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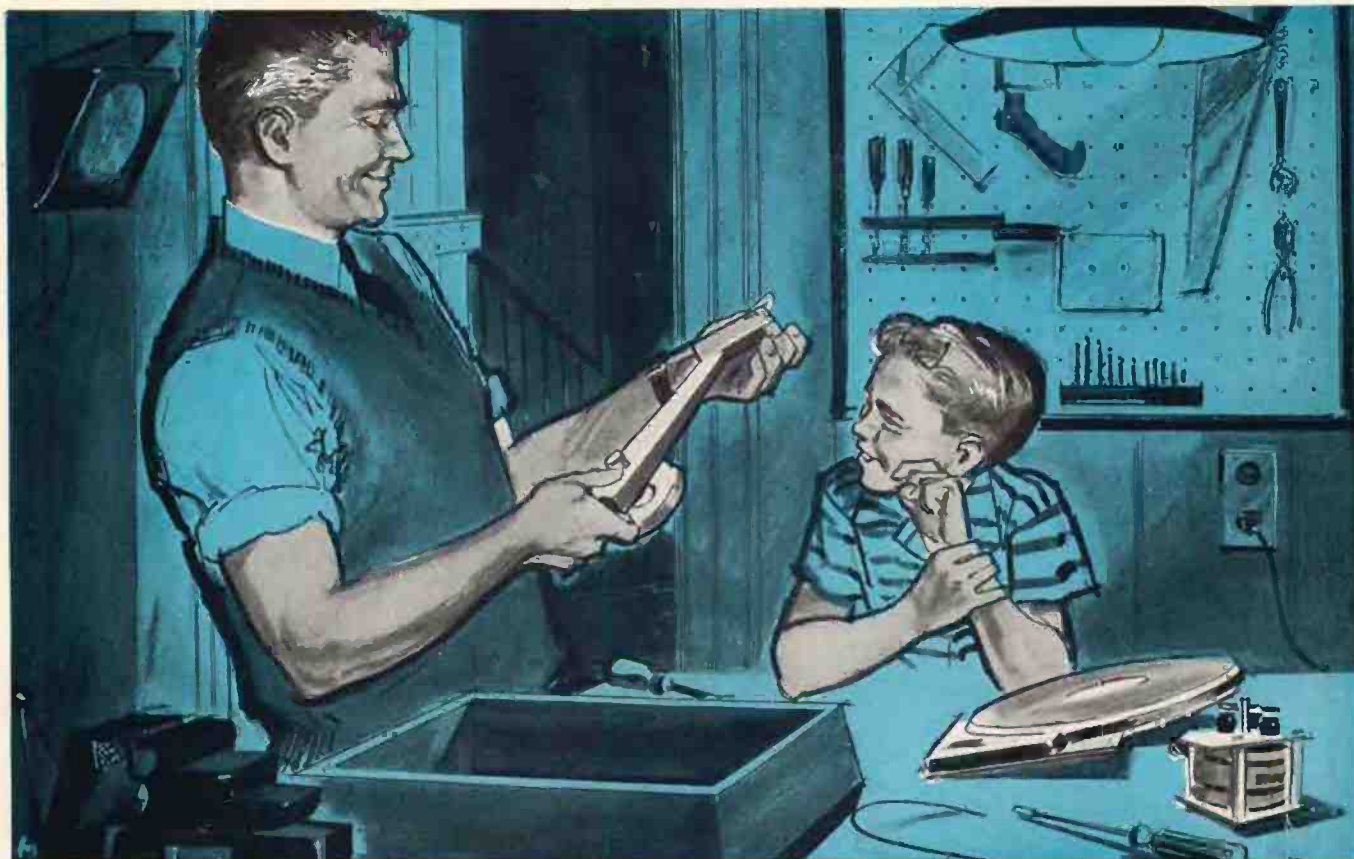
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(p.46)

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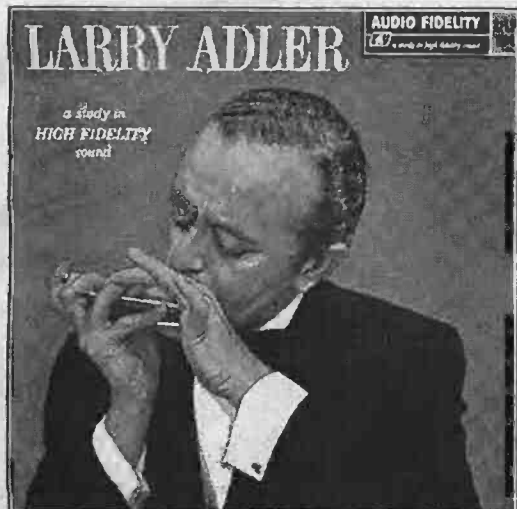


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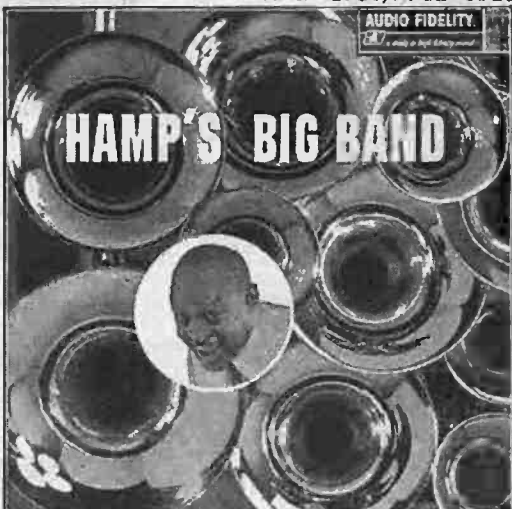
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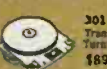
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June 30, 1959

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HiFi Soundings



By DAVID HALL

Stereo Opera Repertoire 1959—Trend or Happenstance?

We took time out not so long ago to list all the complete operas available on stereo discs as of mid-September 1959. What really seized our attention, however, was the strange complexion of the repertoire represented in the 40 stereo opera titles.

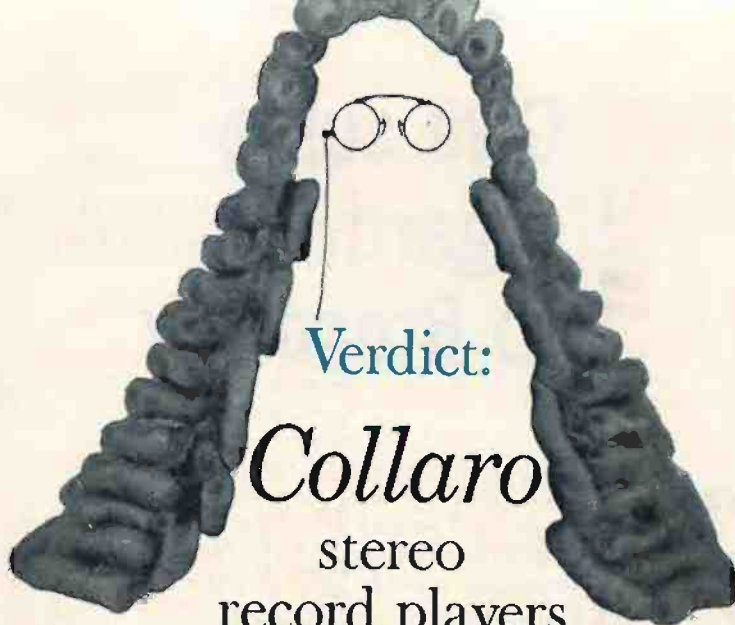
We found, together with Mozart's *Marriage of Figaro* (London, RCA Victor), Puccini's *Madame Butterfly* (RCA Victor, London) and Rossini's *Barber of Seville* (RCA Victor, Angel) such unexpected contemporary fare as Samuel Barber's *Vanessa* (RCA Victor), Hugo Weisgall's *The Tenor*, Douglas Moore's *Devil and Daniel Webster* (both Westminster) and *Ballad of Baby Doe* (MGM), as well as Marc Blitzstein's *Regina* (Columbia), Falla's *Master Peter's Puppet Show* (London), Orff's *Die Kluge* (Angel) and Kurt Weill's *Mahogany* (Columbia). To these can be added rare operatic birds of older vintage—the 12th century liturgical *Play of Daniel* (Decca), Gluck's *Alceste* (London), Cherubini's *Medea* (Mercury), Wagner's *Das Rheingold* (London), Puccini's *Gianni Schicchi* (Capitol), Granados' *Goyescas* (London), Strauss' *Arabella* (London).

This seeming crazy quilt represents a far cry from the "museum" concept of opera. Still, we wonder how much of this initial pattern represents a genuine trend and how much is just happenstance. London with *Das Rheingold* and *Die Walküre* and RCA Victor with *The Barber of Seville* have demonstrated conclusively that stereo recording can enhance home listening of opera to a previously unimagined degree. It is, in fact, these recordings that give the home listener his major justification for making the investment of changing from mono to stereo. By the same token, he is justified in his expectation that forthcoming stereo opera recordings should be every bit as fine as the London and RCA Victor examples just cited—complete to tasteful and realistic illusion of breadth, depth, movement and directionality.

We should like to express the hope that the present apparent trend toward an expanded conception of what constitutes viable and vendable operatic repertoire for recording purposes will continue and will flourish. In this connection, here are some of the possible areas we should like to see explored further by the stereo opera producers—

Opera in English—*Vanessa, Regina, Daniel Webster, Baby Doe* and *The Tenor* represent a good start. We would hope to have very soon in stereo Menotti's *The Medium*, Benjamin Britten's *Billy Budd* and Vaughan Williams' *Riders to the Sea*. It might also be worthwhile to do some of the standard operas that have become stand-bys of our opera workshops in English translation—Mozart's *Così fan tutte*, Rossini's "Barber" or Smetana's *The Bartered Bride*. **Chamber Opera**—London has done two prime masterpieces in this medium, Falla's *Master Peter's Puppet Show* and Stravinsky's *Renard*. There is much worthwhile repertoire in this field that remains virgin territory for recording and is much less expensive to produce than, say, *Rigoletto*. Here is where some of the smaller independent labels could do a real job. **Modern and near-Modern Masterpieces**—Berg's *Wozzeck* in stereo provides something for the imagination to conjure with, to which we would add Prokofiev's *Love for Three Oranges* (preferably in English), Janáček's *Jenufa*, Ravel's *L'Enfant et les Sortilèges*, Schönberg's *Glückliche Hand*, Stravinsky's *Rossignol* and one of the great and still unrecorded operas of our day, *The Prisoner* by Italy's Luigi Dallapiccola. **Stereo Spectaculars**—The Wagner operas are made to order in this category; and we'd like to imagine first-rate productions of Beethoven's *Fidelio*, Bizet's *Carmen* (with the original spoken dialogue), Moussorgsky's *Boris Godounov* (the original version, please!) and *Khovantschina*, Strauss' *Elektra* and *Salomé*, Rimsky-Korsakov's *Golden Cockerel* and even Debussy's *Pelléas et Mélisande*.

We shall be more than grateful if a half-dozen of these suggestions become transformed into stereo-reality over the next 18 months. Perhaps enough HiFi REVIEW readers agree with our thinking to the point where they will also make their wishes known to the record companies.



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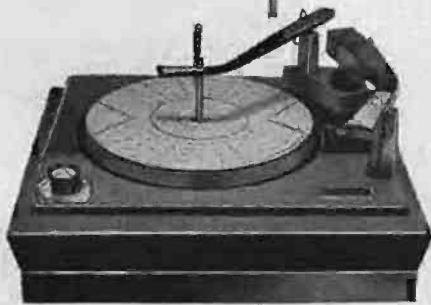


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HFR-11

Give some regard to Broadway

Why isn't the Times Square musical considered America's contribution to the Opera?

HENRY PLEASANTS / opinion

Gian-Carlo Menotti's *Maria Golovin* opened on Broadway on a Wednesday and closed on Saturday, a run of three days. The following week this little catastrophe was discussed by Howard Taubman in his Sunday article in THE NEW YORK TIMES under the heading: "Broadway Producers Will Do Anything To Disguise The Terrible Truth."

It turned out in the course of the article that the "terrible truth" which the Broadway producers had sought to disguise was the fact that *Maria Golovin* was an opera. The producers, according to Mr. Taubman, thought that the public might be taken in by some such euphemism as "musical drama," or "play with music," or "musical play," opera being regarded on Broadway as box-office poison. He argued that *Maria Golovin*, forthrightly labelled as opera, might have found an opera public.

I wonder. Some operas have found a public on Broadway, among them Menotti's *The Medium*, *The Consul* and *The Saint of Bleeker Street*, but I doubt that it was specifically an opera public. These pieces drew as well as they did, despite the seriousness of their intent and their subject matter, because they were understood to be good shows, i.e., people went to them in expectation of an exciting and rewarding matinee or evening in the theater.

One is tempted to add that if they did not challenge the popularity of Rodgers and Hammerstein, it was because it was also understood that Menotti's shows were not as good as theirs. It would follow then that *Maria Golovin* fell far short of even the modest success of *The Consul* and *The Saint of Bleeker Street*, not because it was an opera, but because it was, by the consensus of critical opinion, Menotti's weakest accomplishment since *The Island God* which had been produced at the Metropolitan Opera House in 1942.

The producers of *Maria Golovin* may have erred on the side of caution and superstition in disguising its identity as

an opera, but in the end it's not what a piece is called that counts but rather what it is. *Maria Golovin* was not the first "musical" to be shot down as a turkey. Many others, better shows, and with no pretensions to being operas have ended in similar ignominy.

My guess is that classification as opera has won for Menotti's other works more respectful attention and more indulgent enthusiasm than would have come their way had they been paraded under a less imposing banner. To this extent Mr. Taubman may have been right about *Maria Golovin*. If it had been honestly labelled it would have had to compete only with remembrances of *The Consul* and *The Saint of Bleeker Street* rather than with *My Fair Lady* and *West Side Story*. It is not expected of new operas that they be as good as new musicals.

My purpose in raising the subject is not, however, to discuss the odd case of Menotti. It is rather to question the distinction traditionally made between opera and what has come to be called "the musical." It is easy to understand how the line came to be drawn. Since the "musical" traces its descent from a type of American musical comedy or revue, that hardly merited the attention of serious critics and sophisticated audiences, the odd custom in the American theater was to assign the drama critic to these "musicals."

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(Continued on page 10)

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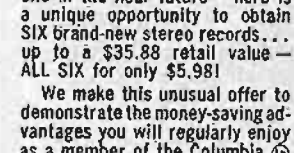
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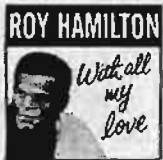
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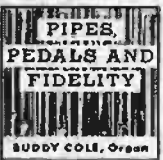
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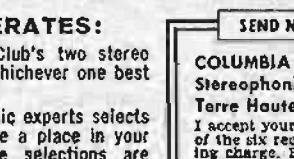
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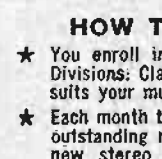
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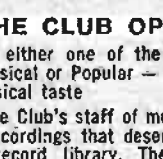
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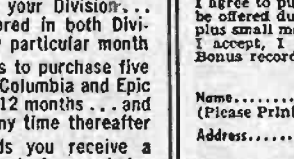
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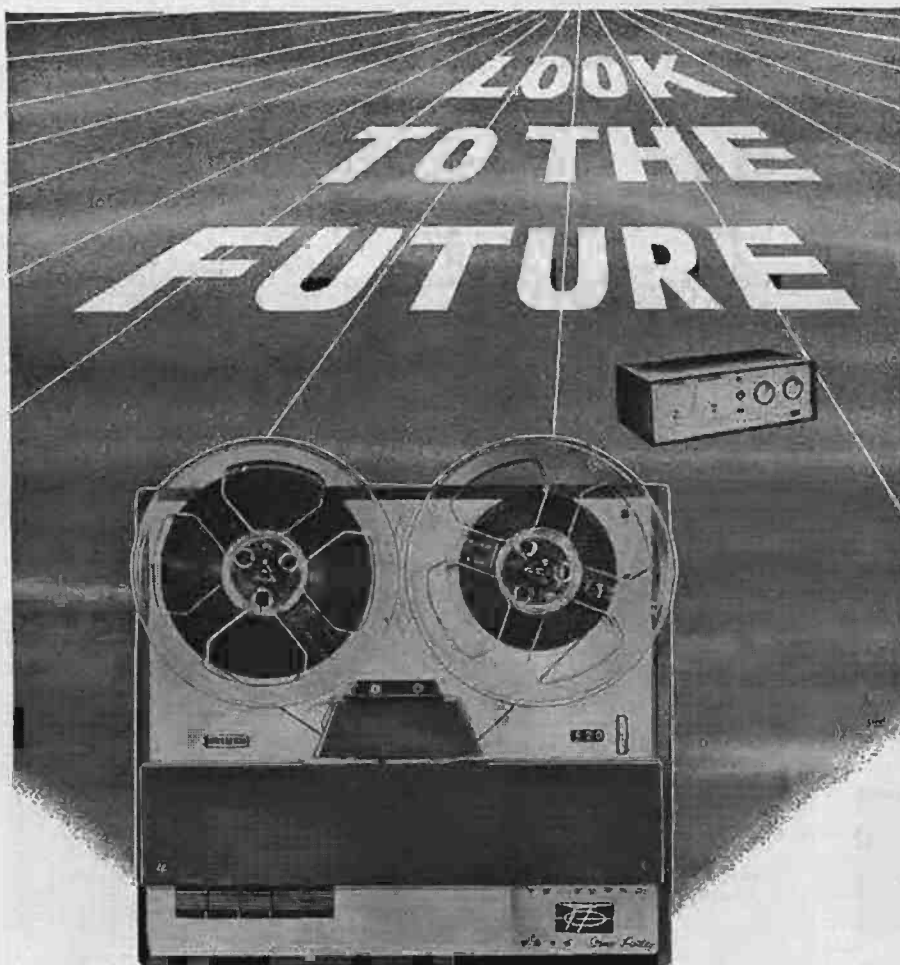
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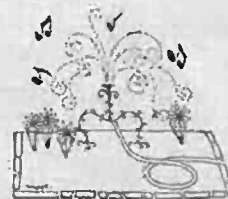
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(Continued from page 8)

long ago. *My Fair Lady* and *West Side Story* have both arrived there, and in due time will almost certainly take over the continent.

And yet, despite this thirty-year record of extraordinary musical accomplishment, a new "musical" is still covered by dramatic critics. If the music critics have never seriously challenged the custom, it is because the men who have composed the "musicals," being dependent, fortunately, upon the theater and the theater-going public for a livelihood, have wisely refrained from writing what passes in the serious music world as "contemporary" or "modern" music. Because our Berlins and Kerns and Porters have written tuneful music naturally derived from the American vernacular, and because they have not, as a rule, been their own orchestrators, the critics have acquiesced in the conventional assumption that they are not "serious" composers and that they need not, therefore, be taken seriously.



"Serious" composers write operas. Music critics write only about "serious" music. Therefore, these same music critics cover operas and dramatic critics cover "musicals," even though, by common acknowledgment, "serious" composers have produced very few operas in the past fifty years meriting serious attention, while the composers of "musicals," also by common acknowledgment, have achieved genuine distinction with productions whose distinction-in-point has certainly been lyrical rather than merely dramatic.

It is an incredible circumstance. The basic assumption, of course, is one that the music critics of the New York press share alike: "serious" music is by definition and common consent worthier than light music, no matter how bad it may be, and that opera, even if only a *Maria Golovin*, is better than the best Broadway "musical." It is the old story of confusing objective and talent, or, if you prefer, objective and accomplishment.

What is opera, after all? Is it not merely the name given to the musical theater in Europe in the seventeenth, (Continued on page 12)

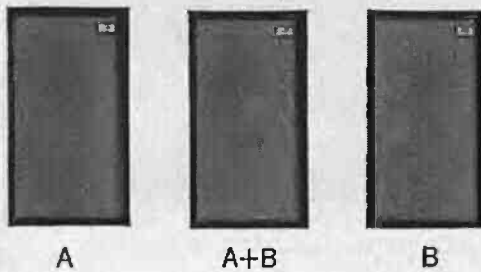
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(Continued from page 10)

eighteenth and nineteenth centuries? In Italy, at least, and to a considerable extent in Germany, it functioned much as the Broadway "musical" functions today. No mercy was shown an Alessandro Scarlatti, a Gluck, a Handel, a Cimarosa, a Puccini, a Paisiello, a Meyerbeer, a Rossini, a Donizetti, a Bellini or even a Verdi just because what they wrote was called opera and was prompted by high intentions. When their public was displeased with what it got for its money it said so, and the offending member was hustled off the boards just as fast as *Maria Golovin* was hustled from the Martin Beck Theater.

Technically, all that distinguishes opera from the "musical" is that opera is music from start to finish. It has no



spoken dialogue, whereas the "musical" is a play more or less dominated by musical numbers including ballet. It is, however, a superficial and even inaccurate distinction. Many operas have spoken dialogue, among them such revered staples of the repertoire as *The Magic Flute*, *Carmen* and *Fidelio*. Many others have a kind of "dry" recitative which is close to the same thing. One might add that many a latter-day parlendo or recitative opera is considerably less musical than the run-of-the-mill product of Broadway. Moreover, while one instinctively thinks of opera as a serious affair, many operas are lighter and less substantial than *Showboat*, *Oklahoma* or *South Pacific*, not to mention *West Side Story*, or even *Gypsy*. One need only cite *The Barber of Seville*, *L'Elisir d'Amore*, *La Serva Padrona*, *Don Pasquale* *The Secret of Suzanne* and *Gianni Schicchi*.

Music critics are aware of this, of course, and are ready with a rebuttal. They say that the "musical" does not go as deeply into characterization as opera is expected to do. Mr. Taubman, for instance, found fault with Leonard Bernstein on this count, suggesting that the "Gee, Officer Krupke" episode in
(Continued on page 14)

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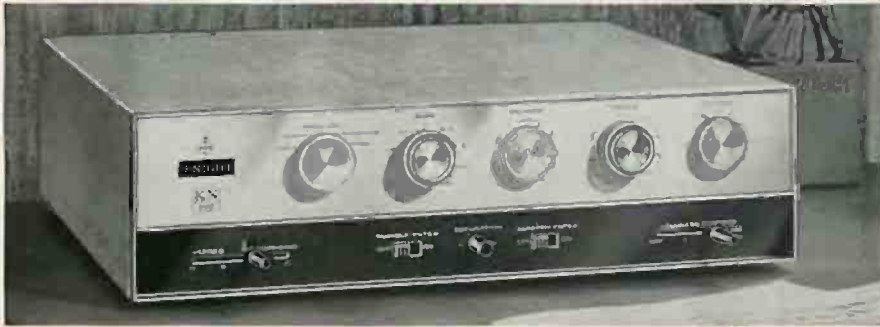
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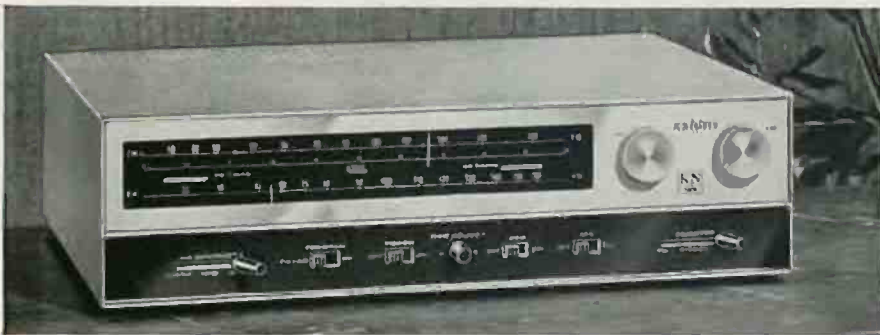
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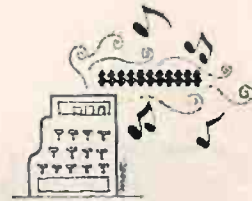
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(Continued from page 12)
West Side Story would have been improved by some bitter orchestra commentary. "There is no reason to believe," Mr. Taubman wrote, "that he could not have imparted a sting to the



scene. But the result might have been music not immediately accessible. The fine line (between Broadway and opera) was neglected; Broadway won out."

One may well ask what is so wrong with immediately accessible music, but Mr. Taubman's less obvious confusion is more fascinating and more pertinent. He has, I think, missed the point, not only of the "Gee, Officer Krupke" episode, but of the entire modern musical theater. The wonderful thing about "Gee, Officer Krupke" is that no orchestra commentary is necessary. The bitterness is all there in the tune and the text, which is what makes it, as comedy, so fine. A bitter orchestra commentary would merely have underscored the obvious and spoiled the whole thing. Mr. Taubman, pleading for music addressed to a sophisticated audience, suggests that he himself lacks sophistication. He doesn't, of course, for he is looking at an American "musical" from a European traditional point of view. He complains because it does not approach its dramatic problems in a traditional way.

Actually, the American "musical" can offer plenty of examples of superior musical characterization. One thinks of such inspired moments as "I've Grown Accustomed to Her Face," "With a Little Bit O' Luck," and "Why Can't a Woman be Like a Man?" from *My Fair Lady*; "I'm Gonna Wash That Man Right Out of My Hair" from *South Pacific*; "Bill" from *Showboat*; "Always Faithful to You, Darling, in My Way" and "It's Too Darned Hot" from *Kiss Me Kate*; "She Didn't Say Yes and She Didn't Say No" from *The Cat and the Fiddle* and so on, not to mention precisely "Gee, Officer Krupke."

These are all pieces which bear comparison with such honored items from the European repertoire as "Voi che sapete" and "No so più" from *The Marriage of Figaro*; the "Catalog"

(Continued on page 16)

HIFI REVIEW



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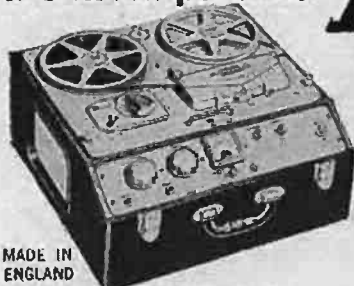


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(Continued from page 14)

and "Champagne" arias and "La ci darem la mano" from *Don Giovanni*; the "Una Furtiva Lagrima" from *L'Elisir d'Amore* and "Largo al Factotum" from *The Barber of Seville*.

This is not to say that the Americans have equalled the noblest and profoundest accomplishments of the Europeans. Our musical theater has nothing to compare with *Aida* and *Otello*. But the objective and methods are similar, and the accomplishment often brilliant. Certainly one cannot say of the examples I have cited from the American musical—and they are only a few chosen at random—that they are mere tunes scattered here and there throughout frothy plays. They flow easily and naturally from the given situations, and are shaped by the situations and characters involved, like the most characteristic music of the great European composers, particularly the earlier ones. The clue to the confusion of the "serious" music community in general with respect to the Broadway "musical," is mirrored in Mr. Taubman's concern for an orchestra commentary, and it explains the common failure to appreciate Broadway composers' remarkable accomplishments.

During the so-called romantic period of European music, the public taste for dramatic effects of overwhelming grandeur and intensity, the predilection of both composers and listeners for the transcendental and the overpowering, compelled the composers to look to the orchestra for dramatic effects beyond the resources of the mere voice. This went hand-in-hand with the nineteenth



century trend toward the graphic, the representational and the reflective in music, with the orchestra rather than the voice as the preferred instrument, and with harmony and orchestration the preferred media rather than mere melody. Verdi and Puccini were the last of the European composers who looked to the voice for characterization and who could write music for it, and even they were dependent upon the orchestra

(Continued on page 18)

HIFI REVIEW

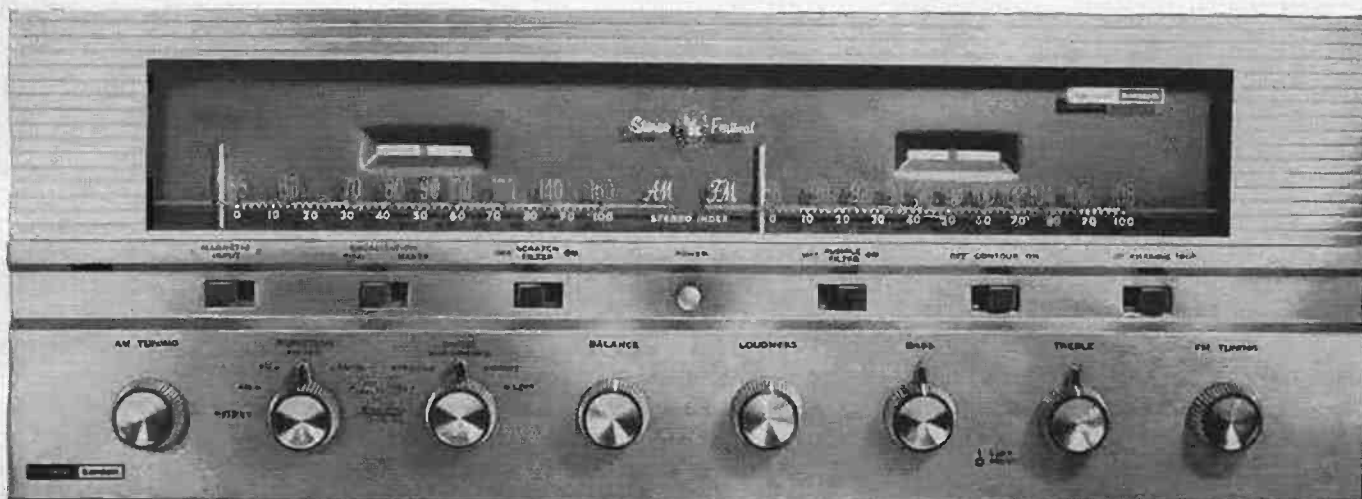
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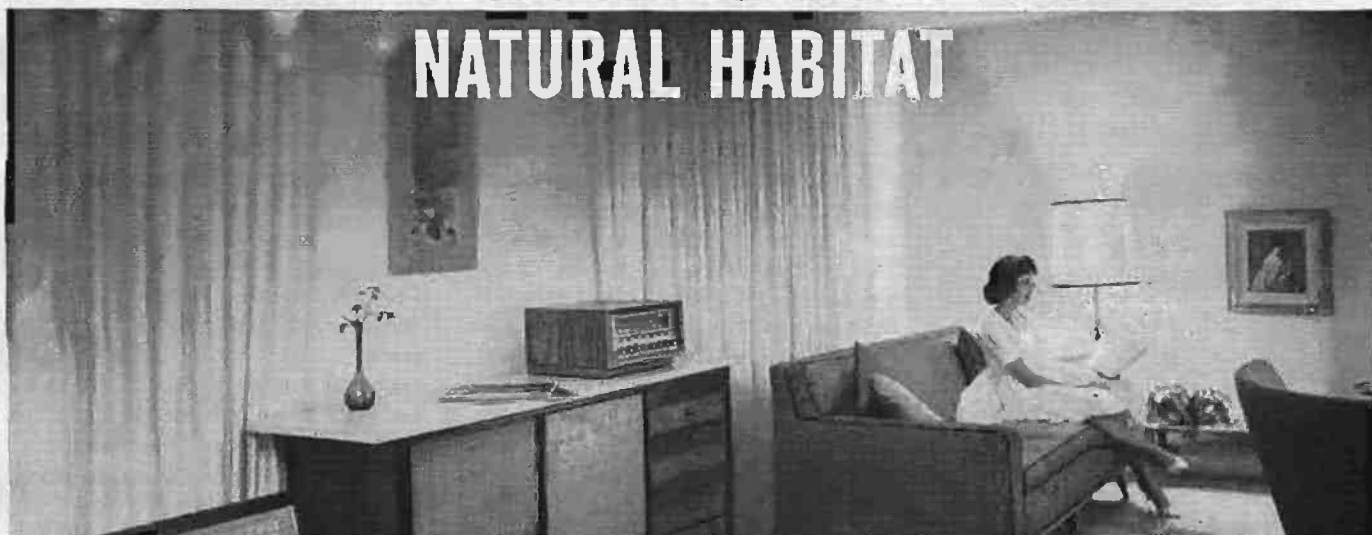
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(Continued from page 16)

to an extent that the earlier composers never were.

It is not that the orchestral approach and the techniques developed from it did not produce fine operas. They did. But they took opera a long way from the concepts which had guided Mozart and Rossini. The earlier composers thought of song as the natural musical instrument of characterization, as the lyrical extension of speech or verse, and they gave their singers songs which could be acted as well as sung. The orchestra was assigned a complementary, supporting or decorative function. The later composers, impelled by the stupendous example of Wagner, and more adept with the orchestra than with the voice, and more inventive with harmony than with melody, thought of characterization more in terms of the orchestra, the singer articulating the text and providing the visual key.

Today's "serious" music critic is inclined to think of the later approach as modern and to the earlier as old-fashioned. This is his fatal error. He refuses to take a *Kiss Me Kate* or a *My Fair Lady* or a *South Pacific* seriously because they are not derived from the approach to the musical theater which produced *Tristan und Isolde* and *Otello*. He forgets, or neglects to note, how



close they are to *The Marriage of Figaro*, *The Barber of Seville* and *Carmen*, which he chooses to take very seriously indeed.

This is not to say, of course, that the American "musical" is therefore also old-fashioned, any more than one would argue that Art Tatum's and Erroll Garner's music is old-fashioned because their approach to the piano is closer to Scarlatti, Rameau and Bach than to Brahms. Generally speaking, or, at least, musically speaking, our century is closer to the eighteenth than to the nineteenth. The style, to be sure, is unmistakably American, and so is the idiom, but the approach is one that an eighteenth century listener would have understood without difficulty. It is *The*

Consul and *Vanessa* that sound old-fashioned, copying, as they do, European styles, and proceeding from a point of view already dated. The European critics, when they heard *Vanessa* at Salzburg, were reminded of Ibsen and Chekhov, and wondered where the Americans had been all these years.

Again, it is the question of American vs. European. The "serious" music critic accepts as respectable—as far as the musical theater is concerned—only that which can be thought of as a continuation of the European tradition, something that he can accept as opera or something intended as opera. That which cannot be called opera cannot be taken seriously. The critic and the "serious" music community as a whole are taken in by terminology. They are "bamboozled" in the theater by the word "opera" just as they are bamboozled in the concert hall by such terms as "symphony," "sonata," "cantata" and "oratorio."

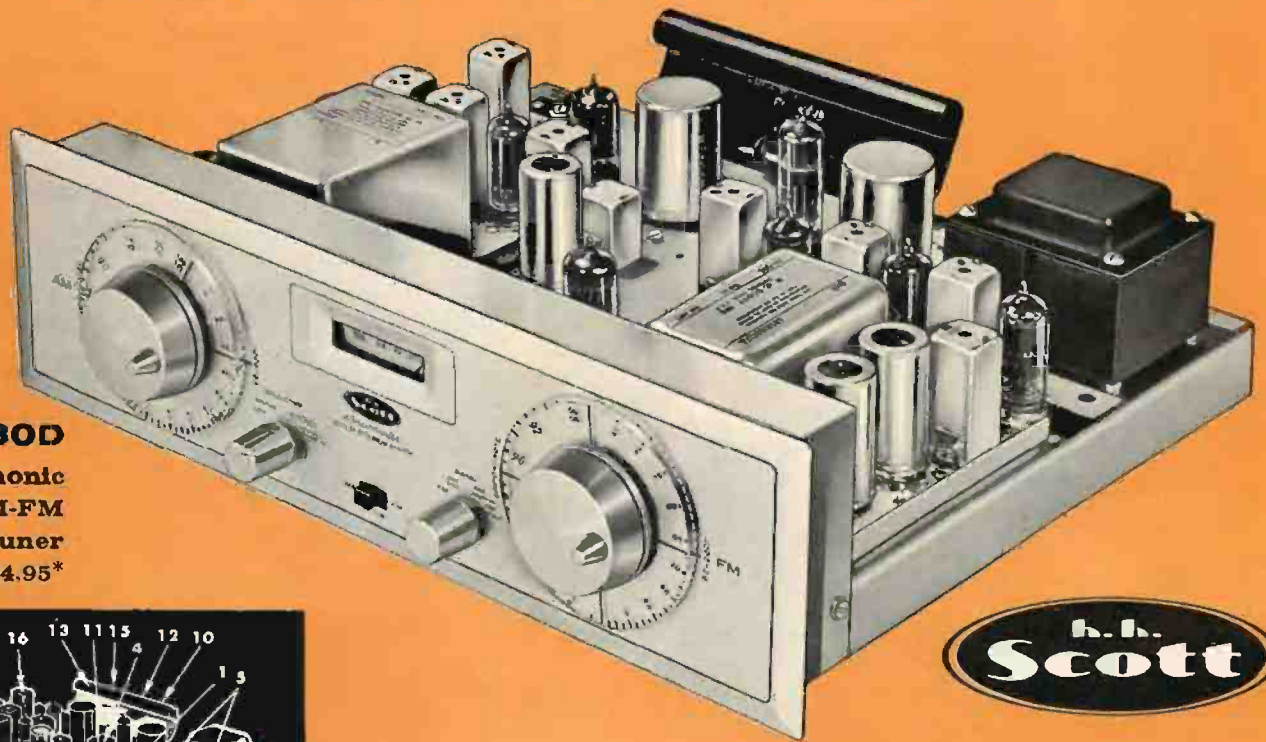
They forget that what counts is not the form or the label but the substance, that opera is only a form of musical theater, that an aria is, after all, only a song, and that in our time the United States, which has produced no good operas in the European sense of the word and probably never will, has for some time been experiencing one of the great eras of music in the theater.

