

HiFi

& MUSIC REVIEW

Magnified Record Grooves

Stereo . . . Monaural

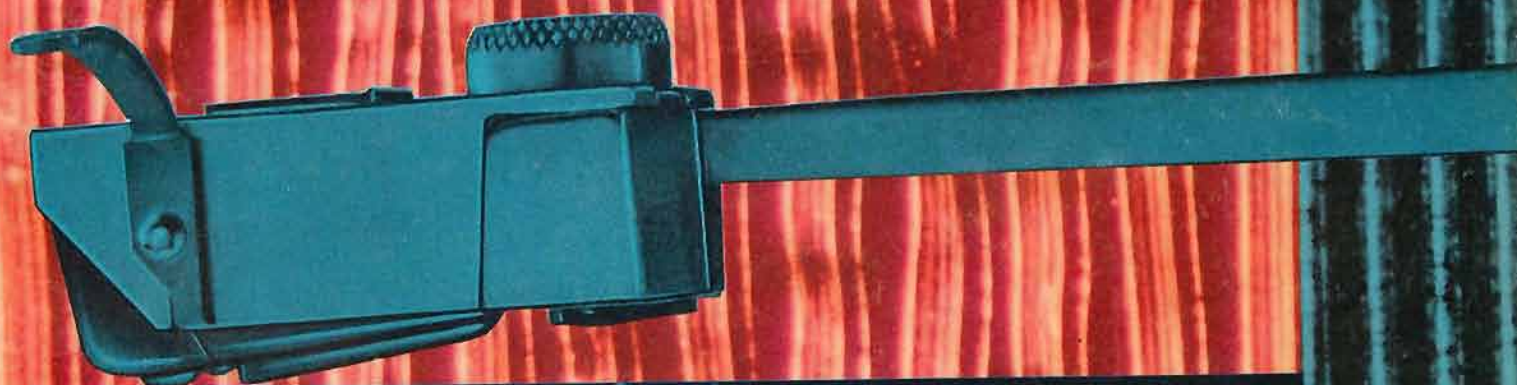
35¢

October

Shostakovich Mystery Solved!

Shopping for a Speaker System

Guitar—The He-Man's Musical Instrument



STEREO

New Stereo Items at the Shows

Best Stereo Records and Tapes

Do Pseudo-Stereo Devices

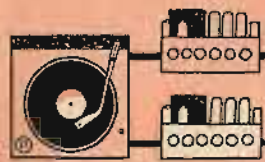
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STEP-UP TO THE FINEST ELECTRO-VOICE



STEREO'S STANDARD

if this is your present or proposed speaker system



4-way 12-inch speaker system costing between \$200 and \$300 such as the E-V Duchess IVE (Net \$292)

3-way speaker system costing between \$300 and \$333 such as the E-V Marquis III (Net \$303) or the E-V Aristocrat III (Net \$303)

4-way 15-inch speaker system costing between \$325 and \$375 such as the E-V Carlton IV (Net \$359)

4-way corner 12-inch speaker system costing between \$325 and \$375 such as the E-V Centurion IVE (Net \$365)

3-way 15-inch speaker system costing between \$375 and \$400 such as the new E-V Regency III (Net \$393)

4-way corner 15-inch speaker system costing between \$400 and \$480 such as the E-V Cardinal IV (Net \$425)

4-way corner 15-inch speaker system costing between \$480 and \$600 such as the E-V Georgian 600 (Net \$490)

4-way corner 18-inch speaker system costing over \$600 such as the incomparable E-V Patrician (Patrician IV Traditional, \$970; Patrician 600 Contemporary, \$819 Net)

step one

you need the totally compatible EV STEREO CARTRIDGE

Thousands already in use prove it gives all records better uncolored-for-stereo, superior even to your present cartridge for measured, highest vertical and horizontal compliance, best channel separation, over 20 db between channels, flatter response, flat beyond audibility to RIAA curve, flat and remote for below zero magnetic cartridge. Two ceramic elements deliver perfect RIAA curve with no heat! Exclusive E-V Built-In Rumble Suppressor allows record channel air for stereo. 7 mil replaceable diamond or sapphire stylus in ideal size... gives better reproduction, longer record wear.

The E-V Totally Compatible Stereo Cartridge is the industry's standard. Choose the model to fit your needs: MODEL 210—Stereo with 7 mil Diamond Stylus.....Net \$19.50 MODEL 26 DST—Dual Stylus Turnover Arm, 7 mil Diamond Stereo to 3 mil Sapphire Monaural.....Net \$22.50 or the E-V Velocity Stereo Cartridge MODEL 21WD—Stereo with 7 mil Diamond Stylus.....Net \$19.50 MODEL 26WDST—Dual Stylus Turnover Arm, 7 mil Diamond Stereo to 3 mil Sapphire Monaural.....Net \$22.50

Then choose a second amplifier and pre-amplifier. If this is your initial high fidelity system, start with our stereo-phonetic dual amplifier-preamplifier. Play monaurally until you add a second speaker for stereo.



Add-on the E-V DUCHESS IVE

Unexcelled for purity of tone and range through highly developed 4-way driver system. Super-efficient, smooth response through use of diffraction horns to give wide stereo listening area; bass is especially extended in range through E-V Phase-Loading principle with 12" driver mounted low and at rear of enclosure. Compares in performance to corner horns.

Net \$292



Add-on the E-V ARISTOCRAT III

Carepared, deluxe Klipschhorned appearance. 3-way level speaker system for smooth, efficient wide-range reproduction. Uses folded horn design to compact features, piece of pleasing proportion. The walls of the living room and the corner front the large horn mouth required for lowest range response. Diffraction horns in fields and very high range to give best stereo effect without listening area.

Net \$312



Add-on the E-V MARQUIS III

Compact, precise, wallless Aristocrat III. Uses same driver system. Designed to occupy optimally in stereo the wall space where a corner horn is not available.

Net \$303



Add-on the E-V CARLTON IV

Deluxe version of the Duchess IVE in smart, handsome low-boy design; harmonizes gracefully with many modern furnishing modes. A complete Phase-Loaded System, affording unusual bass response with smooth, resonance-free characteristics. Includes deluxe 15-inch indirect bass driver 4-way components.

Net \$359



Add-on the E-V CENTURION IVE

New complete 4-way system incorporating all design features of the magnificent E-V Georgian, but on a smaller scale. Uses Klipsch "K" folded horn with E-V deluxe 12-inch indirect-radiator speaker system, (12WK LF driver, MF, 30, coaxial mid-bass and treble assembly, 115 VHF driver and X126 crossover). For space from 30 cm to beyond audibility.

Net \$365



Add-on the E-V REGENCY III

The versatile Regency III deluxe separate 3-way system allows operation in the corner for full bass efficiency or along the wall for convenience. Powerful 15-inch bass driver crosses over at 800 cycles per second to diffraction-type treble and very high frequency components to give maximum dispersion and full stereo effect.

Net \$393



Add-on the E-V CARDINAL IV

Authentic E-V Klipsch "K" horn noted for deep fundamental bass range; complemented by diffraction principle in coaxial mid-bass and treble driver assembly. Very high frequencies insure realism over broadest living room areas.

Net \$425



Add-on the E-V GEORGIAN 600

Utilizes same horn construction and driver complement of Cardinal IV enclosed by beautiful contemporary housing functionally styled by Robert W. Falder.

Net \$490



Add-on the incomparable PATRICIAN

World's largest, most deluxe 4-way speaker system for those discerning listeners who demand ultimate perfection. The optimum of style combined with peak performance for the ultimate listener of music. Available in the Patrician IV in traditional styling.

Net \$970

Patrician 600 is fully redesigned contemporary housing.

Net \$819

Special models available in custom-built specifications... at higher prices.

step two

or alternate step two

ADD-ON E-V STEREOON III

The all-new Electro-Voice speaker that solves your space problem—saves you money. Where space doesn't permit you to add a second full-range speaker, a Stereoon is the answer. It's compact, because the Stereoon reproduces only those frequencies needed for stereo (bass below 300 cps) and contributes to the stereo effect... to bass from both is handled by your PRESENT full-range speaker through the necessary X3 Stereoon Control (NFI).

Stereoon have the finest E-V mid-bass, treble and high frequency components. (Frequency response: 300 to 19,000 cps).

STEREOON III for high efficiency systems.....Net \$129.50

X33 STEREOON CONTROL.....Net \$30.00

NOTE: All E-V systems also available in floor or wall mount fixtures.



Systems shown are but a few of the multitude of EV combinations found in every price class. Ask your dealer or write Electro-Voice for information on the industry's most complete line of high fidelity speakers and enclosures.

Electro-Voice Inc., BOSTON, MASSACHUSETTS

Representatives in: BOSTON, MA: BOSTON MUSIC CO. NEW YORK, NY: NEW YORK MUSIC CO. PHILADELPHIA, PA: PHILADELPHIA MUSIC CO. PITTSBURGH, PA: PITTSBURGH MUSIC CO. RICHMOND, VA: RICHMOND MUSIC CO. WASHINGTON, DC: WASHINGTON MUSIC CO.

THE Garrard PAGE

Serving the owners of Garrard—
world's finest record playing equipment...
and other discriminating listeners
interested in high fidelity.

Subject:

*Your new records
—Monaural and Stereo—
played on the Garrard...*

Changer • Transcription Turntable • Manual Player

What records?

Any records... stereo or monaural.

How do they sound?

Uniformly excellent—on any Garrard Player.

Rumble (lateral and vertical), wow and flutter are inaudible, since motors and drives are entirely Garrard built; with pulleys concentric to .0001 of an inch; and rotors dynamically balanced to the remarkable accuracy of .0008 in./ozs. These characteristics, developed originally by Garrard to insure proper performance of very low gain magnetic cartridges, have now been even further refined, and make any Garrard an ideal stereo player.

Which Garrard model?

Any Garrard Record Player or Changer.

They all come wired and ready now for stereo and monaural cartridges... (Older Garrard models already have the triple pronged plug-in heads to facilitate rewiring.) And Garrard changers have been tested and enthusiastically endorsed by the leading stereo cartridge manufacturers.

Transcription Turntable or Automatic Changer?

As long as it's a Garrard—this depends entirely on your preference, your budget, and your convenience.

Garrard builds all types... automatic changers, transcription turntables and manual players... all to the identical standards of quality in design, engineering and performance. Every Garrard is a high fidelity instrument; every Garrard automatic changer is a single record player as well. For this reason, it is a fact that most people, even the most critical, prefer the Garrard changer to any transcription turntable.

Considering the exciting (but sometimes confusing) developments now taking place in records and playing equipment, we repeat the Garrard policy:

Garrard models change. Garrard ideals do not. Meaningful new features are added. Time-proven features are carefully retained. Gadgets, for the sake of gadgetry, are sternly rejected. The all-important fact to remember is that thirty-five years of experience in designing, testing, and building fine record players, make possible the present Garrard models.

Standard
Garrard Tone Arm
with Stereo Cartridge
(underside view
through a
translucent record)

There's a Garrard for every high fidelity system.
Fully wired for Monaural and Stereo records.



B.I.C.
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QUALITY



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Super
Changer
\$67.50



RC88
Deluxe
Changer
\$54.50



RC121/II
Intermit
Changer
\$42.50



301
Transcription
Turntable
\$89.00



TPA/10
Transcription
Tone Arm
\$24.50



Model T/II
Manual
Player
\$32.50

GARRARD SALES CORPORATION, PORT WASHINGTON, N. Y.

Canadian inquiries to: Chas. W. Pointon, Ltd., 6 Alona Ave., Toronto.

Territories other than U.S.A. and Canada to: Garrard Engineering & Mfg. Co., Ltd., Swindon, Wilts., England.

New Comparator Guide—FREE

Garrard Sales Corporation, Dept. GR-128
Port Washington, New York.

Please send your new comparator
guide which compares all Garrard
players and their advanced features.

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October, 1958

Vol. 1 No. 9

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Contributors are advised to retain a copy of their manuscript and illustrations. Contributions should be mailed to the New York Editorial office and must be accompanied by return postage. Contributions are handled with reasonable care, but this magazine assumes no responsibility for their safety. Any acceptable manuscript is subject to whatever adaptations and revisions are necessary to meet requirements of this publication. Payment covers all author's rights, titles and interest in and to the material accepted and will be made at our current rates upon acceptance. All photos and drawings will be considered as part of material purchased.

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Robert Bell, assembly foreman at AR

FACTORY INSPECTION for AR SPEAKERS

A stethoscope is used in the production testing of every Acoustic Research speaker system, to detect possible air leaks in the cabinet. The speaker is driven by a twenty-cycle signal, and if there are any leaks a characteristic rushing sound can be picked up at the trouble spot.

This test procedure is necessary because the sealed-in air of an acoustic suspension enclosure is a basic working element of the speaker system. In conventional speakers the cone works against the springy stiffness of its mechanical suspensions; in AR speakers this stiffness is missing, and the cone works instead against the springiness of the enclosed air-cushion. Like the new air-suspension cars, the speaker literally rides on air.

The patented AR system requires a small cabinet, so that the enclosed air will be springy enough. And since the air-cushion does not bind or reach its elastic limit as do mechanical springs, the AR-1 has created new industry standards in the low-distortion reproduction of music. The "bookshelf" size of AR enclosures is associated with an absolute advance rather than a compromise in speaker bass performance.

AR speakers have been adopted as reference standards; as test instruments for acoustical laboratories, and as monitors in recording and broadcast studios. Their most important application, however, has been in the natural reproduction of music for the home.

The AR-1 and AR-2, two-way speaker systems complete with enclosures, are \$185 and \$96 respectively in either mahogany or birch. Walnut or cherry is slightly higher and unfinished fir is slightly lower in price.

Literature is available on request.

Dept. R

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

HiFi Soundings



By David Hall

RECORD REVIEWS—Just as you want them!

Before reading this, stop. Take a look at page 95 if you are a devotee of classical music or page 112 if you favor jazz, pops, or musicals. You'll see that we've done an all-out face lifting on our record review sections—largely in response to requests received over the past few months from you, our readers.

This gives me an excuse to make some candid observations on just how we go about covering the avalanche of monthly record releases within the 600 column inches allocated in each issue for this purpose. The original format of our record reviews had been planned with the aim of getting as much "mileage" as possible out of this editorial space. We settled on a method of reviewing discs of similar types of music in groups rather than individually, separating these groups with headings like *Schubert—Somber and Gay*, *Gimmicks Unlimited*, *French Pastry*, etc. Reader reaction over the months indicated a distinct preference for some type of self-indexing review arrangement—alphabetically by composer for concert music, by artist for jazz and pops, and by title for film scores and musicals. This is the format we are adopting with this issue and shall continue to use until we're shown conclusively that it can be done still better.

Many readers have expressed their emphatic desire for "at-a-glance" record ratings to supplement the more extended commentary by our by-line reviewers. They were plainly not content with just the BEST OF THE MONTH run-down prefacing the "Concert" and "Entertainment" sections. While we are preserving this feature, we have added brief ratings under each review under the headings—*Musical Interest*, *Performance*, *Recording*. Because of the special problems posed in stereo listening, we have added two more rating heads for use with our stereo disc and tape reviews—*Stereo Directionality* and *Stereo Depth*. The first refers to accuracy and tastefulness in the "placement" of instrumental groups and soloists, vocal or otherwise, in terms of the two stereo playback channels. The second refers to the all-important element of depth illusion, which is actually the most distinctive characteristic of stereo as opposed to monaural listening experience.

Beginning with next month's issue, in cases where new releases appear simultaneously in both monaural disc and stereo disc format, the evaluation of musical value and performance will be on the basis of the monaural disc. However, an estimate of the stereo disc version will appear directly following the monaural review. New releases in stereo format only will continue to be reviewed in our special stereo section.

Even though we are forced to screen from the 500 or more records received here for review each month some 150 for actual review coverage, not even all of these warrant detailed by-line coverage in our opinion. At the same time, we do feel that our readers are entitled to some evaluation of "mood music" records and such which may feature some of their favorite artists. Hence our use of the "miscellany" checklists which enables us to cover the field as broadly as possible. We should like to know your opinion regarding this procedure. Our coverage in depth we try to achieve by giving our by-line reviewers sufficient space in which to really say something. Releases of extraordinary historic, artistic, or musical import we give special feature coverage—as witness the Columbia album of Schoenberg's *Moses und Aron*, *The Charlie Parker Story*, on Verve, Angel's *Great Recordings of the Century* series, and the three major Henry Purcell items slated for next month's issue.

We hope you will find our record review columns more useful and informative than ever before. We appreciate your suggestions for further improvements that will make HF & MR work better for your musical information and listening enjoyment.

HiFi & MUSIC REVIEW

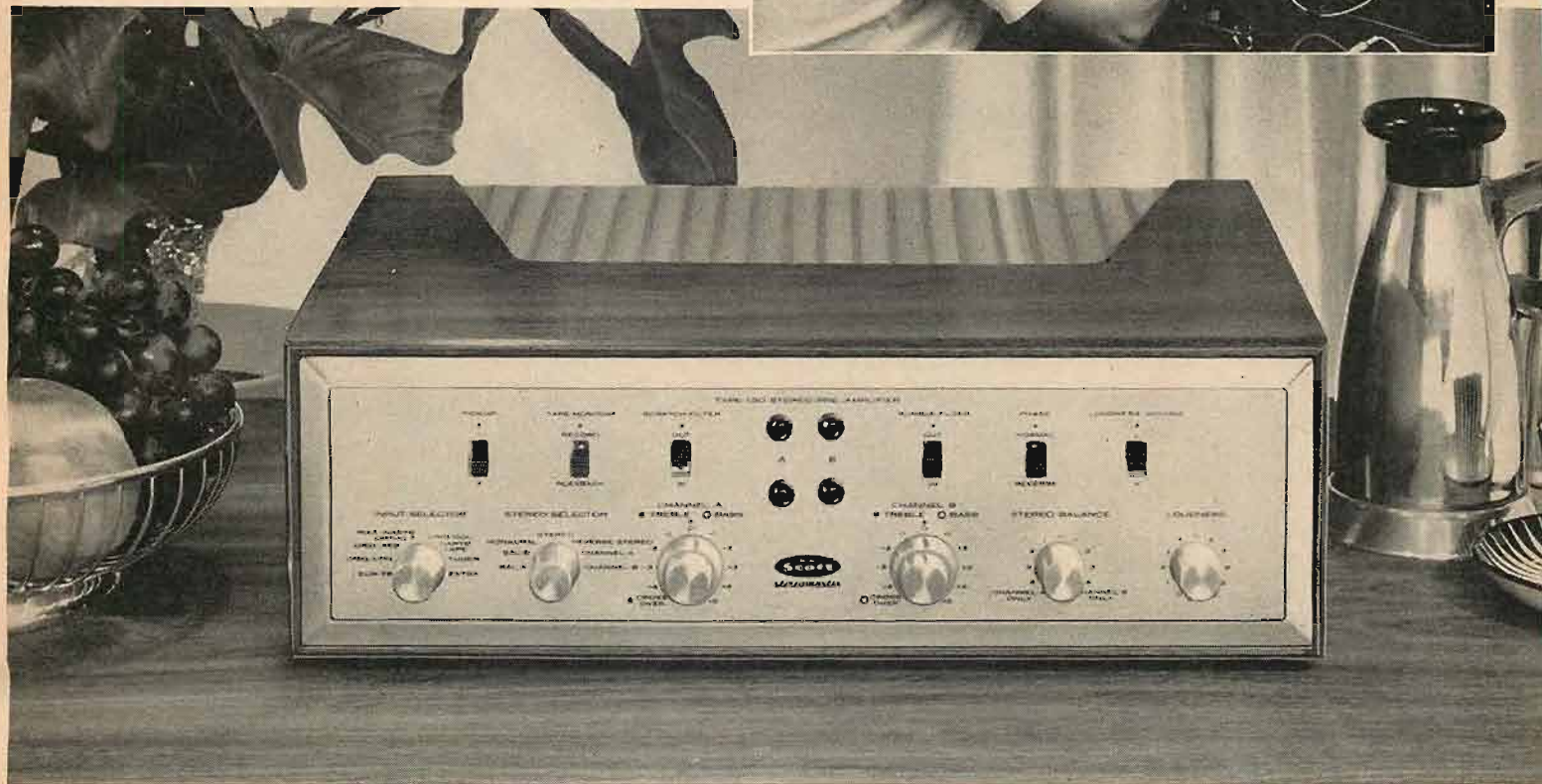
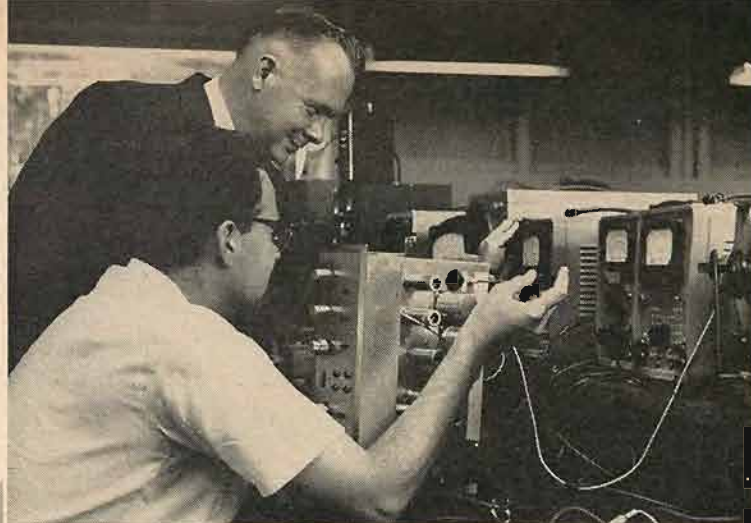
This Man is Using an Electronic Crystal Ball

The H. H. Scott advance development team must foresee the future. They must design new products so that they stay current for many years. Hermon Hosmer Scott insists on this as a protection to your investment.

The new I30 Stereo preamp is an example of the way Scott engineers work ahead. Engineering of this brand new product was started when stereo was nothing more than a hobbyist's delight. This allowed time for thorough testing of its many advanced features.

Careful, long-range planning has always made H. H. Scott a top buy. The 330 Stereo AM-FM tuner is an example. When the 330 was first marketed in 1955, it was designed for stereo... it used wide-band circuitry... it was equipped for multiplex... it included many new engineering advances to keep it current for years to come.

Every H. H. Scott component is designed to defy obsolescence. Careful planning, fine engineering, exceptional quality mean your investment in the new H. H. Scott stereo-preamp... or any H. H. Scott product... is an investment in a component that will still be up-to-date many years from now.

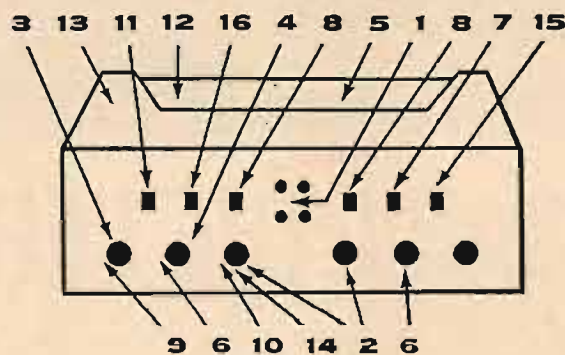


17 reasons why you should buy the

New H. H. Scott Stereo- Preamp



H. H. SCOTT, INC., 111 POWDERMILL RD., MAYNARD, MASS.
EXPORT: TELESCO INTERNATIONAL CORP., 35 W. 40TH ST., N. Y. C.



1 Visual signal light display panel shows mode of operation at a glance. 2 Completely separate bass and treble controls on each channel so that different speakers may be matched. 3 Play stereo from any source — Records, FM-AM Tuner, Tape. 4 Reverse channels instantly, or play monaural from any source through both channels doubling your power. 5 Play Treero — a center channel output lets you use your present speaker as a middle channel. 6 Special circuitry lets you balance channels quickly and accurately. 7 Reverse the phase of one of your channels 180 degrees instantly. Lets you correct for improperly recorded tapes. 8 Separate 12 db/octave rumble and scratch filters. 9 Complete record equalizer facilities. 10 Use as an electronic crossover at any time. 11 Two stereo low-level inputs. You can connect both a stereo phono pickup and stereo tape head. 12 Stereo tape recorder inputs and outputs. 13 Provision for operating stereo tape heads without external preamps. 14 Quick-set dot controls allow any member of your family to use equipment. 15 Loudness-volume switch. 16 Stereo tape monitor switch. 17 The exceptional quality of all H. H. Scott components... PLUS all the features and specifications long associated with H. H. Scott monaural preamplifiers.



Sensitivity $1\frac{1}{2}$ millivolts on tape head input, 3 millivolts on phono for full output. Hum level 80 db below full output on high level outputs. Size in accessory case $15\frac{1}{2}$ w x 5 h x $12\frac{1}{2}$ d. Model 130 price \$169.95 (\$172.95, West of Rockies).

Write for complete technical specifications and new catalog MR-10

*Assignment: Capture Utah Quality**



THANK THE KEEN-EYED SNOOPER

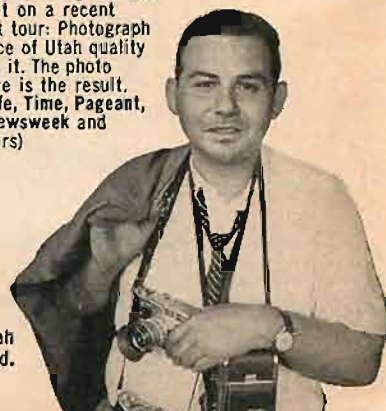
As little as .0035 of an inch off in the dimensions of this Utah speaker basket—and a reject hits the bin! At Utah the quality of final performance in the speaker you buy is a jealously guarded value. If you could visit our Huntington plant you'd probably agree with Ace Photographer Lieberman that Utah speakers prove rejection is the foundation of perfection.

Pre-assembly, plating, coil winding, wiring . . . at every step down the production line stand the "keen-eyed snoopers." They search ruthlessly for the tiniest defect that could mar, even minutely, the response performance of a Utah.

Make certain your next speaker is a Utah. Know that your sound will be as perfectly reproduced as human skills, controlled by rigid inspection, can produce.

See the Utah Custom Line: a quality speaker for every system need.

* ARCHIE LIEBERMAN, famous newsmagazine* photographer, was given this assignment on a recent Utah plant tour: Photograph the essence of Utah quality as you see it. The photo shown here is the result. (*Look, Life, Time, Pageant, Parade, Newsweek and many others)



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utah
SPEAKERS

the ultimate choice

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A program of supreme importance
to anybody who ever buys classical records



BEGINNING MEMBERS
WILL RECEIVE

... IF THEY AGREE TO BUY SIX
ADDITIONAL RECORDS FROM THE
SOCIETY IN THE NEXT YEAR

The Nine Symphonies of Beethoven

CONDUCTED BY

Arturo Toscanini

WITH THE NBC SYMPHONY ORCHESTRA
SEVEN 12-INCH 33 1/3 R.P.M. RECORDS FOR

\$3⁹⁸

[Nationally advertised price: \$34.98]

OR

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JOHANN SEBASTIAN BACH'S

The Well- Tempered Clavier

PLAYED ON THE HARPSICHORD BY

Wanda Landowska

SIX 12-INCH 33 1/3 R.P.M. RECORDS FOR

\$3⁹⁸

[Nationally advertised price: \$29.98]



YOU CAN BEGIN MEMBERSHIP WITH A BRILLIANT RECORDING BY

Van Cliburn

OF TCHAIKOVSKY'S FIRST PIANO CONCERTO

... a recent selection of the Society

The RCA Victor Society of Great Music

The common-sense purpose of this new Society
—which is directed by the Book-of-the-Month
Club—is to help music lovers build an excel-
lent record library systematically instead of
haphazardly ... and at an immense saving

MOST MUSIC-LOVERS, in the
back of their minds, cer-
tainly intend to build up for
themselves a representative rec-
ord library of the World's
Great Music. Under this plan,
since this can be done system-
atically, operating costs can be
greatly reduced thus permitting
extraordinary economies for the
record collector. The remark-
able Introductory Offer at the
left is a dramatic demon-
stration. It can represent up to
more than 40% saving during
the first year.

★ Thereafter, continuing mem-
bers can build their record li-
brary at almost a **ONE-THIRD
SAVING**. For every two records
purchased (from a group of at
least fifty made available an-
nually by the Society) members
will receive a third RCA VICTOR
Red Seal Record free.

★ A cardinal feature of the
plan is **GUIDANCE**. The Society
has a Selection Panel whose
sole function is to recommend
"must-have" works for mem-
bers. Members of the panel are:

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SAMUEL CHOTZINOFF, General Music Director, NBC
JACQUES BARZUN, author and music critic
JOHN M. CONLY, editor of *High Fidelity*
AARON COPLAND, composer

ALFRED FRANKENSTEIN, music critic of *San Francisco Chronicle*
DOUGLAS MOORE, composer and Professor of Music,
Columbia University
WILLIAM SCHUMAN, composer and president of
Juilliard School of Music
CARLETON SPRAGUE SMITH, chief of Music Division,
N. Y. Public Library
G. WALLACE WOODWORTH, Professor of Music,
Harvard University

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EACH month, three or more
12-inch 33 1/3 R.P.M. RCA
Victor Red Seal Records are
announced to members. One is
singled out as the *record-of-the-
month*, and unless the Society is
otherwise instructed (on a
form always provided), this
record is sent to the member.

If he does not want the work he
may specify an alternate, or
instruct the Society to send him
nothing. For every record pur-
chased, members pay only
\$4.98, the nationally advertised
price. (For every shipment a
small charge for postage and
handling is added.)

RCA VICTOR Society of Great Music,
c/o Book-of-the-Month Club, Inc.,
345 Hudson Street, New York 14, N. Y.

V146-10

Please register me as a member of *The RCA Victor Society of Great Music* and send me immediately the RCA Victor album checked below, billing me \$3.98 plus a small charge for postage and handling. I agree to buy six additional records within twelve months from those made available by the Society, for each of which I will be billed \$4.98, the price nationally advertised (plus a small charge for postage and handling). Thereafter, I need buy only four such records in any twelve-month period to maintain membership. I may cancel my membership any time after buying six records from the Society. After my sixth purchase, if I continue, for every two records I buy from the Society I will receive a third RCA Victor Red Seal Record, free.

☐ THE WELL-TEMPERED CLAVIER (6 records)

☐ THE NINE BEETHOVEN SYMPHONIES (7 records)

☐ Check here if you wish to begin with TCHAIKOVSKY'S FIRST PIANO CONCERTO played by VAN CLIBURN. (This counts toward fulfillment of the six-selection agreement.)

MR. }
MRS. }
MISS } (Please print plainly)
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DEALER'S NAME.....

ADDRESS.....

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LETTERS

Frank Says "Thanks"

Gentlemen:

Orchids to everyone responsible for writing and printing "The 'Method School' of Record Jacket Writing." Thanks for the best laugh I have had since reading HiFi & MUSIC REVIEW. Music is great, but we must remember to keep our feet on the ground and our ears on the sound. Commentary is necessary, but we must not lose our perspective. I have been quite confused and puzzled by the reading of record jackets at times, but your article takes the strait jacket off painlessly.

J. S. Elwood Gary
New Iberia, La.

Gentlemen:

That article of Frank Jacobs — "The 'Method School' of Record Jacket Writing" in your August issue is the best and funniest thing I've read for years. Congratulations!

E. G. Scott
Wilmington 3, Delaware

Gentlemen:

A fan letter for Frank Jacobs! I found "Confessions of a Sometime Writer of Record Jacket Notes" a happy bit in the August issue. The record jacket commentators need such spoofing to maintain a sense of proportion.

Lt. T. S. Fulmer, USNR
New York, N. Y.

Tape Clubs

Gentlemen:

I have heard that there are a lot of tape clubs in the United States where people get together through the mails and exchange tape recordings. I can find no lists or addresses where a person who is just getting started can make a few initial contacts. Any information you have will be appreciated.

D. W. Larson
P. O. Box 282
Hilmar, California

Yes, there are several very active tape correspondence clubs in the United States with an active membership scattered throughout the world. The best one for the neophyte is the World Tape Pals, P. O. Box 9211, Dallas 15, Texas. —Ed.

Ganged Tone Controls?

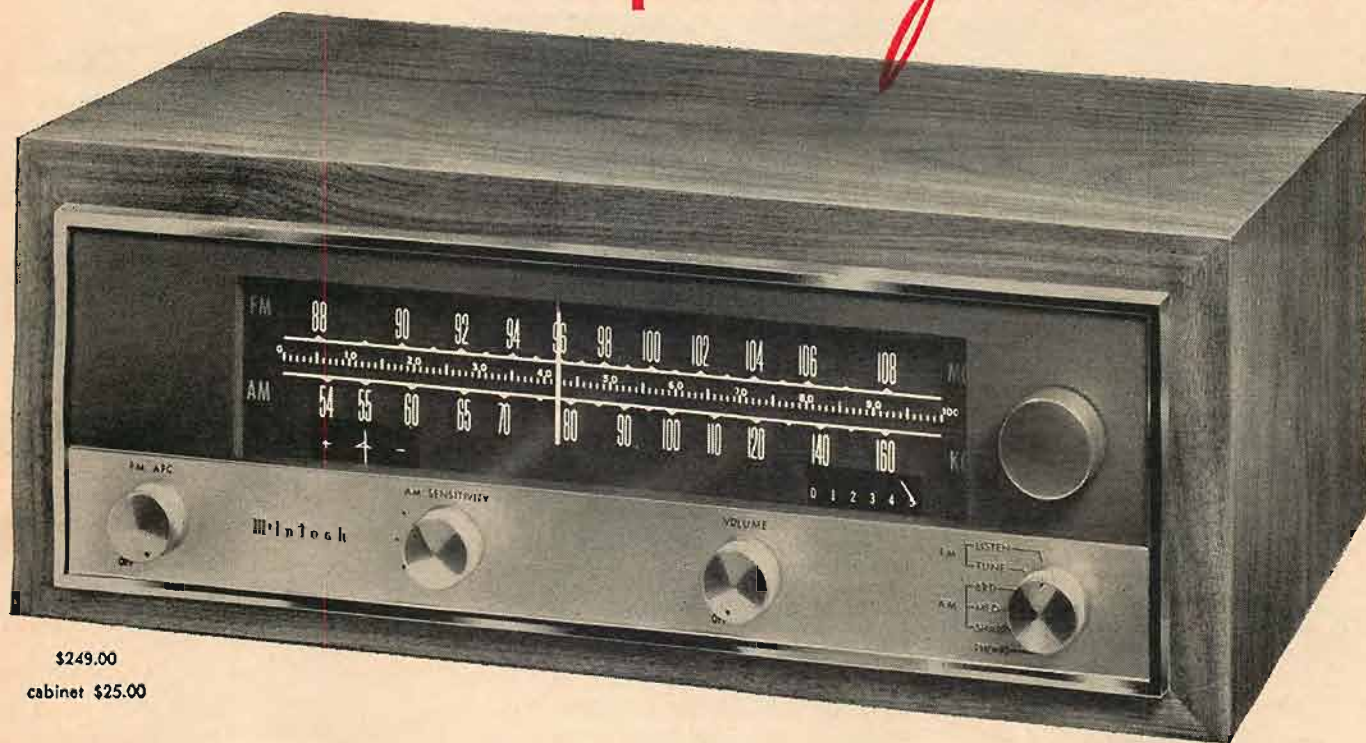
Gentlemen:

In your two feature articles on stereo amplifiers and preamplifiers (August, p. 30 and September, p. 27) you have stressed the desirability of individual channel tone controls. It would seem to me that manu-

HiFi & MUSIC REVIEW

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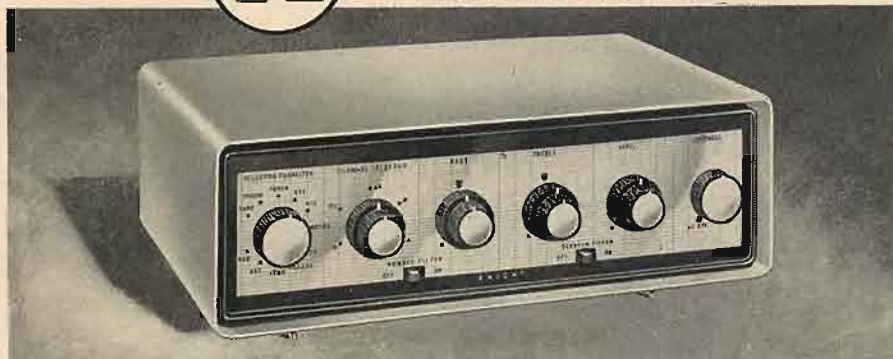
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Model Y-776 **\$62.50** \$6.25 down

There's nothing finer in Stereo—it's in a class by itself—a control center that will do *anything and everything* you want.

Superior Features: Amazing input flexibility—5 Stereo inputs (including tape heads), additional 4 inputs for monaural; all can be permanently connected and controlled from single switch. 6 record equalizations for monaural; RIAA for Stereo. Volume, bass and treble controls on concentric shafts with special clutch for both individual channel adjustment and overall control. Single switch selects straight Stereo, Stereo Re-

verse, either channel separately, or either channel into total monaural output. Continuously variable loudness control; cathode follower output and special recorder outputs; hum-free—DC on all tube filaments. Distortion, 0.15%; response, 7-120,000 cps. Exclusive printed-circuit switches and printed-circuit boards. Step-by-step construction manual with wall-size picture diagrams for simplified assembly. Beautiful custom-styled case, 4¼ x 15 x 8". 17½ lbs. Model Y-776. Net, F.O.B. Chicago, only.....**\$62.50**

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facturers could find ways of getting around this problem. Isn't it enough trouble to have one set of tone controls to juggle?

D. Pew
New York, N. Y.

Most of the listening tests conducted by the HiFiMR staff have been with matched speaker systems. Some tests with unmatched speaker systems have been made, but only one group of experiments has been performed—with the Electro-Voice "Stereon," a specialized group of stereo loudspeakers. Ganged tone controls are satisfactory in at least 50% of the cases when matched speakers are employed. Separate tone controls are definitely a requirement with unmatched speakers. The Stereon, and probably other devices of similar design, will be the best answer for ganged tone controls. In the Electro-Voice system, it is particularly desirable to have the bass controls ganged since the bass output of the second channel is fed through a crossover network into the full range speaker. Tests are now being performed to establish whether or not ganged treble controls can be used.

—Ed.

More On Reviews

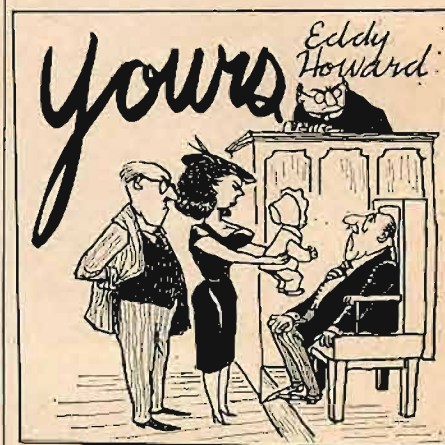
Gentlemen:

I enjoy your magazine very much and especially appreciate the reviews on new records and tapes. I doubt that I would buy any new record without first reading your opinion. However, I have a problem. When you review a record and say it is by ABC Paramount, Hallmark, or Decca, how can I buy these records. The stores in this area just don't carry them. Should I write directly to the record company?

J. A. Webb
Meridian, Miss.

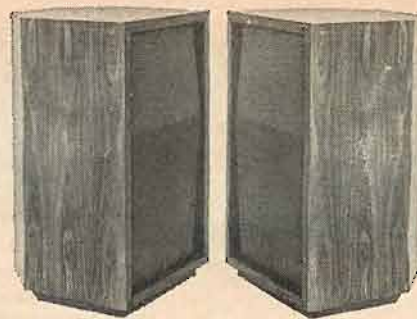
Naturally there are so many records and tapes that only the largest stores can handle a fair share of them. There are a few companies willing to ship records through the mails. These are represented by the Liberty Music Shops, the Record Hater and Sam Goody in New York City; Lyon & Healy in Chicago; Sherman Clay in San Francisco; and H. Royer Smith in Philadelphia.

—Ed.



HiFi & MUSIC REVIEW

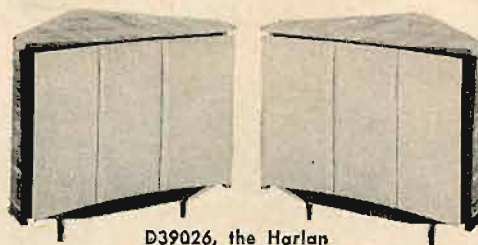
JBL MATCHED FOR STEREO



D34001



D40001, the Harkness



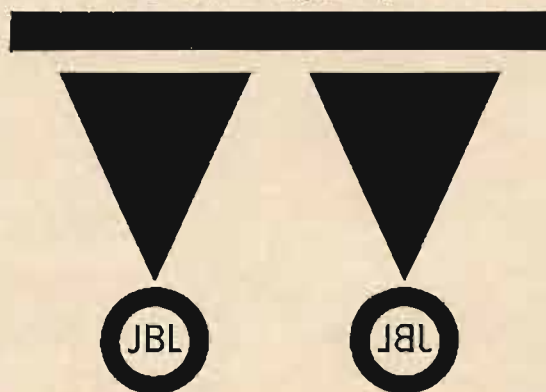
D39026, the Harlan



D42020, the Bel-Aire



D44000, the Ranger-Paragon

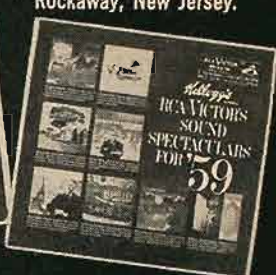
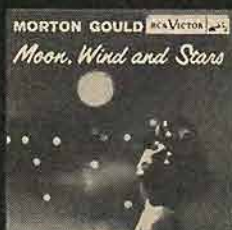
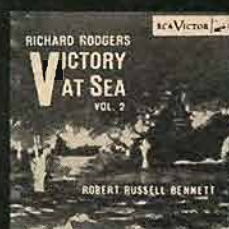
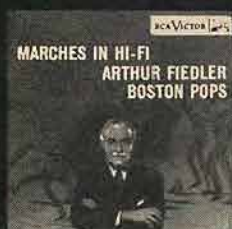


Owners of JBL Signature Speaker Systems can now match their present systems with enclosures that are identical, but with factory-installed units arranged in an opposite pattern. For example, if you own a D34001 system, your 175DLH High Frequency Assembly is in the upper left-hand corner. You should order a matching system with the 175DLH in the upper right-hand corner. With a long, low system such as the D40001, proper placement of the high frequency unit becomes even more important. Newcomers to high fidelity can purchase a JBL speaker system with the comfortable assurance that they can obtain beautifully matched, perfectly balanced stereo systems step by step. Of course, if you want to start at the very top, consider the JBL Ranger-Paragon... here is the ultimate in stereo: two JBL theater speaker systems integrated in a single, dramatic, front-loaded, duo folded horn enclosure. The Ranger-Paragon employs radiant dispersion, a new principle which brings a true, realistic stereo effect to everyone in the listening area. Visit the Authorized JBL Signature Audio Specialist in your community and hear the difference JBL precision makes in stereo. For his name and address and your free copy of the complete JBL catalog, write...

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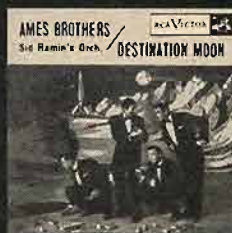
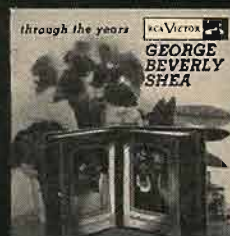
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Utilizes two Frazier Mark II high fidelity speaker systems with 30-degree separation, in smart contemporary enclosure. The 30-degree separation and projection assure excellent stereo effect at distances of five feet to as much as sixty feet. Balanced reproduction from 30 to 17,000 cps. High efficiency permits use of any 12-watt stereo amplifier. When used as a monaural system, "bigness" is obtained way beyond the cost. Size: 54" x 43½" x 32". Finished in Fruitwood Mahogany, Blonde Korina, Walnut, Dark Mahogany, or Ebony. Net, \$295

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Remarkable high-fidelity performance in custom-crafted cabinet at low cost. Uses highly efficient Frazier modified Helmholtz direct radiator type speaker system, with specially-designed 8-inch driver and cone-type tweeter (as in Frazier F-8-3X Black Box). Gives clean reproduction from 40 to 15,000 cps. Size: 23½" x 23¼" x 11½". Finishes as Stereorama above. Net, \$79.50

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International Electronics Corporation
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• **Components Corporation** is putting the Jerry B. Minter FM stereo pre-amplifier/demodulator on the market with the name "Stereo-Vector." The Minter stereo system embodies a supersonic carrier signal—frequency-modulated, containing the stereo differential (two microphones) output at 25,000 cycles—in addition to the monaural signal derived from the sum of the output of the two microphones. To extract the second channel, an FM limiting and detection circuit is used to recover the signal. The stereo records used



are not 45/45 records, but those specially cut for the Minter system. The Stereo-Vector will also convert FM multiplex output from an FM tuner to two separate channels and as an added feature the unit has equalization for use with either magnetic or ceramic 45/45 pickups. Sold without power supply, but with a cable to secure power through an adapter ring, the Stereo-Vector costs only \$39.50 (Components Corp., Denville, N. J.)

• **Electro-Voice** deviates from its highly standardized loudspeaker systems to announce the addition of the "Regal" to its hi-fi line. Measuring only 13½" deep, 14" high, and 25" wide, the Regal has an extended bass response and dynamic range utilizing a specialized 12-inch bass driver with a predetermined mass of cone coil and overall balance of the moving assembly. This renders a very low resonance to the entire system. For the upper mid-range and tweeter levels, a separate compression driver is used to insure good dispersion. A "Regal III" is also available as a deluxe three-way system using a much heavier 12-inch driver and two separate compression drivers working through diffraction horns at the mid-range and treble frequencies. Both units are suitable for bookshelf mounting in the horizontal plane, or as a free standing cabinet in an upright position. (Electro-Voice, Inc., Buchanan, Mich.)

• **Eric Engineering** is now claiming to be the largest manufacturer of AM/FM tuners on West Coast. This is probably true in view of the wide acceptance of its model 457 straight FM tuner. New products with Eric are the 357 combination
(Continued on page 20)

HIFI & MUSIC REVIEW

STEREO

*Exceptional Quality—
Low Cost—*

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For your home you can own ALTEC "Voice of the Theatre" speaker components, used in more professional stereo installations than all other makes combined, for much less than you might think possible.

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ALTEC can produce tremendous sound quality at low cost because ALTEC has more experience in producing stereophonic sound equipment than any other manufacturer of home high fidelity.

ALTEC pioneered and developed stereophonic sound equipment for theatre installation. ALTEC stereophonic sound equipment was used in the very first movie productions with stereo.

With ALTEC "Voice of the Theatre" speaker components you are assured of quality for monaural or stereo listening because of their exceptional smoothness of response, high frequency range to 22,000 cps, efficiency and quality.

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Buy them for sound value!*



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Specifications: 30 watts • 16 ohms • 30-1600 cycles • 2.4 lbs. Alnico V magnet • 3" voice coil • 45 cycle cone resonance • Price: \$66.00



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HiFi & MUSIC REVIEW



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for monaural records*

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GLASER- STEERS GS-77

the modern record changer

When it comes to the selection of a record changer to meet the exacting requirements of both modern stereo and modern high fidelity monaural records—there is only one choice, the GS-77.

From the day this modern record changer was born, strict adherence to rigid precision standards and advanced engineering made it the ideal high fidelity record changer. Now, new features have been added to make it the ideal stereo changer. An easily accessible stereo-mono switch directs the stereo signal to the proper speaker. On monaural records, it provides a signal to both speakers adding extra depth. A double channel muting switch assures complete silence at all times except when the stereo record is being played. New GS-77 quick-change cartridge holder makes it easy to change from stereo to monaural cartridge with the turn of a knob.

Other GS-77 features assure the finest reproduction, stereo or monaural. The tone arm exhibits no resonance in the audible spectrum, and virtually eliminates tracking error. The arm counterbalance is so designed that stylus pressure between the first and tenth record in the stack does not vary beyond 0.9 gram. These characteristics virtually eliminate vertical rumble—to which stereo is sensitive. Turntable pause eliminates the grinding action which takes place where records are dropped on a moving turntable or disc—protecting the delicate stereo record grooves.

The GS-77 is the perfect record changer for stereo as it is for monaural high fidelity. \$59.50 less cartridge and base. At hi-fi dealers, or write: Glaser-Steers Corp., 20 Main St., Belleville 9, N. J.
In Canada: Alex L. Clark, Ltd., Toronto, Ontario. Export: M. Simons & Sons Co., Inc., N. Y. C.

DEPT. HFR-10

nets. The prices range from \$89.50 to \$94.50, depending on finish and east coast versus west coast delivery. (Neshaminy Electronic Corp., Easton Rd., Neshaminy, Pa.)

• **Karg Laboratories** has something revolutionary in the way of an FM tuner. Unlike most conventional tuners, its new model XT-1 "Tunematic" is crystal controlled. Station selection is automatic through the simple rotation of a knob switching among ten pre-tuned crystal controlled circuits. Such a method eliminates the hiss and noise generally heard when tuning from station to station. The circuit is extremely sensitive with complete limiting for all FM signals above 5 microvolts at the antenna input. A special 600 ohm output can be used with professional tape recorders. A multiplexing output is also provided. The \$179.50 price includes the ten crystals—hence, stations of your choice—and metal cabinet. Wooden cabinets for table top use are \$24.00 extra. (Karg Laboratories, Inc., South Norwalk, Conn.)

• **knight-kit** announced three new stereo products for early fall distribution. One of these will be a stereo adapter control kit selling for about \$9.95. It will serve to tie together two amplifiers so that a master gain, plus speaker balancing, speaker reversing and speaker phasing functions can be controlled from one spot. A stereo preamp is also being made available utilizing a new clutch-type concentric control to give independent adjustment of the two channels. Treble, bass and volume of the channels may be set to compensate for speaker environment. The preamp also contains a rumble and a scratch filter. All filaments will be d.c. operated and cathode follower outputs are provided in each channel, plus separate output jacks for tape recording. Input connections are matched for various types of stereo cartridges. Selling price, \$62.50. Lastly, a dual 30-watt basic power amplifier is being offered for \$84.50. Featuring individual channel gain controls and provisions to be operated either stereo-phonically or monaurally, the amplifier is conservatively rated with a frequency response of plus or minus 0.5 db. at 15 cycles to 31,000 cycles at full output. Harmonic distortion at 1000 cycles for full output is approximately 0.15%. Intermodulation distortion on stereo (60 cycles mixed with 7000 cycles 4:1) is 0.15% at full output. (Allied Radio Corp., 100 N. Western Ave., Chicago 80, Ill.)

