through arm and pedestal to underside of turntable.

What Are the Special Advantages—Disadvantages of the Arms?

No effort is made here to compare the "electronic" performance of these two units. The Shure stereo cartridge has been established in the U.S.A. as one of the two top quality magnetic stereo cartridges. Across the Atlantic, the Scott-London (English "Decca") has won approval as the top quality magnetic unit. Our tests reaffirmed the superlative performance of both—in fact, they are so closely matched in performance characteristics as to be almost indistinguishable one from the other.

Scott-London: A somewhat delicate, though tried-and-proved, product. The familiar finger grip and arm that swings off and away from the record may be especially favored by audiophiles over the "push-and-swivel" method. It is easy to install, but we strongly feel that the cables should be terminated with phono plugs to vastly simplify installation (no soldering would then be required). The height of the arm rest should be made adjustable to compliment the appearance of the assembly. Stylus mounting is very delicate and care must be exercised in cleaning dust accumulation so that the stylus is not subjected to a back and forth motion. Ability of this cartridge-arm combination to track high level recorded material is phenomenal. Monophonic performance comparable to top quality "mono only" cartridges. Separate connection from cartridge permits user to install this combination and play only mono material—converting to stereo amplifiers and speakers at a later date.

Shure: This is written when only a few samples of the new Stereo Studio Dynetic cartridge are available. Performance is faultless, although the manufacturer informs us that even better production models will be available to the public when this story appears. Cartridge operates on the same principle as its larger brothers—the M3D and M7D. Shure has stubbornly clung to the "push-and-swivel" Studio Dynetic arm and is steadily gaining converts—especially by dramatically proving that this combination cannot damage a stereo record. Arm can be purchased either with a monophonic cartridge or stereo cartridge. A unique plug-in system permits change-over in seconds. Stylus replacement is extraordinarily simple. Needle talk cannot be distinguished at a distance of six inches from the cartridge. We feel that installation time could be halved by supplying a wiring harness rather than asking the audiophile to construct his own Siamese shielded cable connection.

—Oliver P. Ferrell



Illustrations by Don Cornelius



THE "ELECTRONIC" OPERA GLASS

Unique audio filter spotlights soloists, smoothes out resonant peaks, can be a boon for disc-to-disc dubbers—but it must be used with discretion

equipment / HANS H. FANTEL

HI-FI fans usually take their music the way the record companies serve it up to them on their platters. True, treble and bass controls permit some personal flavoring of the overall balance—but the basic "makings" of the sound must remain pretty much as the engineers cook them up.

This need no longer be so. A new type of component, dubbed "Audio Baton," lets the audio fan try some sonic home-cooking and blend his own tonal mélange. In effect, he can second-guess not only the engineer but also the conductor in matters of balance, emphasis and "color."

"Cellos louder—violins down!" A touch upon the Audio Baton imposes your command and the orchestra's regular conductor is temporarily pushed aside.

Singers appear especially dramatic in such shifts of aural perspective. Is Sinatra veiled in the mists of mood music? The Baton pulls him from the tonal mush and quite literally

brings him "out front." So graphic is the effect that he seems to be stepping forward before the orchestra as you turn the knob. At low volume, this suggests an odd feeling of intimacy, as though Sinatra were crooning in your ear. Turning the knob the other way keeps the vocalist at a distance—which for some singers might be the better choice.

The Audio Baton derives its mesmeric power from what is technically known as a nine-channel comb filter. It thus permits separate control of the relative loudness for nine octaves of the musical range, starting at 40 cycles (hence, 40, 80, 160, 320, 640, 1280, 2560, 5120 and 10,240 cycles). The bandpass of each of the nine filters confines its effect essentially to half an octave to either side of the resonance point.

In this respect, the Baton differs radically from standard tone control circuits. The response curve created by ordinary treble and bass controls may be likened to the shape of a

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flexible steel measuring tape held rigidly at the center while the ends are free to be swung up or down. In this analogy, the fixed center represents the steady mid-range; the pivoting ends represent the variable highs and lows. Their upward or downward angle is the so-called slope of the response curve. The up or down position of any given point represents the amount of boost or cut at that particular frequency.

This type of control is quite effective for regulating extreme treble and bass because the free ends of the imaginary steel tape swing over a wide arc. But what happens when you want to boost or cut a frequency nearer to the center pivot point? Obviously, this can't be done without affecting the outlying frequencies to an even greater degree. The simple geometry of the matter is like swinging a leg from the knee: the foot will invariably swing wider than the shin.

Consequently, if you want to cut the 5000-cycle region by, say 6 decibels, you can do it only by pushing down the 10,000-cycle region by maybe twice as much at the same time. Or, you can give moderate boost to the middle lows only if you will take a whopper of a bottom bass boost into the bargain.

In short, standard tone controls are non-selective within their range of action. Extreme highs always swing along with the middle highs, and extreme lows with the middle lows. There's no way of getting them apart. The implied principle is "Love me—love my dog."

The Audio Baton gets rid of this particular dog by a wholly different operating principle. Let us again imagine a steel measuring tape as representing the frequency curve. Instead of pivoting the ends, as does the ordinary tone control, the Audio Baton slices the tape into small bits, each covering just one octave. Any single "octave bit" can be pushed up or down independently of all the others. Each separate octave is thus individually controlled for relative emphasis or suppression.

This selective filter action is the key to the "orchestral control" afforded by the Audio Baton. Boosting the range of fundamental frequencies of a certain instrument (e.g. the

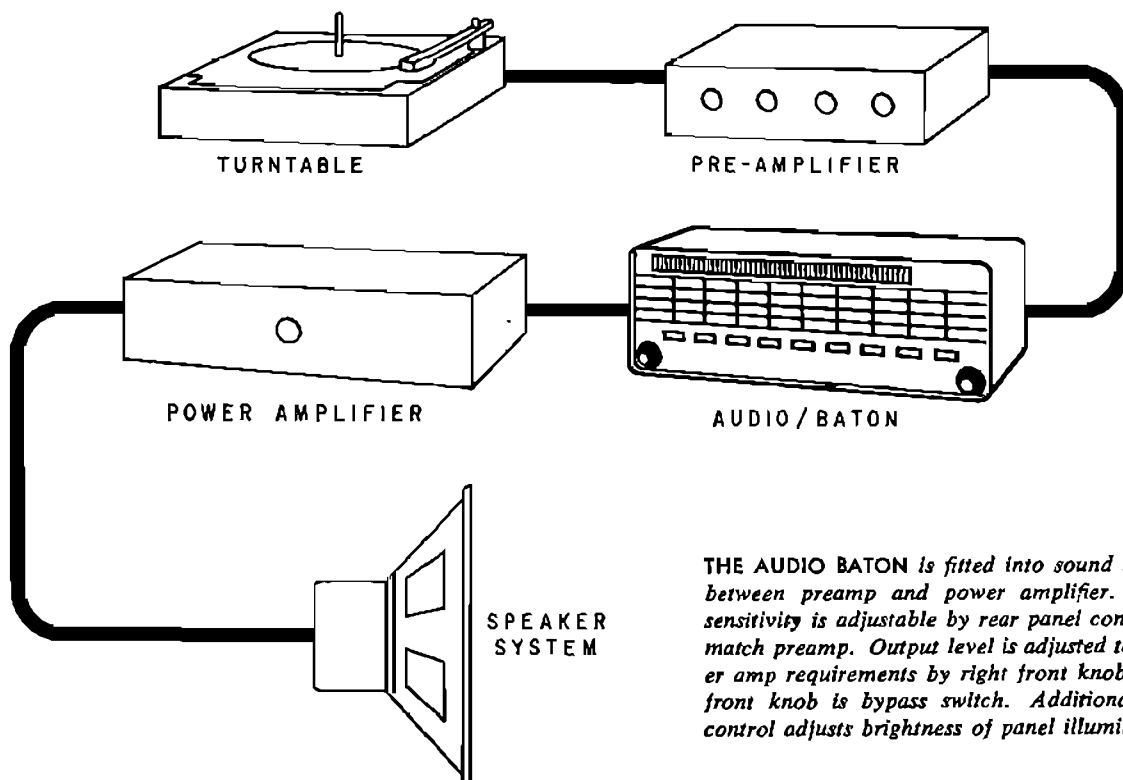
cello or the flute) will make that particular instrument stand out in the composite sound. Obversely, de-emphasis of those frequencies will cause the instrument to recede into the orchestral fabric.

The principle, in part, is already familiar to many hi-fiers from the "presence control" featured on some pre-amplifiers. But the presence control is generally limited to the 3000-cycle region, often fixed in the amount of emphasis, and without provision for de-emphasis below the "flat" level. The effect of the presence control may be compared to that of a fixed spotlight. In contrast, the selective filter action of the Audio Baton is like the process of "dodging" in photography. It enables us to brighten or darken any area of the whole picture, to select an infinite range of intermediate shades, to sharpen or obscure detail at any point.

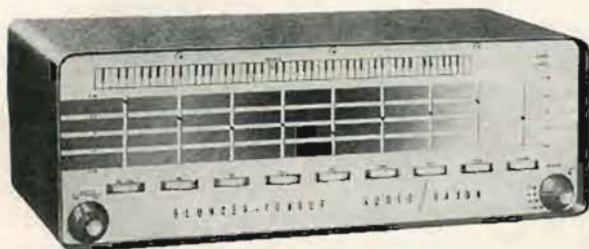
Most important to the serious audiophile is the possibility of correcting shortcomings in the program material or room acoustics. Peaks can be flattened and dips filled in.

Assume you're playing a recording made in a hall with boomy echo in the 100-cycle region. A touch on the Audio Baton, taking the appropriate octave down a few decibels, will work wonders in improved clarity and balance. Or maybe your record is deficient in bass because the recording engineer tried to cram some extra playing time on one side. A slight boost in the 40-cycle department immediately puts a solid bottom under the musical structure. Perhaps the violins screech because the microphone was placed too close or because the record company introduced an artificial peak to make their discs sound "hi-fi" on cheap, restricted-range phonographs. A slight cutback around 3000-4000 cycles quickly turns sandpaper to silk. This effect is quite unlike the usual turn-down of the treble control because it levels the spurious peak without impairing the good highs beyond it.

Such "plastic surgery" in tone, the adding and subtracting of response in pinpoint areas, is of special value to fanciers of vintage discs. In effect, the Audio Baton gives them the equivalent of the type of professional equipment used for



THE AUDIO BATON is fitted into sound system between preamp and power amplifier. Input sensitivity is adjustable by rear panel control to match preamp. Output level is adjusted to power amp requirements by right front knob. Left front knob is bypass switch. Additional rear control adjusts brightness of panel illumination.



OCTAVE FILTER CONTROLS are spaced across the front panel of the Audio Baton. Indicators in vertical columns mark each control setting. Piano keyboard scale on top instantly tells musical pitch equivalents.

"cleanup" of old discs prior to LP transfer.* Collectors dubbing their treasured 78's on tape can now edit their source material like a studio engineer. With a little experience and practice in the setting of the selective filters they will be able to produce tape transfers tonally far superior to the original discs.

Tonal cosmetics of this kind need not be confined to the source. They may be equally well applied to your play-back situation. Faulty living room acoustics, peaks in your speaker or pickup are quickly cured by compensatory settings of the octave filters.

* See "Old Wine in New Bottles"—HiFi REVIEW, January '59, p. 35.

TEST REPORT

The unusual circuitry of the Audio Baton made the editors of HiFi REVIEW wonder about possible adverse effects on stringent high fidelity performance. An independent testing laboratory partially confirmed our doubts, although their magnitude should not be considered overly serious. Improperly used, the Audio Baton can degrade hi-fi quality sound below the limits of good audio engineering practice. However, if properly used—as a corrective device for specific situations such as those cited in the accompanying article—the Audio Baton has definite utility for the experienced and adventure-some audiophile.

Frequency Response: Our analysis of laboratory measurements indicates that the Audio Baton is within ± 2 db. of manufacturer's specifications (when all level controls are in the nominally "Flat" position) except around 20,000 cycles. The ranges of the nine channels are reasonably close to specifications except for the 10,240-cycle filter which shows too high a boost and too sharp a cut-off characteristic.

Harmonic Distortion: This was measured at 0.5% level from 30 to 4000 cycles, but then rose rapidly in our test model to a peak of 1.4% at 7500 cycles, finally dropping to less than 1.0% beyond 11,000 cycles. These figures do not satisfy truly exacting high fidelity standards.

Intermodulation Distortion: Measurements indicated that a value of 2% was exceeded for two volts output of the Audio Baton. This touches the border line of what may be considered "unacceptable" for truly high fidelity performance. Some power amplifiers may require two volts to drive them to full output, but at normal listening levels and with a fairly sensitive power amplifier, one volt or less may suffice. At such levels IM distortion drops to slightly less than 1%.

Summary: The Audio Baton can and does introduce a nominal amount of distortion into a high fidelity system. The value of the distortion is not too great, nor in ordinary low-level usage would it be annoying. Nevertheless, it is defi-

The Audio Baton thus acts as medicine for conditions of noise or non-linearity. Where no medicine is needed, a by-pass switch simply takes the whole unit out of the circuit.

The by-pass switch, incidentally, is a vital feature. After all, good recordings played over a well-equalized hi-fi system need no assistance from the Baton. It cannot improve what is good and contributes nothing to such happy situations.

Besides—let's face it—improperly or clumsily used, the Audio Baton is capable of causing all the trouble it is supposed to cure. Just like the conductor's baton, the Audio Baton works best in hands guided by discretion, practice, and—above all—a knowing ear.

Like all complex circuitry, the Audio Baton has a certain amount of inherent distortion. (See special test report.) This distortion may not be too high a price to pay for the corrective benefits bestowed by the Baton, especially if the distortion in the program source is as great or greater than that contributed by the Baton. However, when playing high-quality program material not needing frequency compensation or filtering, it is preferable to disconnect the Baton from the signal channel by means of the bypass switch.

In the hands of serious hi-fi experimenters and home recordists, the Audio Baton is a workable tool providing the hobbyist with such versatility of tonal control as hitherto was the sole prerogative of the studio technician.

—Hans H. Fantel

nately measurable. The nine octave filters work well in accordance with the manufacturer's claim, except for the unusual characteristics of the 10,240 cycle control. It would appear quite likely that this effect was due to a "bug" in the particular unit tested, which has now been returned to the manufacturer with our comments.

Manufacturer's Data:

A 9-channel comb audio filter with variable gain controls in each channel.

Frequency Response: Flat from 20 to 20,000 cycles ± 2 db (with filter controls set flat).

With one filter control varied and all others set at zero reference level, the following responses will be obtained:

160, 320, 1280, 2560 cycles:	+13 db or -13 db
80 and 5120 cycles:	+13 db or -11 db
40 and 10,240 cycles:	+13 db or -6 db

Insertion loss zero. Hum and noise: 66 db below rated output.

Input impedance at 1000 cycles: 125,000 ohm minimum shunted by a capacitance of 80 μ fd. Maximum input voltage: 1.5 volts RMS.

Tube complement: 5—12AX7, 1—6K4 rectifier.

Size: 17 1/4" w x 6" h x 7 3/16" d. Weight 11 lbs. Price: \$119.95.

It Started With a "Lady"

jazz history / CHARLES M. WEISENBERG

JAZZ as a serious art form has little need or even use for the Broadway musical as such. Theater music is only one of several elements contributing to the creation of a total Broadway show experience. The creative jazz musician owes small allegiance to the composer of any number because when his tune is subjected to expression, the rhythms, moods, and even original melodic lines are often drastically reconstructed.

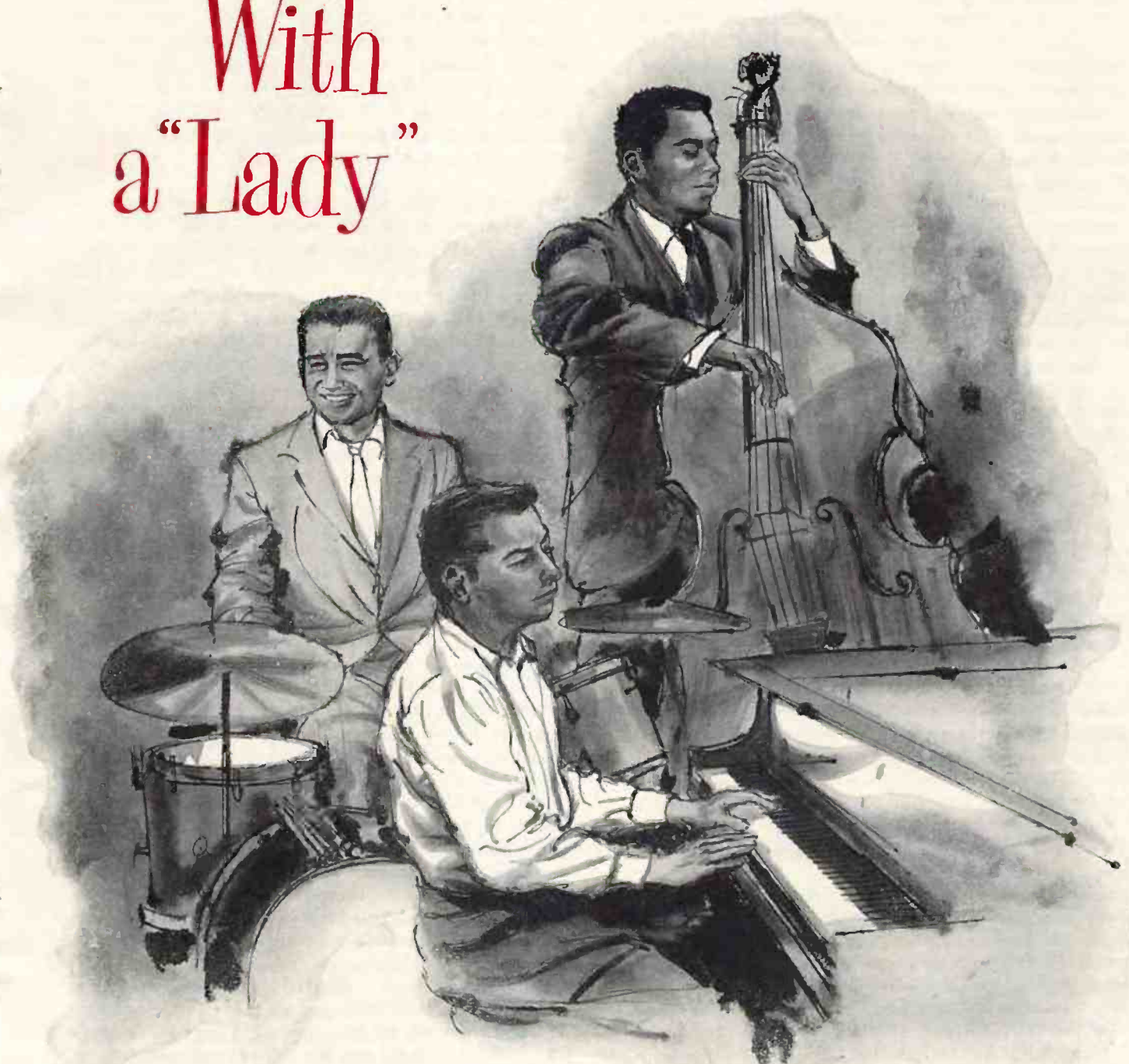


Illustration by Gabe Keith

Manne, Previn and Vinnegar unknowingly worked up a new idiom—light jazz

This is part of the way a jazzman thinks, and thereby produces a new art work out of another person's music. It is just this "re-composing" that the jazzman is not free to do when performing from a Broadway score. Since the jazzman is not interested in the original story, mood, lyrics or musical structure, the things that are left include the show's title, plus its popularity and familiarity with the public. If the association with the original show is lost, then the reason for doing the album is also lost with it.

Today, however, it is standard operating procedure for producers of Broadway productions to try and sign up at least one jazz album at the same time they are setting up original cast, instrumental, vocal, and other record packages. Jazz musicians are becoming ever more involved with Frederick Loewe, Richard Rodgers, Harold Arlen, Frank Loesser and other composers from New York's legitimate theaters.

This introduction of a large number of jazz interpretations based on music from Broadway instead of the blues is bound to raise a question among dyed-in-the-wool jazz lovers: Is this a valid approach that will still provide a worth-while musical experience as jazz?

In order to answer this question properly it must be divided into two parts—one for those who are unfamiliar or just beginning to discover jazz and one for those who have already become jazz aficionados. For the first group this new musical package can be enjoyable and can even whet their appetite for more and "stronger" jazz. The bona fide jazz enthusiast, however, may find that Broadway interpretations tend to be shallow and uninteresting, even though well-known and talented musicians are performing. It is important that a difference be recognized between such quasi-jazz and the real thing. The creative beauty identified with the most powerful kind of jazz expression has little chance of developing fully in these "Broadway show" albums.

The most accurate way to describe this music is with the term *light jazz* which has a relationship to jazz almost identical to the relationship between the light classics and the great masterpieces of classical music. In each case the lightness refers to a simplification and romanticizing process. When jazz, like classical music, is lightened, its commercial value expands because of a more obvious appeal to a larger segment of the population. To develop this mass appeal, composer and musician must work in terms of less complex structures, variations and instrumentation. Greater dependence is placed upon easily recognizable melodies. Although this "light" approach contributes very little to the development of its more penetrating and thought provoking relative, it can serve an important function both by giving the artists a better income and by helping introduce more people to the musical ideas of jazz.

Certainly much of the music from Broadway in the name of jazz is pleasant and enjoyable but this does not qualify it as jazz in the true sense. One pitfall for modern jazz collectors is that many albums are tagged as "jazz" for no other reason than that somebody apparently thought it would be nice. Even when highly talented jazz musicians appear there is seldom any assurance they are involved in the creation of high quality jazz performance. Some record companies, indeed, go so far as to hire "name" jazz critics to write liner notes praising the music as jazz while the actual performances may turn out to be something quite different.

Good jazzmen who have gone to Broadway for inspiration but who have failed to come back with creative results equal to their well-proved talents include Shelly Manne (*Li'l Abner*, Contemporary Records C 3533), Phineas Newborn,

Jr. (*Jamaica*, RCA Victor LPM-1589), Coleman Hawkins (*Oh Captain!* M-G-M E-3650) and Jimmy Cleveland (*Jazz Goes Broadway*, Vik LX-1113). Among the critic-publicists writing liner notes for these light jazz albums have been Leonard Feather (*Oh Captain!*), Ralph J. Gleason (*The King and I*, World Pacific 405), Nat Hentoff (*Jazz Goes Broadway*) and Russ Wilson (*Kismet*, World Pacific 1243). Jazz enthusiasts familiar with these names might justifiably be disappointed in the lightweight music contained within these covers. True, all these albums contain *entertaining* music but it takes more than a mere label or well written claim to create jazz.

This is not to imply that the use of show tunes for jazz albums is an attempt to defraud the public or to make sales on false pretenses. On the contrary, many of the musicians involved in these efforts are sincerely trying to expand their audience. We must also face the fact that some are not really jazzmen. A prime example can be found in the recording that started the whole thing.

ON April 17, 1957, Shelly Manne, Andre Previn and Leroy Vinnegar entered Contemporary Records' Los Angeles studio to record their second album together. Here is a trio of outstanding musicians, two of them firmly grounded in jazz and one of them new to the jazz field. The newcomer, Andre Previn, is a highly accomplished pianist, but he has not truly mastered the jazz idiom. Drummer Manne and bassist Vinnegar are, however, among the most capable and inventive jazzmen in the country today.

They had decided in advance to devote this new album entirely to a "modern jazz interpretation" of music from the Broadway hit, *My Fair Lady*. Their success can be partially measured by the fact that the album (Contemporary Records C 3527) perched on top of the best seller charts for over a year to become one of the biggest all-time jazz sellers. This recording did something else. It opened up the eyes of jazz musicians with a brand new light to Broadway musicals, as a glance at the accompanying discography will prove.

Previn, whose scoring and conducting of *Porgy and Bess* was his 30th motion picture assignment, has an amazing understanding of musical technique, but he has not been able to use his vast talent along this line according to the requirements of jazz. Previn does remarkable things on his recording but they cannot be judged in jazz terms, even though that was his intent. The music here always remains familiar as *My Fair Lady*, only with a touch of something different; *With a Little Bit of Luck* becomes a pensive ballad instead of the humorous parody on the London music hall, the romantic *I Could Have Danced All Night* turns into a sparkling Latin number. The jazz flavor is unmistakable enough, but hard core enthusiasts find the treatment quite superficial. Those who have thought that jazz was something they could never tolerate are the ones who may find this music most palatable.

It was this very tasty "light jazz" presentation of *My Fair Lady* that officially declared open season on Broadway shows. Those who followed Manne, Previn and Vinnegar created a similar kind of light jazz that always maintained its familiarity with the original scores. Unfortunately, this has brought with it severe restrictions on jazz creativity. One of the most unusual experiments after *My Fair Lady* was Leonard Feather's production of *Oh Captain!* Billed as the "first jazz show-tune album with vocals," it featured such musicians as Dick Hyman on piano, Art Farmer on trumpet, Coleman Hawkins on saxophone, Osie Johnson on drums and Jimmy

Cleveland on trombone. The singing chores are shared by Marilyn Moore and Jackie Paris with the exception of one tune sung by Johnson that turned out to be unbelievably bad.

Feather explained his innovation by telling how he has, in his role of critic, reviewed large numbers of jazz albums devoted to Broadway musicals and that "unless you had seen the show and were familiar with its score, you couldn't

get much of a message from these melodies." So to correct this failing, Feather (the producer) gathered vocalists and instrumentalists for this album which, however, falls short of its avowed mark. Those who have not seen *Oh Captain!*, this writer included, will still not get much of a message. Although the lyrics are understandable as individual tunes, there

(Continued on page 56)

TOPS IN LIGHT JAZZ

Manny Albam — West Side Story.

Coral 57207

Dorothy Ashby — Hip Harp.

Prestige 7140

Chet Baker — The James Dean Story.