To make a bad comedy farcical, it remains to repeat that the music critic has, in effect, been barred, or has permitted himself to be barred, from one of the most fascinating musical developments of his time. Imagine a Hanslick yielding to the dramatic critic of the *NEUE FREIE PRESSE* the privilege of covering the new works of Wagner and Verdi! Our music critics accept the tradition of having dramatic critics cover musicals, not because they are by nature pacific, but because they simply have not understood what was going on in the musical theater within a few blocks of their offices.

To crib from the new vernacular, what has happened represents a goof, for the likes of which musical history can offer no counterpart. Some of the older critics took a poor view of the musical theater of their time, and were castigated as shortsighted Philistines. But at least they knew what it was!

• A biography of Henry Pleasants, currently with the U. S. Foreign Service in Bonn, Germany, appeared on page 87 of our April, 1959 issue.

by H. H. SCOTT

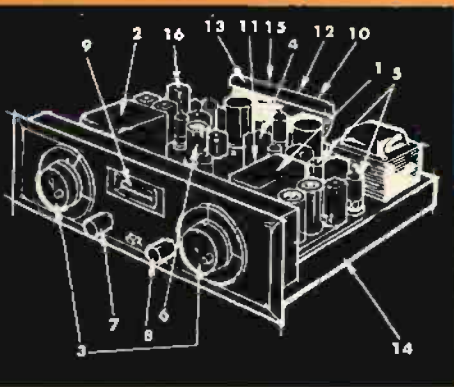


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Martin Bookspan

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Item 13 of the "First Fifty"

Brahms' Third Symphony

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KLEMPERER and the Philharmonia—easy and spontaneous flow...yet no relaxation of tension or drive.



KUBELIK with Vienna Philharmonic—a reading of calm and relaxed Gemütlichkeit...mellow sound, superbly recorded.

IN 1853 Robert Schumann wrote an article titled *Neue Bahnen* (New Directions) for the influential *Neue Zeitschrift für Musik*. The key sentences are these: "One has come who should reveal his mastery, not by gradual development, but should spring, like Minerva, fully armed, from the head of Jove. And now he has come, the young creature over whose cradle the Graces and heroes have kept watch. His name is Johannes Brahms."

Brahms was then exactly twenty-years old, a mere fledgling composer with but a handful of piano pieces to his credit. One can imagine Brahms' embarrassment at this extraordinary praise from so respected a critic as the great Schumann, especially since Schumann had been in virtual retirement from the literary arena for about ten years. He further ventured this prediction: "If he would only point his magic wand to where the might of mass, in chorus and orchestra, lends him his power, yet more wondrous glimpses into the mysteries of the world of the spirit await us."

Such was the anticipation of an anxious musical world aroused for the appearance of a symphony from the pen of this "new musical Messiah." It was to be a long wait, however—twenty-three years, to be exact—before Brahms felt ready to submit his *First Symphony* to an impatient public. The spacious grandeur of the *First Symphony* made its mark quickly and lastingly. It is today one of the half-dozen most frequently-performed symphonies in the entire literature. When, a year later, Brahms produced his *Second Symphony*, the world settled back to the comfortable expectation of a steady flow of of symphonic masterpieces from his pen.

But again Brahms confounded his audiences. Six more years were to pass before the appearance of his *Third Symphony*. The year was 1883 and Brahms had just turned fifty. If the *First Symphony* was an intense emotional outpouring of heroic feelings, and the *Second* a radiant, lyrical effusion; the *Third* surely represents a more personal, intimate side of the composer. Here is Brahms the philosopher and poet. Restraint and reflection now seem to be his predominant characteristics, along with a sophistication which only a mature artist at the very height of his powers can communicate. And it is through these qualities that there emerges a symphony bursting with vitality and towering strength.

The Third Symphony is probably the least performed of the composer's four. Part of the reason, no doubt, has to do with the fact that it is the only one of them which does not have a rousing, triumphant final climax to "bring down the house." But there are other reasons, too; one of the most important of them is the fact that the conductor of the *Third Symphony* is faced with the great challenge of presenting to his audiences a ruminating, personal score which can sometimes become tedious and unrewarding. There are many available recordings of the music, both mono and stereo, but only a very few of these are complete realizations of what is there to be found by a sympathetic conductor.

The most distinguished failure among the monophonic issues is the recording by Toscanini and the NBC Symphony Orchestra (RCA Victor LM 1836). In his valuable book, *Toscanini and the Art of Orchestral Performance* (Lippincott, 1956), Robert C. Marsh reveals that before he consented to

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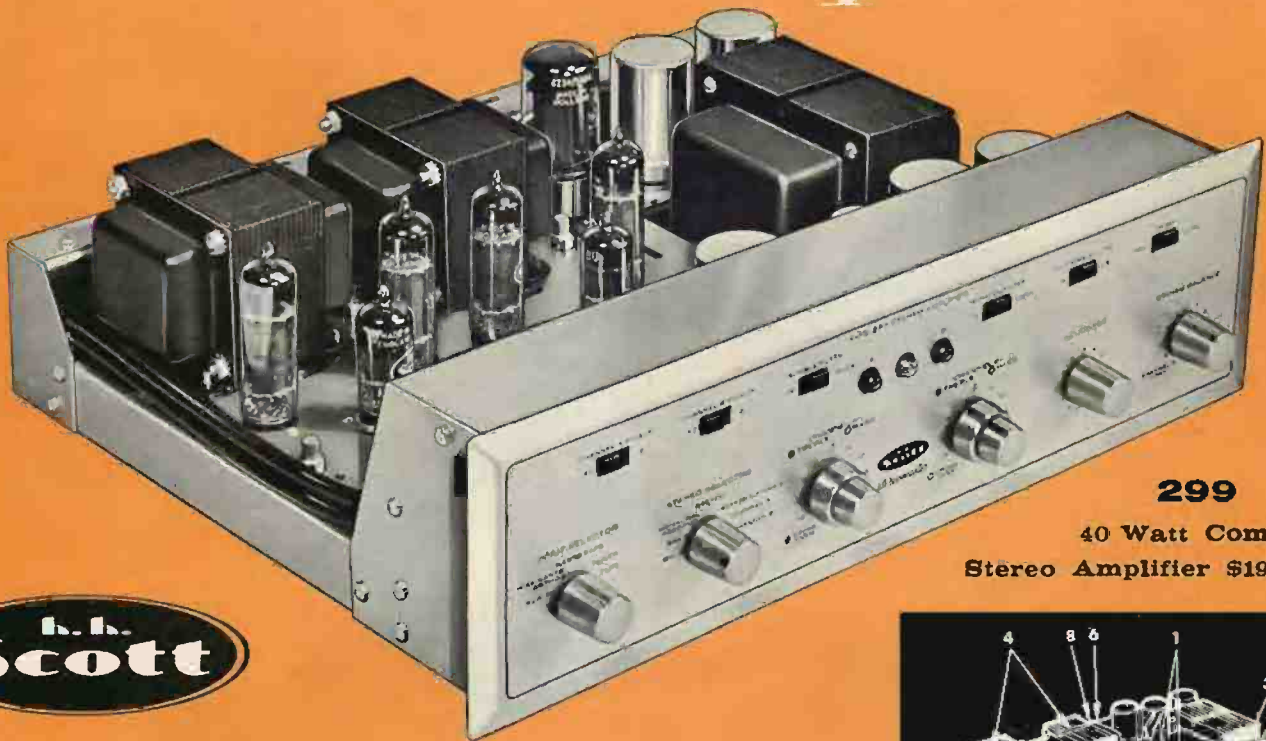
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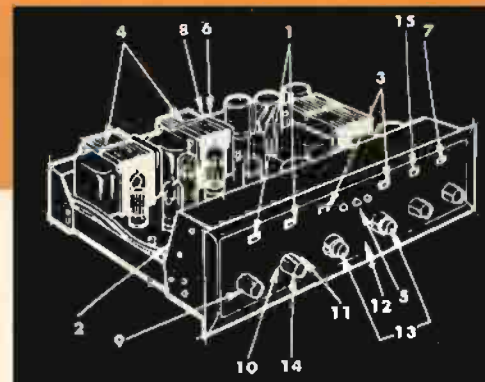
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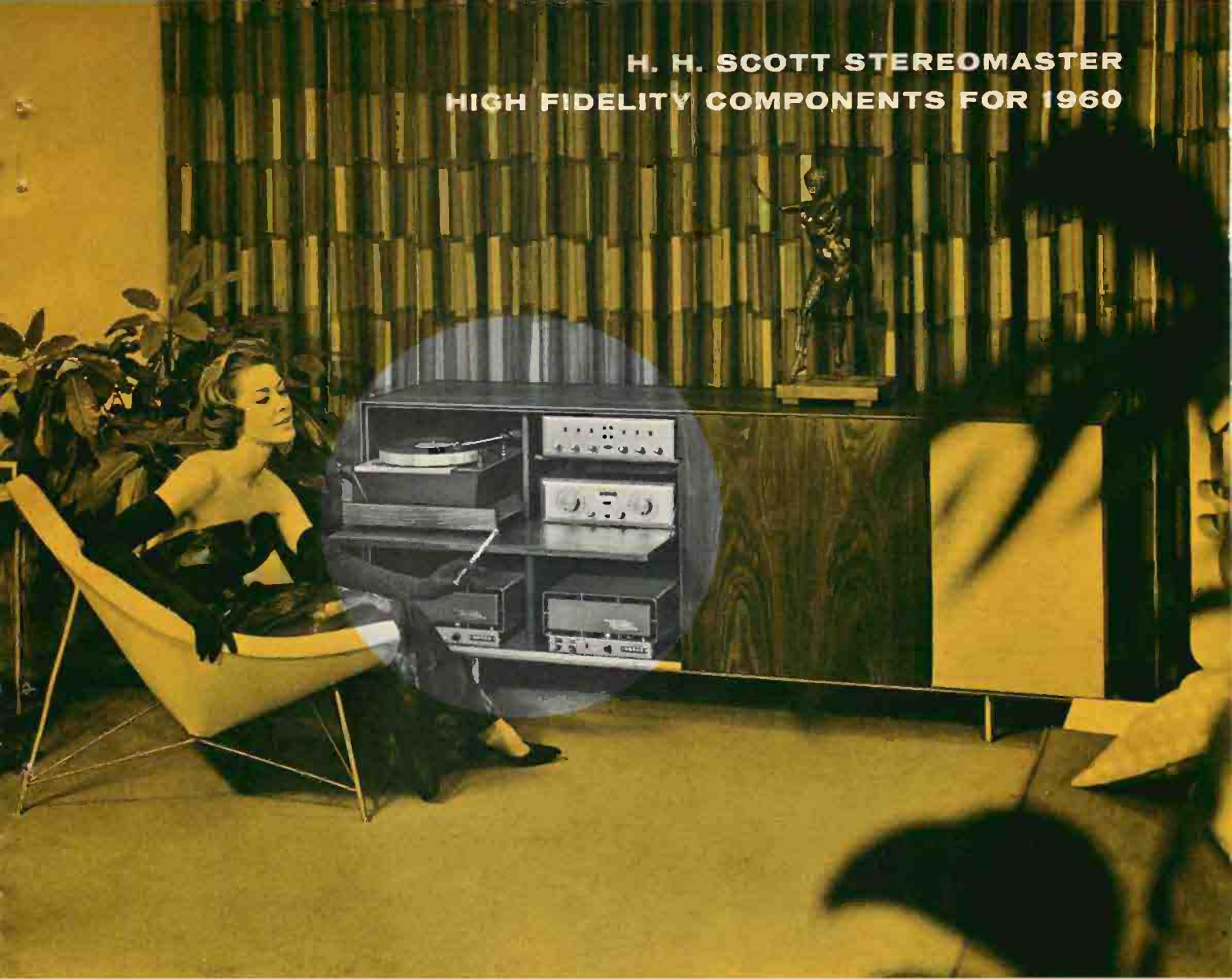
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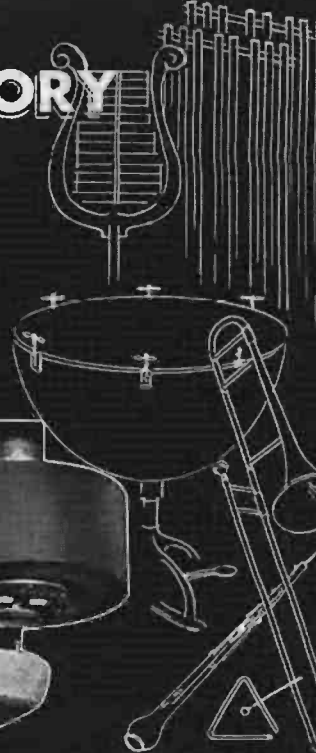
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record Brahms' *Third Symphony*, Toscanini had the NBC engineers put together an "ideal" performance for him to study which was made from sections of performances he had conducted in 1938, 1946 and 1948. The "ideal" performance, however, turned out to be tense and hard driven and out of keeping with the character of the music. When Toscanini finally came to record the score, he erred in exactly the opposite direction. The recorded performance is surprisingly slack and soporific, lacking forward motion, continuity, and rhythmic pulse.

The conductor whose recording has all of these things plus marvelous rapport with the spirit of Brahms' music is Otto Klemperer, whose version with the Philharmonia Orchestra (Angel 35545 or stereo S 35545) is one of the outstanding accomplishments of his superb recorded series of the four Brahms Symphonies. Here is just the right kind of easy, spontaneous flow that is so indispensable to the natural expression of the music; and yet there is no relaxation of tension or drive. Some have called this symphony Brahms' "Eroica", and Klemperer's bold statement of the score is of heroic stature. The opening F-A-F proclamation, which serves as a personal motto of Brahms' independence, rings out in the Klemperer performance with stunning power and self-assertion. (Robert Haven Schaffer, in his provocative *The Unknown Brahms*, points out that F-A-F are the first letters of Brahms' credo, *Frei aber froh*—which can be loosely translated as "Unattached but happy.") Throughout the reading one is conscious of a masterful hand guiding the proceedings. And the end of the Symphony, with its subdued autumnal coloring, and calm and easy repose, is a fulfillment of all that has preceded but which only Klemperer clarifies in like degree. The recording engineers, too, contribute to the excellence of the issue; the sound is rich and well-balanced and the generally dark color of the scoring comes through cleanly and with great warmth. In the stereo edition the spatial characteristics are natural and unforced, and the sound takes on an additional fullness and warmth. In case there are any doubts at this point, the Klemperer, both mono and stereo, is *the* version I would select above all others of Brahms' *Third Symphony*.

And yet there are other rewarding versions of the Symphony. Among the more meritorious are those by Böhm (London LL 857), Kubelik (London LL 3010 or stereo CS 6022), Reiner (RCA Victor LM 2209, stereo LSC 2209) and Walter (Columbia ML 5232). All four of these favor a broad, poetic approach. The Böhm is now rather an old-timer, dating from the early 1950's. He gives us a reading of calm and relaxed *Gemütlichkeit*, and he has the great advantage of working with the Vienna Philharmonic Orchestra, whose glorious horns and low strings are attractions all by themselves, essentially useful in this work. Kubelik, in his more recent recording, also has at his disposal the Vienna Philharmonic Orchestra, and the engineers have engraved the full, mellow sound superbly well, especially in the stereo edition. Neither Kubelik nor Böhm, however, supports the poetry with a corresponding measure of vitality.

Much the same criticism can be levelled against Reiner's reading—a relaxed, unhurried statement of the music, but one without much drive and forward motion. In addition, Reiner does not repeat the exposition of the first movement, which is a cardinal sin in this Symphony as far as I am concerned. Recent pressings of the stereo version show an improvement in sound over the original release which was harsh sounding and a little congested.

In combining strength with an unforced freedom of expres-

sion, Walter comes close to Klemperer. But Walter, too, omits the repeat of the first movement's exposition and the sound is now beginning to show its half-dozen or so years. Along with the Beethoven Symphonies, Walter reportedly has been busy on the West Coast re-recording all the Brahms Symphonies for Columbia. When and if a new Walter recording of the score materializes, it well might cause a re-assessment of the situation. But as of now, it is Klemperer who rules the roost and remains pretty much unchallenged.

—Martin Bookspan

Basic Repertoire Choice To Date

- | | |
|---|---|
| 1. Tchaikovsky's First Piano Concerto
Nov. '58, p. 48 | Cilburn; Kondrashin with Orch.
RCA Victor LM 2252 (mono)
RCA Victor LSC 2252 (stereo) |
| 2. Beethoven's Fifth Symphony
Dec. '58, p. 41 | Toscanini—NBC Symphony
RCA Victor LM 1757 (mono)
Kleiber—Amsterdam Concertgebouw. London LL 912 (mono)
Ansermet—Suisse Romande Orch. London CS 6037 (stereo) |
| 3. Beethoven's "Moonlight" Sonata
Jan. '59, p. 37 | Petri
Westminster XWN 18255 (mono) |
| 4. Dvorák's "New World" Symphony
Feb. '59, p. 54 | Toscanini—NBC Symphony
RCA Victor LM 1778 (mono)
Reiner—Chicago Symphony
RCA Victor LSC 2214 (stereo) |
| 5. Beethoven's "Eroica" Symphony
March '59, p. 49 | Klemperer—Philharmonia
Angel 35328 (mono)
Szell—Cleveland Orchestra
Epic BC 1001 (stereo) |
| 6. Bach's Chaconne for Solo Violin
April '59, p. 36 | Heifetz
RCA Victor LM 6105 (mono)
Segovia (guitar)
Decca DL 9751 (mono) |
| 7. Schubert's "Unfinished" Symphony
May '59, p. 14 | Fricsay—
Berlin Radio Symphony
Decca DL 9975 (mono)
Szell—Cleveland Orchestra
Epic LC 3195 (mono) |
| 8. Beethoven's "Emperor" Concerto
June '59, p. 18. | Rubinstein—Symphony of the Air, Krips
RCA Victor LSC 2124 (stereo)
RCA Victor LM 2124 (mono)
Istomin—Philadelphia Orch., Ormandy
Columbia ML 5318 (mono) |
| 9. Mozart's G Minor Symphony (No. 40)
July '59, p. 10 | Klemperer—Philharmonia
Angel 35407 (stereo and mono)
Reiner—Chicago Symphony
RCA Victor LM 2114 (mono) |
| 10. Sibelius' Second Symphony
August '59, p. 10 | Ormandy—Philadelphia Orch.
Columbia MS 6024 (stereo)
Columbia ML 5207 (mono)
Collins—London Symphony Orchestra
London LL 822 (mono) |
| 11. Tchaikovsky's Fourth Symphony
September '59, p. 18 | Koussevitzky—Boston Symphony Orchestra
Victor ML 1008 (mono)
Bernstein—N. Y. Philharmonic
Columbia MS 6035 (stereo)
Columbia ML 5332 (mono) |
| 12. Berlioz' Fantastic Symphony
October '59, p. 32 | Munch—Boston Symphony Orch.
Victor LSC—1900 (stereo)
Victor LM 1900 (mono)
Beecham—French National Orch.
Capitol EMI G 7102 |

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5. Maximum equivalent single-frequency power at which intermodulation distortion (60 and 6000 CPS, 4:1) does not exceed 1%: 18.0 watts.

Taking that power which satisfies all five tests, we could rate the EA-3 for professional use, at 13.9 watts. Its advertised professional rating is a conservative 12 watts.

A review of the chart below shows why the EA-3 is rated at 14 watts for high fidelity applications, and 16 watts as a utility amplifier.

Notice that our specifications are set at rated power for one or more classifications (when our customers need an amplifier for a particular use, we believe they want it to deliver its rated power under those particular conditions). Observe that our distortion figures are specified at the limits of the amplifier frequency range as well as at the traditional 1000 CPS (the common practice of rating distortion only at 1000 CPS does not tell you what happens throughout the full range of the amplifier).

As an example of how these standards work on several competitive amplifiers, we have prepared the following chart. Notice that if the amplifiers did not meet standards at rated output power, we have determined the power output where they do meet the standards set up under the three categories.

AMPLIFIER COMPARISON CHART

Amplifier Description and Price	Heath Standard Rating		Maximum Power Output Satisfying:				
	Classification	Power (watts)	Power Rating at Test 1 Stds.	Power Rating at Test 2 Stds.	Power Rating at Test 3 Stds.	Power Rating at Test 4 Stds.	Power Rating at Test 5 Stds.
Kit "A" "12 w. HI FI" \$23.90	Professional High Fidelity Utility	Disqualified Disqualified 8.6 watts	8.4 watts 9.1 9.8	0.02 watts 1.3 8.9	0.65 watts 1.67 8.6	Disqualified Disqualified 12.3 watts	3.9 watts 5.9 11.6
Assembled Amp. "B" "14 w. HI FI" \$39.50	Professional High Fidelity Utility	0.3 1.1 7.8	4.7 12.1 13.2	0.3 1.1 7.8	4.8 5.7 12.9	1.2 5.3 15.8	4.0 8.2 13.9
Kit "C" "12 w. HI FI" \$34.95	Professional High Fidelity Utility	3.6 8.0 11.9	11.0 11.8 12.0	3.6 8.0 12.0	7.5 11.2 11.9	7.5 13.4 15.0	6.5 14.3 14.9
Assembled Amp. "D" "15 w. HI FI" \$64.50	Professional High Fidelity Utility	3.8 10.6 14.7	13.2 14.3 14.7	3.8 10.6 14.7	14.5 14.5 15.0	12.0 18.3 23.7	14.6 16.3 17.0
Heathkit EA-3 "14 w. HI FI" \$29.95	Professional High Fidelity Utility	13.9 15.5 16.4	15.1 16.2 16.5	13.9 15.8 16.6	15.3 15.5 16.4	17.6 18.3 19.0	18.0 18.9 19.5

The Heathkit amplifier power rating standards have been established as further assurance to you of the high quality of our products. We will live by these standards until industry-wide standards are established.



**HEATH
COMPANY**

Benton Harbor 15,
Michigan

a subsidiary of Daystrom, Inc.

Easy-to-build



- style
- performance
- quality

costs you less!



PROFESSIONAL STEREO-MONAUURAL AM-FM TUNER KIT

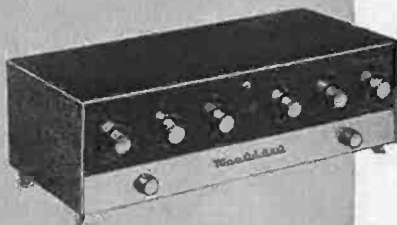
MODEL PT-1 \$89⁹⁵

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

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

MODEL SP-1 (monaural)
\$37⁹⁵ Shpg. Wt. 13 lbs.

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



STEREO EQUIPMENT CABINET KIT

MODEL SE-1 (center unit) \$149⁹⁵

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

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

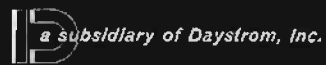
Shpg. Wt. 42 lbs. (specify R. or L. also wood desired)

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

World's largest manufacturer of electronic instruments in kit form

HEATH COMPANY

Benton Harbor 40, Michigan



MONAUURAL-STEREO PREAMPLIFIER KIT (TWO CHANNEL MIXER)

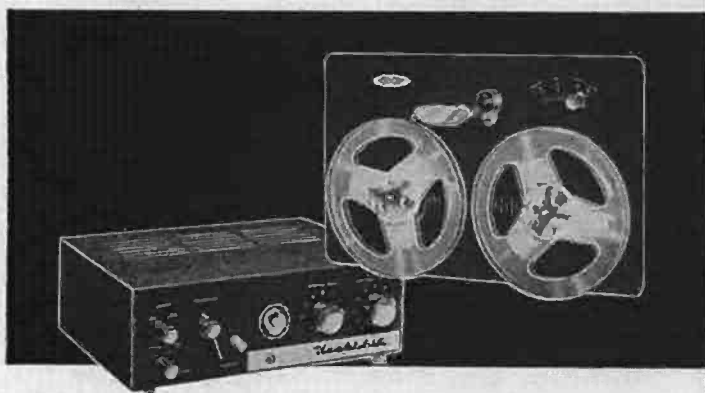
Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monaural version and add stereo or second channel later if desired. The SP-1 monaural preamplifier features six separate inputs with four input level controls. A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

HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 \$64⁹⁵

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

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



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

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

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

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

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

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

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

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

TR-1AQ SPECIFICATIONS—Frequency response: 7.5 IPS ± 3 db 40-15,000 cps. 3.75 IPS ± 3 db 40-10,000 cps. Signal-to-noise ratio: 40 db below full output of .75 volts/channel. Harmonic distortion: Less than 2% at full output. Bias erase: 60 kc (push-pull oscillator).



HIGH FIDELITY AM TUNER KIT

MODEL BG-1A \$26⁹⁵

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



HIGH FIDELITY FM TUNER KIT

MODEL FM-3A \$26⁹⁵

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

Top performance at budget cost!




MODEL EA-3
\$29⁹⁵

NOTE THESE OUTSTANDING SPECIFICATIONS: Power Output: 14 watts. Hi-Fi: 12 watts. Professional: 16 watts. Utility. Power Response: ± 1 db from 20 cps to 20 kc at 14 watts output. Total Harmonic Distortion: less than 2%. 30 cps to 15 kc at 14 watts output. Intermodulation Distortion: less than 1% at 16 watts output using 60 cps and 6 kc signal mixed 4:1. Hum and Noise: mag. phono input, 47 db below 14 watts; tuner and crystal phono, 63 db below 14 watts.

World's largest manufacturer of
electronic instruments in kit form

HEATH COMPANY
Benton Harbor, 8, Michigan

 a subsidiary of Daystrom, Inc.



"UNIVERSAL" HI-FI 12 WATT
AMPLIFIER KIT
MODEL UA-1 \$21⁹⁵

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

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

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

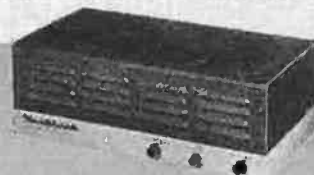


**CHAIRSIDE
ENCLOSURE KIT**

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

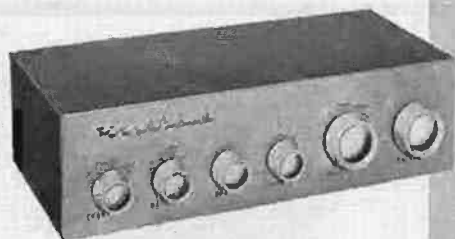
MODEL CE-2
\$43⁹⁵
each

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



"EXTRA PERFORMANCE" 55 WATT HI-FI
AMPLIFIER KIT
MODEL W7-M \$54⁹⁵

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



"MASTER CONTROL" PREAMPLIFIER KIT
MODEL WA-P2 \$19⁷⁵

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within $\pm 1\frac{1}{2}$ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12 $\frac{1}{2}$ " L. x 3 $\frac{3}{8}$ " H. x 5 $\frac{1}{2}$ " D. Shpg. Wt. 7 lbs.





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

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

"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT

MODEL W5-M \$59⁷⁵

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



YOU'RE NEVER OUT OF DATE WITH HEATHKITS



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

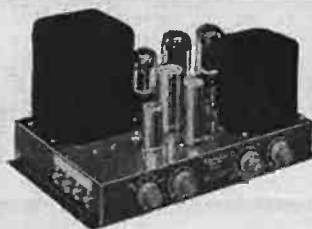
20 WATT HI-FI AMPLIFIER KIT
MODEL W4-AM \$39⁷⁵

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



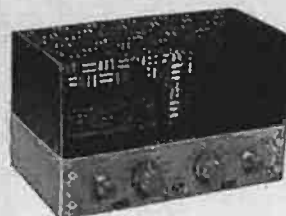
GENERAL-PURPOSE 20 WATT AMPLIFIER KIT
MODEL A9-C \$35⁵⁰

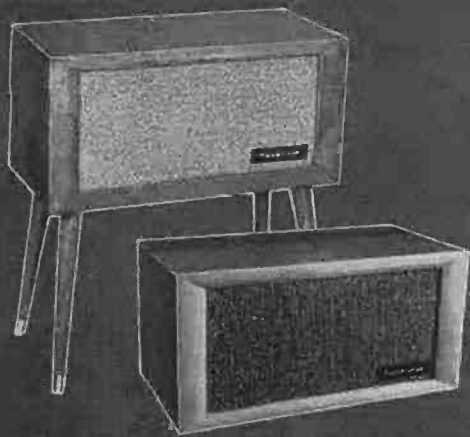
The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 1.5 db boost and cut. Covers 20 to 20,000 CPS within ± 1 db. A fine unit with which to start your own hi-fi system. Shpg. Wt. 23 lbs.



ELECTRONIC CROSSOVER KIT
MODEL XO-1 \$18⁹⁵

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





"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT

MODEL SS-2 **\$39⁹⁵**

Legs optional extra. \$4.95

Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 8" mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade 3/4" plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.



"LEGATO" HI-FI SPEAKER SYSTEM KIT

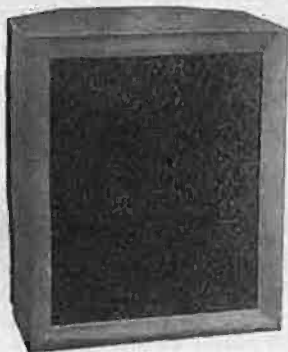
MODEL HH-1 **\$299⁹⁵**

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

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

MODEL SS-1B **\$99⁹⁵**

Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer and a super tweeter to extend overall response from 35 to 16,000 CPS ± 5 db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of 3/4" veneer-surfaced plywood suitable for light or dark finish. All parts precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.



DIAMOND STYLUS HI-FI PICKUP CARTRIDGE

MODEL MF-1 **\$26⁹⁵**

Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Nominally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lb.

SPEEDWINDER KIT

MODEL SW-1 **\$24⁹⁵**

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



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

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



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Write today for free catalog describing over 100 easy-to-build kits in hi-fi—test—marine and amateur radio fields. Complete specifications, schematics, and detailed information to help you in your selection.



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- Please send the Free Heathkit catalog.
- Enclosed is 25c for the Hi-Fi book.

Enclosed find \$..... Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. A 20% deposit is required on all C.O.D. orders. Prices subject to change without notice.

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QUANTITY	ITEM	MODEL NO.	PRICE

the new shape of music



The QUAD full range electrostatic loudspeaker (World's First) "offers a purity of sound that comes to the ears as a completely fresh experience . . . and sharpens the senses with an appreciation of just how good electronically reproduced music can be." You are invited to audition a QUAD music system at any one of our carefully selected franchised dealers. For particulars, write to personal attention of Mr. I. M. Fried.*

Quotes from the article "Walker's Little Wonder," by Robert Charles Marsh, High Fidelity Magazine

QUAD



Power Amplifier



FM Tuner



Stereo Control

*Electronics of City Line Center, 7644 City Line Ave., Philadelphia 31, Pa. (Exclusive U.S. agents for the Acoustical Manufacturing Co. Ltd., Great Britain). In Canada: J. B. Smyth Co., 380 Craig St. W., Montreal.

just looking



- **American Concertone** keeps its place in the top rank of tape recorder manufacturers with their new Model 505, a stereo recorder with such unusual features as sound-on-sound recording, convertibility from 2-track to 4-track stereo and vice versa, a choice of 7½ or 3¾ ips. speeds, mono or stereo. The tape transport is powered by three motors with hysteresis drive, mechanical flutter filter and flywheel. Feather-touch push-buttons activate control relays. A tape location indicator is



provided. The frequency response is 40-12,000 cycles with usable output up to 15,000 cycles at 7.5 ips. for recording. In playback the response extends to 17,000 cycles. Flutter and wow are less than 0.25% and the signal to noise ratio is -50 db. Dimensions: 16¼ x 14½ x 6¾ inches. Weight: 36 pounds. Price: \$495 (case extra). (Concertone Division, American Electronics, Inc. 1025 West 7th Street, Los Angeles 17, Calif.)

- **Ampex** makes it easy for owners of their "A" series stereo tape recorders to convert to 4-track play-back. A new 4-track conversion kit enables such models as the Ampex A-122 to play the new 4-track 7½ ips. stereo tapes as well as continue to play 2-track.

Savings resulting from the lower cost of the new 4-track pre-recorded tapes will actually pay for conversion after only ten 30-minute 4-track tapes have been purchased. The dimensions of the magnetic gap in the adapter set actually bring an improvement of frequency response. The price of the kit is \$50, which includes installation by an authorized Ampex Service Center. (Ampex Audio Inc., Sunnyvale, California.)

- **Acro Products** adds a new stereo preamp, the M-100, to its line of high fidelity kits. Assembly is made easy by a pre-assembled and tested printed circuit board. Inputs offer a choice for magnetic or ceramic cartridges, tape head, tuner and micro-



phone. An FM multiplex takeoff is also provided. Outputs are provided for power amplifiers, tape recorder (in stereo, of course). Moreover, a third channel takeoff is available. The M-100 has ganged volume and balance controls as well as individual bass and treble controls. Scratch and rumble filters are controlled by switches. Other switched functions are tape input/monitor, loudness in/out, and phasing. Two of the four convenience a.c. outlets are also switched. The circuit employs four low-noise 7199 pentode/triodes. Dimensions: 4½ x 13¾ x 6¾. Price: \$79.50 (kit), \$129.50 (fully wired). (ACRO Products Co., 410 Shurs Lane, Philadelphia 28, Pa.)

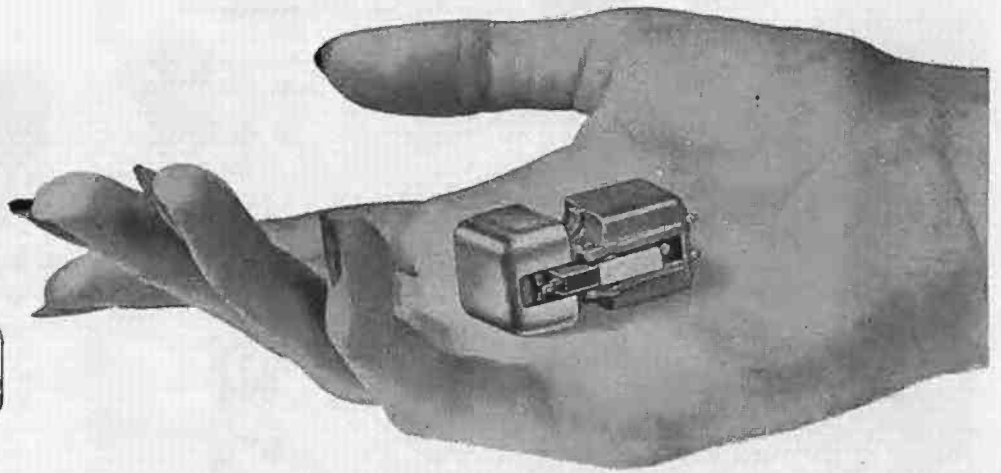
- **Audio-Tech Laboratories** enter a new member into the ranks of bookshelf-type speaker systems. The ME-12 contains within its modest (24 x 14 x 11½) bulk a 12-inch woofer with a specially treated cone and a 3-inch tweeter that takes over above 4000 cycles and reaches up to 20,000 cycles. An added attraction is the fused input to prevent damaging overloads, even though the power handling capacity is 35 watts. Available in hand-rubbed walnut, cherry and mahogany. Price: \$99.50 (Audio-Tech Laboratories, 3420 Newkirk Ave., Brooklyn, N. Y.)