• **Lafayette Radio** may have the answer to interconnecting your variety of hi-fi components. It has recently announced a number of 36", 48", 60" and 72" cables. Some of these come with RCA-type phono plugs or female jacks, while others have two-way standard slim-style

plugs and barrel jacks. Prices range from 45¢ to 85¢. (Lafayette Radio, Box 511, Jamaica 31, N. Y.)

• **Pentron** unveils a stereo tape recorder capable of handling the brand new RCA four-track, slow speed tape cartridges, as well as standard 7½ ips two-track reels. It may be used to record at the faster speed. Also featured are fingertip push-button controls, five-watt amplifiers with a frequency response of 40-15,000 cycles, automatic index counter, automatic shut-off at the end of each cartridge, and a professional VU meter. The new functional design was developed by Robert Podall. Prices range around \$270.00. (Pentron, Inc., 777 S. Tripp Ave., Chicago, Ill.)

• **Pickering** is now delivering the first units of its new "Gyropoise 800" turntable. Especially designed to eliminate vertical rumble that handicaps superior stereo disc playback, it has no vertical bearing—the weight of the 3 pound turntable being supported on a sealed cushion of air. Belt driven from a single speed (33 rpm) synchronous motor, the turntable

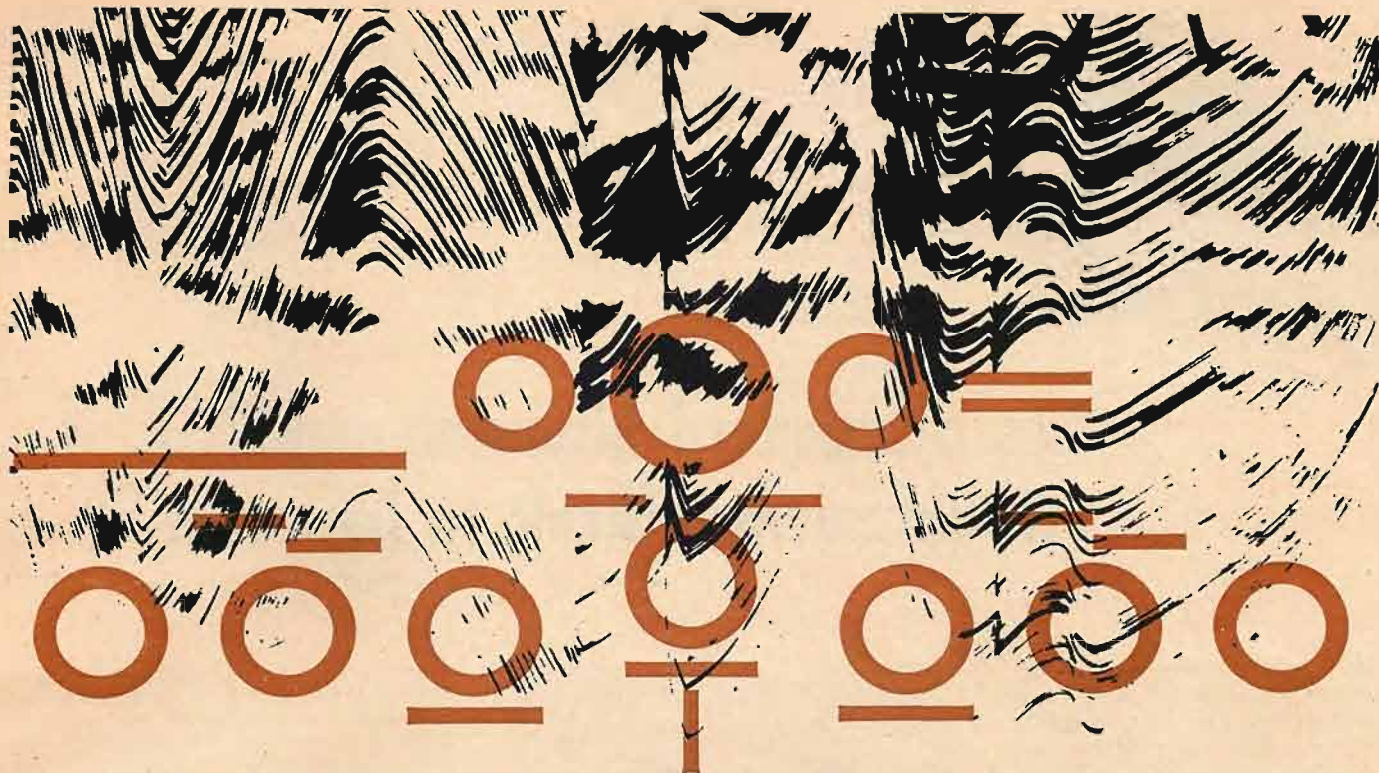


has a built-in adjustment indicator. Wow, flutter and rumble are all virtually eliminated by this new design. Very shallow design (only 3" below the panel) permits mounting in relatively small areas. Sold without base for \$59.85, with tray base for \$67.35, or a complete base (various woods) for \$71.85. (Pickering & Co., Inc., Plainview, N. Y.)

• **Reeves Soundcraft** proposes that tape recording enthusiasts make use of its "Magna-Sec" solution. This new development brings out the recorded pattern on magnetic tape. It provides a practical method of maintaining a constant check on the performance of tape recorders. The visible track shows up misalignment of the tape heads, recording balance and track uniformity, plus being a visual indicator of head wear. The manufacturer also points out that since the sound can be seen, editing is easier and more exact. The kit is supplied with a plastic dish, a half-pint of the "Magna-Sec" solution and a magnifying eyepiece for close inspection of the tapes. (Reeves Soundcraft Corp., 10 East 52nd St., New York 22, N. Y.)

• **Sonotone** introduces a new speaker enclosure for use with its model WR-8 full range low-cost 8-inch speaker. The
(Continued on page 26)

HiFi & MUSIC REVIEW



STEREO BY DESIGN. From its drawing board inception, Madison Fielding was designed for stereo high fidelity reproduction. Here is true flexibility of components made for each other...matched to each other. Even used monaurally, the results are beyond comparison. Here, then, is Madison Fielding.

Series 340 Madison Fielding Stereophonic Master Control Console.



With the development of the mixer facility, this control console adds a new dimension to audio flexibility. With the 340, you have complete control over any of the available stereo or monaural sources. The mixer switch permits the combination of any two compatible signals for professional effects in recording or playback. Other unique features include: third channel output and balance control and twin calibrated Micro Beam level indicators. With brushed brass front panel—\$150.00. Ebony cabinet—\$23.00. Cabinet in walnut, mahogany or blond—\$18.00.

Series 330 Madison Fielding Stereophonic AM/FM Tuner.



Behind the beautiful wood panelled escutcheon lie two complete tuners: broad-band AM and sensitive FM. Combined with its matching Series 320 stereo amplifier, this unit provides the nucleus for the finest stereo high fidelity system. Switching permits operation of each tuner individually, or in concert for stereo broadcasts. Individual level controls and FM multiplex outlet. With ebony front panel—\$160.00. Matching cabinet—\$25.00. With walnut, mahogany or blond front panel—\$150.00. Matching cabinet—\$20.00.

Series 320 Madison Fielding 40-Watt Stereophonic Amplifier.



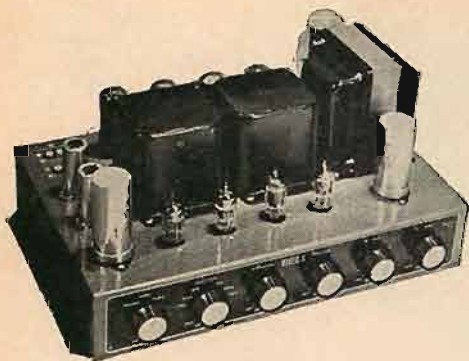
Two complete 20-watt amplifiers each combined with its own flexible preamplifier section are mounted on this brilliantly engineered chassis. Provides inputs for Series 330 tuner, disc and tape for each channel. Features unique Stereoscopic Dual Magic Eye which permits balancing of equipment for stereo programs without special calibrating signal, in addition to master volume control. With ebony front panel—\$180.00. Matching cabinet—\$25.00. With walnut, mahogany or blond front panel—\$170.00. Matching cabinet—\$20.00.

madison fielding stereo

For complete specifications write:

Brand Products Inc., Dept. E-10, 11 Lorimer Street, Brooklyn 6, N. Y.
Marketing organization for Madison Fielding Corporation





This was the amplifier that started the swing to STEREO. The Bell Model 3D. Introduced in May, 1953, it had dual inputs for radio, phono and tape.

Bell: Years Ahead... Years Ago.

"As a standard binaural amplifier, it would seem difficult to improve."

High Fidelity Magazine, November 1954

The experts were wrong. Today, nearly four years later, Bell introduces a complete new line of stereo components with more of the features considered most desirable in a Stereo Amplifier.*

Five years ago, Bell Sound Systems produced the very first 2-channel Stereo Amplifier on a single chassis. It was designed, primarily, to play Cook Binaural Records—the kind that required a two-headed tone arm to track two sets of grooves. Remember?



New features of the Bell Model 3030 Stereo Amplifier include Single-Knob Balance Control, Continuously Variable Loudness Control and Level Control with Built-In Channel Reverse for Stereo.

Quickly accepted as the standard of the industry, the 3D was acclaimed by the experts as "difficult to improve".

We thought so, too. But then, along came magnetic tape which immediately made stereo playback and recording possible. Taking advantage of the quality reproduction of tape, Bell modified its 3D—and added a Tape Head Input.

That was in 1956. A year destined to make hi-fi history; Bell, set to introduce the "sleek, slim silhouette", announced the first major breakthrough in high fidelity styling.

"Impossible", said our friends when Bell revealed plans to re-design its 2-channel Stereo Amplifier, early this year with the same long, low look, only 4" high, as the rest of its monaural line.

*See Page 32, *Hi Fi and Music Review*, August, 1958.



Professional Stereo Recording System, made by Bell, includes the Model T-213 Tape Transport with two RP-120 Record Playback Pre-Amplifiers in a Portable Carrying Case. Tape Transport with new Auto-Stop Switch, and Add-On electronic components are available separately for your own custom installation. Only Bell has these outstanding components to let you make your own professional stereo recordings on tape for less than \$300.

The experts were wrong. Sixty days ago, Bell again set the standard for all others to follow with the introduction of the new Model 3030, a 2-channel, 30 watt stereo amplifier with built-in pre-amps. With more features to play the new "single-groove" stereo records and reproduce stereo radio broadcasts, the 3030 also made possible top-quality tape playback (direct from tape heads or tape pre-amps).

For this purpose, Bell last year introduced a new Tape Transport in 4 basic models; the only one of its kind to RECORD STEREO, with its own specially designed Add-On pre-amplifiers for playback and recording.

This is a professional-type machine, with three heavy-duty 4-pole motors and a frequency response of 25-12,000 cps $\pm$ 2db. Used for stereo recording, the Bell Tape Transport effectively copies stereo tapes and records and captures stereo broadcasts off-the-air. In one year, this component has won unanimous consumer acceptance to gain unchallenged leadership in its field.

With the new Bell 3030 Stereo Amplifier, the Bell Tape Transport represents a complete stereo system that will *not* become obsolete in the future; Units now being made have provision for a 4-track head to play 4-channel tapes when they become available.

Recently, Bell made available a low-cost Stereo Amplifier for the "budget-buyer". Known as the Pacemaker, this 2-channel, 20 watt stereo amplifier is still another product of Bell Stereo "know-how", with an outstanding array of features for its low cost.

Today, there are more Bell Stereo Amplifiers in use than all others combined. But progress continues.

To maintain its position as the only manufacturer of a *complete* line of Stereo components, Bell is getting set to produce even



Pacemaker Stereo, shown here, is a low-cost 2-channel 20 watt amplifier. Known as the Model 2221, this Bell product has inputs provided for stereo records, tuner and tape. Plays monaural programs at the flick of a switch.

more big-power stereo amplifiers and stereo tuners. When these are announced, we promise they will be ready to deliver to you. This is our responsibility of leadership.

In the meantime, as a reader interested in the progress of Bell Stereo, we suggest you obtain a copy of the new Bell High Fidelity Handbook. This 24-page book contains photographs and specs. of the complete line of Bell components. Write us for your free copy.

Bell Sound Systems, Inc., 555 Marion Road, Columbus, Ohio

A division of Thompson Products, Inc.
HiFi & MUSIC REVIEW





A Complete Stereo System: Shown here is a typical custom installation of the Bell Model 3030 Stereo Amplifier with a Bell Tape Transport. With these components for your Stereo system, you can start to enjoy the finest quality sound reproduction on tape. Amplifier has inputs to play monaural and Stereo discs with your present record player.



FIRST IN QUALITY FIRST IN SOUND FIRST IN STEREO AUDIO FIDELITY[®] STEREODISC[®]

The record used by an
entire industry in developing
the stereo cartridge.

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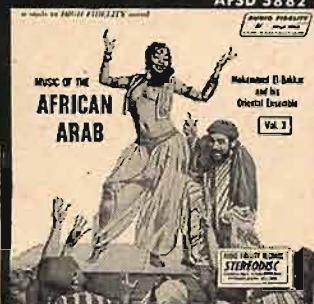
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AFSD 5874



AFSD 5873



AFSD 5877



AFSD 5843



AFSD 5848

STEREO RECORD YOUR OWN SPECIAL EFFECTS WITH THE AMPEX UNIVERSAL "A" 960



COURTESY OF THE UNITED STATES ARMY

Now you can capture any memorable event in living stereo — with the new Ampex Stereo Record Universal "A" Portable (Model 960). And in addition to "live" recording with microphones, you can record stereo off the air, copy stereo tapes and discs and build a stereophonic tape library of truly professional quality at lowest cost and with this single unit you can record monaural sound-on-sound with full control of balance. This precision engineered, ruggedly constructed Portable stereo recorder/reproducer gives you all the advantages of traditionally superior Ampex features. With the instant-acting head switch, you can shift from 2-track to 4-track operation at will, and play back as long as 4 hours and 16 minutes of stereo music on a single reel of tape (2400 ft.). Automatic stop at end of reel. Also available is the Ampex monaural recorder/stereophonic reproducer (Model 910). Performance will be within specifications the first day you own it and for many years to come. Three precision dual head stacks (one each for record, playback and erase) are Ampex designed and built to tolerances as close as 10 millionths of an inch. The two Ampex (Model 2010) Amplifier-Speakers will complete your stereo portable system. All three units are lightweight, durable and in matched, smartly styled two-tone grey carrying cases.

AMPEX STEREO

SIGNATURE OF PERFECTION IN SOUND

AMPEX AUDIO INC.
1059-K KIFER ROAD, SUNNYVALE, CALIF.

Please send me full information on the AMPEX STEREO
RECORD UNIVERSAL "A" PORTABLE SYSTEM (Model 960):

NAME _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____

BOOKSHELF

"High Fidelity and the Music Lover" by Edward Tatnall Canby. Published by Harper & Brothers, 49 East 33rd St., New York 16, N. Y. 302 pages, hard cover, \$4.95.

Ed Canby enjoys a following that would be the envy of any free lance author—an enraptured and avid readership. It is far more surprising to find that this audience consists largely of engineers and technicians who purchase *Audio* magazine to keep abreast of highly specialized developments in the hi-fi field. From his long (1947 to date) two column tenanthip in *Audio*, Canby (primarily a music authority) has made sideroads into fields where he has tied up the loose ends between music and hi-fi equipment. This book is his second attempt at this difficult project—his first, "Home Music Systems," having been well received—and all-in-all he has done an unbelievably thorough job.

Before delving further into this book, it might be worthwhile to differentiate it and those 75c paperbacks that proclaim that they do the same job. The paperbacks rely almost entirely on free photos of new products and a few amateurish shots by the author's friends, so slanted as to make hi-fi look impressive but still not say anything of value. These are not by any stretch of the imagination in the same class as Canby's book. The latter mentions in some detail just about every product manufactured for the hi-fi consumer on the market today. It does so inoffensively, in a proper sequence, and in an intelligent fashion capable of being understood and appreciated by one and all.

In keeping with the format used in all of the "good" books on high fidelity, Canby discusses components, acoustics, prices, etc. in a very informal fashion. While in some hobbies this might be objectionable, as used here it makes for easy reading and a close empathy between the author and his audience. If the particular component is a stranger to the author, he says so, but fairly points out that it has sold well, or looks good, or operates differently, and thus must have some degree of public acceptance to have stayed alive this long. Of course, some of Canby's views are so subjective that they cannot help but run afoul of contrary opinion. In nine cases out of ten, Canby points this up in advance, but whether this will smooth some ruffled feathers remains to be seen. Numerous good products are not mentioned at all and whether this is intentional or not, I have no way of knowing. In the same vein, some of the units that are dealt with at length should never have been granted "permanence" in the history of hi-fi by having their names appear in a book that stands to be a reference for some time to come. Just why this is so is also difficult

HIFI & MUSIC REVIEW

For superb hi-fi listening... **Jensen** presents... in modest space
... at new low costs... performance challenging comparison
with speakers of any size at any price!

Featuring the new Flexair* woofer and Bass-Superflex* enclosure principle
that establish completely new standards of bass reproduction.



NEW JENSEN CN-100 3-WAY SYSTEM



A new 12" 3-way system, the CN-100 reproducer gives a new small-scaled fine furniture look to the hi-fi speaker, ideally suited to small living spaces. The 12" Flexair superlow resonance woofer in Bass-Superflex enclosure gives full bass response to a low 20 cycles. Special 8-inch mid-channel and RP-103 h-f unit assure smooth clean response to 15,000 cycles. Crossover frequencies 600 and 4000 cycles. 32" H., 21" W., 18 1/4" D. Available in Walnut, Tawny Ash, and Mahogany. **Net Price.....149.50**

BF-100 ENCLOSURE FOR 12" SYSTEMS

In up-to-the-minute "Flair Line" styling, the BF-100 cabinet is ideal for all 12" speakers, and system kits including those with Flexair 12" woofers. Incorporates new acoustical design with tube-loaded port for unusual extension of the l-f range. Available in Walnut, Tawny Ash and Mahogany. **Net Price.....69.50**

JENSEN'S AMAZING TR-10 TRI-ETTE • Big Speaker Bass In Smallest Space Sophisticate's Choice In 3-Way Components

Heart of the Tri-ette is the new Flexair 12" woofer with its superlow free-air resonance of 20 cycles and high damping. In conjunction with the new Bass-Superflex enclosure, useful response down to 25 cycles is attained with the lowest distortion ever measured on such a small reproducer. Cabinet is extra rigid with Fiberglass lining. Special 8-inch midchannel handles the range from 600 to 4,000 cycles, through L-C crossover network. RP-103 Tweeter carries the response from 4,000 to 15,000 cycles. 13 7/8" H., 25" W., 11 3/8" D. Choice of Walnut, Tawny Ash and Mahogany. **Net Price....114.50**

ST-944 Stand . For floor use. Places top of cabinet 28" above floor. **Net Price.....12.95**

ST-945 Base . For table or shelf. **Net Price..... 5.45**



ABOUT JENSEN'S NEW FLEXAIR WOOFER

The new Jensen Flexair Woofers are designed to extend bass response down to very low frequencies. They have highly-damped superlow resonance at the very bottom of the audio range—16 to 20 cycles. They have an exceptional degree of linearity and are capable of a total movement of 1". In even a relatively small Bass-Superflex enclosure, they deliver their extreme low-frequency performance with a new low in distortion.



KT-33 3-WAY SYSTEM KIT

Includes basic speaker components for 3-way system identical in performance with Jensen CN-100 and TR-10 reproducers. Includes Flexair 12-inch woofer, special 8 inch m-f unit, and RP-103 compression h-f unit. Complete with control, crossover network, wiring cable, and full instructions for building enclosure and installing speaker system. **Net Price \$80.00**



KT-34 TRI-PLEX II SPEAKER KIT

Components used in the TP-250 Tri-Plex II reproducer. 15-inch Flexair woofer, new compression driver m-f unit, and new phase correcting supertweeter. Response from 16 cycles to upper limits of audibility in Jensen Bass-Superflex enclosure (Jensen BF-200 suggested). Complete with 400 and 4,000 cycle networks, wiring cables and instructions for building enclosure. Impedance 16 ohms. **Net Price \$179.50**



NEW TP-250 TRI-PLEX II 3-WAY SYSTEM

This latest version of the Jensen Tri-Plex reproducer incorporates the extreme bass capability of the 15" Flexair woofer, in combination with advances in midchannel and supertweeter design. This beautiful unit outperforms any speaker system of comparable size or cost. Excellent for superb monophonic reproduction or as one side of a stereo system. Response range, 16 cycles to beyond audibility. Components available also in kit form (see KT-34). 30 1/2" H., 34 1/2" W., 18 3/4" D. **Net Price.....294.50**

BF-200 Cabinet only for 15" Systems, net price 129.75

Jensen

Division of The Muter Company

MANUFACTURING COMPANY

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♦Trademark

Two ways to be sure that you

DON'T RUIN your stereo records:



1) **ESL GYRO** **BALANCE** stereo arm

- ▶ Do you realize that vertical stylus forces which are satisfactory for standard records may easily destroy stereo discs? A .7 mil stereo stylus at 6 grams produces approximately the same pressures between record and stylus as a one mil standard LP stylus at 12 to 14 grams. With a high quality cartridge such as the triumphant new ESL GYRO/JEWEL electrodynamic stereo cartridge, the GYRO/BALANCE arm will track properly at only 2 grams, greatly prolonging the life of your records and styli.
- ▶ Your stereo discs deserve the GYRO/BALANCE—the only true stereo arm. Unlike so-called stereo arms which are but slightly altered monophonic arms, the GYRO/BALANCE is all-new. It is the only arm which the independent, objective High Fidelity Consumer's Bureau of Standards approves at this time for high-performance stereo use.
- ▶ Look for the dramatically different new ESL GYRO/BALANCE at your audio dealer's. It's magnificent with monophonic cartridges, too! Only \$34.95, complete with quick-change shell.



- ▶ Do you realize that stereo records are even more vulnerable to dust and dirt than standard LP's are? Those pops and clicks due to dust particles are much louder on stereo and therefore even more annoying than on standard discs. Still worse, permanent and expensive damage to your stereo records may result from this oft-overlooked enemy.
- ▶ The ESL Dust Bug is world-famed as the safe, effective record groove cleaner. It cleans record grooves automatically while they are played, and eliminates the static charge present in all records which would attract more dust.
- ▶ Insist on the reliable ESL Dust Bug at your audio dealer's. The standard model is only \$5.75 complete; the Record Changer Dust Bug is only \$4.75 complete. Both are magnificent with monophonic records, too!



FOR LISTENING AT ITS BEST

Electro-Sonic Laboratories, Inc.

Dept. Z • 35-54 Thirty-sixth Street • Long Island City 6, N.Y.

to solve. Possibly it is due to the lack of electronic background on the part of Canby, who is basically a music critic.

Stereo discs were just off the ground as the forms of this book closed. There is some discussion of how it works, but nothing on equipment used to play it in the home. Of course, a book like this must have its sprinkling of errors and your reviewer cannot help but wonder what Mr. Briggs is going to say about his sand-filled baffle when he sees the illustration on page 161. We doubt very strongly the advantage of putting the sand in the bottom of the baffle to hold it to the floor.

Nevertheless, this is an interesting book for the novice hi-fi enthusiast. If he can distinguish a preamplifier from a woofer, he is sure to find this text valuable in correlating those hundreds of items on the dealers' shelves.—opf

"Tape Editing and Splicing for the Professional and Amateur Tape Recordist" by N. M. Haynes. Published by Robins Industries Corp., Flushing 54, N. Y. 24 pages, 25¢. (Reprinted from "Elements of Magnetic Tape Recording" by N. M. Haynes. Published by Prentice-Hall Inc., Englewood Cliffs, N. J. Hard cover, \$7.95.)

Divided into two main categories—splicing and editing, this paperback reprint sets forth in lucid writing exactly what the subtitle states: "How to Get More Use and Enjoyment from Your Tape Recorder."

For the amateur recordist, the first section on splicing will be of practical use, with the part dealing with editing mostly informative. A semi-conversant knowledge of electronics and mathematics helps to understand the various editing techniques carefully explained by the author. —rhw

PASSING NOTES

Favorite Salesman Wins Contest

The Thorens "10-Year" hi-fi contest has been won by Jimmy Carroll, well-known salesman at Harvey Radio, New York City. The award was based on the best letter of recommendation from a hi-fi enthusiast.



Hannes Beckmann wrote such a letter praising the attitude and service rendered by Carroll to each and every customer. Beckmann receives a new item of Thorens equipment for the next ten years. Letters were judged—names deleted—by a panel of six judges from the editorial staffs of leading hi-fi magazines.

HiFi & MUSIC 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

Stereo records are here. And once you listen you'll discover there's no more exciting way of listening to music. But the new stereo cartridges are unusually sensitive to turntable and changer noise. *Silence* is the requirement and silent performance is what you get when you select Collaro—the one four-speed changer truly precision-engineered to meet the rigid quality demands of stereo. Here are some outstanding Collaro features:

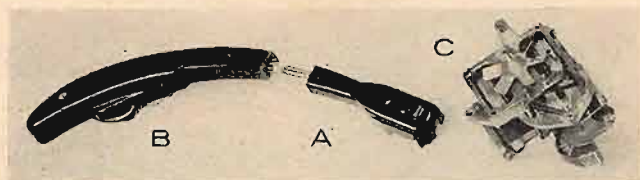
A. Five-terminal plug-in head. (Exclusive with Collaro.) By providing two completely independent circuits, the new five-terminal head guarantees the ultimate in noise-reduction circuitry—a vital need for stereo reproduction.

B. Counter-balanced, transcription-type tone arm. Another Collaro exclusive. Stereo cartridges require light tracking pressures. As records pile up on a changer, tracking pressure of a conventional arm tends to increase. Result may be damage to records or cartridge. This *cannot happen with the Collaro counter-balanced arm* since it varies less than a gram in pressure between the top and bottom of a stack of records. The arm will accept any standard stereo

or monaural cartridge and it has no spurious resonances.

C. Motor. Dynamically balanced and so rigidly mounted that wow and flutter specifications are superior to any changer in the world. (. 25% at 33 $\frac{1}{3}$ RPM)

There are many other features which make Collaro your best buy in a stereo or monaural record changer. All are described in a free catalog. (See below.) There are three Collaro changers priced from \$38.50 to \$49.50.



For full information on Collaro stereo and monaural changers—write to Rockbar Corporation, Dept. MR-10, Mamaroneck, N. Y.

ROCKBAR
Corporation

American Sales Representative for Collaro, Ltd.

STEREO AND MONAURAL

the
experts
say...
in HI-FI
the best buys are

EICO®

World-famous
EICO advantages
guarantee your complete satisfaction:

- Advanced engineering • Finest quality components
- "Beginner-Tested," easy step-by-step instructions
- LIFETIME service & calibration guarantee
- IN STOCK — Compare, then take home any EICO equipment—right "off the shelf"—from 1900 neighborhood EICO dealers. No mail delays, no high penalty freight costs.



Stereo Preamplifier HF85



Stereo
Amplifier-Preamp
HF81



Monaural Integrated Amplifiers:
50, 30, 20, and 12-Watt
(use 2 for Stereo)



Monaural Power Amplifiers:
60, 50, 35, 30, 22 and 14-Watt
(use 2 for Stereo)



FM Tuner HFT90



Bookshelf
Speaker System
HFS1



Speaker System HFS2
36" H x 15 1/4" W x 11 1/2" D
Monaural Preamplifiers:
HF65, HF61
(stack 2 for Stereo)



Over 1 MILLION EICO instruments in use throughout the world.

STEREOPHONIC EQUIPMENT

HF85: Stereo Dual Preamplifier selects, preamplifies & controls any stereo source — tape, discs, broadcasts. Distortion borders on unmeasurable. Self-powered. Works with any 2 quality power amplifiers such as EICO HF14, HF22, HF30, HF35, HF50, HF60. Kit \$39.95. Wired \$64.95.
HF81: Stereo Dual Amplifier-Preamplifier selects, amplifies & controls any stereo source — tape, discs, broadcasts — & feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Monophonically: 28 watts for your speakers; complete stereo preamp. Ganged level controls, separate focus (balance) control, independent full-range bass & treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers, excellent output transformers. "Low silhouette" construction. Kit \$69.95. Wired \$109.95, incl. cover.

MONAURAL PREAMPLIFIERS (stack 2 for Stereo)
HF65: superb new design. Inputs for tape head, microphone, mag-phono cartridge & hi-level sources. IM distortion 0.04% @ 2V out. Attractive "low silhouette" design. HF65A Kit \$29.95, Wired \$44.95. HF65 (with power supply) Kit \$33.95. Wired \$49.95.

HF61: "Rivals the most expensive preamps" — Marshall, AUDIOCRAFT. HF61A Kit \$24.95, Wired \$37.95, HF61 (with power supply) Kit \$29.95. Wired \$44.95.

MONAURAL POWER AMPLIFIERS (use 2 for STEREO)

HF60: 60-Watt Ultra Linear Power Amplifier with Acro T-330 Output Transformer; wide band-width, virtually absolute stability & flawless transient response. "One of the best-performing amplifiers extant; an excellent buy." AUDIOCRAFT Kit Report. Kit \$72.95. Wired \$99.95. Matching Cover E-2 \$4.50.

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

HF35: 35-Watt Ultra-Linear Power Amplifier version of the HF60 above. Kit \$47.95. Wired \$72.95.

HF30: 30-Watt Power Amplifier employs 4-EL84 high power sensitivity output tubes in push-pull parallel, Williamson circuit, 20 db feedback, & high stability margin. 2-EZ81 full-wave rectifiers for highly reliable power supply. Unmatched value in medium-power amplifiers. Kit \$39.95. Wired \$62.95. Matching Cover E-3 \$3.95.

HF22: 22-Watt Power Amplifier version of the HF60 above. Kit \$38.95. Wired \$61.95.

HF14: 14-Watt Power Amplifier of the HF81 above. Kit \$23.50. Wired \$41.50.

MONAURAL INTEGRATED AMPLIFIERS (use 2 for STEREO)

HF52: 50-Watt Integrated Amplifier with complete "front end" facilities & Chicago Standard Output Transformer. Ultra-Linear power amplifier essentially identical to HF50. "Excellent value" — Hirsch-Houck Labs. Kit \$69.95. Wired \$109.95. Matching Cover E-1 \$4.50.

HF32: 30-Watt Integrated Amplifier combines excellent HF30 power amplifier above with versatile preamplifier featuring tape head & microphone inputs, scratch & rumble filters, all amplifier facilities. Kit \$57.95. Wired \$89.95. Both include cover.

HF20: 20-Watt Integrated Amplifier complete with finest preamp-control facilities, excellent output transformer that handles 34W peak power, plus a full Ultra-Linear Williamson power amplifier circuit. "Well-engineered" — Stocklin, RADIO TV NEWS. Kit \$49.95. Wired \$79.95. Matching Cover E-1 \$4.50.

HF12: 12-Watt Integrated Amplifier provides complete "front end" facilities & excellent performance for any medium-power application. "Packs a wallop" — POPULAR ELECTRONICS. Kit \$34.95. Wired \$57.95.

SPEAKER SYSTEMS (use 2 for STEREO)

HFS2: Natural bass 30-200 cps via slot-loaded 12-ft. split conical bass horn. Middles & lower highs: front radiation from 8 1/2" edge-damped cone. Distortionless spike-shaped super-tweeter radiates omni-directionally. Flat 15 1/4", 11 1/2". "Remarkable illusion of realism eminently musical..." would suggest unusual suitability for stereo application." — Holt, HIGH FIDELITY. Completely factory-built: Walnut or Mahogany. \$139.95; Blonde, \$144.95.

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

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HFT90: surpasses wired tuners up to 3X its cost. Pre-wired, pre-aligned, temperature-compensated "front end" — drift-free. Precision "eye-tronic" tuning. Sensitivity, 1.5 uv for 20 db quieting — 6X that of other kit tuners. Response 20-20,000 cps $\pm$ 1 db. K-follower & multiplex outputs. "One of the best buys you can get in high fidelity kits." — AUDIOCRAFT KIT REPORT. Kit \$39.95*. Wired \$65.95*. Cover \$3.95.

*Less cover, F.E.T. incl.

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Simple little things like the texture of a speaker grill should also be given thorough consideration. A tweeter unit should not be hidden behind a thick cloth or plastic grill. When it is, there will be a tendency to filter out the high frequencies. The grill work should also be solid and able to withstand the wear and tear in the average household.

Conversely, a small speaker system—there are exceptions—in a large room will find it difficult to fill the place with sound without straining. Heavy drapes and carpeting will serve to diminish the brightness of the sound, while the presence of bare floors and bare walls can enhance it to the point of unpleasant harshness.

How powerful is the amplifier with which you plan to use the speaker? With rare exceptions, large speaker systems demand powerful amplifiers.

The sound of your speaker system is the essence of the matter even though it must be determined in relation to price and size. It is amazing how the sounds of speakers differ, despite the engineering ideal of sound reproduction without coloration by the personality of the electronic equipment involved. This is not surprising. No two pianos sound alike, even two of the same make and size. Hence, this characteristic of speaker personality is not necessarily bad, provided that the original sound is not distorted.

On to the Showroom

With all this in mind, a visit to the local hi-fi emporium for the purpose of seeing speakers and listening to them critically is the next step. Go when things are not too hectic, during those hours of the day when the clerks are not harassed by importunate customers.

A plethora of speaker systems will confront you, with cabinetry suitable for every decor. There will be period styles and modern designs in a variety of woods and finishes, huge pieces of furniture as well as functional boxes that easily slip between bookshelves.

Each of these cabinets is made to precisely defined specifications, with distinctive inner design and with carefully calculated dimensions and apertures, all for the purpose of housing one or more speakers in a manner productive of the best possible sound. Inside each of these cabinets may be only one speaker (full-range, co-axial or tri-axial) or several speakers (woofer, mid-range and tweeter). The manufacturers have done the job of matching speakers to cabinets and speakers with each other in order to achieve the highest quality of sound possible from the combined components, and the resultant speaker systems are complete and ready to take their place in your hi-fi installation without further ado. All you have to do is select one from among the many.

Ask the salesman to hook up an amplifier, changer (or turntable and arm) and cartridge similar to those you possess or plan to buy. If substitutions must be made, insist on reasonable equivalents. For instance, if your amplifier is rated at 15 watts, go along with the use of a twenty-watt substitute, but not a fifty.

Give a thought to your immediate surroundings and mentally note whether the audio salon is larger or smaller than your living room. Is it more heavily carpeted and draped? Does the speaker system you are listening to have to be placed in a corner for maximum effectiveness and do you have a free corner at home? Does it stand away from both flat wall and corner? Will your speaker be placed in the same relative position in your room?

Music for Speaker Testing

Allowances must be made for the differences between the test room and your living room. Obviously, the ideal situation would be to take home all of the speakers and try them there—and just as obviously, this is not possible. Perhaps when you finally narrow your choice down to two or three speakers, the dealer will allow some arrangement to be made permitting you to take them home for an overnight trial. However, do not count too heavily on this.

TABLE A
over \$500.00

James B. Lansing	Ranger Paragon 44000	1830.00
Electro-Voice	Patrician IVD	1060.00
Electro-Voice	Patrician IV	970.00
Electro-Voice	Patrician 600D	909.00
James B. Lansing	Hartsfield C30	855.00
Electro-Voice	Patrician 600	819.00
Klipsch	Klipschorn Corner B	797.00
Klipsch	Klipschorn Corner C	697.00
Frazier	Californian	695.00
Altec Lansing	Laguna 830A	639.00
Integrand	372	595.00
Stephens	E-3	595.00
Jensen	Imperial PR-100	570.00
Electro-Voice	Georgian IV	560.00
James B. Lansing	C55	546.00
Tannoy	G.R.F.	525.00
James B. Lansing	C31	501.00

TABLE B
\$351.00 to \$500.00

Electronics	Lowther TPI	495.00	
L.E.E.	Catenoid	495.00	
Electro-Voice	Georgian 600	490.00	
Electro-Voice	Senior Centurion IV	487.00	
Jensen	SS-200	439.50	
Klipsch	Shorthorn T-15	429.00	
Altec Lansing	Capistrano 831A	426.00	
Electro-Voice	Cardinal IV	425.00	
University	Classic S-8	420.00	
University	Dean S-7	420.00	
Altec Lansing	Corona 832A	414.00	
Electro-Voice	Suzerain IV	395.00	
Integrand	136	395.00	
L.E.E.	Chorale II	395.00	
United	Premiere 500	395.00	
Electro-Voice	Regency III	393.00	
James B. Lansing	C-34	391.75	
James B. Lansing	The Harkness C-40	391.75	
James B. Lansing	The Harlan C-39	387.75	
Stromberg-Carlson	MSS-491	379.95	
Hegeman Labs.	Professional	375.00	(spec. order)
Klipsch	Shorthorn T-12	375.00	
Electro-Voice	Centurion IVE	365.00	
Electro-Voice	Carlton IV	359.00	
Electro-Voice	Empire IV	359.00	
James B. Lansing	C-35	357.00	
Electro-Voice	Duchess IV	356.00	
James B. Lansing	C-37	355.75	

This is as good a time as any to tell the salesman what you want him to play for this listening test. It is a good idea to bring along your own records for this purpose. Two are all you need.

An excellent orchestral piece for putting a speaker through its paces is Benjamin Britten's *Young Person's Guide to the Orchestra*. This composition exhibits the various instruments of a symphony orchestra individually and in combination. As the program notes detail the sequence of instruments, you can relate the sound that you hear through the speaker with your memory of what these same instruments sound like in actual performance. Excellent versions of the *Young Person's Guide*, interpretively and sonically, are available on Columbia (ML-5183), Mercury (MG-50047) and Capitol (P-8373).

The other record is for hearing how the systems treat speech. London's record of Emyln Williams reading Dickens (A-4221), the Victor disc of the Old Vic in scenes from Shakespeare's *Romeo and Juliet* (LM-2064) or almost any record from the Caedmon catalog presents the human voice with clarity. It is up to the speaker systems to retain that clarity without strain or distortion.

Setting Up the Amplifier Controls

Now have the salesman set all the amplifier controls properly, with equalization at RIAA and the treble and bass knobs at the level (flat) position. Ask him to switch in the first speaker. Choose this one from among the most expensive group (Table A).

With one of your two records on the turntable, you are ready to sit back and listen. Remember, you are the judge and the jury.

Does the orchestra sound rich and full, or thin and con-

stricted? Do the strings sound luxurious, yet gutty, the brass bright and hiting, the percussion crisp, the woodwinds airy, the triangle and harp alive, the cymbals shimmery?

Does the human voice sound natural, with an "in the room" quality, or is it boomy, sibilant or strained? *Loud or soft*, it should sound natural.

Every musical instrument should be readily recognizable. It should be easy to differentiate the strings from the woodwinds. There should be no hangover when the woodblock is struck or the harp plucked. The sound should be clean and vital, not muddy or dull. The bass notes should have definition and not fuse into a mere rumble. The highest tones should sparkle pleasingly and not be shrill or hissy.

Have another of the most expensive speakers switched in. How does the sound of this one differ from the first? Is it more pleasing to you or less? Now listen to a third and a fourth—if they are available.

Listen to the fullness of the bass, the clarity and presence of the midrange, the sparkle and vibrancy of the treble. Have the volume turned up. The sound should remain pleasing; it should not become harsh. Have the volume lowered to a whisper. There still should be clarity and definition, although you will observe that the extreme treble and extreme bass seem to have dropped out. It's not the speaker's fault; it's your ear. The human ear is so made that it cannot hear very high or very low tones at very low volume. The loudness control on most amplifiers will compensate for this physiological phenomenon, so you really do not have to lose much, even at the lowest levels of audibility. However, this is not the time to fiddle with control knobs.

Things to Particularly Look For

Beware the speaker that makes the music or voice seem to come from the depths of a cave. It cannot be lived with compatibly for any length of time. Remember this speaker system is going to be a part of your family life for a long time to come. Nothing can be so irksome as a system that

TABLE C
\$251.00 to \$350.00

University	Troubadour S-12	348.50
Klipsch	Shorthorn S-15	345.00
Jensen	Tri-Plex TP-200	329.50
JansZen	Z-200	329.00
James B. Lansing	C34	319.00
Electro-Voice	Aristocrat III	312.00
University	The Master S-6	310.00
Altec Lansing	Verde 833A	309.00
Stephens	E-4	308.00
Electro-Voice	Marquis III	303.00
Electro-Voice	Suzerain IVA	301.00
Weather's	Monte Carlo	295.00
Jensen	Tri-Plex II TP-250	294.50
James B. Lansing	The Harkness C40	294.40
Electro-Voice	Duchess IVE	292.00
Klipsch	Shorthorn S-12	292.00
James B. Lansing	The Harlan C39	290.40
Electro-Voice	Empire IA	275.00
James B. Lansing	C35	273.00
Electro-Voice	Carlton IVA	265.00
Electro-Voice	Empire IVA	265.00
James B. Lansing	C37	258.40

TABLE D
\$151.00 to \$250.00

Frazier	Dixielander	250.00
Stromberg-Carlson	MSS-492	249.95
Wharfedale	Windsor	249.00
Hartley-Luth	Holton	245.00
University	Ultra-Linear 15 S-11	245.00
Electro-Voice	Aristocrat IA	240.00
Stephens	E-1	232.00
Stephens	E-2	232.00
Electro-Voice	Marquis IA	231.00
Electronics	Lowther Acousta	225.00
KLH	Model Four	224.00
James B. Lansing	C36	206.40
University	Debonaire S-4	200.50
University	The Senior S-5	200.00
Janszen	Z-300	199.75
Altec Lansing	Iconic 824A	199.50
Wharfedale	Warwick	199.00
Wharfedale	AF-2	199.00
United	Marquee	198.00
University	Debonaire S-3	196.00
Tannoy	Belvedere	195.00
Acoustic Research	AR-1	185.00
Jensen	Concerto CT-100	179.50
Jensen	SS-100	177.75
James B. Lansing	C38	174.60
James B. Lansing	Bel-Aire D42020	166.20
James B. Lansing	C35	164.40
Bradford	Baker 12	154.50

adds an unreal hollow sound to music. Fortunately there are very few speaker systems that have a tendency to do this, but it is well worth your close attention to listen for hollowness first, since it is easy to recognize.

Beware the speaker system that causes the demonstrator to suggest that it would sound much much better if the amplifier treble or the bass or the equalization control were turned up or down. A speaker that requires exceptional knob settings is demanding that the amplifier compensate for its shortcomings. This is unreasonable and sets undue limitations on the flexibility of the amplifier.

Properly, this flexibility should be reserved for those times when it is necessary to compensate for the idiosyncrasies of source material. They must also be used to compensate for the speaker's environment, rather than for its deficiencies.

Beware the speaker that seems to gild the sound until it gleams, the highs brilliantly a-glitter, the lows pompously aglow. This type of souped-up sound is thrilling at first hearing, but reverts to its basic tawdriness before long. Keep in mind the last live concert you heard. There was nary a shriek in the treble; neither did the bass cause your lapels to flap in the breeze. The speaker that sets out to improve on nature doesn't.

Speaker systems that have "brilliance" and "presence" controls demand special consideration. When these controls are turned all the way up, they make the sound harsh and unreal. This is particularly true of the "brilliance" control, which regulates the tweeter volume level. Have the demonstrator set this arbitrarily about one-third of the way down, or perhaps one-half retarded. Bear in mind that "brilliance" on the speaker system and "treble" on the amplifier are not exactly similar. The speaker function is determined by the crossover frequency. This varies with the system; in some, it may be as low as 1500 cycles; in others, as high as 5000 cycles. When the control is retarded, the whole level of the spectrum radiated by the tweeter is attenuated. In the case

of the treble control, however, the effect is felt first at the higher frequencies and then progressively less and less as the 1000 cycle mark is approached.

The "presence" control varies the output volume level of the mid-range speaker in a three-way system. If it is turned full on, the vocalists and some instruments will fairly leap out of the speaker and into your lap. This effect can make a poor system (acoustically speaking) sound astonishingly exciting, but it is false coloration and of detrimental value when listening to symphonic or chamber music.

Even if the speakers in *Table A* are well within your budget and one or more suits your ear fine, listen to a few of the speaker systems of *Table B*. They either will confirm your choice of a higher-priced speaker or you will find one that pleases you as well as any for somewhat less money. You will observe that one or two of the speakers in this group produce as much bass as units far larger in size. This is due to special methods of linkage between the speakers and their enclosures for the purpose of extending their frequency range. The small size of these speaker systems is particularly advantageous where room space is at a premium.

By now, you will have noticed that with the volume control at a given setting, not all speaker systems will produce the same volume. Some are loud and some are soft. This characteristic is known as the speaker's efficiency and bears no relationship to the quality of sound it is capable of producing. However, a low-efficiency speaker system requires a higher-powered amplifier for satisfactory performance. If your amplifier is under 20 watts, it would be well to avoid low-efficiency speakers. A low-power amplifier will have too little reserve if most of its power must be used to drive a speaker at normal volume. Adequate reserve power is needed for proper handling of sudden bursts of loudness without distortion. Inadequate reserve power will result in distortion during these high-volume periods.

Listening to some of the speaker systems of *Tables A* and *B* will give you an idea of the very best sound obtainable today from a commercial product. These speakers are really fine. They are substantially superior to the laboratory speakers



Every enclosure should have a solid feel and, if it contains the woofer, be constructed of at least 3/4" thick wood. Flimsy enclosures will vibrate and start to add their own measure of bass sound, eventually interfering with the sound you want to hear. Some manufacturers attempt to compromise by padding the inside of a thin walled enclosure. This is not an acceptable solution.

SOME SPEAKER DEFINITIONS

Bass Reflex—A speaker enclosure that adds a portion of the sound generated by the back of the speaker to that generated by the front of the speaker. Coupling from back to front is accomplished through an opening called the "port." This opening may be in the front of the speaker, at the sides or beneath the main speaker, or may be directed out of the bottom of the enclosure—if it is on legs. Generally considered to be reasonably efficient, although it must be carefully tuned for flat bass response.

Coaxial Speaker—A woofer and combination mid-range and tweeter unit mounted concentrically. In the more expensive models it may be considered to be a full-range speaker. In the medium priced range it is generally inefficient in the upper register.

Corner Horn—As the name implies, a speaker enclosure that must be placed in a corner to utilize the walls of the room as an extension of its size. This permits an extension of the bass frequency range. Big, but almost always considered to be very efficient.

Full Range Speaker—A single speaker unit that covers the complete spectrum of sound frequencies—bass, mid-range and treble.

High Efficiency—A speaker, or speaker system, such as the corner horn which requires a relatively small amount of power to generate a given amount of sound.

Infinite Baffle—A speaker enclosure that is essentially a solidly enclosed box with the speaker mounted in a hole cut in one face. Only the sound waves from the front of the speaker can be heard, those in the back being held within the box. Since the sound generated by the back of the speaker cannot reinforce that from the front, it is generally considered inefficient. Must also be a large box and use specially designed speakers for optimum performance.

Low Efficiency—A speaker, or speaker system, that requires a large amount of power to generate a given amount of sound. This term and the term "high efficiency" have nothing whatsoever to do with frequency response.

Mid-Range Speaker—Sometimes referred to as a "squawker"; a speaker unit that fills in the frequencies between the woofer and the tweeter.

Triaxial Speaker—A tweeter, squawker and woofer mounted concentrically. Always considered to be a full range speaker. Generally has one or more level controls to adjust the gain of the individual speakers.

Tweeter—A speaker unit that covers the treble frequencies. May overlap into the mid-range. Term is loosely employed to designate any frequency above 2500 cycles.

Woofer—A speaker unit especially designed to cover the bass frequencies, but which may overlap into the mid-range. As a rule of thumb, the larger the diameter of the woofer, the lower the natural resonant point and the lower the bass frequencies it can efficiently reproduce.

of only a few years ago. They are capable of providing clean sound that is quite exciting in its similarity to the original. They are ruggedly constructed and if they are not abused, they will give satisfactory, trouble-free service for years.

From here in, through *Tables C, D and E*, the object of the manufacturer is not so much to make the best possible speaker system *per se*, but to make the best possible speaker system at a given price. Compromises must be made and it is the desire and the hope of the manufacturer that his compromises have caused the least possible diminution in the quality of his product. Overcoming the difficulties in reproducing extremes highs and lows increases the cost of manufacturing proportionally. To cut costs, it is usually necessary to sacrifice some of the system's frequency range or power handling capabilities. This is usually attempted at both ends of the frequency spectrum so that balance is preserved and the overall sound remains pleasant.

Right down the line, there are very good speaker systems at almost every price level. Listen to as many as you can. Compare their virtues and their faults with relation to your likes, your dislikes and your needs. Compare them with each other and to the speakers of *Tables A and B*. At the point where the best sound obtainable meets the price you want to pay is the speaker system you should purchase. It's a good speaker and it will provide years of pleasurable listening. You have chosen it well. Take it home and enjoy it.

—Warren DeMotte

TABLE E \$150.00 and under

Jensen	CN-100	149.50
Kingdom	Compass-I	149.50
Electro-Voice	Regal III	147.50
Wharfedale	AF-1	144.50
University	Ultra-Linear S-10	139.00
Tannoy	Belvedere	137.00
Weathers	Decorator	135.00
Eico	HF-S2	129.95
L.E.E.	Fantasia	129.50
Altec Lansing	Melodist 700B	126.00
KLH	Model Six	124.00
Jensen	CN-83	123.50
Calbest	Bi-Linear 7050	119.95
L.E.E.	Trio	119.95
Jensen	Tri-Ette TR-10	114.50
Electro-Voice	Baronet III	111.50
Wharfedale	Walton	110.00
United	X-100	109.50
Electro-Voice	Regal 1A	103.00
Electro-Voice	Coronet 1A	102.00
Acoustic Research	AR-2	96.00
Ruxton	Debutante	89.95
University	S-37M	85.00
James B. Lansing	Bel-Aire D42216	84.30
Jensen	CN-82	83.50
L.E.E.	Musette	79.95
Sonotone	110	79.50
Stromberg-Carlson	MSS-461	69.95
Kingdom	KAL Audette Senior	69.50
Altec Lansing	Melodist 710A	69.00
Jensen	DU-500	66.50
University	Companionette S-1	62.00
Jensen	DU-300	59.50
Kingdom	Sound Corner	59.50
General Electric	LH-6	57.50
R-J	S-8-MC	57.50
Radio Craftsmen	CS-16	50.00
Jensen	Duette DU-201	49.50
Kingdom	KAL Audette	49.50
Telematic	Minstrel	29.95



Enclosures come in a variety of sizes and shapes. The living room decor should be kept in mind since there should be no piece of furniture directly in front of the speaker. Some enclosures are also particularly designed to only work in corners. Others will work flat against the wall. Check to be sure which one you are buying.