World Pacific 2005

Warren Barker — 77 Sunset Strip.

Warner Bros. WS 1289 Mono — W 1289

Ruby Braff Goes "Girl Crazy."

Warner Bros. WS 1273 Mono — W 1273

Ralph Burns — Porgy and Bess.

Decca DL 79215 Mono — DL 9215

Barbara Carroll — Flower Drum Song.

Kapp Stereo 1113 S Mono — 1113

Joe Castro — Mood Jazz.

Atlantic Stereo SD 1264 Mono — 1264

Bob Crosby — South Pacific Blows Warm.

Dot 25136 Mono — 3136

Miles Davis — Porgy and Bess.

Columbia CS 8085 Mono CL 1274

Wild Bill Davis — My Fair Lady.

Everest 1014 Mono — 5014

Kenny Drew — Pal Joey.

Riverside 1112 Mono — 12-236

Don Elliott — Jamaica Jazz.

ABC-Paramount ABCS 228 Mono — ABC 228

Don Elliott — Pal Joey.

Hallmark Stereo 317

Jimmy Giuffre — The Music Man.

Atlantic SD 1276 Mono — 1276

Bobby Hammack — Solid! South Pacific.

Liberty 7007 Mono — 3037

Chico Hamilton — South Pacific.

World Pacific 1003 Mono — 1238

Dick Hyman — Oh Captain!

MGM E 3613

Dick Hyman — Whoop-Up.

MGM SE 3747 Mono — E 3747

Hank Jones — Gigi.

Golden Crest 3042

Hank Jones — Porgy and Bess.

Capitol ST 1175 Mono — T 1175

Monty Kelly — Porgy and Bess.

Carlton S 111 Mono — 111

Shelley Manne — L'il Abner.

Contemporary S 701 1/2 Mono — 3533

Shelley Manne — My Fair Lady.

Contemporary S 7002 Mono — 3527

Shelley Manne — Peter Gunn.

Contemporary S 7025 Mono — 3560

Dick Marx — Marx Makes Broadway.

Omega Stereo 2

The Mastersounds — Flower Drum Song.

World Pacific 1011 Mono — WP 1252

The Mastersounds — The King and I.

World Pacific 405

The Mastersounds — Kismet.

World Pacific 1010 Mono — WP 1243

Metropolitan Jazz Quartet — Themes from Great American Movies; Broadway Shows; TV Shows; The Classics; Foreign Movies.

MGM SE 3727, 3728, 3729, 3730, 3731 (also in Mono)

Morris Nanton Trio — Roberta.

Warner Bros. WS 1279 Mono — W 1279

Phineas Newborn — Jamaica.

RCA Victor LPM 1589

Red Norvo — Windjammer.

Dot 25126 Mono — 3126

Andre Previn — Gigi.

Contemporary S 7024 Mono — 3548

Andre Previn — Pal Joey.

Contemporary S 7004 Mono — 3543

Andre Previn Plays Vernon Duke.

Contemporary 3558

Shorty Rogers — Gigi in Jazz.

Atlantic 1232

Tony Scott — South Pacific Jazz.

ABC-Paramount ABCS 235 Mono — ABC 235

Bud Shank — The Swing's to TV.

World Pacific 1002 Mono — 411

Bobby Sherwood — Pal Joey.

Jubilee Stereo SDJLP 1061

Johnny Smith — Flower Drum Song.

Roost S 2231 Mono — 2231

Jim Timmens — Gilbert & Sullivan Revisited.

Warner Bros. WS 1278 Mono — W 1278

(The listings above represent the most interesting light jazz available at press time.)



ROBERT WHITNEY trained his orchestra to play the toughest modern music.

LOUISVILLE HARVEST

Boundless Kentucky enthusiasm

*bears fruit with 30 LP discs and
a bright page in our cultural history*

contemporary music / DAVID HALL

WHAT Charles R. P. Farnsley did when he took over as Mayor of Louisville, Kentucky, in 1948, stands today as a glowing chapter in the cultural annals of the U.S.A. Mayor Farnsley's hot-eyed enthusiasm for music was the starting point. After being in office a little over three months, he went into a huddle with the Louisville Orchestra's then-manager, John Woolford, and conductor Robert Whitney, who had come to Louisville from Chicago eleven years before.

Heretofore, as director of the Louisville Philharmonic Orchestra, Whitney had been presenting concerts in the usual symphony orchestra subscription pattern—in a large hall, with programs based strongly on standard repertoire, with expensive "name" soloists to help box office receipts, and with a number of imported players to fill out the weak spots in the orchestra's first-chair complement. The result over the years was **DEFICIT** in large red letters, aided and abetted by the anti-climactic effect of a concert or two scheduled after some big-time ensemble like the Boston or Chicago Symphony had passed through on tour.

The team of Farnsley, Whitney, and Woolford put their heads together and came up with a series of ideas that would take Louisville out of the "Museum of Musical Antiquities" business and get the orchestra started along a totally unprecedented line of endeavor—as a musical "Museum of Modern Art"; but with this special twist—the Louisville Philharmonic Society would commission all the works for its gallery!

On November 9, 1948, the first Louisville world premiere became a matter of history. By the fall of 1951, the Orchestra had recorded a Louisville-commissioned work—William Schuman's *Judith*—for Mercury. Five more commissioned works were taped during the next three years, this time for Columbia, the composers being such top-rated figures as Heitor Villa-Lobos, Darius Milhaud, Bohuslav Martinu, Norman Dello Joio, and Lukas Foss. That such names as these had been gathered to contribute new and original repertoire for a little-known orchestra in the American "backwoods" without a "glamour-boy" conductor to lend snob appeal to the premieres constitutes quite a tribute to the powers of persuasion and publicity wielded by Farnsley and company. But Charles Farnsley had not grown up in the tradition of Blue Grass politics for nothing. He was having the time of his life meeting the challenge of applying this special know-how to a quite different field—that of selling the concept of a truly *community-rooted*, broadscaled cultural endeavor to his own constituents; and, to the world outside Louisville, the idea that a medium-sized American city could show the rest of the country a thing or two when it came to vital participation in the contemporary creative arts. Efforts by then had been expanded to include establishment of a Louisville Fund as a "community chest" for the arts, serving not only the orchestra, but opera, theater, art and the dance. However, Mayor

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Farnsley's powers of persuasion were yet to reach their ultimate triumph and his program was due for some rough going in the years between 1948 and 1953.

As a first condition of carrying out his precedent-shattering musical program, Farnsley saw to it that both the orchestra and its name were cut down in size. It would henceforth be known as The Louisville Orchestra and cut in manpower to 50 players—that of the classical ensemble of pre-Wagnerian days. The works commissioned from American and European composers for the Louisville Orchestra would therefore be tailored accordingly. Furthermore, the Orchestra's concerts would be given in the smaller and acoustically superior Columbia Auditorium—better to give the same concert twice to a pair of full houses than a single performance to a hall half empty. Last, but far from least, the Louisville Orchestra would be composed wholly of local players. "Rob" Whitney might not be a glamour-style conductor, but he knew his business and could be counted on to train the men and women of his orchestra into a crack outfit fully capable of playing the toughest new music any composer might hand them. A hearing of Elliott Carter's *Variations for Orchestra* as recorded in Louisville will give some idea of what Robert Whitney has accomplished with his players over the past decade. A major milestone in the growth of the Louisville project came when it was decided to send the orchestra to show off its newly acquired wares at New York's Carnegie Hall in late December of 1950. The program consisted wholly of Louisville commissions. The widespread and positive press attention, both in the New York newspapers and in national magazines proved to be a real shot in the arm publicity-wise. Furthermore, it primed the situation for the Mercury and Columbia discs that were to mark Louisville's initial recording activity.

Six commissions annually at \$1000 apiece was the Louisville quota to start with. Quite rightly, those responsible for this scheme of things were concerned lest hearings of their new-minted works by Villa-Lobos, William Schuman, Carlos Chavez, Norman Dello Joio, Paul Hindemith, and others would begin and end right there in Louisville. Hence the development of the Louisville Orchestra project was from the very first accompanied by unceasing search for cooperation

from music publishers—and recording companies. Recording company interest was sporadic at best, but the Voice of America and Radio Free Europe did and have continued to avail themselves of tapes from the Louisville concerts for broadcast throughout the world. Let no one suppose, by the way, that the Louisville Orchestra's subscription programs since 1948 have been made up exclusively of new music—far from it. The pattern has been one world premiere for each program, flanked by sturdy stand-bys of the classic, romantic, and early 20th century repertoire.

Chief among the Louisville prospectors seeking ways and means of broadening the scope of and assuring permanence to their commissioning project was Mayor Farnsley, and in May 1953 he struck gold. It took the form of a Rockefeller Foundation grant to the tune of \$400,000, to which was added another \$100,000 in the fall of 1955. This grant not only assured the recording of every major Louisville Commission from 1954 on, but also allowed for the granting of more commissions, for expanding the concept to cover student composers, and for giving extra concerts featuring public performances of the additional works commissioned, as well as repeat performances of earlier commissions.

Until the first of 1959, the Louisville Commissioning Series discs done under the auspices of the Rockefeller Grant were available only by mail order subscription. Even so, by the end of 1958—at which time the 30 Commissioning Series discs listed here had been released, close to 30,000 records had been sold, most of them in complete 6-disc sets. Now these Louisville Commissioning Series discs have finally been made available over the counter individually as *First Edition Records*, so that prospective purchase is no longer a "sight-unheard" proposition. The price per disc—\$7.95—is stiff, but those interested enough to subscribe for a 6-disc series by writing directly to the Louisville Philharmonic Society, 830 South Fourth Street, Louisville 3, Ky., will obtain the records at prices in line with normal "list price" for the monophonic product, thanks to the institution of a "record club" plan. (See next page for details.)

Where do the Louisville Commissioning Series discs stand in relation to the seemingly potent competition from various other foundations and record companies specializing in the

THE LOUISVILLE ORCHESTRA—from a big outfit using "imported" first desk players, it was cut to 50 topnotch local musicians.

James N. Keen



works of contemporary composers, so far as performance, recording, and variety of repertoire are concerned? The Louisville commissions are now nearing 150, of which about half have been recorded.

The only comparable number of commissions from an American source within a comparable period of time has come from the Koussevitzky Music Foundation, established in 1942 by that great conductor of the Boston Symphony a few years before his death. While the Koussevitzky Foundation never went directly into recording activity, its affiliated Recording Guarantee Project of the American International Music Fund has arranged for the commercial taping of four major works—by Easley Blackwood, Alexei Haieff, Edgard Varèse, and Wayne Peterson—within the past two years.

The Fromm Music Foundation, established at Chicago in 1942, has combined premieres, repeat concert performances, recording (with Epic) and publication as a complete package for deserving and heretofore insufficiently recognized composers (Leon Kirchner, Ernst Křenek, Jerome Rosen, Benjamin Lees, Lou Harrison, Harry Partch, Hugo Kauder, and others).

The grand-daddy of all recording subsidy activities has been that of the Walter W. Naumburg Music Foundation, which began making its annual award in 1949, beginning with Roger Sessions's Second Symphony (recorded by Columbia) and is still going strong. The year 1951 saw the American Recording Society (now defunct) swing into action under the auspices of the Alice M. Ditson Fund of Columbia University, building up an LP library of some 60 American works from Stephen Foster to Ben Weber and Elliott Carter—mostly recorded in Europe and with widely variable results from the interpretative standpoint.

Mercury Records in 1952, in collaboration with Howard Hanson and the Eastman School of Music undertook its ambitious American symphonic and band music series, which still flourishes in the form of a half-dozen records each year. Columbia, for its part, began a Modern American Music program in 1953 which produced close to two dozen superlative recorded performances, mostly of chamber works, by an extremely wide range of composers. At about this time, both the Koussevitzky Foundation and the American Composers Alliance (ACA) began to offer partial recording subsidies on behalf of contemporary American works. Mercury, RCA Victor, MGM, and Remington were among the labels which came out with major American music recordings as a result of help from these sources.

In 1952 a new independent company by the name of SPA (Society of Participating Artists) issued a few unusual modern scores by Philip James, Werner Josten, Frederick Jacobi, Burrill Philipps, and others; but its function in the recording scene has since been assumed with greater effect, beginning in 1956, by Composers Recordings Inc. (CRI), which now has two dozen 20th century American music discs in its catalog—mostly by composers who have received rather scant attention from foundations and major symphony orchestras. Epic, the latest entrant in the subsidized modern music recording field, we have already cited in connection with the Fromm Music Foundation.

So far as varied repertoire goes, the Louisville series is equaled by very few and surpassed by none. When it comes to sheer creative quality, certain individual Koussevitzky Foundation commissions, like Béla Bartók's Concerto for Orchestra, Walter Piston's Third Symphony (Mercury) and Copland's Third (Everest and Mercury) are pretty hard to beat in anybody's contemporary music league. But Louisville

has a few masterpieces and near-masterpieces too—Peter Mennin's Sixth Symphony and Wallingford Riegger's Piano Variations (545-3), Hovhanness's Concerto No. 7 (545-4), Luigi Dallapiccola's *Variazioni per Orchestra* (545-8), Chou Wen-Chung's *And the Fallen Petals* (56-1), Roger Sessions's *Idyll of Theocritus*, Haieff's Ballet in E and Nabokov's *Symboli Chrestiani* (58-1), Lou Harrison's Four Strict Songs (58-2), and Elliott Carter's remarkable Variations for Orchestra (58-3).

What is singularly interesting about the Louisville commissions as a whole is that they encompass just about every style of music used in the 20th century, from the most conservative post-romantic—Borowski, Tcherenpin, Rubbra to the most "far-out" 12-tone and near-12-tone styles—Křenek, Dallapiccola, Riegger, Carter, as well as just about everything in between—Mennin, Rosenberg, Jolivet, Vincent, Shapero. The one major "soft spot" in the project turns out to be the operas—by Peggy Glanville-Hicks, the late Richard Mohaupt, the recently deceased George Antheil, and by Rolf Liebermann. In some respects, it's hard to say just how much is due to deficiency in performance.

All told, the Louisville discs do offer a remarkably vital panorama of music as it has been created by living composers in Europe, Latin-America, and the U.S.A. over the past decade. (It is interesting to note, by the way, that the numerical distribution of commissions between Europe, Latin-America, and the U.S.A. by both Louisville and the Koussevitzky Music Foundation is almost identical!)

The standard of performance by the Louisville Orchestra is surpassed, by and large, only by such major outfits as Boston, New York, and Chicago, and the recorded sound is generally impressive—tending to the brilliant and reverberant side in accordance with the acoustics of Louisville's Columbia Auditorium.

To say that every work and every record emanating from Louisville is a timeless masterpiece would be to stray very far from the truth; but there is an enormous, vital and interesting collection here, well worth the attention of any music lover or audiophile who wants to get off the too-well-beaten standard repertoire track. As our great pioneer modern master, Charles Ives, used to say, there is material here "to stretch the ears." And the courage that Charles Farnsley and his Kentucky cohorts have displayed in bringing to Louisville a type of fame other than that garnered by the Derby and fine old Bourbon whiskey is a credit to their personal daring and imagination. With people such as these at large, we need have no fear for the musical future of America.

—David Hall

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The Louisville Records—Price Details: The Louisville Commissioning Series discs may be purchased through retail record dealers as First Edition Records at \$7.95 each. Those willing to subscribe in advance to the complete 1959 release of six records may do so by mail to the Louisville Philharmonic Society, 830 S. Fourth St., Louisville 3, Ky., and by so doing get them for a total cost of \$29.88 (\$4.98 each). Such subscribers are then entitled to a choice of any six back issues for \$4.98. Thus they can have a total of twelve Louisville Commissioning Series LPs for \$34.86 (or \$2.90 each). Mail-order subscribers can have additional back issues at \$6.95 each, and for each pair of these they order, a third "bonus" record is theirs *gratis*. Non-subscribers, however, must pay \$7.95 for all Louisville Commissioning Series discs, whether they purchase through a retail dealer or by mail.

HIFI REVIEW

Robert Whitney conducting unless otherwise noted.
Moritz Bomhard conducting—545-6, 545-12, 56-4, 57-3, 594

Assisting soloists and organizations:

Harth, Sidney (violin)—57-6, 593
Muczynski, Robert (piano)—56-5
Nossaman, Audrey (soprano)—545-6, 57-3, 57-4
Owen, Benjamin (piano)—545-3, 56-5, 58-3
Pickett, William (baritone)—545-6, 545-12, 56-4, 57-3, 58-1
Riasley, Charmé (soprano)—545-12, 56-4, 57-3, 57-6
Stephens, Farrold (tenor)—56-4, Columbia ML 4859
Whitney, Grace (cello)—57-1
Zorina, Vera (narrator)—Columbia ML 4859
Kentucky Opera Association—545-6, 545-12, 56-4, 57-3
Southern Baptist Theological Seminary Choir—56-3, 58-2, Columbia ML 4859

545-1 Creston, Paul, (U. S. A., b. 1906): Invocation and Dance, Op. 58, Villa-Lobos, Heitor, (Brazil, b. 1887): Overture—Dawn in a Tropical Forest, Stevens, Halsey, (U. S. A., b. 1908): Triskellon. (Creston available on Columbia ML 5039).

impressionist and folkloristic dance elements, somewhat strung out in relation to their substance. Californian Halsey Stevens (author of a fine biography of Béla Bartók), gives us *TRISKELLION* a tautly constructed but rather impersonal piece, linear in texture, and stylized "American" in idiom. Musical Interest: Moderate. Performance: Good. Recording: OK.

545-2 Cowell, Henry (U. S. A., b. 1897): Symphony No. 11 ("7 Rituals of Music"), Tcherépnin, Alexander (Russia-U. S. A., b. 1899): Suite, Op. 87, Wagenaar, Bernard (Netherlands-U. S. A., b. 1894): Concert Overture. (Cowell available on Columbia ML 5039).

Cowell, whose initial fame in the 1920's stemmed from bold experiments with piano tone clusters, has since become an "elder statesman" on the contemporary American music scene, a topnotch authority in world folk music, and biographer of pioneer American modern, Charles Ives. The *SYMPHONY* No. 11 reflects his wide-range folkloristic interests and seems to cry for dancers to enhance its life-to-death panorama of mankind. As music per se, it seems rather thin and episodic. Hi-fi fans will delight in the impressive percussion effects. Tcherépnin, now living in Chicago, has written in his *SUITE* music openly romantic in expression and surprisingly vital in its impact. Wagenaar, for many years associated with New York's Juilliard School of Music, has turned out coldly impersonal music in his *CONCERT OVERTURE* in contemporary classic vein. Musical Interest: Considerable. Performance: Good. Recording: Good.

545-3 Mennin, Peter (U. S. A., b. 1923): Symphony No. 6, Riegger, Wallingford, (U. S. A., b. 1885): Variations for Piano and Orchestra, Toch, Ernst (Austria-U. S. A., b. 1887): Notturmo.

From a sheenly musical point of view, this is one of the most imposing Louisville products. Mennin's *SIXTH SYMPHONY* is ruggedly heroic; Wallingford Riegger's *VARIATIONS* are astoundingly vital and humorous, their 12-tone framework notwithstanding; and Toch's *NOTTURNO* is an elegant study in Viennese chromaticism and orchestral coloration. Unhappily, Louisville's 50-piece orchestra lacks the string power to present Mennin's textures in proper balance and the Riegger could do with a far more taut performance. Musical Interest: Outstanding. Performance: Could be better, Recording: Fair.

545-4 Hovhaness, Alan (U. S. A., b. 1911): Concerto No. 7 for Orchestra, Castelnuovo-Tedesco, Mario (Italy-U. S. A., b. 1895): Overture—Much Ado About Nothing, Op. 164, Surinach, Carlos (Spain-U. S. A., b. 1915): Sinfonietta Flamenca.

Alan Hovhaness's *CONCERTO* No. 7 is the highpoint of this disc—an outstanding example of his hymnic-oriental style, free of the longeurs of some of his later work such as "Mysterious Mountain" (RCA Victor). The tenth of Castelnuovo-Tedesco's Shakespearean overtures lives up to its title admirably in more ways than one. As for Surinach's *SINFONETTA FLAMENCA* (also recorded on MGM by Arthur Winograd), it is stylistically indebted in about equal measure to Manuel de Falla and to Mexico's Silvestre Revueltas, but is fundamentally lacking in expressive substance. It's a fine hi-fi showpiece,

The "modern Mediterranean" style characteristic of Paul Creston (born Joseph Guttoveggio) is heard in one of its most characteristic and happily conceived manifestations on this disc. However, this music is still no match for his best work to date, the "Second Symphony" (1944). Brazil's Villa-Lobos offers a skillful blend of

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however. Musical Interest: Variable. Performance: Good. Recording: A trifle over-reverberant.

545-5 Ibert, Jacques (France, b. 1890): Louisville Concerto, Read, Gardner (U. S. A., b. 1913): Toccata giocosa, Luening, Otto (U. S. A., b. 1900) and Ussachevsky, Vladimir (China-U. S. A., b. 1911): Rhapsodic Variations for Tape Recorder and Orchestra. (Ibert available on Columbia ML 5039).

Here is a brilliant showpiece record. The Ibert is sheer Gallic froth of no great consequence. Gardner Read's *TOCCATA* calls for just about every percussion trick in the book, and likewise makes no pretenses at expressive profundity. The "TAPE RECORDER" Variations by the team of Luening and Ussachevsky is something else again. What could be a display of "space man" gimmickry turns out to be a fine display of romantic coloration and lyrical expression. One could question the essential need for tape recorder effects as such. However, this disc does provide a useful layman's introduction to the realm of "electronic music." The recording in Ibert and Read is rather over-bright and excessively reverberant, but excellent in the "TAPE RECORDER" VARIATIONS. Musical Interest: No and Yes. Performance: Good. Recording: Variable.

545-6 Glanville-Hicks, Peggy (Australia-U. S. A., b. 1912): (3 sides) The Transposed Heads—Opera.

Thomas Mann's tale of an Indian love triangle which involves the head of the lover being placed on the husband's body and vice versa would seem to make for some interesting stage business as well as music (we should like to see this one on TV!). For the first three of the six scenes of *THE TRANSPOSED HEADS*, Peggy Glanville-Hicks fulfills our expectations; for her music is full of charm, delectable instrumental, harmonic, and rhythmic coloration; and she has an excellent sense of prosody, comparable to that of Virgil Thomson in his "Four Saints in Three Acts." The tragic elements of the drama, however, become merely banal in her hands. This is not helped by the amateurish acting of those responsible for the Voice of Kali and for the role of the Guru. The other principals are excellent, however, and backed for the most part by good recording. Musical Interest: Variable. Performance: Good to poor. Recording: Good.

545-7 Persichetti, Vincent (U. S. A., b. 1915): Symphony No. 5, for strings, Blacher, Boris (China-Germany, b. 1903): Study in Plantation, Op. 46, Sanders, Robert L. (U. S. A., b. 1906): Little Symphony No. 2 in B-flat.

Vincent Persichetti is one of our most skillful composers (something of an American Prokofiev in his mature style), but this string *SYMPHONY* seems rather cold music—an impression that over-bright recording does little to dispel. The Philadelphia Orchestra strings might make the work seem entirely different, who knows? Webern's "tone color melody" seems to play a major influence on Blacher's fascinating "STUDY." Sanders' *LITTLE SYMPHONY* No. 2 comes out as low-pressure but engaging Americana in lyrical folk style. Musical Interest: Quite so. Performance: Good enough. Recording: Variable.

545-8 Dallapiccola, Luigi (Italy, b. 1904): Variazioni per Orchestra ("Annalibera's Notebook"), Moncayo, Jose Pablo (Mexico, b. 1912): Cumbres ("Summits"), Kay, Ulysses (U. S. A., b. 1917): Serenade for Orchestra, Milhaud, Darius (France, b. 1892): Overture Méditerranéenne.

The real substance here is provided by the intensely intellectualized lyricism of Italy's 12-tone master, Luigi Dallapiccola (when do we get a recording of his operatic masterpiece "The Prisoner"?). This music takes concentrated listening, but is worth the effort. In the hands of a master, 12-tone music can be elegant and oddly poignant. Moncayo of Mexico gives us in *CUMBRES* a light and pleasant piece, but perilously close to salon music. Ulysses Kay's *SERENADE* is surprisingly dour and gray for music bearing such a title. The style is chromatic with strongly Hindemithian overtones. Milhaud's "OUVERTURE" is a gay and lightweight essay liberally spiced with Provencal harmonic and rhythmic flavor. Musical Interest: Polar extremes. Performance: Good. Recording: OK.

545-9 Von Einem, Gottfried (Switzerland-Austria, b. 1918): Meditations—2 Movements for Orchestra, Op. 18, Rathaus, Karol (Poland-U. S. A., b. 1895—d. 1954): Prelude for Orchestra, Perle, George (U. S. A., b. 1915): Rhapsody for Orchestra.

Another mixed kettle of musical fish—Gottfried von Einem's *MEDITATIONS* seem to us cliché-ridden, not only in terms of eclectic modernism but even in elements that stem from Wagner and Brahms. Nothing really jells. The Karol Rathaus *PRELUDE* has some fine, deeply felt lyrical pages. George Perle strikes us as one of the interesting and least doctrinaire of the younger American 12-toners, if his *RHAPSODY* can be said to provide a true indication of his style. His musical language is essentially lyrical—recalling Berg, the later Schoenberg, and the late Norwegian, Fartein Valen (1887-1952). Striking in Perle's usage of the 12-tone idiom here is his frequent employment of triadic harmony. Musical Interest: Low to high. Performance: Fine. Recording: Good.