- **Eico** answers the demand for a low-cost low-power, compact stereo amplifier adequate to produce ample room volume with efficient loudspeakers in their new Model AF-4. Two single-ended channels provide 4 watts each. Thanks to an amount of feedback uncommonly high for single-

(Continued on page 34)

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

try it in your own home



money-back guarantee!

We believe that once you hear General Electric's all-new VR-22 in the privacy of your own home, on your own equipment, you'll want to have this superb stereo cartridge for your very own.

We're so sure of it, in fact, that we are making you an offer virtually without precedent in the Hi-Fi field: Try the VR-22 at home for 10 days. If you don't agree that this is *the* stereo cartridge for you, bring it back and the full purchase price will be cheerfully refunded. You have nothing to lose and a whole new world of enjoyment to gain! See your participating General Electric Hi-Fi dealer.

The VR-22 is outstanding in all four critical areas of stereo cartridge performance: *Channel separation—Response—Freedom from hum—Compliance.*

VR-22-5 with .5 mil diamond stylus for professional quality tone arms, \$27.95*. VR-22-7 with .7 mil diamond stylus for professional arms and record changers, \$24.95*. TM-2G Tone Arm—designed for use with General Electric stereo cartridges as an integrated pickup system, \$29.95*. General Electric Co., Audio Components Products Section, Auburn, N. Y.

*Manufacturer's suggested resale prices.

Acclaimed
by the
experts!



Oliver P. Ferrall
Editor
Hi-Fi Review
as quoted
in issue
of Aug. 1959

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



Wm. A. Stocklin
Editor
Electronics World
as quoted
in issue
of Sept. 1959

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

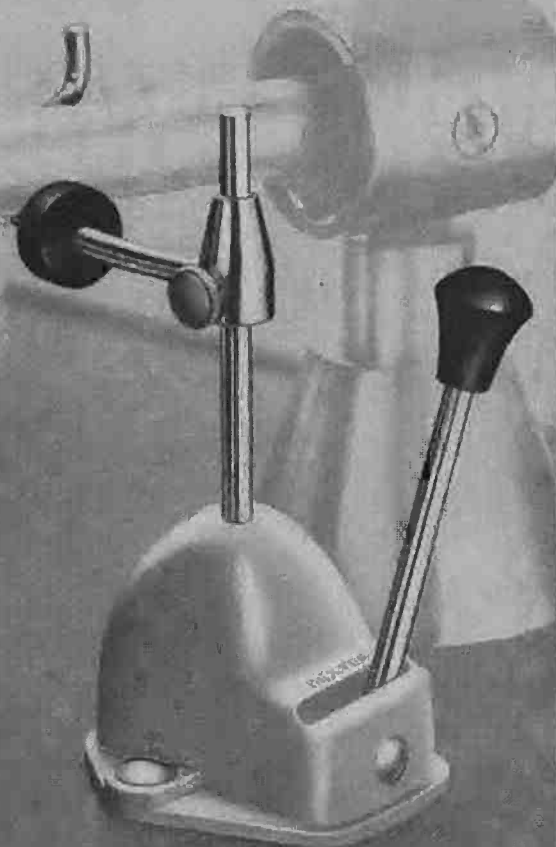


C. G. McProud
Editor
Audio
as quoted
in issue
of Sept. 1959

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

GENERAL  ELECTRIC

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TONARM CONTROL

lowers the
tonearm
into the
lead-in
groove...
lifts it
after play!

If the tonearm slips out of your fingers and bounces over the record—the record is ruined! If you're unlucky, you will also need a new stylus and possibly a new cartridge.

Why take a chance? DEXTRAFIX® TONEARM CONTROL prevents such accidents! It places the stylus in the lead-in groove—gently and accurately. Then, at the end of play or at any point on the record, it lifts the stylus from the record. And the stylus cannot touch the record until the lift bar is again lowered for the next play. The DEXTRAFIX® TONEARM CONTROL also facilitates “cueing” at any point on the record.

A must for turntables—and record changers with manual operation!



\$4.95

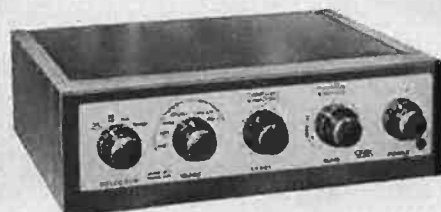
Another quality product
by the manufacturers of

LEKTRSTAT®
Record Cleaning Kit

dexter chemical corp. • consumer products div. • 845 Edgewater Rd., N. Y. 59

(Continued from page 32)

end amplifiers (27 db) the distortion rating is kept sufficiently low to satisfy exacting hi-fi standards (Harmonic distortion: less than 1 percent at 2 watts per channel output). The feedback is attained by not diverting gain to booster-type tone controls. Only treble or bass cut are provided. The overall response is within 0.5 db from 30-20,000 cycles. Controls include input selector, mode control, separate tone controls for each channel and power switch. Ceramic phono cartridges are required as no mag-



netic input is provided. Tuner, tape and multiplex adapter are the other inputs. Price: \$38.95 (kit); \$64.95 (factory-assembled). (Eico, 33-00 Northern Blvd., Long Island City 1, N. Y.)

• **Harman-Kardon** adds two newcomers to its line of economy-priced stereo components. One is “The Ballad” (Model A230), a dual 15-watt single chassis stereo amplifier with complete control facilities. The other is “The Sonnet” (Model T230), a matching stereo AM/FM tuner. Smartly styled, The Ballad features friction-clutch tone controls for separate or ganged treble and bass adjustment for each channel and a switched output for a third speaker, allowing either three speaker operation for stereo or the use of the third speaker as a mono extension speaker in another room.

The Sonnet AM/FM stereo tuner also features a multiplex jack to accommodate multiplex stereocasts when such service becomes regularly available. Other fea-



tures include a.f.c., ferrite loopstick antenna, wideband i.f. stages for minimum distortion. Price: The Ballad \$109.95; The Sonnet \$119.95. (Harman-Kardon, Westbury, New York.)

• **Knight** puts electrostatic tweeter elements into their new KN-3000 full-range bookshelf speaker system. Two of these electrostatic push-pull units with their own built-in power supply are augmented by a new type of high-compliance 12-inch wool-

(Continued on page 36)

new General Electric stereo amplifier

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

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



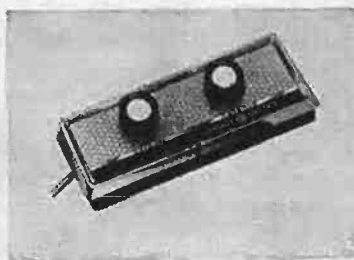
Nine inputs and four outputs: controlled quickly and functionally with two multi-purpose controls. For stereo and monaural cartridges, tape heads and tuners. Gives you flexible command of inputs and complete selection of speaker combinations.

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

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

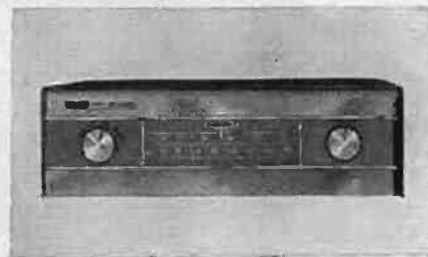
Designed for beauty and value: Featuring a recessed front panel, the G-7700 comes complete in a beige vinyl case, the G-7710 in a white vinyl case. The price is a modest \$189.95*, including case. (The G-7600 delivers less power, 20 watts per channel, has nearly all the above features. In saddle brown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

*Manufacturer's suggested resale prices.



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

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



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

Audio Components Section, Auburn, N. Y.

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leading consumer * authorities give



* name of
authorities
supplied
upon
request

In test after test Weathers lightweight, compactly constructed turntable won the highest praise for its outstanding quality performance! Eliminating the usual heavy motor, the Weathers turntable employs a tiny, precision 12 pole synchronous motor no larger than a silver dollar. It revolves at 600 RPM, driving the platter at constant speed regardless of line voltage or load variation. Rumble, wow and flutter were found to be almost non-existent. Here's the turntable you can depend on for years and years of incomparable listening pleasure! Modestly low in price. Ask your dealer for Weathers!



ML-1WB Synchronomatic Turntable

SPECIFICATIONS

Turntable Speed: 33 1/3 rpm (4 speeds optional with SC-1 Electronic Speed control)

Overall Dimensions:
16 1/2" x 15 1/2" x 2 1/2"

Finish: Ebony and Gold

Rumble: -70 db NARTB

Flutter: 0.1%

Wow: 0.15%

..... \$59.95

ML-1 (without base).... \$49.95

KL-1
Turntable in Kit Form .. \$34.50

K-601-D
StereoRamic Record Player
... \$119.50

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WEATHERS INDUSTRIES, 66 E. Gloucester Pike, Barrington, N.J.
Division of Advance Industries, Inc.

Export: Joseph Piosencia, Inc., 401 Broadway, New York 13, N. Y.

(Continued from page 34)

er. The tweeter range goes beyond the audible limit and treble dispersion occurs over a wide angle. Frequency response is rated within ± 3 db from 30 to 25,000 cycles; harmonic distortion at 50 watts music input is 0.16% at 4000 cycles, 1.5% at 15,000 cycles. The power handling capacity is 50 watts with peaks up to 100 watts. Impedance: 8 ohms. Dimensions: 14 x 26 1/2 x 13 inches. Price: \$129.50 (Allied Radio Corp., 100 North Western Ave., Chicago 80, Ill.)

• Lafayette's latest loudspeaker, the Model SK-128 differs from normal coaxial design in that the woofer and tweeter sections don't share the same axis. The 2-inch tweeter is mounted off-center within the 8-inch woofer cone to eliminate intermodulation between the two speaker elements. Thanks to special woofer and tweeter cone treatments, this small speaker claims a frequency response from 40 to 16,000 cycles ± 3 db with free cone resonance between 45-65 cycles. The power rating is 20 watts (integrated program material) and the impedance is 8 ohms. A tweeter level control comes with the speaker. Price: \$19.50. (Lafayette Radio, 165-08 Liberty Ave., Jamaica 33, N. Y.)

• Nobles Engineering and Mfg. Co. clearly looks to the future with a new line of transistorized audio components, including a fully transistorized stereo preamp and tone control unit (Model T-108), and an AM/FM stereo tuner with built-in multiplex adapter. A monophonic transistor preamp and control unit convertible to stereo is also available (Model NT-103).



These transistorized components operate either from 13.5 volt long-life batteries or may be fed with regular house current through a separate miniaturized power supply (Model NZ-101). An unusual feature is the inclusion of a VU-meter for each channel and a soft-volume switch which instantly lowers volume and applies appropriate loudness compensation without the need for touching the regular volume or tone controls.

Nobles also offers a transistorized AM/FM stereo tuner with built-in multiplex circuit as well as a dual 15-watt stereo power amplifier (Model NS-130) which owes to its transistors the extremely low noise and hum level of -95 db. Prices not yet announced. (Nobles Engineering & Mfg. Co., St. Paul, Minn.)

General Electric presents



Model G-501 "Bookshelf"
Speaker System
9¼" x 13" x 22"

today's
biggest

cubic foot of sound

This dramatic new design brings you General Electric's famous Extended Bass performance in an ultra-compact one cubic foot enclosure ideal for stereo.

Hear it... and you'll agree that here is full, natural sound as good as, or better than, many much larger and more costly systems. The G-501 offers realistic, smooth response

within ± 3 db over most of its frequency range from 45 to 16,000 cycles.

Unusually clean low-frequency response results from the closed-type enclosure and special high-compliance woofer. A new 3-inch tweeter achieves maximum dispersion of highs for full stereo effect. In walnut, ebony and walnut, mahogany and cherry veneers. \$85.00*

New General Electric 12-inch Speaker System

The G-506 combines enclosure compactness with full, smooth response from 40 to 18,000 cycles. The complete unit—with woofer, tweeter and crossover—occupies only two cubic feet of space.

But small size is gained through no sacrifice in sound! The Extended Bass design puts out *four times* the low-frequency power (+6 db) as standard 12-inch speakers in the same enclosure. Complete G-506 in four most-wanted finishes. \$129.95*

*Manufacturer's suggested resale prices.



Model G-506
15" x 14½" x 23¼"

hear both of these fine speakers at your Hi-Fi dealer's soon!

Audio Components Section, Auburn, N. Y.



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Trades!*

*See Hi-Fi Magazine, May 1959, page 39

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Do you recognize these musicians?

especially posed for

HiFi REVIEW

by Bob Elliott and

Ray Goulding



(1770 - 1827)



(1810 - 1856)

If the face looks (un)familiar, concentrate on the coiffure. Longhairs, whether composers or performing artists, always insisted on individuality in their hair-do. No crewcut conformity in those bygone days! Who are they? Page 58 solves the tonsorial mystery.



(1866 - 1941)



(1782 - 1840)

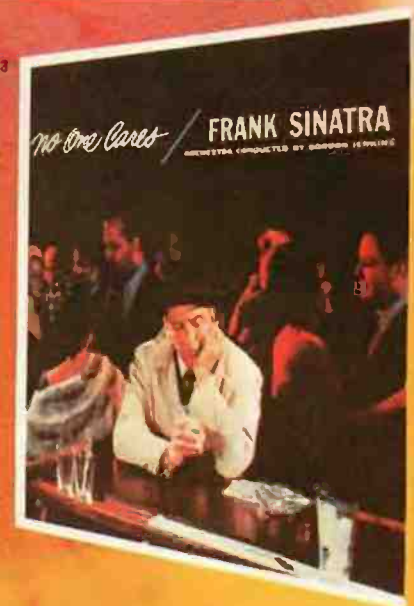
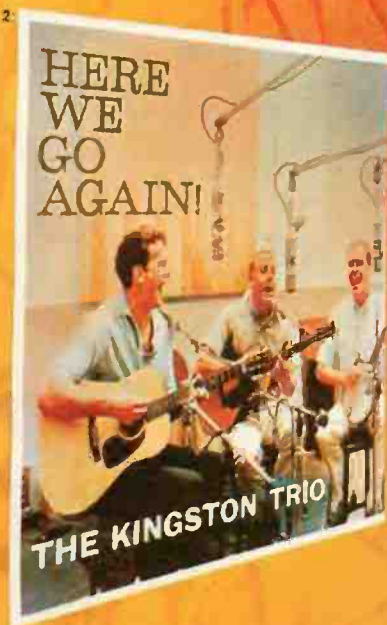


(1811 - 1886)



(1732 - 1809)

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finest sound



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2 **KINGSTON TRIO** *Tam Dooley* sold a million. They made *Life's* cover. Their sparkling albums of ballads lead all sales in the nation. They love to sing, and *HERE THEY GO AGAIN!* ST 1258

5 **TENNESSEE ERNIE FORD** Ernie Ford's warm and deeply honest singing of beloved hymns like *Rock of Ages, In the Garden* and *The Old Rugged Cross* in an all-time favorite best-seller. ST 758

3 **FRANK SINATRA** Revealing...affecting...masterful. *A Cottage for Sale, I'll Never Smile Again, Ghost of a Chance, I Can't Get Started, Stormy Weather* and six more sad ones. SW 1221

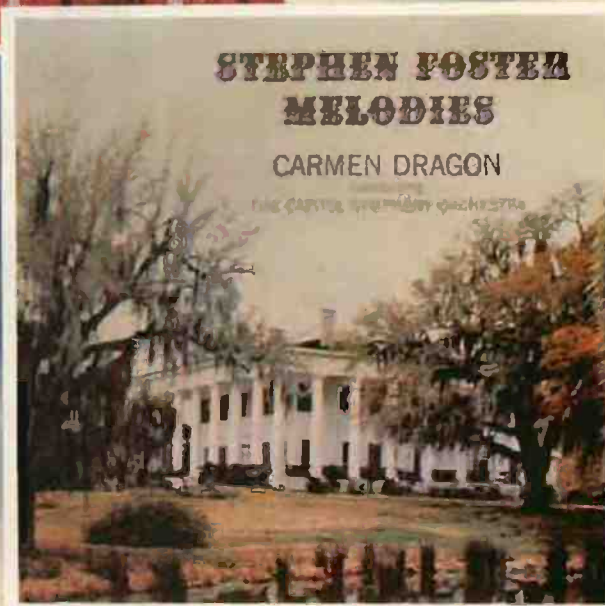
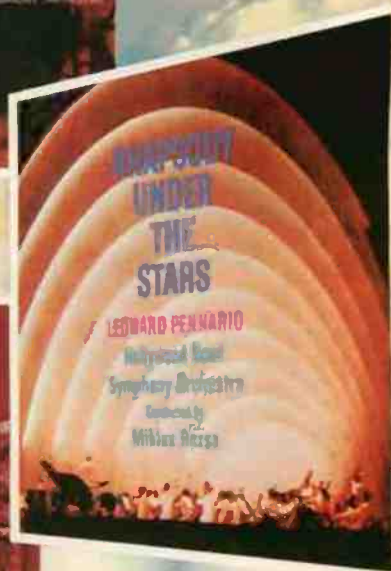
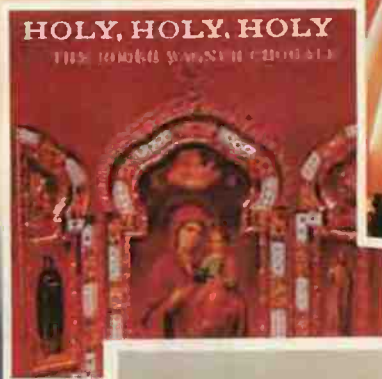
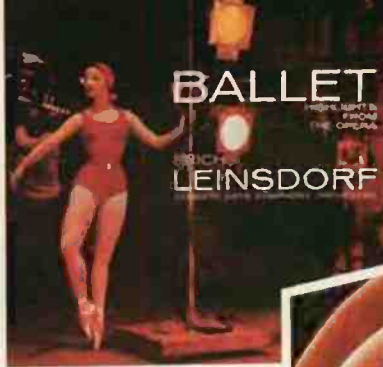
6 **GEORGE SHEARING** A brilliant live concert recording. Quintet favorites like *East of the Sun* and *Roses of Picardy*; new arrangements like *Caravan* and *On the Street Where You Live*. ST 1187

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Stereo album numbers are shown. For monophonic versions, omit S.

11

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12-73

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(Psst! Hit the sack, Everett old chap. Your Altec system is in the bag.)

Get Altec's illustrated FREE booklet, 11 SNEAKY WAYS TO BEAT YOUR WIFE AT HI-FI, at your nearest Altec dealer. For his name

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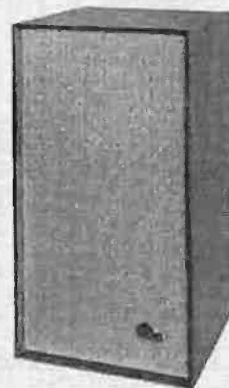
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NOVEMBER 1959

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The finest record reproducing system—stereo or hi-fi—will sound even better if you pay attention to the little details—for example dirt on the record or dirt on the stylus causes both record and stylus wear; an uneven turntable causes the stylus to favor one side of the groove wearing out the groove and the stylus; too much stylus pressure causes record wear, too little distorted performance. Robins Engineered Sound Kits are dedicated to taking care of the little things that spell hours of additional enjoyment of your treasured records.



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ENGINEERED SOUND
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ESK-2 ONLY \$3.00 LIST**

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Contains four adjustable rubber feet and mounts for use under base of turntable. A circular 4-way spirit level that can be mounted permanently on top of the base or cabinet housing the turntable tells you at a glance when your turntable is not level.

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M Musical Oddities

Collected by Nicolas Slonimsky

Ferdinand Laub, a brilliant violinist who flourished a hundred years ago, was also a great showman, fully equipped with a bag of tricks without which a successful artistic career was hardly possible in the nineteenth century. He gave proof of his resourcefulness when, at a concert in Russia, the E-string suddenly snapped just before the final Allegro in the *F Sharp minor Violin Concerto* by Ernst. Without a moment's hesitation, he launched upon it using the A-string, and performed the difficult, rapid section in brilliant fashion. The audience gasped with amazement. Curiously enough, a similar misadventure befell Laub at several of his appearances in Prague, Vienna, and elsewhere. The E-string snapped at the same strategic point, and again Laub tossed his mane of black hair, and played the movement on the A-string, as if nothing had happened. The explanation of this series of coincidences was simple. Laub had a special bow, the tip of which he had honed to razor-keen sharpness. At a long *fermata* before the Finale, he adroitly swung the bow so as to cut the E-string. Of course, he had practiced the passage on the A-string, and, having an excellent technique, could perform the trick in a very impressive way.

* * * * *



A close look at the inscription on the Handel monument in Westminster Abbey reveals a strange bit of information: "Born February XXIII, MDCLXXXIV." MDCLXXXIV?? But everybody knows that Handel was born in 1685, not 1684. Did an error find its insidious way onto the most venerable memorial tablet of the great composer? Not quite. Handel was born in February, which was the last month of the year 1684, according to

old style. (The relics of the old Julian calendar are left in the numbering of the months of September, October, November and December, which are derived from the numerals 7, 8, 9, and 10 in Latin.) The Gregorian calendar was not adopted in England until 1752, and the inscription on Handel's monument adheres to old style in designating Handel's year of birth.

* * *



When the news of Tchaikovsky's death reached the world, the New York RECORDER published a melodramatic account of his last days, which implied that Tchaikovsky deliberately defied fate in drinking unboiled water during a cholera epidemic: "He spent the afternoon pleasantly with a party of friends. They dined together at a popular restaurant, and in the course of the meal the musician laughingly filled his glass with water and drank to the health of the company. 'Don't drink that water,' said one of the group. 'Don't you know that cholera is lurking in it?' Tchaikovsky laughed. 'You may drink my health in wine,' he said, 'but I shall drink yours in water. If there is cholera in it, so much the worse.' With this, he drained his glass, and nothing more was thought of the affair. A few hours later, the composer was seized with severe pains and cramps, and died in terrible agony within six hours of the moment when he put the glass to his lips." Tchaikovsky's illness lasted six days, not six hours, and there is no substantiation for the rest of the RECORDER's story. Other writers, elaborating the account, concluded that Tchaikovsky committed suicide by cholera, and proceeded to invent highly imaginative reasons for it. As a matter of fact, Tchaikovsky once did attempt, very ineffectively, to commit suicide by walking fully dressed into the river in Moscow, with a vague idea of catching a fatal cold, but changed his mind and returned to the shore. His death of cholera had tragic irony in it, for his mother had died of it and thus had feared cholera all his life.

* * * * *

One Russian is a neurotic; two, a chess match; three, a counter-revolution; four Russians, the Budapest String Quartet.

the "fourmost reasons" why Audax Paraflex[®] is not "just another speaker system."

George Silber, as President of *Rek-O-Kut* and its new *Audax Division* has been a pioneer in the manufacture of the highest quality components. In Audax Speaker Systems, you will find the same uncompromising standards that have made *Rek-O-Kut StereoTables* the most respected brand in high fidelity.

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Stereo Amplifier-Preamplifier HF81

HF81 Stereo Amplifier-Preamplifier selects, amplifies, controls any stereo source & feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Provides 28W monophonically. Ganged level controls, separate balance control, independent bass & treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers. "Excellent" — SATURDAY REVIEW: HI-FI MUSIC AT HOME. "Outstanding quality... extremely versatile." — ELECTRONICS WORLD LAB-TESTED. Kit \$69.95. Wired \$109.95. Includes cover.

HF85 Stereo Preamplifier is a complete, master stereo preamplifier-control unit, self-powered for flexibility & to avoid power-supply problems. Distortion borders on unmeasurable even at high output levels. Level, bass, & treble controls independent for each channel or ganged for both channels. Inputs for phono, tape head, mike, AM, FM, & FM-multiplex. One each auxiliary A & B Input in each channel. Switched-in loudness compensator. "Extreme flexibility... a bargain." — HI-FI REVIEW. Kit \$39.95. Wired \$64.95. Includes cover.

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New AM Tuner HFT94. Matches HFT90. Selects "hi-fi" wide (20c — 9kc @ —3 db) or weak-station narrow (20c — 5kc @ —3 db) bandpass. Tuned RF stage for high selectivity & sensitivity; precision eye-tronic® tuning. Built-in ferrite loop, prealigned RF & IF coils. Sensitivity 3 uv @ 30% mod. for 1.0 V out, 20 db S/N. Very low noise & distortion. High-Q 10 kc whistle filter. Kit \$39.95. Wired \$65.95. Incl. Cover & F.E.T.

New AF-4 Stereo Amplifier provides clean 4W per channel or 8W total output. Inputs for ceramic/crystal stereo pick-ups, AM-FM stereo, FM-mult stereo. 6-position stereo/mono selector. Clutch-concentric level & tone controls. Use with a pair of HFS-5 Speaker Systems for good quality, low-cost stereo. Kit \$38.95. Wired \$64.95.

HF12 Mono Integrated Amplifier provides complete "front-end" facilities and true high fidelity performance. Inputs for phono, tape head, TV, tuner and crystal/ceramic cartridge. Preferred variable crossover, feedback type tone control circuit. Highly stable Williamson-type power amplifier circuit. Power output: 12W continuous, 25W peak. Kit \$34.95. Wired \$57.95. Includes cover.

New HFS3 3-Way Speaker System Semi-Kit complete with factory-built ¾" veneered plywood (4 sides) cabinet. Bellows-suspension, full-inch excursion 12" woofer (22 cps res.), 8" mid-range speaker with high internal damping cone for smooth response, 3½" cone tweeter, 2¼ cu. ft. ducted-port enclosure. System Q of ½ for smoothest frequency & best transient response. 32-14,000 cps clean, useful response. 16 ohms impedance. HWD: 26½", 13¾", 14¾". Unfinished birch \$72.50. Walnut, mahogany or teak \$87.50.

New HFS5 2-Way Speaker System Semi-Kit complete with factory-built ¾" veneered plywood (4 sides) cabinet. Bellows-suspension, ¾" excursion,



Stereo Preamplifier HF85



70W Stereo Power Amplifier HF87
28W Stereo Power Amplifier HF86



FM Tuner HFT90
AM Tuner HFT94



Stereo Integrated Amplifier AF4



12W Mono Integrated Amplifier HF12
Other Mono Integrated Amplifiers:
50, 30, & 20W (use 2 for stereo)



2-Way Bookshelf
Speaker System HFS1
3-Way Speaker System HFS3
2-Way Speaker System HFS5

tion, 8" woofer (45 cps res.), & 3½" cone tweeter. 1¼ cu. ft. ducted-port enclosure. System Q of ½ for smoothest frequency & best transient response. 45-14,000 cps clean, useful response. HWD: 24", 12½", 10½". Unfinished birch \$47.50. Walnut, mahogany or teak \$59.50. 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, 8 ohms, HWD: 23" x 11" x 9". Price \$39.95.

LGS-1 Brass Tip Matching 14" Legs — \$3.95.
HFS2 Omnidirectional Speaker System (not illus.) HWD: 36", 15¼", 11½". "Eminently musical" — HIGH FIDELITY. "Fine for stereo" — MODERN HI-FI. Completely factory-built. Mahogany or walnut \$139.95. Blond \$144.95.

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DETERMINEDLY DELUXE may be the best way to describe the new Ampex "Signature" Home Music Systems, which make no more effort to subdue ostentation than does Rolls-Royce. A discreet spirit of utter lushness is evident even in the operating instructions, which take the form of a heavy parchment brochure with the owner's name embossed in gold letters upon the grained Morocco leather binding. And to top it off, the first page bears the greetings and personal autograph of Ampex's prexy.

BEATNIKS BEAT UP phono needles at a faster clip than anybody. So reports Karl Jensen, boss of Jensen Needles, who wondered why San Francisco uses more phono styli per capita than any other town. He found the answer in the local beatnik population who keep their platters spinning throughout their unemployed days and busy nights, honing up on jazz to keep out of "Squaresville," as they say.

Beatniks also go strongly for modern serious music, providing it's sufficiently "far out." It's all part of their hectic effort to "get with it." But if serious listening leaves a residue of genuine artistic communication, beatniks may sense with utter consternation that art rests upon balance and discipline.

THE NEWPORT JAZZ FESTIVAL is on a two-month tour of Europe, blowing up storms in Sweden, Denmark, France, Holland, England, Italy, Switzerland and Austria. What with stars like Dizzy Gillespie, Dave Brubeck and Buck Clayton, there is little doubt that the enterprise will have a thorough cooling effect on continental cats.

CONCERT HALLS AND OPERA HOUSES, being big, usually had an irresistible attraction for trigger-happy bombardiers in the last war. Europeans have been busy repairing the damage to their music facilities for the past fifteen years and are still not caught up. But a big step forward was the recently completed rebuilding of the Beethoven Hall at Bonn, one of music's "holy places" located a quarter of a mile from the site of the composer's birth. The acoustics of the new hall have been widely praised, though old-timers grumble at the modernistic design that has taken the place of its Victorian predecessor.

A LANDOWSKA MEMORIAL disc is planned by RCA in tribute to the great harpsichordist. The album will contain seven Bach Sinfonias, the last works recorded by Madame Landowska before her death. Like most of her recent recordings, the discs were made in the intimate living-room atmosphere of her Connecticut home.

VANGUARD STEREO LAB TAPES have joined United Stereo Tapes for distribution. This firm, a division of Ampex, vends such tape labels as Kapp, MGM, Westminster, Everest, Warner Bros., Mercury and others—all under one convenient roof. The first Vanguard Stereolab releases will be Beethoven's *Third*, *Fifth*, *Sixth* and *Seventh* Symphonies conducted by Sir Adrian Boult.

A BIG PUSH FOR FM is planned by Granco who will launch a campaign to educate the public to the advantages of FM broadcasting. "FM is waking up from a twenty-year sleep," says Henry Fogel, Granco's boss, "but it needs help. No one in recent years has done much about it."

The campaign will stress the inherent technical advantages of FM, such as wider frequency range, greater dynamic range, freedom from static and interstation interference.

"AM radio will soon be a thing of the past," says Fogel. "Before many more years, FM will be 'conventional radio.' You'll be able to mark the beginning of the end of AM when the FCC acts on multiplexing, which is expected next year." To which all confirmed hi-fiers reply with a heartfelt Amen.

"FAST-BUCK STEREO hurts progress," says famous recording engineer Bob Fine in a recent interview in *THE BILLBOARD*. "The worst of it is we are still getting enough badly produced and downright phony stereo records on the market to jeopardize the business for the great majority of ethical companies. Even if the records are beautifully produced, some of the cheap junk playback equipment will make them sound terrible." Some package type stereo units, he says, only have "a cheap little amplifier which can't possibly handle any volume without overloading and distortion. Is that kind of junk going to sell anybody on stereo?"

Bob took the words right out of our

mouths. We've been saying all along that stereo only makes sense if the components are top hi-fi.

RECORD CLUBS BOOST STORE SALES of discs according to a recent survey by RCA Victor, which discovered that club membership so stimulates musical appetites, that members rush out to buy records on their own.

THE BELL TELEPHONE HOUR may claim the honor of being one of the very few TV network programs that have consistently brought good music to the hinterlands beyond the reach of FM. This season the musical accent is on the West. On NBC-TV, alternate Friday nights, the Telephone Hour will feature such divers attractions as Patrice Munsel singing Puccini's *Girl of the Golden West*, Burl Ives rolling out Western ballads, and Dolores Gray and Art Lund creating scenes from the current Broadway hit *Destry Rides Again*. Such fare might even lure a confirmed hi-fier into the TV corral.

HIWAY HI-FI WILL BE BACK in the news when the 1960 models of Plymouth and DeSoto come out with their built-in bump-proof 45 rpm record player that provides a quarter hour of music per EP side and is handy for keeping the co-driver occupied changing records on long trips. Although relatively little good music is available in the 45 rpm speed, whatever there is is bound to be an improvement over the "country music" that blankets most of the AM radio sky.

HARRY ASHLEY ONCE HAD \$1500 saved up and risked it all to set up an electronic kit business which grew into EICO, one of the top makers of hi-fi and test instrument kits. His achievement was recently recognized by the "American Success Story Award" given by the Free Enterprise Awards Association "to men whose up-from-the-ranks careers symbolize the rewards of success possible under the U. S. competitive, free-enterprise democracy."

A ROAD SHOW OF A SORT was launched by the makers of Irish Recording Tape who have arranged for screening of a special film in cities from coast to coast. The 30-minute documentary, produced jointly with Ampex, explains the mysteries of the tape manufacturing process.



George Jellinek / discussion

CALLAS

a career of lonely eminence

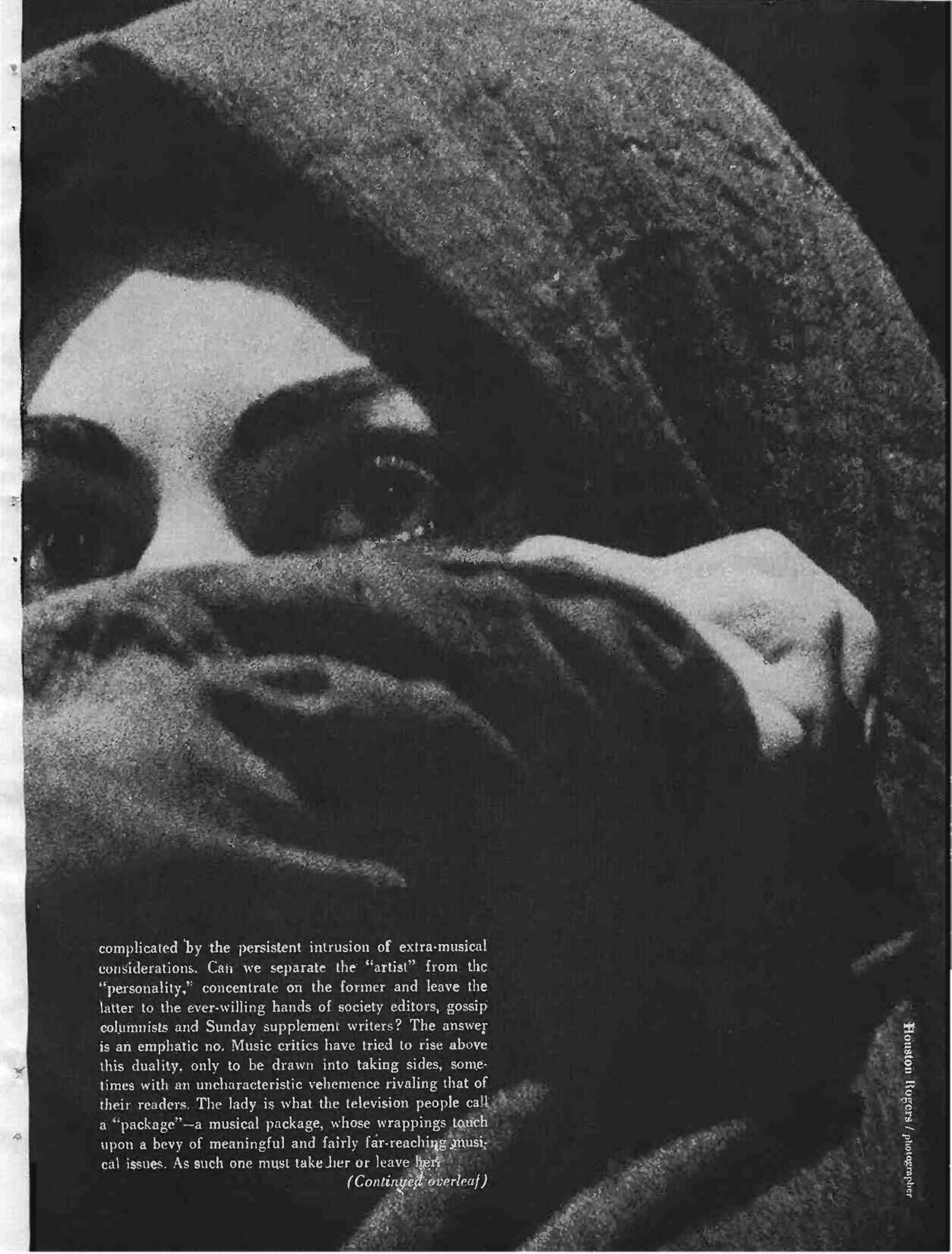
For the second consecutive year, New York's vaunted Metropolitan Opera will have the distinction of opening another season minus the services of the leading diva of the day. For Maria Meneghini Callas, opera houses in Milan, Rome, Chicago and San Francisco are also now locales of glorious ex-allegiance; yet in each of these cities, it is safe to say that she still is the most talked about "operatic personality."