HIFI & MUSIC REVIEW

Dig Those Anglicized Cats!

*Sounds of skiffles frequent the
British jazz scene where the big
ones play blues and Dixieland*

EARLY in 1916 a London newspaper reported the appearance in Ciro's Club, off Leicester Square, of "many indefatigable black men who bang drums and cymbals and even sound motor horns." Shortly afterward the band, Louis Mitchell's Seven Spades, journeyed north to Bradford where a local journalist described its effect upon staid Yorkshiremen with the words, "It had the whole audience moving and swaying in sympathy." Two years later, the Original Dixieland Jazz Band, fresh from its triumphs at Reisenweber's Cafe, New York, made an even greater impact upon the British and publicly aroused the fascinated interest of the Prince of Wales.

These, the earliest instance of Britain's exposure of American jazz, serve to illustrate the friendly, if somewhat cautious, welcome which greeted the pioneers of a music by no means accepted in respectable circles within the land of its birth. Indeed, during subsequent years, hot jazz was all but rejected by an American public which embraced the ornate refinements of Paul Whiteman and his imitators; a trend reflected in England under the leadership of Jack Hylton.

But when such uncompromising jazz artists as Louis Armstrong, Coleman Hawkins and Duke Ellington visited England in the early Thirties, it was plain to see that the welcome given them not only contrasted strongly with the indifference of their homeland, it involved something more than characteristic British politeness. Armstrong broke house attendance records in several cities; Ellington was personally



By LEN GUTTRIDGE



John Dankworth, most notable of the modernists and Ted Heath, a London recording star who needs no introduction to American swing buffs.

praised by Lord Beaverbrook; Hawkins presented with BBC facilities; and jazz, while still a dirty word in the country of its origin, became a topic of erudite discussion among English university dons. It was apparent that there existed a keenness for the music, a critical affection which expressed itself in analytic journalism and the formation of numerous "clubs" which records were played and debates conducted, with un-English heat, on the merits of Bix, Muggsy and Tesch. So informed did the zealots become that Louis Armstrong was moved to remark, "Pops, these English cats know more about my records than I do."

The Lean Years

Although the Ministry of Labour banned visits from foreign musicians, a policy aimed at protecting the livelihood of British players during the Depression, a preoccupation with jazz continued, eventually developing an urge for home production. Early attempts were unspectacular except for the occasional experiments of two popular Mayfair bands led by Lew Stone and Bert Ambrose. The latter employed the talents of a jazz-oriented composer named Sid Phillips while Stone displayed a fondness for the work of the American Gene Gifford, arranger for the old Casa Loma band. It has been noted by a prominent U.S. critic that the Stone band's treatment of Gifford's inventions contains more zest than do the Casa Loma originals. Sid Phillips remains a popular jazz arranger, although his output is less dazzling than in his Ambrose days. Another veteran from that era, George Chisholm, should not be overlooked for he was then and still is the most consistently satisfying trombonist in British jazz.

Not until the late years of World War II and the immediate postwar period did the boom gather momentum. The direction it has taken over the last decade leaves no doubt that Britons favor the traditional New Orleans style. Despite the lack of enthusiastic popular support, the minority school of experimenters and modernists has produced several young musicians of sizeable talent. Ted Heath is, naturally, dominant in the big band field and, following his successful U. S. tours it is practically an impertinence to place him in any minor category, more so since Heath is himself a seasoned trombonist whose career reaches back to the Twenties. Nevertheless his band, the equal in forcefulness and precision of some American units, enjoys at home nowhere near the exultant following which Britain's best Dixie groups command.

Similarly, Vic Lewis's endeavors in the big band business have not brought him the public acclaim which may be his due. Ironically, Lewis was an able rhythm guitarist who engaged in an Eddie Condon jam session twenty years ago and shortly thereafter joined the drummer Jack Parnell to lead a

briskly exciting wartime unit. Its jazz flavor was far removed from that which he prefers today. His more recent organizations have been all too obviously, and perhaps fatally, imitative of Stan Kenton.

A third top bandleader, and in the opinion of many the most outstanding British jazz figure, is Johnny Dankworth. A thirty-one year old Londoner, Dankworth's pronouncements on the responsibilities of the artist to society (in South Africa he forfeited \$28,000 by refusing to entertain segregated audiences) have aroused as much discussion as his personal talents. These are considerable and were first bent towards jazz when, as a wartime evacuee bored by the country life, young Dankworth practiced on a sixpenny tin whistle the Benny Goodman choruses he remembered from records played over the BBC. Following study at the Royal Academy of Music, Dankworth traveled to New York as a clarinetist in the *Queen Mary's* orchestra, fell under the spell of Charlie "Bird" Parker and thereafter concentrated upon alto sax. After a flair for composition and arrangement brought Dankworth to the attention of big bands and the BBC, he obeyed Ted Heath's advice and formed his own orchestra. Today it is a formidable sixteen piece outfit with an unusually strong emphasis on brass, a feature which recently drew from Dizzy Gillespie the admiring comment, "That's the kind of band I like. Trumpets *everywhere*." Active associates in the Dankworth camp are Don Rendell, an inventive tenor saxophonist; Ken Moule, pianist; and Jimmy Deuchar, a trumpeter who was selected to accompany Stan Kenton and Lionel Hampton on their English tours.

Few visiting Americans are permitted to leave London without visiting the Star Club, a dimly lighted grotto on Wardour Street where the Walthamstow pianist Alan Clare plays with impassivity but thoughtful inventiveness in a generally modern idiom. When loosely applied, the term "musicians' musician" often proves to be a kind of commercial kiss of death. Happily, in Clare's case this has not occurred, but it is true that his most earnest supporters are fellow pianists, American and European, all of whom testify to his imaginative skill.

Turning to the more popular, though not necessarily more important, primitives we find them dominated by a twenty-eight year old trombonist with a winning Cockney grin and the most sought-after Dixieland band in Europe. Chris Bar-



First of the British Dixielanders (circa 1948). George Webb, piano and leader. Next to cornetist Lyttelton is Daily Mail cartoonist "Trog."

ber's introduction to jazz was effected when, a teacher at the Guildhall School of Music, explaining how *not* to play music, illustrated his point with a hot jazz record. On at least one member of his class, Chris Barber, this had the reverse of the desired result.

Barber the trombonist is less renowned than Barber the bandleader. Wisely he has led his boys out of the cliché-flanked *cul-de-sac* of Dixie and along less explored avenues of blues and spirituals. In this truly American area, Bill Broonzy, Mahalia Jackson, Sonny Terry, Rosetta Tharpe and Brownie McGhee are among the most distinguished. During their wanderings through Great Britain, all have received, to their delighted surprise, warm and sympathetic support from the Chris Barber band. Not unexpectedly, preparations are afoot to bring this unit to America:

In an earlier day, Barber was associated with Ken Colyer, a self-taught cornetist with inclinations so deeply rooted in the past he has been known to lead his Omega Band through English streets in the old and true New Orleans fashion. Colyer made the classic pilgrimage desired by but denied most English jazz disciples, reaching mecca-on-the-Mississippi in the capacity of merchant seaman. Quickly he unsheathed his horn, impressed the hard-blowing elders of Bourbon Street and in a short while was sitting in at Manny's Tavern with the veteran Negro clarinetist George Lewis. So rapt did he become that he overstayed his visa and was hauled off to jail where he remained, not a drumstick's throw from the site of Madam Lulu White's Mahogany Hall, until the combined efforts of the New Orleans Jazz Club and the British Consul obtained his release.

Great British Skiffle Craze

Exhilarated by this experience, Colyer returned to England and triggered the Great British Skiffle Craze. One of the half-forgotten roots of jazz, rural in origin and crude in expression, authentic skiffle first reached England on phonograph records broadcast over the Third Program by the American folk music authority Alan Lomax. In an upsettingly short time, it seemed, every third youth in Britain was a skiffler. "Playing skiffle is easy as washing," explained one newspaper to its readers, "or easier, because you don't need soap and water. All you need is a washboard and six thimbles."

It isn't quite that easy. You also need a skiffle bass, preferably made from an old tea chest. The most essential item is a plurality of guitarists having familiarity with two or three basic chords and an ability to sing such furious work songs as "*Pick a Bail of Cotton*" with a minimum of breathlessness.

Despite frequent and optimistic forecasts of its impending decline, skiffle continues. Curiously enough, it seems best to flourish underground; for example, in the Skiffle Cellar, a sweaty Soho basement where dedicated youngsters advertised as the Barnstormers Spasm Band, The Worried Men, etc., labor religiously to achieve a music whose value and validity are hotly argued at street level. In Chislehurst, the faithful congregate deep within the old Roman caverns, where candles provide the only illumination, the acoustics are supremely natural, and where skiffles who are also spelunkers enjoy a kind of subterranean seventh heaven.

During the past decade, the most publicized British jazz musician has been Humphrey Lyttelton, the Old Etonian trumpeter, descendant of an earlier H.L. who was hanged, drawn and quartered for plotting to blow up Parliament.



Ace bassist of the Heath band is Johnny Hawkesworth—disinterested fan at left.

Humph, as he is affectionately called, is the possessor of a propulsive rather than explosive tone, often reminiscent of Muggsy Spanier's more virile days.

Although a founding father of the present British Dixie movement, Lyttelton professes an abhorrence of restrictive categories and now pursues a middle-of-the-road policy which has itself acquired the label "mainstream." What this has done to Humph's horn is currently a matter of some debate around the jazz club circuit. Perhaps Lyttelton reached his top form while associated with Wally Fawkes, a warm-toned clarinetist who is also Trog, strip cartoonist for the London Daily Mail.

Another Lyttelton partisan is Bruce Turner, alto sax player who makes no secret of his admiration for the American master Johnny Hodges but who does have a power and conceptual range all his own. Dill Jones, the soft-spoken Welsh pianist is often found in the same circle, although the ease with which he can fit into jazz units of whatever stripe has earned him the title of Britain's most versatile pianist. Jones's career began before the war as a member of a group of teenage Welshmen stunningly named the Llandilo White Coons. Like Dankworth, he made brief visits to America while working aboard the *Queen Mary*.

No British outfit has so successfully evoked memories of things past for Eddie Condon and like-minded tourists than the Alex Welsh band. Welsh, a twenty-eight year old Scot, discovered a cornet seven years ago and heard a record of Wild Bill Davison shortly afterwards. A significant pair of events; today, nothing but the heat and drive of the style called Chicago will satisfy young Welsh, and so thoroughly does he attain it that you leave his sessions expecting to walk straight into the Loop.

Since very little jazz is offered in the regular night spots of London and other big cities, most of these musicians (when

not at Broadcasting House or onstage at Royal Festival Hall) are best heard in the many thriving jazz clubs. For each club now active, a dozen may have foundered due to a lack of suitable premises for the discussion and manufacture of jazz. The manner in which this problem is sometimes met has produced what amounts to a minor social revolution—the infiltration by jazz of that most hallowed English institution, the pub.

Pint of Bitters and a Bit of Jazz

Jazz succeeded where TV failed. Efforts to replace the lovingly pitted dartboard with a twenty-one inch cathode screen were warmly resisted by most of the inns; but a stoic tolerance was shown the shyly intense young men who brought along their jazz instruments and began to play the most unheard-of tunes. When a balding ragtime pianist named George Webb walked into the Red Barn and played *The Pearls*, an affinity was immediately established across the ocean and the years with Jelly Roll Morton and the Storyville pleasure houses. From the Red Barn in Kent, the gospel spread; and today some of the oldest alehouses in the country are shaken to their venerable timbers by weekend jam sessions during which customary barroom talk of foreign policy and football pools is swamped by a scalding flood of stomps and blues.

The phenomenon is particularly evident along the banks of the Thames where such riverside taverns as The Fighting Cocks (Kingston), The Boathouse (Kew), The Thames Hotel (hard against Hampton Court Palace) and The Star and Garter on Putney Bridge hold regular jazz assemblies often attended by the eminent performers mentioned above. Even the river is not inviolate. Each summer, a Mississippi scene of forty years ago is repeated on the Thames when at least one riverboat shuffle is held. A pleasure steamer is hired, loaded with jazz hands, fans, and much beer, and launched on a rocking cruise down river.

Just as important an ingredient of the New Orleans jazz legend is the marching band, which was not only, contrary to wide belief, an adjunct of funerals. While jazz parades are not a common sight on London streets, due to the hazards of

traffic, there is at least one strolling group, a middle-aged quintet calling itself The Happy Wanderers, which serves jazz for jaywalkers, busks (i.e., improvises) safely near the sidewalk, and is not infrequently followed all over the West End by fascinated American tourists.

And for a charming example of uninhibited jazz against a romantic background, what can equal this summer's Jazz Festival held on the beautiful lawns of Lord Montague's sixteenth century palace?

The appearance in this country of a dozen or more LPs featuring British jazzmen, not to mention the seventeen albums of the already familiar Ted Heath, is barely adequate for a true appraisal of the British scene. They may, however, evoke an interest necessary to the success of the American tours now being planned for certain Englishmen; and they do offer a small glimpse of what the British are doing with American jazz. But to witness the rare juxtapositions of serene old world settings and ebullient new world music, you must visit for yourself The Star and Garter, The Fighting Cocks, and many another pub where a music flows as warm as the ale and rather more intoxicating. And, for the advanced student of jazz curiosa, there are always the Roman caves at Chislehurst.

—Len Guttridge

SOME BRITISH JAZZ LPs

Traditional Jazz at Festival Hall (Skiffle and Dixieland)	
Ken Colyer, Alex Welsh, Chris Barber	London 1184
Back to the Delta	
Ken Colyer	London 1340
Scrapbook of British Jazz	
Lew Stone and the Thirties through Chris Barber and the Fifties	London 1444
Chis: The Art of George Chisholf	London 1491
Some Like It Hot	
Humphrey Lyttelton	Angel 60008
Third Festival of British Jazz	
Alan Clare, Chisholm, etc.	London 1639
Modern Jazz at Festival Hall	
Don Rendell, Ken Moule	London 1185
Five Steps to Dankworth	
Music of Johnny Dankworth	Verve 20006

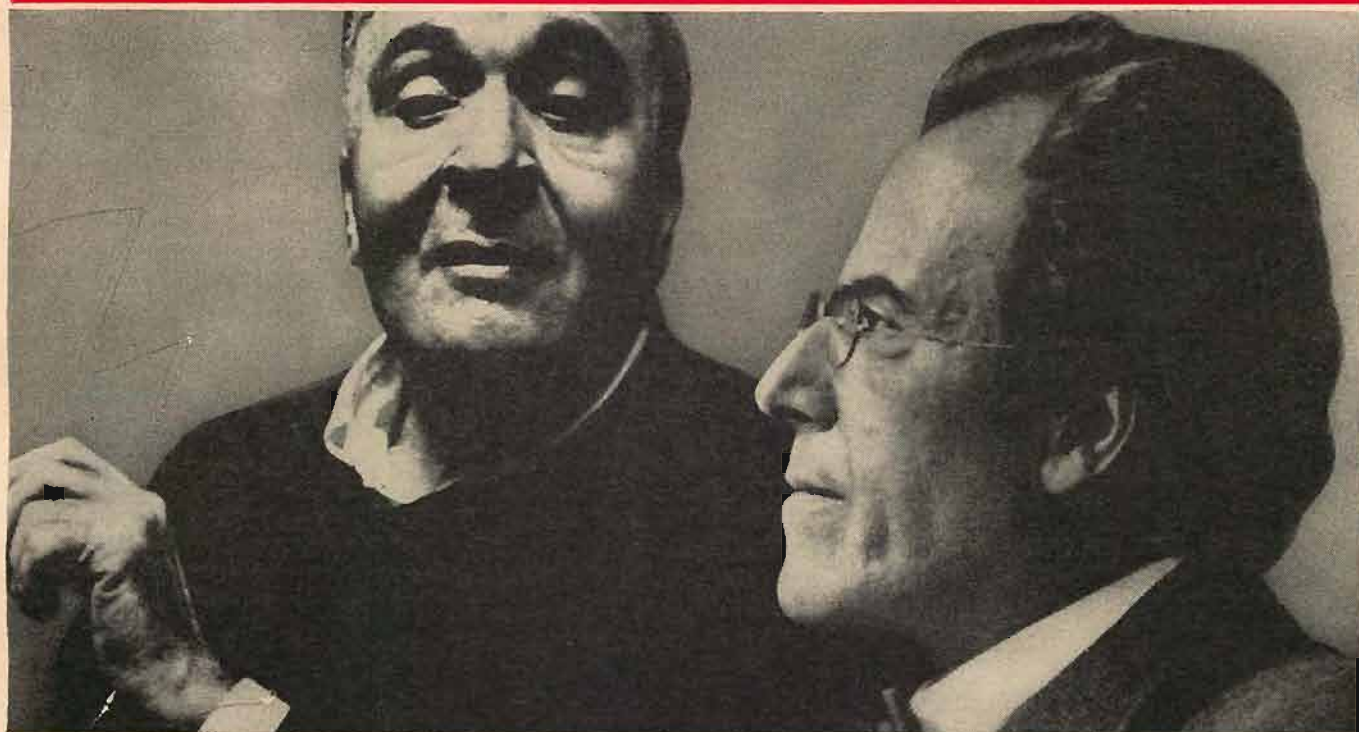


Humphrey Lyttelton's band as seen today. A middle of the road policy now followed by H. L. (a latter day Muggsy) has created a stir along the British jazz club circuit resulting in a label "mainstream."



The Dankworth band is one big overload of brass. However, this moved Dizzy Gillespie to exult—"trumpets everywhere, man!" Johnny is now rated by many as the most outstanding British jazz figure.

MISSION ACCOMPLISHED



Columbia Records

Bruno Walter and Gustav Mahler—the essence of a musical philosophy in a new and unique recording of the Resurrection Symphony.

By HANS H. FANTEL

THE microphones set up at Carnegie Hall were to record more than just the music scheduled for this session. They were to receive a vital heritage and witness a man's tragedy turn triumph.

The session had actually begun a year before. For Bruno Walter, the revered and beloved conductor, it marked the fulfillment of a pledge and a personal mission. Half a century ago, Bruno Walter found his musical mentor and pole star of his artistic orientation in the strange, intense genius of Gustav Mahler. Back in 1895, Walter assisted Mahler in the

preparation of the first performance of Mahler's Second Symphony, a mammoth work in which a huge orchestra, together with soloists and chorus, sing of human destiny, the Last Judgement, and Resurrection. Recalling his first hearing of this symphony, Walter wrote: "I felt with absolute finality that there lay my life's task. I was made happy by the work, by its triumph, and by my decision to pledge my future energies to Mahler's creations."

More than sixty years later, Bruno Walter stood before Columbia's microphones in fulfillment of his lifelong pledge.

Mahler's Second Symphony was to be recorded under Walter's direction. For Walter, now in his eighties, this was the making of a testament. He was the only active conductor left among Mahler's former intimates, the last to catch fire from direct contact with the composer. An art so personal as Walter's is perishable. Columbia's microphones were ears for the future, listening to the past.

But the future, it seemed, had come too late. Half-way through the recording, Bruno Walter was struck down by a heart attack. Doctors doubted that a man of eighty-one, thus stricken, would ever again take up the exhausting tasks of the baton. His friends feared that, for him, the making of music had stopped for good. Beyond the sorrow engendered by personal illness, there was an even greater loss. For Bruno Walter had carried Mahler's musical concepts across half a century, hoping to bind them to the future through recording. Now it seemed that the fulfillment of this long mission for the *Resurrection* Symphony had been missed by just a few hours.

But Bruno Walter would not allow fate to play that kind of joke. Throughout his illness, he spoke of his wish to complete the Mahler recording and to undertake several other projects. Willpower and vitality, rooted in his devotion to music, seemed to help his recovery; doctors' reports grew hopeful; and at last, a year later, Bruno Walter stood again in Carnegie Hall before the orchestra and microphones to take up the task of recording where it had been so abruptly halted.

A standing ovation from the players greeted him as he approached from the wings. "Thank you, gentlemen" he murmured and affectionately motioned them to get down to business.

Affection is the essence of his attitude toward musicians. Orchestral conducting is basically undemocratic, at it involves the imposition of one man's will and viewpoint on a large group. One way of imposing will is by tyranny—not so with Bruno Walter. He has a talent, as Stefan Zweig once said, of "putting himself in the shade"—acting merely as a modest intermediary in which he hopes will become a sort of love affair between the orchestra and the score. He sees the orchestra as individuals and speaks of the "personal responsibility of every person in the orchestra for the totality of our common achievement." A community of effort is established in which the orchestral players themselves can make creative contribution. He leaves room for a certain rhapsodic freedom—an element of spontaneity—within his guiding concept of the score. He lets the music breathe.

"One must always explain," Bruno Walter says. "There must be more persuasion than compulsion. I do not believe in tyranny in any field. Nothing can bloom under dictatorship." This aura of genuine humanity pervades Dr. Walter's whole concept of music.

Precision also is part of Walter's style—though it is essentially a precision of mood, rather than of mechanical detail. For instance, the slow, lilting waltz-like opening of the second movement was repeated at least ten times until it had attained just the right feeling of soft fluency and roundness. Not that there was any technical difficulty. In fact, the passage was easy. But it took a lot of patient explaining until the players themselves could sense in it what Dr. Walter wanted: that blend of gaiety and languid wistfulness which is the essence of Austrian "*Gemütlichkeit*."

The orchestra's brilliance had to be buffed down to a softer

finish. Accents were erased. Those dazzling little flashes of bravura that a seasoned orchestra almost automatically dabs on a melodic line had to be rubbed off to get at the core of the music.

"The feeling must come from within," Walter explains—from the substance of a phrase rather than from the polish of its surface.

Tonally, too, the extra gloss was removed. Under Walter's patient coaxing, the strings veiled their usual shimmer to reveal a sweeter, somehow more innocent sound. In the span of half an hour, the New York Philharmonic was made over into a replica of the fabled Vienna Philharmonic of half a century ago—Mahler's own orchestra. The little *Ländler* floated off in serene lightness.

Suddenly thunder. In a typical, drastic Mahler transformation, horror strikes into the pastoral. The demons of despair, Mahler's constant companions, shriek and wail from the churning orchestra. Walter leaps to his feet, his face molded by the anguish in the music. Yet his eyes keep stern command over the chaos erupting in the score.

"STOP!" The thunder collapses into silence, each instrument falling away from the orchestral mass.

"Trombones: don't shout! Blend!"

Again the tonal torrent rises, its message all the more ominous and poignant since the trombones no longer ride on the surface of the maelstrom but burrow into it with a half-hidden, doleful snarl. Now Walter sends a grateful smile toward the trombones.

Many such interruptions punctuate the rehearsal. But for the actual "*take*," Walter tries to record continuously, without break. He is particularly pleased that modern recording techniques permit him to do this. In the days of 78 rpm discs he had to break up every work into four-minute bits and always feared that the essence of the work might slip away through these "holes." Now he feels no constraint from the technical gear. Only occasionally he asks the recording director in the control room "how it sounds on the machine." Highest accolade to engineering achievement from him is "not bad." If he doesn't like it at all, he says: "I'm not happy." But he is always reasonable in his attitude toward that most exasperating of listeners: the microphone.

As recording director for many Bruno Walter sessions, David Oppenheim of Columbia has had rare opportunity to take the measure of the man.

"I think," he says, "I would compare him to Walt Whitman or Thomas Wolfe. He has their affirmation of human things. His interpretations are elevated, but human. His is not sentimental, but stresses sentiment. Bruno Walter comes from the expansiveness of the 19th century—the antithesis of our machine-made culture."

The last "*take*" is ended. An engineer lifts the reel from the recorder, holding it up triumphantly as if to say—here it is, at last.

Dr. Walter walks slowly from the stage. Only a moment ago he has seemed youth and energy itself, carried beyond time and age in the stream of music. Now, stepping down, he is an old man, tired. But his eyes look happy. After a year of illness and doubt, he has at last rendered what he felt to be an essential task as the custodian of Mahler's tradition. The beloved music he had learned from its composer was at last imparted to the phonograph record, the performing musician's only lasting monument.

—Hans H. Fantel

Have Guitar- Will Strum

By DON HENAHAN

*Fair ladies, cool cats, and great musicians have succumbed
to the enduring charm of this ancient instrument*

THE following advertisement appeared in the *Guitar Review*, an international journal devoted to the classic guitar:

WANTED—Leatherette case for guitar of following dimensions: Bust 11 inches, hips 14½ inches, length of torso 19¼ inches . . .

If it strikes you as strange that a musician would refer to his instrument in such personal terms, you just don't know guitarists. What a psychiatrist might make of this advertisement is a tantalizing question, for the history of the guitar suggests that it fills some deep, dimly understood need in men. There is an old Brazilian legend that attributes the origin of this shapely instrument to a lonely gaucho who, far from feminine companionship, carved himself a friend with an hourglass figure and found solace in gently stroking his creation and listening to her soft sweet songs.

While we are on this Freudian tack, consider the complaint of the 18th century music theorist Johann Mattheson that ". . . to preserve a lute (the guitar's lineal ancestor) was at least as expensive as maintaining a mistress"—or the 17th century advice on the same delicate subject by Thomas Mace, a Londoner, who suggested that because of its fragility the best place he could recommend for protecting the lute at home was between the sheets of his bed.

As a faithful mistress, even in adversity, the guitar practically saved the creative life of Franz Schubert. Too poor to buy a piano, Schubert sketched whole symphonies and most of his matchless "Lieder" with the aid of only his guitar. This worked out quite well, because Schubert did much of his composing in bed—not because he was lazy (hardly the word for a man who had created nearly 200 major works before his death at 31) but because bed was the only place where he could keep warm. Anyone who ever tried taking a piano to bed knows that the guitar can be a real conven-

ience to composers unable to afford expensive firewood.

But enough of this perilous speculation; it really isn't necessary to drag in the analyst's couch to explain the guitar's fascination down through the centuries. There are objective reasons why the guitar in its many guises has kept a firm hold on musicians of virtually every nation and era.

The guitar is, of course, the classic instrument of serenade. One pictures the lady on the balcony above, her cavalier twanging below, hoping that his guitar has persuasions that will eventually equalize this difference in altitude.

The charm of the plucked string's sound alone explains a good deal. Andres Segovia, the high priest of the modern guitar, relates how at an early age he heard it played by street musicians, and even under these conditions "the sonority so captivated me that I gave myself up to that soft and sweet-voiced instrument."

Most guitarists tell some similar story of how they came under the spell. It is impossible to ignore the strong aura of mysticism and dedication that surrounds these accounts. Reading them one is struck by their similarity to the words of holy men and lovers when they speak of those ineffable moments of transport beyond this world. The case of Charles Gounod's first infatuation is typical.

The composer of "Faust" was walking near Lake Nemi, in Italy, on an April evening in 1862 when he heard a peasant playing his guitar. Gounod was "hooked"; he followed the player, intoxicated with the sounds he heard coming from the instrument. "I was so enraptured," Gounod wrote, "that I regretted I could not purchase the musician and his instrument complete; but this being impossible I did the next best thing. I bought his guitar and resolved to play it as perfectly as he did."

The annals of the guitar is full of such case histories as those of Segovia and Gounod. Oddly enough, there seem to be

no similar instances of such off-hand, yet fatal, attraction being cast by violin, piano, or other instruments.

Certainly, one reason for the guitar's omnipresence in history has been its portability. Negro musicians of the South called it the "easy rider" because it traveled so handily. In this they stood squarely behind Hector Berlioz, a foot-loose musician of another day, who went about Europe armed only with his guitar and high hopes.

The case of Berlioz shows up another cause of the guitar's universal popularity: its complete self-sufficiency as a musical medium. This French master of orchestration never bothered to become expert on any other instrument. The guitar was all he needed.

Although more restricted in range and volume than the piano, the guitar does nearly all the basic musical chores: accompaniment of voice, solo and ensemble work, aid in composing and the study of both harmony and counterpoint. The famous 19th century critic Fetis, his brain temporarily unsettled by the effects that Fernando Sor was able to get from his instrument, called Sor "the Beethoven of the guitar." This was hyperbole, of course, but the guitar has often been likened to "a complete orchestra in itself." It is unsurpassed for contrapuntal music when played in classic solo (record listeners sometimes swear that two or three guitars are playing at once); and anyone who knows the guitar in its jazz band form knows how well it serves the cause of harmony and rhythm.

But as a composing tool, the guitar has certain pitfalls. Composers using the guitar as a guide in their work should be careful lest the tonal textures and techniques of that instrument surreptitiously sneak into the construction of their scores. Wagner, whose orchestral imagination knew no bounds, heaped venom and ridicule on composers who handled the orchestra as if it were no more than "a big guitar." No one who listens to some 19th century music with knowledge of guitar techniques can deny this charge, which might be leveled against certain passages in the works of Gounod, Rossini, Verdi, and Spohr.

The tonal imagination of the Spanish composers, Albéniz and Granados, was so conditioned by the sounds of the guitar, ubiquitous in their country, that even their piano works often sound as if they were written for guitar and then transcribed for the keyboard.

In a way, the guitar may be considered among the oldest of instruments, since it is a combination of harp and drum, two of the most primitive species known. The harp is merely the logical development of the hunter's bow, and the drum probably descends directly from an inspiration that dawned upon some cave man beating a hollow tree. It was only natural, therefore, that a genius of the dim past would have experimented with a combination of plucked string and resonant box. When this happened, the guitar was on its way, taking a road that musical historians are unable to retrace with accuracy.

To keep from stretching history to embrace instruments whose connection with the modern guitar is open to cavil, we content ourselves with noting that a recognizably guitar-like instrument existed around 1100 A.D., and that by 1350 something like it was in common use in France and probably other European countries.

In ancient Olympic Games guitar plucking was a recognized competitive event, attracting such men as Emperor Nero of Rome, who, it appears, not only fiddled but also strummed. However, Nero was obviously a dilettante, for

history records that in 66 A.D. he swooped on the games with men at arms and extorted by force the first prize in guitar-playing for himself. Musicologists tell us, also, that the instrument which Nero played was a lute something more like the *tamboura* of Greece and Turkey, which is similar to a guitar.

Mention of Greece recalls the fanaticism that has always been connected with guitar-like instruments. The rulers of ancient Sparta took their 9-stringed *kithara* so seriously that anyone daring to alter its construction in any way was punished by banishment. So says Terpander of Lesbos, writing in the 7th century before Christ.

It ought to be stressed that the whole history of stringed instruments is a wild tangle, and that this writer has no intention of trying to unravel it. But though no one really knows, most experts agree that the guitar derives from an Asian prototype (the *sitar* is India's modern descendant, as the *samisen* is Japan's) and traveled to Europe by way of the Near East and North Africa.

To the Moorish world goes much of the credit for the growth of the modern guitar. What the Arabs call *al'ud* (compare the word *lute*) was carried into Spain by the Arab invaders in the 8th century in the form of the *rebec*, and remained there in several guises. Elsewhere in Europe the Moorish instrument, brought back from Palestine by Crusaders, underwent minor surgery and emerged as the lute, the catalyst of one of the most productive eras in musical history. While there are important differences in shape and tuning, some types of lute and guitar are similar enough so that a competent guitarist can pick up the former instrument and be making music on it in a short time.

Spaniards, possibly reluctant to accept wholeheartedly the instrument of the invader, evolved the *vihuela*, which was even closer to the guitar in appearance, though still tuned in lute fashion. While England and Europe were plucking away at the lute in all its variations (theorbo, gittern, chitarone, and so on) a school of high-born *vihuela* performers was arising in Spain.

Pre-eminent among these noble musicians was Don Suys Milan, whose compositions are still a staple in classic guitar literature. He also wrote a teaching method for the *vihuela*,

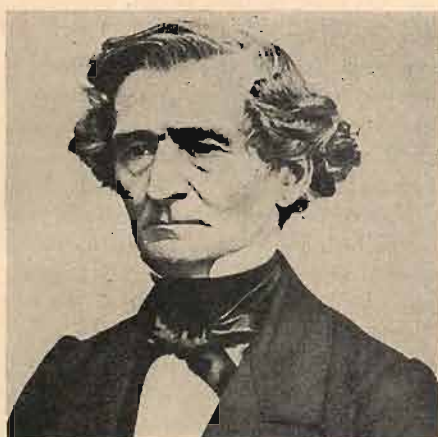


Bettmann Archives

Nero provided musical background for the burning of Rome. But he didn't fiddle. He strummed.



Bettmann Archives



Bettmann Archives

Paganini (top) fiddled fabulously but also loved the guitar and devoted years to its study. Berlioz (center) took inspiration for his orchestral colors from the guitar's multi-hued voice. Primitive guitars still survive in Africa. The Sudanese version below has a calabash for a resonance box.

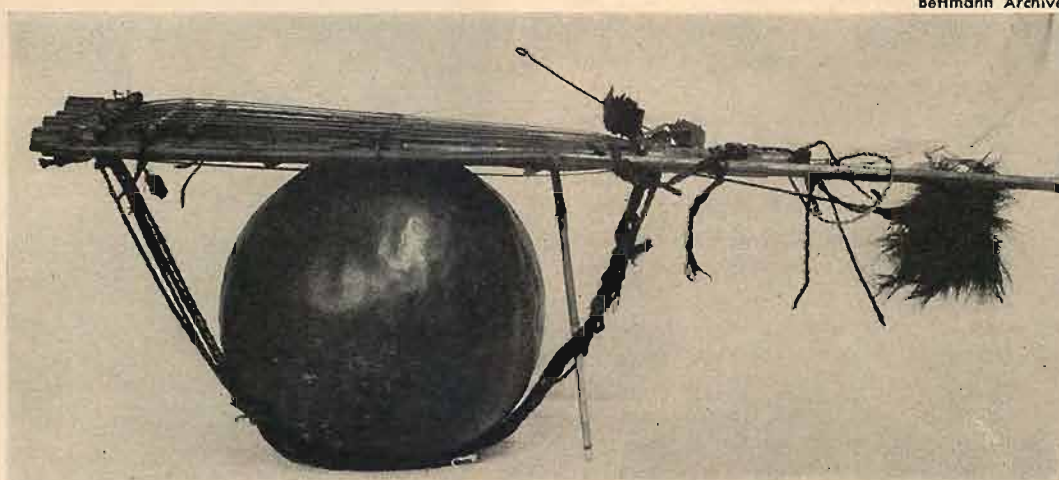
entitled "El Maestro," which was published in Valencia in 1535. It served to educate the gentry in music-making, which the aristocracy of that art-loving age considered one of its marks of distinction from the lower classes. The lute's bright era reached its full flower in the late 16th and early 17th centuries with such English lutanists as John Dowland and his contemporaries. Much of their music is now available in modern recordings, winning new friends by its remarkable freshness and charm after having lain forgotten for centuries.

A remarkable thing about the guitar, as opposed to the aristocratic lutes and *vihuelas*, is that it has always been an instrument both of the common people and the upper classes. Like most of us, the guitar has gentry and peasants in its ancestry. Even while the lute and *vihuela* were enjoying their peak popularity in noble circles, the guitar was the instrument of the people. Yet today the guitar serves the consummate classic artistry of Segovia, as well as crude plunkers whose doubtful art finds its apogee in Elvis Presley.

Even among the best guitarists in every field there are naturally tremendous ranges in talent, style, and purpose. In the folk tradition we have the refined charm of Richard Dyer-Bennett, and at the other extreme, the earthy exuberance and brazen lustiness of the late Huddie Leadbetter, better known as "Leadbelly." His tradition of genuine folk music still boasts a few men, such as Big Bill Broonzy, but the ranks are dwindling fast as the tentacles of civilization reach farther and farther into the old sources of folk artistry.

Working the classic side of the street with Dyer-Bennett are such singing guitarists as Theodore Bikel and the Brazilian Olga Coelho, while others (Josh White, Burl Ives, Odetta, Carl Sandburg, *et al*) seek to retain an earthy tang despite their sophistication and mostly use the guitar just for strumming.

America's guitar tradition branched out into jazz early in this century. Here the name of Charlie Christian leads all the rest. The North Dakota Negro is already a legend in the jazz business despite the fact that he was of recent enough vintage to have pioneered the use of the electric guitar. He made some excellent and historically important recordings with the Benny Goodman sextet in the early 1940s that have become landmarks of jazz guitar. So important were his contributions to jazz guitar technique that the years before him are now somewhat condescendingly called the pre-Christian era.



Bettmann Archives



New York Public Library

Demain Wood of Muncie, Indiana, walked into the Scientific American offices back in 1897, carrying a guitar straight out of Rube Goldberg. It had an attachment for vibrato effects, a device for imitating the mandolin, an extra set of bass strings, and a special mechanical system for "fingering" the high E string by air pressure.

Ranking with Christian as a pioneer of the electric guitar and originator of a unique style is the French gypsy Django Reinhardt, who learned to play the guitar by listening to records. If this were not sensational enough, it is almost unbelievable that his complex and poetic improvisations are executed by a man who uses only two fingers on his left hand, the others being paralyzed as the result of an auto accident. Jazz-man Norman Granz called Reinhardt "a completely original musician, taking nothing from anyone, and actually being the fountain from which his own personal style flowed." Since his death at the age of forty-three, Reinhardt has become a legend. But the legend suffers nothing from the tangible evidence of his recordings.

Another self-taught maestro, Ferdinando Carulli, who died in 1841, attained such technical perfection that he could move chords over the entire range of the guitar with the same ease and rapidity with which many jazz guitarists ride a hot take-off chorus in single notes. Furthermore, Carulli could, in a matter of seconds, run three octaves of single note scales, topping them off with a fourth octave played in harmonics—the delicate, bell-like tone produced by touching the string lightly, causing the note to sound an octave higher than fingered.

Somewhat related in its philosophy and attitude to jazz guitar is flamenco. It may be thought of as a sort of gypsy jazz, though its traditions are far older than those of its American kin. Like jazz, its soul is improvisation, and its rhythms are the heartbeat of an entire people. In both jazz and flamenco, *inspiration* is everything—and it is the inspiration of a passing moment, not the "emotion recollected in

tranquility" which is often the mark of the classical composer. The agent that summons up this mystic spell of spontaneity in flamenco is the guitar. Unless the player can awaken this *duende* in the dancers and singers, a *cuadro flamenco* can be as dull as a jazz session where they forgot to bring the jam.

In flamenco, the guitarist's right, or plucking, hand is as active as the left. Back-hand strokes, rasping the strings with the fingernails, drumming on the box or on the strings near the bridge, and rapid scales are all characteristic of this demanding art. So far, because of the difficulty of reducing these maneuvers to paper, no written flamenco method exists.

Who are the artists who have this demon in thrall? According to Carlos Montoya, himself the most recorded of flamenco guitarists, the cream of his field today are Sabicas, Mario Escudero, Pepe Martinez, Melchor de Marchela, and Nino Ricardo. Few of us non-gypsies are in a position to quarrel with Montoya on this matter, but perhaps other names should be mentioned, such as Luis Maravilla, Miguel Herrero, Vincente Gomez, and Nino de Almaden.

Not many guitarists are at home in more than one style. Classic virtuosos are as a rule completely inept at jazz and flamenco and vice versa. But there are some who manage to make the best of both worlds, notably Laurindo Almeida, a versatile recording artist whose jazz and classic discs are equally acclaimed. Trained in classic style in Brazil, Almeida was discovered in this country by Stan Kenton and has become recognized as one of the top jazz guitarists. His classic discs, meanwhile, have ranked among Capitol's best-sellers. Vincente Gomez, another popular recording and movie guitarist, does well in both classic and flamenco fields, while folk balladeer Dyer-Bennett performs now and then in the classic style. The obvious breakdown of guitars into categories is between amplified and "natural sound" guitars. The pop guitarist Les Paul, a mere lad in the 1930's, took a phonograph pickup, lengthened the leads, and jammed the needle into the box of his guitar. Thus he became one of the first to "electrify" the guitar. He has been at it ever since and in recent years added tape recording tricks to his guitar technique that now enable him to make records sounding like a whole orchestra of guitars—each played by himself.

Capitol Records



Laurindo Almeida, a Stan Kenton alumnus, crossed the line from jazz to classic guitar, making the best of both worlds.



Capitol Records

Andres Segovia's superb musicianship and technique made him a sort of patron saint of the current guitar revival. His playing gave new meaning and stature to the "he-man's" instrument.

Connecting electronic pickups to his guitar, Les Paul has experimented with tremolo and vibrato gadgets, pedal-operated volume swells and echo chambers that have made his instrument a juke-boxer's delight. But their enthusiasm is not shared by guitar connoisseurs like George Krick, who describes the now popular steel-stringed and electrically hopped-up instrument as "the noisy brother to that romantic, aristocratic, and highly cultured member of the guitar family—the classic guitar."

Electronic adjuncts have caused strange mutations of the guitar, which neither in tone nor shape bear resemblance to their distinguished ancestor. The steel guitars on which pop players produce unclassic clangor are little more than stringed fretboards serving as electronic sound generators. Passionate vendettas range among practitioners of the guitar as to just how much electronic amplification is tolerable—or whether any at all is to be condoned. The present trend, even among jazz guitar players, is to minimize electronic artifice. Jim Hall, who plays guitar with Jimmy Giuffre's combo expressed the new attitude when interviewed by *Downbeat*: "I try to get rid of the electronic guitar sound as much as possible. It seems to me to have a more natural sound this way. The problem is to be amplified for balance with the group, but not have that electronic sound."

Segovia's artistry reopened our ears to the persuasive witchcraft of the soft singing and purring of the old-style guitar, without steel strings, without the hard pick, and without the amplifier. He shows us that while the range of volume of the classic guitar may be smaller than that of its souped-up descendants, its range of emotional expression is infinitely greater.

The essential differences between the plectrum and classic guitars ought to be sketched in, since even some guitarists themselves aren't clear on the matter. It is not uncommon

GUITARISTS & THEIR LABELS

Classic

Andres Segovia	Decca
Vicente Gomez	Decca
Laurindo Almeida	Capitol

Julian Bream	Westminster
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Flamenco

Carlos Montoya	ABC Paramount; Cook; Montilla
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Sabicas	Elektra; Montilla
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Jazz and Pop

Charley Christian	Esoteric; Columbia
Barney Kessel	Contemporary
Les Paul	Capitol
Chet Atkins	RCA Victor
Django Reinhardt	Pericd; Verve;
	RCA Victor; London

Tal Farlow	Verve
Freddie Greene	RCA Victor
Johnny Smith	Roost
Jimmy Raney	ABC Paramount;
	Prestige; Dawn

for a guitar teacher to encounter a new student who has been trying painfully for years to use classic techniques on a plectrum guitar, or the other way around. Confusion stems from the fact that *any* guitar can be played with a plectrum or pick as it is often called, just as *any* guitar can be played, after a fashion, using the fingers and thumb of the right hand to strike the strings. But the manner of setting the strings in motion does not *alone* spell the difference in guitar styles. There are also crucial construction peculiarities that characterize the amplified-plectrum, the Spanish-plectrum, and classic instruments.

The popular amplified-plectrum guitar usually has a convex sounding board with "f" holes much like those of a violin. The Spanish-plectrum (which is often strummed with the thumb rather than a pick) has a flat top and round hole in the sounding board like the classic guitar, but usually has the narrow fingerboard of the popular jazz guitar.

(Continued on page 60)

Leadbelly: earthiness and gusto mark this folk-singer's simple, hard-driving "geetar" style.



Requiem à deux

Westminster and Vanguard Recordings of

Legendary Masterpiece offer crucial stereo disc test

● **BERLIOZ:** Requiem (Grande Messe des Morts), Op. 5. Chorus of Radiodiffusion Française with Orchestra du Théâtre National de L'Opéra and Jean Girardeau (tenor), Hermann Scherchen cond. Westminster WST 201 (stereo disc) 2 12" \$11.96; SWB 201 (stereo tape) 2 reels \$29.90; XWN 2227/8 (monaural disc) 2 12" \$9.96

● **BERLIOZ:** Requiem (Grande Messe des Morts), Op. 5. Hartford Symphony Orchestra with the Hartford Symphony Chorale and Hartford Schola Cantorum and David Lloyd (tenor), Fritz Mahler cond. Vanguard VSD 2006/7 (stereo disc) 2 12" \$11.90; VRS 1026/7 (monaural disc) 2 12" \$9.96

Musical Interest: Exceptional
Performance: Fair to Good (Westminster)
Fair (Vanguard)
Recording: Pretty good (Westminster)
Fair (Vanguard)
Stereo Directionality: Good (Westminster)
Adequate (Vanguard)
Stereo Depth: OK (Westminster)
Could be better (Vanguard)

A THIRD and fourth version* of Hector Berlioz's grandiose *Requiem* were recently released by Vanguard and Westminster. This amazing work, composed in 1837 when Berlioz was still in his thirties, is no product of harebrained megalomania, despite the huge forces employed for the vision of Judgement Day evoked in the *Tuba mirum* and *Lachrymosa* episodes. It is the lyrical episodes which contain in truth Berlioz's most inspired creation—the astonishing offertory wherein the orchestra weaves a beautiful polyphonic texture around an endlessly repeated choral phrase, after which the final cadence achieves overwhelming emotional impact; the hieratic *Hostias* with its weird alternate instrumental punctuation by ominously snarling trombones in the lowest register and by unearthly flutes; the seraphic *Sanctus* with its exquisite tenor solo; and finally the utterly serene *Amen*.

Of course, the *Tuba mirum* and *Lachrymosa* are magnificently dramatic, particularly the latter with the hysterical tension generated by its characteristic rhythmic figuration. But it is the former with its fanfare of the four separated brass bands and the thunderous roar of the sixteen timpani which should delight stereo enthusiasts. Do both or either of the recordings live up to expectations?

Our answer is—not wholly, and for a variety of reasons.

It is impossible to consider these performances in terms of sonic experience alone. Musical interpretation, adequacy of performance—and the recording in relation to these must be considered as a whole.

Hermann Scherchen and his Westminster forces enjoyed the advantage (historical, at least) of recording their performance in the Chapel of the *Hôtel des Invalides* where the music was first heard in 1837.**

* Had sudden illness not intervened, we would have had a fifth version available at this time. It is still scheduled for 1959 release by RCA Victor featuring Charles Munch and the Boston Symphony Orchestra. Here too, the muster calls for appropriate choral forces and the necessary additions of four brass bands and sixteen timpani.

** See "April in Paris," *HiFi & Music Review*, September, p. 36. He also has enjoyed the advantage of more adequate orchestral forces even though they do seem somewhat under-rehearsed in certain spots.

The brave and enterprising Fritz Mahler and his Hartford collaborators used the excellent Bushnell Auditorium in the Connecticut capital city. Despite the better rhythmic precision displayed by all concerned, their results carry neither the weight nor the space illusion required of this *Requiem* which was conceived in the huge terms of church acoustics.

Let's check off the high points of the music in terms of each of these two recordings. Scherchen takes slow, almost too slow tempi, due probably to the very reverberant acoustics of *Les Invalides*. Mahler is brisk and at times almost perfunctory. Scherchen's tenor soloist, Girardeau, is splendid in his brief solo, which is sensibly channeled through the left speaker only. Lloyd, the Mahler tenor, is plainly off form. He sounds strained, and Vanguard has attempted to place him between speakers without success.

The *Tuba mirum* makes a mighty sound on Westminster stereo—best of all on tape, where the stereophonic separation of the brass bands is more apparent than on stereo disc. The Westminster disc offers too much separation and not enough focal point, which you need under these conditions; but here one could take into account what must have been almost impossible recording conditions. The Scherchen tempi drag, though; and I miss the steady momentum generated by the wartime French recording done under Jean Fournet and once available on Columbia LP. Westminster's monaural version packs a tremendous wallop and has plenty of focal point. My monaural review copy, though, was overloaded in the bass and would not track; but this will presumably be remedied in Westminster's future runs.

There is less of a sharp difference between Vanguard's stereo and monaural disc issues because of the comparative lack of hall reverberation. Mahler's tempi give the music more thrust, but the acoustics and microphoning rob the climaxes of their impact.

The same general remarks apply for the rest of the music as played on these discs up to the *Offertory*. Here Scherchen gives one of the greatest performances of his career, weaving a dramatic spell of potency and fervor.