545-10 Ginastera, Alberto (Argentina, b. 1916): Pampeana No. 3—Pastoral Symphony. Sauguet, Henri (France, b. 1901): Les Trois Lys—Symphonic Movements. Ward, Robert (U. S. A., b. 1917): Euphony for Orchestra. Bergsma, William (U. S. A., b. 1921): A Carol on Twelfth Night.

longs, with his "Variaciones Concertantes" (Mercury), among his best. Frenchman Henri Sauguet has written in his LES TROIS LYS a piece which seems to tread a borderline between conventional French between-the-wars modernism and the more outré procedures of Messiaen and Boulez. Robert Ward's EUPHONY lives up to its title well enough in a mildly Americanistic way, while William Bergsma in his treatment of "The Twelve Days of Christmas" adds quite a bit of harmonic acid to one's usual conception of the familiar carol. Musical Interest: Descent from a peak. Performance: Good. Recording: Brightish.

545-11 Malipiero, Gian-Francesco (Italy, b. 1882): Fantasia di ogni giorno ("Fantasies of Every Day"). Rieti, Vittorio (Egypt-Italy-U. S. A., b. 1898): Introduction and Game of the Hours. Bacon, Ernst (U. S. A., b. 1898): The Enchanted Island.

between early Italian and early Appalachian, with strong jazz overtones. The results, musically, are wholly charming. Musical Interest: From gray down to broad daylight. Performance: Good enough. Recording: OK.

545-12 Mohaupt, Richard (Germany-U.S.A.-Austria, b. 1904—d. 1957): Double Trouble—Opera.

try as composer and teacher. His Louisville opera is a tongue-in-cheek domestic comedy of marital troubles and mixed identities and is set to the jazzy sophisticated, satirical musical language associated with much of his earlier work. Musically, the whole thing is very clever; but whether one cares for the subject matter is largely a matter of taste. Fine singing-acting on the part of all the principals. Musical Interest: A matter of taste. Performance: Spirited. Recording: Good.

56-1 Rosenberg, Hilding (Sweden, b. 1892): Louisville Concerto. Wen-chung, Chou (China-U.S.A., b. 1923): And the Fallen Petals—A Triolet for Orchestra. Guarnieri, Camargo (Brazil, b. 1907): Suite—IV Contenlarlo.

chung left Asia for the U. S. A. when in his early twenties and pursued his musical studies with Nicolas Slonimsky, Edgard Varèse, and Otto Luening. AND THE FALLEN PETALS is powerfully evocative stuff, influenced in part from Chinese sources but chiefly by the bold experimental sonorities of Varèse. The result is a minor masterpiece of sorts which occupies a singular place in the whole Louisville commissioning series. Unfortunately, nothing of this kind can be said for Camargo Guarnieri's SUITE, which seems banal in substance and unduly thick in its instrumentation. Musical Interest: The Chinese has it. Performance: Good. Recording: Good.

56-2 Tansman, Alexander (Poland-France, b. 1879—d. 1958): Capriccio. Borowski, Felix (England-U. S. A., b. 1872): The Mirror. Dahl, Ingolf (Germany-U. S. A., b. 1912): The Tower of Saint Barbara—Symphonic Legend.

ic-composer has contributed as his bit to Louisville a post-impressionist lyrical piece, redolent of the works of Charles Martin Loeffler that enjoyed such vogue in the early 1920s. Ingolf Dahl in his TOWER OF SAINT BARBARA pays a certain obeisance to his onetime close association with Stravinsky, but this is not enough to lend much interest to his four-part orchestral drama of captivity and martyrdom. It's pretty heavy going—and dull at that. Musical Interest: So-so. Performance: Good. Recording: Bright.

56-3 Krenek, Ernst (Austria-U. S. A., b. 1900): Eleven Transparencies. Caamano, Roberto (Argentina, b. 1922): Magnificat for Chorus and Orchestra, Op. 20.

neo-medieval and late romantic styles with a strong admixture of impressionist harmonic trappings. The end effect is one of undue length, which is not helped by a chorus decidedly deficient in rhythmic attack and bass-power.

In the three movements of his PAMPEANA No. 3, Alberto Ginastera maintains his supremacy as the most gifted and powerful of the middle generation South American composers. To a greater degree than most of his fellows south of the Rio Grande, he has struck a perfect balance between nationalism and the major classical tradition. This music belongs,

Malipiero's FANTASIE impresses one as the work of a tired old man; yet there is a curious power in its dourness. Rieti's piece is brightly eclectic and of minor consequence. Ernst Bacon's music for Shakespeare's THE TEMPEST may be of equally small consequence, but it is vastly entertaining. The music seems a cross

Breslau-born Richard Mohaupt finished DOUBLE TROUBLE shortly before his return to Europe after living more than fifteen years in this country

Hilding Rosenberg, dean of Sweden's modern composers, has fulfilled his Louisville commission with a highly polished piece in modern classic style that lacks the personal and often profoundly probing manner of his best string quartets (Nos. 5 and 6—Westminster). Chou Wen-

Polish-born Alexander Tansman has served up an effective musical cocktail in his three-movement CAPRICCIO—a dash of Stravinsky-with-Milhaud, a slow movement with piquant secundal harmonies, and a frothy Ibert-like finale, all superbly scored.

Chicago's eminent English-born critic-composer has contributed as his bit to Louisville a post-impressionist lyrical piece, redolent of the works of Charles Martin Loeffler that enjoyed such vogue in the early 1920s. Ingolf Dahl in his TOWER OF SAINT BARBARA pays a certain obeisance to his onetime close association with Stravinsky, but this is not enough to lend much interest to his four-part orchestral drama of captivity and martyrdom. It's pretty heavy going—and dull at that. Musical Interest: So-so. Performance: Good. Recording: Bright.

Krenek's "atonal impressionism" here is enigmatic, effective, and somewhat nightmarish. Fine for those whose tastes run to that sort of thing. Argentine Roberto Caamano's MAGNIFICAT oscillates between

Musical Interest: Questionable. Performance: Good to fair. Recording: Good to fair.

56-4 Antheil, George (U. S. A., b. 1900—d. 1959): The Wlsh—Opera.

The late Mr. Antheil's opera for Louisville strikes us as a counterpart to a bad "Studio 1" or "Playhouse 90" TV drama—a not very well assimilated mixture of love triangle, murder, and dream hallucination in New York's Greenwich Village. Antheil's use of a deliberately "synthetic pop music" idiom is not altogether convincing either. Despite all-out efforts on the part of the Kentucky Opera Association singers, the piece fails to stir. Musical Interest: Doubtful. Performance: A-for-effort. Recording: Sufficient.

56-5 Orrego-Salas, Juan (Chile, b. 1919): Serenata Concertante, Op. 40. Shapero, Harold (U. S. A., b. 1920): Credo for Orchestra. Muczynski, Robert (U. S. A., b. 1929): Plano Concerto No. 1.

Elegance and high polish, rather than Latin-American exoticism, characterize Sr. Orrego-Salas's "SERENATA." Piston or Hindemith come to mind at first, but in the Leggiero second movement, the composer is very much himself. The slow movement is uncomplicated and in the finale a Latin-American meter finally does manifest itself, but without fancy percussive trimmings. Harold Shapero's Coplandesque CREDO is a splendid piece in its simplicity and strength of line, as well as in its pages of exquisite two-part writing. Chicago born and trained Robert Muczynski's PIANO CONCERTO strikes us as distinctly clichéd, with only the musette-like episode in the slow movement possessing any genuine personality or charm. Musical Interest: Chiefly Shapero. Performance: Good enough. Recording: OK.

56-6 Badings, Hank (Java-The Netherlands, b. 1907): Symphony No. 7 ("Louisville"). Weber, Ben (U. S. A., b. 1916): Prelude and Passacaglia, Op. 42. Sowerby, Leo (U. S. A., b. 1895): All on a Summer's Day.

Like Hilding Rosenberg of Sweden, Hank Badings of Holland is thoroughly "pro" in his approach to composition, with a fine sense of the dramatic. However, it's not always easy to separate the substance from the note-spinning. By and large, everything goes along fine in Badings' LOUISVILLE SYMPHONY, reaching an impressive peak of atmospheric evocation in the Adagio slow movement, but falling off badly in a weak finale. American 12-toner Ben Weber rears over his seemingly severe passacaglia substructure some powerfully romantic expression, aided and abetted by inherent ultra-chromatic implications of the tone-row compositional method. Chicago composer-organist Leo Sowerby's ALL ON A SUMMER'S DAY is heavily scored and moderately interesting, some would say furdigly academic. We fail to see much connection between the title and the music that goes with it. Musical Interest: Best for 12-toners. Performance: Impressive. Recording: Full-bodied.

57-1 Nordoff, Paul (U. S. A., b. 1909): Winter Symphony. Müller, Paul (Switzerland, b. 1898): Cello Concerto, Op. 55.

Nordoff's WINTER SYMPHONY is restless, chromatic, close-textured music—wintry in more ways than one. Swiss composer, Paul Müller's CELLO CONCERTO is considerably more grateful to the ear in its academic post-romantic way, but going considerably beyond this in its fine slow movement. Musical Interest: Moderate. Performance: Fine. Recording: Bright and clear.

57-2 Jolivat, André (France, b. 1905): Suite Transocéane. Vincent, John, (U. S. A., b. 1902): Symphony in D (original version).

Jolivet's suite is nothing if not exuberant—a combination of rowdy Milhaud, jazz, and Latin Americana in the first movement; sheer high-speed uproar in the second; contrastingly somber in the third; and densely dissonant in the finale. The open textures and frank simplicity of the Vincent SYMPHONY come as a shock immediately afterwards. One feels that had Dvořák been born American instead of Czech, he might have written this way. It is all very straightforward and enjoyable. The Ormandy-Philadelphia performance (with a somewhat revised and re-orchestrated finale) makes for interested comparative listening. We rather prefer the leaner textures and rhythmic liteness of the smaller Louisville ensemble. Musical Interest: Considerable. Performance: Very good. Recording: All-out.

57-3 Liebermann, Rolf (Switzerland, b. 1910): School for Wlves—Opera.

Brevity is presumably the soul of wit, but Mr. Liebermann's setting of Molière would seem to be disqualified on this account—perhaps because the excessive amount of recitative and parlando simply don't suit the subject at hand, unless there is a Mozart or Rossini to do the job. Stylistically the music leans toward Rouselet or Britten—all very workmanlike and not very interesting, save for one charmingly folklike aria on Side 1. Musical Interest: Doubtful. Performance: Adequate. Recording: Good enough.

57-4 Sessions, Roger (U. S. A., b. 1896): Idyll of Theocritus for Soprano and Orchestra (Idyll II—The Sorceress).

"Love hath no fury like a woman scorned," might well serve as the keynote for Roger Sessions' ferociously expressionist yet rigorously controlled setting of the great "SORCERESS" IDYLL OF THEOCRITUS. For all intents and purposes it is

a grandiose dramatic scene calling for a soprano with the vocal and dramatic gifts of a Maria Callas or Eileen Farrell (we should like to hear Farrell try this work some day; for she sings the lead in the Columbia album of Alban Berg's "Wozzeck"). As it is, Louisville's own Audrey Nossaman does remarkably well with Sessions' terrifying complex music and fiercely expressive vocal line, even if she is overpowered by the orchestra once or twice. Musical Interest: For special tastes. Performance: Remarkable. Recording: Good.

57-5 Rorem, Ned (U. S. A., b. 1923): *Design for Orchestra*. Reichel, Bernard (Switzerland, b. 1901): *Suite Symphonique*.

Ned Rorem's *DESIGN* is lyrical in content, eclectic American in style, and only moderately interesting. The same goes for Reichel's *SUITE*, which begins promisingly, then peters out.

The orchestral scoring is impressive in its post-romantic excellence. Musical Interest: Moderate. Performance: Good. Recording: Good.

57-6 Rubbra, Edmund (England, b. 1901): *Improvisation for Violin and Orchestra*, Op. 89. Fine, Irving (U. S. A., b. 1914): *Serious Song—A Lament for String Orchestra*. Norris, Harold (U. S. A., b. 1890): *Passacaglia, Adagio and Finale*.

Lengthy lyricism is the major characteristic of Rubbra's *IMPROVISATION*, as it is for Irving Fine's *SERIOUS SONG*, the difference between them lies in the impressive integration which Fine has achieved between his lyrical content and harmonic-contrapuntal device—essentially the difference between "noodling"

and purposeful creation. Fine's work is one of the best achievements of the entire Louisville series. The Harold Morris opus is, unfortunately, one of the dullest—the word is "heavily academic." Musical Interest: Fine is finest. Performance: Good. Recording: Good.

58-1 Haieff, Alexei (Russia-U. S. A., b. 1914): *Ballet in E*. Nabokov, Nicolas (Russia-U. S. A., France, b. 1903): *Symbolic Chrestiani for Baritone and Orchestra*.

Two Russian-born composers—both American citizens—are combined on this disc to make up a really top-notch Louisville package. Young Haieff has been called a "Stravinsky epigone" on occasion, and the

Stravinsky neo-classic influence is very evident throughout much of his *BALLET IN E*. Nevertheless, there is a wit and power present throughout much of the music that is distinctively Haieff and not also-Stravinsky, much of it stemming from Haieff's felicitous use of pan-diatonic harmonic patterns. The Nabokov "cantata" for baritone, evocative of ancient Christian symbols—anchor, dove, and Phoenix—is a surprise. It is music of personality, power, and conviction, cast for the most part in a neo-Moussorgskian vein and superbly scored. William Pickett does full justice to expressive potentialities of the Latin text. Musical Interest: Decidedly. Performance: First rate. Recording: fine.

58-2 Harrison, Lou (U. S. A., b. 1917): *Four Strict Songs for 8 Baritone and Orchestra*. Korn, Peter Jona (Germany-U. S. A., b. 1922): *Variations on "Over the Hills and Far Away" from the Beggar's Opera*, Op. 26.

Californian Lou Harrison has created a fascinating series of "sophisticated primitive" ritual stylizations in his *FOUR STRICT SONGS*, which are each sung to a different untamed scale. A variety of exotic percussion is used discretely after the manner of the Balinese or the Indians of the

American southwest. Peter Jona Korn's *VARIATIONS* seem hopelessly prosaic after such musical fare as this, and in truth they are nothing more nor less than a skillful exercise in mid-European eclecticism. Musical Interest: Lou Harrison. Performance: Vocally remarkable. Recording: Good.

58-3 Carter, Elliott (U. S. A., b. 1908): *Variations for Orchestra*. Helm, Everett (U. S. A., b. 1913): *Piano Concerto No. 2*.

Carter's *VARIATIONS* are for the courageous; but those who have the curiosity to stay with them through a half-dozen hearings will have no choice but to acknowledge the composer as one of the most powerful Americans to emerge into international prominence since the War. As in the "Minotaur" ballet and the String Quartet, Carter's uncompromising intellectualism carries with it an almost Beethovenian sense of power, purpose, and dignity. One never senses the exploitation of intellectual gymnastics as an end in itself. This music is not grateful, but neither is Beethoven's "Grosse Fuge." It's worth the effort for those who don't mind stretching their musical ears and minds. Helm is pretty

"small potatoes" after this—a piano concerto chromatic in texture and with plenty of syncopated patterns after the manner of Martin Gould's "Interplay." Lightweight and by no means unpleasant listening. Musical Interest: Carter for the courageous. Performance: Astonishing. Recording: Very good.

58-4 Berger, Arthur (U. S. A., b. 1912): *Polyphony for Orchestra*. Surinach, Carlos (Spain, b. 1915): *Overture—Faria Magica*. Kupferman, Meyer (U. S. A., b. 1926): *Symphony No. 4*.

Combine Stravinsky's "gesture music" with the technique of tone-row composition, and you have a pretty good idea of what to expect in Arthur Berger's *POLYPHONY*. The result is considerably less vital than Haieff's "Ballet in E" (58-1), if more

intellectually rigorous. Surinach's *OVERTURE* is the same kind of music in more concise vein than he has given us in his "Sinfonietta Flamenca" (545-4). Meyer Kupferman's *FOURTH SYMPHONY* is a dense-textured neo-

romantic affair, calling to mind the later symphonies of Ernest Toch, but not their subtlety or skill. Musical Interest: Not too much. Performance: Good enough. Recording: Bright.

58-5 Goeb, Roger (U. S. A., b. 1914): *Concerto No. 2 for Orchestra*. Kubik, Gail (U. S. A., b. 1914): *Symphony No. 2 In F*.

Goeb's music is endowed with a curiously austere power that finds a certain release in rhythmic patterns seemingly derived from Roussel and Wallingford Riegger. The "black-and-white" scoring serves to underline the effect of the whole. Kubik's *SECOND SYMPHONY* impresses as an aural counterpart of a series of Stuart Davis canvases—brilliant, hard-bitten, light-shot, with scoring most emphatic in the high registers of the instrumental palette. On the whole, the music is more nervously irritating than satisfying. Musical Interest: Yes—but. Performance: Clean-cut. Recording: Bright and clean.

58-6 Piston, Walter (U.S.A., b. 1894): *Serenata*. Vactor, David Van (U.S.A., b. 1906): *Fantasia, Chaconne and Allegro*. Bentzon, Niels Viggo (Denmark, b. 1919): *Pezzi Sinfonici*, Op. 109.

Piston's *SERENATA* is a small-scale but singularly gracious example of his art, comparable in its transparency to late Brahms, but with a distinctly American profile. Van Vactor's score is a workmanlike quasi-tone-row piece, in general more viable than the Harold Morris "Passacaglia" recorded the previous year (57-6). Niels Viggo Bentzon, an extraordinarily gifted Danish composer, fails to show up to best advantage in his *PEZZI SINFONICI*; for it has neither the long-lined lyricism of such scores as his "Fourth Symphony," nor the dynamism of the best piano works or the "Variazioni breve." Musical interest: Variable. Performance: OK. Recording: Good.

LPs outside the Commissioning Series

Mercury MG10088 Schuman, William (U.S.A., b. 1910): *Judith*—Choreographic Poem; *Undertow*—Choreographic Episodes.

This "out-of-print" disc was the first commercial recording to be made by the Louisville Orchestra, having been done at Reeves Sound Studios in New York following its historic

Carnegie Hall concert of December 1950. The sound is antiquated by today's standards, but the performances are full of vim and vitality (Schuman himself conducts *UNDERTOW*, which was not a Louisville Commission). *JUDITH* was commissioned as a "dance concerto" for Martha Graham, and even though it would seem to be a series of chips from the workshop that produced Schuman's overwhelmingly powerful "Sixth Symphony" (Columbia), it too has a power and life of its own and is deserving of an up-to-date recorded performance with no further delay. Musical Interest: Definitely. Performance: Vital. Recording: Loud but out-dated.

Columbia ML 4615 Villa-Lobos, Heitor (Brazil, b. 1887): *Erosion—Origin of the Amazon River*. Dello Joio, Norman (U.S.A., b. 1913): *Symphony—The Triumph of Saint Joan*.

These 1952 recordings offer lengthy and luxurious scores that don't quite manage to live up to their pretensions. Dello Joio's "SAINT JOAN" is quasi-Hindemithian in style, but is the more convincing of the pair; Villa-Lobos' is just plain over-ripe—period. Musical Interest: If you like it lush. Performance: Fine. Recording: Brilliant.

Columbia ML 4859 Foss, Lukas (Germany-U.S.A., b. 1922): *A Parable of Death for Narrator, Tenor and Orchestra*. Martinu, Bohuslav (Czechoslovakia-France-U.S.A., b. 1890): *Intermezzo*. Milhaud, Darius (France, b. 1892): *Kentuckyana—Divertissement on 20 Kentucky Airs*.

The "melodrama" by Foss is aesthetically and intellectually pretentious in concept and far from convincing in achievement; but this probably is a matter of individual taste. Martinu and Milhaud make no pretensions whatever to any objective other than entertainment. Martinu's "modern Smetana" style succeeds the better; for Milhaud does have a tendency to overload his orchestral textures. We challenge anyone to name all twenty of the tunes used by Milhaud without reference to the score! Musical Interest: No and maybe. Performance: OK. Recording: OK.

The 1959 Louisville Releases announced to date

591 Copland, Aaron (U.S.A., b. 1900): *Variations for Orchestra*. Letelier, Alfonso (Chile, b. 1912): *Aculeo—Suite for Orchestra*.

592 Bliss, Sir Arthur (England, b. 1891): *Discourse for Orchestra*. McPhee, Colin (Canada-U.S.A., b. 1901): *Symphony No. 2 ("Pastoral")*.

593 Elwell, Herbert (U.S.A., b. 1898): *Concert Suite for Violin and Orchestra*. Stevens, Halsey (U.S.A., b. 1908): *Sinfonia Breve*.

594 Nabokov, Nicolas (Russia-U.S.A., b. 1914): *The Holy Devil—Opera*.

Impulse Improvisation

(Continued from page 35)

be not possible. But even knowing this, you are likely to forget it when the band gets under way. For despite all the organization and composition that have gone into what you are hearing, the improvisational character has not been lost. The musicians, with a flight plan clearly in their heads, can fly.

As Charlie Shirley says, this is true of both combos and big bands. Louis Armstrong's argument against the big band is loaded, first by the implication that what his own group plays is unworked-out and unrehearsed, and secondly by his assumption that "what one guy wrote" is necessarily the work of somebody "who didn't know anything about music—he just studied it at college from a score—and you're playing what he thinks." What if it turns out that the "one guy" knows a lot about music, and that playing "what he thinks" can be fun for player and audience alike? What if he is an Ellington, a Strayhorn, a Lunceford, a Henderson, a Hefti, a Burns or a Rugolo? Then it becomes possible to play "what he thinks" and still play "what comes out of each one of them, personally." Real composition, music that fires the musician's imagination, will encourage him to participate and contribute to it, contribute, indeed, something of himself, personally. The charm of jazz is that it urges him to do so.

The foregoing suggests that jazz represents, not so much a music of improvisation, as a music in which improvisation and composition have been restored to something like the balance which existed in European music in the eighteenth

century. Pure improvisation exists, and is again a respected art. A great many head arrangements and traditional renditions originated in improvisation. Most written arrangements allow the soloists some improvisational opportunity. The amount of composition, and the speed with which it is turned out prevent too self-conscious a departure from an improvisational base.

Thus we head toward the conclusion that composition and improvisation are, indeed, inter-related and inter-dependent. If the quality of formal composition in the work of the greatest European masters tended to obscure the charms of improvisation, they have reappeared in another idiom at a time when formal composition in classical music can offer nothing of comparable vitality. The experience should remind us that, whether in the jazz or classical idioms, improvisation must have a compositional plan and composition an improvisational source. Improvisation without composition becomes meaningless wandering. Composition, cut off from its improvisational roots, dries up.

I turn at this point to Oscar Peterson, whose trio always seems to represent such a fine balance between inventive impulse and administrative thought. Since his trio plays without notes, Peterson was once asked whether their arrangements were written out. Peterson replied that they were kind of worked out and that sometimes they were written out, that he and his colleagues were fully capable of both writing them and reading them.

"Then why don't you play from notes?" he was asked.

"Because," replied Peterson, "we might get into the habit of looking at them!"
—Henry Pleasants

It Started with a "Lady"

(Continued from page 49)

is no relationship established between the numbers and the plot of characters. Both singers have well-developed, pleasant voices but have been hindered by inferior material. There is very little attempt by either vocalist to create a valid jazz experience.

Still another approach to Broadway has been tried by the now defunct Vik label (*Jazz Goes Broadway*). Selections from seven recent shows are offered, including *The Most Happy Fella*, *My Fair Lady*, *Bells Are Ringing*, *Happy Hunting* and *The Three Penny Opera*. Musically, this album follows also the light jazz pattern and it's quite entertaining too. However, it must be emphasized once again that the real jazz devotee will not find the musical stimulation he is accustomed to. Even so, the idea of being more selective was a good one, since most musicals have one or two outstanding numbers.

Light jazz is by no means restricted to Broadway for its inspiration. Following their great success with *My Fair Lady*, Lerner and Loewe wrote their film musical—*Gigi*—for M-G-M, Andre Previn arranged and conducted the soundtrack and then joined forces with drummer Manne and bassist Red Mitchell to render that music in light jazz vein (*Gigi*, Contemporary Records C 3548). Shorty Rogers, one of the most active Hollywood jazzmen, also turned to this film for one of his sextet albums (*Gigi*, RCA Victor LPM-1696). Television has made its entry into the light jazz field with Bud Shank and Bob Cooper playing theme songs from ten popular programs (*The Swing's To TV*, World Pacific 411).

This current rash of quasi-jazz is nothing new, but because of an expanding record market and more effective mass communications it poses a decidedly greater danger to creative jazz than thirty years ago when "symphonic" jazz was the thing. Once more the danger is that jazz will be judged on the basis of music that is only like jazz and this is a great injustice. Publicity in the Twenties crowned Paul Whiteman the "King of Jazz" although he never actually played this type of music.

Today, quality jazz has gained respect and admiration throughout the world. Many who take a serious interest in music may justifiably ignore jazz if they base their opinions on something that is only akin to jazz. There is an important distinction here that should be kept clear for the benefit of both musicians and listeners.

Light jazz, in addition to its entertainment value, can serve a useful function by introducing people painlessly to some of the rhythms and harmonies found in its more serious relative. It is also a good buy for the people who simply don't care to give the amount of attention required by true jazz. However, if light jazz can lead more people to the discovery of quality jazz as an expressive and creative art, then it can be termed of genuine—if strictly ephemeral and utilitarian—value.

• Charles M. Weisenberg studies and reports on the Southern California jazz scene when not busy keeping up with Los Angeles City Hall doings as reporter for the City News Service. Mr. Weisenberg, now a ripe old 28, currently authors a monthly jazz column for Frontier magazine. Most of his serious jazz studies were at UCLA. He is also a graduate of Los Angeles State College.