We cannot negate the fact that this brilliant and temperamental personage—in her present status of "no entangling alliances"—has become stronger and more sought after than when she was the cynosure of all eyes and ears at La

Scala, Rome, San Francisco and the Chicago Lyric Opera.

Yet, excluding the few managers who balk at unconditional surrender, the world of opera welcomes her with open arms and eager purses. All are smiles in Covent Garden, hearts were still gay the last time she saw Paris, Germany responded with untraditional frenzy and flowery ovations, and Dallas is fired with high-octane excitement at her return. At 35, an age at which Kirsten Flagstad was still unknown outside Norway, Maria Callas stands alone, at the zenith of an unbelievable career.

Let's take a brief retrospective look and assess the musical meaning of this remarkable woman. The task is



complicated by the persistent intrusion of extra-musical considerations. Can we separate the "artist" from the "personality," concentrate on the former and leave the latter to the ever-willing hands of society editors, gossip columnists and Sunday supplement writers? The answer is an emphatic no. Music critics have tried to rise above this duality, only to be drawn into taking sides, sometimes with an uncharacteristic vehemence rivaling that of their readers. The lady is what the television people call a "package"—a musical package, whose wrappings touch upon a bevy of meaningful and fairly far-reaching musical issues. As such one must take her or leave her.

(Continued overleaf)



Anyone reluctant to choose the former alternative need only pretend that Callas never existed and speculate on the state of operatic life had this self-propelled, high-powered intercontinental missile not been invented. It is hard to imagine that even the most violent antagonist (and admittedly the "package" does contain a pill or two which may be hard to swallow) would wish to undo some of the beneficial results brought about by her turbulent career—once credit is given where credit is due.

Nearly everyone is willing to credit Callas with restoration of the *prima-donna* prestige to opera. This is not an earthshaking feat, and the woods are full of music lovers who contend that the old-fashioned image of the adulated, self-centered, terrible-tempered *prima-donna* is something opera can very comfortably do without. While Callas conforms to a generous proportion of this image, she is fortunately much more than that, and the genuine excitement that surrounds her extra-theatrical activities stays with her and gains a new meaning across the footlights. A romantic heroine interpreted by Callas is an absorbing, believably human person, with dramatic qualities beyond most operatic stars of bygone years.

The legendary divas of old were primarily vocal phenomena whose dramatic talents were seldom taxed by audience demands. Callas, the 20th-century reincarnation of the diva, understands the modern theater and strives for new heights in musico-dramatic interpretation by blending her inborn *prima-donna* flamboyance with uncommon gifts of psychological insight, intelligence and musicianship. This combination has triumphed not only in operas teeming with effective theatricalism (*Tosca*, *Traviata*), but also in others which for lack of dramatic interest were consigned to oblivion (*Medea*, *Anna Bolena*, *Il Pirata*). This same combination enables her to add new dimension and vitality to the hapless figure of the *Bride of Lammermoor*. Somehow, one hears less of the notorious plot absurdities when Callas is involved; and this has immeasurably aided producers in restoring forgotten operas of Cherubini, Rossini and Bellini.

Moreover, with her constant, relentless striving for perfection Callas, while not always attaining the ultimate, certainly has succeeded in setting high standards for herself and others to shoot at. Since competition of the business world can apparently exert its influence in artistic areas, we can see the



competitive influences by comparing the sumptuously sung but dramatically tame early portrayals of Renata Tebaldi with the earthiness and passion of her recent Santuzza (RCA Victor LM 6059), or her three-dimensional characterization of Puccini's Minnie (London OSA 1306). Or take the dramatic progress of Victoria de los Angeles since her restrained and lady-like Nedda (RCA Victor LM 6106) of some years ago. Even admitting a natural growth and deepening maturity in the stature of these artists, is it far-fetched to recognize the shadow of a powerful rival as a potent factor in hastening their development along musico-dramatic lines?

And there is another side to the coin. Neither Tebaldi nor de los Angeles match Callas in versatility, stage technique or depth of dramatic expression; but both are her superiors in the area of sheer vocalism—if one accepts the beauty of produced sound as the standard of comparison. The validity of this standard may be forever argued, but even if one ranks Callas as a supreme singing actress, and no more than a competent vocalist, the efforts of Mesdames Tebaldi, de los Angeles, Milanov and Stella to establish primacy in *their* field of strength can only have a salutary effect on the state of con-

temporary singing. The ladies involved may not admit the existence of such a rivalry, but could it be otherwise?

There is in opera today a keener awareness of what a modern performance demands. Beautiful sound in itself is no longer sufficient if it lacks dramatic or poetic meaning. We know that singers can use tones of different shades and colors to convey different moods and characters in much the same way composers utilize different instrumental textures to achieve the same end. Singers *can be* conscientious musicians willing not to sacrifice note values and dynamic markings to interpretive liberties and who recognize that trills, chromatic runs and embellishments have their significance in the musical structure, and are to be respected. These are self-evident truths that have been periodically re-discovered. Our generation is aware of them largely as a result of the artistic consistency of Maria Callas.

This uncompromising stand against the routine and mediocre has gone beyond singing and acting into the realm of stage production. It is a well-known fact that Callas will not appear in just any old setting. "When I was young and try-

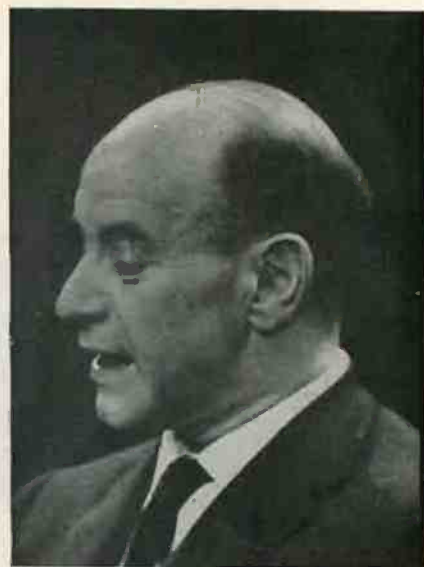
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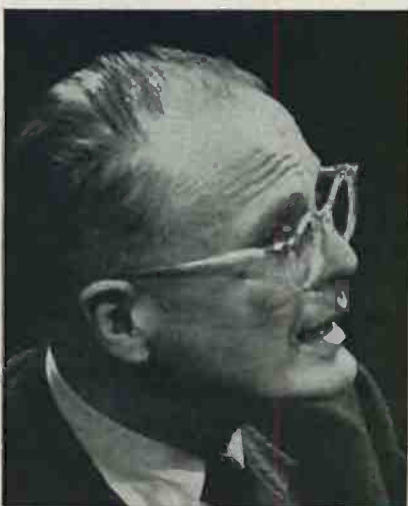
GEORGE LONDON



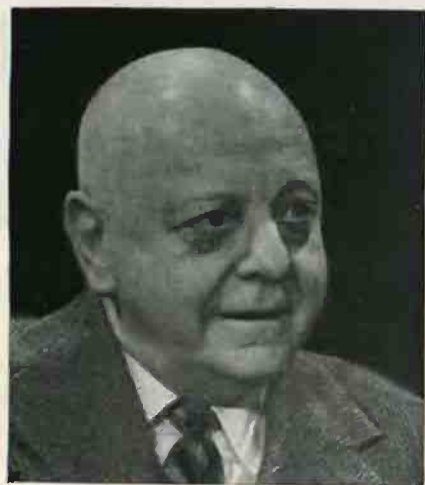
ROBERTA PETERS



ERICH LEINSDORF



GEORGE MAREK



VIRGIL THOMSON



ISAAC STERN

join forces with David Susskind to produce another stimulating program on . . .

OPEN END

Too many cooks spoil the broth? Not if you're David Susskind, chief chef of *Open End*, WNTA-TV's (New York) weekly "talk" program. And not if you've gathered the ingredients for the intellectual stew first offered to viewers on March 29th and repeated on August 30th. Take conductor Erich Leinsdorf and composer-critic Virgil Thomson; add Metropolitan Opera stars Roberta Peters and George London; mix well with a dash of violinist Isaac Stern; cook under heat of TV lights for three hours, basting often with sagacity of George Marek, vice president and general manager of RCA Victor, and you have a tasteful evening of intellectual ferment.

The following excerpts were taken from this fast and furious discussion touching on such topics as America and the arts, subsidized modern music, Maria Callas, Elvis Presley and rock 'n' roll, Van Cliburn and the cold war.

On America's Inferiority About Home-Grown Arts And Artists

MAREK: "I think there is an inferiority complex. But not America versus Europe so much as serious music versus so-called popular music. People still complain, I like music but I don't know anything about it. Which in plain language means, I'm scared of your damned stuff. What goes on in it?"

STERN: "Europeans hearing about American music begin with the impression that it is too fast and too loud. They blame American style and brash American culture—which, in essence, was founded by such typically clean-cut, gum-chewing young Americans like Arturo Toscanini. Serge Koussevitzky, Heifetz and Rubinstein, to whom we owe our basic cultural music formation. These people, coming here to live and teach, established a whole concept of performance in the United States. We have accepted a world standard, and from this has grown a fund of the greatest talent in the world."

SUSSKIND: "How about Van Cliburn having to go to Moscow to be discovered?"

LEINSDORF: "I think Mr. Cliburn caught the public's attention because we want very badly to have good relations with other sides of the world. I think Cliburn's prize-winning is a pretext to make a huge political demonstration of our good will; it has nothing to do with music. Cliburn's a very good pianist—but I think there are others equally good. His prize-winning brought

him enormous publicity and acclaim, and I'm sure that people at this moment are listening to his records who have never before heard a piano concerto. I have a suspicion that Van Cliburn is a political manifestation of the American public, not a musical one."

On Elvis And Rock 'n' Roll

THOMSON: "I think Elvis is an excellent and responsible artist. It just happens that his repertory is different from ours."

MAREK: "I don't like that particular form of music. I'm a bit too old for rock 'n' roll, but I agree that Presley is a responsible and good artist in his field. My conscience is clear about giving you Elvis because his sales. . . ."

SUSSKIND: ". . . make opera discs possible?"

MAREK: "Yes. It's the millions of sales of rock 'n' roll tunes that allow the underwriting of *Rigoleuo* and *Aida*."

LONDON: "I must remember to thank Elvis."

On Retiring

THOMSON: "After 13 years as a critic I had reviewed all the music and all the artists, so it was becoming a repetition of the same old themes. I got out before I started falling asleep at concerts."

LEINSDORF: "When a conductor goes through his repertory for the third time, he should make plans to resign."

LONDON: "I think critics should take periodic lie-detector tests to see if they still enjoy music. If they don't, they should resign."

On Support For The Arts

STERN: "Enormous musical advances in this country in the last 25 years have been due to unsettled conditions in Europe that brought many great musicians to this country. We have gained from their culture. Now we must look toward government subsidization. It's the first foot in the door of support for cultural muscles in our country. We are returning to the belief that art is something to nurture and support, not to be shied away from as being un-American. But government subsidy is a bit premature, historically speaking, because nothing has ever developed that was not an integral part of our national background."

THOMSON: "If Broadway cannot be imported to Kansas City, there must be *subsidy* to have good theater there."

LONDON: "It's a national responsibility to create a crash program in the arts."

THOMSON: "I'm with Isaac. Subsidy on a national scale of music and art means removing States' control of education, and we're not ready for that."

MAREK: "We can at least say that the arts are now profoundly an integral part of the average man's life. The intellectual walls are coming down."

LEINSDORF: "Far more than anywhere in Europe." ●



Guests listen as Erich Leinsdorf drives home a point on *Open End*, a relaxed weekly discussion presentation of WNTA-TV (New York).
NOVEMBER 1959

The album is the thing

Warren DeMotte / biographical





They started in the recording business quite by chance—Dario Soria and his wife Dorle. Back in 1945, Dario Soria was with CBS. In the fall of that year, he went to Italy with a semi-official trade mission to hunt up some new ideas for radio programs.

Also, interested in music, he planned to bring back some Italian recordings for his friends and for his own collection. In the process of meeting Italian radio and recording personalities, he met the executives of Cetra (Compagnia Edizioni Teatro Registrazioni ed Affini), one of Italy's most important recording companies. The meeting must have been providential, for in the course of it, Dario undertook to have a few hundred Cetra records shipped to New York for sale in the States.

There was nothing formal or elaborate in the arrangements. The office and shipping room of Cetra's new American outlet found refuge in a corner of the Soria living room. Dario remained on his CBS job and Dorle remained on hers: director of press and advertising for the New York Philharmonic and Columbia Artists Management. Their Cetra office hours were evenings and Sundays, and although they were necessarily flexible, they did affect Soria social activities.

However, what they then thought of as a hobby, which might be more-or-less self-liquidating, soon became a matter for more serious consideration. The very first album turned out to be a hit. In retrospect, this is not surprising, for it introduced Ferruccio Tagliavini to the American public. Returning G.I.s had brought back glowing accounts of the young tenor's voice, and when the Sorias announced his album of operatic arias, recorded on eight 78 sides, they found opera lovers eager to buy it.

This release was followed in rapid succession by albums offering recordings by a postwar crop of Italian singers, a new group of exciting artists then still unknown in America. A few full-length opera recordings also made their appearance on their list of importations, harbingers of specialization.

The tail was becoming more and more vigorous and soon began to wag the dog. By 1948, it was apparent to Dario Soria that he had a real business on his hands and that a new and more formal relationship with Cetra would have to be established. The result of talks and negotiations was the formation of Cetra-Soria, a new American company that would import Cetra masters and press them here for domestic distribution and sale.

With Cetra-Soria came the first approach to presentation—the first attempt at packaging. Initial experiments involved individualized lettering and colored papers, with emphasis on old Italian designs to harmonize with old Italian music. One of Dorle's earliest "inspirations" was the discovery of a wall paper sample showing delicious-looking paired red cherries. This design was appropriated for the cover of the Tagliavini-Tassinari love duet album, which featured the "Cherry Duet" from Mascagni's *L'Amico Fritz*.

Cetra-Soria was only a year old when the long playing record burst upon the scene. Its importance, especially for lengthy opera recordings, was immediately recognized, and Cetra-Soria was the first independent company to adopt the new microgroove method of recording. In March of 1949, *La Forza del Destino*, formerly on eighteen heavy 78 rpm shellac records, came out on only two lovely lightweight-vinyl LP discs, although some scenes had to be cut due to technical problems unsolved at the time. The streamlining

of the records themselves had been accomplished; yet their visual presentation, and packaging, still left much to be desired.

As most of the Cetra-Soria catalog was grand opera, the Sorias felt that an accent on the "grand" would help to bring the festival atmosphere of opera-listening into the home. By dressing up their releases, they hoped to bring to the living room something of the glamor, the excitement and the prestige of the opera house. It was a heady goal—and a challenge.

At that time, Cetra-Soria records—like all others—were released in the regular pocket-type album. The Sorias decided to put their LP records into boxes, which would be more attractive as well as dust-proof. One record company official called Dario into paternal conference and told him that it was a ruinous policy, designed to make money for box manufacturers rather than for record manufacturers. Fortunately, this turned out not to be the case. More records were sold, and money was made by record companies and by box manufacturers.

The box idea proved ideal for enclosing a libretto with the recording. Again the Sorias took a long look at the product, and this time decided that the old-fashioned, unintelligible libretto must go. Translations would henceforth have to make sense. No more calling the dragon in *Siegfried* a "worm." No more couplets like the one in *The Marriage of Figaro* that read:

*"There the tiger 'neath the banyan
Gambols with his boon companion."*

They commissioned young writers and poets to translate the original librettos line-by-line into literate, modern English. The librettos were printed in booklets that also included notes on the opera and a synopsis of the story. Later, they embellished the booklets with historic and documentary pictures and photographs of the artists. Not to be left out of the literary end of libretto production, they translated one or two of the operas themselves.

This interest in words spilled over into the advertising and inspired the *Italian Opera Primer* series of ads, which associated Italian words with Cetra-Soria Italian opera records. In one ad, the conjugation of the verb "amare" was demonstrated in this wise:

ITALIAN OPERA PRIMER: Lesson No. 3

The verb AMARE, to love.

Present Indicative

<i>Singular</i>	<i>Plural</i>
To amo <i>I love</i>	Noi amiamo <i>we love</i>
Tu ami <i>you love</i>	Voi amate <i>you love</i>
Egli, essa ama <i>he, she loves</i>	Essi, esse amano <i>they love</i>

Che cosa amano tutti? *What does everybody love?*

Everybody Loves
OPERA
on
CETRA-SORIA RECORDS

35 Operas now on Cetra-Soria Records. For latest releases see page 4.
From Italy, Cetra-Soria Records bring you gala performances of 35 operas, on long-playing records, attractively-boxed, with Italian and English librettos.
Learn Italian the Musical Way . . . on Cetra-Soria Records

Of course, all this activity was pointing along the way to Big Business. Dario had long since left CBS for an association with an advertising agency, but even Madison Avenue did not provide him enough time. Finally, in 1950, he gave up all outside associations to devote himself exclusively to records. Three years were then spent in concentration on

Cetra-Soria, and the label's reputation and catalog grew. In February, 1953, *La Sonnambula* was issued. It was Cetra-Soria's last release. Two months later, the company was sold to Capitol Records. Chapter One of *The Soria Story* was concluded.

Chapter Two promised an exciting adventure. Through John M. MacLeod, then Director of its international operations, the giant Electrical and Musical Industries of England invited the Sorias to launch an independent label in this country to represent that part of the distinguished EMI catalog which had previously been distributed in North America through Columbia Records. This was the Big Time, and Dorle resigned from the Philharmonic to join the new EMI venture, of which Dario was appointed president.

The first thing was to find a name for the label. Again, there was a providential circumstance. On the plane to London to complete the drawing of the contract, Dario read a special issue of *VARIETY* which contained a long article on the history of RCA Victor. In discussing Nipper, the famous dog who listens to His Master's Voice, the article mentioned a trademark even older than the fox terrier: an Angel tracing sound with a stylus, the 1898 trademark of The Gramophone Company. At the turn of the century, it had adorned recordings of great artists all over Europe. In 1909, however, it had been replaced by Nipper, and the Angel was forgotten and neglected until 1953.

Given a free hand by EMI, the Sorias went to work. First they took the Angel and improved its looks. To the sad little Victorian cherub, they married a gay Verrocchio cherub from Florence, and thus produced the charming figure which became the trademark of Angel Records.

To pointedly publicize the new name, particularly among record dealers, they inserted a small advertisement in the papers:

"Wanted ANGEL Records: Pressed 1898 to 1906. Old recordings with 'Recording Angel' (cherub seated on disc, tracing sound with a stylus . . .)"

Collectors flooded them with ancient records. Curiosity was aroused. The Angel name spread like wildfire and the new records were eagerly awaited.

Like its parent company, Angel Records became international. The records were pressed in England. Art and production centered in Paris. The material was assembled, boxed and distributed in the United States.

The rapid acceptance of Angel Records was as much due to original ideas in merchandising as it was to quality of performance and recording. Customers still had the desire to play records in shops before buying them. This was hard on the dealer and the merchandise. To obviate this headache, the Sorias brought out Angel in a "gala, factory-sealed Perfectionist Package."

Snob appeal? Perhaps, but the cellophane wrapping guaranteed fresh merchandise besides attracting attention. It protected the increasingly elaborate librettos and booklets, and the beautiful Paris covers.

Ah, such covers! On the company's second birthday, *TIME* Magazine wrote: "Some record shoppers will buy the bright, cellophane-wrapped Angel albums for the label alone. . . . From the beginning the Angel line has been enticingly baited. Examples: its unusually attractive cover art. . . ."

What was put into the selection of this cover art! An Art Department in Paris was headed by Jean Berard, with the great Cassandre as consultant. It was no accident that

the early covers became collectors' items and were featured in many poster exhibitions. The use of great art, the relationship of the Matisse violin case in an empty room with the memorial album to Ginette Neveu, the Michelangelo *David* with the Israel Philharmonic—these were the examples of subtlety that titillated the good taste of the discriminating collector. The gala booklet that accompanied the *Homage to Diaghilev* album and the "period piece" booklet that matched the contents of the album devoted to music of *Le Groupe des Six* marked a new departure in the industry. Now, the mating of visual art with recordings is often practiced by many companies; then, it was pure pioneering.

So was the exclusive dowel jacket developed by Dario. This was an immediately recognizable hallmark, as successful as it was practical. Primarily to take care of dealer demonstration needs, the line was also made available in a simple unsealed jacket, with no pretense at "packaging." This later evolved into the "Standard Package" for "the music lover on a budget."

Filled with enthusiasm, guided by their own taste, helped by experts, the Sorias produced records and packages that sounded beautiful and looked beautiful. The critics agreed—and it seemed like a honeymoon. The analogy is only too correct, for honeymoons do not last forever. Problems develop and the problems on the Angel honeymoon were as unique as the operation itself.

The lovely covers, those beautiful covers from Paris, were becoming more elegant in design and lettering; but alas, they also were becoming more austere—and less obviously appealing to the public. Angel sales representatives did not hesitate to point this out to the Sorias; they had a problem.

On the next trip to Paris, Dorle Soria put the problem to M. Cassandre, who is a brilliant but rather terrifying and sardonic person. She explained that Angel covers were becoming dimmer and dimmer; there was too much brown, too much taupe—too much mustard color. M. Cassandre turned on her a jaundiced (mustard-colored?) eye and said: "Madame n'aime pas la moutarde? Moi, j'aime la moutarde."

Mrs. Soria quickly abandoned the matter of mustard and murmured that the covers which were not of a brownish cast tended to be various shades of gray. This time, she was truly annihilated. Gravely, M. Cassandre assured her that after fifty years as a painter, he had learned one categorical fact: "There is only *one color*, one beautiful color—that is gray."

Later, she took courage and reverted to the subject. She explained—and it is true—that every city has its own type of light. The light of Paris is kind; it lends everything a soft pinkish glow. The light of New York is brighter; hence, it is colder and cruel. In the window of a Paris shop, delicate shades and exquisitely differentiated colors in a cover design are perfectly displayed. The same cover, in New York, fades out.

In the end, of course, there was a compromise between the demands of commerce and M. Cassandre's impeccable taste.

It must be said about the Angel phase of The Soria Story that it was a highly personal one. Its outstanding characteristic, the qualitative packaging, was pragmatic and empirical. This was no soap promotion where scientific research and expert testing are the supposed guarantors of the success of a trade name and package. Angel packaging was the result of Soria planning, Soria changing, improving, accepting, rejecting. It may have been unscientific, but it was an expression of Soria taste and Soria thinking.

So, when after five years, EMI decided to sell the company to Capitol Records, its recently acquired American subsidiary, the Sorias had to make a decision too. They had to re-evaluate their relationship to the label in the light of the new condition. Regretfully, they came to the conclusion that it would be very difficult to continue to do for and with Angel what they had done until then. They therefore relinquished their financial interest in the company and stepped out. Chapter Two of The Soria Story had come to an end.

This may have seemed more catastrophic than it actually was. But the Sorias owed themselves a vacation after years of intensive work. They promised themselves a six-month holiday. They also promised their friend, Gian-Carlo Menotti to organize and launch the first *Festival of Two Worlds* at Spoleto.

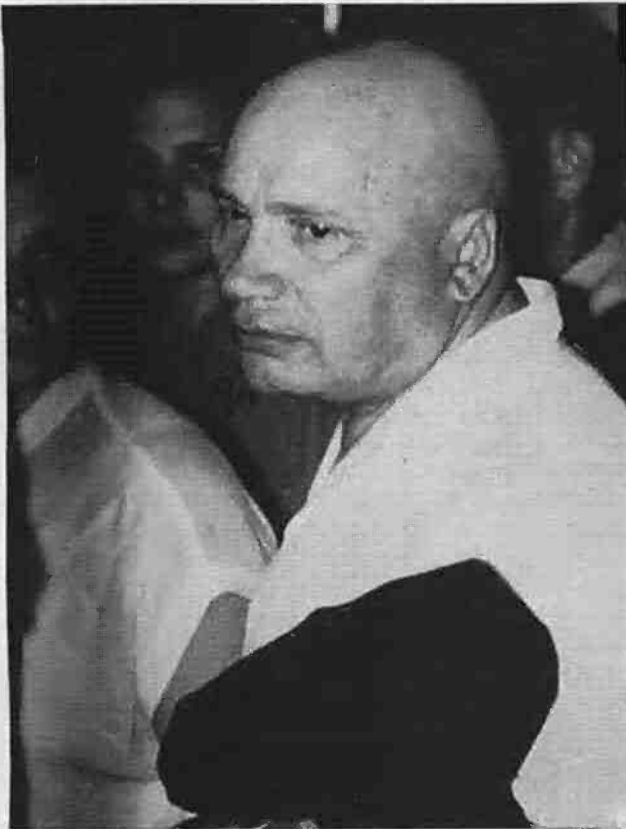
Before they could begin to implement either promise, Chapter Three of The Soria Story was projected on the scene. George Marek, vice-president and general manager of RCA Victor, approached them with a highly intriguing proposal: to develop and package, as independent producers, a special *Soria Series* of gala record albums, to be distributed through RCA's regular channels, including its record clubs. They were delighted by this opportunity to continue their work in the recording field on the distinctively personal level they had enjoyed for so long. They accepted, with the proviso, however, that the project would not be undertaken until they had fulfilled their prior promises.

Now they are deep in the new enterprise, which may turn out to be the most exciting of their adventures in the land of recordings. It has appealed equally to the artists they have approached. Their enthusiasm has been as keen as that of the Sorias. As a result, they are in the happy position of launching the series with Handel's *Messiah*, conducted by Sir Thomas Beecham, whose previous recording of this choral masterpiece was an overwhelming experience in the days of '78's. The special art book accompanying the Beecham *Messiah* was designed and published by Albert Skira of Switzerland.

The undeviating emphasis on quality makes the *Soria Series* different from anything done before. Only a limited number of albums will be issued every year. Each release is designed to present every aspect of a masterpiece at its best, as creative art and as performing art, with interpreters particularly suited to the specific work. Of course, all recording is presented in stereo and the discs have the new RCA anti-static "Miracle Surface." They are protected and cradled by extra-heavy paper envelopes lined with soft polyethylene.

The multiple-record album "package" is new. It is destined for long life and attractive appearance in the home library, and it has the personality and style to make it immediately identifiable as a *Soria Series* release in the record shop. Essentially, it is a drawer-style box, solidly constructed, cloth-bound, with a book-type round-ribbed spine, imprinted in gold. Set against its cloth cover are paintings in imported color reproductions, or other documents relevant to the subject matter of the recording. Like the fine editions of literary classics, these are meant to be "artbook-albums," with the accompanying books to serve as integrated companion pieces to the recordings.

Sharing early release with *Messiah* are a commemorative *Vienna Philharmonic Festival* under Herbert von Karajan, to tie in with the world tour of the orchestra, *Royal Ballet*
(Continued on page 78)



RUSSIAN MEETS AMERICAN HI-FI—The wistful look on this visitor's face was the result of seeing and hearing tape stereo in operation. His look is the "in seven years, maybe" look.

when
Vanya
 comes
 home
 from
 the
 fair

DURING the past summer there was a busy exchange of exhibits between the USSR and the U.S.A. At the New York Colosseum, Americans were amazed at Russian advances since the devastations wrought by World War II. They were able to view at the Soviet Exhibition the great technological accomplishments that typify the USSR today.

Meanwhile in Moscow's Sokolniki Park nearly 3,000,000 Vanyas and Mischas and Grischas trooped, with wives and children, to see the American National Exhibition. Here they were introduced to the wondrous gadgetry of American prosperity and post-war living. They saw the amazing automatic kitchens, the fine cars, and to say nothing of eye-popping fashion show and beauty salon. They also heard American high-fidelity sound in all its power and brilliance.

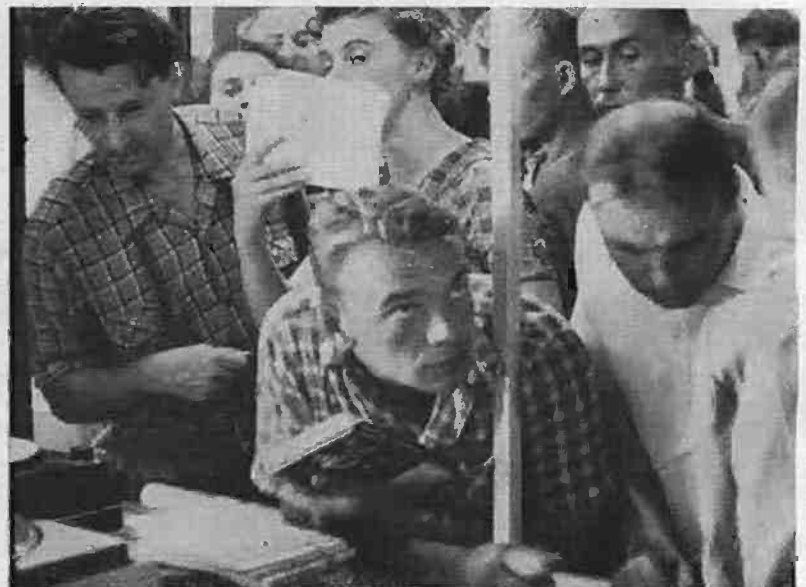
There were four complete working high-fidelity music systems. (The equipment had been supplied by the Institute of High Fidelity Manufacturers, through its member firms for use by the U. S. Department of Commerce.) They were located in the so-called "jungle gym" of the Glass Pavilion, in the Fashion Show area, in the Hi-Fi Rest Area and at the Children's Playground in back of the American model home.

The Hi-Fi Rest Area with its American sculpture exhibit (including Gaston Lachaise's startling "Standing Nude") seemed to be the main draw for those Russians wanting a sampling of American music via the high fidelity medium. The music offered was folk, classical, semi-classical, Broadway show tunes, modern jazz and Dixieland. The jazz enthusiasts—and there were plenty of them—were vocal both in their appreciation and in their requests for more of the same. However, also evident were those ardent Communists for whom the combination of Louis Armstrong and the "Standing Nude" was just too much—Capitalist decadence!

On the second floor of "jungle gym" in the Glass Pavilion all types of high fidelity equipment were exhibited, including the best available tape machines, amplifiers, turntables, pick-up assemblies, loudspeakers, as well as the latest in stereo.

The Russians are avid listeners, and they like their music

THE RUSSIANS LOOK AND LISTEN—a typical spectator scene. They questioned: "How many watts of power?" "What is the speed of the tape?" "How do you get the center channel?" "How can it be so good?" "How much does it cost?"



loud—really loud. If the area happened to be unattended for a short time, some Russian would very often climb over the “jungle gym” structure, find the master volume control and proceed to turn it up to ear-splitting level. When the crowds really became huge, and that was often, those nearest the rail guarding the exhibits were crushed like linemen in a football game.

It was sometimes a hazardous business dealing with the eager Russian crowds. Because of this, the procedure of passing out literature on *Music in America* was: carry the material in a box to an open space, set it down, then run! Our Russian-speaking American guide, Paul Gottlieb, who did a yeoman job, never for a moment losing his enthusiasm or patience, had his own solution for the crowd-crushing problem. He would climb out on the aluminum “jungle gym” frame work and talk to the eager Russians from a safe vantage point overhead.

Often heckling questions were asked such as: “How much do you earn? Do you own a car? How many people do you live with? What about your unemployed?” Nevertheless, the response of the Russian spectators to the hi-fi exhibit was quite thrilling.

It is obvious that the American exhibit has provoked new thoughts about America. Few will forget the opening day when Premier Nikita Khrushchev and Vice-President Richard Nixon carried on their proud, but friendly, open debates. Yet few are aware that Khrushchev, though aggressively lively during the “kitchen conference,” seemed at one point to lose his composure and assurance. This happened after he saw a unique movie of life in America which depicted the wealth, health and might of the American people.

Those Russians who were able to see the American exhibit were all overwhelmed by the wealth of consumer goods that are available, and the infinite variety of ideas devoted to the production of them. This has made a particular impression on those Russians who flock to still sparsely stocked Moscow stores. Indeed most Americans may be surprised to learn that there are thousands of potential consumers with increased purchasing power in Russia today, as base salaries have been increased for many.

THE AMERICAN HIGH FIDELITY EXHIBIT—viewed in part from the main dome. Playing area was to the far right.



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AMERICAN RUSSIAN-SPEAKING GUIDE — Paul Gottlieb listens to an intense young Muscovite.

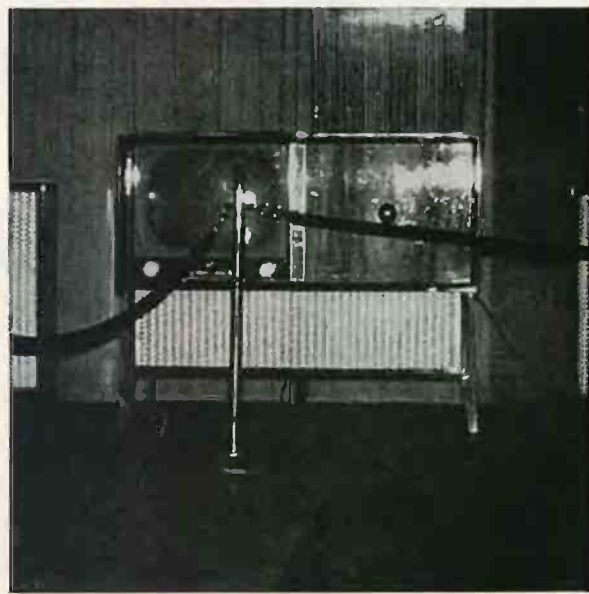


PRETTY RUSSIAN GIRL—Sonia, worked as intelligent, smiling and cheerful interpreter.

Despite the inevitable problems of communication, ideologies and the propaganda from official quarters, much has been accomplished by such exhibits. The Russian is now faced with new challenges for improving his life. And there are indications that among the peoples of both the USSR and the U.S.A. there is the desire to learn more about each other at close quarters, both by travel and by exchange of exhibits and culture, which may one day dispel, once and for all, the vestiges of fear and hatred that have kept these people apart for more than a generation.

Donald B. Davis and his wife, Carolyn, served as consultants to the United States Department of Commerce at the American National Exhibition in Moscow. In recognition of their contribution to the high fidelity industry last year when they flew their personal music system to Brussels upon discovering component high fidelity to be unrepresented at the World's Fair the Institute of High Fidelity Manufacturers appointed Mr. and Mrs. Davis as their official representatives at the Moscow exhibition.

HI-FI, RUSSIAN VERSION—AM, FM, TV, phonograph, tape recorder; was acceptable, but general quality very poor.

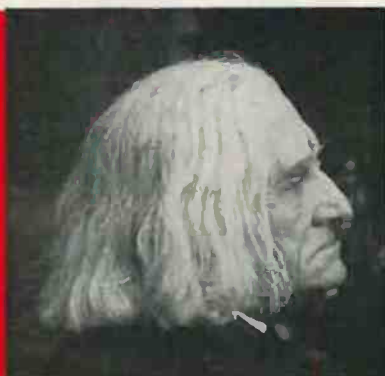


57

A coiffure **sometimes** helped



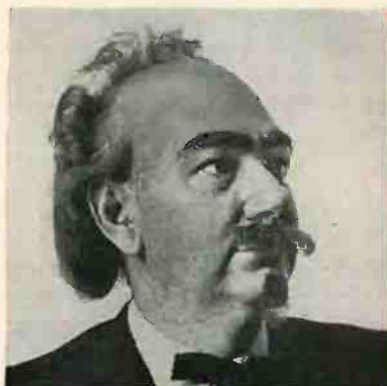
Bob Elliott



Franz Liszt



Bob Elliott



Ray Goulding



Ignace Paderewski



Ray Goulding



Bob Elliott



Franz Josef Haydn



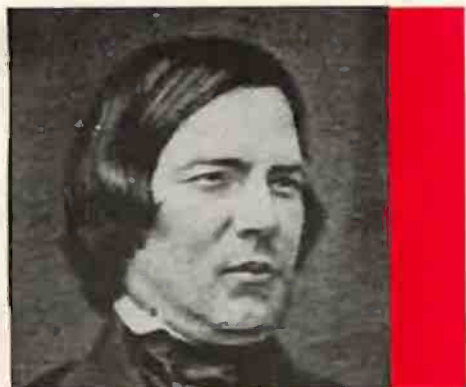
Ray Goulding

Liszt to Rachmaninoff to Cliburn waterfall to crewcut to Adonis curls

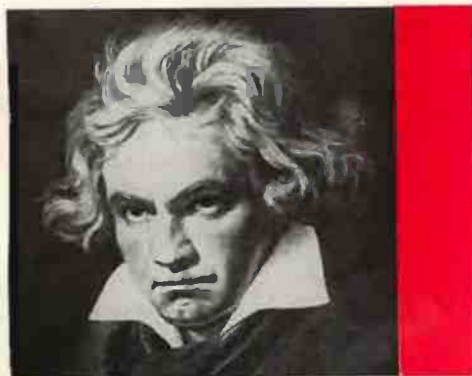
Richard A. Leonard / personalities



Niccolò Paganini



Robert Schumann



Ludwig van Beethoven

NOVEMBER 1959

LONGHAired men are rare these days, yet few remember that the world of serious music was once full of them. As recently as the nineteen-twenties concert pianists, violinists and even the small town violin teacher affected the outsize hair-do. A vaudeville joke of the era ran: "Either get a haircut or buy a violin." How did musicians ever become this stereotyped and fall into this custom?