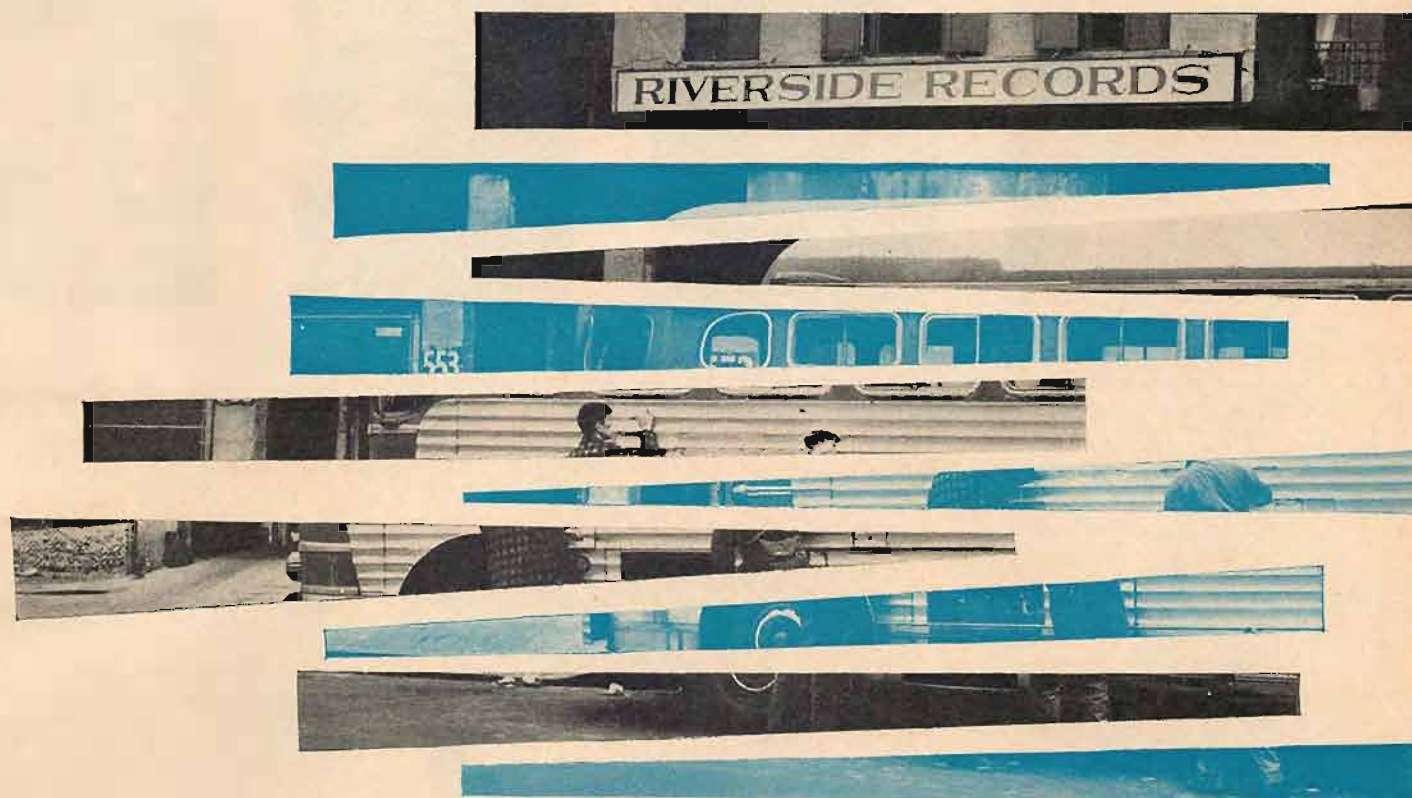
The *Hostias* is Scherchen all the way; Mahler insists on using tubas instead of trombones for his pedal notes, thus losing the snarly timbre that Berlioz had in mind for this remarkable episode.

Scherchen's tenor carries the day splendidly in the *Sanctus*, though the chorus seems rather distant in the background and the *Hosanna* fugue suffers from slack rhythmic tension and sloppy entrances.

So our verdict on the present stereo status of the Berlioz *Requiem* is: get the Westminster tape if you must have this music in stereo right away. Otherwise, I'd say: Wait for Munch. If you're not overly interested in stereo and are concerned chiefly with musical considerations, I would hang onto the old Columbia monaural recording with Fournet if you have it or can get it at a collector's shop. He preserved the ideal balance between the "classical" and the "romantic" Berlioz in the manner of Pierre Monteux (who I wish would record this and much other Berlioz music). The Hollenbach-Rochester Oratorio Society version (Harmony 501) is a remarkably good monaural buy at \$3.96 with good sound and a performance which, like Mahler's, rates A-for-effort. The Vanguard Recording Society deserves credit for a good and conscientious try; but in this case all concerned seem to have bitten off more than they can musically chew.

—David Hall

portrait of a record company



*Classics to jazz to folk
to sports cars—this outfit
is power-packed, versatile and
spends most of its time away from home*

By **STANLEY BURWELL**

Photos by Irv Dolin

WHEN a company buys a Greyhound bus and equips it with tape recorders and generators and all the other apparatus necessary to make high quality recordings in the field, it probably is an outfit that does things with a flair. Riverside Records is that kind of company and its recording bus is as familiar a sight alongside an automobile racing pit as it is in front of the firm's executive offices on West 51st Street in New York City.

Acquiring the bus was a natural move in a business which has developed along lines that seem unusual only to the uninitiated in the ways of the recording industry. In 1952, Bill Grauer, Jr. and Orrin Keepnews found themselves in possession of \$500 that seemed to be begging for something to do. They were then the publishers of a magazine, the five year old "The Record Changer."

As classmates, they had been jazz enthusiasts, and upon graduation from school, in 1947, they founded the publication



*Man with a tiger by the tail:
Riverside Prexy Bill Grauer, Jr.*

behind the scenes



There is an air of casual efficiency about the Riverside executives. At the far left is Barrett Clark, who heads all special projects. Notice the sports car paperweight; "Babby" drives a Jaguar when he is not at the wheel of Riverside's bus . . . The judgment of Keepnews and Grauer spells the difference between the success and failure of a record. In the second shot, they tussle on the brink of a decision. . . . Familiarity with his product enables Sales Manager Bob Richer to serve the company's distributors more effectively; he spends hours in the stockroom checking on the physical aspects of the inventory. . . . Barrett Clark, photographer Wallace Litwin and Harris Lewine, Riverside's Coordinator of Packaging Production, pose the engine of a Ferrari for an album cover shot in the last photo.

artists & repertoire



Modern Jazz and Folk Music are the two most extensive categories in the Riverside catalog. On the left, bassist Wilbur Ware and pianist Evans Bradshaw warm up for a recording session. Center: Cynthia Gooding sings a folk ditty to her own accompaniment. Right: Thelonious Monk does one of the solos that has catapulted him into the forefront of jazz pianists.

to further the interests of their hobby. They were avid record collectors, intrepid hunters of the unusual and the elusive in recorded jazz. Little wonder, then, that they decided to ride the crest of the LP wave by using the \$500 to start a record company.

By digging back, they found the owners of some of the old, defunct jazz record labels that had once enjoyed a brief day of glory. They bought the rights to a flock of these labels, obtaining thereby the disc masters of recordings made by some of the legendary pioneers of jazz. Among the forty or so old labels that they acquired during Riverside's first years

were such hallowed names as Gennett and Paramount. They also bought the rights to many piano rolls that had been made in the halcyon days of ragtime.

Riverside's first releases were LP dubbings of classics from these jazz archives. There was an audience waiting for the storied performances by the young Louis Armstrong, the fabled New Orleans Rhythm Kings, the earthy Ma Rainey, and many other giants of the days when jazz was a not-quite-nice word and musicians were looked upon as devil's spawn.

Undoubtedly, these early Riverside records played an important role in the growing interest in jazz that was taking



Donald Byrd, trumpet, Johnny Griffin, tenor sax, and Pepper Adams, baritone sax, face the microphone.



Clark Terry blows a less famous member of the brass family—the flügelhorn, a brother of the trumpet.



Sonny Rollins, one of Riverside's particularly bright stars, listens to a playback of one of his solos.



Oscar Pettiford provides a firm bass foundation on a Sonny Rollins recording date.



on location

Bill Grauer and Bob Richer record Sebring interview of champion driver, Mike Hawthorn, of the Ferrari team.



Setting up a mike to tape the departure of the "Queen Mary" from her New York berth.



Bob Richer positions a microphone to preserve the noises of old cars at Bridgehampton.



Aston-Martin's racing team tells the exciting story of the run at Sebring.

place nationally and internationally. The dubbings were done with care and intelligence and they filled several of the gaps in the chronology of the uniquely American art.

Also, they sold; sold so well, in fact, that Grauer and Keepnews began to talk of doing original recording. Their tastes had been developing along with their business and they were in constant contact with most of the active jazz players around. In 1955, they felt ready. They signed a raft of well-known artists, and within a short time, they released the first Riverside contemporary jazz records. With Thelonious Monk, Joe Sullivan, Mundell Lowe, Ralph Sutton and Randy Weston in the van, the new series was an instantaneous success.

The A & R functions were handled by Keepnews and the other executive duties by Grauer, the president of the firm. Inasmuch as the balance of the Riverside organization consisted of a girl in the office and a boy in the stockroom, the two executives could frequently be found filling orders, packing records, composing publicity releases and otherwise lending a hand to the hired help.

During the first year of recording, Riverside issued more than a hundred long playing records. Obviously, the primitive organizational setup that then prevailed could not cope with the strain of such activity. Especially since Grauer had also developed a fancy for sports cars along the way and was inclined to hit the road at every reasonable opportunity.

Not too reluctantly, Grauer and Keepnews went into the market to build a real organization. Within a short time, they acquired enough good personnel to guarantee that every function of the concern would receive its due. The Riverside payroll expanded at a rapid rate, but so did the Riverside catalogue.

Traditional and modern jazz being well taken care of, an urge to record folk music was felt and was fulfilled with characteristic qualitative competence. Ken Goldstein, an authority in the genre, was given the assignment to establish a series. This was nurtured with loving care and insight.

(Continued on Page 78)

THE BEST OF RIVERSIDE

JAZZ ARCHIVES SERIES

- 12-122 Louis Armstrong: 1923 (King Oliver)
- 12-123 Bix Beiderbecke and the Wolverines
- SDP-11 History of Classic Jazz
- 9001/12 Jelly Roll Morton Documentary Series

CONTEMPORARY JAZZ SERIES

- 12-230 Jazz at Vespers (George Lewis Band)
- 12-239 Jazz Contrasts (Kenny Dorham & Sonny Rollins)
- 12-247 Mulligan Meets Monk
- 12-251 That's Him (Abbey Lincoln)
- 12-256 The Modern Touch (Benny Golson)
- 12-258 Sonny Rollins Freedom Suite

FOLK SONG SERIES

- 12-604 Irish Drinking Songs (Patrick Galvin)
- 12-639 American Army Songs (Oscar Brand)

SPECIALTY SERIES

- 12-804 Dancing at the Embassy Club (Chauncey Gray Orchestra)
- 12-806 I Come For To Sing (Bob Gibson)
- 12-818 A Frenchman in New York (Luc Poret)
- 12-824 Stanley Holloway's Concert Party

SPORTS CAR SPECIALS

- 5002 Sports Cars in Hi-Fi
- 5011 Sounds of Sebring: 1958

MODERN VOICES SERIES

- 7012 Eleanor Roosevelt (Ben Grauer)
- SDP-22 Alice in Wonderland (Cyril Ritchard)

JUDSON RECORDS

- 3009 Dancing in the Dark (Lenny Herman)
- 3015 Slugger Ryan Plays Honky Tonk Piano
- 3016 The Best of Henry Morgan
- 3018 Music of Leroy Anderson (Buddy Weed Trio)
- 3024 42 Mother Goose Songs (Alec Templeton)
- 3026 Gobbledegook Songs (Stanley Holloway)

SEMI-STEREO

...now or never?

By OLIVER P. FERRELL

The advent of the stereophonic disc raises this predominant question: "What happens now to the artistic heritage of the phonograph? Will the musical treasures of the monaural age die of technical obsolescence?"

In this sense, stereo is a far greater upheaval than the change from standard discs to microgroove a decade ago. For any worthwhile musical material existing on the older type of records could be transferred to the new medium. Angel's current series *Great Recordings of the Century* is proof that the musical standouts of the 78 rpm era still retain their unique magic in new LP coinage. But the barrier between the monaural past and the stereo future is far more formidable.

Those who value musical merit above mere sound have great misgivings about "substituting" new stereo recordings for the old monaural ones that they have loved and treasured for years. They wonder what, if anything, can be done to save these older recordings from technical extinction. Can we hoist musical wealth of the monaural past across the tall technical hurdle into the stereo future?

Several audio designers are already exploring the possibility of fixing up older monaural recordings with a semblance of stereo. The principle by which this may be done is called "sound enhancement." You take the recorded sound "as is" and by various forms of electronic trickery add to it certain acoustic factors that were not originally contained in the recording.

There is nothing new in the idea of sound enhancement itself. It has been used in the past to give wider dynamic range (i.e. a greater span between loud and soft) to weak-voiced vintage recordings when they were transferred to LP. Another form of sound enhancement is the addition of full-throated reverberation to dry-sounding records originally made in acoustically "tight" surroundings. The addition of a barrel-like echo has been standard practice for pop records to give the singer's voice whatever qualities of sultriness, hollow mystery or smoldering passion please our teenagers.

But never before has it been necessary to refurbish a recording with the entirely new dimension of stereophony. The difficulties in doing this effectively are tremendous. Yet the problem has been faced squarely and its theory explored in a spirit of intensive and dedicated research. We are now at the point where the theoretical knowledge of stereophonic sound is sufficient to permit the design of commercial equipment for "semi-stereo enhancement" of originally monaural recordings.

Such enhancement could be applied at either the recording laboratory, to make "pseudo-stereo" versions of previously monaural recordings; or in the home, as a component for adding the stereo dimension in direct playback of standard monaural discs, tapes, or broadcasts.

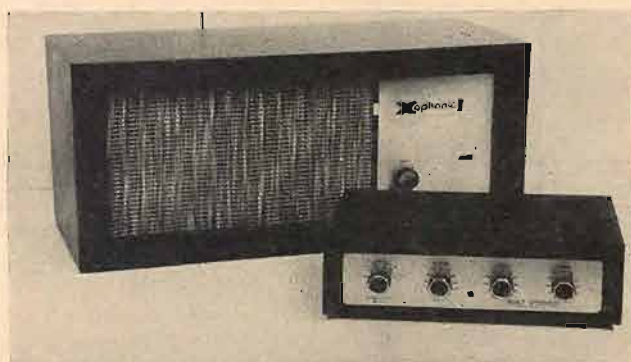
Before we can "manufacture" the illusion of stereo by various enhancement methods, we must be reasonably clear on just what this requires. A pseudo-stereo effect would depend chiefly on three factors:

1. The time differential involved in the arrival of the same sound at two different points—corresponding to our own two ears.

2. The different sound reflection patterns at those two points, resulting in different phase configurations of the instantaneous sound spectrum. In other words, the ups and downs of the sound waves at various frequencies differ at the two stereo reference points.

3. A variable method of controlling amplitude, particularly with regard to "attack" in musical instruments.

Electronic engineers have tried to take a monaural sound source and subtly superimpose differences in time, phase and amplitude. The original sound is then played through the full range monaural channel and the modified sound,



The Xophonic and the Holt were among the first limited attempts to create synthetic stereophony.

through a second channel involving additional equipment and a speaker spaced 8 to 20 feet away from the full range system. In theory, this should result in an illusion of stereo where no stereo originally existed. This is analogous to stereo photography where a depth effect is created by displacement of elements on a single plane, combined with binocular perception.

The time delay factor in a reverberation or pseudo-stereo unit should be greater than 1/25 of a second. The phase shift is an intangible quantity since it depends almost entirely upon the nature of the program material. Theorists believe that rotations in excess of 1000 degrees are necessary before a substantially effective pseudo-stereo acoustic illusion can be obtained. By and large, all of the units currently available on the market today ignore the question of amplitude "correction."

The first pseudo-stereo device offered to the general public is really a miniaturized reverberation chamber. Manufactured



Volume control and switches of the Royce "Stereo-Rama" are located on its side, with the sound emerging from slotted top.

by Radio Craftsmen and labeled the "Xophonic" it operates by playing the music through a small speaker into a coiled pipe, picking up the sound through a second miniature speaker acting as a microphone at the other end of the pipe, amplifying the sound and feeding it to a built-in "second" speaker. The sound, having traveled through the pipe, is delayed by about 1/20 of a second. This primitive method, although crude and subject to feedback problems, produces an interesting pseudo-stereo effect which is neither mediumly decent stereo nor enhanced monaural programming. The frequency response is severely limited and the coiled pipe tends to add spurious resonances throughout the audible spectrum. The secondary disadvantage of the system which involves having two loudspeakers and one microphone housed in the same cabinet makes the "Xophonic" unable to operate at moderately loud volume levels. The interesting pseudo effect could thus only be observed by the fellow who plays his music softly.

Other devices tested by HiFi & MUSIC REVIEW rely on electronic methods of phase shifting to achieve pseudo-stereo. In these units, time delay can only be measured in milliseconds and as a result the shoe is on the other foot. Most engineers agree that phase shift alone without auxiliary appreciable time delay is just as impotent as time delay without phase adjustment. Designers of the Holt, the Royce "Stereo-Rama" and finally the Ultron provide phase shifts in excess of 400 degrees. Theoretically, even this shift should produce some recognizable acoustic effect, and indeed, under idealized listening conditions this is so. The Holt is the most proficient in this category provided the recommendations as to speaker and speaker placement are followed to the letter. Less effective is the Royce and only a negligible illusion could be observed with the Ultron. Oddly enough, all three of the latter units will work if binaural headphones are used in place of separate speakers. Quite possibly, this is an aspect which should be investigated to a far greater extent since the audiophile rarely if ever has control over the vagaries of his room acoustics.

It would be unduly harsh to state flatly that all of the above methods are false starts. The production of "artificial" stereo is a vastly complex problem that is being closely scrutinized in several laboratories throughout the world. Two hopeful solutions to the pseudo-stereo illusion are now being tested. One of these was proposed by the redoubtable Paul Weathers whose FM monaural pickup has been well received. He has patented a device combining all three of the enhancing prin-

ciples mentioned above. Unfortunately, although laboratory tests are most impressive, Weathers has no intention of putting it into production until the stereo disc dust has settled down. The Weathers device is highly effective with all types of program material and can even render an illusion of apparent motion. Three speakers are required—a normal full range system in the center, plus a pair of smaller matched speakers on either side. Only the side speakers, working in opposite phase, are actuated by the Weathers system.

Another encouraging report was passed on to us by Associate Editor Hans Fantel, who found famous conductor Hermann Scherchen busy working on the pseudo-stereo problem. In his remarkable sound laboratory high in the Swiss Alps, Dr. Scherchen and his staff built a device called the "Stereophoner." Played from an ordinary monaural sound source, it provides a highly effective illusion of stereophonic depth and directionality.

Before posing himself the task of constructing the actual "hardware" of the Stereophoner, Dr. Scherchen carefully isolated and defined the elements that make up the stereo effect. According to Scherchen, the following factors are involved:

1. *Directionality*: You must be able to tell right from left. A sense of the orchestra's seating order must be preserved.
2. *Depth*: The strings must have "presence"—be out front. Winds, percussion and brass must appear *behind* them, and *stay* there.
3. *Spread*: The orchestra must spread evenly across the stage. There must be no "hole in the middle."
4. Avoidance of "masking effects." Low tones must not intermodulate with highs and thereby falsify tone color. Instead of piling up all frequencies at a single point of origin, the frequency spectrum should spread out.
5. The acoustic atmosphere of the place where the recording was made should not be falsified in the process of "adding stereo."

The Stereophoner has been satisfactorily tested under laboratory conditions. Requiring only two speakers, it is simple and, as witnessed by Fantel, manages to hit quite a few points of Dr. Scherchen's complex target. Little information is available on the actual operating principle of this device. However, HiFi & MUSIC REVIEW has been promised priority in reporting on further developments of what might possibly be a major breakthrough in creating artificial stereo.

Both the Weathers and the Scherchen devices bear proof that ways may be found to salvage our heritage of priceless monaural recordings for the technical demands of the future. Yet hope and expectancy must be tempered with this caution: —NO ENHANCING DEVICE, HOWEVER EXCELLENT, IS A SUBSTITUTE FOR GENUINE MULTI-CHANNEL STEREOPHONIC REPRODUCTION.

The main value of a workable enhancing device is that it permits monaural record collectors to hear artistically irreplaceable monaural discs, of which they may have become very fond, in the sonic dimension of the future.

—Oliver P. Ferrell



Eico FM Tuner Model HTF-90

Manufacturers Data: Self-powered FM tuner utilizing six tubes plus rectifier tube and separate tuning indicator tube. Very sensitive, requiring only 1.5 microvolts for 20 db. quieting and 2.5 microvolts for 30 db. quieting. Full limiting above 25 microvolts. I.F. bandwidth is 260 kc. at 6 db. points down on response curve. Ratio detector with linear bandwidth exceeding 400 kc. Virtually drift-free after 60 second warmup. Multiplex output jack and low impedance output with variable gain control on front panel. Tuning assembly supplied by manufacturer preassembled using 6AQ8 grounded-grid r.f. amplifier and reflex converter. All i.f. transformers pretuned to simplify kit building. Measures 3 $\frac{5}{8}$ " h. x 12" w. x 8 $\frac{1}{4}$ " d. Sold by EICO, 33-00 Northern Blvd., Long Island City 1, N. Y. (through dealers only) as a kit for \$39.95 and assembled for \$65.95, plus \$3.95 for gold color metal cage.

The project of assembling your own FM tuner to round out a homebuilt hi-fi rig is a big temptation. Thousands have done so using a variety of kits with mixed success. Thus it was, with a slightly jaundiced eye, that we viewed the appearance of the EICO HTF-90 FM tuner. But soon after its announcement rave reviews began popping up in the electronic journals. Our companion, RADIO & TV NEWS thought quite highly of it and said so in their June 1958 issue. Better late than never, we obtained one of the kits—it is also available fully wired and checked out for an additional \$26—put it together and subjected it to listening tests—our final criterion.

To make it a short story, it took eleven hours to wire, spaced out over three evenings, and it worked immediately as nice as can be. As of this writing we haven't put it back in the lab for oscilloscope testing and are wondering if it's really necessary. There is no recognizable distortion except on the weakest of signals. It is obviously very well shielded—far more so than some tuners costing twice as much. We haven't touched the i.f. alignment and would certainly expect to get our hands slapped if we dared touch the pretuned r.f. assembly and front end.

As far as we're concerned, EICO doesn't give enough publicity to the fact that the front end of their FM tuner comes completely assembled and that there are no tricky r.f. problems. The 6AQ8 grounded-grid r.f. stage and reflex converter sits on top of a cast aluminum-alloy case. A protruding shaft is picked up by a dial cord pulley and in turn drives a slug in and out of a preset coil. This method seems foolproof and leaves the burden of the principal headaches where it belongs—with the manufacturer—and makes for a drift-free FM tuner, a real accomplishment.

The i.f. transformers are also pretuned and unless

you goof up the wiring something awful, the HFT-90 will provide months of satisfactory performance without a ruffle in your speaker cones.

Circuitwise the HFT-90 is about as straightforward as you can get. Besides the 6AQ8 there are two i.f. stages using reliable 6AU6 amplifiers, another 6AU6 in a combination amplifier and limiter, a 6AL5 ratio detector, a 6C4 cathode follower output stage, a 6X4 full-wave rectifier, and a DM70 tuning indicator. This last little gadget is pretty cute and EICO uses it in a novel setup.

As you look at the face of the HFT-90 you see no dial pointer when the set is off. When it is turned on, a greenish "exclamation point" appears and as the set is tuned, it travels along indicating the approximate frequency. As a signal is tuned in, the thickness of the exclamation point shrinks, and a very definite indication can be seen representing the center of the FM signal. This is the DM70 attached to a metal slide behind the plexiglass dial plate, activated by the dial cord arrangement that also turns the slugs in and out of the r.f. assembly.

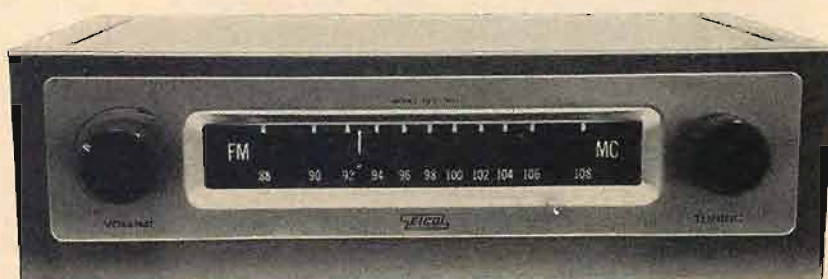
Wiring the HFT-90 is not as fearsome as the relatively inexperienced do-it-yourself fan might suspect. True, it's fairly intricate, and if you're experienced, you'll be surprised at the near absence of hookup wire. Everything is point-to-point as opposed to printed circuit, but we doubt that a printed circuit board would have saved time in assembling the HFT-90. At least 95% of the connections are made through resistors and capacitors anyhow and the hookup wire is simply used for filament voltage and high voltage distribution.

One point to keep in mind during assembly is that wiring instructions must be followed to the letter. Lead lengths are specified, although frequently a slightly shorter length could be used, or a different routing of the leads employed to get to the same point via a slightly shorter path. However, curb this tendency, because you're dealing with radio, not audio frequencies. Although positioning is not critical to the point of making the tuner inoperative, it is a big factor in stability, lack of birdies and whistles, and the absence of other miscellany that crop up in poorly laid out i.f. strips. In other words, just do as the book says; believe us, it's important.

Just in case you've never wired a kit before; let us point out that it is not all soldering and lead cutting. In the case of the HFT-90, we spent 40% of our time putting tube sockets in place, mounting the tie points, transformers, r.f. assembly, etc., and getting the dial cord to work just right. The latter task is very important and deserves any extra time you can devote to it. After all, a tuner that sounds good can be spoiled for some people if the dial doesn't work smoothly enough—believe it or not.

The "exclamation mark" tuning indicator is shown here at 92.8 mc.

The brightness and the size of the "mark" decreases in accordance with the strength of the signal.





The HFT-90 tuner is exceptionally small and compact—as compared to the cigarette lighter in the right foreground.

We were doubtful about: The absence of a “logging” scale on the dial plate. Actually, the tuning is rough on two counts. Regardless of the advantages of the DM70 tuning indicator doubling as a dial pointer, it still is difficult to accurately find a station—even if the frequency is known. This we found to be very true in the New York City area, where from 15 to 25 FM stations can be received on a simple dipole. Secondly, the dial mechanism consists of metal rotating and sliding on metal. This could be eased through the application of some greaseless lubricant or a little closer adherence to tolerances around the flywheel assembly.

We did like: Once assembled, the HFT-90 makes an extremely solid package, due to the interlocking nature of the cabinet sides and the gold colored top and back grill work. This ruggedness in a kit-built FM tuner has a nice feel to it. When you mentally couple this with the reasonable price, plus the fact that it is ready for multiplex, and that it comes pretuned, you’ve got a unit that’s hard to beat. Except for the reservations above, the HFT-90 has our wholehearted recommendation.

Bell 2521 AM-FM Tuner 15-watt Amplifier

Manufacturers Data: Integrated AM/FM tuner and 15-watt amplifier on single chassis. Uses a total of 13 tubes including rectifier and tuning indicator. AM tuner sensitivity is 20 microvolts for 20 db. signal-to-noise. FM tuner sensitivity is 3.5 microvolts for 20 db. signal-to-noise. AM drift is negligible, FM drift is about 2 kc. with AFC in circuit. Response of AM section is 20-5000 cycles at ± 3 db. and FM 20-20,000 cycles at ± 1 db. Amplifier has provisions to accept monaural magnetic and ceramic phone cartridges, plus tape head and auxiliary channel. Outputs for 4, 8 and 16 ohms, high impedance for recording purposes and multiplex from the FM tuner. Amplifier is rated at 15 watts output with less than 1% total distortion. Full range tone controls, plus rumble filter cutting off at 50 cycles. Consumes 100 watts from the 117-volt a.c. line. Measures only 4 $\frac{3}{8}$ ” h. x 16” w. x 12” d. Price, \$149.95. (Bell Sound Systems, Inc., 555 Marion Road, Columbus 7, Ohio.)

It’s pretty difficult to state accurately why the Bell Sound people decided to put this unit on the market. When we first looked at it, the impression came to the fore that here was an attempt to simplify hi-fi for the housewife, or in line with the doggerel:

*“Faithful may your hi-fi equipment be,”
The wife said to her spouse;
“But if you want fidelity from me,
Clean up this mess, you louse!”*

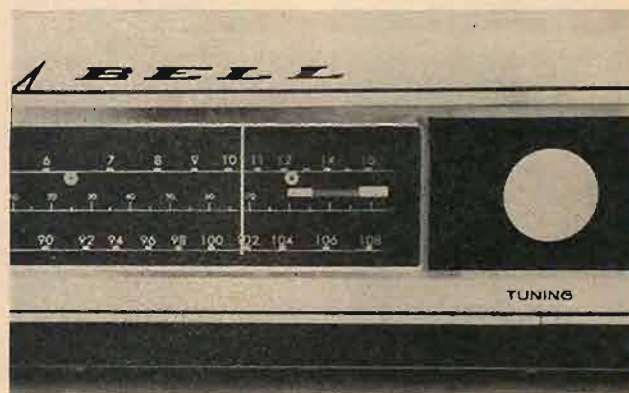
Of course, we all hope you’re not faced with this particular problem, but if you are, then give consideration to this brand new combination tuner and amplifier. It is one of the two smallest combination units available to the hi-fi consumer. Through careful planning and some rather clever functional design, the 2521 looks like it only has four knobs and a single switch on the front panel. Actually, two of the knobs are concentric controls, one



Although only four knobs and a single switch are visible on the front panel of the Bell 2521, they really provide all of the flexibility that an audiophile might desire. AM-FM tuning section is located at the left of the integrated tuner/amplifier chassis. As with almost all of the new Bell Sound line, the construction has a low silhouette with a simulated leatherette finish.

pair nesting for tone controls and the other for input and record equalization plus AM to FM switching. Of course, this model also uses the Bell innovation of a “pull-out-to-turn-on” type a.c. switch. In other words, the 2521 was designed for simplicity of operation, plus flexibility when the audiophile calls for it.

An extremely clever tuning indicator called the “tuning bar” is used in the 2521. It is clearly visible in broad daylight; can be viewed equally well from above, below and to the sides of the dial since it is mounted flush with the tuning scale. It is also very unobtrusive, consisting of a $\frac{1}{4}$ ” wide slot about 1 $\frac{1}{4}$ ” long. When the 2521 is turned on, the portions near the ends are illuminated (see



The “tuning bar” is located on the right-hand side of the dial scale. The shadow, shown here dividing the illuminating portion of the bar, decreases in size as the intensity of the signal increases.

photo) and as a station is tuned in, the shadow, or unilluminated portion, decreases according to the strength or weakness of the signal. It works on both AM and FM, and with the exception of expensive tuners that incorporate meters, this has our vote for the most easily read tuning indicator. By the way, it uses an EM84 tube.

The rear deck of the 2521 is about as crowded as you might expect—considering that it doubles up as a tuner and amplifier. Reading from left to right on top of the deck is the rumble switch, FM antenna connections, AM antenna connection, and the AM loopstick. Putting the rumble switch back there deserves a few words of commendation. After all, you either have rumble in the changer you’re using or you don’t. Putting this control on the front panel, as in the case of the majority of amplifiers, seems to make little sense—outside of making the panel look more impressive. Locating infrequently used controls in out of the way spots keeps pace with the avowed Bell Sound policy of making hi-fi equipment for everyone in the house—not the audiophile hobbyist alone.

HIFI & MUSIC REVIEW

for Ultimate Fidelity

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No matter what your source of music—FM, your own discs, or tape—you will enjoy it at its best coming from Sherwood's complete home music center ... most honored of them all! Sherwood tuners for example ...

First to achieve under one microvolt sensitivity for 20 db FM quieting increases station range to over 100 miles. Other important features include the new "Feather-Ray" tuning eye, automatic frequency control, flywheel tuning output level control and cathode-follower output.

Model S-2000 FM-AM Tuner \$139.50 net
Model S-3000 FM (only) Tuner \$99.50 net

For complete specifications, write Dept. V-10

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But some awards mean little—only that the manufacturer shook hands in the right place, or paid the right price.

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Therefore, Sherwood is justly proud of its many outstanding honors bestowed, unsolicited, by most recognized testing organizations, plus many other special recognitions.

For the American Pavillion at the Brussels World's Fair, the only tuner selected was the Sherwood S-2000.

Undoubtedly the most commonly displayed seal in the United States is the "UL" of Underwriters Laboratories—commonplace except in the Hi-Fi field! Only Sherwood and two other popular Hi-Fi tuners bear this seal of acceptance—your guarantee of safety from the hazards of shock and fire.

And when the Dean of High Fidelity publishers created the Hi-Fi Music in the Home performance commendation seal, Sherwood's S-2000 AM-FM tuner was the first to be chosen for the honor.

Wyeth Engineering, Inc. just one of many, many testing laboratories (one in particular must remain anonymous) recently tested Sherwood tuners and certified their adherence to F.C.C. and I.R.E. standards of conducted and/or radiated interference.

Just ask High Fidelity dealers—you'll find a majority recommend Sherwood as "the best buy" in a complete High Fidelity Home Music Center.

Edward S. Miller
General Manager

for Ultimate Fidelity

SHERWOOD*



Model S-1000 II—36 watt amplifier—\$109.50 net.

*outstanding honors bestowed, unsolicited, by most recognized testing organizations.

Why will your records sound better with the new Sherwood 36-watt amplifier, though you seldom play them at levels exceeding 1½ watts? Because amplifier peaks in many musical passages demand 100 watt peak capability—and the new Sherwood S-1000 II delivers this instantaneous peak power while operating at 1½ watts!

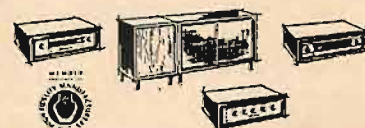
S-1000 II front panel controls include 6-db presence-rise button; record, microphone and tape-playback equalization; exclusive "center-set" loudness control, loudness compensation switch, scratch and rumble filters, phono level control, tape-monitor switch 6 inputs, output tube balance control and test switch on rear.

For complete specifications, write Dept. V-10

SHERWOOD

Sherwood Electronic Laboratories, Inc.
4300 N. California Avenue, Chicago 18, Illinois

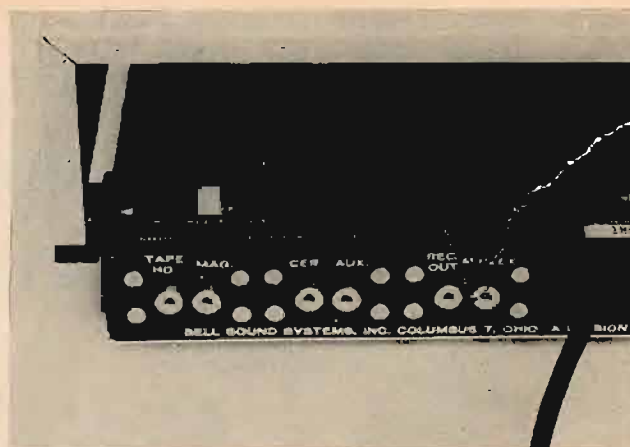
The "complete high fidelity home music center."



On the rear skirt, also reading left to right, are inputs from a tape head, magnetic cartridge, ceramic cartridge, tape recorder output, multiplex output on FM, a single a.c. accessory socket, 4, 8, and 16 ohm speaker impedance outputs with facilities to switch between two remote speakers, and finally a hum balancing control. In the case of the two-speaker switching arrangement, the shoe is on the other foot. Here is a control that we feel the housewife could use to good advantage; not every hi-fi system is permanently set up to play the living room and play room speakers. The inaccessibility of this switch cuts back on the attractiveness of its original intent and purpose.

We did like: The whole package—it's a bargain.

Hidden away on the chassis rear is the rumble filter switch. Our reviewers felt that mounting the switch at this position was a distinct improvement, simplifying functions of the operating controls.



HAVE GUITAR, WILL STRUM

(Continued from page 49)

The pure-bred classic instrument is rarely altered by modifications. It can be recognized by its large size, its flat top, wider fingerboard (at least 2 inches at the top nut), its three nylon strings (rarely gut anymore) in the treble and three metal-wound nylon strings in the bass, and finally the 12-fret span between the nut and the body. Most other types have a 14-fret span, which makes it possible to play top notes with greater ease. Many electric guitar makers further facilitate the fingering in the top positions by cutting away part of the sounding board. Since natural acoustics are virtually eliminated in amplified guitars, this sort of surgery has no effect on the sound coming from the loudspeaker.

The mention of nylon strings may surprise some players still suffering along with the traditional, short-lived gut ones. Segovia years ago switched over to nylon, so that settles that as far as most classic guitarists are concerned. For the plectrum types, steel strings are *de rigueur*. The brilliant and often harsh sound they give off when stroked with a bone pick is one of the unmistakable marks of their species.

That the plectrum guitar's fingerboard is appreciably narrower than that of the classic type is of crucial importance in the matter of playing style. Since the classic guitar's strings are much wider apart, swifter and more intricate fingering is possible. The narrow fingerboard, on the other hand, lends itself to block-chording rather than single-noting. The inevitable result is that the plectrum guitar is best used in music that makes extensive use of chordal harmony while the classic instrument shines best in contrapuntal works, with their interwoven melodic lines. This is not a rigid rule, but its general truth will be obvious to one listening to several types of guitar records.

Pick guitarists also play melodies, of course, though usually only a single upper voice against the lower harmony. Some of the best jazz and popular artists, such as Reinhardt, have been able to combine finger style and pick style with impressive results. Obviously, however, the fact that a plectrum must be held in the fingers drastically limits the possibilities for keeping several contrapuntal lines going. At least one finger is automatically put out of action.

The widest split among classic players today is over whether the guitar can be heard to advantage in an auditorium. Some critics find even the art of Segovia hard to appreciate in a symphony-size hall. There is no question but

that concertos with guitar demand the utmost care and finesse on the parts of the orchestra and conductor if the guitar is to be heard at all, let alone in all its subtle coloration. Some virtuosos insist that with improved instruments and improved teaching methods, filling large halls with the guitar sound will become less of a problem. Others either cheerfully accept the guitar's room-size role or see its future in terms of electricity; that is, recordings or electronic pickups. Up till now, at least, classic guitarists have scorned pickups because of the tonal falsification they usually entail, but this doesn't rule out the possibility of new high-fidelity techniques which will be able to bring out the full-delicate sonority of the plucked string without caricaturing it.

At the moment, Stravinsky's poetic words sum up precisely what most classical guitarists think of their instrument's natural voice: "The guitar does not sound little; it sounds from afar."

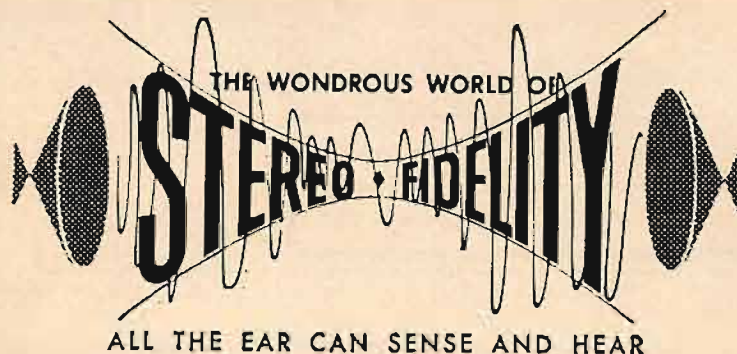
What the classic guitar has to speak about in that lovely voice—its musical literature—is the patient fruit of centuries. More and more of the old literature is becoming available, and new material has been written by such 20th century composers as Falla, Roussel, Tansman, Torroba, Castelnuovo-Tedesco, Villa-Lobos, Ibert, Turina, Ponce, and Rodrigo. Much of this is music of high quality written for the guitar of Segovia, and it represents an ever-growing repertoire for the modern musician to look into. But, as in several earlier eras when the guitar was "revived," it has attracted to it an inevitable amount of music of little merit, most of it composed by well-meaning but untalented guitarists rather than competent composers.

Whatever the future holds for that multifaceted instrument we call the guitar, one thing is certain: it is going to remain with us. Last year more guitars of all types were sold in the United States than any other instrument (more than 425,000—the piano was a poor second with 175,491), and there are now 4,250,000 amateur guitarists alone, according to the American Music Conference.

So basic a music device is this that if overnight all musical knowledge and all instruments were destroyed but some tune-hungry human survived, it probably wouldn't be more than a week before he would hook up some rubber bands to a cigar box and be on his way toward a fingering method.

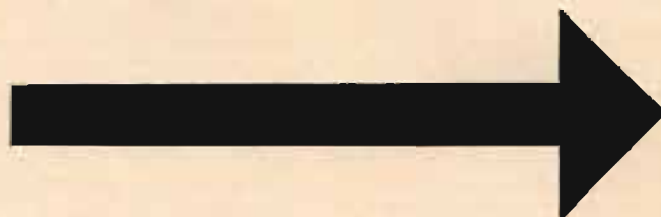
The long-necked seductive sweetheart of Don Luys Milan and Leadbelly, of Segovia and Reinhardt, of Schubert and Charlie Christian has charms unknown to him who never pressed her to his heart and heard her sensuous voice.

—Don Henahan
HiFi & MUSIC REVIEW



**A COMPLETE CATALOG* OF
STEREO RECORDS
WHICH RETAIL AT ONLY \$2.98 EACH**

This stereo catalog covers every taste category in music. The high standard of quality both in sound and program is the result of three years of stereo music scoring and engineering experiments. The fact that twenty-one manufacturers of stereo phonographs and stereo components are using these records in salesrooms and test laboratories all over the country is evidence that the quality ranks with the best stereo discs in the world.



**TURN THIS PAGE FOR A REVEALING
QUALITY COMPARISON CHART.
IT WILL PROVE, BEYOND ANY DOUBT,
THAT THE HIGH COST OF STEREO
RECORDS IS WITHOUT ECONOMIC
BASIS OR JUSTIFICATION.**

***SEE PAGE 121 FOR COMPLETE LISTING**
(Advertisement)

This analysis details the various steps in the production of 90 per cent

Equipment and materials used by Stereo-Fidelity records manufactured by Miller International Co. All Stereo-Fidelity records retail for only \$2.98 per 12-inch disc.

STEP NO. 1 ORIGINAL RECORDING

Recordings are made in studios or concert halls in the United States or Europe with acoustical conditions that complement the type of works to be performed. Experienced mixing engineers and recording directors perform and supervise at these sessions. Depending on the orchestral colors and dynamic values in the scores, the following combinations of microphones may be used:

Telefunken U-47 condenser-type to cover extreme bass response to 15 CPS.

Telefunken KM-56 condenser-type to cover high frequencies up to 20 KC.

Neumann M-49 condenser-type to cover all audible frequencies; has a variable pick-up characteristic from pinpoint to 360 degrees. This pick-up spectrum may be changed during performance from the control room.

Beurman-specially developed condenser utility microphone with possibilities to compensate for barometric changes in concert halls or remote locations.

Beurman-custom condenser capsule for the pick-up of ultrasonic harmonics (above the range of human hearing). These microphones have an integral push-pull amplifier to eliminate any possible distortion.

RCA-77-DX ribbon for clean stereo-defined pinpoint pick-up in the 8 to 12 KC range. For foreign recordings, all microphones are balanced by 9 channel stereo slide-type mixers which provide a smooth level increase or decrease without the "step" effect prevalent in dial-type pots that do not permit the mixer to have the "keyboard feel" of orchestral balances.

The recording amplifiers are *V-41 type* with a stepped range from 20 d.b. to 60 d.b.

Tape machines are *Telefunken 2-track stereo* at 15 or 30 IPS with an over-all distortion factor limited to 1.61%. The frequency response is from 20 CPS to 16,000 CPS plus or minus 1 d.b.

For United States recordings, *Ampex 3-track #300 and Ampex 2-track #350 tape machines* are used. These machines have a frequency response from 50 CPS to 15,000 CPS. Custom pre-amplifiers are used with dial pot controlled microphone channels. In some instances these U.S. recordings are made in the studios of the competing companies.

STEP NO. 2 MASTER TAPE EDIT AND CORRECTION

The best sections of performances are spliced together to complete the program and the master assembly is now corrected (and if necessary, reverberation is added). Level and tone corrections are made through *Pullec* equalizers and tape transfer is made from the 2-track *Ampex #350* to another 2-track *Ampex #350* on *Minnesota Mining & Manufacturing Scotch Brand No. 111A* tape.

STEP NO. 3 LACQUER MASTERING

The tape is now fed from an *Ampex #350* at normal industry level to the *Westrex amplifiers* to "45-45" *Standard 3A or 3B* stereo-phonetic cutting head. This head is driven by a *Sculley lathe* with automatic variable groove width and depth control. Aluminum-based lacquers are professional *Audio or Allied master discs*. Lead-in and eccentric diameters are at *R.I.A.A. Standard*.

STEP NO. 4 ELECTRO-FORMED MOLDS (PLATING)

The acetate lacquer masters are now silver coated for an electroplating base in a mechanically agitated pan solution. The silver coated lacquers are now put in to a chemical potency and temperature controlled bath and produce a nickel flashed metal master with a copper base. The first male mold is now formed. From this male mold a copper mother is electro-formed. This copper mother may be used to produce a limited amount of solid nickel stampers with a chrome facing. The stampers are the male dies used to press records. These parts are visually inspected at each step with a stereo microscope of 120 power. Also, the mother undergoes a meticulous audio inspection in play-back. The stamper used in pressing is now cut and centered on a dial indicated punch maintaining a tolerance of 1/10,000 of an inch. Amperage required to form these parts is plus 30% to produce a fine-grained deposit. Nickel anodes are supplied by *International Nickel* with a 99.9% purity factor. The hardness factor with all stampers must conform to the *Vickers (V.H.C.) test* at 250 to 350.

STEP NO. 5 PRESSING OF DISCS

The stampers are locked in hollow dies in hydraulic presses with ram pressures developing from 120 to 150 tons. The heating and cooling cycles of the cure in these presses is timer controlled. Record compound (material) is a vinylite base *VYH Bakelite* or equivalent with a minimum formulation of 97% vinyl with 2% stabilizer and lubricants and 1% carbon black pigments. The number of records pressed from each set of stampers is strictly controlled and inspection stations determine stamper abrasion, stretch, molding distortion or contamination damage. Constant surface and wear tests control all factors up to the finished product. The meticulous system of audio and visual inspection at all levels of manufacture guarantee the customer the highest possible quality standard to the limits of the recording arts.

Despite all the stereo-high-fidelity jargon including the sales-drama adjectives, there are absolute physical and electronic limits to the quality

Stereo-Fidelity Records OFFER A WONDROUS WORLD

IN THE MANUFACTURE OF STEREO RECORDS REGARDLESS OF LABEL

of the stereo records produced in the United States on all labels and at any retail price.

Equipment and materials used by five major stereo record manufacturers. Survey covers product which retails up to \$6.96 per 12-inch disc.

STEP NO. 1 ORIGINAL RECORDING

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Electro-Voice 655 dynamic microphones. Altec 21B condenser-type utility microphones. One major company uses the Japanese *SONY condenser-type microphone* that is particularly smooth from 12 KC to 20 KC.

Four of the five companies surveyed use the conventional dial pots in mixing, while one reports using the "slide type" mixers. The amplifiers are custom made with a stepped range from 20 d.b. to 60 d.b.

All are using the *Ampex 3-track #300* or *Ampex 2-track #350* with a frequency response from 50 CPS to 15,000 CPS with a ± 2 d.b. factor.

STEP NO. 2 MASTER TAPE EDIT AND CORRECTION

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possibilities in manufacturing phonograph records. It therefore becomes obvious that you cannot hear exorbitant profits—why pay for them?

OF SOUND AT \$2.98 FOR EACH 12-INCH RECORD

Stereo-Fidelity Records are Manufactured by Miller International Co., Swarthmore Industrial Center, Swarthmore, Pa.

OCTOBER 1958

(Advertisement)

History in a Hurry

What put the steam behind stereo, forcing a forgotten

invention into sensational hothouse growth?

By HERBERT REID

WHEN history gets in a rush and falls all over itself we call it a revolution. Such events are apt to be messy. But we are reassured every Fourth of July that the end result of revolutions can be glorious.

Just such an upheaval, full of fuss and promise, is now happening in hi-fi. Stereo is being shouted from the rooftops while time-honored applegarts are kicked over down in the streets. As a sign of imminent victory, the revolution has raised the banners of stereo at the current High Fidelity Show in New York where it holds sway on equal terms with monaural audio. Time may tip the balance toward stereo predominance.

We are still midway in the sea of change, trying to gage the current. That can be done only if we know just where we are and how we got here. Recounting the hectic hi-fi history of the past year may give us a tack toward the future.

It was just a year ago in October, 1957, when the stereo disc made the fateful jump from laboratory pipe dream to tangible reality. London Records called in the press to hear what then still seemed a miracle: the first stereo disc that managed to squeeze both stereo channels into a single record groove. This was done by a system based on pioneer work of Alan D. Blumlein, an English engineer who was way ahead of his time in his experiments with stereo recording about thirty years ago. Blumlein did not live to enjoy his hour of triumph. A many-sided genius, he was busily developing airborne radar during the war when he died in the crash of an RAF plane. But his ideas on stereo discs were picked up by Arnold Sugden of Connoisseur, and British Decca, the parent company of London Records. After years of secret development, Blumlein's sweet-sounding cat was finally out of the bag.

That was the opening shot of the stereo revolution. It loosened an avalanche of developments. Within a week of the demonstration by London Records, the Westrex Corporation of California pulled a carefully hidden ace from its sleeve and slammed it down for public scrutiny. Westrex had worked out a stereo disc system all its own.

The Westrex and London Systems immediately were at loggerheads. The London system worked by cutting one channel up-and-down in the bottom of the groove and the other channel sideways against the groove walls. Westrex had a different arrangement of the sonic furniture inside the groove. They molded both channels sideways against the groove walls, separating them by an upward slant of 45 degrees each. From this the Westrex "45-45" system takes its name.

Louder than any of the rival demonstrations rang a few *sotto-voce* hints strategically dropped by Westrex that some major American record companies were "working closely" with Westrex engineers "to solve problems." London let it be known that European record producers thought highly of its system. For a while it seemed that American and European record makers might adopt totally different and incompatible stereo methods.

There was a good deal of head-shaking and mutterings to the effect that it never rains but it pours. Instead of one stereo disc system, so long wished for, there suddenly were two—locked in grim battle behind the outwardly polite scenes.

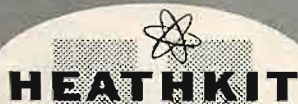
To add to the confusion, two more stereo systems then entered the race. One had been developed by the American audio engineer Jerry Minter, working independently; the other by Dr. Peter Goldmark, the famed inventor of the microgroove LP process and head of C.B.S. Laboratories.

The stereo arena was rapidly getting crowded by these rival systems, all clamoring for attention. The pressure of events and the atmosphere of feverish competition prevented calm consideration of the respective merits of these inventions. Technically, the system proposed by Mr. Minter was the most sophisticated of the lot. Instead of simply recording the two stereo channels side by side in the same groove (actually a vector summation), two independent channels were literally scrambled together and cut on the disc in the conventional "monaural" way. They were separated not mechanically, as in the London and Westrex systems, but electronically by a high-frequency "carrier." Since the mechanics of cutting and playback in the Minter system was essentially the same as in ordinary monaural discs, it would be possible to play the Minter stereo discs on existing good monaural equipment. Unlike the "45-45" or the London system, these discs were fully "compatible." The Goldmark system using a "black box" modulation method also had the advantage that its stereo discs could be played on conventional phonographs (monaurally) as well as on stereo equipment.