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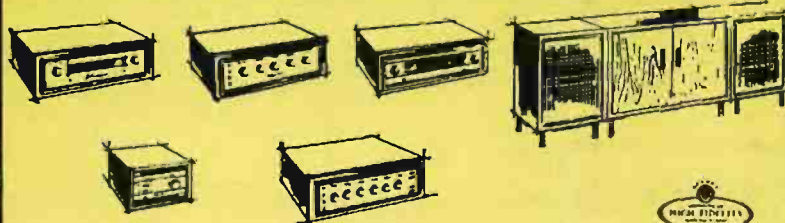
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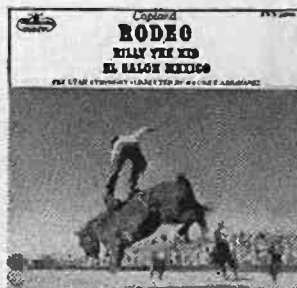
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 GERSHWIN: Rhapsody in Blue—Reid Nibley, piano; American in Paris. (XWN 18867 monophonic) (WST 14002 stereo)
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almost dry, with recorded sound to match—but it's curiously fascinating as a different insight into the music. So it is with Stravinsky's recordings of his popular ballets as compared to say, Ansermet or Stokowski.

The Statements for Orchestra date from the middle 1930's when Copland was undergoing a stylistic transition from a coldly granite abstract style (viz. Piano Variations—Walden 101) to the more lyrical manner represented by *Billy the Kid* and *Appalachian Spring*. Its six movements are titled—*Milant, Cryptic, Dogmatic, Subjective, Jingo, Prophetic*. The *Jingo* movement is a humorous gem with its quotation of a very familiar New York street tune, but the other episodes range in idiom from "far-out" abstract to awesomely powerful. Here the composer's "objective" conducting manner is more apropos, and it is for this music that we would especially recommend acquisition of this disc.

Nicely managed stereo sonics, but some traces of inner groove distortion. Still, a worthy document of both Copland and top-drawer American music. **D. H.**

● **COPLAND:** A Lincoln Portrait; **SCHUMAN:** New England Triptych; **BARBER:** Intermezzo from Vanessa—Act IV. New York Philharmonic, with Carl Sandburg (narrator), André Kostelanetz cond. Columbia MS 6040 \$5.98; Mono—Columbia ML 5347 \$3.98

Musical Interest: Americana
Performance: Good
Recording: Good
Stereo Directionality: Sharply divided
Stereo Depth: Shallow

Copland's *Lincoln Portrait* is given its real importance on this disc by the eloquence of Carl Sandburg who fills the role of narrator magnificently. William Schuman's *Triptych* is musically superior, and an interesting study of what can be done orchestrally with the splendid tunes of Paul Revere's friend, William Billings (1746-1800). The sound is too sharply divided, with middle fill lacking somewhat. Kostelanetz proves himself a symphonic conductor of real substance. **J. T.**

● **COPLAND:** Rodeo—Four Dance Episodes; El Salon Mexico; Danzon Cubano. Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury SR 90172 \$5.95

Musical Interest: High
Performance: Very fine
Recording: Tops
Stereo Directionality: Just right
Stereo Depth: Likewise

Dorati is a conductor keenly aware of the importance of dynamics, and with a distinct sympathy for a good strong percussion line—so much so that sometimes he seems insensitive to nuance. He disproves this latter misgiving in *Rodeo*, for his tender treatment of *Saturday Night Waltz* is a revelation. *El Salon Mexico* and the lesser known *Danzon Cubano* are given excellent readings, with recording and sound to match. **J. T.**

● **DELLO JOIO:** Air Power—Symphonic Suite from music from the CBS Television Show. Columbia MS 6029 \$5.98

Musical Interest: Superior soundtrack fare
Performance: Excellent
Recording: Good

Stereo Directionality: Sharp
Stereo Depth: Fair

In the fall of 1956, CBS staged a 26-part series tracing the development of flight. This giant undertaking was produced from 330 million feet of film, and followed the course of events from Kittyhawk through the end of the Second World War. Norman Dello Joio was assigned the task of writing the music for this huge project, and he worked in an office running and re-running the films through and timing his score to coincide with each scene. What comes out is what one would expect of such an expert craftsman working under an unusual set of conditions. Dello Joio has put together a suite from the show, and it is good, even superior TV music. Descriptive. Programmatic. Not serious. Altogether a splendid undertaking, for the composer was (I hope) paid well, which will enable him (hope again) to spend more time writing the finely serious music he is capable of. The sound here is on the brittle side, but then so is the writing, and the spatiality reproduced on this disc tends toward sharply divided, almost "binaural" sound. **J. T.**

D'INDY: Symphony on a French Mountain Air (see RAVEL)

● **DONIZETTI:** Lucia di Lammermoor (complete, with traditional cuts). Lucia—Roberta Peters (soprano); Jan Peerce (tenor)—Edgardo; Philip Maero (baritone)—Enrico; Giorgio Tozzi (bass)—Raimondo; Piero di Palma (tenor)—Arturo; Miti Trucato Pace (mezzo-soprano)—Alisa and others. Rome Opera House Orchestra and Chorus, Erich Leinsdorf cond. RCA Victor LSC 6141 3 12" \$17.94

Musical Interest: Repertory standard
Performance: Good but unspectacular
Recording: Vivid and rich, but . . .
Stereo Directionality: Well-distributed
Stereo Depth: Good

"A commendably musical and well-engineered 'Lucia' on a slightly better than average Metropolitan level," was my summation of the monophonic edition (HIFI REVIEW, February, 1959). Listening in stereo enhances my estimation for Leinsdorf's command of the score, otherwise confirms my original appraisal of a solid but not really outstanding performance.

The stereo sound is admirably full and well-balanced, productive of some highly effective instances of channel separation (the long harp introduction to Scene 2, Act I, and the massive brass chords answering Edgardo's musings in the *Tomb Scene*, among others). This is undeniably the richest-sounding "Lucia" on records but cannot surpass the Angel set, for my taste, in over-all performance value. The fact also must be faced that three discs are required for the stereo edition, as opposed to the monophonic two, an extension which results in the mighty price boost of \$8.00.

A word of warning: My review set consisted of three badly warped discs, all of which contained an excessive amount of surface noise as well as intrusive echoes in the silent grooves. Perhaps this was an unfortunate run of pressings—but let the buyer beware! **G. J.**

● **DVORAK:** Symphony No. 4 in G, Op. 88. Cleveland Orchestra, George Szell cond.

Epic BC-1015 \$5.98. Mono—Epic LC-3532 \$4.98

Musical Interest: A great and too often under-rated symphony
Performance: Marvelous
Recording: Excellent
Stereo Depth: Fine
Stereo Directionality: Good

This is now the third superlative version of this wonderful score we've had in about a year. First there came Barbirolli's recording for Mercury with the Hallé Orchestra; then a few months ago came Silvestri's with the London Philharmonic for Angel. And now Epic releases a transcendent performance by Szell in simultaneous monophonic and stereo versions.

As with everything he does, Szell's performance is thoughtful and carefully prepared. His orchestra throbs with the power and conviction of his music-making and the Epic engineers have recorded the whole in lustrous, vibrant sound with especially full richness and spaciousness in the stereo edition. The Barbirolli and Silvestri recordings both offer the extra dividend of another Dvořák work along with the Symphony, the *Scherzo Capriccioso* in the former, the *Carnaval Overture* in Silvestri's recording, and so either of these two is probably a better bet for most record buyers, but Szell's is the best played and most vividly recorded edition of the Symphony. **M. B.**

● **DVORAK:** Symphony No. 5 in E Minor, Op. 95 ("From the New World"). Los Angeles Philharmonic Orchestra, Erich Leinsdorf cond. Capitol SP-8454 \$5.98

Musical Interest: Standard symphonic classic
Performance: Rewarding
Recording: Good
Stereo Depth: Excellent
Stereo Directionality: Good

The stereo re-issue of this performance adds an element of increased depth and spaciousness and brings the sound much more immediately to the forefront than in the monophonic version.

The performance remains a virile and ingratiating one, with solid and substantial merits. **M. B.**

● **GLIÈRE:** Symphony No. 3 in B Minor, Op. 42. ("Ilya Mourometz"). The Houston Symphony Orchestra, Leopold Stokowski cond. Capitol SP 8402 \$5.98

Musical Interest: Cinematic
Performance: Good enough
Recording: Generally OK
Stereo Directionality: Well-balanced
Stereo Depth: Warmly spacious

Stokowski has long had a special affinity for this "Epic Symphony based on folktales of pre-historic Russia." The colorful orchestral tricks up Glière's Russian sleeve are made-to-order for virtuoso conducting, and in this department Stokowski is second to none. When he made "*Mourometz*" for RCA Victor on 78's, it was considered a masterpiece of engineering and conducting. He set his standard then, but not now. He hasn't the instrument presently that he had in the Philadelphia Orchestra; and although the Houston ensemble plays very well indeed, it produces nothing like glowing, unearthly color heard on the old Philadelphia

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disc. Superior engineering by Capitol does produce crisper and cleaner sound, but even this cannot give the illusion of a comparable performance. Even with the advantage of stereo, Capitol's issue must be judged as a good—just good—not excellent, release. The sound is well-balanced, a bit shrill in spots, and overloaded whenever the basses have a leading voice. All told, a reasonably satisfactory recording of a very long-winded, and somewhat old-fashioned tone-poem going under the title of symphony. **J. T.**

GLINKA: Kamarinskaya (see COLLECTIONS)

HANDEL: Aria with Variations (see BRAHMS)

LALO: Namouna (see SCHMITT)

LISZT: Psalm XIII (see BRAHMS)

MENDELSSOHN: Violin Concerto (see TCHAIKOVSKY)

MOUSSORGSKY: A Night on Bald Mountain (see COLLECTIONS)

● **MOZART:** The Abduction from the Seraglio (complete). Lois Marshall (soprano)—Constanze; Ilse Hellweg (soprano)—Blonde; Leopold Simoneau (tenor)—Belmonte; Gerhard Unger (tenor)—Pedrillo; Gottlob Frick (bass)—Osmin; Hansgeorg Laubenthal (speaking voice)—Pasha Selim. Royal Philharmonic Orchestra and Beecham Choral Society, Sir Thomas Beecham cond. Angel S 3555 2-12" \$12.96

Musical Interest: A complete delight
Performance: Excellent
Recording: Mellow sound
Stereo Directionality: Centered

Stereo Depth: Good

Of the three excellent editions of Mozart's all-too-seldom played, delightful opera, this 1957 recording is the first to be heard in stereo. The advantages of the new medium are not easily discernible here. Angel's sound was very good to begin with; it's still very good in a homogeneous, unostentatious sort of way, in keeping with the spirit of the performance. There are moments where efforts could have been made for showier effects of separation—the chorus of Janissaries, Pedrillo's serenade, the very scene of the frustrated abduction. All of these are left more or less unexploited, so this is hardly a set for "sterehibitionists."

It is an enchanting performance, however, suggesting infinite care on the part of all participants. The affectionate foreword Sir Thomas Beecham wrote for the accompanying booklet establishes his fondness for this opera, and the kind of performance he conducts serves to confirm it. The vigorous "Turkish" episodes are treated with evident gusto, the many moments of reflective tenderness are given their due repose, the tempi are always unhurried, always considerate to the singers, and the nuances of orchestration are not allowed to be engulfed.

In the fine cast of singers Simoneau turns in what may be his best recorded performance—smoothly vocalized, expressive, pure in intonation and effortless in phrasing. Lois Marshall manages the fiendish demands of "*Martens aller Arten*" more than creditably, and does even better in the lyrical moments of the aria "*Traurigkeit ward mir zum Lose*" and the last duet (No. 20 in the score). Gottlob Frick is, like all good Osmins, a lovable villain, and Hellweg and Unger make an engaging pair as Blonde and Pedrillo. The spoken passages of Constanze, Belmonte and Osmin are assigned to non-singing actors, but the changes are done expertly.

To clear the picture, as they say. Abductionwise, if you own the monophonic version of the Angel or Decca set—congratulations. If you are on the market for a new set, this one will be a source of enduring pleasure. **G. J.**

● **MOZART:** Requiem in D Minor (K. 626). Sena Jurinac, (soprano); Lucretia West (alto); Hans Loeffler (tenor); Frederick Guthrie (bass); Vienna Academy Chorus and Vienna State Opera Orchestra, Hermann Scherchen cond. Westminster WST-205 \$11.96, Mono—Westminster XWN-18766 \$4.98

● **MOZART:** Requiem in D Minor (K. 626). Teresa Stich-Randall (soprano); Ira Malaniuk (contralto); Waldemar Kamert (tenor); Kurt Böhm (bass); Vienna State Opera Choir and Vienna Symphony Orchestra, Karl Böhm cond. Mono—Epic LC-3507 \$4.98

● **MOZART:** Requiem in D Minor (K. 626). Elisabeth Grümmer (soprano); Margo Höfgen (contralto); Josef Traxel (tenor); Gottlob Frick (bass); Choir of St. Hedwig's Cathedral, Berlin and Berlin Philharmonic Orchestra, Rudolf Kempe cond. Mono—Capitol EMI G-7113 \$4.98

Musical Interest: Sovereign

HIFI REVIEW

Is There a Maestro in the House?

● **MUSIC FOR FRUSTRATED CONDUCTORS**—Rodgers: Allies on the March from "Victory at Sea"; J. Strauss, Jr.: Du und Du Waltz from "Die Flodermäuse"; Partschella: Mexican Hat Dance; Bizet: Intermezzo from "Carmen"; Khachaturian: Sabre Dance from "Gayane"; Chabrier: España Rapsodie; Vaughan Williams: Fantasia on "Green-sleeves"; Kreisler: Liebesfreud; Tchaikovsky: Symphony No. 4—3rd mvt. RCA Victor Symphony Orchestra, Robert Russell Bennett cond.; Morton Gould and His Orchestra; Boston Pops Orchestra, Arthur Fiedler cond. RCA Victor LSC 2325 \$5.98. Mono—RCA Victor LM 2325 \$4.98

Musical Interest: For would-be stick wavers

Performance: Who could ask more?

Recording: Crisp

Stereo Directionality: Podium-perfect

Stereo Depth: You are there

Chalk this one up as the cutest classical disc packaging gimmick of the year—a special album complete with "your RCA Victor baton" for audiophiles seized with that irresistible itch to go into competition with Toscanini or Beecham at the drop of a stylus. In this particular instance, the recorded competition is not quite in the Toscanini-Beecham class, but it's thoroughly "pro" and the recorded sound has all the requisite brilliance—and spaciality in stereo—to give that "you are there" feeling to the embryonic conductor-audiophile.

For fullest realism, the stereo version is an absolute necessity—combined, of course with the best stereo outfit that the budget can afford. But of course, as composer-commentator Deems Taylor has so aptly pointed out in the "illustrated do-it-yourself conducting booklet" that comes with the album, "the orchestra is conducting you." The one thing that a recording cannot do, once it's been played through half-a-dozen times, is to provide that element of the unexpected which happens all too often in an actual live conducting situation, whether in rehearsal or actual concert. Also, I miss the familiar rehearsal (or concert) sounds of dropping string mutes, rustling of music on the half-a-hundred stands, and for that matter the opening orchestra "tune-up," but these are minor points.

Mr. Taylor's *ABC's of Conducting*, as set forth in the album booklet, are nothing if not over-simplified, as are the draw-

ings which follow; but they'll do as a starting point; and—quite seriously—if this album stimulates several thousands of its buyers to go a step further and explore the art and science of orchestral score reading, so much the better—for both the cause of active listening and for the music publishing fraternity. In this connection Hermann Scherchen's *Handbook of Conducting* (Oxford University Press, New York, 1933) might come in handy. If such a result is too much to hope for, then overweight hi-fi and stereo bugs can still use this album for the double purpose of reducing exercise and to work off their musico-exhibitionistic impulses. This writer counts himself as one of the latter breed at the moment.

The choice of repertoire on RCA Victor's



part is wholly felicitous for the purpose—being calculated for both maximum appeal and variety of conductorial gesture within the limits of the basic beat patterns illustrated by Mr. Taylor. His advice to conductor-audiophiles on the individual selections is terse, pointed, and not lacking in wit. I wonder whether RCA Victor will proceed with a graded "frustrated conductors" series. Vol. II could include the famous 5/4 movement from Tchaikovsky's *Pathétique* Symphony—Ein Glas Bier für mich was the legendary Theodore Thomas formula for this when both the Chicago Symphony and the music was new. Vol. VIII might finish up with the Dance of the Chosen One from Stravinsky's "*Sacre*," while the final installment could challenge the "advanced" audiophilic batoucer with a bit of Ives, Webern, and Boulez. **D. H.**

Performances: Scherchen — Uneven;
Böhm—Steady; Kempe—Stodgy
Recording: Böhm's is the clearest
Stereo Directionality: Clear
Stereo Depth: A mite shallow

The capsule comment pretty well tells the story as far as this reviewer is concerned. Scherchen, not unexpectedly, has some strange ideas about some of the tempi in this piece and he indulges in some questionable *ritards* at the end of sections but then there are other places, like the *Lacrymosa*, for example, where the intensity of the conductor's own feeling is most movingly communicated. This is an uneven performance, but a challenging one in its finest moments. The solo vocal quartet does well but the recorded sound especially in the stereo edition, is not as clear as it might have been.

Böhm's is a more devotional kind of approach, thoroughly secure on a musical level and more consistent in its attitude than Scherchen's. The quality of the recorded sound is more vivid than the Westminster and there is a greater clarity in the over-all reproduction.

Kempe is strangely prosaic and antiseptic in his approach, with the result that the great score just seems to lie there without carrying much life or conviction. And his soloists are none too distinguished, either.

Of the three new Mozart *Requiem* recordings, then, I have no hesitation in preferring the Böhm for its consistent and logical justness. But if only all of the Scherchen were up to its best moments.

M. B.

• **MOZART:** Symphonies in G Minor—No. 25 (K. 183); No. 40 (K. 550). Philharmonia Orchestra, Otto Klemperer cond. Angel S 35407 \$5.98

Musical Interest: Most certainly
Performance: Rich
Recording: Very satisfying
Stereo Depth: Fine
Stereo Directionality: Just right

This first major stereo recording of Mozart's celebrated "G Minor" offers orchestral realism that it has never had on monophonic discs. Klemperer's reading presents the music itself in a new light. Those listeners who have been inclined to view the opening movement of this masterpiece as merely agitated and nervous are invited to listen to Klemperer's approach, which imparts to it a seriousness bordering on the tragic. This approach, in fact, characterizes the entire interpretation. The tempi are all on the deliberate side, yet the music never seems to drag. This is truly an interpretation to live with, and the very striking earlier Symphony No. 25 is splendid bonus.

D. R.

• **PROKOFIEV:** Cinderella—Ballet Highlights. Royal Philharmonic Orchestra, Robert Irving cond. Angel S 35229 \$5.98

Musical Interest: Exceptional music
Performance: Splendid
Recording: Mediocre
Stereo Directionality: Good
Stereo Depth: Fine balance of sound

Angel is the most frustrating label when it comes to stereo! The company offers some of the most attractive repertoire in the catalogue, with some great artists, fine conductors and terrific orchestras. And then they turn around and spoil it all with in-

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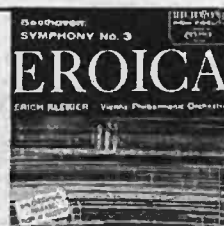
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ferior stereo accomplishment in the technical department. Mostly it seems a matter of low volume level plus a curious lack of brilliance in the upper registers. Prokofiev's score to *Cinderella* is a real prize, as witty and interesting a ballet music as you would want, and Irving brings out all of its beauty and character.

By all means look up and acquire the monophonic version of this music, which Angel released several months ago. A magnificent disc in the single channel version. Perhaps in good time Angel can re-issue its stereo counterpart with better success.

J. T.

● **RAVEL:** Concerto in G. **D'INDY:** Symphony on a French Mountain Air, Op. 25. Nicole Henriot-Schweitzer (piano) with the Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2271 \$5.98. Mono—RCA Victor LM 2271 \$4.98

Musical Interest: Considerable
Performance: Likewise
Recording: Adequate
Stereo Directionality: Good
Stereo Depth: Good

Nicole Henriot-Schweitzer, who has twice appeared with the Boston Symphony Orchestra in recent seasons, is possessed of a large and brilliant technique, and this, coupled with a delightful sense of humor (displayed at rehearsals only) carries her through the Ravel Concerto in whirlwind style. The swift *arpeggi*, darting *glissandi*, sudden turns and dissonances in the first and third movements are carried off by the soloist at a headlong tempo and never is there even the slightest "smearing" of too much pedal, so that the tone remains dry, acrid, brilliant and *right*. Munch has a deep admiration for this talented artist, and perhaps that is why the accompaniment is so unusually good. Vincent d'Indy's "Folkian-Franckian" Symphony on a French Mountain Air, is played with vigor, although the reading is still no match to the fine one Monteux recorded many years ago on RCA Victor 78s. The new release does enjoy the advantage of improved sound which generally is good, but tending to brittleness in the strings at times and to some lack of bass.

J. T.

● **SCHMITT:** La Tragedie de Salome. **STRAUSS:** Salome—Dance of the Seven Veils. **LALO:** Namouna—Suite No. 1. Detroit Symphony Orchestra, Paul Paray cond. Mercury SR 90177 \$5.95; Mono—Mercury MG 50177 \$3.98

Musical Interest: Schmitt is a winner
Performance: Mostly excellent
Recording: Tops
Stereo Directionality: Well-divided
Stereo Depth: Warmly effective

If ever a major composer has been slighted by the recording industry, the late French master Florent Schmitt (1870-1953) stands out as a prime example. Columbia issued a delightful record of his piano music some months ago (ML5259), and Angel has a fine issue of his Psalm XLVII (35020). Now Mercury comes forth with a dazzling disc of *La Tragedie de Salome*, an orchestral masterpiece of descriptive writing, and easily the best piece on the record. "*La Tragedie*" was composed in 1907, and is divided into five parts: Prelude; Pearl Dance; The Magic of the Sea;

66

Dance of Lightning; and Dance of Fright. Based on a poem of Robert d'Humieres, Schmitt's score is brilliantly conceived, filled with page after page of writing for the utmost effect, but without ever descending to trite or formalized patterns. *Dance of Fright* anticipated *Rite of Spring*, and it is worth noting that Stravinsky was a great admirer of Schmitt's score. The work is fascinating from beginning to end, well worth your investment as something both "new" and good.

Paray conducts the familiar Richard Strauss *Salome* excerpt with quite a romantic, even Hollywoodian, approach. Lalo's *Namouna* ballet suite is beautifully performed, and Paray's brisk tempi save the music from becoming too sugary. Engineering is superb throughout—one of the best Mercurys, in either mono or stereo format.

J. T.

● **SCHUBERT:** Four Impromptus, Op. 90; Four Impromptus, Op. 142. Jorg Demus (piano). Decca DL 710005 \$5.98. Mono—Decca DL 10005 \$3.98

● **SCHUBERT:** Moments Musicaux, Op. 94; 3 Klavierstücke (Impromptus), Op. Posth. Jorg Demus (piano). Decca DL 710004 \$5.98. Mono—DL 10004 \$3.98

Musical Interest: Intimate Schubert
Performances: Most sympathetic
Recording: See below
Stereo Depth: Not very noticeable
Stereo Directionality: Not appreciable

None of this music attempts to be monumental. This, however, in no way lessens its charm. Demus seems to have genuine affinity for these masterpieces of Schubertian lyricism, and very pleasant listening is the result from a purely musical viewpoint.

The recording as such seems to be somewhat shallow in bass, nor this condition seemingly improved in the stereophonic version.

D. R.

● **SCHUBERT:** Quintet in A Major, Op. 114, ("Trout"). Denis Matthews (piano) with members of the Vienna Konzerthaus Quartet. Vanguard VSD 2019 \$5.98. Mono—Vanguard VRS 1034 \$4.98

Musical Interest: Unquestioned
Performances: Con amore
Recording: Beautiful
Stereo Depth: Nice
Stereo Directionality: Fine

How beautifully stereo recording lends itself to chamber music! Which is to say that this is a singularly satisfying disc. For that matter, so is the monophonic version, since it is so nicely balanced. For realism, though, it cannot compare with the stereo recording.

The performance seems to have been done with a loving hand. There is a nice spirit and lightness of touch in the scherzo movement, as well as a fine-grained approach to the other movements. My only reservation has to do with the performance of the slow movement, which seems to verge on the superficial.

A more satisfying reading of this second movement is to be found on Vox's recent release (VBX 6) with Rolf Reinhardt and members of the Endres Quartet, or on the RCA Victor version (LM 2147) by the Festival Quartet, with pianist Victor Babin.

D. R.

SCHUMAN: New England Triptych (see COPLAND)

● **SCHUMANN:** Piano Concerto in A Minor, Op. 54. Artur Schnabel with the RCA Victor Symphony Orchestra, Josef Krips cond. RCA Victor LSC 2256 \$5.98. Mono—RCA Victor LM 2256 \$4.98

● **SCHUMANN:** Piano Concerto in A Minor, Op. 54; Fantasiestücke, Op. 12. Sviatoslav Richter with U.S.S.R. State Radio Orchestra, Alexander Gauk cond. Mono—Monitor MC 2026 \$4.98

Musical Interest: Concerto con amore
Performances: Neither quite gets off the ground

Recordings: Rubinstein's monophonic is richer but stereo more detailed; Richter's sound dull and unresonant

Stereo Depth: Good
Stereo Directionality: Good

When the Boston Symphony Orchestra returned from its tour of the Soviet Union in October, 1956, its manager, T. D. Perry, brought back with him a pile of Russian LP discs. I took a few of them home to hear what they sounded like. Among them was a performance of the Schumann Piano Concerto played by Richter. I had never before heard Richter and so was extremely curious. What I heard was dull recorded sound, a terrible orchestra and a mediocre conductor, and—most disappointing of all—a piano soloist who seemed pretty bored with the whole thing. His playing was secure and all that, but in no way extraordinary—nothing like the never-to-be-forgotten recording by Lipatti, for example. Lo and behold, here is what appears to be that same recording, issued now by Monitor for the American market. My impression of that performance is not at all changed by this issue; the sound seems to be a little better, but that's all.