Well, the most plausible theory derives from the seventeenth and eighteenth centuries and the "great age of wigs." For two hundred years Europe was wild about wigs. The strange wig craze had burgeoned under the kings of France, especially Louis XIV, who wanted to add several inches to his regal stature. Wigs, however, had served more than a frivolous purpose. There had been more than a hundred different wig styles for gentlemen alone. A man's station in life and his profession were subtly advertised by the cut of his peruke. Since musicians were class conscious, struggling to achieve status above the servants, their coiffure was most vital.

But when duties on both wigs and wig powder had become intolerably steep, and the French Revolution started lopping off aristocratic heads, wigs abruptly went out of style. Thus a new and distinctive hair-do became a necessity.

So, with the coming of the nineteenth century, natural hair returned to full glory. The early romantics let go with astonishing displays of the manly mane. They were rampant and often sedulously cultivated by the comb and the disc harrow.

Portraits of Beethoven show this search for a mark of distinction. At the turn of the century, when he was thirty, Beethoven was wearing his hair rather short, in a dark bushy frizzle (later adopted by Schubert). By 1818 he had let his hair grow out into a wild tangle, until he resembled a hermit caught in a wind storm. Toward the end of his life, he brought it under control again by adopting a style something like the then-fashionable "Biedermeier," in which the hair hung straight down on both sides of the head, ending in curled rolls over the ears.

In all probability it was Liszt and Paganini who did most to set the longhair fashion for musicians, which was to last right down to our own time. Both men were virtuosos.

Paganini, the first of the modern violin wizards, was tall and lean with a hollow, death-pale face and jet-black eyes—a study in morbidity, which made credible the legend that he had sold his soul to the devil in return for his marvelous skill. Paganini took full advantage of a splendid cranial ambush. His hair was long, black and curling. He let it flow over the top of his head, down the sides and, in the rear, to a point well below his shoulders.

Franz Liszt's hair, though naturally lank, was distinctively styled (sadly, permanent wave treatments were decades away). He adopted the straight, or waterfall type in which his hair fell in a simple curtain around his head, reaching almost to the shoulders. On the concert stage, we may well imagine the hypnotic spell that the leonine toss of the hair must have created by further accenting a dazzling display of piano virtuosity. Certainly he never abandoned this hair style throughout his long career. Pictures of him as an old man show (along with his remarkable crop of facial warts) the still-abundant curtain of hair.

A long line of famous pianists and violinists, and not a few composers and conductors, carried on the tradition. Among the early romantic composers, Chopin wore a medium-short bob; Schumann and young Brahms affected the waterfall type; while Berlioz "mad Hector of the flaming locks" offered the caricaturists of his time a field day with an explosion of

red hair bursting from his brow. Wagner, oddly enough, remained conservative in his haircuts, although in later life he adopted a scalp cover, the velvet tam o' shanter, which indicated to the knowing that he toiled in the arts and not in trade.

Another spectacular model in mid-century was the super-virtuoso pianist Anton Rubinstein. When this Russian appeared on the concert stage, the audience saw a short, misshapen figure in baggy clothes. But he had a great lion's head crowned with a mane of long hair, a kind of Biedermeier which contributed to the impression (doubtlessly, carefully contrived) that he was Beethoven *redivivus*.

With Ignace Jan Paderewski we come to the most sensational hair job of modern times. From the moment of his debut in Vienna in 1889, and for almost forty years thereafter, the illustrious Pole dominated the concert stage. Imitators, both of his hair and his playing, sprang up everywhere, but none ever equalled his magnificent mop. He possessed a fluffy mass of reddish-gold hair which stood out like a huge turban, covering the ears and falling down almost into the eyes.

Paderewski very nearly established a new musical law: to be a virtuoso you had to have hair. A Yul Brynner, no matter how gifted on a musical instrument, would have been advised to seek another profession. There was no doubt about it. Hair had magic. It helped to create illusions. It could give character to a dull face, color to a neutral personality, a flair of the dramatic to a subdued temperament. Under its spreading shelter the player's melancholy brooding and deep introspections appeared to operate ideally. But above all, a great stock of hair seemed to convey a sense of power (a throwback to the Biblical Samson) with the idea of beating the hell out of the instrument.

A run-down of famous musical personalities *circa* World War I shows how dominating was this reign of the "Big Hair." Pianist Mark Hambourg had a heavy dark curtain of hair on the back of the head, but cut off in front to expose the ears; pianist Josef Lhevinne displayed an impressive turban of hair in the Paderewski manner; pianist Harold Bauer offered a black, bushy halo, also imitating Paderewski; violinist Eugene Ysayé produced a long waterfall; pianist Alfred Cortot patterned a modified waterfall; composer-pianist Ferruccio Busoni modeled a thick, wavy pompadour going into fairly heavy drapery at the back of the head; pianist Wilhelm Backhaus presented a thick wave in front with a moderate rear curtain; pianist-conductor Ossip Gabrilowitsch posed a Tasmanian-bushman type of black fluff, sticking high off the brow, as though charged with high-voltage, static electricity; conductor Leopold Stokowski used his nimbus of striking blonde hair to resemble young Siegfried in the *Ring of the Nibelungs*; conductor Arturo Toscanini had an aureole of hair which caused the Maestro's hat to sit several octaves too high above his head.

Of course there were nonconformists. Notable was Sergei Rachmaninoff, whose distinctive Siberian crewcut was first seen in America in 1909. We now know that Rachmaninoff was actually the harbinger of a new age, for with the coming of World War I the hair cycle had reached its *apogée* and change was on the way. Here we must rely on the theory that it was the soldiers who began the fashion break because trench warfare, with its attendant dirt, mud and lice, had made all but the shortest growth of human hair intolerable. Returning home they brought their prejudices with them, thus affecting dress and grooming habits of the entire civilized population. Even moderately long hair went out of style, as did high-starched collars, high-button shoes, and union suits.

One of the first musicians to signal the change was Josef Hofmann. He had sported a moderate fluff as a young man, but in the early nineteen-twenties he startled his Saturday afternoon audiences in Carnegie Hall by appearing in a modest business suit, with his hair neatly trimmed—more the model of a stockbroker than a master pianist.

Many of the older performers still clung to their precious hair; but meanwhile a new generation sprang up—Heifetz, Zimbalist, Spalding, Gieseking, Serkin, Szigeti, Casadesus, Koussevitzky. They were all frequent clients of the barber. Cellist Pablo Casals had no hair, and in the early days of his career he might easily have been mistaken for a stagehand by those who had not heard him play. Similarly, Dimitri Mitropoulos was able to become a brilliant success as a conductor although hairless as a Trappist monk.

When the younger, post-world War II generation of musicians arrived on the scene, the extended hair-do had definitely become *declassé*. Today the likes of Menuhin, Isaac Stern, Oistrakh and Curzon would never dream of appearing in public with long hair. Nor could we now imagine such composers as Stravinsky, Hindemith, Copland or Virgil Thomson ever assuming the Berlioz-type fright wig.

It should be noted that opera stars were not members of the longhair cult, and for practical reasons. Opera singers could accommodate only a short growth of natural hair under the wigs they were required to wear on stage.

Now, of beards—here we encounter a sharp cleavage between composers and performers. All through the hirsute Victorian Age, beards were popular and varied. Verdi, Moussorgsky, Cui, Bizet and Tchaikovsky had bushy specimens; Rimsky-Korsakov's beard gave him a solemn patriarchal mien; Balakirev's was the Mandarin type; Scriabin's was a neat Van Dyke; while César Franck wore a superb set of Dundrearys. Debussy, with his dark, rich, Italian Renaissance beard, reminded his friends of "portraits of gentlemen that Titian painted." Brahms in his old age was probably the hairiest of composers.

By contrast, most musical performers of recent times have avoided beards. Possibly the reason is again practical. Pianists and snare drummers might safely wear them, but performers on the violin, viola, cello, contrabass and harp run the risk of getting their whiskers caught in the works. Wind players also find them a minor nuisance although a generation ago the incomparable Georges Barrère was able to perform on the flute through a dense underbrush. Today, conductor Ernest Ansermet wears a beard (a distinguished specimen which recalled for Virgil Thomson "Agamemnon and the King of Clubs"), but he is in the minority.

Is the longhair musician soon to be gone forever? And is the slang term thus becoming a misnomer? When peering into the future, it is wise to remember that fashion glides always on slippery ground. There is reason to believe that the present vogue of short hair may be short-lived.

Two new musical stars are in strong ascendancy these days, and a new trend in hair may well be in the making. When Leonard Bernstein, the gifted, triple-threat man of the New York Philharmonic goes before the television cameras, he always reveals a luxuriant growth of hair, rather long and handsomely unkempt. And when pianist Van Cliburn returned in triumph from the Soviet Union, it was apparent to all that his was a remarkably photogenic head, with its mass of Adonis curls. Whatever else Van may have gotten in Russia, he definitely did not get a short haircut.

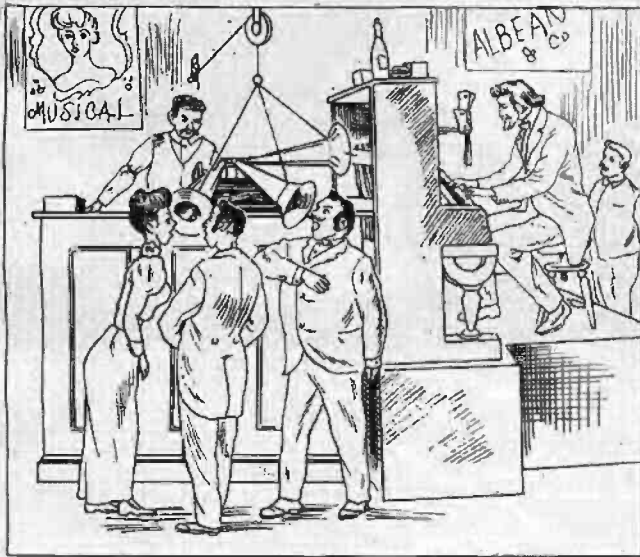
—Richard A. Leonard

Stereo in the Gay Nineties

Edison's three-channel cylinder system stirred no bustle

EDISON today is rapidly becoming the "forgotten man" of technology. In a way, that's a compliment. It shows how much we have come to take his inventions for granted.

Few hi-fi fans ever think of Edison while they play his phonographic invention with power supplied from his dynamo and through vacuum tubes based on his discovery of the incandescent light and electronic emission. And if they do, they are apt to picture the great genius in the arrogant perspective of easy hindsight as a mere tinhorn tinkerer. They would be



THREE HORNS feeding separate channels in this operatic recording session presage modern techniques in "positioning" singers and accompaniment.

all the more surprised to learn that Edison himself devised the first multi-channel sound system. In fact, Edison's daring imagination vaulted more than half a century beyond the two-channel present into what may be the three-channel future.

The curious link of past and future phonography was recently brought to light by Oliver Read and Walter Welch, tireless historians of sound recording, in the course of research for their forthcoming book *The Evolution of the Phonograph*.

One of Edison's early British patents describes a three-channel device using three ganged cylinders and three separate horns feeding into three recording and playback heads.

Edison thought his invention might be useful in recording "three-part singing or music." Orchestral stereophony as such was not among his objectives, probably because the recording process before electric amplification was too insensitive to pick up "room sound." But the principle of simultaneous multichannel recording was established by him.

Edison's idea, though officially registered, lay dormant
NOVEMBER 1959

until 1898, when the first three-track phonograph was commercially manufactured by the Columbia Phonograph Company and advertised as "The Multiplex Graphophone Grand . . . the largest talking machine ever constructed . . . uses giant cylinders and plays three separate records simultaneously. . . ."

The "Multiplex Graphophone Grand" immediately suggested some surprisingly modern studio techniques. Experimental recordings were made of opera excerpts with the different singers using separate "channels" and one channel reserved for the orchestral or piano accompaniment. This "placement" of soloists (anno 1898) definitely foreshadows the latest 1959 techniques of stereo opera recording.

The first customer for the triple-horned monster was the Shah of Persia. Unfortunately, few others were willing to plunk down the list price of a thousand pre-inflation dollars—and there were no discount houses then.

The "Multiplex Graphophone" thus failed as a consumer item. Without an ensuing supply of the necessary three-channel records to play on his machine, the monarch of Persia had to console himself with the unaccustomed idea of being, for once, ahead of his time.

—Herbert Reid

The Multiplex Graphophone Grand

THE LATEST DEVELOPMENT
IN THE
GRAPHOPHONE
GRAND

With new improvements, you built the multiplex.

PAINT
EXPOSITION

THE most important record reproducing machine ever constructed. In volume, the size of the Multiplex, over-takes the limits of the system of placing performers on the record. It is the most powerful sound reproducing machine ever constructed. It contains the most of the system of placing performers on the record. It is the most powerful sound reproducing machine ever constructed.

IT USES
Three Separate Reproducers,
ACTING IN COMPLETE UNISON WITH SEPARATE AND DISTINCT RECORDS.
Each one of which gives the same sound, pure tone as that of the Graphophone Grand. The combination of all three in unison gives
AN INTENSITY OF VOLUME
SWEETNESS AND RICHNESS OF TONE
Which seem almost beyond belief.

THE sound of the MULTIPLEX are far more faithful to the original rendition of voice or instrument than those of any other talking machine. This fact is due to greater discrimination in the process of recording, developed possible only by the use of separate recording horns and cylinders.

The three reproducers are precisely synchronized. The sound is arranged in a reproduction of the original. Results are obtained that it is difficult to realize on a single the combination of sound reproducing mechanisms.

The Multiplex can be converted to an instant into
A GRAPHOPHONE GRAND OF TRIPLE SIZE
by using only one reproducer to cover the entire length of the cylinder.
Special records may be had which will thus give a reproduction the standard length.

Designed especially for exhibition purposes at the Paris Exposition, the Multiplex Graphophone Grand is one of the most valuable and useful in our present world of machines. It is also one of the most valuable in our present world of machines. It is also one of the most valuable in our present world of machines. It is also one of the most valuable in our present world of machines.

It is also one of the most valuable in our present world of machines. It is also one of the most valuable in our present world of machines. It is also one of the most valuable in our present world of machines. It is also one of the most valuable in our present world of machines.

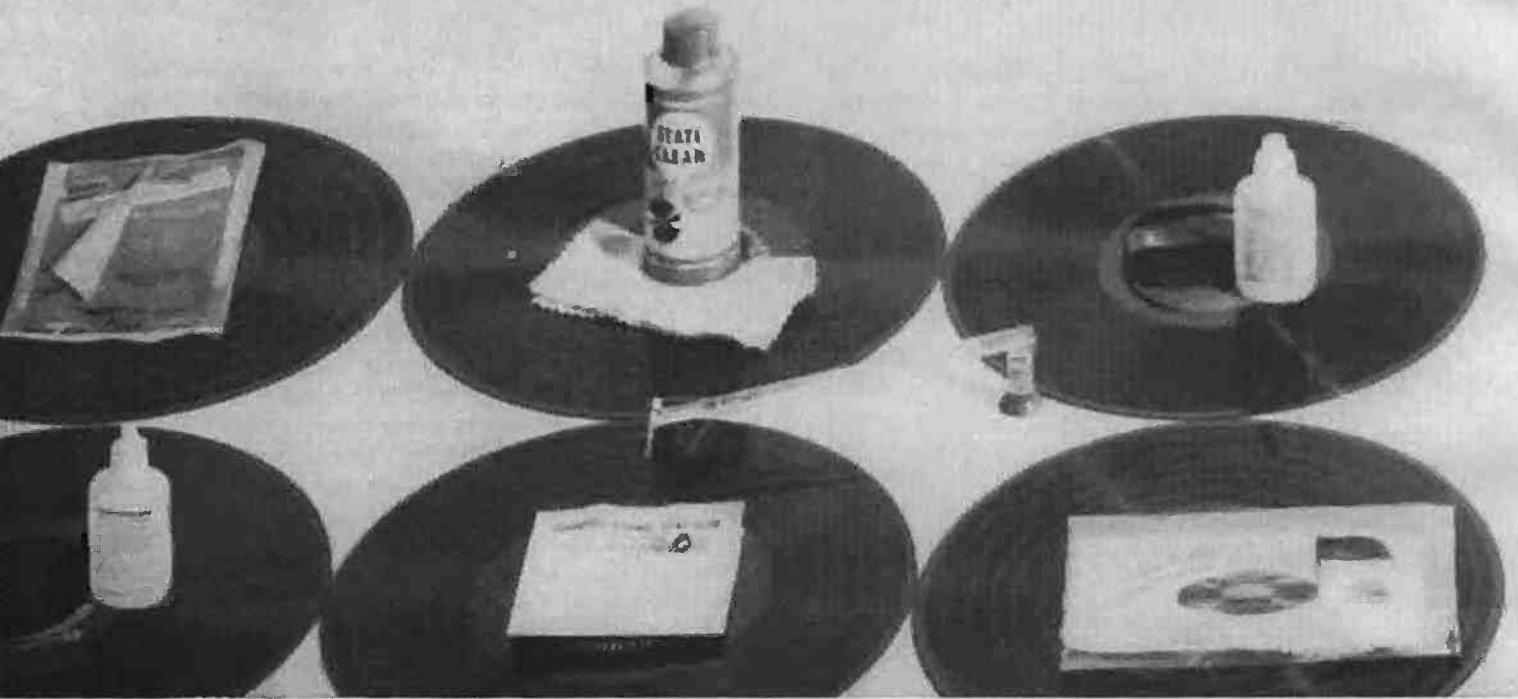
MULTIPLEX GRAPHOPHONE GRAND
3 Reproducers.
3 Special Triple Horn Sound.
3 54-Inch Grand Horns.
12 Multiplex Grand Records.
6 Multiplex Grand Records.

\$1,000

COLUMBIA PHONOGRAPH COMPANY,
NEW YORK, N. Y.

THE SHAH OF PERSIA was the first buyer of the three-horned 1898 monster which sang with "Sweetness and Richness of Tone," according to a contemporary ad.

What you should know



MICHAEL WHITEMAN / record care

MOST of our readers would quail at the thought of eating their dinners from the unwashed breakfast dishes—but many of these discriminating folk are unwittingly feeding grimy, gritty platters to the family high-fidelity system. Just as dirty dishes will cause some sort of gastronomic disturbance so will dirt-laden discs contribute to sonic disorders and aural discomfort in the “innards” of the audio system.

Try to visualize what happens when the phono stylus comes racing through the twisting, curving paths of a dusty, static-laden record. We hear music—but music interspersed with sporadic pops and clicks. While we may be able to “filter” out this extraneous material in our minds, the delicate vinyl groove walls can’t ignore such irritants.

Since the decimal-point world of the microgroove is too small to visualize, let’s enlarge things to the proportions of our relatively elephantine universe. Instead of a stylus in a groove, imagine an automobile whizzing smoothly along a curving, narrow, and mountainous road. The highway is new and except for some sharp curves the ride is pleasant and uneventful. Now visualize this same highway “under repair”—there are now stones, boulders, and pot-holes marring the driving surface—and the ride becomes jouncy and nerve wracking.

If this same sort of treatment were accorded the stylus in any phono cartridge—it might soon resemble the front end

of a car after a grueling trip over the “detour.” Dust is nothing but hard, sharp rock ground down to the smallest possible proportions; its size may appear insignificant but the havoc it can wreak is not.

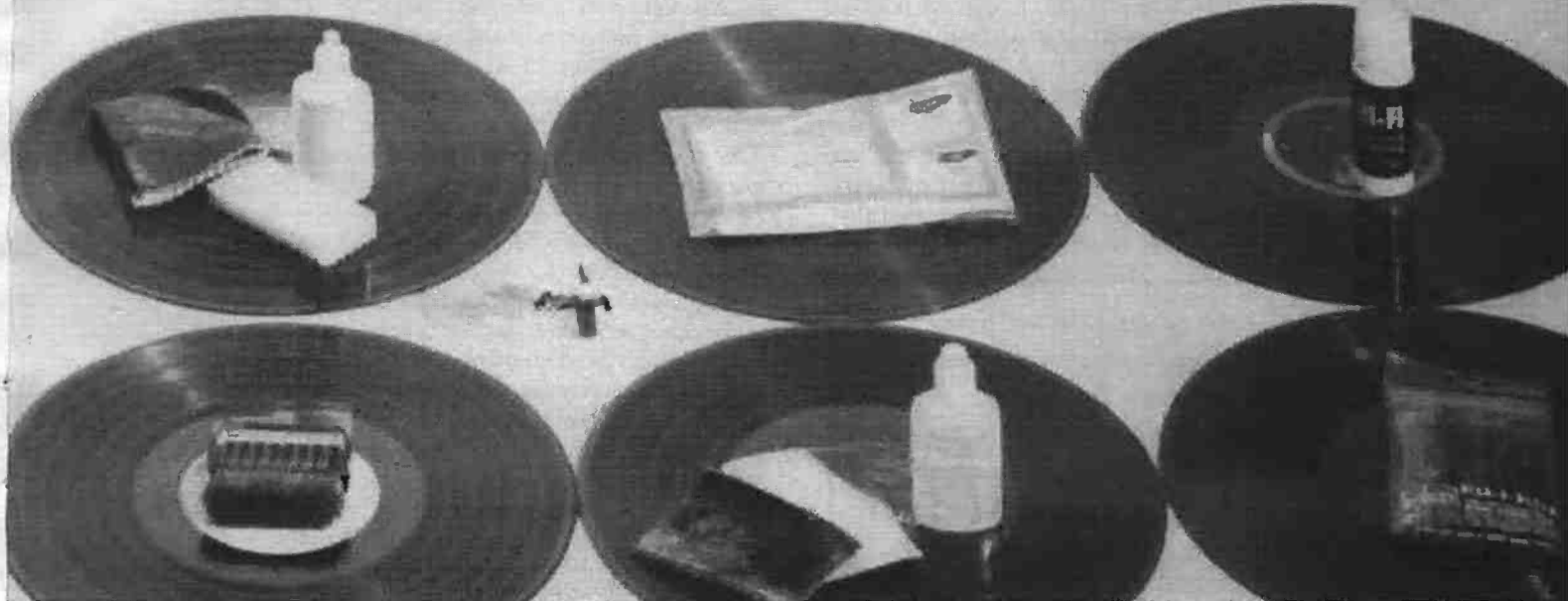
What of the sound produced by a cartridge forced to traverse this rough road? Just as the car rocks back and forth and bounces up and down over the surface—so does the stylus—in and out of the grooves. The sound breaks up and so do the groove walls. Most motorists wouldn’t subject their cars to such torturous roadways at high speed yet they rarely consider the “highways” provided for their delicate sound reproducing equipment.

Record surfaces and grooves must be kept free from dust, lint, and especially extraneous material such as cigarette and cigar ashes, etc. Providing the perfect record surface for the stylus is one of the most formidable problems encountered by the audiophile.

We are sometimes tempted to assume that the stylus will just push dirt out of the way as it travels through the grooves—and often it does. But, where is “away”? We must remember that the total tracking force is exerted on a stylus point of from 7/10,000 to 1/1000 of an inch in area which means that pressures upwards of 10,000 pounds *per square inch* are common at the contact area. Thus, “away” simply means that the hard diamond needle forces dust particles

HIFI REVIEW

about record cleaners



They are not all good—nor all bad—

it simply depends on how you use them

into the soft vinyl microgrooves, permanently destroying a portion of the recorded musical signal in the process.

Why do records get so dirty? Dust is held to the record surface by static electricity—which is present whenever the vinyl record itself possesses an excess of positive or negative charges. Rubbing increases the electrical charge; even friction caused by slipping the disc in and out of its jacket, or the motion of the stylus on the record surface will generate some static electricity. This charge builds up to a point where it must be dissipated—just as static electricity is discharged during a thunderstorm in the form of lightning. On a record, this discharge manifests itself in the form of annoying pops and crackles that can be heard through the cartridge and thence in the rest of the audio chain. Meanwhile, if the surface has either a positive or negative charge, it will attract dust and lint carrying the opposite charge—in accordance with the principle that “opposites attract.” This means that we cannot clean records simply by blowing on them or rubbing them with any convenient household dustrag.

In the past few months HiFi REVIEW has received many letters from readers asking for recommendations on getting records *really* clean. Some complained of the annoying residue left in the grooves; others contended that commercial cleaners “gummed up their records.” These were astonish-

ing reactions in view of the features claimed for such commercial record cleaners. In order to clarify the entire situation, we embarked on an investigation of our own into the world of record cleaners.

While our main concern was whether such commercial products cleaned record surfaces or not, we also attempted to discover how disc cleaners worked, how lasting were their effects, and whether one type of cleaner worked substantially better than others. To simplify matters, record cleaners were divided into two general categories: “wet” and “dry.” The “wet” category was subdivided to separate the sprays from the liquids while the “dry” type was broken down into chemically treated synthetics, cloths and brushes, and atomic radiation devices.

THE OVER-ALL PROBLEM

Our first major discovery was that no one category was so outstanding in all respects as to justify being dubbed “best.” There were some products in each category that worked better than others but no single *type* of record cleaner proved to be truly outstanding. Each major category exhibited both assets and shortcomings.

In any “comparison test” it is important to define the standards under which such products are to compete. Here are the criteria we set up as minimal: no matter what

method was used to clean the records, the dirt must be completely removed, static must be eliminated, no residue must remain in the grooves, and, according to those "in the know," the record must be properly lubricated.

If dirt is not removed, the entire cleaning process is futile. If the record is not de-staticized, dust will soon be attracted to the disc—nullifying the cleaning process. Because of the pressures exerted by the stylus on the record surface many knowledgeable audiophiles contend that surface wear can be drastically reduced if the record is properly lubricated. The stylus then literally glides along, preventing groove-damaging heat build-up.

The major problem here, we found, is that of *residue*. Just as dust causes imperfect tracking so will any substance deposited in the grooves as a result of the cleaning process. If the stylus picks up this residue, dragging it along as it zig-zags through its recorded "obstacle course," eventually a "ball" will form at the needle tip lifting the cartridge out of the groove. Residue comes from several sources: lubricant used with a too-lavish hand, a cleaning compound that contains some component that remains after the liquid has

evaporated, or a cleaning rag which has a tendency to shed some of its fibers. These were some of the factors covered in our tests.

After announcing plans for this article *HiFi REVIEW* was inundated with samples from manufacturers of the various record cleaning products. From this deluge, fifteen or so, representing each *type* of cleaner, were thoroughly checked. Of course, not all the products we tested were good—some, in fact, turned in pretty poor performances.

THE "WET" CLEANERS

The majority of cleaners in the "wet" category could be considered "triple-action" formulas. Whether liquid or spray, they include a cleaner, an anti-static compound, and a lubricating fluid. This product is applied to a record, wiped off and we are then presented with a clean record that not only looks better but, theoretically, sounds better. This idealized situation sounds like the solution to all of our problems—except for the fact that the results are often far from "ideal." This situation was not totally unexpected since there is some doubt as to how rubbing a smelly liquid on a record can remove dirt any more effectively than wiping those dirty breakfast dishes with a damp rag can make them acceptable on the dinner table.

All of the liquid cleaners tested were packaged in plastic squeeze bottles, accompanied by some form of velvet pad—whose nap was sheared to microgroove depth—for drying the record. "Lektrostat," "Audiotex," and "Tone-King" record cleaning kits carried instructions to apply the cleaning solution to the disc, wiping it dry with the pad provided. Following these instructions, we discovered that residue comprised of fluid and velvet fibers was deposited in the grooves and picked up during the next play by the stylus.

The Walco and Duotone kits supplied two pads—one for applying the liquid and a second for wiping it off. This appears to be a more satisfactory arrangement—with the cleaning functions divided between the two cloths. Walco's was the only liquid product which made no mention of a lubricating action. Used sparingly, as directed, there was no trace of residue fibers and the disc appeared to be quite dirt-free.

Being of an experimental bent we decided to switch products and application instructions—applying Walco's solution directly to the record and moistening the cleaning pads of the "Lektrostat," "Audiotex," and "Tone-King" kits. As expected, the test results were upset. The mediocre performers now worked very well while the Walco liquid gummed the grooves. We therefore concluded that, *used as directed*, the best of the liquid cleaners was the Walco "Discleaner Kit." We attributed its ability to produce a clean, residue-free record to the two-pad process and the lack of a lubricant in the solution. *Used other than directed*, "Lektrostat," "Audiotex," and "Tone-King" kits proved both effective and satisfactory.

The "Lektrostat" kit contains an added attraction—a stylus brush. A drop of detergent applied to the brush makes an effective means of removing dirt from the stylus—a great improvement over the finger-sweeping method and, incidentally, better for the cartridge to boot. One word of caution, however, if possible always clean the stylus tip by brushing from *back to front*, never from side to side. There is a very good chance that lateral sweeping will damage the delicate and fragile stylus suspension. This is especially true in the case of stereo cartridges.

Here is a list of the products tested by our staff in the course of preparing our survey on record cleaners. There are many such products on the market but, unfortunately, limitations of time and space preclude complete coverage of this necessary and exacting area of the world of high fidelity. Prices, where available, are included.

AUDIOTEX MFG. CO., Los Angeles 18, Calif.	
Dust Bug	\$9.60 (\$7.90—changer model)
Atom Stat-Elim	\$3.95
Disk-o-Kleen	\$1.25
Stati-Kleer	\$1.79
DEXTER CHEMICAL CO., New York 59, N. Y.	
Lektrostat Record Cleaning Kit	\$2.00
DUOTONE RECORD CO., Keyport, N. J.	
Duotone Record Cleaning Kit	\$1.50
ELECTRO-SONIC LABORATORIES, INC., Long Island City 6, N. Y.	
ESL Dust Bug	\$5.75 (\$4.75—changer model)
GENERAL CEMENT CO., Los Angeles 18, Calif.	
Rek-O-Magic	\$1.79
JENSEN INDUSTRIES, Forest Park, Ill.	
Sil-Spray	\$1.25
Silcloth	
LUBRI-PLASTICS MFG. CO., St. Louis, Mo.	
Hi-Fi Record Lipstick	\$1.98
MERCURY SCIENTIFIC PRODUCTS CO., Los Angeles 17, Calif.	
Dis-Charger	\$4.50
NUCLEAR PRODUCTS CO., El Monte 1, Calif.	
Staticmaster Record Brush	\$14.95
ROBINS INDUSTRIES CORP., Bayside, N. Y.	
Jockey Cloth	\$1.00
Atomic Jewel	\$5.00
Sound Kare Kit	\$5.00
TONE-KING CO., Maspeth, N. Y.	
Tone-King Kit	\$2.00
Tone-King Cloth	\$1.00
WALCO PRODUCTS INC., East Orange, N. J.	
Stati-Clean	\$1.50
Discleaner Kit	\$1.50
Discloth	\$1.00

Also worthy of mention is the plastic-foam pad supplied with the "Tone-King" kit. This pad is used to remove dust from the velvet record cleaning mitt and is a welcome addition. Presumably other record cleaning pads are washable but we have never seen mention made of this fact. It is to be suspected that after several cleanings a fine abrasive grit will become embedded in these pads, making further record cleaning with them about as useful as sandpapering. "Audiotex" has attempted to solve this problem by packaging its product in an easily sealed heavy plastic pouch but this only succeeds in keeping out stray dust. Other companies might consider providing a device similar to that supplied by "Tone-King" or at least instruct users to wash the pads periodically.

Sprays, the second member of the liquid clan, provide more than a few puzzles. During testing sessions, one manufacturer confided that "none of those sprays really work well. They just clog the grooves!" This seems to be a commonly held view—readily verifiable in practice. The spraying operation is *touchy* at best; there is too great a tendency to "overdo." Somehow the public has picked up the idea that if a little spray is a good thing—a lot is better. Some discophiles spray their records before every play—the result being the rapid accumulation of plastic-like "gunk" on the cartridge stylus.

During the course of our tests, we received notice that Jensen Industries was introducing a new product, "Sil-Spray," to compete with the firmly established Walco "Stati-Clean," and other aerosol sprays. Unfortunately, we were unable to obtain a sample of "Sil-Spray" so our findings regarding sprays were based on the performance of "Stati-Clean" and a few house brands supplied to some radio stores. These proved to be universally bad and the less said about them the better.

Correctly used, "Stati-Clean" proved to be a simple yet effective means of cleaning records. A soft cloth, provided by the manufacturer, is slightly dampened by a short burst of cleaner from the spray can. The record is then wiped clean. Used in this manner, "Stati-Clean" removed substantial amounts of dirt and thoroughly de-staticized the record. Dust settling on the record was blown off easily or could be removed with a damp cloth.

As if to confirm our prior conclusions regarding liquid cleaners, a comparison of an old and new Walco spray can revealed that sprays work better when applied to the cloth rather than to the record direct. Walco has revised its directions accordingly. Discophiles should resist the temptation to apply sprays directly to the record. Such action will only succeed in clogging the grooves. Incidentally, we were affronted by the sharp odor of "Stati-Clean" and suggest using it in a well-ventilated room.

Both "Stati-Clean" and "Sil-Spray" (so we understand) come with record cloths—with "Sil-Spray" storing its cloth in the spray can cap to keep it moist. "Sil-Spray" contains a lubricant, an ingredient missing from the Walco product.

THE "DRY" VARIETIES

The second approach to clean records is the "dry" cleansers—chemically treated cloths, brushes and synthetics, and atomic radiation devices. As a rule, most "dry" cloths are impregnated with a silicone compound that cleans and lubricates and sometimes de-staticizes as well. They have one obvious advantage over "wet" cleaners in that there is nothing to clog grooves. However, their cleaning ability and

service life are inferior to the "wets." We used the Walco "Discloth," Audiotex "Disk-o-Kleen," Robins "Jockey Cloth," and "Tone-King" cloths—finding them equally efficient, although not as effective as their liquid counterparts. None worked well as an anti-static agent, but all managed to get the record *surface* clean. The Walco, Robins, and Tone-King cloths have no pile and we question their ability to reach the bottom of the grooves to lift out embedded dust. The Audiotex cloth is made of soft velvet but the seeming deficiency of the silicone impregnation negates the positive effect of the pile. None of the cloths left a residue.

All of the cloths are washable and, except for the Audiotex entry, are light colored, making it visually obvious when they are too dirty for further use. The Audiotex cloth is dark blue, making it the least acceptable of the group in this area.

In the process of classifying the species, a naturalist always runs across an organism that is "neither fish nor fowl." The Audiotex and ESL "Dust Bugs" were such "sports." These enigmatic contrivances consist of two brushes that "sweep" the record grooves while the turntable is rotating. To make classification more difficult, the manufacturers supply a bottle of bluish liquid, presumably a detergent, which is applied to the brushes by a blotter-like device. It works, too. The first brush, made of stiff nylon, dislodges dust which is then picked up by the soft, moist brush mounted directly behind it. For audiophiles owning manual turntables and delicate arms, both companies offer models which mount on the turntable base and operate independent of the tone arm. A second model is available which clips to the record changer arm.