Unfortunately for Messrs. Minter and Goldmark, their systems were unveiled at a time when most American record companies were already knee-deep in Westrex-type discs and going in deeper. When Capitol and RCA Victor made this information public, Columbia, who had sponsored Dr. Goldmark's research, had no choice but to join the crowd and avoid the confusion of double standards.

HIFI & MUSIC REVIEW

You've
been
asking for


HEATHKIT



stereo sound equipment... and here it is!



stereo tape deck kit

HEATHKIT
MODEL TR-1D **\$143⁹⁵**

Enjoy the wonder of Stereophonic sound in your own home! Precision engineered for fine performance, this tape deck provides monaural-record/playback and stereo playback. Tape mechanism is supplied complete. You build only the preamplifier. Features include two printed circuit boards—low noise EF-86 tubes in input stages—mic and hi-level inputs—push-pull bias-erase oscillator for lowest noise level—two cathode follower outputs, one for each stereo channel—output switch for instantaneous monitoring from tape while recording. VU meter and pause control for editing. Tape speeds 3 $\frac{1}{2}$ and 7 $\frac{1}{2}$ IPS. Frequency response ± 2 db 40-12,000 CPS at 7 $\frac{1}{2}$ IPS. Wow and flutter less than .3%. Signal-to-noise 55 db at less than 1% total harmonic distortion. NARTB playback equalization. Make your own high quality recordings for many pleasant listening hours.

stereo equipment cabinet kit

CENTER SECTION MODEL SE-1 **\$149⁹⁵**
SPEAKER WING MODEL SC-1L or R **\$39⁹⁵ ea.**

Beautifully designed, this stereo equipment cabinet has ample room provided for an AM-FM tuner—tape deck — preamplifier — amplifiers — record changer — record storage and speakers. Constructed of $\frac{3}{4}$ " solid-core Philippine mahogany or select birch plywood, beautifully grained. Top has shaped edge and sliding top panel. Sliding doors for front access. Mounting panels are supplied cut to fit Heathkit units with extra blank panels for mounting your own equipment. Easy-to-assemble, all parts are pre-cut and pre-drilled. Includes all hardware, glue, legs, etc. and detailed instruction manual. Speaker wings and center unit can be purchased separately if desired. Overall dimensions with wings 82" W. x 37" H. x 20" D. Send for free details.



DELUXE AM-FM TUNER KIT

HEATHKIT
MODEL PT-1 **\$89⁹⁵**

Here is a deluxe combination AM-FM tuner with all the advanced design features required by the critical listener. Ideal for stereo applications since AM and FM circuits are separate and individually tuned. The 16-tube tuner uses three circuit boards for easy assembly. Prewired and prealigned FM front end, AFC with on/off switch—flywheel tuning and tuning meter.



STEREO PRE- AMPLIFIER KIT

HEATHKIT
MODEL SP-2 **\$56⁹⁵**

This unique two-channel control center provides all controls necessary in stereo applications. Building block design lets you buy basic single channel now and add second snap-in channel later for stereo without rewiring. 12 inputs each with level control—NARTB tape equalization—6 dual concentric controls including loudness controls—built-in power supply.



55 WATT HI-FI AMPLIFIER KIT

HEATHKIT
MODEL W-7M **\$54⁹⁵**

First time ever offered—a 55-watt basic hi-fi amplifier for \$1 per watt. Features EL-34 push-pull output tubes. Frequency response 20 CPS to 20 KC with less than 2% harmonic distortion at full output throughout this range. Input level control and "on-off" switch provided on front panel. Unity or maximum damping factors for all 4, 8 or 16 ohm speakers.



12 WATT HI-FI AMPLIFIER KIT

HEATHKIT
MODEL UA-1 **\$21⁹⁵**

Ideal for stereo applications, this 12-watt power package represents an outstanding dollar value. Uses 6BQ5/EL84 push-pull output tubes. Less than 2% total harmonic distortion throughout the entire audio range (20 to 20,000 CPS) at full 12-watt output. Designed for use with preamplifier models WA-P2 or SP-1. Taps for 4, 8 and 16 ohm speakers.

For complete information on above kits—Send for FREE FLYER.

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easy-to-build

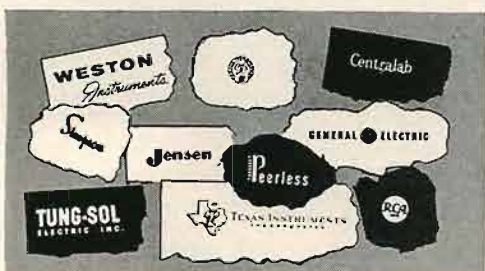
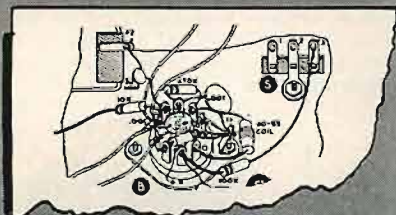
high quality

HEATHKITS®

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



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



Step-by-Step Assembly Instructions . . .

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

Easy-to-follow Pictorial Diagrams . . .

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

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

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

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

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



HEATHKIT

**bookshelf 12-watt
amplifier kit**

MODEL EA-2

\$27⁹⁵

NEW

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

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



chairside enclosure kit

NEW

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

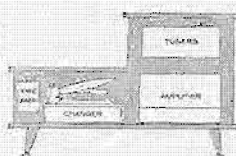


CE-1C Mahogany
CE-1CB Birch



CE-1T Mahogany

CONTEMPORARY



TRADITIONAL

Be sure to specify
model you prefer

\$43⁹⁵
each



HEATHKIT

high fidelity FM tuner kit

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

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

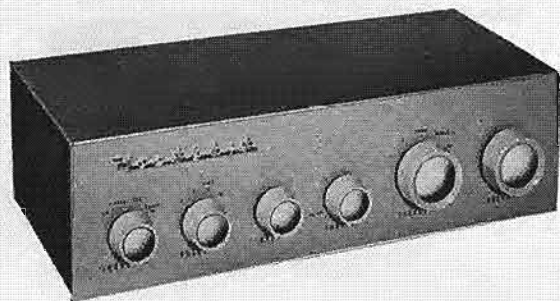


HEATHKIT

broadband AM tuner kit

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

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



HEATHKIT

master control preamplifier kit

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

MODEL WA-P2 \$19.75 (with cabinet)

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"do-it-yourself"
electronics



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MODEL W-5M

\$59⁷⁵



MODEL W-6M

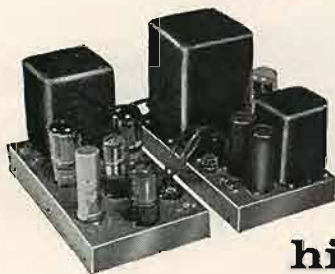
\$109⁹⁵

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

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

HEATHKIT DUAL-CHASSIS
MODEL W3-AM

\$49⁷⁵



HEATHKIT SINGLE-CHASSIS
MODEL W4-AM

\$39⁷⁵



HEATHKIT

high fidelity amplifier kits

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

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

HEATHKIT

**high fidelity
amplifier kit**

MODEL A-9C

\$35⁵⁰



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

HEATHKIT

**electronic
crossover kit**

MODEL XO-1

\$18⁹⁵



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

HIFI & MUSIC REVIEW

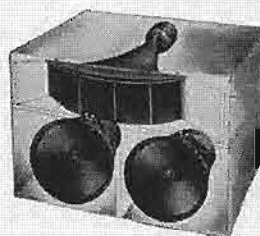
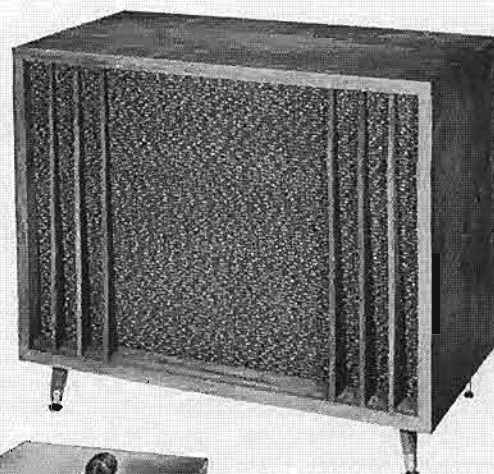
NEW LOW PRICE!



"LEGATO"

high fidelity speaker system kit

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



MODEL HH-1-C
(Imported white birch)
MODEL HH-1-CM
(African mahogany)

\$299⁹⁵ each



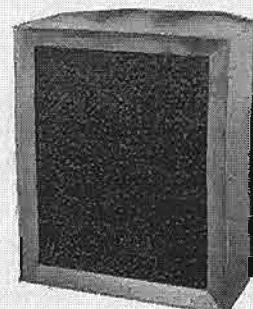
**HEATHKIT
BASIC RANGE**

**HEATHKIT
RANGE EXTENDING**

high fidelity speaker system kits

MODEL SS-2 **\$39⁹⁵**

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



MODEL SS-1B **\$99⁹⁵**

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

Free Catalog!

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



NEW! "DOWN-TO-EARTH" HIGH FIDELITY BOOK



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

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☉ Come, All Ye Faithful

Enthusiasts rally 'round the hi-fi shows to see what's new inside the works—their ladies look for the latest in styling and cabinetry

By WARREN DeMOTTE

THE 1958 Chicago and New York High Fidelity Shows are being more eagerly awaited than any previous audio exhibitions. They will be held, the first in the Palmer House September 19th through 21st and the second in the Trade Show Building September 30th through October 4th. This is the *Year of Stereo*, make no mistake about that. Previously, stereo was dipped into gingerly by the hi-fi manufacturing fraternity a toe at a time. With only stereo tape and an occasional AM-FM stereo broadcast to supply a basis for consumer demand, this tentativeness was understandable.

The advent of the stereo disc has dumped one and all into the invigorating sea of stereo. Whether those who so plunge will sink or swim is grist for the future, but plunge they must, or they will be left behind. For this reason, the Shows will have more equipment on exhibition than ever before. Most of it, of course, will be oriented towards stereo. Some of it, however, will be monaural, for monaural is far from a dead horse.

Stereo or monaural, new products always are interesting. In the context of this year's audio progress, they are exciting. We have prepared charts (pp. 75, 77) on which all of the exhibitors who are showing new products are listed, together with an indication of the types of new items they will display. The chart, in conjunction with this short rundown of what some of the new products are like, furnishes a rather comprehensive survey of what can be seen at the Shows by that 100,000 fortunate enough to attend.

ALTEC LANSING has several new items, headed by the 445A transistorized stereo preamplifier described in our "Stereo Preamp Premiere" (September issue, p. 27). To complement this glamorous unit, the 345A dual power amplifier has been developed. It furnishes 40 watts per channel. For monaural use, there is the 344A *Quartet*, an integrated preamplifier/20-watt amplifier. It has any number of controls, inputs and outputs, and is so designed that two *Quartets* may be linked through the ingenious S40 Master Stereo Control (price \$12.00). To provide FM reception, there is the 307A tuner, a neat, clean example of the company's engineering skill. It is provided with multiplex facilities.

Of course, there never is a paucity of speakers bearing the Altec Lansing label. Old models have been brought up to date and new ones will make their debut, again with the orientation in the direction of stereo.

AMPEX is meeting the challenge of the stereo disc head on. It is the contention of the proponents of tape that only their medium offers ultimate fidelity and flexibility. With products so fine in quality as this company manufactures, such a position is not untenable. The new 900 *Series* offers medium price units that tape record and playback stereo, as well as record and playback monaural. Also newly developed is a tape head that plays back on two or four tracks, using standard width tape. The use of four tracks in pre-recorded tape doubles the playing time and hence will tend to bring prices down to compete more advantageously with discs.

ARKAY will spotlight the SP-6 stereo preamplifier which was reviewed in the aforementioned "Stereo Preamp Premiere." This unit sells for \$62.95 wired and only \$39.95 in kit form. Another mode of entering into stereo is provided by the SA-25, which is an integrated dual channel stereo preamp with one 25-watt power amplifier. It carries a price of \$89.95 assembled and \$59.95 as a



Irv Dolin

An opportunity is here to see what's new.

kit. With this unit, another basic amplifier of approximately equal wattage is required. Stereo dual power amplifiers rated at 25 watts each are mounted on a single chassis in SPA-50, a package as yet unpriced. Rounding out this low price stereo line is the ST-L1, an AM-FM stereo tuner selling for \$74.50 wired and \$49.95 in do-it-yourself guise.

AUDIOGERSH put one of the first stereo cartridges on the market, the *Stereotwin ST-200*. Imported from Germany, it is of the variable reluctance type with characteristics that were listed in last month's "Stereo Cartridge Checklist" (p. 44). The *Miracord* changer XS-200, also German-made, readily accepts stereo cartridges and operates at the four popular speeds. Another new import is the *Compass-1* speaker. This is a complete two-way system with the tweeter mounted atop the woofer baffle in a manner that enables it to radiate treble sound throughout a full 360 degrees. The speaker cabinet is finished on all four sides for center-of-room placement.

BELL has had a busy year with its extensive line. The 3030 stereo preamp/amplifier scored very well in our August roundup "The First 7" (p. 30). It will be joined by a big brother 50-watt stereo preamp/amplifier, a bigger brother 60-watt ditto of extreme flexibility, and a couple of AM-FM stereo tuners. A streamlined little brother is the lower-priced *Pacemaker 2221* stereo preamp/amplifier with a rated output of 10 watts per channel. On the monaural front, Bell has the 2521, an AM-FM tuner/amplifier on one compact chassis, with a 15-watt output (reviewed in this issue, p. 66). The economy *Pacemaker Series* keeps step with the 10-watt 2215, which incorporates a preamp. Tape claims its share of attention. A new four-track stereo transport and a new two-track stereo transport will help to maintain company prestige in this field.

BOGEN-PRESTO has designed a stereo line that continues its tradition of dignity and practicability. In addition to the medium-priced DB-212 preamp/amplifier reviewed in "The First 7," there is the more powerful DB-230 (30 watts per channel) and the lower-priced AC-201 *Challenger* (10 watts per channel). To comple-

HIFI & MUSIC REVIEW

* audiofacts

Did you know that a tape recordist is "born" every minute?

This year, a tape recorder will be sold—and a new tape recordist will be "born"—every minute! This surprising fact is based on the latest report of the Magnetic Recording Industry Association, which estimates that 600,000 tape recorders will be purchased in 1958—better than one a minute, 24 hours a day, all year long!

The same report indicated that about 500,000 machines were sold last year—and that 2,000,000 tape recorders are in use today. Another industry source places about 1½ million of these in homes, 175,000 in schools, 75,000 in churches and 250,000 in business. This is indeed a phenomenal growth for an industry that was established less than a decade ago.

Before that time, the fascinating world of recorded sound was limited largely to professional audio engineers, for disc recording required both skill and experience. But with a modern tape recorder, *anybody* can now make sound recordings of excellent quality.

If you are one of the 600,000 individuals who will acquire a tape recorder this year, you'll be entering a new world of sound enjoyment. For fine musical recordings that won't wear out, tape your favorite radio or TV programs off-the-air. And if you're a real hi-fi fan, stereo tapes will bring sound alive as never before. The uses of tape recording are virtually limitless—preserving family festivities, providing party fun and entertainment, "canned" bed-time stories for the youngsters, education and self-improvement, tape correspondence with distant friends. The list could go on and on, limited only by your own ingenuity.

If you are wondering what make or model of tape recorder to buy, you'll want to get the new, free, 24-page Tape Recorder Directory. It gives you condensed performance data, features and prices on over 300 makes and models of tape recorders—arranged for easy reference and comparison. The 1958-59 issue will be off the press by the end of September. To get your free copy, write to Audio Devices, Inc., Dept. AR, 444 Madison Avenue, New York 22.

*one of a series

of his students. The opening movement is none other than the delightfully humorous "Hen" (*La Poule*), which Respighi transcribed and used in one movement of his suite *The Birds*.

Here that movement emerges with no trace of its original humor, possibly the result of the very slow tempo at which it is played, and to the rather opaque texture of the string sound. However the results in the three other sections of the "concerto" are quite satisfactory. **D.R.**

● **HAYDN: Piano Sonatas—Vol. II—No. 52 in E Flat Major: No. 34 in E Minor: No. 43 in A Flat Major. Nadia Reisenberg (piano). Westminster XWN 18358 \$4.98**

Musical Interest: Specialized, but high
Performance: Impeccable
Recording: Crystal clear

● **HAYDN: Piano Sonatas—No. 49 in E Flat Major: No. 44 in G Minor: No. 35 in C Major: No. 40 in G Major: No. 48 in C Major. Artur Balsam (piano). Washington WR 430 \$5.95**

Musical Interest: See above
Performance: See above
Recording: See above

Fortunately, these two records complement each other. There is no duplication of repertoire, both performances leave nothing to be desired, and both recordings are equally fine. The devotee of Haydn's piano works will do well, therefore, to get either or both discs.

A special word should be said, however, for the Sonata No. 52, which Miss Reisenberg includes on her disc. This is amazingly "romantic" for Haydn, and its slow movement is particularly expressive. All the other works on both records antedate this sonata and are more detached in feeling.

Both performers approach their task with complete technical mastery and with full insight into the expressive possibilities of the music. Not only is clarity preserved in all the rapid passages; it is a pleasure to observe the control and the sensitive touch that each performer displays in the slow movements.

The recordings seem amazingly similar! It seemed to me at first that Westminster's was rounder, and emphasized the bass a little more, until I realized that I was judging on the basis of that Sonata No. 52, with its fuller sonority. Comparisons of various other parts of both discs, showed them to be almost identical, in the matter of recording characteristics.

The Washington disc reproduces on its cover the first page of the score of each of the five sonatas. Its interesting to follow the music, as each of the sonatas begins, and it acts as a "teaser," impelling the listener to obtain the printed music. **D.R.**

● **HAYDN: String Quartets, Opus 9. Beaux-Arts String Quartet (Gerald Tarack and Alan Martin, violins, Carl Eberli, viola, Joseph Tekule, cello). Washington WR 450/52 3 12" \$17.85**

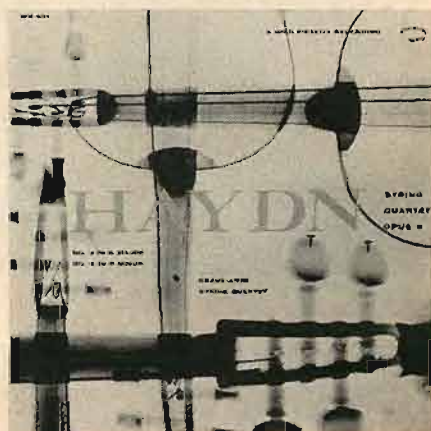
Musical Interest: For quartet specialists
Performance: Exquisite
Recording: Warm and satisfying

Of Haydn's 83 string quartets, only an

extremely small percentage are ever heard by even the most avid chamber music enthusiast. On those grounds alone, we should be grateful to Washington Records and to the members of the Beaux-Arts String Quartet for their willingness to bring us the six quartets that comprise the Opus 9. Plans call for eventual recording by this group of Haydn's entire quartet output. This set was considered by the composer as marking the true beginning of his efforts as a quartet composer, in spite of the fact that he had already written no fewer than eighteen.

In place of the unending superlatives found on most jacket notes, the powers-that-be at Washington Records have seen fit to print the refreshingly frank notes of Irving Lowens, even when on one occasion he characterizes a particular work as "adolescent," or mentions that "there are gawky spots now and then."

Perhaps there is a method to their "madness," because, in the light of such frankness, I found myself coming to the defense of the works. To be sure, no one would rank these quartets with the late works of Beethoven, or with Haydn's own mature quartets. Nevertheless, aside from their purely historic interest and the rarity of their performances, these quartets do have an interest of their own. Take, for example, the light-hearted exuberance of the first movement of No. 6, or the sonorous and introspective quality of the opening movement of No. 1. Then there is the beautiful first violin part in the slow movement of



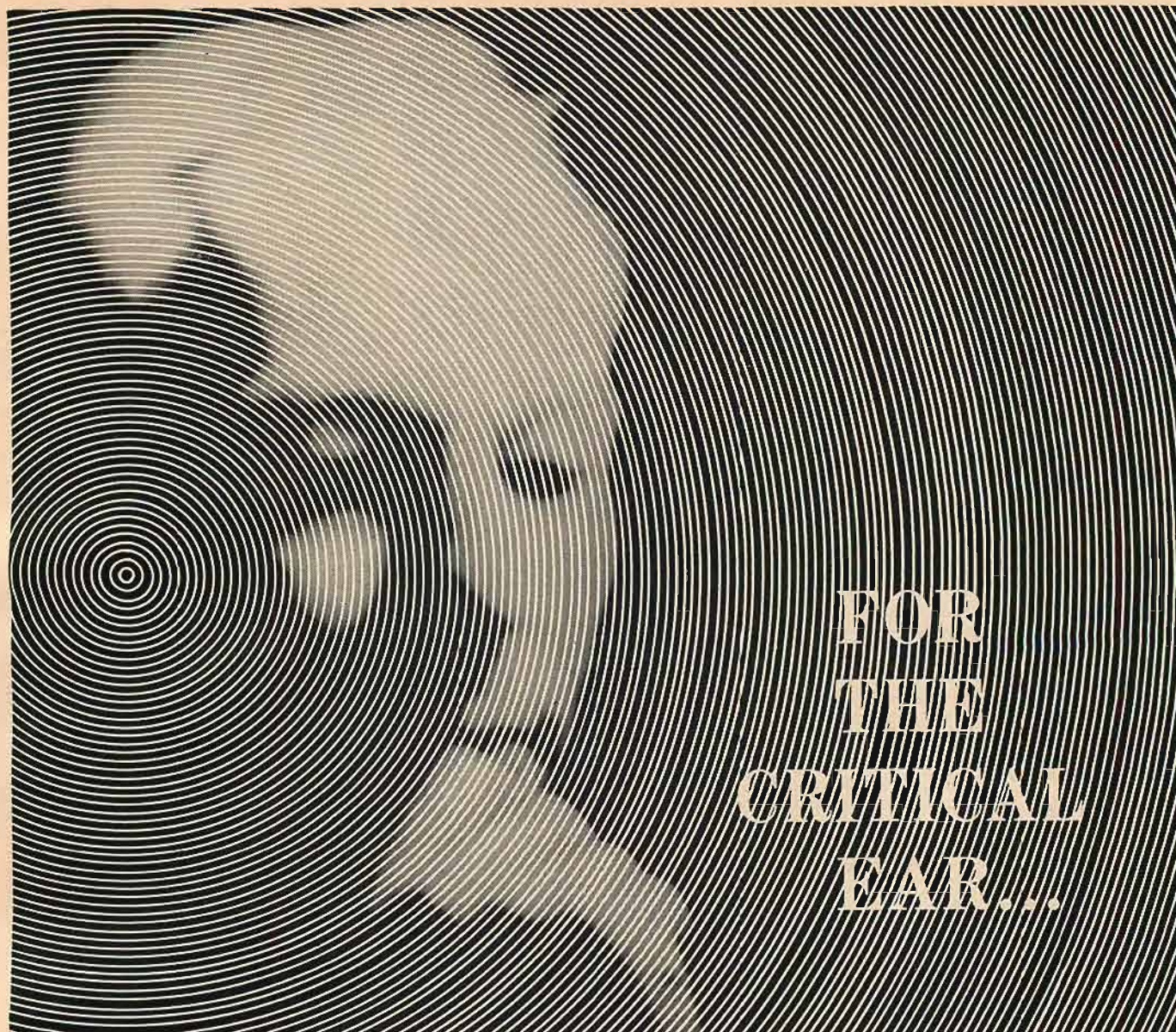
No. 2, and the surprising intensity of feeling in the Minuet of No. 4. Nothing "earth-shaking," but what delightful music!

A good proportion of the appeal of these discs may stem from the quality of the performances. The four players approach their task as if these quartets were the most important music in the world. As a result, it would be difficult to imagine how any performances could be more sensitive, more appealing in tone, or more exquisitely molded. They are of a truly high order.

The players have been well-served by the engineering. There is excellent balance among the four instruments, and beautiful warmth of tone. Moreover, one is not aware of any "acoustics" as such. The quartet is "there"—and that's all. Highly recommended, indeed **D.R.**

HOWELLS: Fugue, Chorale, etc. (see COLLECTIONS)

HiFi & MUSIC REVIEW



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* audiofacts

What do the record people mean by "waxing"?

When a Broadway columnist reports that a young singer has just "waxed" several show tunes, everyone understands that "waxed" means "recorded." Yet, it's interesting to note that nobody has really "waxed" a performance in more than 15 years.

The expression actually goes back to the early days of recording, when the only material on which recordings of any quality could be made was a wax-like compound, cast in massive discs. Many recordists even made their own discs by melting the compound into a circular mold. The compound was called "wax" and, quite naturally, the overall recording process came to be known as "waxing."

But the amusing thing is that even in those days the expression was a misnomer. Those early masters might better have been described as "soapings" for their composition was chemically much closer to soap than to wax.

As you can well imagine, it took experience, skill and a good deal of luck to cut clean sound on one of those early discs. Fortunately, in 1937, came emancipation. That was when the first lacquer discs appeared on the market. They were manufactured by Audio Devices and called "Audiodiscs." It took just five years for the industry to make a 100% transition to lacquer masters. Since that time, more phonograph records have been made from Audiodisc masters than from all other brands combined.

Audiodiscs are still the professional's "standard" for master disc recordings—and this continues to be true regardless of whether the recordings are stereophonic or monaural.

Of course, Audio Devices also did some pioneering in the magnetic recording tape field. For years now, Audiotape has been the choice of discriminating tape recordists—professional and amateur alike. But that's another story. If you'd like more information on Audiodiscs (or Audiotape), write to Dept. AR, Audio Devices, Inc., 444 Madison Avenue, New York 22, N. Y.

*one of a series

She Excuse My Wrongs; Sempre Douland, Sempre Dolens (Lute solo); Flow Not So Fast; I Saw My Lady Weep; Weep You No More . . . ; Shall I Sue; Flow My Tears; Lachrimae Antiquae Pavan (Lute solo); Far From Triumphant Court; Lady If You So Spite Me; In Darkness Let Me Dwell. Russell Oberlin (countertenor); Joseph Iadone (lute). Production: Beverly Merrill; Musical Direction: Saville Clark; Notes: William Pinckard. Experiences Anonymes EA-0034 \$4.98

Musical Interest: Irresistible
Performance: Irreproachable
Recording: Irrevocable

John Dowland (1563-1626) was one of the three greatest song writers of English history. (The others are Purcell and Britten.) His music is of enormous communicative power, boldness and invention. These songs run the emotional gamut with an extraordinary touch, with melodic inflection and harmonic felicity that is given only to the genius. Let me forbear to touch on this or that detail—but hear the disc.

The recording is a fine one, though nothing now can be done about the balance of voice and lute; Iadone's good playing is in the songs far too distant to match Oberlin's bright sonority. **K.G.R.**

ELGAR: Organ Sonata (see COLLECTIONS)

ENGLISH MEDIEVAL SONGS (see COLLECTIONS)

14th & EARLY 15th CENTURY ENGLISH POLYPHONY (see COLLECTIONS)

• **GEMINIANI:** Concerti Grossi, Op. 7—No. 1 in D Major; No. 2 in D Minor; No. 3 in C Major; No. 5 in C Minor; No. 6 in B-flat. I Musici, with Felix Ayo and Walter Galozzi, violinists; Bruno Giuranna, violist; Enzo Allobelli, cellist. Epic LC 3467 \$3.98

Musical Interest: Appealing
Performance: Completely idiomatic
Recording: Very satisfying

This Italian contemporary of Bach and Handel once made a "joint appearance" with the latter. Geminiani played the violin, of which he was an acknowledged master, while Handel officiated at the harpsichord.

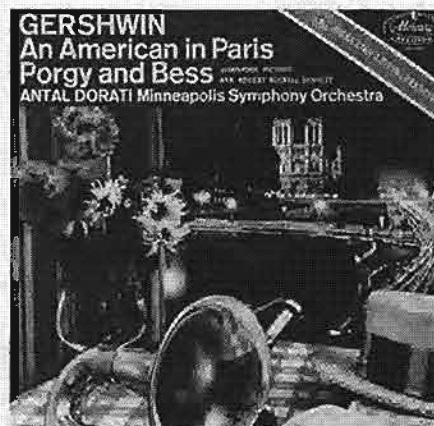
There is nothing "namby-pamby" about this music. Listen to the Concerto No. 6, for example, and you will be impressed by the variety of moods it conveys, and by the fullness of the sound.

The performers are thoroughly at home in this music, and the recording is rich and full. **D.R.**

• **GERSHWIN:** An American in Paris; Porgy and Bess—Symphonic Picture (arr. Robert Russell Bennett). Minneapolis Symphony Orchestra, Antal Dorati conducting. Mercury MG 50071 \$4.98

Musical Interest: Naturally!
Performance: Full-blown and embraceable
Recording: It ain't necessarily so loud

Vital playing of these amiable pieces, ranking high among the half-dozen or so versions. Bennett's expert arrangement emerges here a bit raucously, but is still a feast to the ear which can respond to big sentiment. Gershwin's own scoring of the "American in Paris" is masterly in its way, incidentally.



Mercury has come up with very inviting packaging. The sound is excellent, but one has to turn it up uncomfortably high to get a proper blend. **K.G.R.**

• **HANDEL:** Suites No. 3 in D Minor; No. 13 in B-flat Major; No. 11 in D Minor; No. 14 in G Major; No. 15 in D Minor; No. 8 in F Minor. Paul Wolfe (harpsichord). Experiences Anonymes EA-0032/33 2 12" \$9.96

Musical Interest: Specialized but first rate
Performance: Expert
Recording: Excellent

Again, one can only express gratitude and admiration for the attention given one of the smaller record companies to their disc repertoire. The music here covers a relatively little-known aspect of Handel's output. The performances are completely idiomatic, and the recording leaves nothing to be desired. Moreover, the records are attractively packaged, and contain an abundance of annotation.

I was struck especially by the power of some of the music—particularly the Prelude to the Suite No. 8. **D.R.**

• **HANDOSHKIN:** Viola Concerto in C Major. **VIVALDI:** Violin Concerto in G Minor; **RAMEAU:** Concerto No. 6 in G Minor; Leonid Kogan (violin); Rudolf Barshai (viola) with the Moscow Chamber Orchestra, Rudolf Barshai cond. Monitor MC 2018 \$4.98

Musical Interest: Varied
Performance: Fine, with one exception
Recording: OK

The oddity on this record is the Viola Concerto by Ivan Evstafievich Handoskin, who was born during the 1740's and lived until 1804. Although the composer was Russian, of course, the music shows no trace of it whatever, being in the current European idiom of the time. The outer movements are in no way unusual. The slow movement, however, is a gem, and is played with beautiful tone and with fine feeling by Barshai. Throughout, he reveals himself to be a first class virtuoso.

Kogan brings to the Vivaldi concerto his accustomed technical skill and interpretative insight, and he is nicely assisted by the chamber orchestra, with Mr. Barshai conducting. The sound is full bodied and rich.

The one disappointing portion of the recording is the first movement of the Rameau concerto. The work as a whole consists of transcriptions of harpsichord pieces, made by Rameau himself or by one

HIFI & MUSIC REVIEW

BRAHMS: Songs (see MAHLER)

BYRD: Mass excerpts (see COLLECTIONS)

• **CIMAROSA:** 32 Sonatas for Harpsichord. Robert Veyron-Lacroix (harpsichord). Westminster XWN 18698 \$4.98

Musical Interest: Unusual
Performance: First rate
Recording: Very good

Are you familiar with the very charming "Oboe Concerto" by Cimarosa, that has become so popular in recent years? (See Angel 35255.) If so, you may find this disc of particular interest. As you may know, the Oboe Concerto was not conceived by Cimarosa in the form in which we know it. Instead, it was the result of some browsing among old music some years ago by English-Australian composer Arthur Benjamin. Finding several charming harpsichord sonatas by Cimarosa, Benjamin grouped a few of them together and orchestrated them for strings, giving the solo role to the oboe.

Now, with this record, which contains all thirty-two of Cimarosa's harpsichord sonatas, you can embark on a musical treasure hunt for the original versions of the four sonatas used for the oboe concerto. To preserve the element of suspense I will only tell you that they all occur on Side Two. It is a delightful experience to discover familiar music among these pieces.

The music contains intrinsic interest of its own; and as you might gather from the fact that the single disc contains so many works, these are "Sonatas" in miniature akin to the works of Scarlatti, rather than to the monumental conceptions of Beethoven. One of them is only twenty-eight seconds in length!

All are performed with a loving hand and a special word might be said for the registration employed by the harpsichordist. The recording captures the various sounds of the instrument faithfully, and places it in a nice acoustical setting. **D.R.**

• **COPLAND:** Four Dance Episodes from Rodeo; El Salón México; Danzon Cubano. Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury MG 50172 \$4.98

Musical Interest: A-1
Performance: I-A
Recording: Wow!

It's usually a pleasure nowadays to put a new Mercury platter of orchestral fare on the phonographic rotisserie: one can be sure of a really terrific sonority if one lets it roll. Under Dorati, the Minneapolis orchestra has developed into an extraordinarily virtuosic ensemble. It was this group that gave us the great recording of Copland's Third Symphony a few years ago, and that American master's characteristic sound is served especially well by the Minnesotans.

Dorati spent quite a few years in Texas; he ought to do Rodeo well, and he certainly does. His version of that superb music of 1942 may yet excel Morton Gould's reviewed in the last issue. *El Salón México*, oft recorded, comes through brilliantly too, as effective a "tourist's view" of Mexico's night life as music has to offer. And as the excellent annotator, Eugene Bruck, in-



forms us, this is the first recording of the orchestral version of the *Danzon Cubano* (1942), another piece in which Copland feels himself into a national idiom without losing his own unmistakable identity. A splendid disc, and Mercury's new packaging and typography are highly attractive too. **K.G.R.**

• **COUPERIN:** Messe à l'Usage des Couvents (Mass for the Convents). **TITELOUZE:** Four Verses on the Hymn "Ave Maris Stella." André Marchal (Organ of the Pryténée Militaire à La Flèche). Westminster XWN 18674 \$4.98

Musical Interest: Considerable but special
Performance: Splendid
Recording: Bassy but adjustable

J. S. Bach was still a child when François Couperin le Grand (1668-1733) wrote this remarkable "organ mass." I have not heard that master's "Mass for the Parishes," so cannot compare what may be his only two major works for the organ; this, in any case, is an imposing composition: an array of inventive and varied pieces grouped around the structure of the mass, replying instrumentally to the plainsong of the monks or nuns.

While Couperin's work dates from his early career (probably around 1690), the versets by Jehan Titelouze (1563-1633) belong to that French master's later years (1623). The music of that important composer, who lived almost exactly 100 years before Couperin, is profoundly impressive and beautiful; in this work of the early baroque, one still feels the closeness of the Renaissance.

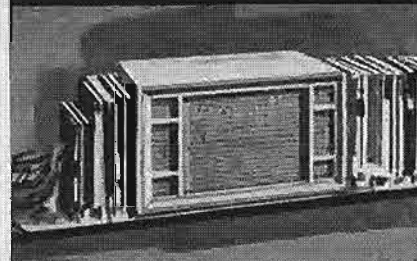
André Marchal (who recently toured in this country) is one of the outstanding performing scholars of our time, with a fluent technique and keen stylistic knowledge. There may be more exciting players now active, but the blind organist brings conviction and authenticity to whatever he essays. To give the recording full value, one needs to turn the volume up rather high; the reedy sonorities of the fine ancient instrument used must be allowed *plein jeu*. **K.G.R.**

CROTCH: How Dear Are Thy Counsels (see COLLECTIONS)

DARKE: Fantasy (see COLLECTIONS)

• **DOWLAND:** Lute Songs—Come Again! Sweet Love . . . ; Thou Mighty God; When David's Life; When The Poor Cripple; Can

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Frequency response was obtained in an anechoic chamber, using a calibrated Western Electric 640AA Microphone and RA-1095 Amplifier, a General Radio Model 1304B Beat Frequency Oscillator and a Sound Apparatus Model FRA Graphic Recorder.

Distortion was measured with a Hewlett-Packard Model 330B Distortion Analyzer. The speakers were driven from a Hewlett-Packard Model 200AB Audio Oscillator, feeding a McIntosh 50-watt Power Amplifier.

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BEST OF THE MONTH

Reviewed by

MARTIN BOOKSPAN

DAVID RANDOLPH

KLAUS GEORGE ROY

ALONG THE VOLGA (see COLLECTIONS)

BABBITT: All Set (see p. 118)

BERLIOZ: Requiem (see p. 50)

• **BLANCHARD:** *Te Deum*. Soloists, with the Chorus of La Radiodiffusion-Télévision Française, and the Jean-Marie Leclair Instrumental Ensemble, Louis Frémaux cond. Westminster XWN 18692 \$4.98

Musical Interest: A find
Performance: Top-notch
Recording: Magnifique

One would think that by now every composer of the last 300 years who really had something to offer would have found his way onto LP. But the process of search and discovery continues to yield surprises, and the end is not yet. Those who were thrilled some years ago by the grandiose music of Marc-Antoine Charpentier may find themselves cheering this *Te Deum* by Joseph-Antoine-Esprit Blanchard (1696-1775; Grove V says 1770).

Probably performed to celebrate the victory of Fontenoy in 1745, this composition of 1744 is a magnificent creation which should be instantly adopted by the noted concert choirs of our day. Festive and joyous, with a polyphony lightly garlanded, the *Te Deum* bears in its profusion of instrumental and vocal felicities an astonishing resemblance to J. S. Bach's *Magnificat* (which Blanchard is very unlikely to have known). The style of Handel, too, shows some evidence here, but again it may simply be the common language of the late baroque rather than a question of direct influence. With all that, Blanchard (who was knighted and succeeded Rameau in the Order of Saint-Michel) had an original and striking gift, and his rediscovery seems long overdue.

The six soloists are excellent, with Camille Maurane (remember him from the Epic *Pelléas*) outstanding, and Edith Selig and Jeannine Collard fine also. Frémaux, who has led several such choral gems of earlier times for Westminster, controls his massed forces superbly, and the dramatic choral singing and brilliant playing of the wind soloists is reproduced with clarity and

OCTOBER 1958

Angel's remarkable complete and uncut recording of "*Die Meistersinger*" with all-star cast and Berlin Philharmonic under Rudolf Kempe's baton—"One of the great Wagner recordings of our time." (see p. 107)

A stunning Mercury disc with Antal Dorati and the Minneapolis Symphony of Aaron Copland favorites—*El Salon Mexico*, *Rodeo*, *Danzon Cu-bano*. "One can be sure of a really terrific sonority if one really lets it roll." (see p. 97)

A pioneering job of the first water from Washington Records—a first recording of Haydn's Op. 9 *Quartets* by the new Beaux Arts String Quartets—"It would be difficult to imagine how any performances could be more sensitive. . . ." (see p. 100)

The very special label Experiences Anonymes has produced three superb discs of early English music this month, highlighted by the disc of Dowland *Lute Songs* with countertenor Russell Oberlin. "Let me forbear to touch on this or that detail—but hear the disc." (see p. 97)

sonorous balance. The only flaw (and it is a small one) is the length of the "dead-air" breaks between sections. **K.G.R.**

• **BEETHOVEN:** Piano Concerto No. 1 in C, Op. 15; Piano Sonata No. 27 in E Minor, Op. 90. Solomon, piano, with Philharmonia Orchestra, Herbert Menges cond. (in the Concerto. Angel 35580 \$4.98)

Musical Interest: Tops for Beethoven
Performance: Very perceptive
Recording: Good

The tragedy of Solomon's probable permanent incapacitation from a recent stroke is all the more lamentable when one listens to such recent examples of his art as this. The Concerto is given a beautifully lyrical, gentle performance which relates it to its time—the late 18th century. It is a finely-polished, cameo-like performance, yet one that has its own full measure of power.

In the short Sonata which fills out the second side, Solomon's approach changes to a bigger style, more suitable for the character of the piece.

Recorded sound in both works is clean and natural. **M.B.**

• **BEETHOVEN:** Violin and Piano Sonatas—No. 6 in A, Op. 30; No. 1; No. 9 in A ("Kreutzer"), Op. 47. Arthur Grumiaux (violin), and Clara Haskil (piano). Epic LC-3458 \$3.98

Musical Interest: Top chamber music

Performance: Excellent
Recording: Excellent

The team of Grumiaux and Haskil has now been represented in Epic's catalogue with seven of Beethoven's ten sonatas for violin and piano. Presumably a disc containing the three missing ones (Opus 12, Nos. 2 and 3, and Opus 30, No. 3) is on the way to round out the cycle. The present recordings give, in common with their predecessors, a lasting satisfaction which make of the endeavor a uniquely satisfying experience. What wonderful ensemble and rapport between the two artists! It is as if both are functioning via a mutual central nervous system. I have no hesitation in recommending these versions above all others. **M.B.**

• **BEETHOVEN:** Symphony No. 6 in F ("Pastoral"), Op. 68. Lamoureux Orchestra, Igor Markevitch cond. Decca DL-9976 \$3.98

Musical Interest: Tops
Performance: Variable
Recording: Excessively boomy

The middle three movements are beautifully done, but in the two outer sections Markevitch gets annoyingly cute. His first movement tempo is uncommonly slow and he fools with the rhythm here and there. Again in the finale some funny things go on with the rhythm and dynamics, especially at the very end. Better "*Pastoral*" performances than this exist, including Decca's own Jochum recording (DL-9892). **M.B.**

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NEW RELEASES

BERLIOZ: Requiem—Chorus of Radiodiffusion Française; Orchestre du Théâtre National de l'Opéra; Scherchen, cond. (WST 201)

MAHLER: Symphony No. 2 (Resurrection) Vienna State Opera Orchestra; Vienna Academy Choir; Scherchen, cond. (WST 206)

MOZART: Requiem—Vienna Academy Choir; Vienna State Opera Orchestra; Scherchen, cond. (WST 205)

INTRODUCTION TO STEREO: Music—classical and popular—and Sound Effects. (WSS-1)

LIEBERT TAKES BROADWAY: Program of popular favorites with Dick Liebert at the organ. (WST 15006)

PUCCHINI: Puccini for Orchestra; Vienna State Opera Orchestra; Shaffer, cond. (WST 14026)

KETELBEY: In A Chinese Temple Garden and other Ketelbey favorites; Vienna State Opera Orchestra; Aliberti, cond. (WST 15005)

BACH: Toccata and Fugue in D Minor; Prelude and Fugue in A Minor; Passacaglia and Fugue in C Minor; Prelude and Fugue in E Minor; Carl Weinrich. Organ. (WST 14043)

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neatly is "perfection itself," then I do not understand the meaning of the word. Mr. Feyer is clever. Very. And he plays right along without a hitch. I wish he wouldn't do all this rehearsing. Too pat. Too ordinary. Colorless. Who am I to criticize all the money that has been made with this kind of music-making? But I'll bet a cookie that if Mr. Feyer would stop all the preparation, and just start improvising on some tunes, and record it when his hands got real warm, and left it alone, he would make a better album, with a great deal more sensitive communication. **J.T.**

• **SABICAS** plays Flamenco—Rumores Flamencos; Garrolin Flamenco; Fiesta de Sabicas; Ecos Flamencos; Rondeña Gitana. Livingston 2015C \$6.95

Musical Interest: Tops
Performance: He has done better
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

Sabicas has appeared on the Decca label, in company with a dance group, and he was really brought to prominence as a soloist on the fine Elektra label. Elektra has made three monaural recordings with him to my knowledge, and maybe more. Among Flamenco followers there is supposed to be a bitter split between those who think Montoya is the king, and the fans of Sabicas who would have your head if you didn't admit the latter was supreme. From the monaurals I've heard of the two, they are both superb, with Sabicas having a something, a cleanliness, a magic, that really sets him apart. Call it sensitivity for want of a better word and Sabicas would likely laugh at the description. The repertoire represented on the stereo tape is quite good, but not adequate to fully show the man's genius. Livingston should take another look at the Sabicas recorded library. He has put on tape performances even better than heard here, and with greater variety of technique. Sound is fine, not spectacular, not overdone, thank goodness. **J.T.**

• **SAY, DARLING** (Original Cast Recording). David Wayne, Vivian Blain, Johnny Desmond & others with Orchestra, Sid Ramin cond. RCA Victor FPS 150 \$16.95

Musical Interest: Interesting, tuneful score
Performance: Spirited
Recording: Spotty, too close, overblown
Stereo Directionality: In good taste
Stereo Depth: Spoiled by close miking

In New York a couple of months or so ago I had the pleasure of seeing and hearing this "comedy about a musical," and came away impressed. The score contains some fetching songs, the plot keeps up your interest, and visually there are many outstanding scenes. On the record, the music stands up well, the voices don't always, and the sound borders on the blatant side. Overblown dynamics, close brass, and too elaborate orchestration don't help. But just the same *Something's Always Happening On the River*, best tune in the show, is worth hearing many times over, *The Husking Bee* will amuse you, and every good Baptist will like the nostalgic strains of *Let the Lower Lights Be Burning*. I wonder if

OCTOBER 1958

the recording was made at the theater? There are times when the acoustics are quite ugly, and the sound becomes naked, harsh. Summing up, it's worth listening to, and is recommended with reservations about the engineering. **J.T.**

• **TOP PERCUSSION** featuring TITO PUENTE and His Orchestra. Ti Mon Bo; Mon-ti; Hot Timbales; Four By Two. RCA Victor APS 120 \$6.95

Musical Interest: For Latin percussion fans
Performance: Spirited and virtuosic
Recording: Tops
Stereo Directionality: Excellent!
Stereo Depth: Exceptional

Lovers of Latin rhythms, and those whose aural perception is as keen as the thin edge

of a new razor, will buy this tape and treasure it. Subtle changes in tempo, lightning rhythmic turns, swift improvisation, every dynamic color and every flowing interwoven percussive line is tightly bound together in a tape that can be called a triumph of percussive virtuosity. But why so much dependence on the bass line? For "popular" reasons? To bind the percussive over-all sound? Tito Puente, the star, and player of timbales (Cuban drums played with sticks) appears truly proud of having gathered together a first class group to make his music. He should be. All percussion players and drummers, take note. Buy the tape. You listen twenty times and you begin to hear some of what is really going on. Recommended highly for those that like this brand of percussion making. **J.T.**

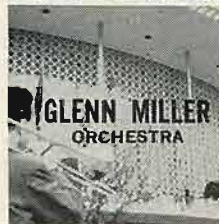
TOMMY DORSEY



OSL-16
Opus #1
Well Git It
I'll Never Smile Again
Not So Quiet Please
Yes Indeed
Daybreak
Hawaiian War Chant
There Are Such Things
This Love Of Mine
Love For Sale



OSL-17
Listen To My Music
The Hawk Talks
Strike Up The Band
I've Got The World
On A String
Jungle Drums
Madagascar
Kings Cross Climax
Dig Deep
Lullaby Of Birdland
Hot Toddy
Blue Skies — March



OSL-18
American Patrol
At Last
Saint Louis Blues—March
Yesterday's Gardenias
Sleepy Town Train
In The Mood
I Know Why
Tuxedo Junction
Rhapsody In Blue
Adios



OSL-19
Let's Dance
Air Mail Special
And The Angels Sing
Mission To Moscow
Wang Wang Blues
Six Flats Unfurnished
I Found A New Baby
Jersey Bounce
Benny Rides Again
Goodbye



OSL-20
Mambo Jambo
Cherry Pink
Mambo #5
Mangos
Tequila
Rhumbolero
April In Portugal
Patricia
Topaz
Mambo a la Perez



OSL-21
Nightmare
Stardust
Summit Ridge Drive
Temptation
S'wonderful
Begin The Beguine
Cross Your Heart
Dancing In The Dark
When The Quail Come
Back To San Quentin
Moonlow
Frenesi

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THE STEREO REEL THE STEREO REEL THE STEREO REEL

Reviewed by DAVID HALL and JOHN THORNTON

CONCERT

● **GERSHWIN:** Piano Concerto in F. Reid Nibley with the Utah Symphony Orchestra, Maurice Abravanel cond.
Westminster SWB 8032 \$11.95

Musical Interest: Perhaps Gershwin's best
Performance: Dynamic
Recording: Superb
Stereo Directionality: Very, very good
Stereo Depth: Superior acoustically

Right off, Dr. Kurt List of Westminster should get a silver-plated tape hub for the job he has turned out here, and indeed a whole carload of awards for the standard he has brought to Westminster. The engineering leaves nothing to be desired, but the performance does. It is a very dynamic one, about as "hi-fi" in sound as you can stand, clean, resonant, well balanced, spatial. Mr. Nibley plays it well, but he never really lets go rhythmically, while Abravanel makes the Utah sound well disciplined, but not wild

and woolly. This is not sleek music, and that's the way it's presented. Gershwin may have reached the summit in these pages of the Concerto in F, a much more mature and splendid thing than the more popular "Rhapsody." If the performance of it had been as matchless as the engineering it would be a top-of-the-catalogue item. List does what most recording directors do not . . . he maintains a careful balance in the greatest *f* bars. In the big moments the strings never lose luster, never get coarse, but remain silken. You hi-fi fans with big elaborate systems, buy this tape and invite the neighborhood in. You'll hear a marvel of sound on tape, in some of the best stereo I've yet heard. **J.T.**

● **TCHAIKOVSKY:** Symphony No. 6 in B Minor, Op. 74 ("Pathétique"). Sinfonia of London, Muir Mathieson cond.
Livingston 4002K \$17.95

Musical Interest: Tchaikovsky's greatest?
Performance: Sturdy, spotty
Recording: Good but inconsistent

Stereo Directionality: Expertly balanced
Stereo Depth: Quite good, presence fine

Of all the Tchaikovsky symphonies, the B Minor is the one most abused, most admired, most recorded, and when well performed provides a memorable musical experience. When it is overdone, which is often, the work remains thick, drowned in morbidity, and almost any reading is better than one which sounds like lingering death. Mr. Mathieson, who has been around, leads the Sinfonia of London in a reading that is sturdy, spotty, and at times thrilling. Happily, except for the opening measures of the final section, he does not throw his mane around, or groan his way through pages that should be electrifying. Neither does he direct a commanding performance. The sound is quite good, and then in spots it changes complexion suddenly, which may mean that during the sessions mikes were changed, or someone gimmicked with the setup somewhere to change the color of the reverberation time. When you crank up the gain and stand back quite some decibels of grandeur result. Listen to it at reduced volume and a few flaws become evident, not serious enough to bother anything. Best thing about the sound is lack of distortion in the big *f* bars.