Rubinstein's should have been a remarkable performance—what other contemporary pianist has his technical and temperamental equipment for the Schumann? But he, too, disappoints. The first two movements go well, if without quite the authority and fire one had anticipated, but it is in the last movement that we are really let down with a stodgy, inhibited performance. Can it be that Rubinstein felt self-conscious here? But whatever the cause, something gets in the way of free expression. As to the recorded sound, the monophonic edition seems to have a bigger, more resonant quality, but the stereo edition more successfully delineates the detail of the scoring.

The other side of Richter's disc is given over to a velvety, if somewhat abbreviated, performance of the Op. 2 *Fantasiestücke* for solo piano. Here the sound is much better than on the side that contains the Concerto.

M. B.

● **SIBELIUS:** Symphony No. 2 in D Major, Op. 43. Philharmonia Orchestra, Paul Kletzki cond. Angel S 35314 \$5.98

Musical Interest: Exceptional
Performance: Mediocre
Recording: The same
Stereo Directionality: Good
Stereo Depth: Fair

Having been spoiled by live performances and recordings of this work under the baton of the late Serge Koussevitsky, I can only say that Kletzki simply does not draw from

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by John K. Hilliard

Director of Advanced Engineering



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this score the towering strength that lies within its pages. It is a brooding, at times heroic thing, a music evocative of broad spaces, filled with sudden frantic urges, and withal, genuine nobility. Kletzki conducts a fine orchestra, and he does have his moments, but they are too few and far between. Angel's stereo continues to disappoint, although this issue is better than most, but not by any means up to the Columbia recording with Ormandy and The Philadelphia Orchestra (MS 6024). J. T.

● **SHOSTAKOVICH:** Symphony No. 5, Op. 47. National Symphony Orchestra, Howard Mitchell cond. RCA Victor LSC-2261 \$5.98. Mono—RCA Victor LM 2261 \$4.98

Musical Interest: Among his best
Performances: Interesting
Recording: Not so interesting
Stereo Directionality: Good
Stereo Depth: Lacking

Comparing this new RCA Victor issue with a brand new Everest release (SDBR 3010) of the same symphony makes for interesting comparisons. Everest, with Stokowski, engineers the better and warmer sound, but Mitchell gives the more satisfactory performance. Neither version possesses the virility of the old Westminster disc (18001) with Rodzinski. Where Mitchell concentrates on a carefully executed and direct account of the symphony, Stokowski reads the score with a broader imagination. Yet over-all, Mitchell's way seems the better, and certainly superior, version so far as orchestral articulation is concerned. His fine effort is marred, though, by a poor recording job, and both are terribly overloaded in the final few bars of the last movement. J. T.

● **J. STRAUSS:** Waltzes—On the Beautiful Blue Danube; Tales from the Vienna Woods; Artist's Life; Du und Du; The Emperor; Vienna Wiener Blut. Hollywood Bowl Symphony Orchestra, Felix Slatkin cond. Capitol SP 8421 \$5.98

Musical Interest: Of course!
Performances: Indifferent
Recording: Not so good
Stereo Directionality: Fine
Stereo Depth: Shallow

Felix Slatkin, who has made some really fine recordings for Capitol, turns out an indifferent sounding reading of well known Strauss waltzes. Sound is not up to par, either—shallow and brittle. Better shop around and listen to London's stereo Strauss waltzes (CS6007) while you are about it. J. T.

● **STRAUSS FAMILY ALBUM**—Johann Strauss, Sr.: Lorelei Rheinklanger; Johann Strauss, Jr.: Night in Venice; Egyptian March; Magyar Polka; Josef Strauss: Aquarellen Waltz, Music of the Spheres; Edward Strauss: Doctrien Waltz, Bahn Frei Polka. Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury SR 90178 \$5.95. Mono—Mercury MG 50178 \$3.98

Musical Interest: Delightful!
Performance: Also
Recording: Super
Stereo Directionality: Perfect
Stereo Depth: Lacks a bit in bass

There must be four zillion issues of Strauss Waltzes, and with the exception of

London's wonderful Vienna Philharmonic "New Year Concert" series, none of them can touch this marvelous new Mercury! Dorati is at his best in delivering these musical bon-bons. Witty, gay, nostalgic and sentimental, these marvels of creation from the Strauss family are given superlatively sensitive performance. By all means add it to your library. The stereo is one of Mercury's best efforts, lacking a trifle in bass line, a common complaint. J. T.

STRAUSS: Salome—Dance (see SCHMITT)

● **R. STRAUSS:** Suite from Der Rosenkavalier; Till Eulenspiegel's Merry Pranks, Op. 28. Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury SR 90099 \$5.98

Musical Interest: Staple Strauss
Performance: First rate
Recording: Sumptuous
Stereo Directionality: Life-like
Stereo Depth: Likewise

Dorati's arrangement of the *Rosenkavalier* Suite includes the familiar episodes in their natural sequence, but in more detailed treatment than is heard in other editions. The performance is excellent save for a rather hard-driven handling of the opening pages. The Minneapolis "Till Eulenspiegel," too, ranks with the best readings the work has had on records.

The recordings, made in late 1956, offer testimony to Mercury's excellent command of the stereo medium at that early stage. Orchestral details emerge with sharp clarity and, while there is an extremely vivid sense of directionality, it never seems exaggerated. G. J.

TCHAIKOVSKY: Capriccio Italien (see COLLECTIONS)

TCHAIKOVSKY: March Slav (see COLLECTIONS)

● **TCHAIKOVSKY:** Piano Concerto No. 1 in B-flat Minor, Op. 23. Leonard Pennario with the Los Angeles Philharmonic Orchestra, Erich Leinsdorf cond. Capitol SP 8417 \$5.98

● **TCHAIKOVSKY:** Piano Concerto No. 1 in B-flat Minor, Op. 23. Gyorgy Cziffra with the French National Radio Orchestra, Pierre Dervaux cond. Mono—Angel 35612 \$4.98

Musical Interest: Solid
Performances: Pennario — Perceptive; Cziffra—Empty bombast
Recordings: Both full and vibrant
Stereo Directionality: Good
Stereo Depth: Good

The Capitol is of course the stereo version of the previously much-admired monophonic release by these same artists. The performance is basically a lyrical one but the strong virtuoso elements in the music receive their just due also. The steren sound is a big improvement over the monophonic, especially in depth and fullness.

Cziffra's is altogether a horse of another color. Here the intention obviously was to play this piece with every stop in the virtuoso's bag of tricks pulled out. So we get runs and octave passages played at breakneck speeds. I suppose this kind of approach can yield its own particular kind of spell—at least it did in 1940 when Hor-

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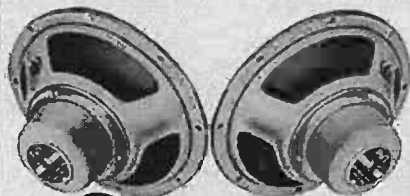
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witz and Toscanini recorded the score in that same fashion. But Cziffra is no Horowitz and he comes to grief every time he tries to make as though he is. The octave runs in both the first and last movements are positively embarrassing; Cziffra adopts tempi that are absolutely furious and then he proceeds to spray the premises liberally with notes that Tchaikovsky never wrote into the score. This performance raises serious doubts about Cziffra's musical impulses. If he is to become an artist of consequence, he must agonizingly re-appraise his whole concept of pianism.

His monophonic disc is filled out with a motor-driven but musically dull performance of Balakirev's *Islamey* in its original form for solo piano. For both, the Angel engineers have contributed bold and forceful recorded sound.

M. B.

• **TCHAIKOVSKY:** Violin Concerto in D, Op. 35; **MENDELSSOHN:** Violin Concerto in E Minor, Op. 64. Christian Ferras with the Philharmonia Orchestra, Constantin Silvestri cond. Angel S 35606 \$5.98

Musical Interest: Concerto classics

Performance: Variable

Recording: Good

Stereo Depth: OK

Stereo Directionality: Good

Encompassing the Tchaikovsky Concerto complete on one side of a stereo disc goes a long way toward disproving the theory that a stereo disc must necessarily contain less music than a monophonic one. Here is a stereo disc which offers nearly 60 minutes of music and there is remarkably little deterioration in sound quality toward the center.

On the whole Ferras is more successful with the Mendelssohn than he is with the Tchaikovsky; in the latter there seems to be moments of less than perfect accord between soloist and conductor. The young French violinist has a big tone, as was evident from his debut appearances in this country in March, and he handles the instrument with ease and assurance. His will be a career to watch.

The stereo recording is clear and well-balanced, with a natural left-of-center placement of the solo instrument.

M. B.

• **WAGNER:** Dawn and Siegfried's Rhine Journey; Siegfried Idyll; Prelude to Parsifal; Prelude to Act III of Tristan and Isolde. Detroit Symphony Orchestra, Paul Paray cond. Mercury SR 90107 \$5.98

Musical Interest: Mellow Wagner

Performance: Sensitive

Recording: Good—a bit distant

Stereo Directionality: Well-balanced

Stereo Depth: Acceptable

A logical and well-planned program of Wagner in a sustained mood of reflection, poignancy and tenderness. Paray draws a warm and caressing tone from his players, and his reading is distinguished by his nicely molded phrases and clean articulation. It is particularly effective in the mystic and majestic atmosphere of the *Parsifal* and *Tristan* excerpts. The "Rhine Journey" is somewhat lacking in dynamic contrast and dramatic excitement, and other interpreters have infused the *Siegfried Idyll* with more lyrical glow.

The sound is never less than good, but lacks the presence that characterizes Mer-

cury's best recordings. A natural, somewhat restrained stereo technique has been used.

G. J.

COLLECTIONS

• **CONCERT Russe**—Moussorgsky: A Night on Bald Mountain; Tchaikovsky: Marche Slav; Glinka: Kamarinskaya; Borodin: Prince Igor; Dances of the Polovetsian Maidens. Pittsburgh Symphony Orchestra, William Steinberg cond. Capitol SP 8450 \$5.98

Musical Interest: Colorful nationalism

Performance: Carefully moulded

Recording: Great

Stereo Depth: Superb

Stereo Directionality: Good

These performances are "gassers" in one of the best stereo recordings yet released. Steinberg has carefully studied each of these familiar war-horses and turns in performances of fresh vitality and excitement.

But perhaps it is the recording engineers who are the real heroes of this disc, for they have given us recorded sound of startling dynamism and reality. Details of the scoring emerge with a transparency hitherto unmatched in these works and the whole fairly throbs with an exciting, overwhelming impact. Bravo, gentlemen!

M. B.

• **MARCHE SLAV**—Tchaikovsky: March Slav; Moussorgsky: A Night on Bald Mountain; Tchaikovsky: Capriccio Italian; Skalkottas: Four Greek Dances. New York Philharmonic, Dimitri Mitropoulos cond. Columbia MS 6044 (Omits Skalkottas Greek Dances) \$5.98. Mono—Columbia ML 5335 \$4.98.

Musical Interest: Exotic and colorful

Performance: Vibrant

Recording: Good

Stereo Depth: OK

Stereo Directionality: Fine

Shame on Columbia for not including the Skalkottas Dances on the stereo disc. The four here on mono are lively and tuneful and very accessible. The orchestration is brilliantly exuberant. All in all, the omission of these works from the stereo disc is most unfortunate.

For the rest, Mitropoulos turns in solid readings and the engineers have reproduced full orchestral sound. The stereo qualities are good, too, if without the breathtaking excitement of Steinberg's *Concert Russe* stereo disc on Capitol.

M. B.

• **POP CONCERT U.S.A.**—Gould: American Salute; Anderson: Serenata; Copland: Three Dance Episodes from Rodeo; Bernstein: Overture to Candide; Piston: Ballet Suite from The Incredible Flutist. Cleveland Pops Orchestra, Louis Lane cond. Epic BC 1013 \$5.98. Mono—Epic LC 3539 \$3.98

Musical Interest: A fine variety

Performance: Extremely good

Recording: Ditto

Stereo Directionality: Fine and dandy

Stereo Depth: Good

Louis Lane could develop into a conductor of considerable reputation, if this Epic record is any accurate indication of his ability. He has taken an excellent variety of musical Americana and given to each selection distinctive character and sound. So many "pops" records come out with all the music managing to sound alike. But Lane avoids this pitfall with considerable skill, and shows his real talent in a beautiful reading of Piston's *The Incredible Flu-*

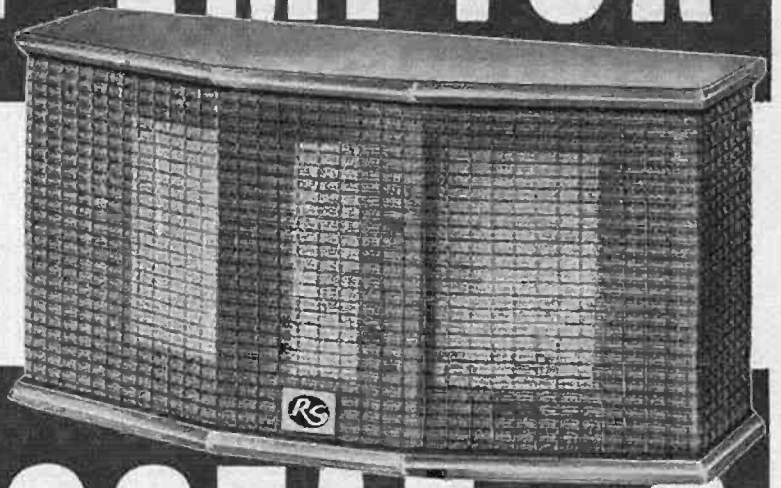
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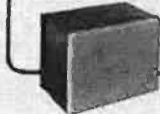
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tist. Epic deserves a pot of blooming tulips for making up such an admirable selection of tunes. The sound is wonderful and the acoustic enhancement of Severance Hall (which has undergone considerable change to extend the reverberation time) must give all concerned—players, conductor, management and engineers—a great deal of satisfaction. Here is a record released without any fanfare, a "sleeper," if you like, and a cracking good item from any angle of critical approach.

● **ENCORE! SLENCZYNSKA**—Bach-Slenczynski: Preludio from Solo Violin Partita No. 3 in E Major; Mendelssohn: Spinning Song, Op. 67, No. 4; Schubert: Moment Musical, Op. 94, No. 3; Prokofiev: Suggestion diabolique, Op. 4, No. 4; Liszt: Hungarian Rhapsody No. 12; Rachmaninoff: Prelude in D-flat, Op. 23, No. 6; Moussorgsky-Rachmaninoff: Gopak; Schumann-Tausig: Der Contrabandista; Debussy: Clair de lune; Villa-Lobos: Little Paper Doll; Chopin: Polonaise in A-flat, Op. 53. Ruth Slenczynska (piano). Decca DL 79991 \$5.98; Mono—Decca DL 9991 \$3.98

Musical Interest: For pianophiles
Performance: Cool; at times mannered
Recording: Brilliant
Stereo Depth: Adequate
Stereo Directionality: Necessary?

The stereo disc version has more presence, more bass, more "spread," but the mono disc played on stereo equipment sounds more natural in balance (not so bass heavy) and sounds from dead center as a piano should. Performances are accurate and on the cool side—a decided asset for the often over-romanticized *Clair de lune*. Prokofiev comes off splendidly, with great *brío* and fire; but Chopin and Moussorgsky suffer from mannered *rubato*. A variable offering at best. **D. H.**

● **HAYDN:** Sonata No. 37 in D; **COUPERIN:** Les Baricades Mysterieuses; Le Tic-Toc-Choc; **RAMEAU:** Gavotte and Variations; Tambourin; **DAQUIN:** Le Coucou; **McPHEE:** Lagu Déléme; **MOZART:** Sonata in C Major (K.545); **PURCELL:** Ground in C Minor; **BYRD:** Lord Willobies Welcome Home; **HANDEL:** The Harmonious Blacksmith; **HAIEFF:** Three Bagatelles. Sylvia Marlowe (harpsichord). Decca DL 710001 \$5.98; Mono—Decca DL 10001 \$3.98

Musical Interest: Delightful and varied
Performance: Expert
Recording: Faithful
Stereo Depth: See below
Stereo Directionality: See below

Miss Marlowe's performances are completely adept and technically secure. She displays fine insight into the varied interpretative demands of each work.

It was a fine idea to include two contemporary American harpsichord works. Haieff's Bagatelles are delightful pieces, with their jaunty rhythms. McPhee's is all too brief, however well it does succeed in evoking the feeling of Balinese music.

The recording itself is fine. The stereo version is free from objectionable directionality or "spread" and it does provide an increased sense of presence over the monophonic version. **D. R.**

HIFI REVIEW

MONO HIFI CONCERT

Reviewed by

MARTIN BOOKSPAN

DAVID HALL

GEORGE JELLINEK

DAVID RANDOLPH

JOHN THORNTON

• **ALBENIZ:** *Iberia—Suite* (arr. Arbes); **FALLA:** *The Three Cornered Hat—Suite No. 2.* Orchestre du Théâtre National de L'Opéra de Paris, Manuel Rosenthal cond. Westminster XWN 18798 \$4.98

Musical Interest: *Iberia* is super
Performance: Taut, energetic
Recording: Top drawer

When Westminster's engineering is joined with some extra special music making, the result is about as good as you can realize in the present stage of the art. And it happens here. Rosenthal gives us an energetic reading, taut, vivid, and compelling. Not so sensuous as Argenta's earlier London monophonic LP, but a recorded performance of great stature. *Iberia* is better performed than *Three Cornered Hat*, but the difference is slight. Magnificent sound. J. T.

BARBER: *Souvenirs* (see SHOSTAKOVICH)

BARBER: *Vanessa—Intermezzo* (see p. 62)

BARTOK: *Divertimento* (see HINDEMITH)

BEETHOVEN: *Piano Concerto No. 3* (see p. 59)

BEETHOVEN: *Symphony No. 5; Consecration of the House—Overture* (see p. 59)

BEETHOVEN: *Symphony No. 6* (see p. 59)

BEETHOVEN: *Symphony No. 9; Egmont, Leonore No. 3—Overtures* (see p. 60)

• **BEETHOVEN:** *Trio in B-flat, Op. 97* ("Archduke"). David Oistrakh Trio (David Oistrakh—violin; Sviatoslav Knushevitzky—cello; Lev Oborin—piano). Angel 35704 \$4.98

Musical Interest: Chamber music staple
Performance: Expert
Recording: Suave

One of the most popular works in the trio literature receives a mature treatment at the hands of these three Russian artists. The playing is technically secure and tonally satisfying. However, the outstanding quality of this performance is the broad, unrushed pacing of the opening movement and the Scherzo. The music is allowed to unfold in its own good time; there is no attempt at virtuosity for its own sake. While one can imagine a more lively performance, this is an eminently satisfying one.

JUNE 1959

BEST OF THE MONTH

- Mercury's Antal Dorati rides a sure winner with the *Slavonic Dances* of Dvořák as played by his Minneapolis Symphony Orchestra—"Sonically it is hair-raising . . . carried off superbly . . . Mr. Dorati is the master to serve the ingredients up on an orchestral platter that will raise goose-pimples." (see p. 74)
- Angel gives us a totally new view of the Shostakovich *Eleventh Symphony* as recorded in Paris by André Cluytens with the composer on hand—"The recorded sound is superb, resulting in one of the most sheerly dramatic Angel records in months." (see p. 77)
- RCA Victor's new *Bjoerling in Opera* reveals the great Swedish tenor as "winner and still champion . . . From beginning to end this recital brings renewed testimony to the beauty of the voice . . . a must, particularly for other tenors." (see p. 78)

The recording presents the three instruments in nice balance and is of high quality. D. R.

BERNSTEIN: *Candida—Overture* (see p. 70)

• **BONPORTI:** *Concerti a Quattro, Op. 11—Nos. 4, 5, 6 & 8.* 1 Musici, with Roberto Michelucci (violin) and Enzo Altobelli (cello). Epic LC 3542 \$3.98

Musical Interest: Little-known early Italian music
Performance: Exemplary
Recording: Fine

While Francesco Antonio Bonporti was actually a musical "amateur," several of his works were good enough to have been erroneously attributed to Bach. He was born in 1672, was ordained a priest at the age of twenty-three and lived until 1749. During intervals between his religious duties, he composed prolifically.

The outstanding example of his music, as revealed on this disc, is the *Recitative* of the *Concerto No. 5*. The expressiveness of the solo violin part in this movement is nothing short of astounding. Its beauty would seem to corroborate the statement made on the anonymous jacket notes to the effect that this movement "must be counted one of the greatest pages of eighteenth century music."

The performances leave nothing to be desired, and the recording is tonally faithful. D. R.

BRAHMS: *Violin Concerto* (see p. 60)

• **CHOPIN:** *Études, Op. 10 & Op. 25; Andante spianato and Grande Polonaise brillante, Op. 22; Bolero, Op. 19; Berceuse in D-flat, Op. 57.* Louis Kentner (piano). Capitol-EMI GBR 7162 \$9.96

Musical Interest: Yes, sir!

Performance: Old world lyrical
Recording: Good on the whole

A definitive recording of the Chopin *Études*? Almost but not quite—only the last full measure of technical perfection is lacking in Kentner's pianism. Stylistically, though, he comes through with the best Chopin playing we have heard since Rubinstein's pre-War English-made discs. Rich, full-blooded piano sonics, occasionally troubled by traces of flutter (we checked this on two different turntables). Kentner's lyrical playing is absolutely tops, and so is his *running* passage work; it is in the irregular passagework that he tends to "smear" his articulation, thereby depriving this set of the "definitive" rating. Still, it is a real pleasure to hear a pianist truly at home in the romantic style; we should like to hear Kentner essay some of the greater Schumann one day, such as the *Fantasy in C Major* or the *Op. 12 Fantasies-tûke*. Of the available Chopin *Études* recordings, only the Novaes interpretations for Vox offer appreciable competition.

D. H.

• **CHOPIN:** *Fantaisie in F minor, Op. 49; Trois Nouvelles Études; Barcarolle in F-sharp minor, Op. 60; Berceuse in D-flat, Op. 57; Impromptu No. 1 in A-flat, Op. 29; Impromptu No. 2 in F-sharp, Op. 36; Impromptu No. 3 in G-flat, Op. 51; Fantaisie-Impromptu in C-sharp minor, Op. 66.* Artur Rubinstein (piano). RCA Victor LM 2277 \$4.98

Musical Interest: Choice Chopin
Performance: Masterly
Recording: Good

With this well-chosen program, Rubinstein will undoubtedly have accumulated a more comprehensive recorded Chopin repertoire than any living pianist—to which, considering his towering authority in the

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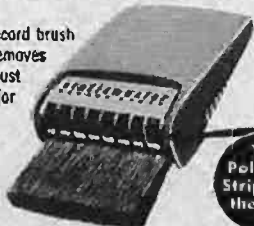
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field—both he and his public are entitled. The mastery is evident everywhere—the dreamy imageries of the *Berceuse*, the soaring eloquence of the *F minor Fantaisie*, and the astonishing range of lyricism covered by the four *Impromptus* get interpretations here that are the triumphs of technique, tone and coloristic detail.

The piano sound is not particularly resonant but better than average, and the surfaces are exceptionally clean. **G. J.**

COPLAND: Lincoln Portrait (see p. 62)

COPLAND: Rodeo (see p. 70)

• **DVOŘÁK: Slavonic Dances, Op. 46 & Op. 72; SMETANA: The Bartered Bride—Overture, Polka, Furiant, Dance of the Comedians.** Minneapolis Symphony Orchestra. Antal Dorati cond. Mercury OL 2-107 2 12"

Musical Interest: All gems
Performance: Stirring
Recording: Perfect

Of all the recordings that Dorati has made for Mercury, none can far surpass this exciting album. Sonically it is hair-raising, for the Dvořák dances and the excerpts from *Bartered Bride* call for those particular talents which Dorati has in plenty. Where rhythm, sudden contrasts of *pp* and *ff* are concerned, and where a strong percussive line is needed, Mr. Dorati is the master to serve the ingredients up on an platter that will raise goose-pimples.

After a rather uneven *Bartered Bride* Overture, the Polka, Furiant, and final dance move along at a marvelous clip in as satisfactory an account of these Czech tidbits as you'll find anywhere. The Slavonic Dances are carried off superbly—furious in the right spots, meltingly nostalgic, and everywhere delivered with just the right amount of control. Snug and precision are not exercised at the expense of musical continuity. A splendid release! **J. T.**

DVOŘÁK: Symphony No. 4 (see p. 62)

FALLA: 3-Cornered Hat (see ALBENIZ)

• **FRANCK: Symphony in D minor.** Orchestre National de la Radiodiffusion Française. Sir Thomas Beecham cond. Capitol-EMI G 7157 \$4.98

Musical Interest: Franck's masterpiece
Performance: Poetic, unadorned
Recording: Good

Considering its popularity, it is surprising that there are just less than a dozen entries of the Franck D minor Symphony listed in the Schwann catalog. This newest one is just about what should be expected. Sir Thomas does not indulge in theatrics here—the work is mystically intense enough without exaggeration of its intent—and he gives us a "straight" reading, which is yet poetic. If you must have excitement and sharp attack then try Westminster's release (18291) with the late Artur Rodzinski, and if you want a passionate though somewhat uneven treatment, Mr. Munch and the Bostonians will be preferred (RCA Victor LM/LSC 2131). For a quiet, meditative result, spacious, lyrical, and glowing, then by all means add this new Capitol-EMI disc to your library. The sound is good without being startling, and the Orchestre National de la Radiodiffusion Française sounds

splendid under Sir Thomas' baton. **J. T.**

GOULD: American Salute (see p. 70)

• **HINDEMITH: Mathis der Maler; BARTÓK: Divertimento** for String Orchestra. Philharmonia Orchestra. Constantin Silvestri cond. Angel 35643 \$4.98

Musical Interest: Two modern masterpieces
Performance: Top drawer
Recording: Excellent

Constantin Silvestri, who conducted a strange and very uneven Tchaikovsky Fourth Symphony for Angel, a plodding kind of Fifth, a better Sixth, and a very good Dvořák Fourth Symphony, directs the Philharmonia here in a glowing and altogether touching account of the Bartók *Divertimento*, as well as a taut reading of Hindemith's "symphony" arranged from the music to the opera *Mathis der Maler*. He is an amazing man, this Silvestri, and he might well become one of the outstanding conductors of our time. He certainly is not dull! In the Bartók, one of the great masterpieces for string orchestra, he brings forth a tenderness, a sadness and a sweetness of tone that makes new meaning for this tremendous score. Comparison to the old Unicorn LP makes for fascinating study. Lukas Foss and the Zimmler Sinfonietta in the acoustics of MIT's Kresge Auditorium make stunningly articulated sound together with a reading that is exciting but not sentimental. On the other hand, Silvestri, with heavier tone and surrounded by a warmer acoustics, creates a kind of sonic glow that is both unusual and thrilling. There is no "choice" of better performance. Both are splendid, but you'll have a hard time obtaining the Unicorn pressing, which I think is out of print (UNLP 1037).