We have one reservation regarding this technique. The brushes are so effective that on dirty records it becomes necessary to drag a dirt-laden brush across the disc—a process which strikes us as hazardous, if not disastrous, to the recorded image. On records with just the normal accumulation of household dust, we found the "Dust Bag" to be one of the most effective cleaners available.

A product unique in its method of application and its over-all "uselessness" is "Hi-Fi Record Lipstick." This chemically treated synthetic, plastic sponge, packaged in a lipstick-like container, is applied while the record is spinning on the turntable. It is supposed to lubricate as well as remove dirt and static. Lubricate it does, although the manufacturer is reluctant to divulge what has been used to saturate the applicator. No matter—for playing one inch of a treated disc showed such a fantastic amount of "gunk" collected around the stylus that further playing proved nearly impossible.

We now come to the class of cleaners that offer no physical contact with the surface of the disc—atomic radiation devices. Yes—atomic energy has invaded the home—this time in one of its most interesting "peaceful" applications. We tested four radiation-type cleaners and found that they worked as advertised, although all had certain limitations.

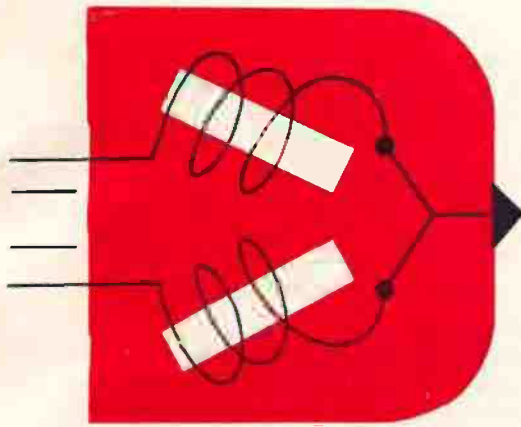
Products such as the Mercury "Dis-Charger," Audiotex "Atom Stat-Elim," Robins "Atomic Jewel," and Nuclear Products "Staticmaster Record Brush," rely on the ability of atomic radiation to ionize the air around the record surface. This ionized air acts as a conductor, bleeding the static electricity away from the disc and back into the atmosphere. Dust is then easily removed from the grooves.

(Continued on page 74)

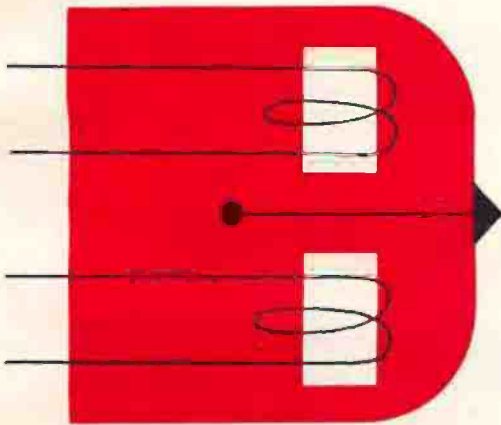


Stereo cartridges

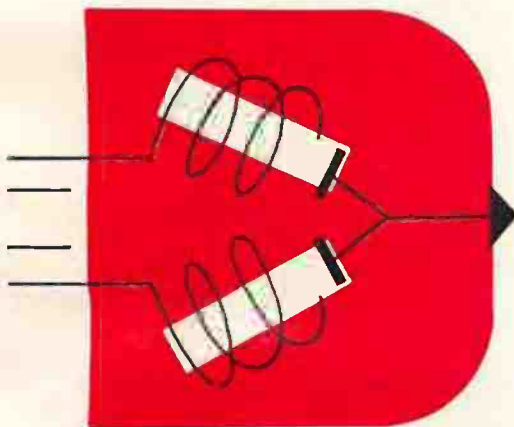
—a Fall 1959 report



**MOVING COIL—
STYLUS WIGGLES
THE WINDING**

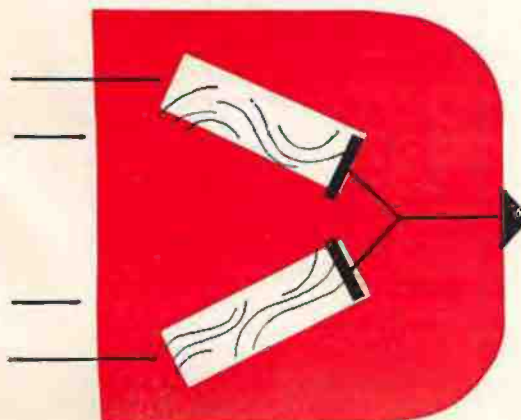


**MOVING IRON—
STYLUS WIGGLES
IRON BETWEEN
MAGNET POLES**



**MOVING MAGNET—
STYLUS WIGGLES
MAGNET RODS**

Drawings by Robert Korn



**PIEZO-ELECTRIC—
CRYSTAL OR
CERAMIC SLABS
GENERATE SIGNAL**

NOVEMBER 1959

THE first American stereo disc had just come off the cutter. It was a triumphant advance in recording technique. But nobody knew how it sounded. To evaluate the disc, engineers examined the grooves with a microscope. They could not listen to it, for as yet no cartridge was capable of playing stereo discs.

That was less than two years ago. What was then technical *terra incognita* has grown into a fertile field. In this short span from the start of the stereo era, the audio industry has developed not just one or two basic stereo cartridges, but an abundant choice of designs. When we consider that the stereo cartridge presented engineering problems wholly without precedent in the history of electromechanics, we may sense the technical and imaginative vitality of the minds of those who are today working with high fidelity components.

The new breed of stereo cartridges performs functions far more complex than its monophonic ancestors. The sheer acrobatics of motion in the intricate pattern of the stereo groove are a mechanical marvel. No longer is the stylus action a simple to-and-fro shuttle. Up-and-down excursions now combine with the side-to-side swings to form an undulating motion similar to that of a ship in heavy seas.

The ability of the stylus to move freely up and down as well as sideways is expressed in terms of its compliance. Roughly speaking, compliance measures the ease with which the stylus yields to guidance from the groove walls. A specification stating a compliance of, say 4.0×10^{-6} cm/dyne, simply means that as a force of one dyne¹ pushes against the stylus, it moves a distance of 4 millionths of a centimeter.

Other factors being equal, the greater the compliance, the more easily the stylus follows the contortions of the stereo groove, producing truer sound and less distortion thanks to more accurate tracking. Moreover, a highly compliant stylus needs less force to hold it down in the groove and hence tracks with lighter pressures. In this connection, it should be pointed out that too much pressure applied to the stylus limits its vertical freedom and eventually nullifies the effect of vertical compliance.

Unfortunately, there is no industry-wide generally accepted method for measuring compliance. The figures published by various manufacturers must be taken with a grain of salt. Not that we doubt their truth since each manufacturer using his own standard doubtlessly found what he has claimed. However, without standard methodology, measurements cannot be compared with one another.

Compliance is not the only "yardstick" that measures the mechanical behavior of a cartridge and its ability to trace the stereo grooves with full geometric accuracy. Therefore, compliance must not be mistaken as a simple "figure of merit" for rating stereo cartridges.

Another important mechanical factor is the "total dynamic mass." From our everyday experience of driving cars, we readily observe how the characteristics of a moving system depends on its mass. For instance, a light car turns corners more easily (other factors being equal) than a heavier one. The same principle affects the performance of a stereo cartridge. The smaller the total mass of its moving parts, the easier the stylus "corners" around the sharp, fast turns in the record's groove.

Minimal "dynamic mass" pays off not only in greater groove-tracing accuracy but, along with high compliance, helps reduce the necessary tracking pressure, and hence saves

¹ The dyne is a measure of force. It is defined as the force required to accelerate a mass of 1 gram at the rate of 1 centimeter per second.

wear on both disc and stylus. Moreover, low "dynamic mass" combined with high compliance raises the inherent mechanical resonance of the vibrating system. Good designs are thus able to attain a resonance point far beyond the audible range where the response peak can do no damage to the listening qualities.

A purely numerical assessment of stereo cartridge merit is not possible, although it can be derived roughly from a combination of dynamic mass and compliance values.

"Separation" is the one cartridge specification wholly indigenous to stereo. While all the other requirements also apply to mono pickups, separation is a function unique to stereo. It refers to the cartridge's ability to sort out two separate signals (or channels) from the motion of a single stylus and to keep them separate. Overlap between the two channels, known as "crosstalk," must be kept to a minimum, otherwise the stereo effect is severely watered down.

The separation attained by the cartridge is stated in decibels (db), which is a ratio measure of loudness.² For in-

stance, if the specification says that the two channels are separated by 20 db, it means that any signal jumping across into the wrong channel will be 20 db softer than the program material properly belonging to that channel. This difference is enough to make the intruding signal virtually inaudible.

As in many of the more complex audio measurements, there is a hitch. In most cases the stated separation is measured at 1000 cycles. This actually tells us nothing about separation at other audio frequencies, and in most models separation lessens in the treble range.

The separation figures in the accompanying table therefore serve only as an approximate guide. For careful evaluation of separation characteristics, it is helpful to consult a graph (supplied by some manufacturers) describing the amount of

² Decibel ratings serve as a relative measure of loudness for comparison purposes, usually without reference to the primary definition of the unit. In assessing such comparisons, it is helpful to remember that 3 db is generally taken to be the minimal loudness difference perceptible to the human ear.

STEREO CARTRIDGE CHECKLIST

(Based on data and specifications supplied by the manufacturer)

	ASTATIC	AUDIO EMPIRE	CBS-HYTRON	CBS-HYTRON	CONNOISSEUR	DUOTONE	DYNACO
Model Type Price	13TBX ¹ Ceramic \$13.95	Empire 88 Magnetic \$24.50	SC-1D Ceramic \$24.25	Professional 55 Ceramic \$28.95	C103S Ceramic \$33.00	GPS 73 SD Crystal \$24.50 ⁷	Stereodyne II Magnetic \$29.95 ⁸
Mode of operation	Piezo-electric	Moving Magnet	Piezo-electric	Piezo-electric	Piezo-electric	Piezo-electric	Moving Iron
Recommended tracking pressure (in grams)	5-7	2-5	5-7	1.5	3-4	2-4	2-4
Stylus radius (in inches)	.0007	.0007 or .001	.0007	.0005	.0006	.0007	.0007
Separation channel-to-channel (in db)	25	25	20+	20+	25	25	22+
Number of output leads	4	4	3	3	4	4	4
Recommended load	2.0 megohms up	47,000 ohms	— ¹²	— ¹²	47,000 ohms	2 megohms	10,000 ohms up
Dynamic mass	n.a.	.7 mg.	n.a.	n.a.	2 mg.	n.a.	Less than 3 mg.

	GRADO	GRADO	KNIGHT	NEUMANN	PICKERING	PICKERING	REGOTON	MCNETTE
Model Type Price	Master Magnetic \$49.50	Custom Magnetic \$32.50	KN-500 Magnetic \$16.85	DST Magnetic \$69.00 ¹⁰	380A ⁴ Magnetic \$34.50	371 Magnetic \$29.85	RG 745 Magnetic \$29.95	BF-40 ⁵ Crystal \$31.00
Mode of operation	Moving Coil	Moving Coil	Moving Magnet	Moving Coil	Moving Iron	Moving Iron	Moving Iron	Piezo-electric
Recommended tracking pressure (in grams)	2	3-4	1.5-8	4	2-7	4-6	3-5	4-8
Stylus radius (in inches)	.0007	.0007 or .0009	.0007	.0006	.0007	.0007	.0007	.00075
Separation channel-to-channel (in db)	25+	20	20+	30	25	20+	20	24-28
Number of output leads	4	4	4	5	4	4	4	4
Recommended load	5,000 ohms up	5,000 ohms up	47,000 ohms	50 ohms up	47-100,000 ohms	27-50,000 ohms	68,000 ohms	.5 megohm
Dynamic mass	under 1 mg.	under 1 mg.	.7 mg.	n.a.	Less than 1 mg.	1 mg.	n.a.	n.a.

1. Turnover model with 3 mil sapphire 78 stylus.
2. Available in various models for changers and tone arms with either diamond or sapphire stylus.

3. ESL-P100 has same characteristics as C-100. For use in ESL arm only. Price: \$79.95.
4. 380-C, for changers, has 1 mil stylus, costs \$29.85.

5. Also available in turnover model with 3 mil stylus for \$32.50.
6. Available only as turnover cartridge with various stylus combinations.

separation achieved by a given cartridge at various frequencies over the entire audio spectrum.

Aside from the mechanics of stylus mounting and motion, there remains the basic task of converting this motion into its electrical analog—what engineers call the “signal.” Stereo cartridge designers were helped in their race against time by the fact that the traditional principles of phono-pickup design readily lent themselves to stereo adaptation. It was chiefly a matter of accommodating two generating elements within the cartridge and devising a suitable double linkage to the stylus.

According to basic design principles, the growing clan of stereo cartridges may be grouped into the following families:

1. MAGNETIC CARTRIDGES

- a) Moving iron
- b) Moving magnet
- c) Moving coil

2. PIEZO-ELECTRIC CARTRIDGES

- a) Crystal
- b) Ceramic

We may think of a magnetic cartridge as a miniature power plant. As Faraday discovered more than a century ago, voltage is generated by the motion of a magnet in a coil. As the stylus traces the record groove, the motion of the magnetic elements generates a small voltage whose waveform corresponds to the stylus swings. It does not matter which part of the magnetic assembly moves and which part remains stationary. The moving element may be the coil, the magnet itself, or an iron shank attached to the stylus and positioned between the magnet poles. The classifications of “moving coil,” “moving magnet,” and “moving iron” describe these various designs.

Among the magnetics, the “moving iron” cartridges trace their ancestry to the famous “variable reluctance” designs that opened the way to high fidelity disc reproduction more than a decade ago.

STEREO CARTRIDGE CHECKLIST

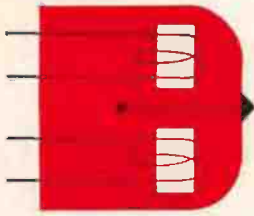
ELECTRO-VOICE	ELECTRO-VOICE	ELECTROSONIC	ERIE RESISTOR	FAIRCHILD	FAIRCHILD	FAIRCHILD	GENERAL ELECTRIC	GENERAL ELECTRIC
21 M D Ceramic \$19.11	Magneramic 31MD-5 ² Ceramic \$24.00	C-100 ³ Magnetic \$69.95*	STERIEO 1304 Ceramic \$16.50*	XP-4 Magnetic \$79.50	232 Magnetic \$49.50	SM-1 Magnetic \$34.95	VR-227 Magnetic \$24.95	VR-225 Magnetic \$27.95
Piezo-electric	Piezo-electric	Moving Coil	Piezo-electric	Moving Coil	Moving Coil	Moving Magnet	Moving Iron	Moving Iron
3-6	2-6	2-4	5-6	2-4	4	3-4	5-7	2-4
.0007	.0005 or .0007	.0007	.0007	.0006	.0006	.00065	.0007	.0005
20	28	20-25	20	25+	25	25+	25	25
3	4	3	3	4	4	4	4	4
22,000- 47,000 ohms	22,000- 47,000 ohms	47,000 ohms	3 megohms	5,000 ohms up	47,000 ohms	47,000 ohms	62,000 ohms	62,000 ohms
2.3 mg.	2.3 mg.	Less than 3 mg.	n.a.	3 mg.	3 mg.	5.4 mg.	2 mg.	1.2 mg.

SCOTT-LONDON	SHURE	SHURE	SHURE	SOUNDONE	STEREOTWIN	WEATHERS	WEATHERS	WEBSTER ELECTRIC
1000 Magnetic \$89.95 ¹	M3D Magnetic \$45.00	M7D Magnetic \$24.00	M216 Magnetic \$89.50 ¹¹	8TA4D* Ceramic \$29.50	210/D Magnetic \$34.50	n.a. Ceramic \$34.50	C-501D Ceramic \$17.50	SC-1D Ceramic \$19.50
Moving Iron	Moving Magnet	Moving Magnet	Moving Magnet	Piezo-electric	Moving Magnet	Piezo-electric	Piezo-electric	Piezo-electric
3-5	3-6	4-7	1.5-2.5	3-6	3-6	1	2	5-7
.0005	.0007	.0007	.0007	.0007	.0007	.0007	.0007	.0007
20	20+	20	20	20	22+	30	25	n.a.
4	4	4	4	4	4	3	4	3 or 4
50,000 ohms	50,000 ohms	47,000 ohms	50,000 ohms	1-5 megohms	37,000 ohms	47,000 ohms	1 megohm	1-3 megohm
Less than 1 mg.	2 mg.	2.2 mg.	1.3 mg.	Less than 3 mg.	n.a.	.75 mg.	1 mg.	n.a.

7. Turnover—7 mil diamond and 3 mil sapphire.
8. Available as integrated arm and cartridge—\$59.50.
9. Includes cable transformers to step up voltage.

10. Plus two transformers at \$11.20 each.
11. Available only as integrated arm and cartridge.
12. Plug-in type adapters come with cartridge for matching any input impedance.

Figures for compliance and output are not given due to lack of measurement standards. Frequency responses of listed cartridges are all sufficient for full stereo reproduction. n.a.—not announced.



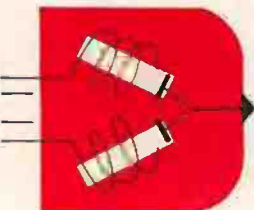
MOVING IRON DESIGNS

The Dynaco "Stereodyne" is certainly the most unusual looking of this group, having a cylindrical body from which the stylus protrudes like an angled "snout." However, despite its off-beat shape, the cartridge mounts readily in most tone arms. Stylus replacement is especially simple. Just slip off the "snout" and substitute another. It will track at pressures as low as 2-4 grams. The magnetic circuit (a push-pull design) has inherent hum-bucking characteristics. In addition, complete mu-metal shielding makes this cartridge exceptionally quiet. An integrated cartridge-and-arm version (Model TA-12) is also available.

General Electric was the first to use the "moving iron" principle in a modern hi-fi cartridge. Their new VR-22 stereo series carries on this particular tradition. Two essentially similar models are available: the VR-227, designed primarily for use in record changers, and the slightly more compliant VR-225, intended for professional-type tone arms. Both are well shielded against hum.

Pickering pioneered the application of the "moving iron" principle to the specific needs of stereo in the various "Fluxvalve" designs. The latest of these, the "380" series comes in three models: the 380A for use in professional type arms, the 380C for record changers, and a special collectors' model (380E) with three instantly exchangeable styli for stereo, mono LP's, and 78 rpm records. The styli can be changed by a simple plug-in arrangement. Each is protected by a special V-groove guard against accidental damage. Between them, the three styli are able to accommodate any type of record to be found in a serious discophile's collection—eliminating the need of a special pickup for old 78's. In addition to the 380 series, Pickering continues to market its Model 371 Fluxvalve pickups, which are now available in separate models for changers and professional-type tone arms. Here also stylus change is made quickly and conveniently by the use of a slip-in, T-shaped insert. The 371 Fluxvalve also comes as an integrated arm and cartridge combination with Pickering's unique "Unipoise" arm.

The Scott-London cartridge, available only in integrated form with its own arm, is a design refined to the highest laboratory standards and notable for its uncommonly low dynamic mass. Its great mechanical delicacy demands careful handling, but such care is generously repaid by the quality of its performance. The cartridge, shaped like a cube, almost completely "swallows" the stylus. Only the very tip protrudes, which provides excellent protection for this very sensitive part. The Scott-London cartridge-arm combination has been described in detail by O. P. Ferrell in



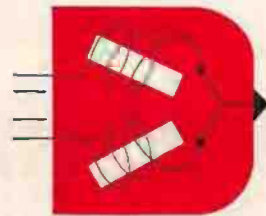
his article *Case for the Integrated Arm* (HiFi REVIEW, June 1959, p. 42).

MOVING MAGNET DESIGNS

The Audio-Empire 88, a promising newcomer to the "moving magnet" field is designed to have a total dynamic mass of 0.7 milligram, which is among the lowest dynamic mass figures ever achieved in a phono cartridge. This should result in further advantages in terms of linearity of frequency response and placement of mechanical resonance far beyond the audible range.

Shure, who introduced the "moving magnet" principle in its various "Dynetic" pickups, has earned an enviable reputation in the stereo cartridge field. The two models now available (M3D and M7D) are similar in outer structure and in tonal character, but thanks to its higher compliance, the M3D will track at lower pressures. The Shure M216 offers a similar cartridge of exceptionally high compliance as part of an integral cartridge-arm combination (cf. O. P. Ferrell: *Case for the Integrated Arm*, *ibid.*).

The Stereotwin, a German import that attracted considerable attention in the early days of stereo, has a new model (210/D) featuring a new, easily replaceable stylus insert.



MOVING COIL DESIGNS

The Electro-Sonic C-100 "Gyro-Jewel" was among the first "moving coil" stereo cartridges. Its internal mechanism includes two rotating coils activated by a yoke pivoted on jewelled bearings. This delicate mechanism requires rather careful handling but is capable of high-quality performance.

Fairchild offers several moving-coil cartridges of which the XP-4 is the lightest tracking and preferably used in professional tone arms. A recent model, the SM-1, is a "moving magnet" design conceived as an all-purpose cartridge that works effectively both in transcription tone arms and in record changers. For convenience in installation, a miniature screw driver is included with the mounting hardware.

Grado has attained extremely low-tracking pressure in its "Master Magnetic" "moving coil" cartridge. Coupled with very high compliance, this suggests optimum use in professional-type tone arms. Another Grado model, the "Custom Magnetic" lends itself more readily to less critical application in record changers.

The Neumann "DST," a highly recommended German import (available at Harvey Radio Co.) requires fairly high tracking pressure. Because of its extremely low impedance (a mere 18 ohms) the use of matching transformers is recommended, which are separately available at a cost of \$11.20 per channel. The cartridge is available with its own arm, but will fit the ESL arm.

None of these three methods is in principle superior to the others. Each is capable of excellent results. The final result depends on the individual design and its listening quality. The listening quality of any given cartridge is determined by a complex juggling of many physical design factors, such as mass of the moving parts, their compliance, the resultant of resonances and other non-linearities.

(Continued on page 76)



She brought 'em back singing and

Chicagoans are applauding Carol Fox, opera impresaria, who has lured the world's greatest artists to the Windy City

DON HENAHAN / discussion

FOR some unfathomable reason there has never been a really great, or for that matter even a very good, woman conductor or composer (Cecile Chaminade, notwithstanding). While opera would be in a sorry state without its Stebers, Tebaldis, Callas, Guedens, or Peters, it is paradoxical that only two women have taken over the managerial reins of a major opera company—Mary Garden and Carol Fox. By odd coincidence both of these “impresariae” were involved with the destinies of opera in Chicago.

Miss Garden (“Our Mary” to the bedazzled public and press) flashed through the operatic firmament at meteoric speed—leaving behind her a tidy deficit of one million dollars for the 1921-22 season of the Chicago Opera Company.

Carol Fox’s history of management, no less colorful than “Our Mary’s,” has been longer and certainly more successful financially. The 1959 season (October 12 to November 28) is the sixth under her aegis—and the fourth under her sole tutelage.

When Chicago’s Lyric Opera was founded in 1954, it was run by a triumvirate comprised of Miss Fox, Lawrence V. Kelly, and Nicola Rescigno. This infant company accomplished some remarkable “musical firsts” during its early years—including the introduction of a certain Maria Callas to her first American opera audience. The company also ran up a debt of \$100,000—the result of which was a legal hassle in which Miss Fox won control of the Lyric Opera after a no-holds-barred courtroom fight.

The victor in the 1954 “opera war” has put her tottering young company on a promising financial basis and kept its artistic standards up to those of the more venerable houses in New York and abroad. In the weird and wonderful world of opera, “financial success” implies neither a profit nor breaking even. In the case of the Lyric—the deficit is now over \$200,000 a year and rising—it is a “success” since Miss Fox has been able to persuade well-to-do Chicagoans that once again it has a Grand Opera company worth subsidizing.

Compared to running an opera company, the “Twelve Labors of Hercules” fall into the category of light house-keeping. Hercules, at least, didn’t have to contend with second-guessing patrons and critics—all of whom were sure they could have cleaned the Augean stables more artistically than he—and show a profit at it, too. What sort of woman is it, then, who can combine the talents of general manager, artistic director, chief fund raiser, and international talent scout? The general public tends to regard Carol Fox either as a Joan of Arc or a Lucretia Borgia. It comes as a shock to many persons to discover that the Lyric Opera’s general manager is a warmhearted woman, given to sudden enthusiasms and with a streak of school-girlish fervor which is quite disarming. A thirty-two year old brunette, Miss Fox is, in private life, Mrs. C. Larkin Flanagan—the wife of a prominent Chicago doctor and mother of a two-year-old daughter. Coming from a socially prominent family, Carol combines a debutante’s naïveté with a firm-jawed determination and uncanny shrewdness which makes for a fascinating personality mixture.

This amalgam of qualities is possibly the reason why she can slip easily from one room—where she might be helping

one of her temperamental sopranos enjoy a good cry—into a meeting with Chicago business leaders who expect the manager of a million-dollar enterprise to be a level-headed, practical executive.

Her ability to see the artist's viewpoint can undoubtedly be attributed to the fact that she once aspired to a career in opera herself and traveled a long way on the road before relinquishing her dream. After years of study and coaching with such operatic personalities as Giovanni Martinelli, Fausto Cleva and Nicola Rescigno, she abandoned hopes of a stage career and returned from Europe with a determination to start an opera company in Chicago—which had been without a resident company for nearly a decade.

Miss Fox is realistic about the cultural role of opera and the public's contribution toward keeping such an enterprise afloat.

"You know," she mused, "opera is different now. In the old days one man—Harold McCormick—personally picked up the check for millions of dollars in Chicago Opera Company deficits." (The reported figure of his generosity varies from a low of \$5 million all the way up to \$11 million. Music-lover McCormick was described in the newspapers of the time as "a talented whistler." He once whistled on the radio and further attested his devotion to music by marrying an operatic soprano.)

"In that era they could afford to experiment more," continued Miss Fox. "Why, last season we broke up an old Chicago Opera set—a thing called *Camille*—that must have cost a fortune and was used only once."

(*Camille*, starring Mary Garden, was the work of a composer named Hamilton Forrest, now lost to history. He is said to have been one of Samuel Insull's office boys. In those days it was not unusual to present 35 different operas in ten or twelve weeks. By contrast, this season Lyric will present ten operas in seven weeks.)

Carol, for all her talents, is no Mary Garden when it comes to garnering publicity, but a lot of the more loveable Garden attributes are working for her. For one thing, she too is a charming woman which hasn't been a detriment in dealing with artists, labor unions, public, and press.

Her dealings with singers, she has found, are easier just because she is a woman. "Tebaldi, especially, responds well to a woman's touch. She is extremely shy and rather prudish and it takes a woman to handle her successfully."

One diva with whom Carol has had rather erratic success is Maria Meneghini Callas. The opera world will not soon forget the brilliant Callas performance the night of November 18, 1955 after her appearance in *Madame Butterfly*. A Federal deputy marshal was waiting for her backstage and served the subpoena that Maria had been dodging for some time. The picture of the "wildcat soprano" screaming in rage at a defenseless deputy became a newsphoto classic.

Callas accused Miss Fox and her associates of failing to "protect" her from such backstage "intruders" and her resentment has lasted for years. The two women have made up—publicly at least—but Callas has never sung for Lyric since. She has, however, returned to Chicago annually to give a concert of her own in the Opera House and has allied herself closely with the Dallas opera company run

by Miss Fox's former co-managers—Kelly and Rescigno.

Miss Fox insists that Callas' absence from Chicago opera has been a matter of fees and conflicting dates, but such statements have done little to pacify Chicago's "Callas bloc."

Her ability to handle "temperament" has begun to acquire a legendary quality. Her role as peacemaker and artistic arbiter is one she plays well—redounding to her credit and the reputation of the company as well.

Among her proudest accomplishments is her early championing of the mushrooming "cooperative" idea among the world's opera companies. It is her cherished belief that it is better to import whole productions and rosters of artists when possible rather than try to mount a new production every time. In return, Lyric began "loaning" its productions to other opera-minded cities.

"We brought in our *Puritani* from Rome and our *Traviata* from Palermo. This season we are importing the entire Covent Garden *Jenufa*. We must present new works like *Jenufa*, but we couldn't afford to spend money building that sort of repertoire when we didn't even have our own *Flying Dutchman*, *Simon Boccanegra*, *Così fan tutte*, etc."

All of these works are included in the 1959 repertoire—either borrowed or built by Lyric. Another of the season's operas is a *Furandot* mounted by the San Francisco Opera Company which, in turn "borrowed" Lyric's *Don Carlos*.

"To see new operas these days, it is more and more necessary to resort to the idea of trading," says Miss Fox. "The plan has caught on everywhere by now."

This season, for example, Dallas and Covent Garden traded "*Lucia*" and *Medea* and there has been, for several seasons, an intimate relationship among Vienna, Salzburg, and Milan, with Herbert von Karajan acting as a sort of "marriage broker."

"When I was in Vienna," says Miss Fox, "I had a long talk with von Karajan about all this. He feels it is the thing of the future—and so do I."

Carol Fox is also proud of the fact that Lyric has been the sponsor of many important American debuts by European artists. She points out that many singers were acclaimed by the Chicago audiences and critics before making their Metropolitan debuts. In one or the other category are such singers as Callas, Tito Gobbi, Giulietta Simionato, Anna Moffo, Anita Cerquetti, Birgit Nilsson, Eileen Farrell, Nicola Rossi-Lemeni, William Wilderman, Cornell MacNeil, Boris Christoff; conductors such as Russia's Kiril Kondrashin; and stage directors like La Scala's Margherita Wallman who is creating Lyric's new *Carmen* for this season.

Carol Fox is a lady with ideas and an "impresaria" of courage and resourcefulness. If she doesn't agree that a "woman's place is in the home" she will go along with those who contend that her place is in the house—the Opera House, that is.

Don Henahan writes critical notes on recordings and music for the CHICAGO DAILY NEWS. His stories for HiFi REVIEW about guitars appeared in October '58 and February '59 both on pages 45.

broad front stereo

equipment/JOHN ARMBRUST

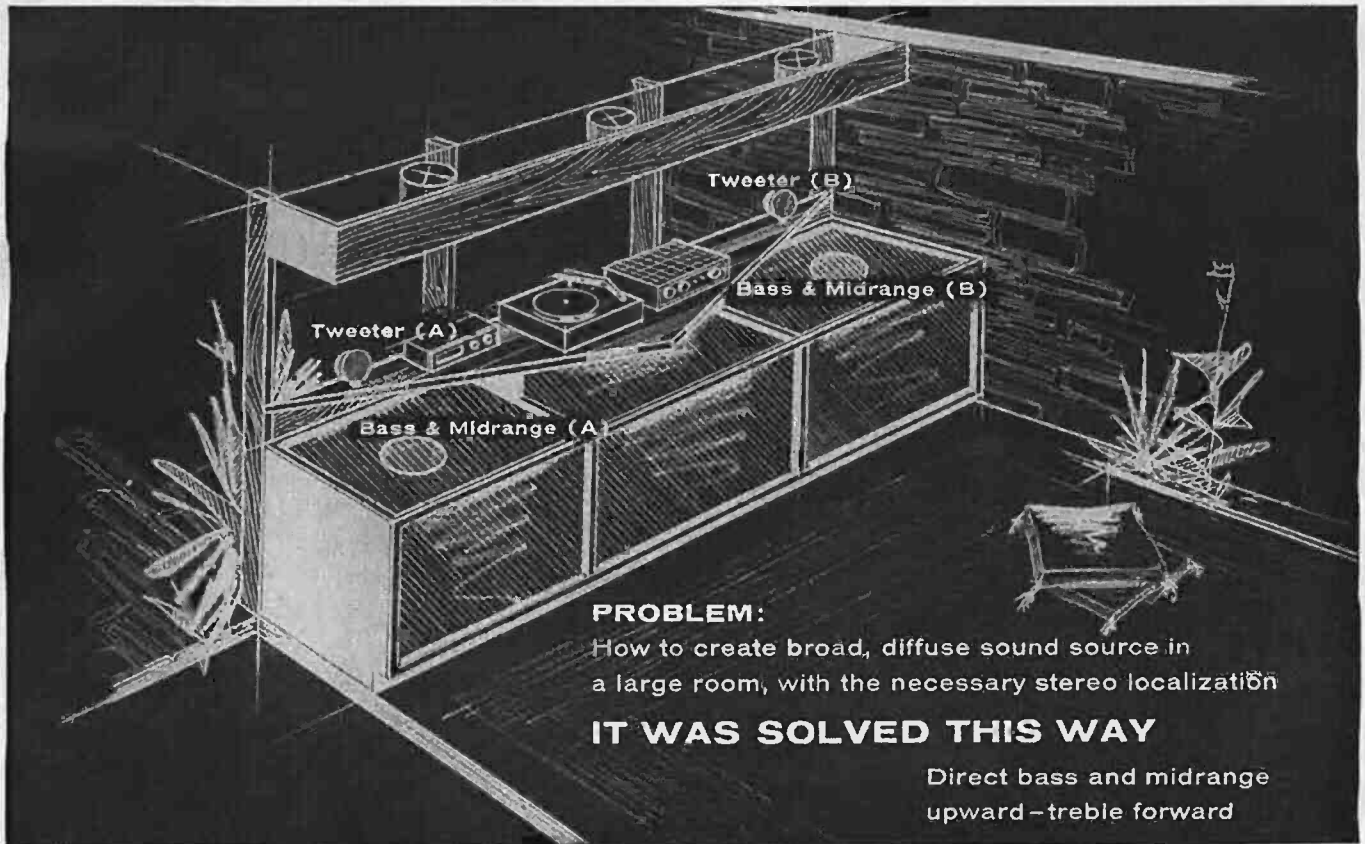
Your hi-fi system may be "news!" We're on the lookout for offbeat ideas, providing they really work. Have you a hi-fi layout that's not exactly according to the "book"? Sketch it for us, along with 200-250 words of description. Publishable suggestions will be paid \$40 upon acceptance. In cases of duplication,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

Having a spacious room, we also wanted spacious sound. Somehow, the point-source effect of the usual speaker arrangements didn't quite produce the kind of all-around sound we liked. We knew that reflected sound and omni-directional speaker arrangements often give the listener a feeling of aural fullness, but we also knew that such dispersed sound often lessens stereo localization.

We finally arrived at a compromise solution that made the best of both omni-directionally reflected sound and directive stereo. The bass speakers, which also handle the midrange, face upward, splaying sound against the walls and ceiling. Additional dispersion is provided by a shelf above the speakers, which partly deflects their sound radiation and also supports the rest of the audio components. The large volume of the speaker enclosures, which function as infinite baffle, affords ample bass response right down to the lowest fundamentals. This powerful bass, in addition to the indirect radiation, accounts for the "solid" feeling of the sound.

To attain stereo directionality, the tweeters are facing toward the listener from the two ends of the triangular equipment shelf. Even monophonic records gain in spread and depth from the distributed sound, and on stereo our arrangement provides a realism that we think would be hard to beat.

Room setting illustration by Stuart Roberts



Record Cleaners

(Continued from page 65)

The major difference among these devices was the method of dust removal. All except "Staticmaster" claim that the dislodged dust will be picked up by the stylus as it travels across the record and that within two or three plays the record will be dust-free. This is true, but during the course of the two or three plays sufficient amounts of dust collect around the stylus to lift it from the groove, sending the arm skidding across the record. It is difficult to recommend any product that advocates playing a record even once with a dirt-clogged stylus, for this does neither the disc nor the stylus any good.

The "Staticmaster" is something else again. This is a soft-hair brush with a polonium strip mounted in the base. Polonium, atomic No. 84, is the key to this product's effectiveness. Air-ionizing *alpha* particles are emitted by polonium. This may sound dangerous, but the range of these particles is short (about $1\frac{3}{8}$ " in air) and a piece of cigarette paper is capable of interrupting radiation.

Once static has been removed from the disc, the released dust may be gently brushed from the grooves. The complete operation is accomplished in one stroke while the record is rotating on the turntable—leaving it dust- and static-free. Repeating the process before each play insures that records will have long, clean-sounding life. In short, this is one of the most satisfactory methods of cleaning records yet developed.

The only drawback to the "atomic" method is the lack of a record lubricant. However, if records are kept clean, disc and stylus wear can be minimized to the point where at least 200 playings are assured—a good record for any disc.