But there is evidence of overloading and a curious thump in the low-low registers, occurring near the end of the march movement, and in that descending group of thunderous chords just before the long *pizzicato* finale to the first movement. No matter. Livingston has produced a surprisingly good tape and a surprisingly good performance. And after all the standard of performance has been well established on recordings. What a stereo we would have if Furtwangler's immense pre-war performance could have through some magic appeared on the tapes and discs of our time. This tape is recommended on the strength of a reasonable, firm performance, and excellent spatial stereo sound. **J.T.**

ENTERTAINMENT

● **GEORGE FEYER** takes you to Rodgers & Hammerstein's "OKLAHOMA!"—Piano with Rhythm acc.
RCA Victor APS 145 \$6.95

● **GEORGE FEYER** takes you to Rodgers & Hammerstein's "SOUTH PACIFIC"—Piano with Rhythm acc.
RCA Victor BPS 146 \$8.95

Musical Interest: Clever arranging
Performance: Adequate
Recording: All right
Stereo Directionality: Good
Stereo Depth: Not much to have depth about

Mr. Feyer, who was trained as a concert pianist, but who found out the hard way that more money could be made playing in swanky night clubs, makes his debut on these RCA Victor tapes. The notes on the liner say that Feyer spends weeks and weeks preparing a recording, "and every note must be in place before I record," and quoting the last line (not his), "The result is perfection itself!" Well, if making "pretty" standard arrangements of these great shows, and playing them tidily and

HiFi & Music Review



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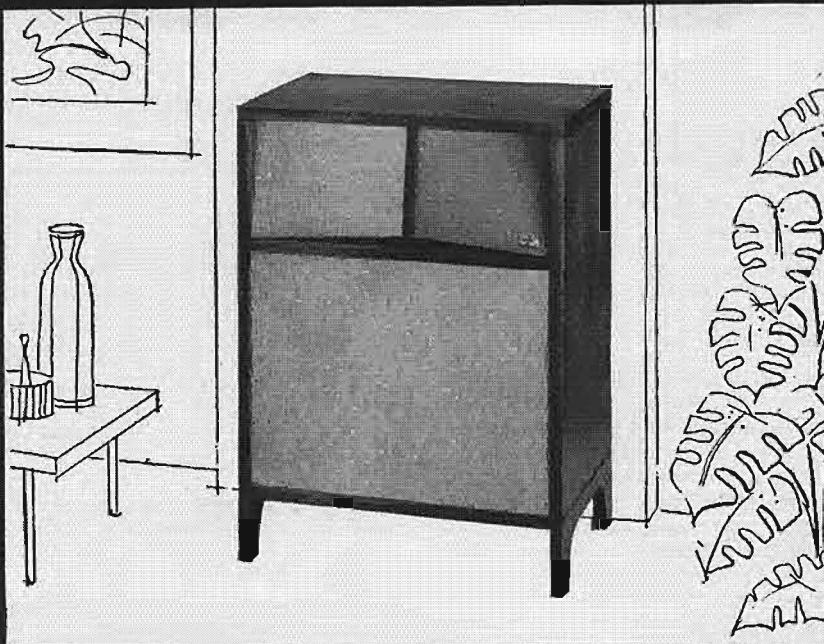
At only \$44.50 (slightly higher in West), the Model 350 makes an excellent foundation for any good high fidelity system. Hear it soon in the JansZen Z-300 System. Literature and name of nearest dealer gladly sent on request.

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Stereo Directionality: Excellent
Stereo Depth: Very good

This is topnotch modern jazz and the fact that it was recorded from actual concert may have actually enhanced the stereo effect, which is altogether excellent—piano to left, bass and drums to the right, with trombone and cornet somewhat more to center. J. J. introduces his own numbers which range from originals by Thelonius Monk (*Misterioso*) and Charlie Parker (*Now's the Time*) to highly intellectualized and virtuosic treatments of such standards as *Laura* and *What Is This Thing Called Love*. J. J.'s trombone is the last word in lyrical refinement and Adderly's cornet can really soar when the occasion demands. There are arid spots here and there, but on the whole this disc represented post-Parker modern jazz at its best. D.H.

• **MARX MAKES BROADWAY.** With Flute and Friends featuring Buddy Collette, Frank Capp, Carson Smith, Red Mitchell, Irving Ashby, Howard Roberts. Tunes from *Most Happy Fella*; *Mr. Wonderful*; *Kiss Me Kate*; *Guys and Dolls* and other shows. Omega OSL 2 \$6.95

Musical Interest: For show-tune addicts
Performance: Good ensemble
Recording: Couldn't be better
Directionality: Tasteful
Stereo Depth: Good

Marx Makes Broadway is the title of the disc, and this young pianist who is causing so much talk manages to make some extremely good music with his "flute and friends." The arrangements are clean and musical, the ensemble and recording technique couldn't be better. This is one of the few recordings of this type music that has about all you can expect from a disc. There just aren't any weaknesses, and I am very happy to recommend it. Mr. Collette plays a flute styled to fit the music like the notes on the page, Howard Robert's guitar is superb, Red Mitchell and Carson Smith present a powerful bass team, and finally there is nothing to quibble about with Frank Capp's drums either. Of course, Dick Marx is the standout. Thing about his playing is that he makes so many subtle dynamic changes. Most piano playing of this type plunges along without much variation, and tends to be mostly concerned with digital gymnastics. Not so Mr. Marx. His playing is fluid and sensitive. He traveled to Hollywood to make the disc with some of the best musicians around those busy musical parts. The result will speak for itself. Recommended. J.T.

• **GREAT SONG HITS OF THE GLENN MILLER ORCHESTRA.** In The Mood; Tuxedo Junction; Stardust; String Of Pearls; Little Brown Jug; Sunrise Serenade & 5 others. All Star Alumni Orchestra, Bobby Byrne cond. Grand Award GA 207 SD \$4.98

Musical Interest: Truly some great hits
Performance: Perfect
Recording: Brilliant. Too close
Stereo Directionality: Good
Stereo Depth: Hampered by close sound

You put together musicians who played under Glenn Miller before his tragic death over the English channel in 1944, you add members of the Army Air Force band

Miller led just before his disappearance, you get Trombonist Bobby Byrne to conduct, and you select some of the great hits. Then you record it in brilliant hi-fidelity stereo sound, and you have a record that just barely misses being historic, and it may well be looked upon in the future as one of the great recordings of the time. The playing is sheer perfection, and you'll never hear it done better. Arrangements will bring a tear or two for those who remember Miller with affection. All the gang is there, Drummer Purill, Trigger Alpert (bass), Mastren and D'Annolfo (trombones), Freeman (alto sax), Thaler (baritone sax), Priven (trumpet), Mastren at the guitar. They play with a togetherness and musical know-how and rapport that is just not around anymore. Grand Award has a terrific release here, marred somewhat by sound that buries you, flattens you, and it could have been sweeter and more resonant if it (the sound) was not so darn close. Trumpets shatter a bit. Otherwise all is top drawer. Buy this record. You won't hear live playing like it. J.T.

• **RE-PERCUSSION.**—The Percussive Art Ensemble. Richard Schory, cond. Crocodile Crawl; Cymbalation; Pantatonic Clock; Moonlight Reflection; Woodpile Polka, & 5 others. Concert-Disc 21 \$6.95

Musical Interest: Good example of melodic possibility in percussion
Performance: A virtuosic ensemble
Recording: Very good, exceptional
Directionality: In good taste
Stereo Depth: Good, aided by acoustics

More than 60 elements of percussion are used in the recording, from the familiar piano, string bass, guitar, and xylophone, to such things as antique finger cymbals, temple blocks, and a coo-coo whistle. The people who play records to draw visitors to hi-fi booths at fairs and music shows should order a gross of *Re-Percussion*. It is sort of a dream come true for the exhibitionists of the art. I say this more because of the conglomerate collection of percussive sound available under one label, and no intent of criticism of the scoring is intended. The music varies considerably, from a rather familiar ground for massed percussion, to the strange and bizarre effects of *Amazon Tributary*, perhaps the best item on the disc.

You can listen many times over and still hear something new. Engineering is happily quite good, much better than anticipated. Stereo effect is splendid, on all counts and all sides. Recommended. J.T.

• **MITCH MILLER & THE GANG—SING ALONG WITH MITCH.** That Old Gang Of Mine; Down By The Old Mill Stream; By The Light Of The Silvery Moon; Sweet Violets; Bell Bottom Trousers & 11 others. Columbia CS 8004 \$5.98

Musical Interest: For parties & kids
Performance: Appropriate
Recording: OK
Stereo Directionality: Good enough
Stereo Depth: Fairish

This is not for longhair music or sound connoisseurs but for convivial occasions, be they class reunions, 'teen age parties, or weekend parties. A very pleasant disc with a rather startling end to Side 2. D.H.

HiFi & Music Review

of *Queztecóatl* (1941); Warren Benson: *Trio for Percussion* (1957). Percussion Ensemble, Paul Price cond.
Period SPL 743 \$5.95

Musical Interest: For modernists and hi-fiers
Performance: Exact
Recording: Remarkable
Stereo Directionality: Superb
Stereo Depth: Excellent

The second issue of HF & MR contained an account of the recording session that produced this disc (*Bing, Bang, Boom!*—March, 1958). The fact that Peter Bartók (son of the late Hungarian composer) engineered the sound is enough to arouse high anticipation, and here we are not disappointed, but altogether delighted.

As sheer music, the contents of this disc are variable in interest. California's Lou Harrison has produced the most substantial work in his *Song of Queztecóatl*, based on Aztec tunes but it seems longish. The other four pieces are of lighter character and range from somewhat dull (Miller) to highly ingenious and entertaining—Colgrass, Strang, and Benson.

I will admit to being most wholly fascinated by the stereo sonics as applied to the pieces of transparent texture like Colgrass' *Percussion Music*, wherein the toy drum and tom-tom sonorities traveled back and forth between the two speakers with the most astonishing realism. The delicate dynamics of the Benson Percussion Trio were a delight too.

This is much the best percussion disc we have heard since the legendary EMS monaural recording of Varese's *Ionisation*. D.H.

ENTERTAINMENT

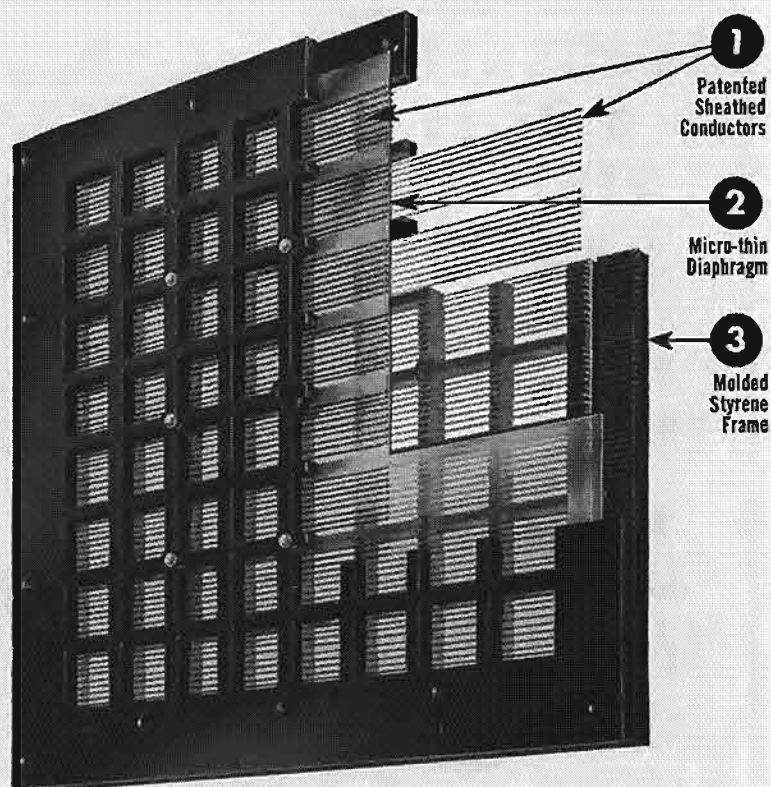
● **LES & LARRY ELGART & THEIR ORCHESTRA—SOUND IDEAS.** *Willie Boy*; *When the Sun Comes Out*; *Vagabond Shoes*; *Lazy Afternoon*; *Alone Together*; *Light Flight* & 6 others.
Columbia CS 8002 \$5.98

Musical Interest: Nice for dancing
Performance: Sleek
Recording: OK but a trifle thin on bass
Stereo Direction: Fine and dandy
Stereo Depth: Good enough

Big band dance fare with a touch of the true jazz flavor is the order of the day here—stereoized with reeds disposed to the left, brass to the right, and rhythm ghosted in the middle. The arrangements tend to the loudish side—probably for live dance and hotel ballroom use; but the slow solo numbers (*When the Sun Comes Out*; *Technicolor Dream*, and *Lazy Afternoon*) featuring Larry on alto sax are played with great elegance and nicely recorded indeed. We recommend cutting highs and adding bass for best results. D.H.

● **J. J. JOHNSON QUINTET—J.J. IN PERSON.** J. J. Johnson (trombone); Nat Adderly (cornet); Tommy Flanagan (piano); Wilbur Little (bass); Albert Heath (drums). *Tune Up*; *Laura*; *Walkin'*; *What Is This Thing Called Love?*; *Misterioso*; *My Old Flame*.
Columbia CS 8009 \$5.98

Musical Interest: Tops in modern jazz
Performance: Elegant
Recording: Fine



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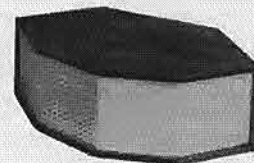
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10 East 52nd Street, New York 22, New York

amples of conducting, somehow do not quite
approach the absolute peak of his readings
of *Petrouchka*. Now, in the broad canvas of
stereophonic disc sound, he achieves his
greatest effort to date, the most remarkable
recording of a long and illustrious career.
It is a great thrill indeed to listen to the
breathhtaking ensemble playing of the Suisse
Romande, to hear the superb musicians who
occupy the first chair positions. Sectional
attacks are executed with dazzling strength,
and there is a muscular fluidity throughout
the whole that clearly shows Ansermet
achieves with his own orchestra a discipline
that is both rare and wonderful. If any
criticism could be leveled at this gem it is
in the department of stereo depth. The
sound is placed slightly forward, and needs
only a smaller addition of "air" sound. But
that is a very minor fault, considering the
magnificent performance and superior en-
gineering. Stereo tape solves the problem of
inherent distortion at the inside grooves of
almost every record, but aside from this
ever present mechanical problem of flat disc
reproduction, London's *Petrouchka* release
belongs at the top. The very top. A historic
release. **J.T.**

• **TCHAIKOVSKY:** Violin Concerto in D
Major, Op. 35. Alfredo Campoli with the
London Symphony Orchestra, Ataulfo Ar-
genta cond.
London CS 6011 \$4.98

Musical Interest: Magnificent concerto
Performance: Compelling, exciting
Recording: First rate
Stereo Directionality: Superior
Stereo Depth: Aided by good hall

Of the London stereos reviewed to date,
and in the concerto class, the Tchaikovsky
is the winner. Easily the best of this first
large release, both from the viewpoint of
playing and engineering, the disc is a trib-
ute to London's large research into the
realm of spatial sound on groove. The
sound is a little more "alive" than on the
Mendelssohn-Bruch release, and Argenta
has the advantage of experience over
Gamba. That sudden // transition from the
Andante to the lively *Allegro* finale is ac-
complished with a flair that will make you
sit up with excitement, and there is an at-
mosphere about the whole reading different
from the heavy-handed romanticism that all
too frequently submerges these beautiful
pages in a heavy tonal goo. For one thing,
Campoli lends to the concerto a definite
Slavic tone, plus a smattering of gypsy. And
the woodwinds in the London! Stereo places
the winds where they belong, resulting in a
melting sound. The late Argenta was get-
ting steadily better on the podium, and it
was indeed a loss to music when he died in
a freak racing car accident.

It is a shame that Argenta's output is
mostly concerned with Spanish-flavored
scoring, and although all of his records are
noteworthy, the non-Spanish variety show
him to be a very sensitive conductor. The
Campoli technique is impressive, but more
important is the flavor he injects into the
familiar Tchaikovsky. Not exactly roman-
tic, certainly not formal or classical in tex-
ture, but a little wild and wooly. Engineer-
ing is superb, almost as dazzling as in the
super release of *Petrouchka*. The acoustical
warmth provides a marvelous springboard

for stereo effect. Direction is what it should
be, natural, and not sharply divided, nor
too extreme. Highly recommended. **J.T.**

• **TCHAIKOVSKY:** Symphony No. 6 in B
Minor, Op. 74 ("Pathétique"). Boston Sym-
phony Orchestra, Pierre Monteux cond.
RCA Victor LSC 1901 \$5.98

Musical Interest: Unique
Performance: Disciplined
Recording: As the conductor hears it
Stereo Direction: Good
Stereo Depth: Fair

Papa Monteux is not for weeping and
wailing and gnashing of teeth when it comes
to Tchaikovsky's final great and mournful
masterpiece. His reading could be called
almost stern, and yet far from lacking in
eloquence. It is not for those who want
their Slavic-flavored despair wrung out to
the last drop.

Superb playing by the BSO, but the
stereo sound is no recreation of the concert
hall experience; but rather of the way
Monteux himself must have heard the or-
chestra play as he conducted. Everything is
very close-to with very well defined direc-
tionality and a bit too much brass in the
climaxes. There will be plenty of "*Pathét-
iques*" to chose from on stereo disc over the
next year or two or three. I'd wait. **D.H.**

• **VIVALDI:** The Four Seasons—Concerti
Grossi, Op. 8, Nos. 1-4. Solisti di Zagreb,
Antonio Janigro cond.
Bach Guild BGS 5001 \$5.95

Musical Interest: For all Baroque fans
Performance: Eloquent. Perfect ensemble
Recording: Vanguard's best
Stereo Directionality: Tops
Stereo Depth: Very fine

Of all the Vanguard stereo releases, this
one is tops! It has everything. Just like
London's magnificent release of *Petrouchka*,
this recording of Vivaldi's "*Seasons*" is so
fine it is almost impossible to single out any
element of it and call it "best." Here is
matchless ensemble playing, topped by
Tomason's secure playing. Janigro reveals
his talent for conducting, which competes
with his considerable talent for cello play-
ing. *Le quattro stagioni* emerges as a
double triumph, that rare joining of all
forces, musical and engineering, to produce
a topnotch recording, a credit to the in-
dustry, a standard to aim for, an issue to be
proud of. I hope Vanguard makes a deal
of money with it too, for this is no accident.
It took planning and good engineering. The
Solomon brothers, who run Vanguard,
should be congratulated. Now, if someone
will tell certain distributors and dealers
that "*The Seasons*" does not begin and end
with hunting, fishing, baseball, and football,
and if the dealers will get as excited about
GS 5001 as I am, then Vanguard will make
profits and make more records with the
Zagreb Solisti, to make more collectors
happy to spend money on such discs. A fine
example of a delightful circle. **J.T.**

COLLECTIONS

• **SOUND ADVENTURE**—Malloy Miller:
Prelude for Percussion (1956); Michael Col-
grass: Percussion Music (1953); Gerald Strang:
Percussion Music (1935); Lou Harrison: Song

HiFi & MUSIC REVIEW

new from Altec— leader in professional stereophonic sound

superb stereo systems for your home!

ALTEC LANSING, who pioneered and developed stereophonic sound for theatres and has more professional stereo installations than all other makes combined, now offers complete component stereophonic sound systems designed especially for your home.

These ALTEC home stereo systems are made with the same precision built into ALTEC professional stereo systems.

The result—You've got to hear it to believe it!

And while you're listening—compare ALTEC with any other sound system for truth of performance...for rich, brilliant, undistorted sound.

Can you afford it? ALTEC sells high fidelity speakers for as low as \$31.00. Complete component stereo systems sell for as low as \$450.00.

Described here is an ALTEC stereo system costing slightly under \$2000.00—it provides the ultimate in stereo listening for hundreds of dollars less than some monaural systems!

445A Stereo Preamplifier

Features: Orientation Control—moves the listening area to give you stereophonic sound *anywhere* in the room • Contour Control—for low level stereo listening without loss of extreme high and low frequencies • Master Volume Control—adjusts volume for both channels simultaneously • Channel Switch—for listening to each speaker singly or

together, or reversing speakers • Bass and Treble Control for each channel • 6 paired, push-button controlled inputs for tape deck, phono, mike, tape machine, radio and spare.

345A Stereo Amplifier

Features: 60 Watt stereo • Control for paralleling both stereo amplifiers into one speaker • Individual Gain Controls • Automatic impedance matching for speakers.

830A Laguna Speaker Systems

A pair of superlative ALTEC 830A Laguna speaker systems in beautiful walnut, blond, or mahogany hardwood cabinets with 30—22,000 cps range—30 watt power rating—16 ohm impedance.

To complete this stereo system combine with two new ALTEC 307 FM tuners or your own tape machine or record changer.

For more about stereo, write:

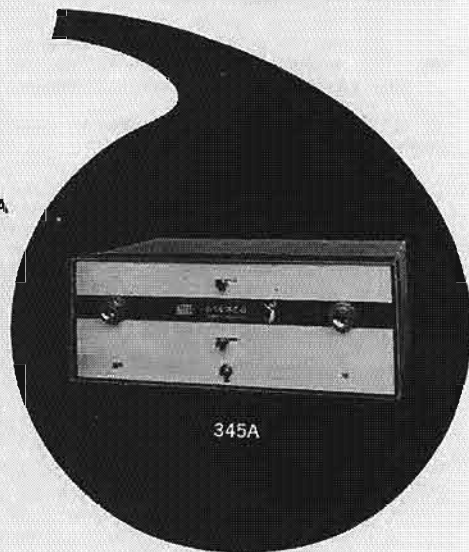
ALTEC LANSING CORPORATION
Department 10MA-a
1515 S. Manchester Avenue, Anaheim, Calif.
161 Sixth Avenue, New York 13, N. Y.



445A



830A



345A

ment these, there are two new AM-FM stereo tuners, the *TC-200 Challenger* and the *ST-662*. For owners of Bogen monaural hi-fi systems, two ingenious stereo adapters, the *STA1* and the *ST10-A*, have been evolved to enable them to convert to stereo. Presto turntables are also being shown since they are well suited for stereo.

BRADFORD, a growing concern interested in importing quality components, will show the renowned British *Audiomaster* line. This is its first appearance on the American scene. Designed for the maximum in flexibility, the *Audiomaster* amplifiers and preamplifiers are styled to the taste of the audiophile on this side of the Atlantic. Also scheduled for a showing is a new turntable, as well as the efficient *Baker 12* full-range speaker.

BRITISH INDUSTRIES will again present the products of Leak, Garrard, Wharfedale and RJ. Leak offers an FM tuner and new stereo and monaural amplifiers and preamps, headed by the *Stereo 50* Dual Power Amplifier (25 watts per channel) and the *Stereo 20* (12 watts per channel). The *Point One* Stereo Preamplifier is designed to operate with these power units. The 50-watt *TL/50 Plus* is Leak's most powerful monaural basic amplifier. Other new monaural basic amplifiers are the *TL/25 Plus* (25 watts) and the *TL/12 Plus* (12 watts). Monaural preamps are the *Vari-slope III* and the *Point One*. The *Trough Line* FM Tuner will be one of the few British units of its type at the Show.

Garrard has rewired its changers to accept stereo cartridges without fuss or bother. For present owners of Garrard changers who desire to go stereo, simple conversion kits are now available.

The energetic Mr. Briggs has enjoyed a typical year and the result is an enlargement of the Wharfedale line to include two new enclosures (*AF/10/CAB* and *AF/12/CAB*). These also come with two-way speaker systems already enclosed (*W/AF/1* and *W/AF/2*). The *C-500* corner enclosure and the *SFB/3* complete speaker systems (reviewed Feb. '58, p. 72) with their sand-filled panels will be on display, as well as the full complement of Wharfedale speakers and crossover networks.

The RJ series of enclosures has been restyled. The amazing compactness remains; only appearances have changed.

EICO has added several items to its impressive line of hi-fi kits. The *HF85* stereo preamplifier and the *HF81* stereo preamp/amplifier present a strong challenge to the do-it-at-home enthusiast, but they are items of which he may well be proud. The *HFT90* FM Tuner (reviewed in this issue, p. 59) is a smartly designed component with several features that practically guarantee performance upon completion. A wide range of power amplifiers and integrated preamp/amplifiers offers the audiophile considerable flexibility in building a monaural or stereo system. All Eico kits are also available factory built at a reasonable increase in price, a boon for fans with little spare time. The factory built *HFS2* Speaker System (reviewed Feb. '58, p. 71) presents novel ideas in construction, coupled with the use of minimum floor space.

ELECTRO-VOICE is entitled to more credit for making stereo immediately available to the masses than any other component manufacturer. Until it announced a low-cost stereo cartridge, it was feared that stereo would be prohibitive in cost. E-V continues to improve its cartridges and now has a ceramic designed to match into a magnetic input. Its new *Stereon* speaker concept for stereo playback will be exhibited for all to hear. Also the new (*Wolverine*) low cost monaural line, featuring a progressive build-up program of adding a tweeter and midrange unit, will attract attention. This is the first break in the E-V line wherein quality can be maintained and the cost reduced. New bookshelf speaker systems and small floor-standing enclosures are being demonstrated for the first time.

ERCONA imports a variety of high quality hi-fi components from Great Britain. The *Ferroglyph* tape recorder rates high in its field and the new models should shed light on the solution to

some of the problems inspired by the introduction of four-track tape recording. The makers of the *Connoisseur* turntable promise a stereo cartridge in time for the Show and *Vitavox* will be there with its Duplex Coaxial Loudspeaker.

FAIRCHILD set a high standard of quality with its monaural products. In stereo, it will continue along this praiseworthy path. The 248 stereo preamplifier was reviewed last month in "Stereo Preamp Premiere." The characteristics of the *XP-4* stereo cartridge may be found in last month's "Stereo Cartridge Checklist." The increased demands made by stereo on turntable quality are also being met with customary skill in new designs.

FISHER is a magic name in hi-fi. For years, it has been in the forefront of audio progress. At the Shows, there will be numerous new components: amplifiers, preamplifiers, preamp/amplifiers, tuners and receivers, in stereo and monaural. There will be complete home music systems enclosed in luxurious cabinetry. An enumeration of items is essentially futile; the Fisher exhibition will be the most extensive and intriguing in this pioneer company's history.

GENERAL ELECTRIC will unveil its long-awaited stereo cartridges and a host of new components and systems at the Show. A new tone arm, specifically designed for stereo, and an integrated stereo preamp/amplifier comprise the backbone of the exhibit. An AM-FM tuner, a full range loudspeaker, a tweeter and a variety of speaker systems, all new, are sure to attract attention.

GLASER-STEERS has rewired its excellent changer for stereo. The muting switch operates on both channels and a stereo-monoaural switch supplements the other controls in the system for additional flexibility.

GRADO will show its new stereo cartridge and tone arm. The characteristics of the former were enumerated in the "Stereo Cartridge Checklist." The walnut wood arm is a splendid piece of craftsmanship. Of course, the earlier monaural cartridge will also be on hand to receive its share of praise.

HARMAN-KARDON design and economy have already had an impact on stereo merchandising. The *A-224* stereo preamp/amplifier (reviewed in "The First 7") has been distributed widely and many audiophiles are familiar with it. A more powerful unit is the *A-250*, which has a rated output of 25 watts per channel. Two stereo AM-FM tuners have joined the line, the *T-224* and the *TP-200*, the latter incorporating a fully controlled stereo preamplifier. As a companion to this unit, the *HK-250* comprises dual 25-watt basic amplifiers. For owners of monaural hi-fi systems, the *AX-20* employs a stereo preamp and one 20-watt power amplifier. In addition to all these stereo goodies, the Harman-Kardon exhibit will display a full line of monaural units, making this the company's most imposing showing to date.

INTEGRAND presents a new idea in speaker/amplifier design. The speaker system and the power amplifier form an integrated package, with servo mechanisms built into the circuitry to instantaneously correct for distortion due to room acoustics. The speaker systems are three-way and the transistorized power amplifiers operate through electronic crossovers to utilize only the most favorable frequency range of each speaker unit. Monaural and stereo units have been developed and are both housed in handsome cabinetry.

JENSEN has some original ideas on the subject of stereo speakers which it has incorporated as the *Stereo Director* in three-way and four-way systems. The basic thought is that the stereo effect is most apparent above 600 cycles. Hence, the midrange and tweeter units are mounted on swivels so they may be pointed in any direction to enhance the stereo effect. In addition to the *Stereo Director* systems, Jensen will display its full line of speakers, enclosures and systems, which range from bookshelf size to giant wall models.

KLH will show its new *Model Six* speaker. At \$124.00, this is the lowest priced full-range unit in its line. The only other full-range speaker is the *Model Four*, which sells for \$224.00. *Models One, Two and Three* are designed to reproduce the middle and low frequencies only, while *Model Five* is a high-frequency reproducer. The basic principle of KLH is integrated construction along lines that permit full bass reproduction from a compact unit.

JAMES B. LANSING will exhibit one of the most extensive strictly speaker lines, together with enclosures and dividing networks. These are combined in any number of systems to make up an array of speakers compatible with any situation. Of course, the focal point of the exhibit will be the *JBL Ranger Paragon*, a massive stereo reproducer that is impressive to behold and which costs in the neighborhood of two thousand dollars. Other speaker systems in the line are less overwhelming in size and in cost, but down to the smallest *Bel-aire*, they have their points.

MADISON FIELDING was one of the first in the field with a stereo preamp/amplifier. It was reviewed in "The First 7" but has since been restyled. A matching AM-FM stereo tuner is also available, and now the company has come out with a stereo preamplifier. This preamp is a highly flexible unit, with an unusual number of controls plus a third-channel mixer.

McINTOSH will show its new AM-FM tuner. This item has been in the making for two years and it will garner a large amount of attention. The respected Mac power amplifiers tied in with the new Mac stereo preamp will also be on hand to furnish the sound that is the hallmark of the label.

NESHAMINY (*JansZen*) has been spurred on by our recent article on electrostatic speakers (*If Highs Are Here Can Lows Be Far Behind?*, May '58, p. 23) and is within successful sight of a full-range unit. A pilot model probably will be on display at the Show. A new *JansZen* electrostatic tweeter, a new woofer and a new integrated system definitely will be exhibited.

MINNESOTA MINING & MFG. CO. will show what it has accomplished during the past year to make Scotch recording tape stronger, more uniform, more stretch-resistant and more print-through resistant. MMM is also ready to show its *Scotch Brand Quick-Load Cartridge*.

NEWCOMB will display its new tape recording and playback units appropriately designed for stereo and monaural. It will also show the *Compact 200* AM-FM tuner and *3D-12* stereo preamp/amplifier. This west coast outfit is increasing its distribution throughout the United States. Its reputation is based on solidly designed and well-manufactured equipment.

NORELCO (North American Philips) will offer its new magneto-dynamic monaural cartridge, and if rumors are correct, a tone arm especially designed for it. It is also reported to be working on a stereo cartridge to demonstrate at the show. The Nordco tape recorders are on display. They are versatile and are generally accepted as products of old-line quality European workmanship.

ORRADIO has added technical refinements to its line of Irish recording tape. It is stronger, more uniform, better lubricated, less stretchable and less print-through prone than ever before. The newly projected use of automatic threading is being met with an Irish-designed quick-loading cartridge.

PENTRON is determined to maintain its position as the largest manufacturer of home tape recorders. All tape decks and recorders now have provision for four-track stereo as well as two-track. The fully integrated *Emperor II* has dual push-pull amplifiers of 10 watts output each and enclosed speakers, with facilities for using

outside speakers. To provide a second channel for its models that contain a stereo preamp with only one power amplifier, Pentron offers a separate unit comprising amplifier and speaker system.

PICKERING will be on tap with its stereo-wired *Unipoise* tone arm and its *Stereobility Stanton 45x45* cartridge, the popular-priced 371 which was given consideration in last month's "Stereo Cartridge Checklist." The company has a pilot model of a full-range electrostatic speaker. This exciting unit will be on display at the Show, and the big question now becomes "When will it go into production?" Already in production is the newly developed *Cyropoise 800* turntable, which revolves in magnetic suspension on a bearing of air.

PILOT has a comprehensive line of components and integrated package units oriented towards stereo. The initial *SM-244* stereo preamp/amplifier, which was received in "The First 7" and the *SP-215* stereo preamplifier, reviewed in "Stereo Preamp Premiere" have been joined by the *SM-245* stereo preamp/amplifier and the *SP-210* and *SP-216* stereo preamplifiers. To go along with the preamps, two dual basic amplifiers have been introduced, the *SA-232* with 16 watts output per channel and the *CA-260* with 30 watts output per channel. Two stereo AM-FM tuners are available: the *FA-680* and the *FA-690*, with the latter including a stereo pre-amplifier section. Other new components include the monaural *FA-670* AM-FM tuner and the *FM-660* FM tuner. The Pilot complete ensembles are built around quality components and follow good hi-fi assembly procedures. The components and speaker systems are cased in handsomely designed, well-finished cabinets.

GROMMES (Precision Electronics) has dramatically updated its stereo and monaural line. The 208 stereo preamplifier has been superseded by the *Premiere 209*. Another stereo preamp, the economy-priced *Custom 214*, has also been developed. Stereo power amplifier to go with these is the 240, with 20 watts output per channel. The *Custom 24-PG* is a new stereo preamp/amplifier at the economy price of \$99.50 and the *Premiere 40-PG* is its big brother at \$159.50. The *Custom 101-GT* FM tuner at \$79.50, the *Custom 102-GT* AM-FM tuner at \$119.50, the *Premiere 120-GAT* AM-FM tuner/20-watt amplifier at \$169.50, the 213 basic preamp at \$14.50, the *LJ-7* preamp/amplifier at \$39.50 and the remodeled 212 preamplifier are the new monaural units that will be exhibited.

REK-O-KUT has redesigned its tone arms for stereo. They now accommodate all standard two, three and four terminal cartridges, whether monaural or stereo. For the owners of monaural Rek-O-Kut arms, a conversion kit is now available for an easy switchover to stereo. The Rondine turntables, including the newly introduced kit version, will also be prominently displayed.

ROCKBAR is the importer of Goodmans speakers and Collaro changers among other British-made components. Goodmans produces a broad variety of types and sizes of speakers. Full-range units and the units of multiple systems, plus their matching enclosures and crossovers, make up the line. The Collaro changers are wired for stereo and play all four speeds.

RUXTON will exhibit the *Debutante*, a speaker which has created considerable interest. In price, looks and sonic characteristics, it seems like a good stereo bet. The *Debutante* was described in some detail last month in our "Just Looking" department (Sept., '58, p. 16). A more elaborate speaker system is the *Venezia*, which incorporates the new British Kelly Ribbon tweeter, Mark II series. The *Debutante* is priced from \$89.95 and the *Venezia* from \$309.50.

SARGENT-RAYMENT has a well-tried stereo preamp/amplifier, the *SR-17-17*, which we discussed in detail in "The First 7." The *SR-380* is an unpowered integrated AM/FM tuner and stereo preamplifier, with the type of push-button controls that found favor in the *SR-17-17*. It can be powered by the *SR-900* power supply. Basic amplifiers include the monaural *SR-570* with 70 watts output,

HIFI & MUSIC REVIEW

What To Look For At The HiFi Shows

(as of August 15)

ACCESSORIES					MONAURAL					STEREO													
ANTENNAS	TAPES	RECORDS	CABINETS/ENCLOSURES	TUNABLES/TONE ARMS	TUNERS	TAPE RECORDERS	SPEAKERS/SYSTEMS	KITS	CHANGERS	CARTRIDGES	AMPLIFIERS	4- AND 2-TRACK TRANSPORTS	TUNABLES/TONE ARMS	TUNERS	TAPE RECORDERS	SPECIAL SPEAKERS	SPECIAL ADAPTERS	KITS	CONSOLE PHONOGRAPHS	CHANGERS	CARTRIDGES	AMPLIFIERS	
																							ACOUSTIC RESEARCH, INC.
																							ALTEC LANSING CORP.
																							AMERICAN ELECTRONICS
																							AMPEX AUDIO, INC.
																							AMI, INC.
																							APPARATUS DEVELOPMENT
																							ARKAY RADIO KITS
																							AUDIO DEVICES, INC.
																							AUDIO FIDELITY
																							AUDIO TECH LABS.
																							AUDIOGERSH CORP.
																							BARKER SALES CO.
																							BELL SOUND SYSTEMS
																							BOGEN-PRESTO
																							BRITISH INDUSTRIES CORP.
																							CALBEST
																							DYNACO, INC.
																							ELECTRO-VOICE, INC.
																							ELECTRONIC INSTRUMENT CO.
																							EPIC RECORDS
																							ERCONA CORP.
																							FAIRCHILD RECORDING EQPT.
																							FERRODYNAMICS CORP.
																							FISHER RADIO CORP.
																							GENERAL ELECTRIC CO.
																							GLASER STEERS CORP.
																							GRADO LABORATORIES
																							GRAY RESEARCH
																							HARMAN-KARDON, INC.
																							HARTLEY PRODUCTS
																							HIGH FIDELITY RECORDINGS
																							INTEGRAND CORP.
																							JENSEN MFG. CO.
																							KARLSON ASSOCIATES
																							KLH RESEARCH
																							KLIPSCH & ASSOCIATES
																							JAMES B. LANSING SOUND
																							ELECTRONICS, INC.
																							MADISON FIELDING CORP.
																							MAJESTIC INTERNATIONAL
																							MARANTZ COMPANY

● New products or first public showing*
X Established products

*Definition of "new" may be taken quite liberally. Not only does it include brand new products, but revamped designs, or products well-adapted to the particular use indicated.

the stereo *SR-534* with 17 watts per channel and the monaural *SR-517* with 17 watts output. The *SR-100* AM-FM tuner, the *SR-200* monaural preamp/25-watt amplifier and the *SR-300* AM-FM tuner/preamp and 20-watt amplifier complete the line.

SCOTT made news with the *130* stereo preamplifier in our "Stereo Preamp Premiere." It is chock full of subtleties of operation. At the Show, the new *299* integrated stereo preamp/amplifier will be exhibited. It has most of the features of the *130*, plus dual 20-watt amplifiers. An intriguing new item is the London-Scott integrated tone arm and stereo cartridge made in England by the engineers of *FFRR* and *FFSS*. The pickup characteristics appeared on our "Stereo Cartridge Checklist." The *330-C* AM-FM stereo tuner, the *209* and *99* monaural preamp/amplifiers, the *310-C* FM tuner, the *300* AM-FM tuner and the *250* 40-watt power amplifier make fascinating subjects for review, and the *135 Stereo-Daptor* is more than a gadget for the owners of monaural hi-fi systems who wish to convert to stereo.

SHERWOOD has enjoyed a great success with its *S-1000 II* monaural preamp/amplifier—reviewed in our May issue (p. 47). It now offers the *S-1060* with all of the same controls plus almost twice the power. Also new is the *S-4000*, which combines a stereo preamplifier and 20-watt monaural amplifier for converting a present monaural system to stereo with circuitry that demands only one full-range speaker and power amplifier. A bookshelf size mid-range and tweeter system, the *SS-2*, is recommended as the second speaker. Anticipating the arrival of multiplex broadcasting is the *SMX* FM multiplex adapter for use with any FM tuner, and of course Sherwood prefers that you use it with the *S-3000* FM tuner or the *S-2000* AM-FM tuner.

SHURE achieved instantaneous acclaim with the *Studio* and *Professional* monaural cartridges and tone arm which were reviewed in our June issue (p. 57). In last month's "Stereo Cartridge Checklist," we heralded the *M3D* stereo cartridge.

SONOTONE has a ceramic stereo cartridge that showed up very well on our "Stereo Cartridge Checklist." The company's other major hi-fi interest is at the other end of the audio line and the Sonotone speakers and speaker systems have merits that transcend their economy and compactness.

STEPHENS presents new speakers, enclosures and stereo speaker systems galore. The *Trusonic 80-FR* full-range speaker and bass-plane enclosure were reviewed very favorably in our June issue (p. 60). Larger speakers and enclosures of the same type are also available. Enclosures designed by Charles Eames are out of the ordinary while the *Stereodot* system of selecting and placing speakers for stereo is both novel and timely.

SUPERSCOPE offers a compact stereo tape recorder with an hysteresis synchronous drive motor. This unit contains its own dual preamplifiers and comes with two matched high-impedance microphones. It records and plays back two-track or four-track stereo. Matched J. B. Lansing speakers in enclosures that combine to form a portable carrying case are also available.

STROMBERG-CARLSON is back in the hi-fi fold with a large variety of brilliantly engineered components. The *ASR-433* stereo preamp/amplifier at \$129.95 is an extremely flexible unit with 12 watts output per channel, individual channel tone and volume controls and a unique output balance signal. Three new monaural preamp/amplifiers (12, 20 and 30 watts), a 40-watt power amplifier and an AM-FM tuner will also be seen at the Show. When it comes to speakers, enclosures and speaker systems, the Stromberg-Carlson tradition of integrity is apparent. They exist in profusion, but their quality is high, and the new *Slimline* series of speakers is the result of much original research into the basic concepts of sound reproduction.

TANNOY has just announced a variable reluctance stereo cartridge which will be exhibited at the Show. Made in England, it tracks at 3 to 4 grams and has a stylus radius of 0.7 mils. The famous Tannoy speakers and speaker systems will also be on display.

THORENS turntables and changers are imported from Switzerland. They are solidly built for long trouble-free service. The new *TD-124* turntable has a 10-pound fly-wheel type lower table and an aluminum upper table. The *CD-43* changer has been rewired for stereo, as have the *CBA-83* automatic player and the *CB-33P* manual player.

WEATHERS will show a ceramic stereo cartridge whose characteristics are eye-popping. They appear on last month's "Stereo Cartridge Checklist." The new FM stereo cartridge may also make its debut at the Show. Some months ago, the company introduced a turntable that departed radically from previous designs. Together with the monaural FM pickup and tone arm, it was reviewed very favorably in our April issue (p. 41). A variety of compact Weathers speaker systems will be exhibited in stereo applications, for which they are well adapted.

TANDBERG tape recorders are imported from Norway. The *3-Stereo-4T* will be exhibited at the Show. This is the company's first four-track stereo model. It also plays two-track at three speeds: 1½, 3¼ and 7½ ips. The *Model 10 Stereo Console* will also be seen. This includes a phonograph and AM-FM-SW radio as well as tape facilities, all housed in a luxurious cabinet.

UNIVERSITY has one of the largest catalogs of speakers, enclosures and speaker systems. The company makes almost every type of speaker for almost every type of application. At the Shows, the University speakers will be exhibited in a panoramic display, from the *Diffusicone-8* to the *315-C* Super 3-way Diffaxial. The new Ultra Linear compact models will be given special prominence because of their adaptability to stereo.

V-M is one of the most popular manufacturers of record changers. The *Stere-O-Matic* four-speed changer is an entirely new design. *Model 1201* comes with a ceramic stereo cartridge, while *Model 1202* has a plug-in head for any standard stereo or monaural cartridge. Both models are priced at \$50.00.

VIKING will show two new tape deck series, the *85* and the *Professional 95*. Both are equipped for four-track as well as two-track recording and playback. The customary accessories, brought up to date, will also be on display.

WELLCOR specializes in the production of cabinetry for hi-fi equipment. It will show consoles for full systems and enclosures for speakers, plus bases for changers and turntables. Most of the items are factory assembled, but several are distributed in do-it-yourself kits. The assembled furniture is available in a variety of finishes.

These, then, are the products which were imagined, manufactured and placed on the market by the members of the audio industry. Many of these items were conceived in the shadow of a sagging economy and produced in a race with time. Only a year ago, most of them were not even dreamed of; only a few months ago, they became urgent requirements. New needs were created when the stereo disc became a fact; the audio manufacturers hastened to satisfy those needs. What they accomplished in so short a time is in the nature of a minor miracle.

They now spread out the results of their labors for your perusal, for your enjoyment and, they hope, for your eventual acquisition. They have this year assembled the greatest High Fidelity Shows of them all. The very latest audio products are on display for you to see and to hear, to commend or to criticize. This is the Year of Stereo. Happy New Year!

—Warren De Motte

HIFI & MUSIC REVIEW

(as of August 15)

● New products or first public showing*
X Established products

*Definition of "new" may be taken quite liberally. Not only does it include brand new products, but revamped designs, or products well-adapted to the particular use indicated.

RIVERSIDE RECORDS

(Continued from page 54)

Ed McCurdy, Ewan MacColl, A. L. Lloyd, Dean Gitter, Oscar Brand, Ruth Rubin, Paul Clayton, Jean Ritchie and Peggy Seeger grace a roster of artists who match authenticity with entertainment ability.

Love of sport cars took Grauer and Barrett Clark, the new Associate Producer, to many of the racing circuits that dot the country. The emphasis

which the enthusiasts place on the different sounds that the sports cars produce inspired them to an outstandingly unique project. They transported the Riverside recording equipment down to Sebring, Florida, where the Grand Prix of American racing is held, and taped the proceedings.

"Sounds of Sebring: 1956" was a resounding success. It set a high standard for motor car recording and it initiated an exciting series of Riverside sports cars releases. Also, it caused the company to consider the advantages of

a fully equipped mobile recording unit. Today, Riverside's erstwhile Greyhound bus travels from location to location, with Barrett Clark at the wheel, followed generally by Bill Grauer in his Maserati.

At Sebring, the bus parks in the pit near the central control tower. Cables are stretched to each of the 64 individual car pits for instantaneous microphoning at any point. In addition, four two-way portable radios are used for ultimate flexibility in capturing every significant sound of the occasion. Similar thorough coverage is given many other road races.

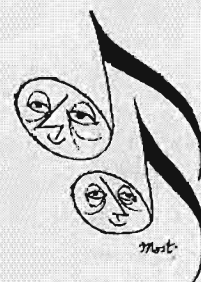
Two more categories raise the Riverside total to six: Modern Voices and Specialty records. Eleanor Roosevelt and Henry Miller are interviewed by TV's Ben Grauer, the uncle of Riverside's prexy, in the former series, which also includes plays by Jean-Paul Sartre and Sean O'Casey, and readings by Martyn Green and Franchot Tone.

The Specialty Series is not easy to define. It ranges from folk music by Hillel and Aviva to cocktail piano by Kenny Drew to the nostalgic tinkling of a rare music box. It is geared to entertainment, mostly pleasant and sometimes off-beat.

Last year, the merits of an associate label became apparent and the Judson line was born. Although these records are priced at one dollar less than the regular Riverside discs, no attempt has been made to economize in the quality of their engineering or production.

The crown of the Judson catalogue is the Wonderland Series of records for children. Produced by Leo Israel, formerly with the Children's Record Guild, the releases have achieved enviable stature in the guise of blanket recommendation from educational authorities and child psychologists.

The switch to stereo is an easy one for Riverside. For the past two years and a half, all of its recording has been done simultaneously in monaural and stereo. All in all, the prospect is favorable for record collectors and devotees of the open road. —Stanley Burwell



HIFI & MUSIC REVIEW

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STEREO DISC REVIEWS

BEST OF THE MONTH

Reviewed by

DAVID HALL

JOHN THORNTON

CONCERT

● **BEETHOVEN:** Piano Concerto No. 5 in E-flat, Op. 73 ("Emperor"). Clifford Curzon with the Vienna Philharmonic Orchestra, Hans Knappertsbusch cond. London CS 6019 \$4.98

Musical Interest: A great masterpiece
Performance: Old World approach
Recording: Good, but not superior
Stereo Directionality: Good
Stereo Depth: Good

There seem to be two ways to present this concerto, the most popular of the five, one is "Old World," and the other "New World." The latter is fiery, with pianistic virtuosity and orchestral power paramount, while the former is slower in tempo, more majestic in concept, and essentially more musical in meaning. The "New World" provides more sonic excitement, but the "Old World" reveals more of the musical line. Mr. Curzon, who can play Beethoven wondrously, sets forth on a well-paced reading assisted by vigorous conducting by Knappertsbusch. There is a sense throughout that a bit more spontaneous playing would have enhanced the forward motion of the music, but the orchestra does not lag. Curzon's technique encompasses the E-flat masterpiece comfortably, although he does not put into this effort quite the same performance he did in the Concerto in G, Opus 58 (London LL 1045). Since most pianists seem to feel that the E-flat represents a more formidable keyboard challenge than the Opus 58, Curzon's performance may be tempered by the more complicated score. So far as the sound goes, it is good, nice, and clean according to London standards.

Placement of the solo instrument seems to be a point between the two "sides" of the stage, since the output controls of my system gave equal presence to the piano. I would prefer personally a pickup from the left, a closer miking, for solo articulation is of extreme importance. Frequently in the hall at a live hearing, orchestral forces drown out the soloist in some passages, but in stereo recording this can be cured. Not too much presence, mind you, but enough

OCTOBER 1958

London, whose stereo discs steal the spotlight this month, tops off its first release with the Ansermet reading of Petrouchka in full "3-D" splendor—"If ever a recording deserved a medal . . . this is one." (see p. 86)

RCA Victor's stereo tape Top Percussion with the redoubtable Tito Puente. "Lovers of Latin rhythms, and those whose aural perception is as keen as the thin edge of a new razor, will buy this tape and treasure it." (see p. 93)

Vanguard's stereo version of the celebrated Solisti di Zagreb reading of the Vivaldi "Four Seasons." " . . . this one is tops! . . . a double triumph, that rare joining of all forces musical and engineering to produce a top-notch recording . . . a standard to aim for." (see p. 88)

Columbia's actual concert stereo disc of jazz trombonist J. J. Johnson and his Quintet—J. J. in Person. "J. J.'s trombone is the last word in lyrical refinement . . . post-Parker modern jazz at its best." (see p. 89)

for sharp balance. Stereo depth is good, not outstanding. If you like your *Emperor* Concerto served up with a great deal of spirit and a large dash of dynamic excitement, perhaps you better wait for the Rubenstein-Reiner RCA-Victor version. But if you like nobility of line, a looser discipline, but a well defined reading, then the London disc is worth your serious consideration.