Mathis der Maler is, even after many hearings, a strange work to this reviewer, a compelling score, at times seemingly over-written, and then again filled with a very dynamic and rich thematic architecture. Silvestri and the Philharmonia have recorded a more restrained account than Ormandy's old Columbia reading, and also more even in pace than Steinberg's Capitol version. Over-all, it is the most appealing, the most profound, and the sound is very good. An excellent release. **J. T.**

• **JANÁČEK: Taras Bulba. MARTINŮ: Les Fresques.** Royal Philharmonic Orchestra. Rafael Kubelík cond. Capitol-EMI G 7159 \$4.98

Musical Interest: For Martinů
Performance: Good for Les Fresques
Recording: Average

Les Fresques de Piero della Francesca was composed at Nice in the winter of 1954, dedicated to Kubelík, and premiered at Salzburg in 1956. Inspired by the frescoes of Piero della Francesca (1420-1492) in the church of San Francesco at Arezzo, Italy, the work is in three movements, *Andante*, *Adagio* and *Poco allegro*. Scored for a large orchestra, *Les Fresques* is descriptive music of a high order, but Martinů makes no attempt at a tonal picture of the frescoes. He rather creates a mood that at first is understandable, then puzzling, but always interesting. Strings have very complex going and there is fascinating use of percussion.

Janáček's three-part poem about the trials and tribulations of a Cossack leader and his sons during the Polish War of 1628 is old fashioned program music, with a good third section, but Capitol could have done a better coupling musically. The sound is fair to good, nothing really outstanding, with a tendency to thinness in the first string body.

J. T.

• **LISZT:** Transcendental Etudes—No. 1 in C; No. 2 in A minor; No. 3 in F; No. 5 in B-flat; No. 7 in E-flat; No. 8 in C minor; No. 9 in A-flat; No. 10 in F minor; No. 11 in D-flat. *Jorge Bolet* (piano). RCA Victor LM 2291 \$4.98

Musical Interest: Piano pyrotechnics
Performance: Dazzling
Recording: Clear and brilliant

Pianists seldom tackle these hair-raising Etudes of Liszt—even individually. Bolet, one of today's formidable technicians, has chosen to present nine of the total twelve for his RCA Victor debut. Far from being limited in appeal to pianists, the Etudes are brilliant examples of the composer's soaring and most fanciful—as well as most inventive—romanticism.

With the possible exception of Cziffra no other active pianist today could meet the technical challenges of this music with the enormous facility Bolet commands. But, aside from the mandatory display of digital dexterity, he offers ample proof in the lyrical pages of the Second, Third and Ninth Etudes of a sweet and singing tone.

The brilliance of the music is captured in a recorded sound of clear and transparent quality.

G. J.

• **MAHLER:** Kindertotenlieder (Songs on the Death of Children); Lieder eines fahrenden Gesellen (Songs of a Wayfarer). *Lucrezia West* (contralto), with the Vienna State Opera Orchestra, Hermann Scherchen cond. Westminster WVN 18842 \$4.98

Musical Interest: Major Mahler
Performance: Satisfying
Recording: Opulent

Both Mahler cycles were written for a low male voice, yet they seem to have attracted more contraltos than baritones. The *Kindertotenlieder* can, of course, be just as effective either way, but even the most accomplished contralto will find it difficult to be fully convincing in the four fervently romantic—yet masculine—*Songs of a Wayfarer*.

Lucrezia West is a highly gifted artist with a voice of flowing sumptuousness in the low register. Higher up, around E, it takes on a metallic edge which, while not really unpleasant, causes a slight but perceptible break in passages ranging over an extended compass. She is a secure vocalist, however, with admirable intonation, and a mature and intelligent interpreter with reasonably good diction and proper regard for the text. Of the four LPs currently in the catalog which couple both Mahler cycles this can be recommended as the most satisfying. My preference, however, still remains with Ferrier in the *Kindertotenlieder* (Columbia) and Fischer-Dieskau in the *Songs of the Wayfarer* (Angel).

Scherchen provides effective and sympathetic support in the "Wayfarer" songs. In the *Kindertotenlieder*, however, he tends to exaggerated outbursts that place an un-

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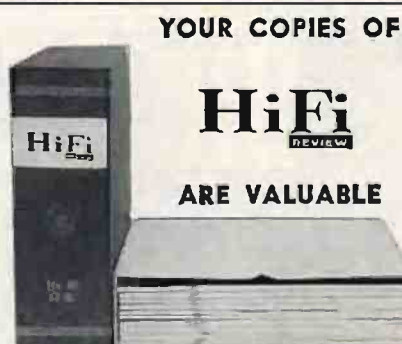
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due burden on the vocalist and at the same time create a series of episodes that break up the flowing forward motion of the individual songs. The engineering sometimes favors the orchestra excessively, but the sound is live, resonant and very satisfying.

G. J.

MARTINŮ: *Les Fresques* (see JANÁČEK)

MOUSSORGSKY: *A Night on Bald Mountain* (see p. 70)

● **MOUSSORGSKY:** Boris Godounov (complete Rimsky-Korsakov Version). Boris Christoff (bass)—Boris Godounov (also Pimen and Varlaam); Eugénie Zareska (mezzo-soprano)—Marina (also Feodor); Nicolai Gedda (tenor)—Dimitri; Kim Borg (bass)—Rangoni (also Tchelkalov); André Bielecki (tenor)—Shouisky (also Missail and Kroustchov) & others. Choeurs Russes des Paris and Orchestre National de la Radiodiffusion Française, Issay Dobrowen cond. Capitol-EMI GDR 7164 4-12" \$19.92

Musical Interest: Commanding

Performance: Outstanding—minor reservations

Recording: Vivid and resonant

Careful consideration of all factors leaves this Paris-made "*Boris*" without any rival among its competitors. Made about five years ago and available previously on RCA Victor, its sonic qualities are still resplendent. The cast on the whole performs with idiomatic authority. And, to dispel any lingering doubts, the late Issay Dobrowen's reading leaves nothing to be desired.

But even without such an outstanding

framework, the vocal authority of Boris Christoff would still assure the commanding lead. Here, to be sure, is Chaliapin's artistic heir. Lacking the tonal beauty and artistic grace that would make him an ideal Philip II in *Don Carlo* or Mephisto in *Faust* the Bulgarian basso brings penetrating insight and unquestioned authority to his realization of the tormented Czar. To the lasting credit of his theatrical art he also fills the parts of Pimen and Varlaam without breaking the spell of illusion, though at one point (Act IV) he is called upon, as Boris, to interrupt himself as Pimen.

Assigning the parts of Marina and the young Czarevitch to the same artist was a less successful venture. Eugénie Zareska is quite adequate for the former task but her voice is far too ripe and unchild-like to do justice to the latter. Of the capable supporting cast Kim Borg must be singled out for an effective and excellently vocalized Rangoni. Gedda brings the kind of tonal beauty and lyricism to the role of Dimitri that recent Metropolitan interpreters have consistently denied us. The choral work is capably executed, if not with all the magnificence inherent in Moussorgsky's writing.

G. J.

MOZART: *Requiem* (see p. 64)

PISTON: *The Incredible Flutist* (see p. 70)

● **RACHMANINOFF:** *Preludes*—Op. 23, No. 6 in E-flat; Op. 32—No. 1 in C Major, No. 5 in G Major, No. 12 in G-sharp Minor, No. 3 in E Major, No. 10 in B Minor, No. 4 in E Minor, No. 13 in D-flat; *Transcriptions*

—Mendelssohn, Rachmaninoff, Tchaikovsky, Moussorgsky, Bizet, Schubert, Kreisler, Colin Horsley (piano). Capitol-EMI G 7136 \$4.98

Musical Interest: For romantic pianophiles

Performance: Smooth as silk

Recording: Likewise

New Zealand-born Colin Horsley may not bring Rachmaninoff's own performance dynamism to this music, but he does possess a wealth of lyric impulse, a fine singing touch, and has the benefit of first class recorded sound.

D. H.

RAVEL: *Piano Concerto*; **D'INDY:** *Symphony on a French Mountain Air* (see p. 66)

● **SCARLATTI:** *Sonatas for Harpsichord*—Volume 22 (L. 2, 178, 183, 199, 278, 299, 387, 393, 399, 400, 469, L. Suppl. 13). Fernando Valenti. Westminster XWN 18814 \$4.98

Musical Interest: Inexhaustible

Performance: Excellent

Recordings: Full-bodied

This disc is No. 22 in Westminster's project of recording *all* the sonatas, in performances by Valenti—which brings him to about the halfway mark at the rate of 12 sonatas-per-LP. He plays with insight, verve, and technical address. And the recording achieves the feat of presenting the harpsichord with no suggestion of its surroundings.

D. R.

SCHMITT: *Tragedie de Salome*; **R. STRAUSS:** *Salome—Dance*; **LALO:** *Namouna* (see p. 66)

SCHUBERT: *Impromptus*; *Moments Musicaux* (see p. 66)

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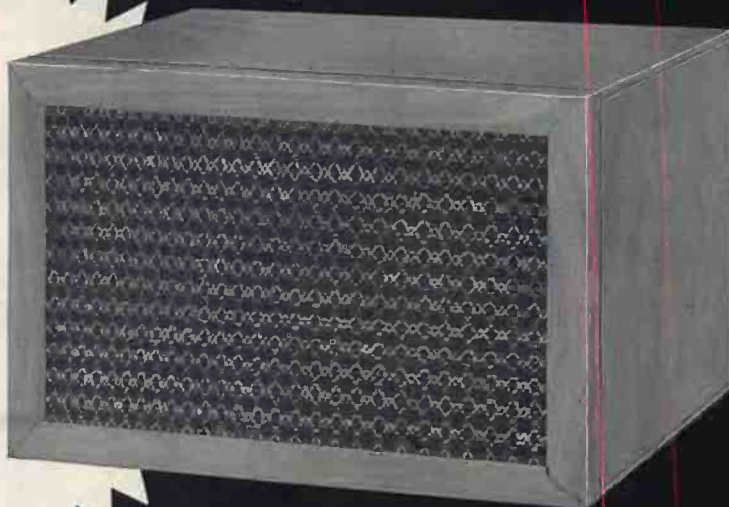
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SCHUBERT: "Trout" Quintet (see p. 66)

SCHUMANN: Piano Concerto; Fantasies—stücke (see p. 66)

SCHUMAN: New England Triptych (see p. 62)

• **SHOSTAKOVICH:** Age of Gold—Ballet Suite; **BARBER:** Souvenirs—Ballet Suite. Philharmonia Orchestra. Efrem Kurtz cond. Capitol-EMI C 7146 \$4.98

Musical Interest: Dull going
Performance: Mediocre
Recording: Mediocre too

The coupling of Shostakovich's *Age of Gold* and Barber's little known *Souvenirs* sounds at first like an interesting pairing, for the former is an early satirical effort of a brilliant Russian composer, and the latter a fairly recent opus by a most gifted talented American. However, the Shostakovich is very dull, save for the well-known *Polka*, and Barber's ballet, while more sensitive and refined, still represents something far below his usual high standard.

Souvenirs concerns the activities of the residents of a hotel in 1914. There is attempted half-hearted seduction, flirtations, and a bathing scene, all in six sections. The *pas de deux* is quite lovely, but everything else seems overwritten. Shostakovich intended *Age of Gold* as a protest against the wickedness of our naughty capitalistic world. The work abounds with old-fashioned satirical attacks along the same old weary lines. Almost none of the vast talent that began to show itself in the First Symphony can be found in *Age of Gold*. Save your silver. J. T.

• **SHOSTAKOVICH:** Symphony No. 11 ("The Year 1905"). Orchestre National de la Radiodiffusion Française, Andre Cluytens cond. Angel 3586 3/SL \$10.96

Musical Interest: Powerful work
Performance: Extraordinary
Recording: Exceptional

A first hearing of the Shostakovich "1905" Symphony several months ago on a Capitol album with Stokowski and the Dallas Symphony revealed the Russian composer's latest major orchestral work as a brooding and very powerful utterance, certainly a score that could not be judged hastily. The new Angel recording under Cluytens brings out different qualities and makes for a new appraisal. One can argue eternally on whether or not any musical creation is handicapped by an event it attempts to duplicate through the medium of the art, and experience would seem to favor those who believe that the only true and pure utterance in music must come from so-called "abstract" processes. Shostakovich has been Russia's musical problem child in the past, and he has been in and out of political grace a half dozen times since his Symphony No. 1 made the musical world sit up and take notice 30 years ago. Of all Russia's composers, he has been the most outspoken foe of capitalism, the most vocal where criticism of America is concerned, and the most energetic admirer of Communism. He would be perfectly suited then, to write a dramatic symphony based on the terrible slaughter of the protesting populace gathered before the Czar's Winter Palace on January 9, 1905—an event that Lenin believed turned the whole tide of popular

support for the Revolutionary Party.

In four movements subtitled *The Palace Square . . . January Ninth . . . Requiem . . . The Tocsin*, the Symphony No. 11 in proper order of events describes the gathering of the throngs, the Cossack destruction of the mobs, funeral march, and the triumph of the revolution. Opponents to "program music" would reject the very idea of Symphony No. 11, and despite any justification of that kind of an attitude, the fact remains that Shostakovich, no matter what the influence, has written a very muscular, intense, and in places, extraordinary score.

Shostakovich himself was present when Cluytens made the recording; and there is an enormous difference between his reading and that of Stokowski. Cluytens is more direct, his result more detailed in orchestral articulation, and his treatment much more exciting. Where Stokowski's musical texture is diffused, Cluytens pulls away the curtain. The recorded sound is superb, resulting in one of the most sheerly dramatic sounding Angel records in months. There will be many a quarrel over the musical worth of the Eleventh Symphony; but it is powerful, it is thoughtful, and it is a very emotional work. Recommended over the Stokowski version by a wide margin.

J. T.

SHOSTAKOVICH: Symphony No. 5 (see p. 68)

SKALKOTTAS: Greek Dances (see p. 70)

SMETANA: Bartered Bride—Overture & Dances (see DVORAK)

STRAUSS FAMILY: (see p. 68)

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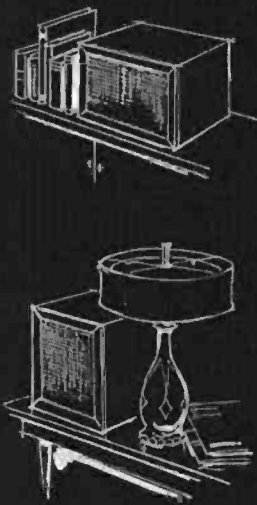
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THE WORLD'S GREATEST ARTISTS ARE ON



TCHAIKOVSKY: Capriccio Italien (see p. 70)

TCHAIKOVSKY: Piano Concerto No. 1 (see p. 68)

TCHAIKOVSKY: March Slav (see p. 70)

● **VERDI:** Don Carlo (complete opera). Boris Christoff (bass)—Philip: Mario Filippeschi (tenor)—Don Carlo: Tito Gobbi (baritone)—Rodrigo: Antonietta Stella (soprano)—Elisabeth: Elena Nicolai (mezzo-soprano)—Eboli: Giulio Neri (bass)—The Grand Inquisitor & others. Orchestra and Chorus of The Opera House, Rome, Gabriele Santini cond. Capitol-EMI GCR 7165 3-12" \$14.94

Musical Interest: Mature and monumental Verdi

Performance: Imposing

Recording: Satisfactory

With the reappearance of this 1954 production (formerly circulated by RCA Victor) this gloomy inspiration of Verdi's middle period is again represented on records. Thanks to its recent Metropolitan success it is no longer necessary to raise arguments on behalf of this opera—it is a masterpiece whose alleged "unevenness" lies in frequent lapses from the sublime into the merely remarkable.

Capitol-EMI's cast is impressive indeed and the performance, though several shades removed from greatness, is distinguished throughout. Christoff cuts an imperial figure and portrays the King's power and ruthlessness convincingly without, however, delving too deeply into the complexities of this tormented personality. His dark, massive voice is not sufficiently malleable to all demands of the part, which however does not keep him from exhibiting some beautiful mezza-voce singing in "Dormi sol." Antonietta Stella was not the fully matured artist in 1954 that she is today, but her Elisabeth is touchingly realized and sung with lovely tonal quality.

Tito Gobbi's sensitive art tops the vocal honors and he self-effacingly sacrifices the showy aspects of his part to a determined emphasis on characterization. The Don Carlo of Filippeschi is rather unsuited and impetuous, but has its convincing moments when strong tonal projection is needed. Little musical joy can be found in Elena Nicolai's quavery, uncertain vocal quality, but a good dramatic temperament is certainly in her favor. No reservation need be made about the late Giulio Neri—he is absolutely terrifying as the nonagenarian Inquisitor.

Gabriele Santini's direction never wavers in its firmness of control, but he favors slow and somewhat inflexible tempi and often seems reluctant to whip up much excitement. The recorded sound is adequate, sometimes even more than that, but there's room for improvement, and an up-to-date *Don Carlo*—which should be a stunning stereo experience—is something to look forward to. In fact, if my name were RCA Victor and if I had Bjorling, Merrill, Rysanek and Tozzi under exclusive contract, I would be doing something about it.

G. J.

COLLECTIONS

● **BJORLING IN OPERA**—FLOTOW: Martha—M'appari; BORODIN: Prince Igor—Vladimir's Recitative and Cavatina; DO-

NIZETTI: L'Elisir d'amore—"Una furtiva lagrima;" TCHAIKOVSKY: Eugene Onegin—Lenski's Aria; GIORDANO: Andrea Chenier—"Come un bel dì di maggio;" VERDI: Aida—"Celeste Aida;" Rigoletto—"La donna è mobile;" "Parmi veder le lagrime;" PUCCINI: Manon Lescaut—"Donna non vidi mai;" Tosca—"E lucevan le stelle;" MASCAGNI: Cavalleria Rusticana—"Siciliana;" Jussi Bjorling (tenor), with orchestras conducted by Nils Grevillius, Jonel Perle, Erich Leinsdorf and Renato Cellini, RCA Victor LM 2269 \$4.98

Musical Interest: Favorite arias

Performance: The winner and still champion . . .

Recording: Well-balanced

More than twenty years have passed since Jussi Bjorling first burst upon the operatic scene at the age of 26, like Pallas Athene, in the full armor of artistic strength and vocal brilliance. His career at the Metropolitan during these years has been an unpredictable sequence of "off again—on again" spasms, often carrying the implication of periodic declines in his artistic powers. Fortunately, his association with RCA Victor has remained practically unbroken through these years, often providing the reassuring proof of continuing, and deepening, mastery, such as is the case with *Bjorling in Opera*.

What places Bjorling at the head of the class? The combination of a naturally beautiful voice, commendable artistic restraint that prefers the suspicion of "coldness" to the risks of sentimental excesses and vulgarity, and, finally, complete technical mastery of the craft. From beginning to end this recital brings renewed testimony to the beauty of the voice. As to specific instances to illuminate Bjorling's art, let the listener focus his attention on the supremely confident and accurate thrusts in the high register in "M'appari," the full-throated pianissimo ending of the *Prince Igor* air, the exquisite gradual swell on the phrase "che più cercando io vo" in "Una furtiva lagrima," and on the conclusion of "E lucevan le stelle" where Bjorling manages to convey Cavaradossi's desperation without breaking up the musical line by the explosive sob other tenors find indispensable. One might also take "Lenski's Air" as an object of study in unbroken lyrical flow, free of unnatural climaxes and sustaining faithfully the character of Tchaikovsky's "instrumental" approach to vocal writing.

The *Eugene Onegin* and *Prince Igor* arias are sung in Swedish and if this is the only way we can get Bjorling to record unhackneyed excerpts, more power to him. Actually, there are still unexplored areas where his art might be used with singular felicity. The music of Offenbach is one, as anyone familiar with Bjorling's famous Swedish recording of the *La Belle Hélène* aria will gladly confirm. The tenor part of *Tales of Hoffmann* has not been done phonographic justice since the Richard Tauber recordings of yore and, while on the subject, who but Bjorling could invade with similar authority the Tauber domain of Johann Strauss, Lehár and Kálmán?

The sound is excellent here and the orchestral accompaniments are exemplary. "Bjorling in Opera" is a must, particularly for other tenors.

G. J.

HIFI REVIEW

Stereo Entertainment

Jazz, Pops, Stage and Screen

Reviewed by

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

JAZZ

● **IT COULD HAPPEN TO YOU—CHET BAKER SINGS**—Chet Baker (vocals, trumpet); Kenny Drew (piano); George Morrow or Sam Jones (bass); Philly Joe Jones or Danny Richmond (drums). I'm Old Fashioned; The More I See You; Old Devil Moon & 7 others. Riverside Stereophonic RLP 1120 \$5.95

Musical Interest: Pallid
Performance: Amateurish singing
Recording: Good
Stereo Directionality: Competent
Stereo Depth: Good

This collection unwisely emphasizes the singing of jazz trumpeter Chet Baker. His vocalizing can most kindly be described as winsome, and over a whole album, it takes on a dying fall that becomes downright depressing. The rhythm sections are good, and by contrast to his singing, Mr. Baker's occasional trumpet solos are quite welcome. N. H.

● **NEW BOTTLE OLD WINE** featuring GIL EVANS and His Orchestra. St. Louis Blues; King Porter Stomp; Lester Leaps In & 5 others. World Pacific Stereo-1011 \$5.98

Musical Interest: Excellent modern jazz
Performance: Outstanding
Recording: Generally good
Stereo Directionality: Sharp
Stereo Depth: Slight

This is one of the best jazz sessions of the year, with some remarkable alto saxophone playing by one of the very best of the modern, or post-Parker, alto players, Julian "Cannonball" Adderley. The arrangements are models of good taste and imagination and the whole LP is a topnotch job. However, the stereo set-up seems inadequate. There is distortion in the brasses, the alto is isolated on the right, there is no middle range and the bass is isolated on the left. Nevertheless, the music is so good, it should not be missed. R. J. G.

● **THE HI-LO'S AND ALL THAT JAZZ** with the Marty Paich Dek-tette. Fascinatin' Rhythm; Some Minor Changes; Mayforth; Moon-Faced, Starry-Eyed & 8 others. Columbia CS 8077 \$5.98; Mono—Columbia CL 1259 \$3.98

JUNE 1959

BEST OF THE MONTH

● World Pacific comes forth in its new Gil Evans album, **New Bottle Old Wine** with "one of the best jazz sessions of the year . . . arrangements are models of good taste and imagination, and the whole LP is a top-notch job . . . it should not be missed." (see below)

● Columbia hits a bull's-eye with **The Hi-Lo's and All that Jazz**. "This crack vocal group swings its way through a great selection of songs . . . fresh and novel singing that fits well with the modern jazz accompaniment." (see below)

● Capitol's latest Keely Smith disc, **Swingin' Pretty**, "is her most satisfying album yet . . . Keely is one of the very best pop singers to have emerged in several years. Capitol's engineers have done right by her in stereo." (see p. 83)

Musical Interest: Broad
Performance: Sparkling
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

With some really neat accompaniment by the Marty Paich Dek-tette, this crack vocal group swings its way through a great selection of songs and only occasionally gets too far out, in search of effect, to lose the listener. Most of the time, it's fresh and novel singing that fits well with the modern jazz accompaniment. The stereo LP is quite good in all respects, making it a better value than the mono. R. J. G.

● **MISS GLORIA LYNNE** sings with accompaniment by Wild Bill Davis, Harry Edison and others. April In Paris; Squeeze Me; They Didn't Believe Me & 9 others. Everest SDBR-1022 \$5.98; Mono—Everest LPBR-5022 \$3.98

Musical Interest: Moderate
Performance: Uneven
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: Adequate

Miss Lynne often is reminiscent of Carmen McRae, and when she stays within her range she is a pleasant, sometimes exciting, singer. However, on several numbers such as *Bye Bye Blackbird* and *Stormy Monday*, she is over her head, and above her range, and sounds strained and thin. She requires careful grooming for tasks such as these and Raymond Scott may have pushed her too far. The accompaniment is fine (swinging all the way) and the mono version is actually just as pleasing as the stereo. R. J. G.

● **FLOWER DRUM SONG**—A jazz interpretation by the Mastersounds. Overture; Love Look Away; Grant Avenue & 5 others. World Pacific Stereo-1012 \$5.98

Musical Interest: Limited
Performance: Somewhat dispirited
Recording: Generally good
Stereo Directionality: Good
Stereo Depth: Good

The trouble here is that the music is not really the most fascinating to come from the pens of the composers, to begin with, and the group obviously was not as interested in it as it has been in other scores. But the stereo sound is really quite good. R. J. G.

● **KISMET**—A jazz interpretation by the Mastersounds. Overture; Baubles, Bangles And Beads; Stranger In Paradise & 6 others. World Pacific Stereo-1010 \$5.98

Musical Interest: Broad
Performance: Topnotch
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

This crack modern jazz group gives a series of thoughtful, intelligent and warm renditions of the melodic music from *Kismet*. Guitarist Wes Montgomery, added for the occasion, is a real asset, with a warm, vibrant tone and a firm melodic sense. This is one of the most pleasant jazz versions of musicals available and should reach a wide audience. R. J. G.