Before closing, we take pleasure in announcing that RCA Victor has foiled the fatal dust attraction by adding anti-static material directly to the record material, producing what they modestly call the "Miracle Surface." Keeping these new discs clean should be no problem. But for those who have pre-Miracle Surface records, the dilemma remains.

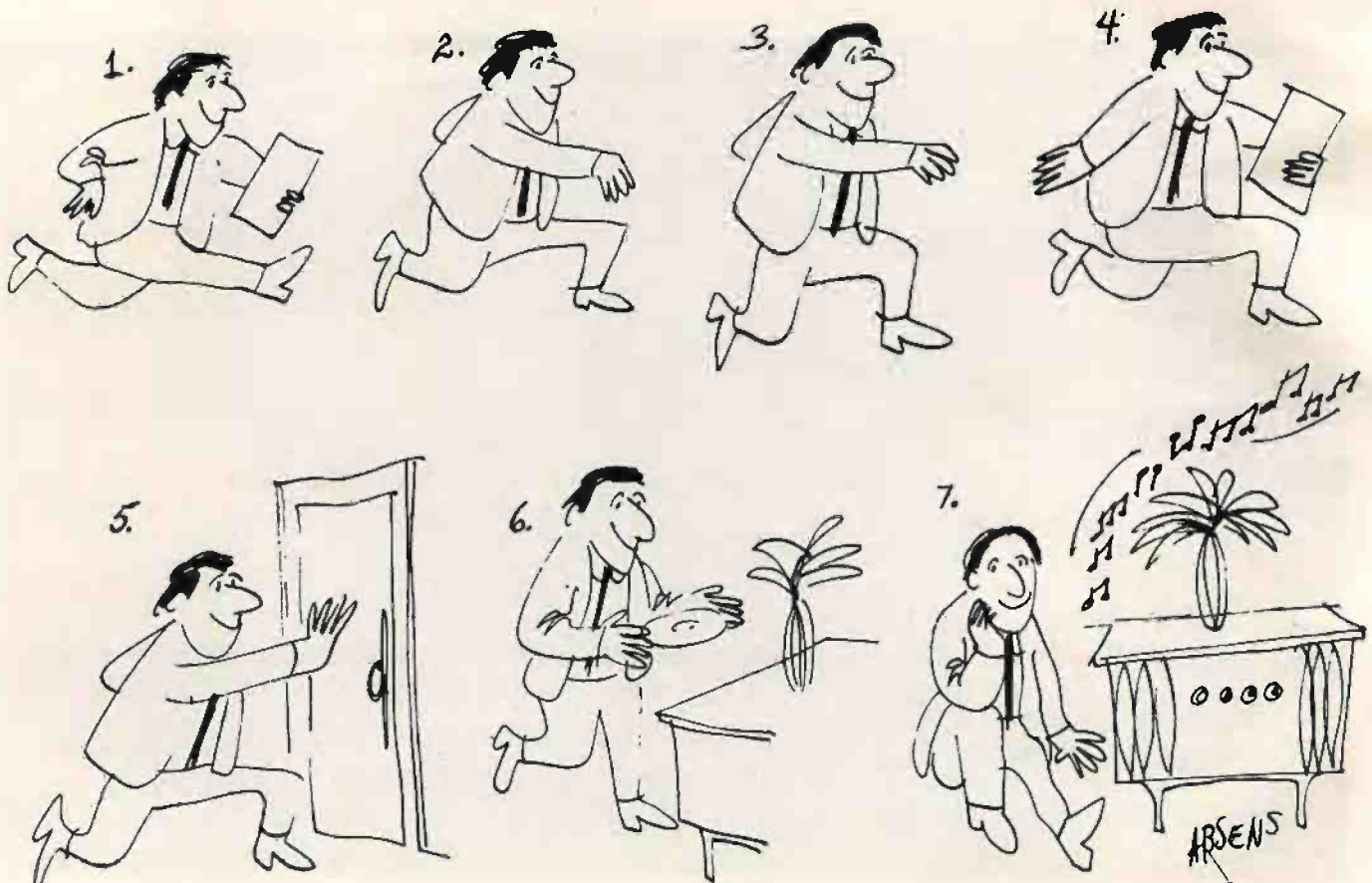
WHAT'S THE ANSWER?

By way of summary, let us again state that no class of cleaners is outstandingly better than another. This may be verified by noting that two of the record cleaners that performed exceptionally well in our tests (Walco "Discleaner Kit" and Nuclear Products "Staticmaster Record Brush") function at opposite ends of the "operating spectrum." One works with maximum, the other with minimum, contact with the disc. Note, too, that neither product uses a lubricant—thus eliminating what appears to be a major source of residue.

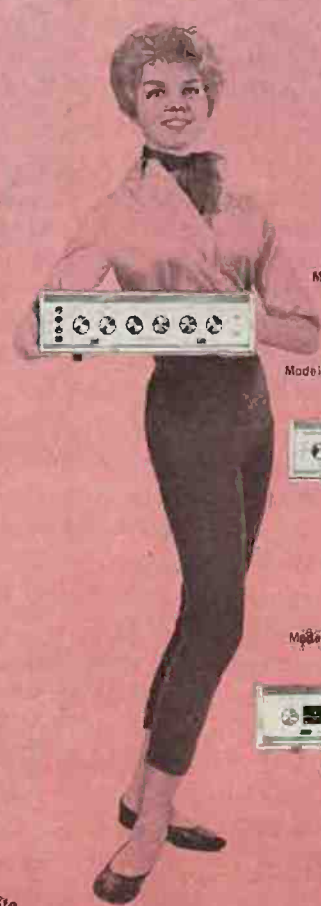
What do we recommend? If you live in an area where soft, mineral-free water is available (check with your local Water Department), wash records in a solution of tepid water and mild liquid detergent, wiping them dry with a cellulose sponge similar to the type used to dry film. Subsequent treatments with "Staticmaster" or the "Dust Bug" will keep your precious musical repositories clean for remarkably long periods of time. Should you lack the energy to bathe all your records or if you live in a hard-water area, we suggest that the Walco "Discleaner Kit" would be your next best bet, followed closely by "Lektrostat," "Audiotex" and "Tone-King" (if used as described in this article).

Whatever method you select, always remember that a cleaner record means "cleaner sound." Happy listening!

Michael Whiteman



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Sherwood Electronic Laboratories, Inc.

Stereo Cartridges

(Continued from page 70)

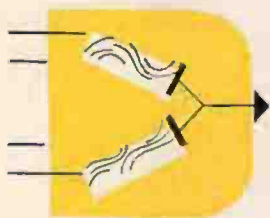
Often conflicting design objectives, such as high output vs. high compliance, are reconciled to produce what the designer considers the best workable compromise. From all these variables each cartridge derives a "personality"—a unique character of sound. Like loudspeakers, they assume subjective qualities of tone coloration that defy precise measurement and numerical description.

As long as a cartridge satisfies the measurable requirements of high fidelity standards, it must be deemed admissible for membership in the circle of the elect, though imponderable attributes of sound are bound to please some more than others. As always, a keen ear and personal preference decide the ultimate choice.

However, certain characteristics are common to all magnetic pickups as a group. They are velocity-modulated devices. This means that the signal amplitude depends on the speed of the stylus movement. Since the stylus moves faster at high frequencies than at bass notes, the output of magnetic cartridges is weaker in the bass than in the treble. This non-linearity of response is compensated for in all hi-fi stereo amplifier and preamplifier inputs. All the audiophile must do is plug the cartridge leads into the "magnetic" inputs of his amplifier or preamp and the required compensation is automatically adjusted. The response will be essentially flat within the cartridge specifications.

This brings us to the question of impedance matching between cartridge and preamp. Our chart lists the recommended load impedance for each cartridge. It is not necessary, however, for the preamplifier input to match this figure precisely. As long as the preamp input has an impedance equal to or greater than the recommended load, all will be well. Only if the preamp input has an impedance lower than the recommended cartridge load do we run the risk of losing some highs due to the mismatch.

As a general rule, any cartridge with a recommended load impedance of less than 100,000 ohms can be safely plugged into the "magnetic" preamp input.



PIEZO-ELECTRIC CARTRIDGES

Certain crystals (usually Rochelle salt) and some ceramic materials generate a minute electric voltage when their molecular structure is subjected to mechanical stress. This is known as the piezo-electric effect, which has been harnessed for hi-fi purposes by strapping such crystal or ceramic elements to the moving stylus. The voltages that they generate are then proportional to the stylus motion and serve as the signals to be amplified.

For many years, crystal and ceramic cartridges existed in a sort of limbo, being scorned by audiophiles in favor of the refined magnetic pickups. Piezo-electric designs found their principal application in phonographs without hi-fi pretensions, where their cheapness, their higher voltage output and

the simplicity of their associated circuits earned them ready acceptance.

Since the advent of stereo, crystal and ceramic cartridges have made a notable bid for admission into the rarefied strata of high fidelity. The traditional frequency limitations of piezo-electric pickups (some used to drop off as low as 5000 cycles!) have been overcome by improved linkage between the element and the stylus assembly. The stylus itself has attained a degree of compliance remarkable in view of the fact that it must do the relatively heavy mechanical work of twisting the crystal elements to "squeeze" the electricity out of them. This compliance has been attained by cleverly exploiting the mechanical advantage of lever moments.

Nature never gives the engineer something for nothing. The ingenious linkages that have given the crystal and ceramic pickups added frequency range and compliance could only be fashioned at the cost of increasing the moving mass of the system. This might bring the natural resonance of the moving mass down close to the upper limit of the audible spectrum, causing harsh peaks in the upper range. However, cartridge designers have learned to use damping materials with such critical precision that there is little danger of any resonance running riot.

What gave crystals and ceramics the initial boost toward their present stereo ascendance is their internal simplicity. It is easier to combine two simple piezo-electric elements in a single cartridge than to try and fit two complete magnetic systems within such narrow confines. Moreover, the individual parts of piezo-electric cartridges are less critical in their dimensions than their magnetic counterparts.

Channel-to-channel separation is also easier to attain in ceramic cartridges because there are no magnetic fields to overlap and cause crosstalk. Lastly, the piezo-electric designs are not susceptible to inductive hum pickup. This eliminates the need for elaborate shielding of the cartridges and grounding of the shield—a must of the magnetics.

Astatic manufactures several ceramic cartridges designed for standard phonographs rather than for more critical hi-fi applications.

CBS-Hytron is making a determined bid for more acceptance of ceramic pickups in the hi-fi field with their "Professional 55," a model featuring extended range and compliance characteristics on par with the top magnetics. The entire cartridge mechanism is housed in a transparent plastic shell so that the ceramic elements and their linkage to the stylus are clearly visible. Neat and compact matching networks come with the cartridge to permit it to be connected either to the ceramic or the magnetic input jack of the preamplifier. The reason why such compensating devices are necessary will be explained later in a discussion of ceramic cartridge characteristics.

Connoisseur of England recently introduced a stereo cartridge and arm combination with a ceramic cartridge and a special device for lowering the tone arm gently on the record to prevent stylus damage. Also, in response to many requests, Connoisseur is now making the cartridge available separately. However, its dimensions are non-standard and the buyer had better assure himself that the cartridge can be mounted in his particular tone arm.

Duotone and Ronette make stereo crystal cartridges of this type which have enjoyed considerable popularity in standard phonographs and are now establishing an appreciable following among audiophiles with component stereo systems. The Dutch-made Ronette has been the most popular cartridge in Europe since stereo was introduced overseas.

(Continued on page 78)

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(Continued from page 49)

ing to establish my career," she recently said, "I had to take whatever was given to me. Now, fortunately, I can afford to say no to inferiority."

In enforcing this creed she has shown a great deal of high-handedness, for Callas has the characteristic prima donna disinterest in budget (except, of course, where her own fee is concerned) and other bothersome *minutiae*. But apparently the artistic results have vindicated her. And while not all managements could rival La Scala's lavish productions of *La Vestale*, *Medea* or *Traviata*, some evidently have the will to find a way. For instance, in exchange for the spanking new Dallas production of *Medea*, which Covent Garden saw in June, Dallas has received the sets, costumes and properties of the London *Lucia*. This inspired barter may solve problems that are besetting nearly all producers of opera and have been with us for decades, but it took a Callas to fit all the pieces of the puzzle together.

Enterprises of this kind, of course, must have box-office appeal to be successful. Something must be said for an artist who can fill any auditorium at any time at any box-office scale. What if thousands go to see her as a result of front page publicity, not knowing the difference between *Il Pirata* and *La Traviata*, and caring even less? Will they come away from the performance with the same lack of musical interest and information? Of course not. Opera needs new mass audiences for its survival, new excitement and vitality. And it is a forlorn hope to expect this needed excitement from today's composers, whose creative outlook lacks the spark of a Verdi and Puccini. It is rather the performer who must create that excitement to ignite the public. And if it takes an excessive amount of musically ephemeral comment to help it along, to get people into the theaters and buy records, then we must bow to publicity which uses word barages to extol and to crucify, and which makes, sometimes simultaneously, idols and victims of our public figures.

To sum up, then, the Callas contribution to our operatic well-being has been two-fold. By a unique combination of talent and flamboyance she has consistently captured the public imagination, increased interest in operatic matters and enlarged operatic audiences. Also, she has focused our awareness on higher artistic standards. All this is the fruit of a decade's stormy activity. Where do we go from here?

Through an almost inevitable chain of events, regular "membership" in an opera company is no longer conceivable for Maria Callas. "If you have a Callas you must treat her right" is her way of looking at things. But, evidently, what constitutes "right treatment" in her eyes, is untenable in the managerial view. After the Metropolitan skirmish of 1958, there was some talk of her impending retirement. Even Rudolph Bing gave support to this possibility. In an article under her own by-line (*LIFE*, April 20, 1959) Callas termed this talk "ridiculous." But she did intimate that her future appearances would be less frequent. "I am now choosing my performances with extreme care, singing only when I believe that the high standards of operatic art will be fulfilled in every respect."

The facts, unfortunately, do not bear out these lofty premises. Rather, they point to a distinct preference for playing the roles she wants when she wants them, in productions approved or familiar, with conductors of her own choosing, and with assembled casts that must not becloud her reigning presence. Setting herself up as a sole arbiter of what con-

stitutes "high standards of operatic art," with the implication that La Scala, Rome, The Metropolitan and San Francisco are incapable of meeting these high standards, seems to leave her in a vulnerable position. Of course, there will continue to be recordings—though fewer of them so that Callas interpretations will not be entirely denied to the multitude of opera lovers, who would like to share the enjoyment of these enviable standards with the artist and who are neither residents of London, Paris or Dallas, nor able to shell out the rates at which her "special" appearances are currently pegged.

Callas currently occupies a rather unique position which carries formidable hazards. By her consistent striving for perfection and uncompromising disdain of mediocrity, she has established an artistic level she herself must steadily maintain. By founding her reputation on a remarkably extensive range of artistic expression, she is not expected to maintain that reputation by settling into four or five well-fitting roles. And by pursuing her artistic life with the same fierce concentration and courage, and with the same outspokenness and lack of humility, she may expect the gathering vultures to feast on the slightest fall in her self-proclaimed standards.

Undoubtedly, Maria Callas is aware of these hazards. To an interviewer she said recently: "People would like to see me flop. Well, I can't. I won't give my enemies the satisfaction." And even more pertinent was her well-phrased objection to Rudolph Bing's 1958 program-making: "a voice is not an elevator, it cannot go up and down." She was protecting her voice against abuse and over-exposure. But was Bing unreasonable in expecting the sequence of Lady Macbeth to a Violetta from an artist who erupted on the operatic scene by a triumphant switch from Wagner's Isolde to Bellini's Elvira (*I Puritani*) and other similar feats? The answer can be found in a Callas interview: "When you're young, you have to take chances. Now I don't take chances."

Callas is young, of course, but already a veteran and a woman of astute intelligence, conscious of the toll and grueling pace of the past decade. Her present attitude of restraint and judicious pacing is understandable. If the latest recordings are a true indication of her present artistic state and unchanging mastery of dramatic insight, they also reveal a pronounced decline in her vocal powers. The high register, never safe from occasional unpredictabilities, seems to have lost its brightness and sustaining power. A comparison of the 1958 recordings of *Turandot* (Angel 3571) and *Medea* (Mercury OL 3-104) with the recent release of *Verdi Heroines* (Angel 35763) and the stereo "*Lucia*" currently released (it was recorded in London during the summer) is particularly telling. The notes are there—she can manage the E Flats of "*Lucia*"—but this area now lies outside her natural vocal range, and represents an extension to be reached only at the cost of unevenness and sometimes discernible effort. This may be no more than a passing crisis from which the artist can easily recover. Then again, a re-assessment of resources may be in order, and with it a decision perhaps to eliminate the coloratura parts from the repertoire, and to concentrate on lyric or dramatic roles. Who knows, perhaps her long-heralded Carmen may point toward yet unexplored vistas in this remarkable career, to future Ebolis, Ortruds, Dalilas, Favoritas. Callas, the mezzo? One can never tell, and there seems to be only one thing one can safely predict about the future as far as Callas is concerned—dullness will not be part of it.

—George Jellinek
HIFI REVIEW

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Electro-Voice created a sensation in the early days of stereo by bringing out the first low-cost stereo cartridge and introducing the ceramic principle for the purpose of combining quality and economy. The latest Electro-Voice Model, the Magneramic 31MD5, embodies several unique features. It is internally equalized by a printed circuit within the cartridge body to work directly into the magnetic input of the preamplifier. This eliminates the need for "outboard" matching transformers and equalizers. The weight of the cartridge is 9 grams, which approximates the weight of most magnetic models. It may therefore be substituted for a magnetic cartridge with a minimum of tone arm weight adjustment and no electronic adjustment whatever. Optionally, the Magneramic is available without the internal equalizing network for people who prefer connecting it to the "ceramic" rather than the magnetic prearm input. The advantage of this, to be explained later in detail, lies in possible hum reduction.

The "stERIEo" cartridge by Eric Resistor Co. and Sonotone 8TA4D are among the ceramics now entering the hi-fi arena. Eric's design is unusual in that both the left and right signals are derived from a single ceramic element—a method which according to the claims made for it assures balanced channel output while retaining a channel separation of 20 db. The cartridge comes as a turnover model with a 78 rpm stylus on the flip-over side.

Weathers created a stir of interest by the outstanding specifications of their C-501D ceramic stereo cartridge. The company enjoys a reputation as the manufacturer of some of the most exacting monophonic pickups ever made and their unorthodox approach to design problems always raises high expectations. Very favorable comments are heard from audiophiles using the first experimental models of this cartridge. Weathers also supplies handy adapters with the cartridge for direct connection to the magnetic amplifier input.

Webster Electric cartridges are primarily intended for use in standard commercial phonographs outside the more stringent areas of high fidelity.

Crystal and ceramic cartridges must be equalized differently from magnetics. We have already mentioned that the signal amplitude developed by magnetic cartridges corresponds to the velocity of stylus movement and hence is (in its "raw" state) stronger in treble than in bass. In crystals and ceramics, the signal strength is determined not by the speed of the stylus but by the magnitude of the stylus deflection. The slow but wide stylus swings of the bass notes thus produce a stronger signal than the fast but small swings of the treble

tones. The frequency characteristic of crystals and ceramics therefore turns out to be the opposite of the magnetics.

To compensate for this difference, some ceramic cartridge makers (CBS and Weathers) provide small adapters for matching their cartridges to standard magnetic inputs. These cigarette-shaped items are plugged into the pickup lead to juggle the response curve into palatable shape for the internal equalizers of the preamp so that what ultimately emerges at the amplifier output is flat as a board. In addition, the adapters assure proper impedance matching of the ceramic cartridges to the magnetic input.

If the amplifier or preamp has a separate input for crystal or ceramic cartridges it is possible to connect such cartridges directly to this jack without special matching devices.

Crystal and ceramic cartridges, especially when they are connected directly to the crystal input, may be recommended as a cure for persistent cases of hum and noise. These cartridges, aside from being inherently immune to induced hum, have a much higher output than most magnetics. This permits the first and frequently noise-prone stage of preamplification to be omitted. The ceramic input usually bypasses the first preamp tube, designed to boost the weaker signals from the magnetic cartridges, and thus eliminates a possible source of hum and circuit noise.

In all fairness, however, it should be emphasized that magnetic cartridges equipped with well-shielded leads and working into a low-noise preamp stage can keep the background every bit as quiet as their ceramic competitors. In short, the ability of the ceramics to "keep quiet" is a handy hum medicine for stereo sets chronically afflicted with hum—a medicine that can be taken for curative or preventive purposes.

Again it must be emphasized that in the crucial matter of tone quality, the ceramic designs have reached a quality level comparable to the best magnetics. This is bound to revive the old argument about the relative merits of magnetic vs. piezoelectric pickups with new partisans on both sides.

All stereo cartridges, regardless of make or principle, will play both mono and stereo discs. This added dividend of "compatibility" justifies the purchase of such a cartridge even if the rest of your equipment is not yet fully converted to stereo. No matter what your present setup, once a stereo cartridge is installed, you can play stereo discs and start collecting them for the day when you will have a complete two-channel system.

Hans H. Fantel

The Album

(Continued from page 55)

Gala Performances conducted by Ernest Ansermet, and the Pulitzer Prize play *J. B.* by Archibald MacLeish.

Single records, such as the Richard Strauss *Don Quixote* conducted by Fritz Reiner will be issued in a dowel-type jacket-cum-brochure package, with an art-illustrated cover similar to that of the multiple-disc albums.

Fine clothes do not make the man and fine feathers do not make fine birds. Neither does a good package make a great recording. When the recording, however, is a truly great representation of the music or drama, it deserves an "image" that does justice to its worth as creative and interpretive art. Its beauty should be reflected in appearance as well as in sound. This is the basic concept of the *Soria*

Series; it is the concept that urges the *Soria* to strive for perfection in performance and perfection in presentation.

In producing and packaging records, they do not begin each time from nowhere. They rely on their past experiences, those experiences of Chapter One and Chapter Two, to provide a basis for giving the record collector something which will be practical in use and esthetically stimulating. The goal of the *Soria Series* is to safeguard with style, decorate with elegance, and document with imagination and accuracy a growing list of great RCA Victor recordings, which, it is hoped, will eventually become collectors' items. It is the endlessly fascinating striving towards this goal that makes up the writing on the pages of Chapter Three of *The Soria Story*.

Warren DeMotte

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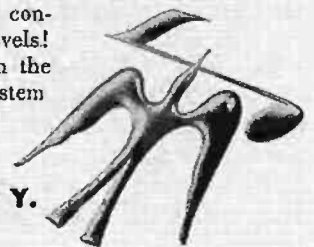
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(Continued from page 49)

ing to establish my career," she recently said, "I had to take whatever was given to me. Now, fortunately, I can afford to say no to inferiority."

In enforcing this creed she has shown a great deal of high-handedness, for Callas has the characteristic prima donna disinterest in budget (except, of course, where her own fee is concerned) and other bothersome *minutiae*. But apparently the artistic results have vindicated her. And while not all managements could rival La Scala's lavish productions of *La Vestale*, *Medea* or *Traviata*, some evidently have the will to find a way. For instance, in exchange for the spanking new Dallas production of *Medea*, which Covent Garden saw in June, Dallas has received the sets, costumes and properties of the London *Lucia*. This inspired barter may solve problems that are besetting nearly all producers of opera and have been with us for decades, but it took a Callas to fit all the pieces of the puzzle together.

Enterprises of this kind, of course, must have box-office appeal to be successful. Something must be said for an artist who can fill any auditorium at any time at any box-office scale. What if thousands go to see her as a result of front page publicity, not knowing the difference between *Il Pirata* and *La Traviata*, and caring even less? Will they come away from the performance with the same lack of musical interest and information? Of course not. Opera needs new mass audiences for its survival, new excitement and vitality. And it is a forlorn hope to expect this needed excitement from today's composers, whose creative outlook lacks the spark of a Verdi and Puccini. It is rather the performer who must create that excitement to ignite the public. And if it takes an excessive amount of musically ephemeral comment to help it along, to get people into the theaters and buy records, then we must bow to publicity which uses word barages to extol and to crucify, and which makes, sometimes simultaneously, idols and victims of our public figures.

To sum up, then, the Callas contribution to our operatic well-being has been two-fold. By a unique combination of talent and flamboyance she has consistently captured the public imagination, increased interest in operatic matters and enlarged operatic audiences. Also, she has focused our awareness on higher artistic standards. All this is the fruit of a decade's stormy activity. Where do we go from here?

Through an almost inevitable chain of events, regular "membership" in an opera company is no longer conceivable for Maria Callas. "If you have a Callas you must treat her right" is her way of looking at things. But, evidently, what constitutes "right treatment" in her eyes, is untenable in the managerial view. After the Metropolitan skirmish of 1958, there was some talk of her impending retirement. Even Rudolph Bing gave support to this possibility. In an article under her own by-line (*LIFE*, April 20, 1959) Callas termed this talk "ridiculous." But she did intimate that her future appearances would be less frequent. "I am now choosing my performances with extreme care, singing only when I believe that the high standards of operatic art will be fulfilled in every respect."

The facts, unfortunately, do not bear out these lofty premises. Rather, they point to a distinct preference for playing the roles she wants when she wants them, in productions approved or familiar, with conductors of her own choosing, and with assembled casts that must not becloud her reigning presence. Setting herself up as a sole arbiter of what con-

stitutes "high standards of operatic art," with the implication that La Scala, Rome, The Metropolitan and San Francisco are incapable of meeting these high standards, seems to leave her in a vulnerable position. Of course, there will continue to be recordings—though fewer of them so that Callas interpretations will not be entirely denied to the multitude of opera lovers, who would like to share the enjoyment of these enviable standards with the artist and who are neither residents of London, Paris or Dallas, nor able to shell out the rates at which her "special" appearances are currently pegged.

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Callas is young, of course, but already a veteran and a woman of astute intelligence, conscious of the toll and grueling pace of the past decade. Her present attitude of restraint and judicious pacing is understandable. If the latest recordings are a true indication of her present artistic state and unchanging mastery of dramatic insight, they also reveal a pronounced decline in her vocal powers. The high register, never safe from occasional unpredictabilities, seems to have lost its brightness and sustaining power. A comparison of the 1958 recordings of *Turandot* (Angel 3571) and *Medea* (Mercury OL 3-104) with the recent release of *Verdi Heroines* (Angel 35763) and the stereo "*Lucia*" currently released (it was recorded in London during the summer) is particularly telling. The notes are there—she can manage the E Flats of "*Lucia*"—but this area now lies outside her natural vocal range, and represents an extension to be reached only at the cost of unevenness and sometimes discernible effort. This may be no more than a passing crisis from which the artist can easily recover. Then again, a re-assessment of resources may be in order, and with it a decision perhaps to eliminate the coloratura parts from the repertoire, and to concentrate on lyric or dramatic roles. Who knows, perhaps her long-heralded Carmen may point toward yet unexplored vistas in this remarkable career, to future Ebolis, Ortruds, Dalilas, Favoritas. Callas, the mezzo? One can never tell, and there seems to be only one thing one can safely predict about the future as far as Callas is concerned—dullness will not be part of it.

—George Jellinek
HiFi REVIEW

STEREO HIFI CONCERT

Reviewed by

MARTIN BOOKSPAN

WARREN DeMOTTE

DAVID HALL

GEORGE JELLINEK

JOHN THORNTON

• **BACH**—Arias for Voices and Instruments. *Mein gläubiges Herze* (Cantata 68); *Ich traue seiner Gnaden* (Cantata 97); *Zweig' und Aeste zollen dir zu deinem Feste* (Cantata 208); *Gott versorget alles Leben* (Cantata 187); *Gott, du hast es wohl gefügt* (Cantata 63); *Jesus nimmt die Sünder an* (Cantata 113); *Wenn kommt der Tag* (Cantata 70); *Ja, ja, ich halte Jesum feste* (Cantata 157). Bach Aria Group, William H. Scheide director. Decca DL 79405 \$5.98; Mono—DL 9405 \$4.98

Musical Interest: Mixed
Performance: Variable
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Very good

In the days when only three or four Bach Cantatas were listed in the record catalogs, and when a Cantata could not be heard in concert for seasons at a stretch, the Bach Aria Group was a refreshing revelation. However, "tempus has fugittit" like mad since 1946, when the Bach Aria Group came into being. Now there are more complete Bach Cantatas available on records than most collectors can afford to buy, and concert performances of Cantatas no longer are rare novelties. What's more, there is an emphasis now on authenticity of performance that was quite lacking thirteen years ago.

Such factors make this record something of an anachronism. Jan Peerce and Eileen Farrell sing well, but theirs is an operatic approach that won't do in Bach today, at least, not on records. The vocalism of Carol Smith and Norman Farrow is more in style. Of course, what will strike the listener immediately is the use of piano as continuo. Perhaps for concert purposes a harpsichord or organ may not be readily available—but for recording? The "gaffe" is compounded by its defense in the liner notes as written by the director of the group.

The arias are beautiful. In the main, they are well sung, and the accompaniments are well played. The recording is quite brilliant and effective. But—my reservations remain unaltered. *W. D.*

• **BACH**—Mass in B minor. Lois Marshall (soprano), Herta Topper (contralto), Peter Pears (tenor), Kim Borg (bass), Hans Braun (bass), Chorus and Symphony Orchestra of the Bavarian Radio, Egon Jochum cond. Epic BSC 102 3 12" \$17.98

Musical Interest: Epic masterpiece
Performance: Solid

NOVEMBER 1959

BEST OF THE MONTH

- Deutsche Grammophon makes a singularly auspicious stereo debut with a complete Bach Matthew Passion, featuring stellar soloists and a knowing conductor. — "Here there is no 'dead musicology,' but living and vital authenticity." (see p. 86)
- RCA Victor, thanks to ever-youthful 80-year-old Pierre Monteux with the London Symphony Orchestra, has accomplished the near impossible—a new recording of Beethoven's "Pastoral" Symphony that tops them all. — "A beautifully lyrical reading, full of light and shade, serenity and sure command." (see p. 88)
- Angel has come through with a masterpiece of musical shenanigans in the Hoffnung Interplanetary Music Festival. — "The musical humor gets progressively funnier as the record goes on." (see p. 110)

Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Reasonable

In this best of all possible worlds, it would be wonderful to have a perfect performance of this towering masterpiece, recorded perfectly—in stereo. Then again, maybe it wouldn't be so wonderful, for what would we aspire to then if we had it? So, to keep our aspirations alive and yet satisfy our immediate wants, these records serve very well.

Jochum conducts a solid performance. It is broad and it moves. There is hardly a spot where one could point the finger and accuse the conductor of doing the score an injustice. There are times when he fails to rise to a needed peak of inspiration, but his conception is big and his level of realization is generally high.

The soloists are competent, but lack those special insights that create incandescence during a performance. The chorus is superior. It's not a huge one, but has ample tonal weight; it sings with flexibility and assurance, and it furnishes the major pleasure derived when listening to this rendition. The orchestra is responsive to Jochum's baton and adds a fair share to the success achieved by the soloists and chorus. The recording is spacious, with clarity of detail and the contrapuntal lines remaining distinct yet properly blended in the ensemble. This is the second stereo version

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

of the *B Minor Mass*; it is substantially superior to the first (issued by Urania) both in performance and in recording. *W. D.*

• **BACH**—Three Organ Concerti After Vivaldi: *D minor* (S. 596); *A minor* (S. 593); *C Major* (S. 594). Robert Noehren (organ). Urania USD 1018 \$5.95

Musical Interest: Much
Performance: Very good
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Much

In these compositions, Bach expresses his admiration for the music of his Italian contemporary and gives a lesson in creative transcription. The *A minor* is a virtual note-for-note rendering of Vivaldi's *Concerto Grosso for Two Violins and String Orchestra, Op. 3, No. 8*. The *D minor* is a somewhat freer transcription of the *Concerto Grosso for Two Violins, Cello and String Orchestra, Op. 3, No. 11*. The *C Major* goes still farther afield. There is a change in key from the original *Violin Concerto in D Major, Op. 7, No. 5*, the addition of cadenzas, and the second movement substitution of a Bach *Adagio* for Vivaldi's *Grave*.

As organ works, these are highly successful. They do not attempt to imitate the string originals; they stand on their own as though initially meant for the organ.

Noehren plays them with rhythmic vitality. The music does not jog; it flows. His Baroque-type instrument was built by Rudolf von Beckerath for the Trinity Evangelical Lutheran Church of Cleveland, where it was installed two years ago. The organ has a bright, rich tone; and Noehren's choice of registration is apt and varied. Stereo gives a spacious effect to the sound. *W. D.*

● **BACH**—Passion According to St. Matthew (Complete Recording). Munich Bach Chorus, Choir Boys and Orchestra, with Ernst Haefliger (tenor), Kieth Engen (bass), Antonie Fehberg (soprano), Max Proebstl (bass), Irmgard Seefried (soprano), Herta Töpfer (contralto), Dietrich Fischer-Dieskau (bass), Karl Richter cond. Archive ARC 73125/8 4 12" \$27.92; Mono—ARC 3125/8 4 12" \$23.92

Musical Interest: Towering masterpiece
Performance: TLC (tender loving care)
Recording: Mostly good
Stereo Directionality: Conservative
Stereo Depth: Moderate

The biggest problem of reviewing a performance of Bach's *St. Matthew Passion* lies in the fact that one becomes so swept up in the drama and lyrical intensity of the music that "critical" listening soon becomes out of the question, unless, of course, glaring lapses in musical taste or technique intrude to break the spell.

The high hopes aroused by a DGC Archive release of the "*Matthew*," which is this label's first major stereo effort to appear on these shores, are such as to virtually preclude fulfillment. The presence of soloists like Haefliger, Seefried and Fischer-Dieskau combined with the leadership of the renowned Bach interpreter Karl Richter is enough to sharpen one's anticipation still more.

If this Archive recording fails to offer a totally definitive performance, it can be said that Richter and his forces go at least 90-percent of the way. This is a major accomplishment in itself, when one remembers the scope, complexity and sheer stylistic hurdles to be coped with in this music. Wagner's "*Ring*" is child's play by comparison!

The one thing that can make a *St. Matthew Passion* performance deadly, if not downright distressing, is poor work on the part of the vocal soloists. A bleating Evangelist (tenor) or a wobbly contralto (who must bear the brunt of the solo work in the "*Matthew*") can kill the whole artistic and spiritual experience, no matter how dramatic the chorus may be in the *turba* (mob) episodes nor how fine the orchestral playing is.

We are not overly acquainted with the past musical achievements of contralto Herta Töpfer, but she does a noble job on this record and gets superb assistance from the *obbligato* soloists and Richter's orchestra. Whether in the "*Buss und Reu*" aria early in the music or in the "*Ach, Golgatha*" that follows with the mocking by the thieves, Miss Töpfer is unfailingly musical and warm in her phrasing; and the beautifully balanced textures that she achieves with orchestral background and instrumental solo *obbligato* are nothing short of miraculous.

Nothing less than this can be said for the work of Irmgard Seefried and Dietrich Fischer-Dieskau. The renowned *lieder* singer is not endowed with a vocal organ of surpassing beauty, but he employs it with unfailing sensitivity and subtly lyrical ardor, as in "*Gebt mir meinem Jesum wieder!*" The cruelly difficult tenor role of the Evangelist is done by Haefliger with almost more effective variety of emotional shading than I can ever remember in any other per-

formance of the "*Matthew*" on-or-off records.

The one serious weakness in the solo vocal department is the Jesus of baritone Kieth Engen. It was Fischer-Dieskau who sang the Jesus in the very first complete LP recording of the *St. Matthew Passion* issued by Vox back in 1950, and there were times, as I listened to Herr Engen's rather wobbly tones, that I wished Fischer-Dieskau had been able to repeat the role here. Nevertheless, Engen does settle down more in the latter portions of the score and his vocal shortcomings are relieved to a gratifying extent by the gorgeous balm of string tones that Richter provides for his utterances.

The chorus is crucial in any performance of the *St. Matthew Passion*, especially in its "congregational" role in the chorales, in its mob scenes with Pilate, as well as in its "Greek chorus" function at the beginning and end of the work. The chorales must be tender, intense, yet strong; the mob scenes notably the brutally shouted *Barabbas!* must be shattering in rhythmic and dynamic impact; and the opening and closing choruses should produce the same effect on the auditor as a superbly played Sophoclean drama. Indeed, it is all but impossible to conceive of a more tragedy-laden, heart-shattering prologue to compare with this mighty double chorus that opens the *Matthew Passion* of Bach. It is in the chorales that the chorus of this Archive performance is heard to best advantage. Sadly, the mob scenes and the opening chorus fail to achieve their full effect, at least in the stereo recording. I should have liked more weight in the bass section and more depth illusion. I should guess poor microphone set-up for the chorus might have been to blame for this or perhaps the use of a narrow stage.