J.T.

● **BEETHOVEN:** Symphony No. 5 in C Minor, Op. 67. Philharmonic Promenade Orchestra of London, Sir Adrian Boult cond. Vanguard VSD 2003 \$5.95

Musical Interest: Outstanding
Performance: Excellent
Recording: Best of Beethoven series
Stereo Directionality: Well balanced
Stereo Depth: Fair

Of the three Beethoven symphonies up for review at this time, the C Minor is easily the best. By "best" I mean technically and interpretively. Sir Adrian Boult takes a faster pace with the familiar C Minor, the orchestra comes alive under this tempo and there are exciting moments in the great finale. One of the weaknesses of stereo is lack of definition in the bass line, I presume because the contra-bass ranges through the back of the stage, from a mid-point, or slightly off-center position, to an extreme left or right, according to conductors' wishes. Although Vanguard's talented Mr.

Solomon has achieved good sound in all the Beethoven series, it appears he has improved on his high standard here. I don't know why. Same hall? Same microphones? Same position? Maybe somebody opened a door.



There is lack of definition in the timpani section, especially in the first movement and finale. But that is all small, a to-do about nothing. What is important here is the reading, Sir Adrian's bold treatment, which sounds very good indeed on a stereo-disc. As a matter of fact, the C Minor sounds a great deal better on the stereo than on the monaural—the difference between a fair recording and a very good one. Vanguard's

overall sound is a trifle "dry," but all the same excellently engineered. J.T.

● **BEETHOVEN:** Symphony No. 6 in F Major, Op. 68 ("Pastoral"). Philharmonic Promenade Orchestra of London, Sir Adrian Boult cond.
Vanguard 2004 \$5.95

Musical Interest: Substantial
Performance: Straightforward
Recording: Superior
Stereo Directionality: Too sharp
Stereo Depth: Good

In an age where the programmatic "Pastoral" has served as background music to a Disney *Fantasia*, it is only natural I suppose for the F Major Symphony to be subject to all manner of "interpretation." We have recordings with running water, bird calls, real thunder and lightning, to say nothing of exaggeration of tempi. Here we have a recording with just the original music, conducted by a musician who deplores "effects," and the result is very interesting. Adrian Boult reminds us that Beethoven had some good thoughts in mind when he wrote the Sixth Symphony, and he proceeds to set them forth with a straightforward, unhurried reading. The first two movements, with this treatment, come out just fine, from the leisurely paced "Trip Through the Countryside," all the way through the peaceful *Scene By the Brook*. But then, the peasants do not work up much of a dance, the storm is a passing threat, and the "Thankful Feelings After the Storm" provide a nice melodic finale, with much thanks but feeling. A great "Pastoral" does not need modern addition of souped up bird noises or documented thunder, but it needs more than merely a firm hand at the podium.

The Promenade members play very well under Boult, and there never was a more even performance on record. But if there is a weakness here, it is in the fact that Sir Adrian conducts it oh so properly. Vanguard has achieved good separation, a little too sharp, at the risk of losing middle "ghost" channel effect, and the overall sound is too close, damaging depth illusion. J.T.

● **BEETHOVEN:** Symphony No. 7 in A Major, Op. 92. Philharmonic Promenade Orchestra of London, Sir Adrian Boult cond.
Vanguard VSD 2005 \$5.95

Musical Interest: Not commanding
Performance: Good
Recording: Good
Stereo Directionality: Too Sharp
Stereo Depth: Good

As in his reading of Vanguard's issue of the *Pastoral* Symphony, Sir Adrian Boult leads the members of the Philharmonic Promenade Orchestra of London in a firm account of Op. 92. Where the F Major score can do well with this steady rock-firm hand, the A Major I think, suffers from lack of drive. Of all the nine, the Seventh has the greatest motion, is filled with a hammer-like restlessness, an unbounded energy, containing in its marvelous pages the great power of creation that hounded Beethoven to his death. It is not a pleasant, a "pretty" work. And its second movement certainly takes a place among the most sublime music ever penned. But this is not what comes out here. There are moments when the sheer

impetus of the score begins to reveal that white-light of inspiration, but for the most part, the Vanguard release does not generate the splendid excitement that it should.

The sound somehow is better engineered than in the *Pastoral*, there is more depth, and directionality is not so razor-edged. A good performance, but no more than that. J.T.

BENSON: Percussion Trio (see COLLECTION)

BERLIOZ: Requiem (see p. 50)

● **BRAHMS:** Symphony No. 1 in C Minor, Op. 68. Vienna Philharmonic Orchestra, Rafael Kubelik cond.
London CS 6106 \$4.98

Musical Interest: Great Brahms favorite
Performance: Plodding and uneven
Recording: Grainy
Stereo Directionality: Good
Stereo Depth: Good

Rafael Kubelik who conducts the Vienna Philharmonic in both the C Minor and D Major symphonies of Brahms for London, appears to have some trouble with tempo. The Brahms C Minor is the very devil to conduct evenly, and it is obvious to me that Kubelik is fully aware of this fact (he fares better in the D Major). The first movement is taken too slowly, almost ponderously, and the tempo does nothing to give a noble line to the *Allegro*. Only in the fourth movement *Allegro non troppo ma con brio* does Kubelik come to life, and the approach in the long and suspenseful pages culminating in full orchestra *ff* followed by the famous horn theme is accomplished unevenly and too rapidly. The overtones from percussion are not allowed to reverberate into the horn entrance and part of the main body of that wonderful moment sounds too hurried. Speaking of sound alone, my disc was coarse and tended to distortion even when played on two different pick-ups.

In the *Andante* the beautiful wind parts are carried off by the first players adequately, but one gets the feeling this is happening almost by automation. The *Allegretto* fares best of all the movements. Turn it up good and loud and you may be satisfied to let decibels hide the lackadaisical pace and almost careless entrances.

Kubelik has fared better with London. His recording of the Mahler Symphony No. 1, and the Dvořák Slavonic Dances are his best efforts on the monaural side. I hope London recorded them both in stereo. From the sound side, this issue was coarse, and appeared over-modulated in the heavy passages, a deficiency not in evidence on any other of the Londons. Separation was good, and depth illusion also. But to be frank, not good Brahms. J.T.

● **BRAHMS:** Symphony No. 2 in D Major, Op. 73. Vienna Philharmonic Orchestra, Rafael Kubelik cond.
London CS 6004 \$4.98

Musical Interest: Masterpiece, of course
Performance: Warm and invigorating
Recording: Tops
Stereo Directionality: Very good
Stereo Depth: Good

Although Kubelik and the Brahms C Minor Symphony on London stereo had

some difficulties, all is serene in the issue of the D Major work! The performance is warm and invigorating, sunny and lyrical, filled with the right dash and vigor. Recording wise, the sound seems better too, not so much distortion in the inner grooves, the string tone silken smooth, and except for a few spots in the second movement, the winds are wonderful. If there is any erring, it is in a rather fast pace, compared to the extreme complacency of the C Minor tempo. It is a lyrical reading, but I would not say it was a tremendous reading, or that the recording represented magnificent Brahms. It is recommended nevertheless, and the stereo engineering is quite something to listen to.

The cellos have some prominence in the D Major symphony, and their work in the section section is very beautiful. All in all, a noteworthy release, done with much more musical intelligence than in the issue of the C Minor symphony. All parts of the stereo on a high plane, directionality and depth illusion giving the record spaciousness and warmth you will admire. J.T.

● **BRUCH:** Violin Concerto No. 1 in G Minor, Op. 26; **MENDELSSOHN:** Violin Concerto in E Minor, Op. 64. Ruggiero Ricci with the London Symphony Orchestra, Pierino Gamba cond.
London CS 6010 \$4.98

Musical Interest: Two lovely romantics
Performance: Glowing solo work
Recording: With London's high standard
Directionality: Good
Stereo Depth: Enhanced by fine acoustics

London's first large batch of stereo recordings is noticeable for the release-in-depth of "popular" works, such as *Scheherazade*, Tchaikovsky Violin Concerto, *Emperor* Concerto, and so on into the night. A good plan, and a natural one of course, to get stereo off to a flying start with wide consumer interest in the shortest possible time. The coupling of Mendelssohn's E Minor and Bruch's G Minor with Mr. Ricci and Gamba is a happy issue, enormously helped by London's stereo engineering. Ricci's tone is warm and persuasive, if not overlarge, while Gamba's direction is sure. Both works are played in the broadest meaning of "romantic," especially the Bruch, which sounds somewhat better than the other side. Members of the London Symphony Orchestra follow Gamba to produce some of their best sound on records. All told, a recording that should entice the collector of violin concerti. Ricci has a nice singing tone, and a carefully executed style. The sound on the London LP is somewhat better than several of the other stereos, and special attention is directed at the beautiful sounding strings of the orchestra. J.T.

COLGRASS: Percussion Music (See COLLECTION)

● **DEBUSSY:** La Mer — 3 Symphonic Sketches; Prelude to The Afternoon of a Faun; **RAVEL:** Rapsodie espagnole. Suisse Romande Orchestra, Ernest Ansermet cond.
London CS 6024 \$4.98

Musical Interest: Excellent
Performance: Good, but restrained
Recording: Good to outstanding

HIFI & MUSIC REVIEW

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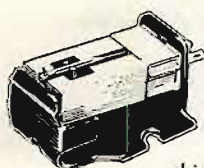
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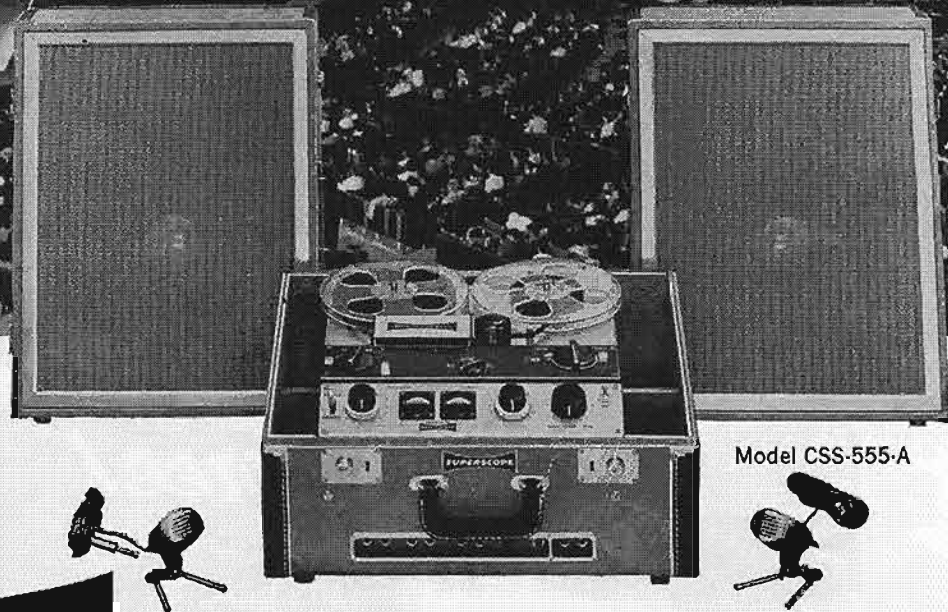
Title	Musical Interest	Performance	Stereo Direction	Stereo Depth	Score
THE STARS IN STEREO Harry James, Frank Sinatra, Les Baxter, "King" Cole, Jackie Gleason & 5 others Capitol SW 1062. \$4.90	★★★★	★★★★	★★	★★★★	15
THE GIRL FRIENDS featuring Andy Sannella & His Orchestra Charmaine, Dolores, Mary Lou & 11 others. Everest SDBR 1005. \$5.98	★★★	★★★	★★★★	★★★★	14
A NIGHT IN THE TROPICS featuring 101 strings, Wilhelm Stephan cond. La Paloma, Samba For Sophia, The Magic Island & 6 others. Stereo Fidelity SF 4400 \$2.98	★★★	★★★	★★★★	★★★★	14
PORTRAITS featuring Frank de Vol & His Orchestra Jezebel, Chances Are, Yellow Rose of Texas, & 9 others. Columbia CS 8010. \$5.98	★★	★★★	★★★★	★★★★	13
PAN-AMERICANA featuring Andy Sannella and His Musical Fellas El Marinero, Cheek To Cheek, C'est Si Bon, Oye Negra & 18 others. Everest SDBR 1004. \$5.98	★★	★★★	★★★★	★★	12
I'LL REMEMBER APRIL featuring Raoul Poliakin Orchestra, with Stereochorale I'll Remember April, Memories Of You, Moonglow & 11 others. Everest SDBR 1001. \$5.98	★★	★★★	★★★	★★	11
MUSIC FOR HEAVENLY BODIES featuring Paul Tanner with Andre Mentero Orchestra Up To Jupiter, Misty Moon Blues, Red Sea Of Mars & 10 others. Omega OSL 4. \$6.95	★★	★★★	★★★	★★	11
ROMAN SPECTACULAR featuring Charles Magnante & His Orchestra Carnival Of Venice, Blue Skies Of Naples, Opera Medley & 9 others. Grand Award GA 205 SD \$4.98	★★★	★★★	★★★	★★	11
GOOD NIGHT, DEAR LORD featuring JOHNNY MATHIS with Percy Faith Orchestra Good Night Dear Lord, Swing Low Sweet Chariot, Eli Eli & 9 others. Columbia CS 8012 \$5.98	★★★	✓	★★★	★★	10
THE MIGHTY WURLITZER and the Roaring Hi-Fi 20's featuring Leonard Leigh Valencia, My Buddy, Bye Bye Blackbird, Borney Google & 20 others. RCA Victor LSP 1665 \$5.98	★★★	★★	★★★	★★	10
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SOCIETY DANCES featuring Milt Shaw & His Orchestra September Song, Wunderbar, Where Or When, Hi-Lilli Hi-Lo & 32 others. Urania USD 1005. \$5.95	★★	★★	★★★	★★	10
A GUY IN LOVE featuring Guy Mitchell with Glenn Osser Orchestra Pennies From Heaven, Allegheny Moon, Under A Blanket Of Blue & 9 others. Columbia CS 8011. \$5.98	★★	★★★	★★	★★	9
HAWAIIAN HITS featuring Paul Whiteman & His Orchestra My Little Grass Shack, Song Of The Islands, Aloha Oe & 7 others. Grand Award GA 208 SD. \$4.98	★★	★★	★★★	★★	9

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

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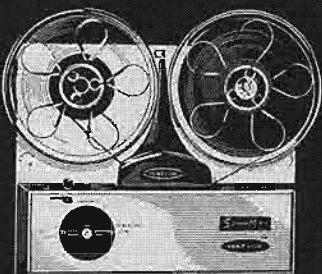
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(Continued from page 82)

conducting from Krips (and gets it) but the Viennese respond beautifully to Boskovsky, with magnificently executed music, full of nuance and shadow, vim and vigor. I suspect that in the Explosions Polka the shattering sound at the end was dubbed in with a set of hard sticks and tympani plus some artificial reverberation, or someone opened the doors and fired off an 88 mm rifle. Perhaps the outstanding virtue of the London releases is the inclusion of a well balanced bass line, giving full body to *ff* passages, and fine solidly placed playing for the whole tone of the ensemble. Not all the London discs have this expertly balanced bass, but it is all there in these two LP's. Stereo directionality is very good, with the orchestra ranged in the classic placement.

As both projects were engineered in the great hall of the Sofiensaal, where Strauss conducted so many times, the "depth" feeling is just about perfect, for acoustically this hall is excellent. Certainly London will sell thousands of these recordings. They are superb in every way. And although the Viennese players by this time should be able to play the Strauss scores underwater, there is never the slightest feeling of jaded attitude. J.T.

• **STRAVINSKY:** *Petrushka* (complete ballet). Suisse Romande Orchestra, Ernest Ansermet cond.
London CS 6009 \$4.98

Musical Interest: A great masterpiece
Performance: Electrifying
Stereo Directionality: Perfect
Stereo Depth: A trifle forward
Recording: Excellent

Of all the Londons received at this writing for review, *Petrushka* is by far the most outstanding. It is, without question, the most startling stereo recording yet heard. If ever a recording deserved a medal, or an award, this is one, and if the disc does not receive honors, I'll strike off a private medallion and award it myself.

When a reviewer is confronted with per-



fection of this kind, it is difficult to point out any single virtue and say "this is best," for the whole is inseparable. After all, we should consider that engineering and high-fidelity are tools or instruments to implement the performance, which comes first.

Anscrimet has always seemed to have an affinity for this particular score. His other Stravinsky recordings, while brilliant ex-

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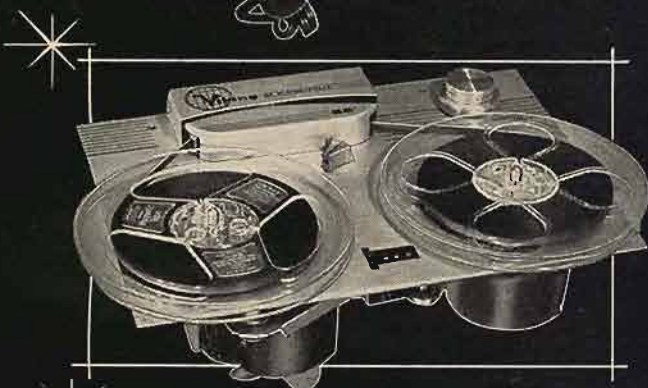
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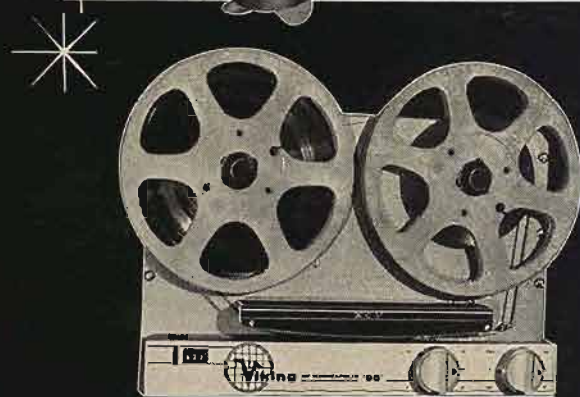
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• **KUHNAU:** Biblical Sonatas Nos. 1, 4, 5, 6. Albert Fuller (harpsichord); C. Ray Smith (narration). Washington W-409 \$5.95

Musical Interest: Unusual
Performance: First rate
Recording: Ideal

For years, music students have been reading about the "Biblical Sonatas" of Kuhnau, and their importance as examples of "program" music. Now, thanks to this disc, we are able to hear four of these six sonatas.

The sonatas bear such titles as *The Combat between David and Goliath*, and *Hezekiah, mortally ill and then restored*. Kuhnau went so far as to append subtitles to each of the individual sections of the works, so that the opening section of the first sonata is called "Goliath's stamping and ranting," while a later section bears the sub-heading "The steadfastness of David, his urge to crush the giant's pride."

In this recording, those subtitles, beside being printed on the jacket, are spoken before each section is played.

Let us clear the air immediately by saying that the performances by Albert Fuller are completely satisfying. They are technically secure, expressive, and spirited. The recording does full justice to the performances; it captures the sound of the instrument faithfully, and the acoustics are excellent.

One wonders what the reaction will be, however, when the record is heard several times. With each hearing the listener must again be exposed to the verbal reiteration of each of the subtitles. Perhaps it might be wise for Washington Records to issue another version of the disc minus the verbal announcements, since the subtitles are printed on the jacket anyway.

In any case, one can only be grateful, for we have rare music, well performed and recorded, and the jacket is a mine of information. **D.R.**

• **LALO:** *Symphonie Espagnole*. Leonid Kogan (violin) with the Paris Conservatory Orchestra, Charles Bruck cond. Angel 35503 \$4.98

Musical Interest: Colorful and atmospheric
Performance: A whizeroo!
Recording: Excellent

To add to its already superlative account of this score by David Oistrakh, here is Angel releasing a performance by Oistrakh's younger colleague which for me succeeds in displacing Oistrakh's from the top rung in the *Symphonie Espagnole* ladder. Here is immense style and a full bag of virtuoso tricks mated to a thoroughly matured and aristocratic conception. As did Oistrakh, Kogan plays all five movements of the piece, including the oft-omitted *Intermezzo*.

Orchestral collaboration and recorded quality are excellent. **M.B.**

LIDON: Organ Sonata (see **COLLECTIONS**)

• **MAHLER:** *Songs of a Wayfarer*; **BRAHMS:** Seven Songs from Op. 32—*Wie rafft ich mich auf in der Nacht*; *Aus der Moldau*; *Ich schleich' umher betrübt und stumm*; *Der Strom*; *Wehe, so willst du mich wieder*; *Du sprichst, dass ich mich täuscht*; *Wie bist du, meine Königin*. Dietrich Fischer-Dieskau, baritone, with Philharmonia Orches-

tra, Wilhelm Furtwängler cond. [with Hertha Klust, piano, in the Brahms Songs.] Angel 35522 \$4.98

Musical Interest: Tops for vocal fanciers
Performance: Variable
Recording: Good

Fischer-Dieskau is at his best in the quiet, reflective songs, like *Die zwei blauen Augen* of the Mahler or *Nicht mehr zu dir zu gehen* of the Brahms. In the more dramatic, explosive songs he is less successful. Furtwängler's orchestral accompaniment is extremely idiomatic, and the recording, though at least four years old (Furtwängler died in November, 1954) is clean and well-balanced.

Incidentally, it is good to hear the Mahler sung as called for by a male voice after its two most recent recordings by Nan Merriman and Kirsten Flagstad. **M.B.**

• **MENDELSSOHN:** *A Midsummer Night's Dream*—Overture, Scherzo, Nocturne, Wedding March; **SCHUBERT:** *Rosamunde*—Overture, Entr'acte No. 2, Ballet Music No. 2. Concertgebouw Orchestra of Amsterdam, George Szell cond. Epic LC-3433 \$3.98

Musical Interest: More than incidental
Performance: Razor-sharp
Recording: Rich and solid

A number of years ago London Records issued this identical coupling by the Concertgebouw Orchestra under Eduard van Beinum, and RCA Victor has just released (for review next month) the same material with Monteux conducting the Vienna Philharmonic. Szell's performances are characterized chiefly by awesome orchestral discipline: attacks of hair-trigger precision, beautifully proportioned dynamics and inner balances of the most sensitive adjustment. Musically, the approach is of the let-the-music-speak-for-itself variety. These are comfortable, satisfying performances, with full and resonant sound to match. **M.B.**

• **MENDELSSOHN:** *Violin Concerto in E Minor, Op. 64*; **TCHAIKOVSKY:** *Violin Concerto in D, Op. 35*. Christian Ferras, violin, with Philharmonia Orchestra, Constantin Silvestra cond. Angel 35606 \$4.98

Musical Interest: Two of the greatest
Performance: Variable but valuable
Recording: Good

Christian Ferras is a French violinist still in his twenties who makes his American debut this season both in Boston and New York with Charles Munch and the Boston Symphony Orchestra. Though this is his debut recording for Angel, he has previously been active as a recording artist for London Records.

Earnestness and sincerity of approach are perhaps the keystones of his style in these two pieces; he plays them for their musical content, rather than for self-exploitation. As in Angel's recent recording of the Mendelssohn by Michael Rabin, it's a pleasure to find a young performer taking a civilized tempo in the opening movement rather than running through it at top speed. In general the Mendelssohn fares the better of the two—more than once in the Tchaikovsky I had the feeling that soloist and conductor had not quite ironed out certain differences of opinion regarding the score—but the disc is valuable for presenting to

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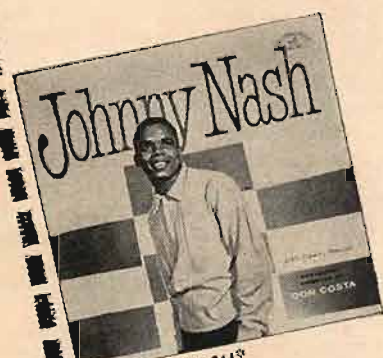
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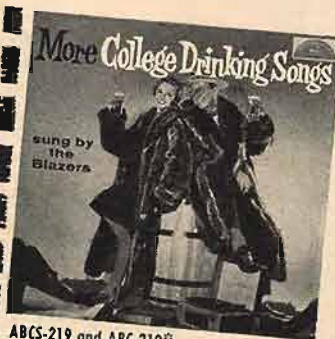
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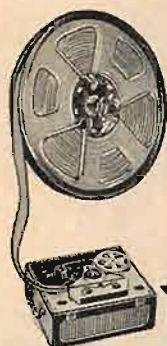
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MOZART: Serenade (see Reger)

ORR: They That Put Their Trust (see COLLECTIONS)

PARRY: Fantasia and Fugue (see COLLECTIONS)

• **PROKOFIEV:** Classical Symphony, Op. 25; The Love for Three Oranges—Suite Op. 33a; Peter and the Wolf, Op. 67. Garry Moore (narrator) with the Philharmonic Symphony Orchestra of London, Artur Rodzinski cond. Westminster XWN 18701 \$4.98

Musical Interest: Any time

Performances: No nonsense

Recording: Keep fiddling with the knobs

Here are three of the most entertaining and amusing pieces of the greatest Russian composer of our century (Stravinsky is too international a stylist to be so classed). All the pieces are available in multiple versions, and each is excelled by others; but this is, curiously, the only disc in which "Peter" is backed by more of Prokofiev's music.

Rodzinski's concept of the *Classical Symphony* is straightforward and vital, but the ultimate in finesse and subtlety is not there, and the orchestral sound is too big for my taste. In the Suite, the veteran conductor also drives on relentlessly, with little breathing space or poetry. The accompaniment to the tale of "Peter" he does superbly, but here the narrator lets us down. With such colorless, rather charmless reading, Mr. Moore seems to be asking himself occasionally, "what am I doing here?" This piece can stand a little acting, real storytelling: Ritchard, Rathbone, and the late great Richard Hale supplied it—as well as a wonderful Englishman whose version of a few years ago (on RCA's Bluebird label) seems to have been withdrawn: one Wilfred Pickles.

Good sound, after a lot of tinkering with the controls; the fiddles kept swishing a little whatever I did. It may be my fault. **K.G.R.**

RAMEAU: Concerto (see HANDOSHKIN)

• **REGER:** Variations and Fugue on a Mozart Theme, Op. 132; **MOZART:** Serenata Notturna (K. 239). Berlin Philharmonic Orchestra, Karl Böhm cond. Decca DL-9979 \$3.98

Musical Interest: Reger—Spotty at best; Mozart—Consistently sustained
Performance: Reger—First Class;
Mozart—Slightly square
Recording: Excellent

Outside of Germany, interest in the music of Max Reger has never been very high. He was a meticulous craftsman with a sure command of all the musical resources, but his ideas were seldom more than routine. His *Mozart Variations* (on the famous first movement theme from the Piano Sonata in A, K. 331) is his best-known work, but he does not succeed in holding the interest for very long. Böhm's performance is thoroughly sympathetic, but ennui sets in—at

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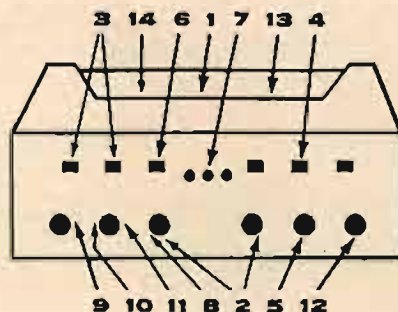
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least as far as this listener is concerned—long before the end.

In the *Mozart Serenata Notturna* the values are reversed: First-class music in a rather routine presentation. Böhm isn't sufficiently charmed by this score, hence what we get is a reading rather too straight-laced and proper.

Recorded sound in both works is clear, well-balanced and rich. **M.B.**

● **ROSENBERG:** String Quartets No. 5 (1949) and No. 6 (1953). Parrenin Quartet and Kyndel Quartet. Westminster XWN 18704 \$4.98

Musical Interest: Very worthwhile
Performance: First-rate
Recording: A bit hard to adjust

A few years ago, I remember being very much impressed with Hilding Rosenberg's Third Symphony, on a London disc now unfortunately withdrawn. This Swedish composer, born in 1892, was, I felt, a major figure. Since then, Rosenberg has become more widely known in this country through his Louisville Concerto (available on LP by mail through the Louisville orchestra), and now come two of his late string quartets to add new facets to our awareness of his music.

These two works are to my mind of extraordinary quality—chamber music in the great tradition of the genre, masterly in technique and deeply communicative in substance. Rosenberg's idiom is tonal, though very fluid and chromatic. It is distinctly of our time, yet imbued with a sense of structure that is profoundly classic, conservative in the best sense of the term. His polyphonic textures are interesting, his rhythms move, his melodies soar, and his gamut is wide. It is not possible for me to pigeonhole his style; while I cannot yet recognize it instantly as his (as one now can with Bartók and Hindemith and Stravinsky), I do feel it as individual and personal, the result and outgrowth of a distinctly Scandinavian composer's thinking rather than an international manner.

Both works are played superbly, one by the noted French ensemble, the other by what we are told is "Sweden's finest chamber music group." The sound is good, although I found it difficult to eliminate a bit of hiss in the violin tone, on both sides.

K.G.R.

RUBBRA: Nunc Dimittis (see **COLLECTIONS**)

SAINT-SAËNS: Concerto (see **SCHUMANN**)

SCHUBERT: Rosamunde (see **MENDELSSOHN**)

SCHULLER: Transformation (see p. 118)

● **SCHUMANN:** Cello Concerto in A Minor; **SAINT-SAËNS:** Cello Concerto #1 in A Minor. Janos Starker, cello, with Philharmonic Orchestra, Carlo Maria Giulini cond. Angel 35598 \$4.98

Musical Interest: Pleasant
Performance: Excellent
Recording: First rate

Here is another top-notch production featuring the marvelous musicianship and superb technical command of the former first

cellist of the Chicago Symphony Orchestra. If Starker's recent resignation from that position means that he will devote himself increasingly to concert appearances, then the international musical scene will be the better for that decision. Both these performances are aristocratic, assured and warm-toned and there seems to be a friendly feeling of camaraderie between Starker and Giulini. Angel's recording captures the full-blooded sound beautifully. **M.B.**

SHAPERO: On Green Mountain (see p. 118)

● **SIBELIUS:** 16 Songs—Come Away Death; When That I Was a Tiny Little Boy; Trois Soeurs aveugles; Im Feld ein Mädchen singt; Lastu lainehilla; Illalle; Souda, Souda, Sinisorsa; Finlandia Hymn; Drommen; Varen flyktar hastigt; Till Frigga; Fagellek; Romeo; Demanten på Marsenon; Saf, saf susa; Svarta Rosor. Kim Borg (bass) with Erik Werba (piano). Decca DL-9983 \$3.98

Musical Interest: Basically esoteric
Performance: Uneven
Recording: Good

Sibelius as a song composer is all but unknown in this country. But his catalogue of songs contains nearly 100 entries and



some of them would repay investigation by some of our singers.

Borg has been a fairly impressive singer in some of his previous recordings; here he is uneven, with his best work coming on the second side of the disc (songs to Swedish and Finnish texts). But as an excursion into an unknown side of Sibelius's output, this disc has its own rewards. **M.B.**

● **WINE, WOMEN AND SONG**—Music by Johann Strauss, Jr. and Josef Strauss: Entweder-Oder Polka; Dithyrambe Polka; Moulinet Polka; Wine, Women and Song Waltz; On Vacation Polka; Sängerkunst Polka; At Our House Waltz; The Beautiful Blue Danube Waltz. Men's Choral Society of Vienna and Vienna Symphony Orchestra, Karl Etti and Eduard Strauss conds. Epic LC-3469 \$3.98

Musical Interest: Supreme of its kind
Performance: Absolutely first-class
Recording: Excellent

A superb disc! Both Etti and Strauss (yes, he is a descendant of the Strausses) are masters of the style and their performances make all the more clear the difference between real feeling for the idiom and the spurious kind of streamlined approach which disfigures much of the Johann Strauss we hear in this country. Of particular interest is the fact that both *Wine, Women*

HIFI & MUSIC REVIEW

and Song and By the Beautiful Blue Danube are performed in their original versions as vocal waltzes, and by the same organization for which they were originally written—the Men's Choral Society of Vienna. Wonderfully full recorded sound rounds out a disc for which only superlatives suffice. **M.B.**

TCHAIKOVSKY: Concerto (see MENDELSSOHN)

TITELOUZE: Four Verses (see COUPERIN)

VIVALDI: Concerto (see HANCOCK)

• **WAGNER:** Die Meistersinger von Nürnberg (complete). Sachs—Ferdinand Frantz (baritone); Pogner—Gottlob Frick (bass); Beckmesser—Benno Kusche (baritone); Kothner—Gustav Neidlinger (baritone); Walther—Rudolf Schock (tenor); David—Gerhard Unger (tenor); Eva—Elisabeth Grümmer (soprano); Magdalene—Marga Höffgen (mezzo-soprano); Nightwatchman—Hermann Prey (bass), others. Chorus of the Municipal Opera and German State Opera, Berlin (Hermann Lüddecke, dir.), Choir of St. Hedwig's Cathedral, Berlin (Karl Forster, dir.), and the Berlin Philharmonic Orchestra, Rudolf Kempe cond. Angel 3572 E/L (35575-9) 5 12" \$25.90

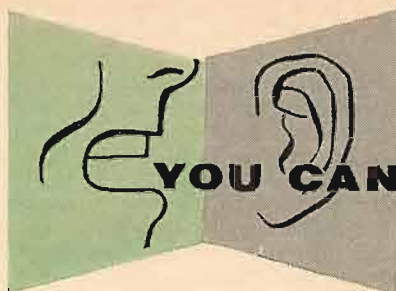
Musical Interest: Kolossal!
Performance: Fabelhaft!
Recording: Wunderbar!

Were I challenged that for the rest of my life I would be allowed to hear only one of Wagner's works again, *Die Meistersinger* would be my unhesitating choice. It is not a "music-drama," with its pretensions and longeurs, but an opera; it is a great comedy—and, like all such, a deeply serious work. "Children, make new things!", Wagner said to his disciples; and that is the leitmotif of *Die Meistersinger*. The invincible forward march of the new, its irresistible conquest of the old-fashioned, the bourgeois, the petty and the reactionary—that is a great theme. And so is the realization that "tradition," if rightly understood, is a liberating, not a hindering influence. No young genius who ever broke new paths has been able to forget the admonition of Hans Sachs, the poet-cobbler: "Despise ye not the masters, and honor well their art."

Out of this big thought (and a delightful love story), Wagner fashioned a masterpiece of such radiant power and beauty that the contemporary listener can for once allow himself to fall completely under his sway. In this rich and joyful work, Wagner became what he never seems elsewhere to be: completely human. To all but his straw-man, the critic-clown Beckmesser, he is warm and generous, and he creates people, not myths; men and women, not heroes and heroines. A perfect performance of "*The Mastersingers*" is one of the rarest experiences of the musical stage; short of the visual, which imagination can supply, it must be said that Angel has come close to realizing it.

For one thing, the recorded version is entirely uncut. The company has done on ten sides what the two extant other versions do, I believe with deletions, on twelve. The sound has not suffered in the slightest; it is, in fact, glorious from every facet. The only harm done is a series of exasperating side-breaks, sometimes in mid-phrase. That,

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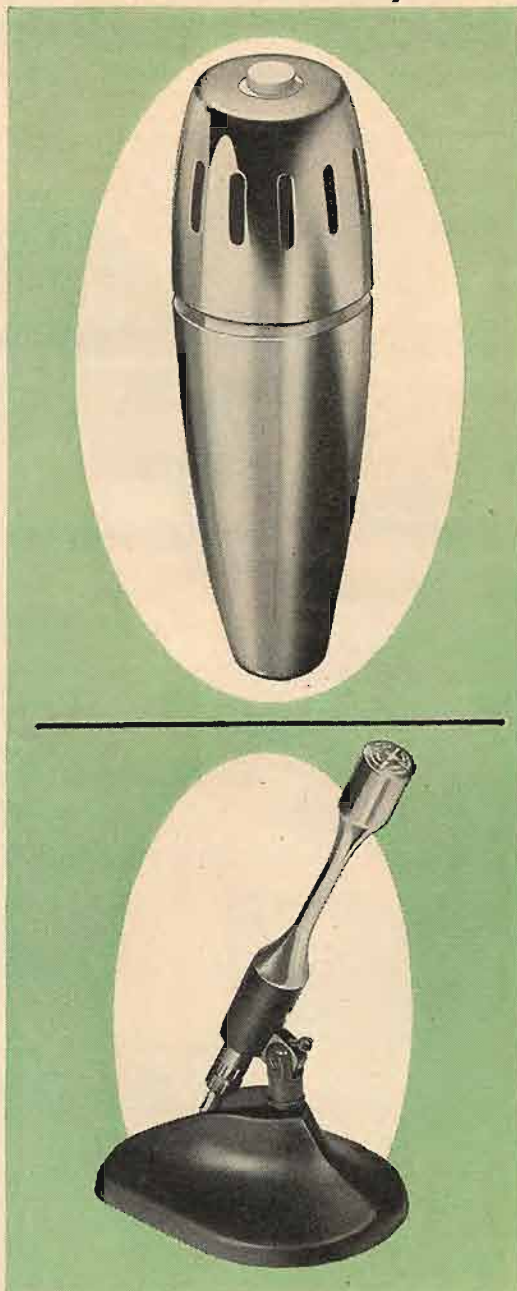
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surely, could have been somehow avoided. Also, the line-by-line method of libretto translation I personally find awkward and tiring to eye and mind.

The cast is magnificent. From the Urania set of some seven years ago (still available, Kempe conducting also), I recall the voice of Frantz as considerably younger and fresher than it is here, but he still does impressive and distinguished singing. He may lack the ultimate sense of characterization which Schöffler supplies in the London issue, but there is something peculiarly right about a Sachs who sounds a bit old, a little tired and resigned. In the final scenes, Frantz rises to grandiloquent stature.

Frick (much admired as Osmin in "Seraglio" and Rocco in *Fidelio*) makes an outstanding Pogner, in a confident sonority

that is thrilling. When the next complete "Meistersinger" is recorded, he should be awarded the role of Sachs. Grümmer's Eva, at last, is a young girl, not an aging German Hausfrau: an enchanting impersonation. Schock's Walther does not extinguish memories of Franz Völker, Torsten Ralf, or Lauritz Melchior; but he has the proper lyric intensity, the fervor and style to overcome a slight quaver. For my taste, Kusche clowns too much as Beckmesser, though he does it hilariously indeed; he can sing, too, but might have done a bit more of it.

Splendid work is done by all the master-singers, especially Neidlinger as a first-rate Kothner; Unger and Höfgen acquit themselves with youthful brio as David and Magdalene. Prey's Nightwatchman is a

brief gem. The important choral ensembles are trained to perfection, yet sound spontaneous and genuine; and better orchestral playing than the Berliners offer is hardly to be expected in this work.

That brings us, last but by no means least, to the energizing spirit of this performance, Rudolf Kempe. The young conductor's pacing is unqualifiedly superb, and his control over the most complex combinations of forces is admirable. His conception strikes this listener in the best sense adequate to this opera: fresh and vigorous, in the grand tradition personally earned and understood. Under his guidance, and with the enormous skill of the engineers, this has become one of the great Wagner recordings of our time. **K.G.R.**

WALTON: Set Me As a Seal (see COLLECTIONS)

COLLECTIONS

● **ALONG THE VOLGA**—Thirteen Russian folk songs—Evening Bells; Song of the Volga Boatmen & others. The National Chorus of Russian Song. A. V. Sveshnikov cond. Decca DL 9985 \$3.98

Musical Interest: Indispensable for lovers of the Russian Folk Idiom
Performance: Magnificent
Recording: Good

If you happen to be among those who fall into the "Musical Interest" group referred to above, then I suggest that you run, not walk, to your nearest record shop, armed with the number of this recording written on a slip of paper. In fact, don't bother reading the remainder of this review until you have returned with the record in your possession.

Now, I'd suggest that you start with the first band on Side Two. Notice the richness of the sounds as the entire chorus imitates a softly strummed guitar. Then, revel in the beauty of the melody sung by the tenors.

Let the stylus go on to Band Two, which contains a lively folk song. Notice the wonderful ensemble achieved by the ninety-five voices of this beautifully trained group—especially the subtle *accelerandi* and *retards*. Then try Band Five on the same side, if you'd like to be enveloped by the richness of the deep bass voices.

Flip the record, and listen to the beautiful web of tone produced on Band One. And then, if you'd like to hear a truly artistic version of *The Volga Boatmen* with a tremendous build-up in volume, go to the final band on Side One.

If one slight criticism might be leveled against this record, it is the fact that a large proportion of the songs are of the slow, sentimental variety. But they are all sung so magnificently, and in such tasteful arrangements, that this becomes a minor consideration.

According to the jacket notes, this chorus has given over 2000 concerts since its founding during World War II. Judging by the excellence of these performances, that figure is not hard to believe. For tone, blend, ensemble and spirit, it would be hard to find a finer folk chorus.

The recording, though not outstanding, is good. **D.R.**

● **ENGLISH MEDIEVAL SONGS** (12th and 13th centuries)—The St. Godric Songs; HiFi & MUSIC REVIEW



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LISZT: Piano Concerto Nos. 1 & 2. Entremont, Piano; Zurich Radio Orch., Goehr, Cond. USD 1022 \$5.95

HANDEL: Water Music (comp.) Netherlands Philharmonic, Bamberger, Cond. USD 1023 \$5.95

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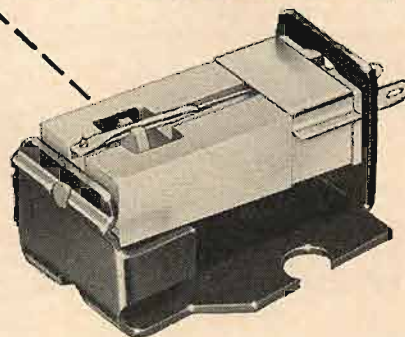
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• **14TH AND EARLY 15TH CENTURY ENGLISH POLYPHONY**—(14th century settings of the Ordinary of the Mass; Motets from the Old Hall Manuscript, with music by Cooke, Darnett, Power and Sturgeon. Russell Oberlin (countertenor); Charles Bressler (tenor); Gordon Myers (baritone); Paul Wolfe (organ).

Expériences Anonymes EA-0031 \$4.98

Musical Interest: Sublime
Performance: Sublimated
Recording: Subliminal

One of the glorious developments stemming from the invention of the long-playing disc has been the wide dissemination in compact, easily handled and far-ranging recordings, of music which in 78 rpm days had been restricted to some rare and frangible collections.

Expériences Anonymes has of late been contributing a splendid series of early music, more than a dozen discs of material invaluable to the student, the scholar, the music librarian, and the enthusiast for pre-Bach music. In Russell Oberlin, the company has found not only a fine singer with a voice ideally suited to ancient music, but an artist who devotedly incorporates in his performances the findings of scholarship. The sound we receive is therefore not only beautiful, but authentic. The music itself opens new vistas on an age now 500 years past, recreates for us a religious atmosphere with extraordinary vividness.

Each album is annotated with great care by such scholars as Saville Clark, Denis Stevens, William Bittner and William Pinckard. Full texts are supplied, and in the case of the medieval songs the linguist may enjoy a feast of Middle English expertly pronounced, a fascinating insight into the Germanic and Anglo-Saxon roots of our language.

Space forbids a detailed discussion of each disc, though one would be tempted to expand upon the haunting beauty of this music, the relation of poetry and music to religion, mention a revealing detail of style here, an instance of harmonic boldness there. The assisting artists (Bressler, Myers, Barab and Wolfe) perform in outstanding manner as well; for comments on Mr. Oberlin's singing, please turn to the review of his Dowland recital, in this issue. By "subliminal" recording I mean two things; one, that often the sound is so good that the listener hardly notices it is on a recording; and two, that in EA-0031 the review disc found itself just "below the threshold" of disaster. It jinxed my equipment consistently—with wavers, failure to drop on the changer (off-center hole?), etc., while it worked perfectly on a small and insensitive portable! Your copy will probably be fine; but check it to make sure.

K.G.R.

• **FIRST INTERNATIONAL CONGRESS OF ORGANISTS**—Vol. III: Byrd—Mass for 4 Voices; Parry—Fantasia and Fugue in G Major; Howells—Fugue, Chorale, and Epilogue; Darke—Fantasy; Elgar—Organ Sonata in G Major, Op. 28; Byrd—Agnus Dei from Mass for 5 Voices; Crotch—How Dear Are

Thy Counsels; Humfrey—Hear, O Heaven; Lidon—Organ Sonata with Trompeta Real; Walton—Set Me as a Seal; Rubbra—Nunc dimittis; Orr—They That Put Their Trust. Westminster Cathedral Choir, George Malcolm cond.; Harold Drake (organ); St. John's College Choir of Cambridge University. George Guest cond.; Peter White (organ). Mirrosonic DRE 1006 2 12" \$9.95

Musical Interest: Depends on you
Performance: First-rate
Recording: Very acceptable

In the August issue, we reviewed the first two releases of a six album set produced by Mirrosonic, recording the extensive events of the Organ Congress held in London in the summer of 1957. Please refer to that issue (page 65) for some of the details that explain the albums' purposes.

Volume III is a very attractive package, offering two sides of choral music as well as two of organ playing. Both choirs are of high excellence; the St. John's ensemble has a more sensuous sound (12 men to 16 boys), while the Westminster Cathedral group has five men to balance twenty boys. The music of William Byrd is of striking beauty, and though there are three other companies which have recorded both masses, this is a fine version, even with the cuts accounted for in the very honest notes of Frank Cunkle. Among the new works, Walton's motet is especially lovely, and the piece by Pelham Humfrey features an alto who sounds almost like Alfred Deller. Remarkable in its penetrating sonority is the Trumpet stop in the piece by José Lidon.

Harold Darke, now 70, plays in a very distinguished manner, though his program is to these ears an extraordinarily dull one. Not that the music of Parry, Howells, Elgar is not well-made, and pleasing in a romantic way; but the length of these pieces is against them, as well as the invariably warm and rich sonority without real polyphonic interest that seems to have been the Victorian "sound-ideal."

In any case, a valuable document well worth having, and beautifully produced under conditions which called forth the greatest ingenuity and adaptability of the engineers.

K.G.R.

• **THE INSTRUMENTS OF THE ORCHESTRA**—"A primer for musicians and hi-fi enthusiasts demonstrating the range and special capabilities of each instrument of the orchestra, with examples drawn from the symphonic repertory." First desk men of the Vienna State Opera Orchestra. Vanguard VRS-1017/18. 2 12" \$9.96

Musical Interest: Stratospheric
Performance: Hard to excel
Recording: Spatial

If we may have dispensation to be slightly blasphemous, we may paraphrase the Bible to say that when (Seymour) Solomon was thus inspired, "they blew the trumpet . . . and the people piped with pipes, and rejoiced with great joy . . ." This album, writes the music director of Vanguard, "will serve to familiarize . . . music lovers with the sounds and functions of the individual instruments, thereby putting them on more intimate terms with the medium and thus perhaps enhancing their pleasure in it." *Objective I: achieved.* "Secondly, it was conceived in the hope that it will provide

both music teacher and students with a useful and compact set of examples . . ." *Objective II: accomplished.* "Finally, those whose interest is divided in equal proportions between music and high fidelity sound may find it stimulating to discover . . . what the contrabassoon really does put out in its lowest octave and the piccolo in its highest." *Objective III: conquered.*

In David Randolph, that versatile musician, Vanguard has procured the perfect—and I mean perfect—narrator. His script is clear and to the point, announcing exactly what you hear; and his delivery is happily free of the slightest trace of condescension, salesmanship, coyness, smugness, and dullness. He speaks at the proper tempo, quietly, with warmth and humor, and as an intelligent person should speak and he spoken to. Furthermore, the 16-page booklet which he and S. W. Bennett have prepared does not duplicate the narration, but shows pictures of the instruments, notes their ranges, defines terms and explains the methods of obtaining the effects which the players demonstrate with clarity and assurance. Here enters perhaps the only point of criticism on the hearer's part: it might have been useful to print the actual outline of the program's progress also on the same page where the instrument and its technique are discussed; I found the constant turning of pages a bit of a nuisance. Very worthwhile is the page by John Beaumont of the Vanguard Engineering Department, on the use of the album for testing your equipment.

In the booklet, Messrs. Randolph and Bennett give us also an excellent short history of the orchestra's growth, as well as comments on the conductor's function and the make-up of the orchestral sections. The record program itself is designed with skill and imagination, in a varied, flexible, consistently absorbing way for hearers of whatever degree of erudition. Not every possible device is shown by each instrument, which would have required much more space: *col legno*, for instance, is demonstrated only on the cello, the mute only on the violin. Certain techniques are not included, such as the difference between stopped and muted horn, the effect of *cui-vré* or *brassy*, and—surprisingly—the chromatics of the pedal timpani. Yet with all the dozens of examples, I was able to find but one discrepancy of performance and printed program: the final example of the bass clarinet.

Not only do the instruments play scales, high notes, low notes, *arpeggi*, and melodic fragments, but demonstrate their blend with and their functions within the ensemble, by judiciously chosen excerpts for full orchestra. The works of many composers appear (all of them safely deceased); Rimsky-Korsakov, not unexpectedly, wins the palm for most active participation.

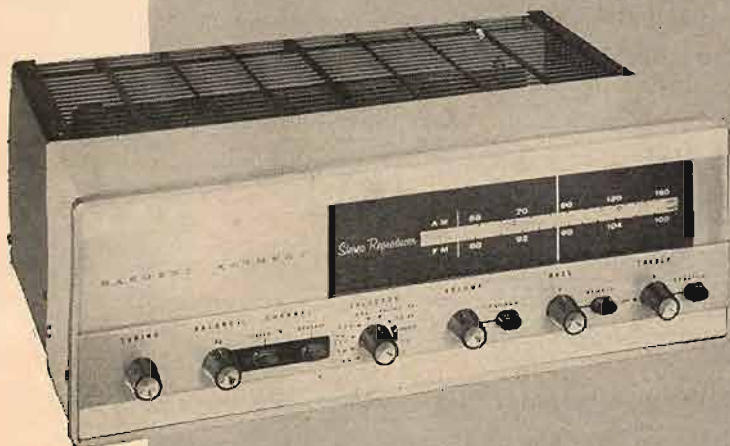
The usefulness of this set for the schools is unparalleled. Of course, it will not be easy to locate a specific device instantly, even with the clear banding of sections; that is where teachers still today find 78 rpm superior to LP. But to have such a compendium available in so concise and portable a format should prove a boon to student, teacher, hi-fi bug, musician and layman alike. In my book, this is a prize-winning album. *Bravissimo con amore!*

K.G.R.