● **THE STORY OF THE BLUES** sung and narrated by Della Reese. Good Morning Blues; Squeeze Me; Lover Man; Stormy Weather & 7 others. Jubilee SDLP 1095 \$4.98

STEREO DISC MISCELLANY

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Stereo Direction	Stereo Depth	Score
SILK SATIN & STRINGS —Radiant Velvet Orchestra, Caesar Giovanni cond.____ Jalousie; Falling In Love; Holiday For Strings; Sleepy Lagoon & 8 others. Concert-Disc CS-36 \$6.95	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓✓	15
MUSIC TAILORED TO YOUR TASTE —Everest Concert Orch., Derek Boulton cond. Compositions by Anthony Tamburello. Everest SDBR-1018 \$5.98	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓	13
GERMAN UNIVERSITY SONGS—VOL. 3 —Erich Kunz (vocalist) with Chorus and Orchestra of the Vienna State Opera, Anton Paulik cond. _____ Vanguard VRS-2020 \$5.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
TOMMY ALEXANDER PRESENTS HIS GOLDEN TROMBONES —Bob Manning (vocalist) _____ I Could Write A Book; Tea Time; All Of Me; Sunday Kind Of Love & 8 others. Everest SDBR-1019 \$5.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
JACKIE GLEASON PRESENTS THAT MOMENT _____ The Sentimental Touch; The Song Is You; That's All & 12 others. Capitol SW 1147 \$5.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
THE END —Earl Grant with combo _____ Hello, Young Lovers; Volare; We Kiss In A Shadow; Come By Sunday & 8 others. Decca DL 78830 \$5.98	✓✓✓	✓✓✓	✓✓✓	✓✓	11
THE NEW SOUNDS OF ORRIN TUCKER —His Saxophone and Orchestra _____ Penguin In Pakistan; Nearness Of You; To Each His Own; Laura & 8 others. Bel Canto SR 1012 \$5.95	✓✓	✓✓✓	✓✓✓	✓✓✓	11
COUNTRY CLUB DANCING —Landerman Brothers Society Orchestra _____ Just One Of Those Things; Fascination; Mortal and others. Stere-O-Craft RCS-506 \$5.98	✓✓	✓✓	✓✓✓	✓✓✓	10
JET FLIGHT —Norrie Paramor and His Orchestra _____ Holiday In London; Barcelona; Honolulu Honeymoon; Majorca & 8 others. Capitol ST 10190 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓	10
AT SEPARATE TABLES —LuAnn Simms (vocalist) with Dave Terry and Orchestra Separate Tables; No Love, No Nothin'; I Wish I Knew & 9 others. Jubilee SDJLP 1092 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓	10
DREAM —Orrin Tucker, His Saxophone and Sophisticated Strings _____ Two Sleepy People; The Moon And I; Girl Of My Dreams; Dream & 8 others. Bel Canto SR 1013 \$5.95	✓✓	✓✓✓	✓✓✓	✓✓	10
WE COULD HAVE DANCED ALL NIGHT —Griff Williams and His Orchestra____ Let's Fly Away Medley; In Love In Vain; The Petite Waltz & 5 others. Mercury SR 60021 \$5.95	✓✓	✓✓✓	✓✓✓	✓✓	10
MARTY NAPOLEON AND HIS MUSIC _____ You Made Me Love You; Apple Blossom Time; Girl Of My Dreams & 5 others. Stere-O-Craft RCS-504 \$5.98	✓✓	✓	✓✓✓	✓✓✓	9
EXOTIC DREAMS —Ethel Azama (vocalist) with orchestra _____ Two Ladies In De Shade; Shady Lady Bird; Lazy Afternoon & 9 others. Liberty LST 7104 \$4.98	✓✓	✓✓	✓✓	✓✓	8
POLKA TIME —Dick Contino with band _____ Clarinet Polka; Hand Clap Polka; Woodpecker Song; Hat Pretzels & 8 others. Mercury SR 60055 \$5.95	✓	✓✓✓	✓✓	✓✓	8
IN THE MOOD —Heinz Kretschmar and His Orchestra _____ Colonel Bogey; Island In The Sun; In The Mood; Riffi & 8 others. Vox STVX 25830 \$4.98	✓✓	✓✓	✓✓	✓✓	8
PRIMITIVA —Martin Denny with orchestra _____ Burma Train; M'Gombo Mambo; Flamingo; Bangkok Cockfight & 8 others. Liberty LST 7023 \$4.98	✓✓	✓✓	✓✓	✓	7

(Most items listed are also available on mono discs)

Musical Interest:	Excellent	✓✓✓✓	Pleasing	✓✓✓	Fair	✓✓	Dull	✓
Performance:	Superb	✓✓✓✓	Good	✓✓✓	Adequate	✓✓	Disappointing	✓
Stereo Direction:	Tasteful	✓✓✓✓	Adequate	✓✓✓	Exaggerated	✓✓	Poor	✓
Stereo Depth:	Outstanding	✓✓✓✓	Good	✓✓✓	Fair	✓✓	Minimal	✓

Musical Interest: Intriguing
Performance: Just slightly off
Recording: Good
Stereo Directionality: Generally OK
Stereo Depth: Shallow

This is a collection of classic blues plus a couple of new tunes strung together with commentary by Miss Reese and including some of the greatest blues of all time. She has a sturdy, earthy voice, but in the singing of the older blues she lacks conviction and the rhythmic feel is not right. The voice is almost completely on one channel, the big band arrangements are slick and professional (Sy Oliver's orchestra) and the performance by the musicians topnotch. It just misses.

R. J. G.

• **MAI THEY'RE COMIN' DOWN THE STREET**—RIVER BOAT FIVE DIXIELAND BAND—Ed Reed (clarinet); Gene Thomas (trombone); Jim Lunsford (drums); Louis Tedder (tuba, saxophone and trumpet); Ted Buttermann (trumpet); Milt Finch (banjo); Keller Merck (piano). South Rampart Street Parade; Tiger Rag; Panama & 6 others. Mercury SR 60034 \$5.95

Musical Interest: Very small
Performance: Spirited
Recording: Good
Stereo Directionality: Very good
Stereo Depth: Convincing

This is apparently Mercury's attempt to emulate Audio Fidelity's Dukes of Dixieland. The result is mostly carnival Dixieland that can probably attract large audiences because of its show-biz bravura but musically, it's of almost no value. The stereo recording is good with no empty spaces. Even stereo, however, can't make the plodding rhythm section swing or bring originality and individuality to the horn players. The monophonic version was reviewed in the April HiFi REVIEW. N. H.

• **DEEDS, NOT WORDS** featuring the MAX ROACH QUINTET. You Stopped Out Of A Dream; It's You Or No One; Conversation & 4 others. Riverside RLP 1122 \$5.95

Musical Interest: Modern jazz
Performance: Good
Recording: Generally good
Stereo Directionality: Weak
Stereo Depth: Shallow

This is the best sound this particular group has achieved on record and the drums do not dominate except where they do so by design. Booker Little on trumpet is less of a speed freak here and more of a real soloist. The stereo setup has almost nothing on the left channel but the bass, which gives a weird effect, but otherwise the sound is fine. Roach, one of the most musical drummers in jazz, has several fine solos and a featured number.

R. J. G.

• **SHADES OF NIGHT** featuring JACK TEAGARDEN. Autumn Leaves; Alone Together; Junk Man; Cabin In The Sky & 8 others. Capitol ST 1143 \$5.98

Musical Interest: Broad
Performance: Flawless
Recording: Excellent
Stereo Directionality: Sharp
Stereo Depth: Adequate

Teagarden's trombone has seldom had such luxurious accompaniment as here, with strings and rhythm. However, despite his superlative ability as a soloist (especially noteworthy on *Diane*), the music generally

is bland and the isolation of the trombone on the right and the rhythm on the left gives an odd effect.

R. J. G.

POPS

• **PREMIERE PERFORMANCE**—GEORGE BYRON—(Jerome Kern songs) with Orchestra, André Previn cond. The Siren's Song; Two Hearts Together; The Touch Of Your Hand & 9 others. Atlantic SD 1293 \$4.98

Musical Interest: A Kernucopia
Performance: Sensitive
Recording: Realistic
Stereo Directionality: Satisfactory
Stereo Depth: OK, when needed

The title of this attractive collection of

familiar and unfamiliar Jerome Kern melodies refers to the inclusion of three that have never been performed or published before. Equipped with new and suitable lyrics by Dorothy Fields, the songs are *Nice to Be Near*, *April Fooled Me*, and *Introduce Me* and they all turn out to be rather typical Kern numbers of decided melodic charm. George Byron's approach may be slightly rectangular, but he does have a fine appreciation and understanding of his material, and André Previn's arrangements, particularly in the smaller groups, is first rate. The stereo is handled with taste, although I find it unnecessary. S. G.

• **FINGERS AND THE FLAPPER** featuring Joe "Fingers" Carr. Crazy Rhythm; Charleston; Indiana; Baby Face & 8 others.



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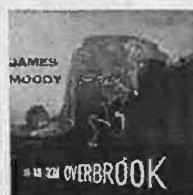
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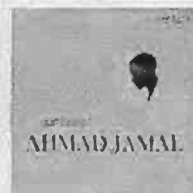
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Capitol ST 1151 \$5.98

Musical Interest: Nostalgic
Performance: Competent
Recording: Excellent
Stereo Directionality: Nil
Stereo Depth: Nil

Stereo does little for this except to have the sound come out of two speakers. Mr. Carr plays barrelhouse, honky-tonk piano versions of a lot of old chestnuts such as *Toot Toot Tootsie* in a style that fits admirably with striped blazers, straw hats and lemonade on a Sunday afternoon. It is useful music for parties, at that. **R. J. G.**

• **LUCKY PIERRE**—PIERRE DERIVES with Roger Bourdin and his Orchestra. *Tropicana Pigalle*; *Julia la Rousse*; *Bambino* & 13 others. Monitor MPS 6001 \$4.98

Musical Interest: Parisian potpourri
Performance: Chanteur de charme
Recording: A bit sharp
Stereo Directionality: Too much
Stereo Depth: Enough

Pierre is not completely lucky—of the sixteen songs heard on this release, he is featured on just nine, with the orchestra going it alone on the other seven. Derives' warm, nasal tones caress the melodies gently as they should, though stereo has confined him strictly to the left speaker. **S. G.**

• **LARRY ELGART AND HIS ORCHESTRA**. Once In Love With Amy; Midnight Sun; That Old Feeling; Heartaches & 8 others. RCA Victor LSP 1961 \$5.98

Musical Interest: Limited to dancers
Performance: Adequate
Recording: Good
Stereo Directionality: Uneven
Stereo Depth: OK

This is good dance music, a carbon copy of the other Elgart who records for Columbia. Brass and saxes are sharply separated, with the rhythm in the middle except on a couple of numbers. Maximum stereo effect is achieved in the ensemble passages. There are few solos by individual musicians, everything is in a medium, moderate tempo and all the selections are quite short.

R. J. G.

• **PALM SPRINGS SUITE** composed and conducted by Jack Fascinato. *Desert Dawn*; *Palm Canyon Drive*; *San Jacinto Sunset*; *Desert Stars* & 8 others. Capitol ST 1157 \$5.98

Musical Interest: Limited
Performance: Slick
Recording: Excellent
Stereo Directionality: Adequate
Stereo Depth: Good

This is a curious LP; one wonders why it was done. It is like movie music to a story about Palm Springs, and just about as unusual. It's full of cute, frothy little tricks without any distinction. The sound is quite good and the stereo separation is well done, but the music itself is trivial. **R. J. G.**

• **MARCHING ALONG**—Eastman Wind Ensemble, Frederick Fennell cond. *The Thunderer*; *Lights Out*; *On The Mail* & 9 others. Mercury SR 90105 \$5.95

Musical Interest: Mostly warhorses
Performance: Impeccable
Recording: Impressive
Stereo Directionality: Just right
Stereo Depth: Splendid

HIFI REVIEW

The mono version of this set was released about a year ago, and while I have not heard it for comparison, I greatly doubt that the stereo performance could be bettered. What could be bettered, however, is the repertory. Sousa is represented by six numbers all of which have been boomed and blared out at us so often that it would be a most welcome change to hear some of the other fifty-odd marches that he wrote.

S. G.

● **STEREO CONCERT—THE KINGSTON TRIO.** Three Jolly Coachmen; Tom Dooley; Raspberries, Strawberries & 7 others. Capitol ST 1183 \$4.98

Musical Interest: Good fun
Performance: Delightful
Recording: Fine
Stereo Directionality: Good
Stereo Depth: Very good

The Kingston Trio's first stereo album is a recording of a live concert at El Paso, Texas. All but one number have been included in their two previous albums, but particularly passionate admirers of this diverting unit may want this one anyway. For those who don't have the first two sets, this is an enjoyable introduction to the group, all the more so because of the heightened presence and increased depth made possible by stereo. The Trio has a wide range of folk material. They are not serious interpreters of folk songs but treat their material as largely light-hearted entertainment. More showmen than dedicated folk singers, they are not pompous and are often quite witty.

N. H.

● **THE SEASONS OF LOVE** featuring GORDON MACRAE. Indian Summer; I'll Remember April; Autumn Leaves; September Song & 7 others. Capitol ST 1146 \$5.98

Musical Interest: Pleasant ballads
Performance: Spotty
Recording: Excellent
Stereo Directionality: Adequate
Stereo Depth: Adequate

This is pleasant, bland and indistinguished singing that is pretty and has the blessing of thoughtful accompaniment (Van Alexander conducting). The songs are quite good and the over-all effect is somewhat romantic. Voice is almost isolated on the right, with the accompaniment split.

R. J. G.

● **SLEEP WARM** featuring DEAN MAR-TIN with orchestra conducted by Frank Sinatra. Dream; Hit The Road To Dreamland; All I Do Is Dream Of You; Goodnight, My Love & 8 others. Capitol ST 1150 \$5.98

Musical Interest: Pleasant pops
Performance: Relaxed
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

Although my favorite singer is on this LP, he is only the conductor and as a conductor, he has only one rival: Jackie Gleason. The music sounds like the Gleason schmaltz and it fits admirably with the tortoni sweetness of the Martin voice, as he wanders amiably through these good songs.

R. J. G.

● **THE MAGIC TOUCH OF BUCK RAM AND HIS ORCHESTRA.** Only You; Twilight Time; The Great Pretender & 9 others. Mercury SR 60067 \$5.95; Mono—Mercury MG 20392 \$3.98
JUNE 1959

Musical Interest: Mood music
Performance: Professional
Recording: First-rate
Stereo Directionality: Very good
Stereo Depth: Tasteful

Despite the fervent notes (by Buck Ram's publicity agent) and the carefully detailed guide to the Paris studios in which this was recorded, this is just another mood music album. It is, however, very well-recorded and the stereo version is one of the best engineered mood music sets yet. The sound is very live and intelligently balanced.

Buck Ram, who wrote all the songs, is a music biz veteran who manages The Platters, runs publishing firms, etc. The treatment—by a string-heavy orchestra of 60—is lush, pleasant and good for slow dancing. The songs have little musical substance.

N. H.

● **SWINGIN' PRETTY—KEELY SMITH** (vocals) with Nelson Riddle and His Orchestra. It's Magic; The Man I Love; Someone To Watch Over Me & 9 others. Capitol ST 1145 \$4.98

Musical Interest: Keely's best
Performance: How pops should be sung
Recording: Excellent
Stereo Directionality: Superior
Stereo Depth: Fine

This is Keely Smith's most satisfying album yet. Nelson Riddle's arrangements provide just the kind of springy, swinging backgrounds she needs. The scoring is also assertive enough to complement her own strength without overpowering her. Keely has a naturally appealing, unginicked vocal quality. Her phrasing is intelligent and musical, and she has a sure heat. Keely is one of the very best pop singers to have emerged in several years. Capitol's engineers have done right well by her in stereo. It's convincing and tasteful.

N. H.

● **SEA CHANTIES—ROGER WAGNER CHORALE.** Eric Canal; Rio Grande; Lowlands & 13 others. Capitol SP 8462 \$5.98

Musical Interest: Aye aye
Performance: Sufficiently robust
Recording: Slight surface noise
Stereo Directionality: All around
Stereo Depth: Good enough

It is always thrilling to hear a male chorus yo-ho-ho-ing its way through a recital of sea chanties, and this new release is surely one of the best. With Earl Wrightson's well-ripened baritone leading many of the numbers, the lively and tender songs of the sea gain much from the surrounding effects of stereo.

S. G.

MISCELLANEOUS

● **AROUND THE WORLD IN 80 DAYS** (Victor Young-Harold Adamson). Jack Saunders Orchestra and Chorus, Franz Albers cond. Everest SDBR 1020 \$5.98; Mono—Everest LPBR 4001 \$4.98

Musical Interest: Negligible
Performance: Worthy of better fare
Recording: Ditto
Stereo Directionality: Most effective
Stereo Depth: Just right

It seems that as part of all the hoopla attending the numerous unveilings of the film *Around the World in 80 Days*, a rather unorthodox ballet was to have been offered



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depicting the story in dance with special lyrics written for the musical themes. For one reason or another it was never put on, and Everest has done the next best thing by presenting an aural version.

There is certainly no doubt that this company knows how to use stereo to achieve the ultimate theatrical effectiveness. Solos and choruses are dramatically deployed at the extremities and in between, with a notably exciting sequence occurring when Fogg and Passepartout dash madly from left to right to catch a moving train. Unfortunately, however, it is the work itself that is lacking in any real distinction. The popular main theme (actually a rewrite of a previous Victor Young song called *A "Miss You" Kiss*) is rather ordinary, and the other music is largely a pastiche of national melodies corresponding to the various countries visited. Mr. Adamson's lyrics are of no help. Apparently given little idea of what this was all about, he has merely contributed a collection of trite verses with almost all of them singing the praises of each locale as being the ideal spot for love. Anyway, the production is fine, and I do wish Everest would try again with something more worthy of their efforts. **S. G.**

• **HOLLYWOOD SONG BOOK—NEAL HEFTI and His Orchestra.** The Continental; The Way You Look Tonight; White Christmas; Buttons and Bows; All The Way & 19 others. Coral 7CX-2 2 12" \$8.98; Mono—Coral CX-2 2 12" \$7.98

Musical Interest: For idol worshippers
Performance: Frequently imaginative
Recording: Grade-A release
Stereo Directionality: Wide screen
Stereo Depth: 3-D

Almost as a tacit admission of the lack of competition in the field, Oscars are never awarded to a complete words-and-music score for a musical film, but rather to the "best song"—whether it be from a musical, a drama, or merely warbled over the credits. This two-record album contains all the Academy Award winners from *The Continental* in 1934 to *All the Way* in 1957, and, as might be expected, there are quite a number of great songs along with some pretty dreary choices. Many of the melodies were mated to superior lyrics, but Hefti has restricted his program only to instrumentals even when he uses a vocal chorus, but he does manage to breathe new life into many of the pieces. For the most part, he relies on polite jam sessions (*The Last Time I Saw Paris* gets this rather uncharacteristic treatment), the interplay between piano and strings, and some novel instrumental effects. However, the breathing is a bit hard coming into the stretch, most noticeably with the dull dance tempo coupling of *Three Coins in the Fountain* and *Love Is a Many-Splendored Thing*.

Stereo is unmistakably stereo, with the piano prominent on the left and the strings on the right, with reeds and bass usually heard from the left or from the center.

Incidentally, this collection is a refutation of the belief that in order to win an Oscar a writer's name must be Sammy; it may also be Jay or Ray, though it helps if his last name is either Livingston or Evans.

S. G.

MY FAIR LADY IN STEREO!



In March of 1956 when we recorded "My Fair Lady" with its original Broadway cast (the album was subsequently purchased by two-and-a-half million people), stereo was yet to come. It's here now and with it the stereo version of that magnificent show. What about the original cast? Fortunately for all of us, the performers who nightly stood New York audiences on their ears have been doing the same thing to Londoners since last April. So, a couple of months ago Goddard Lieberson, Columbia Records President and producer of the original album,

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music by: Frederick Loewe
production staged by: Moss Hart
choreography and musical numbers by: Muriel Rein
production designed by: Oliver Smith
costumes designed by: Cecil Beaton

with **STANLEY HOLLOWAY**
Robert Coote
Leonard Ware
Bob Dushoff
produced and recorded by Goddard Lieberson
recorded in London, February 1, 1959

and a crew of technicians found themselves in Walthamstow Town Hall, just outside of London, recording Rex Harrison, Julie Andrews, Stanley Holloway and the whole wonderful cast in Guaranteed Stereo-Fidelity. The result must be heard to be believed! You'll understand what we're so excited about when you hear "The Rain in Spain" with Rex Harrison saying "I think she's got it!" from one speaker and Julie Andrews singing the tongue twister from the other. It'll stand you on your ear. Incidentally a four-page stereo catalog is included with each album.

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Mono Entertainment

Jazz, Pops, Stage and Screen

Reviewed by

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

JAZZ

● **THE JAZZ STORY** as told by STEVE ALLEN (created by Leonard Feather and Steve Allen). Snag It; Rockin' In Rhythm; Swingin' On The Famous Door; Rockin' Chair; Jumpin' At The Woodside; Davenport Blues & 37 others. Coral 3-12" CJE-100 \$11.98

Musical Interest: Could be much better
Performance: Mixed
Recording: Good 78s transfers

This three-volume attempt to survey "many of the highlights of jazz development" is not worth the asking price. First of all, there's simply not enough good music on the six sides. There is some—by Armstrong, Hodges, Tatum, Eldridge, Basie, Turner, etc.—but far too much is mediocre. Admittedly Allen and Feather were limited to what Decca and Coral owns, but much superior choices could have been made. Furthermore, the practice of giving excerpts at times in place of full performances is inexcusable.

A good deal of disc space is wasted on Steve Allen's commentary, which could better have been printed in booklet form. Besides it is not always accurate. The last side, which purports to give a sampling of present-day jazz, is absurd. The new collector would be wiser investing in the *Riverside History of Classic Jazz* (SDP-11, also available singly) and Folkways eleven-volume history (2801-2811). **N. H.**

● **SATCHMO AND ME**—Lil Armstrong's own account of the fabulous Chicago jazz era of Louis Armstrong, Jelly Roll Morton, King Oliver. Riverside RLP 12-120 \$4.98

Musical Interest: Documentary
Performance: Convincing
Recording: Good

This is a forthright, frank and articulate story of the early days in music of the former wife of Louis Armstrong, herself a jazz figure of no small importance. She tells of her experiences before meeting Armstrong, her encounter with Jelly Roll Morton, and makes a fair claim to being responsible for Armstrong's early emergence as a leader on his own. At least, she certainly encouraged him, once Oliver convinced her Armstrong was the better musician.

JUNE 1959

BEST OF THE MONTH

- Columbia and Erroll Garner score again with their **Encores in HiFi** . . . "some of the best performances in recent years by one of the few contemporary musicians of real stature . . . his performances of *How High the Moon* and *Robbin's Nest* would make him immortal in jazz." (see below)
- RCA Victor's disc of early Elvis Presley hits, **For LP Fans Only**, is a revelation . . . "Those who automatically condemn Presley as a wriggling noisemaker should listen to the honestly expressive singing of some of these older performances." (see p. 89)
- Columbia has given us in John Gielgud's Shakespeare readings, **Ages of Man**, "one of the major recording events of the season . . . some of the greatest poetic passages written in the English language . . . interpreted by a master." (see p. 90)

sician of the two. The narrator gets a bit stuffy and pedantic in spots, but mercifully keeps his narration to a minimum. **R. J. G.**

● **NEWPORT 1958—THE DAVE BRUBECK QUARTET**—Dave Brubeck (piano); Paul Desmond (alto saxophone); Joe Morello (drums); Joe Benjamin (bass). *Things Ain't What They Used To Be*; *Jump For Joy*; *Perdido*; *Dance No. 3—Liberian Suite*; *The Duke*; *Flamingo*; *C-Jam Blues*. Columbia CL 1249 \$3.98

Musical Interest: Mainly Desmond
Performance: Heavy-laden
Recording: Good under circumstances

Recorded at the 1958 Newport Festival as part of the tribute to Duke Ellington night, the performance consists of songs written by or identified with Ellington. The leader is characteristically unswinging, and his heavy, unresilient beat tends to make the whole unit earthbound. A valuable counterpoise, however, is alto saxophonist Desmond, who *does* swing and who, in his own solos, manages sometimes to project the illusion that the group as a whole is swinging.

There is solid if not especially brilliant bass playing by Joe Benjamin and consistently accurate time-keeping by Joe Morello who is besides a drummer of wit and musical imagination. His drum solo in the final number is nonetheless too long, and he would, in any case, be more in context in a group whose leader was less like granite rhythmically.