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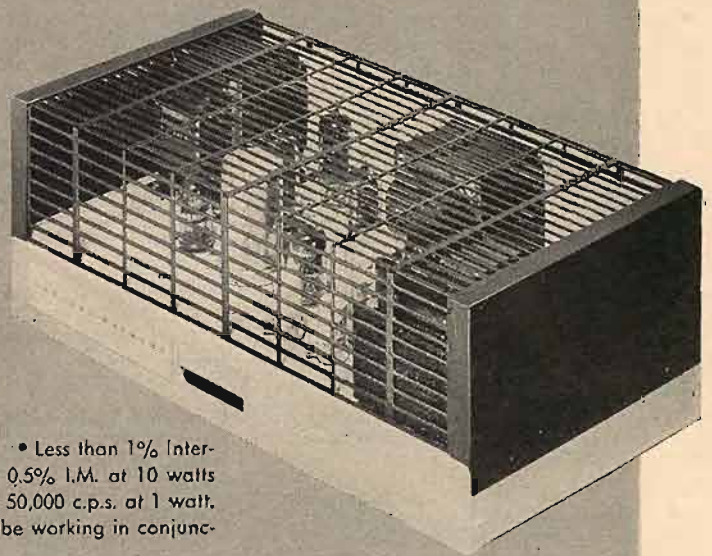
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JAZZ

● **WEST COAST WAILERS**—Conte Candoli (trumpet), Lou Levy (piano), Bill Holman (tenor saxophone), Leroy Vinnegar (bass), Lawrence Marable (drums). *Lover Come Back To Me; Comes Love; Lover Man; Pete's Alibi; Cheremoya; Jordy; Flamingo; Marcia Lee.* Atlantic 1268 \$4.98

Musical Interest: Exciting but thin
Performance: Some vivid improvising
Recording: Clean, close presence

Although this collection generates more excitement than several previous albums involving these Westerners, the set as a whole is spotty. Bill Holman plays what may be his best tenor saxophone on records so far—lean, swinging, and inventive. Conte Candoli has fire, but his tone is metallic. His conception is overly staccato; his lines strut rather than flow; and his ideas are not very individual.

The rhythm section is sturdy. Drummer Marable's accurate timekeeping, however, might have been more enlivening through a wider use of accents and dynamics. Vinnegar is characteristically dependable, and Levy is the most original soloist in the album although he does have a tendency to be too "busy" in some of his solos. Arrangements are tight and predictable. The liner notes by Bill Russo consist of an excellent essay on the history and function of the double bass in jazz, but have nothing to do with this particular record, except for the presence thereon of a bassist. N.H.

● **5 STEPS TO DANKWORTH** featuring Johnny Dankworth, alto saxophone, & his band. *Export Blues; One For Janet; Stompin' At The Savoy; Magenta Midget & 6 others.* Verve MG V-20006 \$4.98

Musical Interest: Illuminates British Jazz
Performance: Enthusiastic ensemble
Recording: Sound could be fuller

This is the first album issued here by Britain's best big jazz band. There are also four numbers by quintets from inside the band, but these are unimpressive except for Dankworth's alto saxophone. The big band interpretations are not wholly successful, but are superior to most of the more publicized Ted Heath performances in terms of

RCA Victor's **Julie Andrews Sings**, in which she brings a dozen of "the finest popular songs ever written . . . her own very personal liquid grace. . . ." (see p. 121)

Columbia's remarkable **Modern Jazz Concert** from the Brandeis Festival of the Arts featuring modern concert music for jazz groups—"No one interested in the possibilities of compositional jazz or in modern music . . . should overlook this LP." (see p. 118)

EmArcy's new Billy Eckstine disc **Imagination**—his "best album in at least ten years. . . . Rugolo's arrangements are among the most complementary he's ever devised for singers." (see p. 124)

Contemporary's **Harold in the Land of Jazz** starring Harold Land's tenor sax shines forth as "one of the most thoroughly rewarding LPs . . . from the Hollywood jazz circles." (see p. 115)

Folkways records with its set of **Irish Traditional Songs** done in Gaelic by Deirdre Ni Fhlionn offers "one of the loveliest folk albums of the year. . . . Remarkably tender . . . poignantly so at times." (see p. 128)

spirit and collective grasp of the jazz idiom. On the big band arrangements too, the most consistently inventive soloist is Dankworth. The other soloists range from potentially arresting to just competent.

The big band arrangements are conservative, modern "mainstream." Though not as fresh as it could be, the writing's primary virtue is that it's functional. And the band does play the arrangements with a collective spirit and thrust that are often highly enjoyable if not yet entirely swinging.

Instead of a conventional reed section, Dankworth uses a front-line quintet of trumpet, trombone, alto saxophone, tenor saxophone and baritone saxophone along with four trumpets, four trombones, and three rhythm. Informative notes by British critic Charles Fox. N.H.

● **STAN GETZ—J. J. JOHNSON at the Opera House.** *Billie's Bounce; Crazy Rhythm & 4 others.* Verve MG V-20006 \$4.98

Musical Interest: Tops for jazz
Performance: Pulsing, vital
Recording: Good for situation

On occasion Stan Getz, who has long since abandoned his distillation of Lester Young's tone in favor of a tougher-fibered sound that is more in keeping with the hardness of contemporary jazz, can rise to heights of fluidity of improvisation rarely reached by modern saxophonists. Such an occasion is this LP, recorded on location at

a Jazz at the Philharmonic concert. It may be the inspiration of that remarkably inventive trombonist, J. J. Johnson, or it may be the neatly fitted rhythm section.

In any case, the Getz tenor has not been better displayed in some time. Johnson is consistently exciting throughout and the accompaniment is first rate. The two horns frequently indulge in intriguing interplay and merely for playing *My Funny Valentine* up-tempo, instead of at the usual funereal pace, Getz and Johnson deserve a rising vote of thanks. R.J.G.

● **MAINSTREAM 1958**—Wilbur Harden (flügelhorn), John Coltrane (tenor sax), Tommy Flanagan (piano), Doug Watkins (bass), Louis Hayes (drums). *Wells Fargo; West 42nd St.; E.F.F.P.H.; Snuffy; Rhodomagnetics.* Savoy MG 12127 \$4.95

Musical Interest: Adventurous modern jazz
Performance: Excellent, spontaneous
Recording: Close and clean

During the past year, a large number of albums have been released devoted to various aspects of the aggressive, "funky" modern jazz currently being played by a majority of the younger musicians, especially in the east. It is jazz with primary roots in Charlie Parker and the blues. This is one of the best of these albums, because it is one of the most consistently stimulating in improvisatory content, and both horn soloists have their own clear styles.

The set contains considerable fierce ten-

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sion—a quality particularly indigenous to this jazz idiom; for these young modernists reflect social as well as musical attitudes in their playing. The overall result in this set, however, is considerably more cohesive and musical than many others in this vein.

Of the two horns, Coltrane is already regarded as second only to Sonny Rollins as a major influence among the newest generation of tenor saxophonists. Coltrane has not matured as fully as Rollins, who himself recognizes he still has much searching ahead. A fair percentage of Coltrane's current work with the Miles Davis unit suffers from his frequent inability to "edit" his playing. Many of his choruses are blazing, multi-noted assertions of his mastery of his horn, but the content of what he has to say is often muffled and distorted by the sheer quantity and speed of the notes. He does not yet fully appreciate the values of space and of selecting one note that can be more effective than six or more.

In this set, though, there is much emphasis on velocity in his playing, his solos are better balanced and integrated than in some of his club work with Davis. And always, he is intensely exciting.

Wilbur Harden, the 31-year-old flügelhorn player, has been heard on record before with the Detroit band of Yusef Lateef. He is impressive in his capacity to combine a singing, sensitive line with the strength that this kind of jazz demands. He has a clear tone, increasingly substantial conception, and he does know how to place his notes and how to make silence work for him. The rhythm support is solid without being stolid, and there are several organically logical, firmly swinging piano solos by Tommy Flanagan.

N.H.

• **SOUL BROTHERS**—Milt Jackson (vibraharp, piano, guitar), Ray Charles (piano, also sax), Billy Mitchell (tenor sax), Skeeter Best (guitar), Oscar Pettiford (bass), Connie Kay (drums). Soul Brothers; How Long Blues; Cosmic Ray; Blue Funk; Bags' Guitar Blues. Atlantic 1279 \$4.98

Musical Interest: Superior modern blues Performance: No wasted notes Recording: Competent

Soul Brothers is as undiluted a modern blues instrumental album as is likely to be issued this year. The co-leaders are Milt Jackson, a regular member of the Modern Jazz Quartet and Ray Charles, a major figure in the rhythm and blues field as vocalist, composer, pianist, altoist, and unit leader. Jackson is heard on spare, rhythmic piano as well as vibes and has one number in which he plays simple, effective guitar. Whatever he performs is all music. There are no rhetorical flourishes. Jackson doesn't play *about* the blues; he plays from inside the blues.

Charles is heard on alto for two numbers as well as on piano. On both, he is basic and functional. Though not a facile technician on either, he has all the technique he needs for his kind of spontaneously whole self-expression. It's too bad though that he wasn't asked to sing a couple.

Also present is tenor saxophonist Billy Mitchell, currently with the Count Basie band. Mitchell's tone is big and full; he swings fully; and is thoroughly at ease in

HIFI & MUSIC REVIEW

the blues. A further asset is the guitar of Skeeter Best who appears much too rarely on jazz dates. There are also the consistently musical drums of Connie Kay, regular drummer with the Modern Jazz Quartet; plus the unfailing bass of Oscar Pettiford who is one of the very best and most personal soloists on that instrument in jazz.

Bill Randle's superior liner notes include a valuable informal history of jazz in Detroit. As Randle summarizes, this album, "like all jazz records . . . is spotty, in taste, in ideas, in effectiveness, in aesthetic value. There are some great moments. It is nowhere paralyzed . . ." Especially moving is *How Long Blues*. N.H.

• **HAROLD LAND—HAROLD IN THE LAND OF JAZZ.** Speak Low; You Don't Know What Love Is & 5 others. Contemporary C 3550 \$4.98

Musical Interest: Superior modern jazz
Performance: Excellent
Recording: Cum laude

Blessed by the recording techniques of the Contemporary studios, Harold Land's group has managed to produce one of the most thoroughly rewarding LPs to emerge from the Hollywood jazz circles in some time. Land, a forceful, driving tenor who is linked to the current strong voices of Sonny Rollins and John Coltrane, is accompanied by a very sympathetic group which includes the remarkable young drummer, Frank Butler, and the excellent pianist, Carl Perkins. This was one of the last dates Perkins made before his death in the spring of this year. With the aid of Leroy Vinnegar's propulsive bass and Ericson's trumpet, inspired beyond usual heights by the level of the other performers, this LP offers moving jazz on every track.

As an indication of its excellence, there are a number of drum solos—short breaks and choruses—which are by no means the usual assembly of rudimentary patterns. Perkins contributes a deeply moving passage in *Grooveyard* and Land's own solo on *You Don't Know What Love Is* ranks among the best ballad performances by any of the younger tenor men this year. R.J.G.

• **BACK COUNTRY BLUES—T. Brownie McGhee** (vocals and guitar), Sonny Terry (harmonica), with Mickey Baker (guitar), Leonard Gaskin (bass), Ernest Hayes (piano), Eugene Brooks (drums). Tell Me, Baby; Dissatisfied Blues; When It's Love Time; Love's A Disease & 8 others. Savoy MG 14019 \$4.95

Musical Interest: Unpretentious blues
Performance: Enjoyably, warmly idiomatic
Recording: Well-balanced

A thoroughly satisfying, unpretentious collection of blues. Both McGhee and Terry have been in the city—including cities abroad—too long to have remained entirely "back country" in their approach and material. There is much country earthiness left, however, and all their music does remain comfortably idiomatic and rooted in the daily lives of millions of their contemporaries. Brownie McGhee is vocalist on all the numbers. Sonny Terry and his "talking" harmonica are featured in eight tunes. On the last four, a conventional rhythm section is added. The notes, as is usual with Savoy, are skimpy in contrast to the way Folkways

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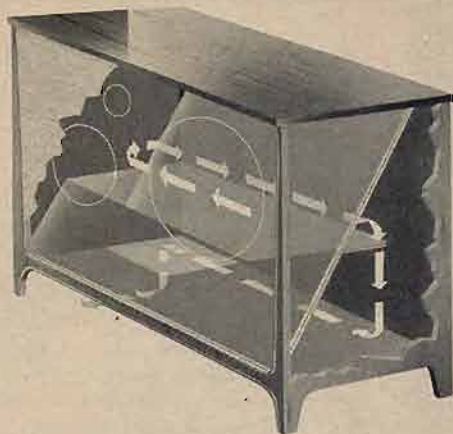
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annotates its Brownie McGhee and Sonny Terry albums. N.H.

• **THE MODERN JAZZ QUARTET—OSCAR PETERSON TRIO at the Opera House.** D & E Blues; Indiana & 6 others. Verve MG 8269 \$4.98

Musical Interest: Excellent
Performance: In-person sincerity
Recording: Relatively good

This is one of the new Verve series recorded in sessions at various halls during the 1957 Jazz at the Philharmonic tour. This LP appears to be from the Chicago Opera House engagement and offers two of the top small groups in modern jazz in the sort of performance rarely captured in a studio. The Modern Jazz Quartet, while sounding a little isolated in the acreage of the hall, does an excellent job and produces a version of *D & E Blues* that is, in many ways, superior to the original. The "on location" spirit is a distinct help.

The Peterson Trio, which has five numbers to the MJQ's three, manages to etch a very serviceable definition of the jazz term "cooking," as the group boils and bubbles through blues, standards and original numbers. Herb Ellis, the guitarist, continues to impress with his blues solos and Peterson, the pianist, comes through with his own special bottled brand of excitement. R.J.G.

• **CITY LIGHTS—Lee Morgan (trumpet), Curtis Fuller (trombone), George Coleman (alto and tenor sax), Ray Bryant (piano), Paul Chambers (bass), Art Taylor (drums).** City Lights; Tempo De Waltz; You're Mine You; Just By Myself; Kin Folks. Blue Note 1575 \$4.98

Musical Interest: Imaginative, modern jazz
Performance: Crisp, swinging, hot
Recording: Strong presence and clarity

In *City Lights*, Lee Morgan, not quite 20, demonstrates again how thoroughly he has absorbed the modern jazz trumpet vocabulary, particularly in the idiom developed by Dizzy Gillespie. His is a crisp, rhythmically resilient and altogether zestful musical personality. As he grows in years and experience, he should become a major talent. He's already very entertaining and often briskly absorbing.

George Coleman, now a regular member of the Horace Silver quintet, is a young reed player who is also thoroughly within the "modern mainstream" and is a cut above most of the other new names on his instruments in the past couple of years. Coleman's style is devoid of rococo ornamentation; his phrasing is more musical than it is like a typewriter; his tone on both horns is clear, clean and full; and his time is excellent.

Trombonist Fuller is not yet as developed, but he's growing. The rhythm section fits well together and with the soloists; and there are well-ordered, strong, sensitive solos by pianist Bryant and bassist Chambers. There are characteristically inventive, flowing arrangements and originals by Benny Golson and a fine, basic blues, *Kin Folks*, by Gigi Gryce. N.H.

• **LENNY NIEHAUS—I SWING FOR YOU with B. Perkins, R. Kelly, L. Levy & others.** Soon; Don't You Know I Care & 6 others. EmArcy MG 36118 \$3.98

HiFi & MUSIC REVIEW

Musical Interest: Typical West Coast jazz
Performance: Above average
Recording: Crisp, clean

There has been a general lowering in the level of performance in West Coast jazz dates recently, almost as if the musicians were drained of all their resources. This LP is a pleasant exception, perhaps because it draws on the potential of several men who have not yet been over-recorded; namely, Red Kelly (bass), Kenny Shroyer (bass trumpet), Ed Leddy (trumpet) and Steve Perlow (baritone sax). Lou Levy, the pianist, is quite good here and Niehaus on alto and Perkins on tenor engage in some interesting cerebral efforts.

Ed Leddy, who has previously been heard rarely except as a lead trumpeter, plays the jazz solos on this LP and indicates a growing potential as a jazz artist. **R.J.G.**

● **CAL TJADER—STAN GETZ SEXTET**
—Cal Tjader (vibes), Stan Getz (tenor sax), Vince Guaraldi (piano), Eddie Duran (guitar), Scott LaFaro (bass), Billy Higgins (drums). I've Grown Accustomed To Her Face; For All We Know; Ginza; Crow's Nest; Liz Anne; Big Bear; My Buddy. Fantasy 3266 \$3.98

Musical Interest: More subtle than most
Performance: Skilful, sometimes bland
Recording: Beautifully balanced

This first meeting on record between Getz and Tjader is undeniably skilled music-making, smoothly knit together by an excellent rhythm section. Yet there is little that is strikingly moving or exhilarating in the session. Tjader, as always, is thoroughly competent and tasteful, but for this listener, his playing often lacks that final degree of emotional thrust that fully transforms skill into a deeply personal statement.

Getz blows fluently throughout. His conception is consistently integrated, and he plays with an unusual sensitivity of tone and line. There are valuable solos by pianist Guaraldi; guitarist Duran; and the extraordinary young bassist, Scott LaFaro.

The atmosphere of the session is quite relaxed (it was all done in less than three hours, according to the notes); but occasionally, there is a touch of blandness. Perhaps another three hours of digging in might have helped. The set is worth investigating, however, because of the high level of musicianship and because definitions of "blandness" may differ with individual listeners. **N.H.**

JAZZ COLLECTIONS

● **JAZZ PIANO INTERNATIONAL**—Dick Katz, Derek Smith, Rene Urtreger, Jeff & Jamie; Don't Explain; Foggy Day; Gone With The Wind & 7 others. Atlantic 1287 \$4.98

Musical Interest: Pleasant
Performance: Competent
Recording: Uneven

Although one of the most influential jazz pianists, John Lewis, was in charge of producing this LP and presents the artists with his endorsement, it seems hard to work up much enthusiasm for these performances as being anything but pleasant, second rate efforts on ballads and jazz tunes. None of the three pianists is really outstanding. All are obviously indebted to Lewis for inspiration. That they have talent is unquestioned,

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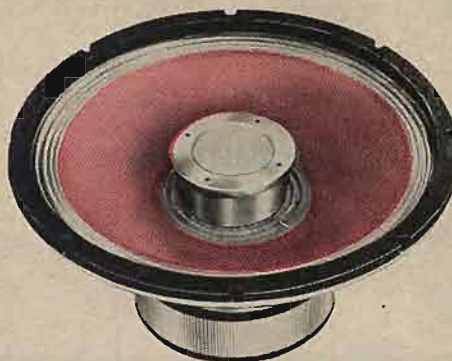
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but their progress towards maturity does not seem to warrant such documentation.

As merely functional background jazz, however, all the tracks are more than adequate. **R.J.G.**

● **MODERN JAZZ CONCERT—SIX COMPOSITIONS COMMISSIONED BY THE 1957 BRANDEIS FESTIVAL OF THE ARTS:** George Russell, Harold Shapero, Jimmy Giuffrè, Charlie Mingus, Milton Babbitt, Gunther Schuller. Shapero—On Green Mountain (Chaconne after Monteverdi); Giuffrè—Suspensions; Mingus—Revelations; Babbitt—All Set; Schuller—Transformation; Russell—All About Rosie.
Columbia WL 127 \$4.98

Musical Interest: Stimulating, provocative

Performance: Flawless

Recording: Excellent

This LP is a great triumph from two standpoints: composition and performance. And, in addition, it should be mentioned immediately that Columbia deserves special citation for attempting a recording which must be more a labor of love than a commercial investment.

Herein presented is a series of six concert works played by a jazz group conducted by Schuller and Russell. Whether in the composition of Giuffrè, where there is no improvisation whatsoever, or in that of Mingus, in which the general plan is sketched out with room for individual improvisation, the feeling and mode of jazz is never absent. On some of the pieces, such as Russell's remarkable *All About Rosie*, there are moments that have a directly audible link to big band jazz. (Here there is also a piano solo of shattering intensity by Evans.) But the bulk of this music is serious composition—not to be thought of as programmatic or descriptive. It begs consideration as pure music and commands attention on that basis.

With the sole exception of Babbitt's rather contrived number, the general level of the works is quite high. Mingus, for example, has produced an almost overwhelmingly sombre, dignified and inspiring composition. It is titled *Revelations* and there are traces of religious overtones in it, but on the whole it seems to be more directly concerned with human dignity than with anything else. It is by far the best thing he has done.

Throughout, there are interesting examples both of the flexibility of the musicians and the creativity of the composers. Schuller himself contributes a startling work which indicates that he, starting from the position of a trained classical musician, and Mingus, from the position of an informally schooled jazz musician, are both headed in the same direction and are certainly now within hailing distance of one another.

No one interested in the possibilities of compositional jazz, or in modern music for that matter, should overlook this LP. **R.J.G.**

THEATER & FILM

● **"KINGS GO FORTH"** (Elmer Bernstein). Sound track recording with symphony orchestra, Bernstein cond.
Capitol W 1063 \$4.98

Musical Interest: Some

Performance: Appropriate (I guess)

Recording: Excellent

Elmer Bernstein has followed up his very popular score for *Man With the Golden Arm* with another creation for a film starring Frank Sinatra. Mr. Sinatra is not heard on the record (his picture, however, is on the jacket cover), but what is heard is workmanlike and now and then attractive. There are the appropriately tender passages contrasted with the martial strains of men at war, but I think you'll find the Red Norvo jazz pieces the most interesting. **S.G.**

● **"OH CAPTAIN!"** (Jay Livingston-Ray Evans). Johnny Mathis; Rosemary Clooney; Vic Damone; Jo Stafford; Guy Mitchell; Stan Freeman and his Quartet; Tony Bennett; Norman Luboff Choir; Jill Corey; Don Cherry.

All The Time; It's Never Quite The Same; You Don't Know Him & 9 others.

Columbia CL 1167 \$3.98

Musical Interest: Not all seaworthy

Performance: Mixed crew

Recording: In a diving bell?

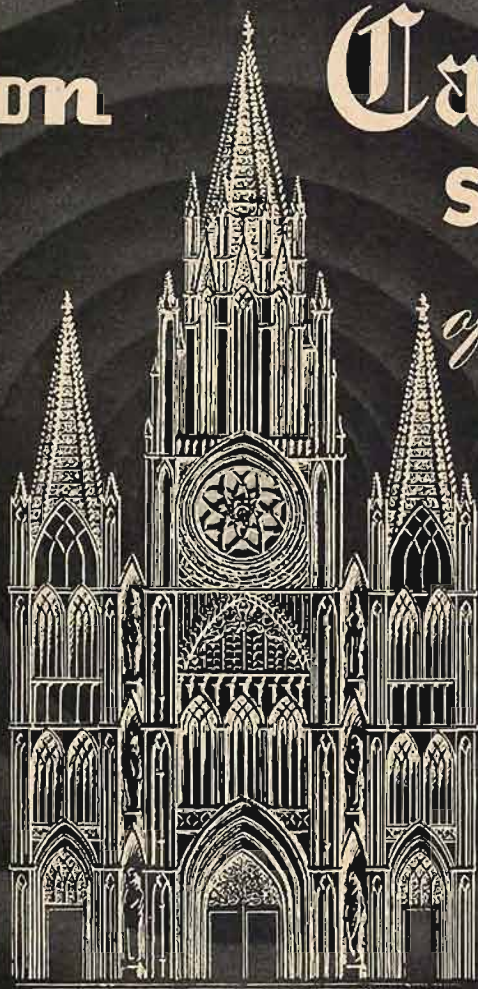
With so many worthwhile Broadway scores of the past still unrecorded, this makes the sixth version, including the original cast, of the recently expired *Oh Captain!* While repeated hearings have not

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altered my first impression that this is pretty uninspired stuff, the music still deserves better than the unnatural sound that has been given this release. But even if it were aurally perfect, who needs another *Oh Captain!*? S.G.

● **SCENES from MACBETH, AN ENEMY OF THE PEOPLE, THE IMPORTANCE OF BEING EARNEST, PEYTON PLACE, THE TAMING OF THE SHREW**, and other stage and film dramas, starring **YOU** with Cesar Romero, Arlene Dahl, George Raft, June Havoc, Sir Cedric Hardwicke, Basil Rathbone, Virginia Mayo, Tallulah Bankhead, Vincent Price, Paulette Goddard, Don Ameche, Jimmie Rodgers, Pearl Bailey, Maxie Rosenbloom.
Co* Star CS 101/15 15 12" \$2.98 each

Dramatic Interest: A matter of taste
Performance: It's Up to You
Recording: As you like it

If you've ever had the yen to coo into the ear of Arlene Dahl, or trade insults with Tallulah Bankhead, or chew up some scenery with Basil Rathbone, your time has come. Co*Star Records, firm in its belief that there is a bit of Swift's Premium in even the most timid has offered a full acting company of fifteen to perform with

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As for my experience, after having trod the turntable with La Bankhead, Don Ameche, Paulette Goddard, Vincent Price, Sir Cedric Hardwicke, Maxie Rosenbloom, and a few others, I hardly felt that I was ready to crash Broadway, but there really was a certain amount of fun in the project. First of all, I noticed that I would either read my lines so quickly that there would be an embarrassing pause before Vincent Price picked up his cue, or I would read so slowly that Tallulah would commit the unpardonable crime of jumping on my lines. However, as the readings progressed, I became bolder and tried out a few completely inappropriate foreign accents in the most tender scenes with Arlene and Paulette, and was even able to improvise my part without

OCTOBER 1958

a word of admonition from such seasoned luminaries as Sir Cedric or Sir Basil.

Amusing effects might also be achieved by tape recording the scenes so that you and your idol may be forever preserved together on tape. Anyway, it's a gimmick that hasn't been tried before, and it might be a pretty good idea for the next party. S.G.

POPS

● **JULIE ANDREWS SINGS** with Irwin Kostal and his Orchestra. I'm Old Fashioned; My Ship; Come To Me, Bend To Me & 9 others. RCA Victor LPM 1681 \$3.98

Musical Interest: Exceptional
Performance: Elegant
Recording: Excellent

Singing a carefully chosen group of some of the finest popular songs ever written, Julie Andrews has invested all with her own very personal liquid grace to produce an album of distinct merit. She is perhaps most at home with Noël Coward's haunting *Mate-lot* and Ivor Novello's and Christopher Hassall's delicate *We'll Gather Lilacs*, but she also comes across winningly with such unexpected fare as *You're a Builder-Upper*, *Cheek to Cheek*, and the sadly neglected Gershwin gem, *He Loves and She Loves*. S.G.

● **ALFRED APAKA AND THE HAWAIIANS—DREAMS OF THE SOUTH SEAS.** To You, Sweetheart, Aloha; Waipio; Aloha Oe & 9 others.
Urania UR 9016 \$3.98

Musical Interest: Pleasant
Performance: Authentic
Recording: A bit muffled

While Hawaiian music will probably never turn into a national fad such as calypso, there has always been a certain appeal in its wafting, sensuous rhythms. This current collection of familiar pieces was recorded in Hawaii, with gently lapping surf providing appropriate atmosphere between selections. S.G.

● **CHARLIE APPLEWHITE—OUR LOVE AFFAIR** with Orchestra, Warren Vincent cond. All Through The Day; Don't Ever Leave Me; At Last & 7 others.
Design DLP 57 \$1.49

Musical Interest: Tops
Performance: Slick
Recording: Echo chambery

Charlie Applewhite is a smooth, mellow crooner who chooses excellent songs and delivers them with a pleasing lack of affectation. It is a good enough buy at the price, though I find that the recording, as in most Design releases, makes the singer sound as if he were performing in a tunnel. No composer credits on either the jacket or the label. S.G.

● **NAT BRANDWYNNE AND HIS ORCHESTRA — COLE PORTER DANCE BOOK.** In The Still Of The Night; I Love Paris; I've Got My Eyes On You; Rosalie & 8 others. Vik LX 1108 \$3.98

Musical Interest: Porter's best
Performance: Suitable
Recording: Fine

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vide "society" tempo dance music, and it does so admirably. The songs are all great Porter melodies, chronologically ranging from *You Do Something to Me* (1929) to *I Love Paris* (1953). Mr. Brandwynne has an experienced hand in this sort of thing, having started out playing piano duets with Eddy Duchin, when they were both members of Leo Reisman's Orchestra at New York's Park Casino. **S.G.**

● **MAURICE CHEVALIER—THE ART OF CHEVALIER** with Orchestras of Paul Durand, Raymond Legrand and Fred Freed. Mimile; Marie de la Madeleine; Mon p'tit moustique & 10 others.
London TWB 91183 \$3.98

Musical Interest: Typical Maurice
Performance: Typical Chevalier
Recording: Good

On September 12th, Maurice Chevalier celebrated his 70th birthday, but it certainly couldn't be proved by this recording. He is still the roguish boulevardier that he always was, and, I guess, always will be. Every bit of his considerable showmanship is put into everything he sings, and it is hard to think of anyone else doing these particular numbers quite so well. Of this collection, my special favorite is the piece called *Deux amoureux sur un banc*, which relates the happy scene of two lovers on a park bench who are oblivious to a storm, a brass band or the procession of a visiting queen. English translations are on the jacket. **S.G.**

● **JAN CLAYTON SINGS "CAROUSEL"** with Orchestra, Camarata cond., and the Gloria Wood Chorus. You're A Queer One, Julie Jordan; Blow High, Blow Low; You'll Never Walk Alone & 8 others.
Disneyland WDL 3036 \$3.98

Musical Interest: R&H peak
Performance: Yes and no
Recording: Satisfactory

The "yes and no" decision was rendered because even though Jan Clayton and the orchestra and chorus do a nice job, the mere fact that Miss Clayton must sing all the solos—even a part of Billy Bigelow's *Soliloquy*—robs the record of total enjoyment. The particular reason that prompted this release would seem to be that Miss Clayton recently performed the part of Julie at the Brussels World Fair production of this beautiful musical play. She was also in the 1945 production, and still may be heard—singing just one part—in Decca's original cast album. **S.G.**

● **XAVIER CUGAT AND HIS ORCHESTRA—WALTZES—BUT BY CUGAT!** Fascination; La Golondrina; Lady of Spain & 9 others.
Columbia CL 1143 \$3.98

Musical Interest: Mostly high
Performance: Colorful
Recording: Vocals echo

That exclamation mark in the title of this album isn't really necessary. It's all pretty unmistakably Cugat, who seldom strays far from his familiar arrangements and instrumentations. If you are looking for strict adherence to three-quarter time, you won't find it here. However, the recording is attractive, except for the rather unnecessary

Pepito Arvelo vocals. Among the pieces are *Fascination* (didn't this supply the basic melody for *I Could Have Danced All Night?*); the quasi-Mexican *Mexicali Rose* by California's former state senator Jack Tenney; and *The Missouri Waltz*, probably for the first time in its life accompanied by maracas. **S.G.**

● **BILLY ECKSTINE'S IMAGINATION** with Billy Eckstine (vocals), Pete Rugolo and His Orchestra. I Gotta Right To Sing The Blues; What A Little Moonlight Can Be; I Wished On The Moon; That's All & 7 others.
EmArcy MG 36129 \$3.98

Musical Interest: Superior
Performance: Their best
Recording: Captures Eckstine fully

This is Billy Eckstine's best album in at least ten years. In fact, it contains several of his finest performances ever. He is relaxed, sure of his timing, and unusually sparing of effect for effect's sake. The rich vocal quality has rarely been so under con-



trol and so put into the service of the song. Excellent, close-fitting accompaniment by a Pete Rugolo-directed orchestra. Rugolo's arrangements are among the most complementary he's ever devised for singers. First-rate notes by Ralph Gleason. A model pop package. **N.H.**

● **MERLE EVANS AND HIS CIRCUS BAND—CIRCUS IN TOWN!** Caesar's Triumphal March; Memphis The Majestic; Rolling Thunder March & 11 others.
Decca DL 9058 \$4.98

Musical Interest: 2 rings
Performance: 3 rings
Recording: 2 rings

If you're a circus fan, this record is a must. If you're not, well, maybe the kids will like it. Merle Evans is one of the top big top bandleaders, and his collection contains most of the melodies we associate with this form of entertainment. There is an attempt to recreate the spirit of the tumbark by including the cries of ringmaster Frank Behrens ("... unbelievable displays of animal sagacity-e-e-e..."), the chatter of the midway crowds, and the sounds of the performing animals. The record jacket is a beaut. **S.G.**

● **GEORGE FEYER TAKES YOU TO "SOUTH PACIFIC" AND "OKLAHOMA!"** Bali Ha'i; Honey Bun; The Surrey With The Fringe On Top & 13 others.
RCA Victor LPM 1731 \$3.98

Musical Interest: Valuable property
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Performance: Delightfully surveyed
Recording: Satisfactory

Blessed with a firmer, more inventive touch than most musicians of the species *Pianistic cocktailis*, George Feyer here glides through two non-stop performances



of the basic Rodgers and Hammerstein repertory. I particularly enjoyed Feyer's embroidery on such lightweight stuff as *I'm Gonna Wash That Man Right Outa My Hair*, *Honey Bun* and *Kansas City*. Guitarist Tommy Lucas is featured on three selections. S.G.

• **MORTON GOULD AND HIS ORCHESTRA—COFFEE TIME.** Serenade in The Night; Serenata; Tropical; Manhattan Serenade & 8 others.
RCA Victor LPM 1656 \$3.98

Musical Interest: The cream
Performance: Well-blended
Recording: Full-bodied

In spite of the album title, this is no You're-the-Cream-In-My-Let's-Have-Another-Cup-of compendium. It's as handy a name as any, I guess, for another group of pieces usually included under the catchall heading of "semi-classical." Mr. Gould avoids excessive syrup in most of his arrangements, and frequently produces something exciting even in such overlay familiar items as the *Mexican Hat Dance*, Leroy Anderson's *Serenata* and Vincent Youman's *Orchids In the Moonlight*. Perhaps some of the dreamier pieces (*Laura* and *Solitude*, for instance) may tend to be soporific, but on the whole it's a tasteful package. S.G.

• **CHAUNCEY GRAY AND HIS ORCHESTRA—DANCE TIME IN PARIS.** La Seine; Mon coeur est un violon; La mer & 11 others.
Judson L 3022 \$3.98

Musical Interest: Charming stuff
Performance: Fine for dancing
Recording: Adequate

I scarcely expected to find an oddity here, but this is an unusual collection: a potpourri of French melodies played without an accordion! Of course, this is just another grouping for the businessman's bounce dance tempo, and it is no better, no worse than any of the others of this type that have so recently been glutting the market. S.G.

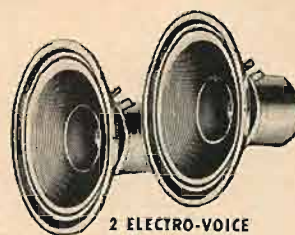
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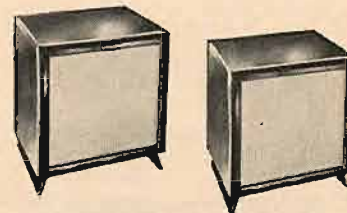
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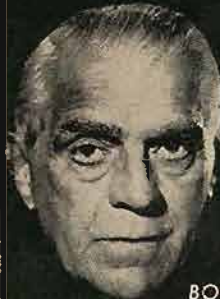
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Musical Interest: "Indescribable"
Performance: "Abominable"
Recording: "Utterly impossible"

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the most wholesome bits of good, clean fun in music today. They play all the war-horses of the Hofbrau with accent on discord, a performance level that easily equates with the worst of the Salvation Army street corner bands and a sheer love of burlesque that is unrivaled. The members of this determined effort to thrust music back several decades are all employed in other fields. It is this amateur status that makes them natural rivals for the Spike Jones Division of *Klangenfarbe Musik*. **R.J.G.**

- **JULIE LONDON—JULIE** with Orchestra, Jimmy Rowles cond. Dream Of You; Daddy; Indiana; For You & 8 others. Liberty LRP 3096 \$3.98

Musical Interest: Mostly high
Performance: For London fans
Recording: Good

Julie London's wee, husky vocalizing has always struck me as being more of a rhythmic insinuation than an actual human voice. But there is no denying its appeal, even if at times it becomes so hushed that it all but disappears. The songs range over a wide period of the past, and the backing is pretty tricky. **S.G.**

- **ON A MUNDY FLIGHT** featuring Jimmy Mundy. The Slow One; Hoot 'n' Holler; Mundy Flight; I Found A New Baby & 10 others. Epic LN 3475 \$3.98

Musical Interest: Clever, surface writing
Performance: Very competent
Recording: Carefully balanced

This album is of quite minor interest to jazz buyers, but it is an occasionally intriguing series of essays on how a professional arranger can make eight-piece groups sound considerably bigger than they are. Arranger Mundy has written for Earl Hines, Benny Goodman, Gene Krupa, Count Basie, and for films and plays. In this album, his goal appears to be "commercial jazz" and while there is little creative freshness in the content of his writing, he does use a variety of devices to add and mix colors and to sustain interest that result in intermittently

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HiFi & MUSIC REVIEW



entertaining if superficial effects. A few of the numbers, however, like *Goofy Guitar*, are a nearly complete waste of the talents involved.

Here and there, Urbie Green, Joe Wilder, Jimmy Nottingham and others provide good though too brief solos. N.H.

• **JULIUS PATZAK—VIENNESE HEURIGAN SONGS** with the Grinzing Schrammeln Orchestra, Hans Totzauer cond. Der alte Stephansdom; Der Dienstmann; Wien, Wien, nur du allein & 13 others. Vanguard VRS 9035 \$4.98

Musical Interest: For the nostalgic
Performance: Just right
Recording: Excellent

Every year in May, the vintners of the Grinzing district near Vienna, hang grape leaves outside their homes. This is the signal that both spring and May wine have arrived, and all the people of the city are invited to celebrate the occasion. Of course, with all the drinking and merry-making, there has to be music, and this is supplied by the Schrammeln orchestras and singers that perform the sentimental, light-hearted *Heurigen* (literally "this year") songs.

Julius Patzak, a leading tenor at the Vienna State Opera, sings these pieces with all the throaty emotion they require, and the result is a particularly warm-hearted recital. S.G.

• **PATTI PAGE—THE EAST SIDE/THE WEST SIDE** with Pete Rugolo and his Orchestra. Detour Ahead; Lost In A Fog; Lullaby In Rhythm & 19 others. Mercury MGJ2-100 2 12" \$7.96

Musical Interest: Excellent
Performance: Artistic
Recording: Good presence

That Miss Patti Page is a good singer of popular songs is no news to those not blinded by her occasional excursions into the more pedestrian juke box hit field. She possesses a warm, pleasant sounding voice, good sense of time and phrasing, and a general ability, even under the most difficult of circumstances, to make the most of the melody and lyric of a popular song. That she has been able to do this with trite material indicated how good she would sound with something of real substance.

In this collection of show tunes, popular songs and standard ballads, she has not only produced her best performances on record so far, but has come up with what may well be one of the surprise packages

OCTOBER 1958

of the season. It is, from start to finish, a successful performance. The accompaniment is top notch throughout and, although Miss Page is not a jazz singer, she manages, in the same manner as does Doris Day, to deliver tasteful and warm performances of each of the 22 songs in this pair of LPs. Highly recommended, not only for those whose tastes run to show tunes, but for anyone with a predilection for good popular music, well recorded and well performed. The notes unaccountably fail to indicate the soloists on one LP. On the other, the credits include such stellar musicians as Don Fagerquist, Red Mitchell and Larry Bunker. R.J.G.



• **ROCKIN' WITH KAY** featuring Kay Starr. Rockin' Chair; Lazy Blues; I'm Confessin'; Do I Worry & 8 others. Victor LPM 1720 \$3.98

Musical Interest: Unrealized
Performance: Dull backing
Recording: Competent

Kay Starr is an unusually warm popular singer with jazz-influenced phrasing, real individuality, and a beat of powerful poten-



tial. Unfortunately, for most of this album, her accompaniment is unimaginative and unswinging. Within these limitations, Kay is often moving, although she occasionally overdramatizes. It's too bad Victor doesn't turn her loose with a small jazz band, as in several of her earliest and best recordings, some of which have been reissued on Liberty 9001, *Swingin' with the Starr*. N.H.

• **VAREL AND BAILLY—FROM FRANCE WITH MUSIC** with Les Chanteurs de Paris, and Orchestra, Sid Ramin cond. La Grande Coco; Y'a jamais trop d'amour; Rejouons

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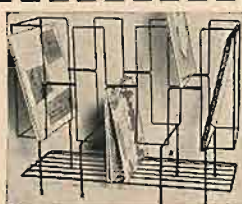


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notre amour & 9 others.
RCA Victor LPM 1646 \$3.98

Musical Interest: A rare treat
Performance: Splendid
Recording: Perfect

This is a particularly engaging disc. André Varel and Charly Bailly are not only two of France's top song writers, but they are equally expert at interpreting their own material. But what sets them apart is that each selection is a theatrical production in itself, performed apparently with as much attention to its visual as to its aural appeal. A great measure of the credit must therefore go to the exceedingly well-drilled chorus known as Les Chanteurs de Paris, and also to the topnotch arrangements of Sid Ramin. All of the numbers, whether romantic or pulsating, are well worth hearing and can easily be appreciated in spite of the fact that no translations are included on the jacket.

S.G.

• **JEFF CHANDLER—WARM AND EASY** with the Spencer-Hagen Orchestra. You're A Sweet Little Headache; Lovely To Look At; It's Been So Long & 9 others. Liberty LPR 3074 \$3.98

Musical Interest: Mostly good
Performance: Pretty bad
Recording: Good

It seems that one way for a talentless singer to cut a record is to become a movie star first. Jeff Chandler is a movie star, and I only hope his performances on celluloid are better than they are on vinylite. He has a rough, limited, unprofessional voice, which he uses in a dismal attempt to sound like a six-foot Frank Sinatra. Coincidentally and Please Make a Pass At My Heart ("and make love come to pass") are two selections in his repertory that Mr. Chandler wrote all by himself.

S.G.

FOLKLORE

• **IRISH TRADITIONAL SONGS** (sung in Gaelic) by Deirdre Ni Fhlionn with Harp. Jimmy My Thousand Treasures; The Connerys; The Habit Shirt; I Would Put My Child To Sleep, & 17 others. Folkways Records FW 8762 \$5.95

Musical Interest: Lovely, rare material
Performance: Delightful
Recording: Good presence and clarity

This is one of the loveliest folk albums of the year. The songs—many of them concerned with love—are remarkably tender—poignantly so at times. And they are rhythmically caressing as well. The imagery of sea and country are especially soothing to a city-locked listener.

The singer, Deirdre Ni Fhlionn—who accompanies herself on harp—has a high, clear voice that has obviously been well trained and that touches this material with affection and understanding. In addition, the Gaelic language itself is richly, viably musical.

The accompanying booklet contains full translations as well as the complete Gaelic text. One of the songs, *A Morning in Beara*, turns out, incidentally, to be *Danny Boy* or *Londonderry Air* again. First-rate quality of sound. Another invaluable addition by Folkways to our knowledge of other cultures.

N.H.

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THE FLIP SIDE



By Oliver P. Ferrell, Editor

Consumer Thoughts on Turntables

- Audiophiles are seizing the initiative and asking for more conveniences and better performance out of professional turntables. Rumble, the bugaboo of the stereo disc, started it. Enthusiasts want to cut back on the complexities of stereo playback. They want "automatic disengagement" of the idler wheel when the system is turned off at the amplifier. The demand for turntables capable of playing all speeds (78, 45, 33, and 16 rpm) is vanishing. The slow speed of 16 rpm has doubtful use as a medium for stereo. Rumble problems are multiplied out of proportion to the gain in playing time while the vertical compliance of the stylus operating at this speed permits the cartridge to respond to floor vibrations, acoustic feedback, etc.

Consumers feel that the time for a change for the better is now. Several manufacturers have seen the handwriting on the wall. They have concentrated on single speed turntables featuring radically new suspension and drive methods. A few of them have simple on-and-off mechanisms controlled by the amplifier power switch. Record changers—especially those using ceramic cartridges with 10-13 db. of built-in rumble suppression—are not faced with this problem. Most changers now turn off automatically as well as disengage the idler and prevent it from wearing "flats." In the long pull ahead, some manufacturers foresee ceramic stereo cartridges in all changers and magnetic stereo cartridges exclusively in turntable/tone arm ensembles. An education job may be called for, wherein the turntable manufacturers must tell the public about the advantages of their new product; otherwise the convenience of the changer will assert itself in the eyes of the housewife.

Possible solution—one of each in every system—a stereo cartridge/turntable/tone arm for the audiophile and a stereo changer for the teenagers and their monaural and stereo discs.

New Product Idea

- Prior to the Chicago and New York hi-fi shows, we were contacted by sundry audiophiles wanting to convert existing monaural systems to stereo. Missing link to the simplest conversion seems to have been neglected by all but two manufacturers—a dual preamp and single power amplifier (medium wattage) second channel. Thus, existing power amplifier and carefully matched monaural speaker systems can still be used to best advantage. The need for a new preamplifier is well established, but most audiophiles detest the idea of surrendering their monaural system with its expensive power amplifier and well thought out speaker placement. Newcomers to hi-fi prefer to start out fresh in stereo with integrated amplifiers. The old-timers converting to stereo want a new preamp with provisions to accept a monaural cartridge input from a second tone arm, so arranged that it will actuate the "present monaural" power amplifier and speaker. They also want a 12 to 18 watt second channel power amplifier built in, with provisions to reverse and phase channels.

Audiophiles feel that their big power amplifiers that

were pushed on them (complete with damping controls) within the past three years may become a drug on the market. It would appear that a one and one-half stereo unit would have a strong potential market.

No Two Alike

- At least one loudspeaker manufacturer has admitted to being disturbed over the complaints that his stereo speakers just don't sound right. Investigation proved that the criticism was justified. Further investigation by this manufacturer using comparable products indicated that he is not likely to be alone. Reason: cone vs. diaphragm tweeters! No matter how ganged tone controls are juggled, tweeters (meaning here any speaker producing 2000 cycles and higher) of different structural designs cannot be matched. Since the stereo effect is within this region of audibility, customers find their hearing becoming fatigued in short order. Some stores and the aforementioned manufacturer now stress matched mid-range (if used) and tweeter loudspeakers. Other manufacturers feel this is a clarion call for individual channel tone controls.

It Takes Time

- As every editor well knows, the simplest story often takes the longest to prepare. A good case in point is on page 51. You, the reader might suspect that this photo-text story about Riverside Records took five or six days to put together. Actually, the contract was signed to prepare this story last February. Getting it rolling was the problem of Irv Dolin, photographer. After attending dozens of recording sessions to get the pictorial feel of the company, traveling several thousand miles in field trips, the photo end was completed in July. Collaborating with Stan Burwell to fill in the "words" took another two weeks. Total project length: five months and one week. We hope you like it.

Coming Events

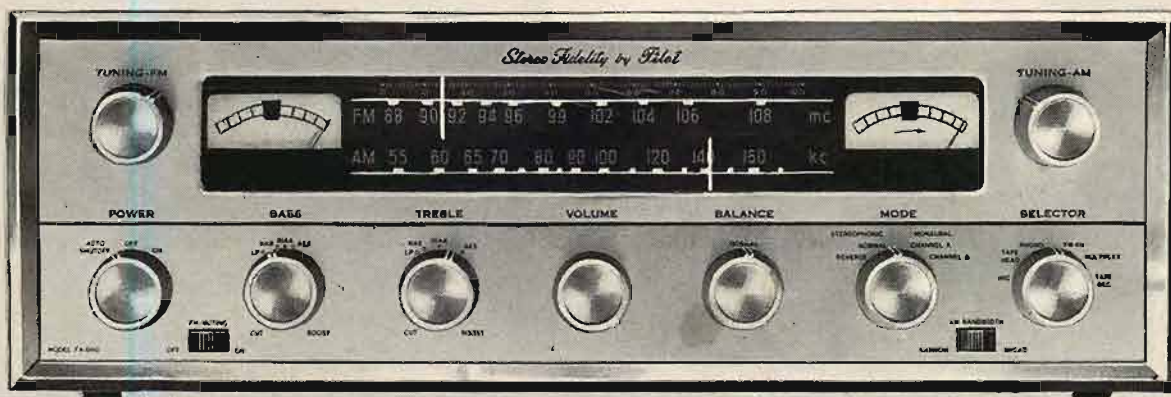
- Two big hi-fi shows are scheduled for late September and early October. One will be at the Palmer House in Chicago starting September 19 and the other, at the New York Trade Show Building starting September 30. Both shows will be attended by members of the editorial staff.

Speaking of things to come in HiFi & MUSIC REVIEW, I think I should mention that the November issue will be devoted to opera personalities. The *HiFi*ndings department plans on going overboard with reviews of the E-V "Lancaster" speaker system, Gonset FM mobile "Translator," Heathkit 55-watt power amplifier, "Q-Flex" speaker system (mentioned in this column in September), plus several other last minute items. New stereo equipment will be analyzed in another shopping comparison guide by Warren DeMotte. We will also be telling you about multiplex and its potential as a medium for high quality FM stereo broadcasting. Last but not least, TV sound will come under discussion with some interesting conclusions drawn on what to expect from the one-eyed monster.

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PRESTO T-18AH

Undoubtedly the finest high-fidelity turntable for home use that money can buy. Three speeds; precision-made throughout; wow, flutter and rumble are virtually non-existent. Employs 12", cast-aluminum turntable and constant-speed hysteresis motor. Speed selector has five positions: 45—off— $33\frac{1}{3}$ —off—78. Only \$181.00

PRESTO T-18A

Has all the features of the T-18AH (above) except that it is equipped with a heavy-duty, 4-pole induction motor. Only \$75.00

For over 20 years, Presto transcription turntables have been the choice of broadcast-station and sound-studio engineers. Today, more are in professional use than any other make.

Now, Presto offers the audiophile three precision turntables for high-fidelity installations, incorporating many of the design features that have made our transcription turntables famous. See them at your local high-fidelity shop—or for full details and specifications, write for catalog to Dept. G10, Presto Recording Corp., Paramus, N. J.

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