Except for Desmond's allusion to Johnny Hodges in *Things Ain't What They Used To Be*, the profile of Brubeck's *The Duke*, and a few fragments elsewhere, this "tribute" to Ellington is more in intent than in prac-

tice. This is Brubeck, pounding, as usual, all songs into his own style, a situation that wouldn't be disturbing if that style hadn't become so calcified. There is, however, some good to very good Desmond on the album. The notes by Columbia executive Irving Townsend begin to compare Brubeck musically as close to the same level as Duke Ellington, an act of baseless presumption which can be written off, I suppose, as advertising prose rather than as a serious criticism. **N. H.**

● **DOROTHY DONEGAN LIVE!** featuring Dorothy Donegan on piano with bass and drum accompaniment. *After You're Gone*; *How High The Moon*; *It Had To Be You*; *Lullaby Of The Leaves* & 8 others. Capitol T 1155 \$3.98

Musical Interest: Swing piano
Performance: Live, vibrant
Recording: Excellent

This is the sort of thing Miss Donegan has made familiar to network listeners; swing piano with rhythm accompaniment in the styles of Teddy Wilson, Erroll Garner and others, doing standards and jazz tunes with élan, flash and lots of rhythm. The album was recorded during performances at The Embers in New York. **R. J. G.**

● **ERROLL GARNER ENCORES IN HI FI**. *Moonglow*; *Robbins' Nest*; *Creme De Menthe* & 6 others. Columbia CL 1141 \$3.98

Musical Interest: Exceptional
Performance: Sparkling
Recording: Brilliant

Although these tracks have all been previously available on 10 inch LPs, this is a

Entertainment Music Miscellany

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Recorded Sound	Score
BANJO—GREATEST OF THEM ALL—Perry Bechtel _____ Donkey Serenade, Now Is The Hour, plus Gypsy Medley, Dixie Medley, etc. RCA Victor LPM 1770 \$3.98	✓✓✓	✓✓✓✓	✓✓✓✓	11
THE "GO" SOUND—Kirby Stone Four with Jimmy Carroll Orchestra _____ Don't Cry Joe, Coffee Time, S'posin', You're My Thrill & 8 others. Columbia CL 1290 \$3.98	✓✓✓	✓✓✓✓	✓✓✓✓	11
HI-FI FIDDLER'S DELIGHT—Helmut Zacharias & Orchestra _____ Around The World, Fascination, Tommy, Colonel Bogey March & 10 others. Decca DL 8822 \$3.98	✓✓✓✓	✓✓✓✓	✓✓✓	11
HYPNOTIQUE—Martin Denny _____ We Kiss In A Shadow, Voodoo Dreams, Japanese Sandman & 8 others. Liberty 3102 \$3.98	✓✓✓	✓✓✓✓	✓✓✓✓	11
STRINGS IN HI-FI—Pierre Challet Orchestra _____ Holiday For Strings, Can-Can, Claire de Lune, Stardust & 8 others. Mercury MG 20385 \$3.98	✓✓✓	✓✓✓✓	✓✓✓✓	11
DANCE ALONG WITH LARRY CLINTON—& Orchestra _____ Volare, Tom Dooley, Non Dimenticar, Dimbombey & 8 others. Kapp 1124 \$3.98	✓✓	✓✓✓✓	✓✓✓✓	10
DANCING IN THE DARK—Carmen Cavallaro & Orchestra _____ September Song, Cocktails For Two, Lover, If I Had You & 8 others. Decca DL 8813 \$3.98	✓✓✓	✓✓✓✓	✓✓✓	10
ESCAPE TO THE MAGIC MEDITERRANEAN—John Scott Trotter _____ Three Coins In The Fountain, Caravan, Arrivederci Roma, Misirlou & 8 others. Warner Bros. W 1266 \$3.98	✓✓✓	✓✓✓✓	✓✓✓	10
THE KEYS AND I—Eddie Heywood (Piano) & Joe Rolsman Orchestra _____ Witchcraft, All The Way, St. Louis Blues, Rendezvous & 8 others. RCA Victor LPM 1900 \$3.98	✓✓✓	✓✓✓✓	✓✓✓	10
LOVERS' LUAU—Les Paul & Mary Ford _____ Blue Hawaii, Sweet Leilani, Song Of The Islands & 9 others. Columbia CL 1276 \$3.98	✓✓	✓✓✓✓	✓✓✓✓	10
LURE OF TAHITI—Terorotua and his Tahitians _____ Medley of 15 tunes incident to Tahiti native culture. ABC-Paramount ABC-271 \$3.98	✓✓	✓✓✓✓	✓✓✓✓	10
LAWRENCE WELK featuring THE LENNON SISTERS _____ Allegheny Moon, Tonight You Belong To Me, Toy Tiger, He & 8 others. Coral CRL 57262 \$3.98	✓✓✓	✓✓✓✓	✓✓✓	10
ARGENTINE TANGOS—Jo Basile, Accordion & Orchestra _____ Jalousie, Adios Pampa Mia, La Cumparsita, Adios Muchachos & 8 others. Audio Fidelity AFLP 1869 \$5.95	✓✓	✓✓✓	✓✓✓✓	9
BAVARIAN NIGHTS _____ Medley of Munich tavern music recorded in Germany. Epic LN 3550 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
JEWELS FROM ITALY—Walter Baracchi, Piano and Rhythm Accompaniment _____ Volare, Domenica e sempre Domenica, Una Notte a Malaga & 10 others. Vox 25850 \$4.98	✓✓✓	✓✓✓	✓✓✓	9
BLUE HAWAIIAN MOONLIGHT—Alfred Apaka Sings with Accompaniment _____ To You Sweetheart, Aloha, Little Brown Girl, Song Of The Islands & 9 others. Decca DL 8820 \$3.98	✓✓	✓✓✓	✓✓✓	8
MY KEPSAKE ALBUM—"Red" Foley _____ Old Doc Brown, The Mother Watch, 'Cepting Old Shorty & 8 others. Decca DL 8806 \$3.98	✓✓	✓✓✓	✓✓✓	8
TWO BEERS AND EVERYBODY SINGS—On Location with the Strugglers _____ Ain't She Sweet, Side By Side, If You Knew Susie, You Are My Sunshine & 12 others. Warner Bros. W 1257 \$3.98	✓✓	??	✓✓✓✓	8

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

valuable collection of some of the best performances in recent years by one of the few contemporary musicians who has real stature. Garner is legitimately a performer in the first ranks of jazz; a stylist whose ideas and sound have earned him the flattery of countless imitations and the consistency of whose performances is the wonder of jazz. He may be the last of the great solo pianists; he is certainly one of the best of all time and his performance on *How High the Moon* and *Robbins' Nest* alone would make him immortal in jazz. R. J. G.

● **THE OTHER SIDE OF BENNY GOLSON**—Benny Golson (tenor saxophone); Curtis Fuller (trombone); Barry Harris (piano); Jymie Merritt (bass); Philly Joe Jones (drums). *Strut Time*; *Jubilant*; *Symptoms*; *Are You Real?*; *Cry A Blue Tear*; *This Night*. Riverside RLP 12-290 \$4.98

Musical Interest: Benny carries it
Performance: Golson is the key
Recording: Good

The title is meant to indicate that Golson, the freely improvising tenor saxophonist, rather than Golson the writer is spotlighted here. As it happens, there is also some attractive Golson writing (most notably, *Cry a Blue Tear*). Golson is the most assertive, stimulating improviser on the record. Although a modernist, he prefers the big tone of older players like Don Byas. His style is muscular, passionate, and he maintains a logical skein of ideas.

Of the other soloists, trombonist Curtis Fuller seems too reserved too much of the time. Pianist Barry Harris, the Detroit musician who has coached a number of the valuable Detroit-trained jazzmen of the past few years, plays translucent piano with a fine touch, but he could project somewhat more fire. Fine rhythm team work by Merritt and Philly Joe. It's a worthwhile album, mainly for Golson's blowing, but it's not an outstanding one. N. H.

HI-LOS & ALL THAT JAZZ (see p. 79)

● **JONAH JONES AT THE EMBERS**—Jonah Jones (trumpet); George Rhodes (piano); John Browne (bass); Harold Austin (drums). *From This Moment On*; *High Society*; *At Sundown* & 8 others. RCA Victor LPM 2004 \$3.98

Musical Interest: All for Jonah
Performance: Warm, swinging trumpet
Recording: Good

Although there is no indication of the fact anywhere on the record, this is a reissue of an album made a few years ago for the then Victor subsidiary, Groove. It's released now on Victor, of course, to try to capitalize on Jonah's strongly selling Capitol albums. Like the Capitols, this is easily assimilable, swinging jazz. The arrangements and the piano solos are too often bland, however, and only Jonah's playing is really hot; but he is in fine form and to some extent is freer here than in several of the later Capitols. N. H.

MISS GLORIA LYNNE SINGS (see p. 79)

● **THE INCOMPARABLE JELLY ROLL MORTON—HIS RAREST RECORDINGS**—Jelly Roll Morton (piano) and various personnel. *Muddy Water Blues*; *Wolverine Blues*; *Mr. Jelly Lord* & 9 others. Riverside RLP 12-128 \$4.98

JUNE 1959

Musical Interest: Considerable
Performance: Valuable
Recording: Ancient

A mostly fascinating collection of rare Jelly Roll Morton sides made between 1923 and 1926. The first side titles were previously released on a 10-inch Riverside; the others have not previously been on LP. The majority are small band sides. There are also two solo piano performances and two with clarinetist Volly de Faut. As the notes point out, the recording is far from high fidelity, but the surface noise and limited range will hardly be a deterrent to the serious jazz collector. There's little here equal to the Red Hot Peppers sales for Victor that followed, but it's absorbing nonetheless to follow this part of Jelly Roll's development. N. H.

THE MAGIC TOUCH OF BUCK RAM (see p. 83)

● **NEWK'S TIME—SONNY ROLLINS**—Sonny Rollins (tenor saxophone); Wynton Kelly (piano); Doug Watkins (bass); Philly Joe Jones (drums). *Tune Up*; *Asiatic Raes*; *Wonderful! Wonderful!*; *The Surrey With The Fringe On Top*; *Blues For Philly Joe*; *Namely You*. Blue Note 4001 \$4.98

Musical Interest: Refreshing
Performance: Rollins keeps searching
Recording: Very good

One of the more consistent Rollins albums in recent months, this one underlines the influential tenor saxophonist's extraordinarily hot playing. The fire with which the man swings, together with the wholly jazz nature of his timbre and phrasing point up his strong and deep influences in the jazz language. He is well accompanied by the steady Doug Watkins; the brightly inventive Wynton Kelly, contributing some of his best recent recorded work here; and Philly Joe Jones, a drummer with as quick a musical mind as Rollins'.

There's a challenging variety of material, including more examples of Rollins' penchant for the unexpected (for jazz) pop tunes such as *Wonderful! Wonderful!* Whatever he does handle is transformed into jazz and becomes renewed in surprising ways. A basic point about Sonny—beneath his various exploratory concerns with rhythm and thematic improvisation—is that he communicates direct, intense emotion, as the best of jazz players have from the beginning. N. H.

● **ONE NEVER KNOWS, DO ONE?** featuring FATS WALLER and his Rhythm. *Have A Little Dream On Me*; *Us On A Bus*; *Then I'll Be Tired Of You*; *Georgia On My Mind* & 12 others. RCA Victor LPM-1503 \$3.98

Musical Interest: Timeless
Performance: Charming
Recording: Pre-hi-fi

The music of Fats Waller, rollicking and loaded to the brim with effervescent good cheer, is a sturdy survival of the pre-hi-fi recording era and this LP (with its companion volume, RCA Camden 473) shows off an excellent cross section. Waller developed the full piano sound in swing style to its utmost. He combined wit and a gift for entertaining with the ability to swing almost anything that could be played on the piano. His voice is an aural parallel to

the mugging shown in the numerous pictures of him. It carries sly digs at society (and the more banal the lyrics, the better suited it was for this) and asides to his fellow musicians. Jazz always communicates directly and Waller's spirit came through stronger than most. Any collection of his music deserves a place on every jazz shelf, for to miss him is to miss one of the best things jazz has to offer. R. J. G.

● **THEMES FOR AFRICAN DRUMS—THE GUY WARREN SOUNDS**—Guy Warren (various drums); James Hawthorne Bay, Robert Whitney, Phillip Hapburn (drums); Lawrence Brown (trombone); and on one, James Styles (bass) and Earl Griffin (vibes). RCA Victor LPM 1864 \$3.98

Musical Interest: High and rare
Performance: Excellent
Recording: Very good

Guy Warren is a drummer from Ghana who is much interested in modern jazz. He spent some time in America, working in various jazz and quasi-jazz groups, including one of his own that finally reflected his desire to blend African and jazz idioms. This record, a stimulating polyrhythmic, multi-colored essay, illustrates several of his musical beliefs. Although the music is primarily West African in conception, he does utilize jazz rhythms frequently and occasionally jazz melodies as well. He chants; plays bongos and African drums, including the talking drum on which he can play a clear melodic line, and bamboo flute. His associates were apparently well trained according to his concepts. Lawrence Brown's trombone is used sparingly and mainly to provide a thread of color rather than as a "blowing" instrument. Several of Warren's melodic themes are attractive. A unique and sometimes very moving album. N. H.

● **ON THE ROAD JAZZ**—Bix Beiderbecke, Wingy Manone, Muggsy Spanier. *Davenport Blues*; *Tin Roof Blues*; *Tar Paper Stomp*; *Sister Kate* & 8 others. Riverside RLP 12-127 \$4.98

Musical Interest: Historic
Performance: Good for its time
Recording: Painful

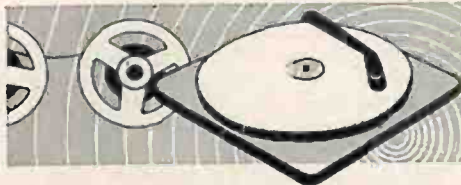
This is a collection of work by some of the first men to emulate the pioneer New Orleans musicians and it is interesting to note the lasting authenticity of both Wingy Manone and Muggsy Spanier. They heard the sound of jazz from the original sources and got frighteningly close to it. Beiderbecke, on the other hand, while more interesting harmonically than either of the others, was basically less gifted with the eloquent cry of jazz, bright though his improvisations may be. A strictly historical LP, this, but well worth having. R. J. G.

POPS

● **BROADWAY IN RHYTHM—RAY CONNIFF and His Orchestra and Chorus**—*Oklahoma*; *Hello, Young Lovers*; *Bali Ha'i* & 10 others. Columbia CL 1252 \$3.98

Musical Interest: Broadway's best
Performance: A fast shuffle
Recording: Could use bass

Ray Conniff has made quite a thing of interpreting standard tunes in a steady, al-



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HiFi REVIEW

most monotonous shuffle rhythm, abetted by a wordless vocal chorus employed in the manner of another instrumental section. Here he goes after some of the songs from *Oklahoma!*, *The King and I*, *My Fair Lady* and *South Pacific* and does an excellent job in stripping them of the individuality and attractiveness they normally possess. S. G.

• **LOVE IS A SEASON—EYDIE GORMÉ**
—with Orchestra, Don Costa cond. April Showers; September Song; 'Tis Autumn & 9 others. ABC Paramount ABC-273 \$3.98

Musical Interest: High average
Performance: Consistently good
Recording: Fair

Eydie Gormé is always a dependable performer, and in this collection she has chosen an appealing group of songs dealing mostly with the effects of the solstice and the equinox upon the heart. Along with the almost inevitable items usually heard in this sort of thing are two fine Bart Howard pieces, the title song and *On the First Warm Day*, and a poetic, haunting plaint by Don Hunt called *When the Wind Was Green*. S. G.

• **WHY FIGHT THE FEELING?—ROY HAMILTON** (vocals) with Music Arranged and Conducted by Neal Hefti. I Could Write A Book; Let's Do It; Love Me & 9 others. Epic LN 3545 \$3.98

Musical Interest: One of his best
Performance: Improving
Recording: Very good

Roy Hamilton has matured markedly since his return to singing after an illness. His previous tendency was to be overstylized to the point of interpolating obvious gimmicks like a hugely wobbling vibrato into nearly all his interpretations. Accordingly, his phrasing often came close to caricature. He is straining much less now, and on several numbers, is notably relaxed. Hamilton still has a strong voice, projects much emotion, and could become one of the better pop singers. N. H.

• **REUNION IN RHYTHM—FRANKIE LAINE** (vocals) with Orchestra Conducted by Michel Legrand. I Forgot The Time; Blue Moon; Marie & 9 others. Columbia CL 1277 \$3.98

Musical Interest: Flashy
Performance: Laine not wholly at ease
Recording: Fine

It is true that Michel Legrand's backgrounds for Frankie Laine in their second collaboration are more stimulating than the arrangements that are machine-made for most pop singers. There is also the liability—Legrand characteristically uses too many devices; and at medium and up tempos, both Legrand's orchestra and Laine sound rather strained. Except for a few ballad passages, this album is neither relaxed nor spontaneously buoyant. But then the huffing and puffing Laine rarely is one or the other. Legrand, this listener is becoming more and more convinced, has turned himself into a slick craftsman rather than a really creative writer. The whole effort reflects calculated showmanship, but little organic invention. N. H.

• **FOR LP FANS ONLY—ELVIS PRESLEY** (vocals). Poor Boy; I Was The One; You're JUNE 1959

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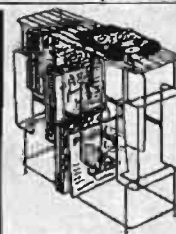
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A Heartbreaker & 7 others. RCA Victor LPM 1990 \$3.98

Musical Interest: Mostly invigorating
Performance: Some vintage Presley
Recording: Spotty

These are early Presley recordings that have not been available on LP up to now. Presley has acknowledged as his main influences two Negro blues singers, Big Boy Crudup (country blues in his origins) and Joe Turner (city blues). In Presley's earlier records, there was sometimes a raw, urgent and quite effective amalgam of Negro and white southern blues and other folk-based strains.

With one exception—a banal ballad, *I Was The One*—all of the eight sides here that were recorded from December, 1955 to February, 1956, have at least a few arresting passages. Among the best are his versions of Crudup's *My Baby Left Me* and *That's All Right*; *Lawdy Miss Clawdy*; and *Mystery Train*. There are two songs from September, 1956—*Playing for Keeps* and *Poor Boy*. By then, as his popularity had mounted, the sentimentality and exaggerated phrasing that had previously been subordinated to more earthy influences had become dominant. His backgrounds had also become slicker. But those who automatically condemn Presley as a wriggling noisemaker should listen to the honestly expressive singing of some of these older performances.

N. H.

• **THE REMARKABLE MONSIEUR HENRI SALVADOR** with Orchestra. Sarah; Mazurka pour ma vie; La guerre en dentelles & 9 others. Kapp KL-1122 \$3.98

Musical Interest: Beaucoup
Performance: Extraordinaire
Recording: Parfait

One of France's most gifted and versatile singers is M. Henri Salvador, a gentleman who writes most of his own material and who can do comic, rhythmic and romantic numbers with equal ease. Apart from *Mazurka pour ma vie* and *Cecilia* which are almost melodically identical, the current album contains an impressively assorted conglomerate including *Colonel Bogey*, in which M. Salvador tries to teach a chorus how to whistle; the completely delightful *Le Gars de Rochecorbert*; and *Blouse du dentiste*, growled out à la Louis Armstrong. In his whispery approach to the romantic airs, listeners may detect a bit of Mathis in his method, but rest assured M. Salvador has been around for quite some time. No translations on the jacket, however.

S. J.

• **I'LL BE SEEING YOU—JO STAFFORD** (vocals) with Paul Weston and His Orchestra. I'll Walk Alone; I'll Be Seeing You; I Should Care & 9 others. Columbia CL 1262 \$3.98

Musical Interest: Very high for pops
Performance: Superior musicianship
Recording: Very good

This album is a skilful example of how consistently soothing and tasteful popular singing can be. Miss Stafford has chosen ballads that were popular during the last war, most of them songs she broadcast and recorded to the continual pleasure of servicemen overseas. The arrangements by her husband, Paul Weston, are admirably un-

obtrusive, and sensitive. Her own singing is gentle, intelligent, in tune, and thoroughly relaxing. And most of the material has proved to be durable.

N. H.

MISCELLANEOUS

• **AGES OF MAN (Shakespeare).** Sir John Gielgud. Columbia OL 5390 \$4.98

Interest: Unquestionable
Performance: Remarkable
Recording: Fine, except for slight echoes

Sir John Gielgud's readings from Shakespeare called *Ages of Man* was surely one of the major theatrical events of the season, and now in abridged form it becomes one of the major recording events of the season. As he uses little more than his voice in his stage performance, his ability to express the emotions of a multitude of Shakespearean characters comes through beautifully on the record, aided by his own very brief introductory remarks.

The recital conforms roughly to three of the seven ages of man as enumerated by Jacques in *As You Like It*, though I should not advise paying too strict attention to what should or should not be placed under the headings of *Youth*, *Manhood*, or *Old Age*. It is enough merely to enjoy some of the greatest poetic passages written in the English language and to hear them interpreted by a master. Complete text is enclosed in the jacket.

S. G.

AROUND THE WORLD IN 80 DAYS (see p. 83)

HOLLYWOOD SONG BOOK—HEFTI (see p. 84)

• **THE SICK HUMOR OF LENNY BRUCE** Lenny Bruce (comedian). Adolf Hitler And M.C.A.; Religions, Inc. & 4 other routines. Fantasy 7003 \$4.98

Interest: Like sardonic jazz
Performance: Therapeutic
Recording: O.K. for location

In the past couple of years, a new, biting-ly irreverent species of night club comedian has arrived in Mort Sahl, Shelly Berman, and Mike Nichols and Elaine May. Compared to Lenny Bruce, however, the previously cited non-conformists seem like arch conservatives. Whereas Sahl, Berman and Nichols-May criticize our society, Bruce comes close to annihilating sections of it. He is afraid of no subject nor of offending any group. Witness his slashing, largely hilarious *Religions, Inc.*

Through a whole album, however, it becomes clear that Mr. Bruce could use a good editor. He was more effective on his few appearances in Fantasy's *Interviews of Our Times* (7001) when he didn't have to carry the whole set. In all his routines here, tightening would have been advisable. Bruce works in several voices, but the only time on this album when he actually sounds like different people is *Religions, Inc.* Despite its unevenness, the album is recommended to anyone who doesn't vote straight tickets. It was apparently recorded before a live audience.

N. H.

HiFi REVIEW

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THE FLIP SIDE



Oliver P. Ferrell, Editor

Worried About Speaker Phasing?

• In many of our feature articles on stereo equipment, and particularly in the "Flipside" editorials, the deceptive problem of correct speaker phasing has been discussed. If stereo speakers are not properly phased, there is usually a loss of bass plus an annoying tendency for the system to continuously sound "unbalanced."

The day before this was written, I had the opportunity to check stereo speaker phasing with the simplest and most foolproof method I have yet encountered. It was unnecessary to disconnect and reconnect the speaker leads, and I did not have to wrestle one speaker across the floor to face the other; nor was it necessary to rely on guesswork as to whether the bass notes were as loud as they should be. This simplified method was a small part of a brand new stereo test record being offered to audiophiles for only \$1.00.

As many readers are aware, *HiFi REVIEW* is but one of three monthly magazines published by Ziff-Davis in the electronics field. Our sister publications are *ELECTRONICS WORLD* (recently *RADIO & TV NEWS*) and *POPULAR ELECTRONICS*. The editors of *ELECTRONICS WORLD* were long concerned with the rash of stereo test records that necessitated either expensive test equipment or an engineering background. They have come up with what I personally consider the best test record for aural checking of a stereo system. This includes not only the speaker phasing idea mentioned above, but speaker balancing, turntable rumble, channel-to-channel separation and channel identification.

If the record is played at a moderately high volume level, the listener may also use the RIAA equalization test tones to balance either a stereo or a mono system from 40 to 15,000 cycles. (A voltmeter can be used to obtain a more accurate reading, or the May issue of *ELECTRONICS WORLD* suggests several alternative methods using flashlight batteries and flashlight bulbs.) The RIAA equalization test is especially useful when you suspect that the amplifier is not truly "flat." In other words, with the record compensation switch in the RIAA position and the tone controls nominally—but mechanically—flat, the low or high end response is either too great or too little. Because this information is cut into the record on a lateral groove basis, this test can be used monophonically as well as stereophonically.

The speaker phasing test consists of consecutive 100 cycle test tones. The first test tone should be louder—aurally—than the second. It is cut into the record on a lateral groove basis. The second 100 cycle test tone, produced by opposite phase signals, produces a vertical cut, sometimes referred to as a "hill-and-dale" cut. If the listener situates himself midway between the two speakers and on a line equidistant from both speakers, the first tone should be noticeably louder than the second tone—assuming that the speakers are in phase.

Turntable rumble may also be measured with this new test record. Four different 100 cycle signal levels are cut (45-45) into one of the bands. These four levels are referenced at -20 db., -30 db., -40 db., and -50 db.

Stereo records and stereo cartridges are particularly susceptible to record changer and turntable rumble. In normal usage, the audiophile will find that rumble at the same aural level as the -20 db. tone would be exceptionally annoying and distracting. Better quality record changers and most manual turntables will have little or no rumble that can be heard at the -30 db. level. The best quality units will have no audible rumble at the -40 and -50 db. levels.

The unusual facet about this record is that all the tests can be made by the inexperienced audiophile or novice hi-fi enthusiast. There is no complicated instruction sheet to be deciphered beforehand. The record itself is a 7-inch disc with a reinforced center plate to resist warping. As indicated above, the price is only \$1.00 and the record is available from *ELECTRONICS WORLD*, P.O. Box 211, New York 46, New York.

Miniaturization—Do We Need It?

• A few days ago a letter crossed my desk from Sam Greenbaum, saying, "Let's get started on miniaturization of hi-fi equipment now." In my reply I pointed out that manufacturers have shrunk speaker systems to the limit of their ability and frequently at the sacrifice of true high fidelity sound. Amplifiers have just about reached the limit of compactness. The problem of heat dissipation from the tubes and where to put the output transformer iron, remain with us. Some smaller size FM tuners will be offered to the public in the fall, but most manufacturers feel that the market for miniaturized hi-fi equipment is still well around the corner.

The pride of ownership, or "showcasing" hi-fi equipment continues to dominate the field. Possibly there is an untapped market for miniaturized equipment—what do you think?

A Few Words on Equipment Editorial Matters

• Last month *HiFi REVIEW* introduced a new technique in reporting our findings on hi-fi components. The article in question concerned "mail-order" stereo AM/FM tuners. At the bottom of page 46 we asked for opinions on the particular type of editorial treatment we had published. As this is being written, comments are being received and in general they have been very favorable. In this issue, on page 42, we have presented our second article using this new side-by-side editorial treatment. If you read this article, I would like to hear your reaction on whether or not we should pursue this particular editorial treatment, or possibly render extensive editorial treatment to a specific item, such as the Audio Baton appearing on page 44.

We have temporarily suspended our "HiFindings" column in order to test these new editorial treatments. Your letters and cards will act as an invaluable guide in laying out our editorial plans for this coming fall and winter.

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