There is surprisingly little "breadth" in the stereo space illusion for the chorus, but the orchestra has magnificent "spread," depth and tonal warmth throughout.

Final credit for the end result achieved in this first complete stereo recording of the *St. Matthew Passion* belongs, of course, to conductor Karl Richter and to the engineering and artistic staff of the Deutsche Grammophon Archive Series. What gave me special pleasure from the conductorial aspect was not only the "rightness" of Richter's pacing and phrasing, but the lyrical warmth with which he endowed every page of this the most impassioned and personal of all Bach's major masterpieces. The name *DGC Archive* may tend in some quarters to imply a Germanic "musicological" approach to baroque and pre-baroque repertoire, particularly in view of the emphasis placed by the Archive staff on "authenticity" of instrumentation, ornamentations and the like. Here, as in so many of the other recordings of the Archive Series, there is no "dead musicology," but living and humanly vital authenticity. This is great music making. Drama, form, texture, vocal inflection, instrumental coloration, all are present in such remarkable proportion that the few shortcomings mentioned above assume a strictly minor significance. The Bach *St. Matthew Passion*, like the *B minor Mass*, the Beethoven "*Eroica*" Symphony, the Mozart "*Jupiter*" and the Schubert "*Great*" C Major Symphony, is a "house of

many mansions." There is a wide range of possible musical and dramatic approaches to this "himalayan" masterpiece, each equally valid. As a largely lyrical rendering of Bach's *St. Matthew Passion*, this one is likely to hold a special place in the recording literature for a good many years to come. Chances are that the next great recording of the "*Matthew*" (which you might even come upon before reading this review) will offer something quite different to its listeners. Such is the way with universal masterpieces. D. H.

● **BALAKIREV**—Overture on Three Russian Themes (see GLAZUNOV)

● **BARTOK**—Concerto for Orchestra. Suisse Romande Orchestra, Ernest Ansermet cond. London CS 6089 \$4.98

Musical Interest: Immense
Performance: Analytical, studied
Recording: Superb
Stereo Directionality: Precision balanced
Stereo Depth: Good

Last winter it was with particular delight that I reviewed the RCA Victor stereo disc release of Bartók's *Concerto for Orchestra* with Reiner and the Chicago Symphony. It was one of the finest recordings of this music I had ever listened to, and the stereo sound was more than adequate. This London issue, then, represents the first really serious competition to Reiner, for Ansermet is especially adept in contemporary music of Bartók and the Suisse Romande Orchestra is a marvelous instrument.

A first complete hearing of the Ansermet left the general impression that the great Swiss conductor had given a thoughtful, carefully paced performance of this masterpiece.

London's technical master of the stereo art is evident from the first bar; but then, months ago, the RCA Victor stereo seemed way above average for that time. But the human memory is a fallible thing, and so there was nothing left to do but re-hear the Reiner. After two hearings, and movement-by-movement comparison, the Reiner reading was revealed as even more stunning than before. Where Ansermet is careful, meticulous, analytical, Reiner is just as particular, and the large difference is that Reiner makes the score come alive with his penchant for obtaining the greatest emotional value out of each individual section. The beautiful slow movement is poignantly interpreted by Reiner. Ansermet in the same part conducts the Suisse Romande correctly, with an eye to every detail, but there is no emotional impact. The difference is spelled throughout in the same way. London has the edge in recording technique, but not so much that it would sway the balance. The main point is that Reiner does not sacrifice detail, and, as a matter of fact, there are times when he achieves greater textual transparency than Ansermet, despite the fact that Suisse Romande is given a closer microphone pick-up.

Both readings are exceptional in their respective ways, but Reiner is still the winner. If you want a fascinating example of what two ranking conductors can do with the same score, and how differently things sound from the same score, save your pennies and buy both.

BRUNO WALTER & COLUMBIA FIRST WITH BEETHOVEN'S "NINE" IN STEREO

BEETHOVEN—The Nine Symphonies. Columbia Symphony Orchestra with Westminster Symphonic Choir, Emilia Cundari (soprano), Nell Rankin (mezzo-soprano), Albert da Costa (tenor), William Wilderman (baritone), Bruno Walter cond. Columbia D75 610 7 12" \$41.98; Mono—D7L 265 7 12" \$34.98

Musical Interest: The Greatest
Performance: The strength is lyrical
Recording: Warm-blooded
Stereo Directionality: Natural
Stereo Depth: Effective

Bruno Walter, now 83, has been not only the first to do the entire Beethoven Symphony Cycle in stereo, he is the first to have done the *Nine Symphonies* in their entirety twice around.

In his earlier series he worked with the New York Philharmonic Orchestra (except for the recording of the "*Pastoral*" Symphony, which was done with the Philadelphia Orchestra); in this new set, his orchestra is a hand-picked ensemble of West Coast musicians dubbed the "Columbia Symphony Orchestra" but comprised of the finest instrumental players in the Los Angeles area—and this includes some superlative musicians employed by the motion picture studios. There does occur one important exception to this basic orchestral personnel, but more of that later.

The *First Symphony* receives, by and large, a robust, vigorous performance, but in the first movement Walter indulges in slight slow-downs at phrase endings, particularly at the end of the exposition. Incidentally, through the series, Walter consistently ignores the repeat of first movement expositions. This practice is more defensible in some cases than in others; but in the *First*, *Fifth* and *Eighth Symphonies* the omission of the repeat thoroughly unbalances and destroys the architectural plan of the music.

The *Second Symphony* is a thorough success. The first movement has an easy and amiable flow to it; the slow movement breathes gently and sings freely; and the final two movements have a healthy, vigorous swing. For once the *Finale* does not turn into a mad scramble. Walter keeps the tempo nicely in rein, yet keeps the whole thing moving.

In the "*Eroica*" we get a steady but rather unruffled statement of the music. The "*Eroica*" is, after all, a ringing assertion of the invincibility of the human spirit and a triumphant proclamation of the heroic in man. I'd like more fury and demonic power than Walter communicates.

The lyrical *Fourth Symphony* finds Walter completely *en rapport*. The high-spirited, infectious score bubbles along with unbuttoned ebullience. Robert Schumann once likened the *Fourth Symphony* to a slender Greek maiden standing between two Norse giants.

The terse and high-powered *Fifth Symphony* is a big disappointment. For one thing, the headlong, inexorable thrust of the first movement is interrupted now and again by slight pull-ups in tempo. For another, the triumphant final movement fails to generate enough heat. There are several better "*Fifths*" than this in the catalogs, both stereo and mono.

Everything is right again in the "*Pastoral*" performance. But this should be no surprise; Walter has "owned" the "*Pastoral*" ever since he recorded it magnificently with the Vienna Philharmonic in the mid-1930's. That triumph is now repeated. Here is a gentle, relaxed, loving "*Pastoral*" with a serene spontaneity and lyrical flow organic to the music.

Happily, matters continue on this lofty level of excellence in the *Seventh Symphony*—a magnificent performance! The tempo in the first two movements is a shade deliberate, yet there is no loss of tension. The slow movement, indeed, is an absolute gem of stately majesty and dignity, endowed with marvelous nobility and grandeur. The Scherzo is properly solid and powerful and the *Finale* has drive, momentum and an excitement that ends in a blaze of forward propulsion. I know of no better recorded "*Seventh*" than this.

Walter gives us a sharply defined, cleanly articulated "*Eighth*" which underscores the healthy humor of the piece. The tempo in the *Finale* seems a trifle over-deliberate, negating somewhat the frolicsome aspect of the music. But on the whole this is a fine reading.

And so the "*Ninth!*" From the very opening it is immediately apparent that this is to be a carefully controlled affair within a subdued framework. The first two movements are introspective ruminations rather than heaven-storming, kinetic explosions. Surely more power is wanted here! The *Adagio*, however, is another matter. The tempo is slower than usual, but in this music all time seems to stop momentarily while Beethoven and Bruno Walter spin out an elegiac song of peace. This movement is unquestionably the highlight of Walter's performance, for in the *Finale* he once again reverts to a deliberate, very careful treatment. Unlike all the other recordings in the set, the *Finale* of the "*Ninth*" was made in New York, using an orchestra of New York musicians along with the Westminster Choir (designated "Westminster Symphonic Choir" on the discs) and four singers from the roster of the Metropolitan Opera. Nell Rankin, when she can be heard, is the best of the four soloists; the other three have considerable difficulty negotiating the fierce demands made upon them. In sum, then, aside from a sublime presentation of the slow movement, this "*Ninth*" must be reckoned as a disappointment.

A final word about the recorded sound: Throughout the entire set Columbia's engineers have captured clean and clearly-delineated orchestral timbre, with splendid stereo richness and depth. However, the problem of the choral-finale of the "*Ninth*" has been solved no better here than in any of the other available stereo recordings by Munch (RCA Victor), Klemperer (Angel) or Fricsay (Decca). Walter's chorus sounds small in scale and too distant. Klemperer's sounded magnificent in "mono" but disappointing in stereo. Fricsay's singers were too distant. Munch at present is the best, but is hardly in the same league with Klemperer and Walter in the fine art of Beethoven interpretation.

To demand of any one conductor that he achieve definitive readings of all nine of the Beethoven symphonies, whether in stereo or mono, on LP or 78's, would seem to be asking too much—even of supermen like Toscanini, Klemperer, Karajan, or Walter. We can be grateful that Bruno Walter has given us at least four of the Beethoven symphonies on stereo that will stand out as definitive *lyrical* statements of the music, however many competitive versions may yet come. Beethoven lovers will certainly want his readings of the "*Second*," "*Fourth*," "*Sixth*" and "*Seventh*." Those who revere Walter, and what he has stood for in the art of music, will find the complete Columbia package an indispensable and altogether treasurable souvenir of the man and the artist.

—Martin Bookspan

We can now look forward to yet another stereo recording of Bartók's masterpiece to match these; for as we go to press, Capitol has announced an LP in mono and stereo of Rafael Kubelik with the Royal Philharmonic Orchestra. This was one of Kubelik's major successes in his Chicago Symphony days. J. T.

● **BEETHOVEN**—Piano Concerto No. 1 in C Major, Op. 15. Robert Goldsand, piano, with the Frankfurt Opera Orchestra, Carl Bamberg cond. Urania USD 1035 \$5.95

Musical Interest: Certainly
Performance: Plodding
Recording: See below
Stereo Directionality: See below
Stereo Depth: So-so

This performance was once available as a Concert Hall stereo tape. I've never heard it in that form, but some mighty strange things happen in the present incarnation. The first thing that's noticeable when you put the record on your turntable is that the channels seem reversed. The first violins are definitely coming from the right. But hold on, you ain't heard nothin' yet! When the piano enters for the first time, it, too, is definitely right-side oriented. But on the second half of the opening piano phrase, the soloist suddenly scoots across the space between the two speakers and emerges triumphantly from the left-hand one! This may be a miracle of logistics, but it is catastrophic to the music at hand. The same happens several times during the course of the Concerto. As the performance itself is sluggish and overly careful, the whole thing is best forgotten by the serious collector. M. B.

● **BEETHOVEN**—Piano Concerto No. 1 in C Major, Op. 15; Sonata in E minor, Op. 90. Solomon with the Philharmonia Orchestra. Herbert Menges cond. Angel S 35580 \$5.98

Musical Interest: It's Beethoven
Performance: Balanced
Recording: Good
Stereo Directionality: Slight
Stereo Depth: Good

As ever, Solomon is a reliable, steady player who does justice to the score of any composition he essays. This is a nicely balanced performance of the Concerto. It has grace and fluency and poetry. It does not have that extra spark of fancy to lift it into another plane of expressiveness. The recording maintains a reasonable relationship between the piano and the orchestra. In the Sonata, Solomon's rhythmic steadiness and nicely-phrased lyricism project the music appealingly. W. D.

● **BEETHOVEN**—Piano Concerto No. 4 in G Major; **MOZART**—Piano Concerto No. 25 in C Major (K. 503). Leon Fleisher with the Cleveland Orchestra, George Szell cond. Epic BC 1025 \$5.98

Musical Interest: Two repertoire colossi
Performances: Excellent
Recording: Good
Stereo Directionality: Good
Stereo Depth: Fine

For one so young in years, Fleisher already "owns" certain pieces in the piano concerto repertoire. One of them is the

Brahms *D minor Concerto* (recorded with Szell on Epic mono and stereo), with which he made his San Francisco and New York debuts in the early 1940's and which he played in Brussels in 1952 when he was the winner of the Queen Elizabeth of Belgium contest. Another is the Beethoven *G Major Concerto*, which he has played to great acclaim in most of the principal cities of the world. I remember especially his performance of the score in Boston on the 4th of April, 1955 when he was the soloist with Pierre Monteux, who conducted the Boston Symphony Orchestra in a special concert celebrating Monteux' 80th birthday. It was a performance full of joy, poetry and natural ease; so, too, is his performance on this disc, with Szell and the Orchestra offering instrumental support of a rare distinction.

The Mozart Concerto is the one that was singled out by the late great English music historian, Sir Donald Francis Tovey, as perhaps the most wondrous of all Mozart's wonderful works in this form. Here, too, Fleisher is a devoted and penetrating interpreter, bringing a most impressive breadth and grandeur to his performance.

The recorded sound is, in most parts, excellent, with stereo spaciousness and depth. The end of the Beethoven has a slight tinkly piano sound, but I suppose this was inevitable with so much music contained on a single stereo surface. Lest I end on a negative note, however, let me again assert that this is a disc of splendid attainments and one to which I shall return often with pleasure. M. B.

● **BEETHOVEN**—Piano Sonata in F minor, Op. 57 ("Appassionata"); **BACH**—Chromatic Fantasy and Fugue; **BACH-LISZT**—Organ Prelude and Fugue in A minor. John Browning. Capitol SP 8490 \$5.98

Musical Interest: Substantial
Performance: Poised
Recording: Very good
Stereo Directionality: Eh?
Stereo Depth: Good

This is a more substantial program than the one Browning played on his first record ("Debut"—Capitol SP 8464). Again, the impression is favorable. His tone is round and solid, and it sings. He phrases with insight, exhibiting a unified conception of each composition that is an encouraging sign of artistic understanding. In the Bach fugues, he clarifies the counterpoint with wholly admirable independent fingerwork. Until the last moments of the *Appassionata*, there is no feeling of any temperamental shortcomings; however, the final pages could stand more drive.

The poise exhibited by some of our younger pianists is incredible; it is unfortunate that they often permit it to become inhibiting. The distinction between understatement and inhibition is difficult to define with exactitude, but it is one that must be made.

I trust that Browning has deliberately leashed his emotions in the *Appassionata* finale, and in the Liszt *Mephisto Waltz* on his earlier record. When he recognizes that he can let go more and still remain within the bounds of musical good taste, his pianism will assume a dimension of

excitement it now lacks. The sound of the piano has been caught with rich verisimilitude. W. D.

● **BEETHOVEN**—String Quartet No. 12 in E Flat Major, Op. 127. Tátrai Quartet. Telefunken TCS 18026 \$2.98

Musical Interest: Chamber music masterpiece
Performance: Very good
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Reasonable

This is a fine performance of great music, very well recorded. The members of the Tátrai Quartet are Vilmos Tátrai, Mihály Szűcs, Jozsef Iványi and Ede Banda, and their home base is Budapest. That is as much as the record tells us. There are no program notes on the jackets of the Telefunken releases; the backs are used for advertising matter, record handling instructions, and playing instructions. Too bad. It would be nice to know something about the four artists who give so expressive a rendition of this masterpiece. Their playing has style and profundity. The recording is wholly admirable, making this disc an outstanding value. W. D.

● **BEETHOVEN**—Symphony No. 6 in F Major, Op. 68 ("Pastoral"). Vienna Philharmonic Orchestra, Pierre Monteux cond. RCA Victor LSC 2316—\$5.98; Mono—LM 2316 \$4.98

Musical Interest: Indeed!
Performance: A beauty
Recording: Fine
Stereo Directionality: OK
Stereo Depth: Good

As illustrious and respected as Monteux has been up to the first 80 years of his life, he seems to have undergone some kind of magical rejuvenation in the last four-and-a-half years bringing him to the very apex of his career, five months short of his 85th birthday! Right now he is unquestionably turning in the very best performances of his whole lifetime, as anyone who has attended any of his recent concerts can attest. The present performance of the *Pastoral Symphony* is a case in point. It is a beautifully lyrical reading, full of light and shade, serenity and sure command. He is sensitive to subtle nuances and matters of balance both instrumental and architectural. (He is one of the very few conductors I have ever heard who observes the repeat of the first movement's exposition.) In short, he turns in as good a performance of the score as you're ever likely to hear! This new version of the Symphony moves right to the very top of available recordings, where it shares the place of honor with the recently released recording by another octogenarian, Bruno Walter (Columbia ML 5284, or stereo MS 6012). The Vienna Philharmonic plays rapturously and the recorded sound, both mono and stereo, is fine, with an added dash of spaciousness in the stereo. M. B.

● **BRAMHMS**—Symphony No. 1 in C minor, Op. 68. Philadelphia Orchestra, Eugene Ormandy cond. Columbia BS 6067 \$5.98

HIFI REVIEW

Musical Interest: Olympian
Performance: Good
Recording: Good
Stereo Directionality: Good
Stereo Depth: Fine

Ormandy's Brahms has always been solid and beautifully proportioned. So it is again aided and abetted by fine recording. However, one misses that intangible element of absolute absorption in and involvement with the music which is a characteristic of the truly great readings of this work such as Toscanini's (RCA Victor mono) and Klemperer's (Angel mono and stereo).

M. B.

● **BRAHMS**—Symphony No. 4 in E minor, Op. 98. Philharmonia Orchestra, Otto Klemperer cond. Angel S 35546 \$5.98

Musical Interest: Pillar of the repertoire
Performance: Masterful, even with idiosyncrasies
Recording: Good
Stereo Directionality: Not very noticeable
Stereo Depth: Good

The monophonic version of this performance was hailed by me enthusiastically in these columns some months ago. Klemperer's visionary reading of the score is of Olympian cast and seems inevitably right despite certain strange goings-on like the now famous *luftpause* before the chord that concludes the first phrases of the Scherzo. The stereo sound is fuller than the mono, but it is recorded at a lower level.

M. B.

BRITTEN—Young Person's Guide (see PROKOFIEV)

● **DEBUSSY**—La Mer; Prelude to the Afternoon of a Faun. **RAVEL**—Daphnis and Chloe Suite No. 2. Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6077 \$5.98

Musical Interest: Considerable
Performance: Sturdy
Recording: Dazzling
Stereo Directionality: Perfect
Stereo Depth: Good

For sheer magnificence of tone and for lush sounding opulent *timbre*, this new Columbia release is a choice item for audiophiles the world over. If you are very particular as to performance, you may find that Mr. Ormandy's *La Mer* does not have quite the subtle appeal of other recorded performances. The sea created by the Philadelphians is massive. Silvestri's recent effort with the Philharmonia on Angel was a more electrifying ocean, full of nervous energy, quick to change in mood. By contrast the Ormandy conception is etched on a much broader scale; it is a reading of great nobility, of spaciousness, much enhanced by stereo treatment.

"*Afternoon of a Faun*" is made singularly attractive by the magnificent winds of the Philadelphia Orchestra. Munch and Ansermet may obtain more "impressionistic" effects, but the glowing beauty of the Philadelphia winds is hard to match anywhere. *Daphnis and Chloe* is beautifully, if not excitingly played, and Columbia's stereo sounds vastly improved over earlier efforts.

J. T.

● **DELIBES**—Coppélia and Sylvia Ballet Suites. Symphony Orchestra of the Belgian National Radio, Franz André, cond. Telefunken TCS 18006 \$2.98

Musical Interest: Great favorites
Performance: Exceptional
Recording: Also
Stereo Directionality: Just right
Stereo Depth: Warm and resonant

Of the few Telefunken stereo issues so far reviewed by the writer, this release is head and shoulders above the group both in the technical and the musical viewpoint. Stereo balance is superb; there is plenty of clean articulation evident throughout; *crescendi* are full and warm; furthermore, André conducts both scores with vitality. These are chestnuts, to be sure, and many recordings deliver this music in "ho-hum" fashion. Not so here, as this is a superior performance in every sense and a "best buy" at the price.

J. T.

● **DVORAK**—Symphony No. 5 in E minor, Op. 95. ("From the New World"). Cleveland Orchestra, George Szell cond. Epic BC 1026 \$5.98

● **DVORAK**—Symphony No. 5 in E minor, Op. 95. ("From the New World"). Columbia Symphony Orchestra, Bruno Walter cond. Columbia MS 6066 \$5.98

Musical Interest: Beloved favorite
Performances: Szell—Uneven; Walter—A bit over done
Recordings: Both good
Stereo Directionality: Both good
Stereo Depth: Both good

Szell's version of this favorite presents a well-organized and disciplined presentation, brilliantly played and sonorously recorded. There are places, particularly in the finale, where there are surprisingly exaggerated emphases of dynamics and accent, but by and large, this, Szell's third go at the "*New World*," stands as a challenging performance.

Walter's is a more relaxed, convivial reading which finds in some of the pages a good deal more poetry than can be heard in other versions. There is virtue in this approach, too, and a special kind of inter-



est in finding Walter recording a work which he has not previously recorded. However, I find neither Szell nor Walter matching the rightness and security of Reiner's stereo version for RCA Victor (LSC 2214).

M. B.

FRANCK—Symphonic Variations (see d'INDY)

● **FRANCK**—Symphony in D minor. New York Philharmonic, Leonard Bernstein cond. Columbia MS 6072 \$5.98

Musical Interest: Repertoire standard
Performance: Individual
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

There can be no question that this is a carefully studied and prepared performance—also an intense one. Because he was a protégé of the late Serge Koussevitzky, it is becoming increasingly convenient to compare Bernstein's music-making with that of Koussevitzky. I find, however, that Bernstein's readings bear strikingly similar musical characteristics to those of another illustrious conductor of the previous generation, Willem Mengelberg. Like Mengelberg, Bernstein loves extreme dynamic contrasts; he doesn't hesitate to employ a rubato, even an exaggerated one, where he feels the music calls for it. This latter practice may sometimes weaken the rhythmic pulse of a Bernstein performance at the same time that the tension and excitement are heightened.

All these elements are present in this performance of the Franck *Symphony*. The opening is taken at a very slow, deliberate tempo. Certainly the mood of mystery throughout the introduction is intensified by this treatment. The slower-than-usual tempo persists even when we reach the main body of the movement and remains, indeed, for the entire performance. There are places where he speeds up and slows down again, as well as a few over-calculated contrasts of accent and dynamics. Yet I find this a curiously moving performance which builds to a very powerful climax. Say what you will about some of his unorthodoxies, Bernstein is rarely dull! The orchestral performance is brilliant, and so is the recorded sound.

M. B.

● **GILBERT & SULLIVAN**—H.M.S. PINAFORE (Complete operetta). Pro Arte Orchestra, Glyndebourne Festival Chorus, with George Baker as Sir Joseph Porter, KCB; John Cameron as Captain Corcoran; Richard Lewis as Ralph Rackstraw; Elsie Morison as Josephine; Monica Sinclair as Little Buttercup, Sir Malcolm Sargent cond. Angel S 3589/BL 2 12" \$12.96

Musical Interest: Sheer delight
Performance: Exemplary
Recording: Positively the end
Stereo Directionality: Perfect
Stereo Depth: Even better

Any company that dares to challenge the supremacy of the D'Oyly Carte on or off discs takes a considerable gamble, for the music of Gilbert & Sullivan and the tradition of the D'Oyly Carte are inseparably entwined. When Angel released its *Mikado* with much the same forces represented here, and then later *The Gondoliers*, and defied the champ, it provided the catalog with a surprisingly healthy, vigorous, and musically agile challenger. Both Sir Malcolm's productions were superbly well done.

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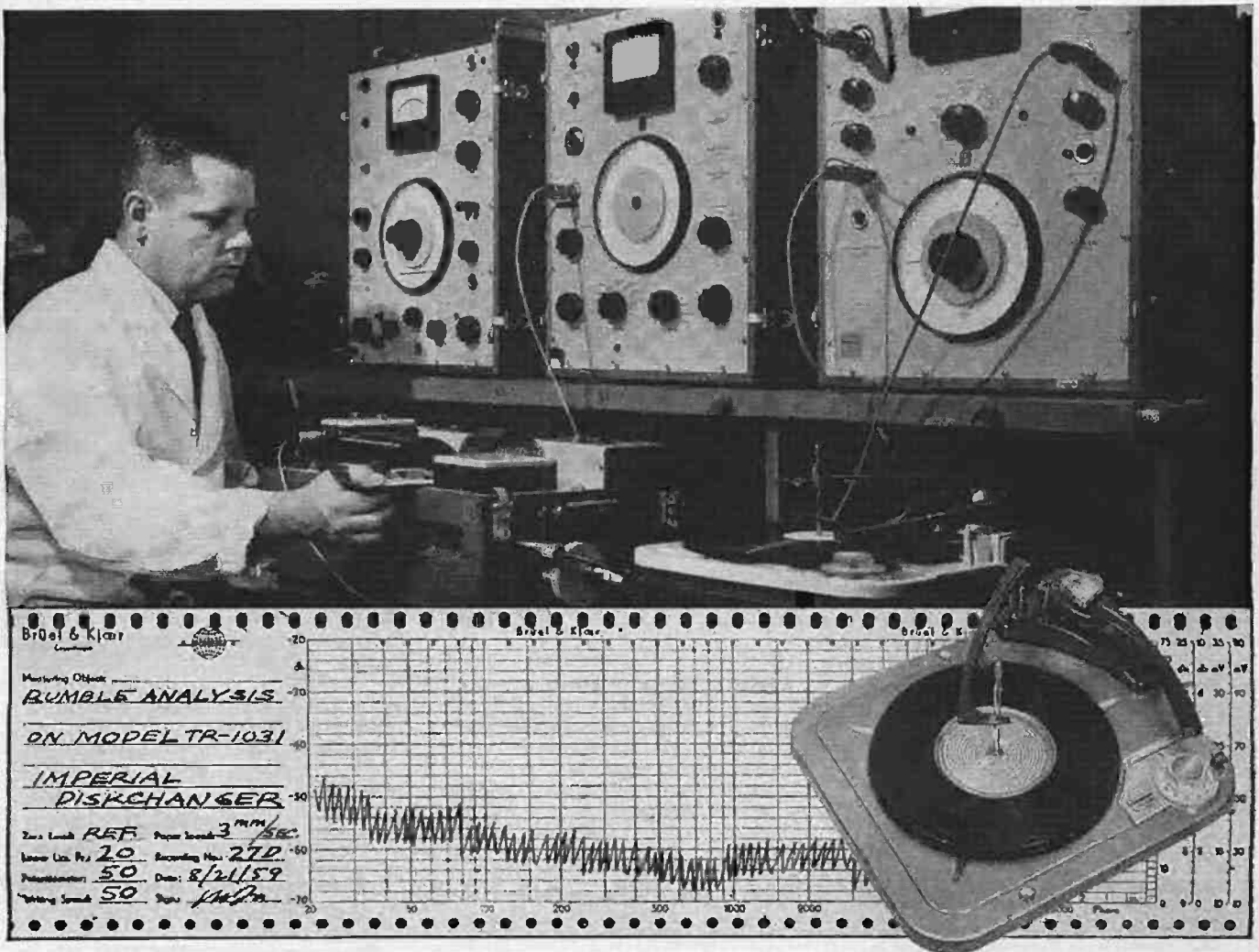
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Here, in the newest, this redoubtable conductor (himself a onetime D'Oyly Carte veteran) has taken the cast, chorus, and orchestra toward new standards. The result is jolly good.

To begin with, the stereo sound is Angel's best to date, and it is so much improved here that it can now challenge the technical supremacy of the London label (which exclusively records D'Oyly Carte). With this large obstacle out of the way, we then proceed to the cast, which is marvelous, and the playing, which is marvelous, and choral work, which is expert under Peter Gelhorn. The packaging is simple, attractive, and in keeping with the high art of presentation which one is accustomed to with Angel.

Cameron is a corking good Captain Corcoran, Lewis a properly staunch Rackstraw, and Baker is good, if not overly impressive as Sir Joseph Porter, K.C.B. The women of the cast are superb, too, with Monica Sinclair an appealing Buttercup, while Elsie Morison is letter perfect as the Captain's daughter.

No discussion of this release should be made without mentioning the wonderful ensemble work of the Glyndebourne Chorus. Not only does this fine group sing together with rare sensitivity, but the articulation is amazing. In every sense, *H.M.S. Pinafore* for Angel is a major accomplishment. Everything about it is good—the sound, the performance. The set has no weaknesses, and is the best of the three G&S albums released by Angel to date. *J. T.*

● **GLAZOUNOV**—Symphony No. 4 in E Flat Major, Op. 48; **BALAKIREV**—Overture on Three Russian Themes. Kansas City Philharmonic Orchestra, Hans Schwieger cond. Urania USD 1031 \$5.95

Musical Interest: Russian museum pieces
Performance: Neat, not gaudy
Recording: Adequate
Stereo Directionality: Good
Stereo Depth: Not enough

As a sixteen-year-old pupil of Rimsky-Korsakov, Alexander Glazounov scored a triumph with his *First Symphony* and was tagged as a boy wonder by all of musical Russia. The last of his eight symphonies was composed in 1907 and after that his creativity slackened to a trickle. He remained head of the Leningrad Conservatory after the Revolution and it was during his regime in 1926 that a brilliantly talented nineteen-year-old student very nearly duplicated Glazounov's boyhood feat with a *First Symphony* of his own. The student's name was Dmitri Shostakovich. Glazounov left Russia two years later and lived out his remaining years in Paris.

For all the renown he enjoyed during his lifetime, Glazounov, as a creative musician, seems to have been relegated to the status of a "forgotten" 19th century composer. His *Fourth Symphony* is elegantly formed, pleasingly lyrical in content, but rather monotonous in instrumental coloration, which is surprising for a Rimsky-Korsakov pupil! Mili Balakirev's Overture from 1858 (written well before the first masterpieces of Tchaikovsky and Moussorgsky) is something else again. It is a real charmer

of a piece, two of whose tunes were to be used even more memorably by Tchaikovsky (in the final movement of the *Fourth Symphony*) and by Stravinsky (in *Petrouchka*). Balakirev's career—during which he was mentor to Moussorgsky, Borodin, Rimsky-Korsakov and even Tchaikovsky—spanned the entire golden age of Russian music from the death of Glinka, who named him his artistic heir, to the production of Stravinsky's *Firebird*, which took place in Paris a few days before his death in May of 1910.

The Balakirev Overture has already received a superb monophonic recording by Lovro von Matatic on Angel (35398) with the Philharmonia; and it must be said that Schwieger's merely neat and precise performance is no match for it. The Glazounov performance by Schwieger and his Kansans is in similar vein.

The recorded sound in stereo has fine spread, but not much depth, warmth or the kind of presence that makes for the best kind of symphony orchestra sound. Better luck next time, Urania, with both sound and repertoire! *D.H.*

● **HANDEL**—Concerti Grossi: A minor, Op. 6, No. 4; F Major, Op. 6, No. 9; D minor, Op. 6, No. 10. 1 Musici. Epic BC 1030 \$5.98

Musical Interest: High
Performance: Vital
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Reasonable

Has there ever been a composer whose music breathes good health in so positive a manner as Handel's? I get the feeling every time I hear one of his pieces that here was a complete man, that he was as affirmative as a human being could be, that he met doubts head-on and cut Gordian knots with the incisiveness of a master surgeon. I do not mean to imply that Handel lacked depth of emotion. He could match sensitivity, sorrows and sadness with anyone, but even at its most somber, his music seems to offer hope. Truly, his is not music for hypochondriacs.

The twelve Concerti Grossi of Opus 6 are among Handel's happiest inspirations. They are filled with melody, harmonic and rhythmic variety and the satisfying warmth of a mature individual. These characteristics are immediately communicated in these performances. The members of 1 Musici play with spirit, sensitivity and understanding. Their tone has vibrancy and body, and a refinement that does not detract from either. The contrasts between the soloists and the ensemble are nicely proclaimed and skillfully exploited by the vivid recording. *W. D.*

● **HANDEL**—*Messiah*: But who may abide the day of His coming?; How beautiful are the feet; *Israel in Egypt*; Their land brought forth frogs; Thou shalt bring them in; **Muzio Scevola**: Ah dolce nome!; **Rodelinda**: Vivi, tiranno!; Dove sei; **Radamisto**: Ombra cara. Russell Oberlin (counter-tenor) with the Baroque Chamber Orchestra, Thomas Dunn cond. Decca DL 79407 \$5.98; Mono—DL 9407 \$4.98

Musical Interest: For rarified tastes

Performance: Expressive
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

After more than a century's absence, the counter-tenor has been brought back to the musical scene by our current enthusiasm over music of the Baroque and earlier periods. We seem to have two types of "counter-tenor" voices around: alto, like Alfred Deller's, and very high tenor, like Russell Oberlin's. Our subordination of art to humanitarianism has deprived us of the third type, (*castrato*) which requires a physiological change.

Despite its unusual timbre, Oberlin's voice is pleasing and manly. He uses it with musical intelligence and technical ease. He is an expressive singer; his renditions of these arias are touched with poignance, tenderness, grace and vigor. There is nothing effete about his performance, neither do the characters he portrays sound disembodied. They have vitality and emotions, a credit to Handel and to Oberlin. Other credit is due Thomas Dunn for his alert accompaniments and the engineers for their able work. *W. D.*

● **HAYDN**—Symphony No. 96 in D Major ("Miracle"); Symphony No. 104 in D Major ("London"). The Vienna Philharmonic Orchestra, Karl Münchinger cond. London CS 6080 \$4.98

Musical Interest: High
Performance: Prosaic
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

These are uninspired readings of two beautiful symphonies. Münchinger's conducting is stolid, and instead of sprightliness, we get soggy. The recorded sound is admirable and London's stereo engineering is entirely competent. *W. D.*

● **LISZT**—Piano Concertos: No. 1 in E Flat Major; No. 2 in A Major. Philippe Entremont with the Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6071 \$5.98

Musical Interest: Romantic warhorses
Performance: Magniloquent
Recording: Grand
Stereo Directionality: Reasonable
Stereo Depth: Much

This is the second time Entremont has recorded these Concertos, but the other time out, he had an orchestra that was light years away from Ormandy's wonderful band. There is excellent rapport between soloist and orchestra here. Entremont has lots of virtuosity and is not averse to exhibiting it. At the moment, this may be his chief stock-in-trade, although there are poetic passages that forecast a more sensitive maturity for him. The Philadelphians match the young pianist's pyrotechnics with inflammable playing of their own, and the recording is rich and robust. *W. D.*

● **d'INDY**—Symphony on a French Mountain Air; **FRANCK**—Symphonic Variations. Robert Casadesu (piano) with the Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6070 \$5.98

HIFI REVIEW

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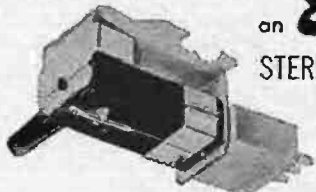
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Musical Interest: Pleasant fare
Performances: Refined
Recording: Good
Stereo Directionality: Honest
Stereo Depth: Excellent

Casadesus' previous recording of the d'Indy for Columbia with Munch and the New York Philharmonic has always been my favorite version of this somewhat dated but still very enjoyable score. In this new version Casadesus seems to have lost some of his abandon, which is too bad; but he still plays with plenty of assurance and *élan*. The same is true for the performance of the Franck, which gets a secure, sophisticated reading. It is seconded by an idiomatic orchestral performance by Ormandy and the Orchestra, plus a big, resonant sound captured by the Columbia engineers.

M. B.

● **IRELAND**—Piano Concerto in E Flat Major. **STRAVINSKY**—Capriccio for Piano and Orchestra. Colin Horsley with the Royal Philharmonic Orchestra. Basil Cameron cond. Capitol SG 7183 \$5.98

Musical Interest: Fascinating coupling
Performance: Superb
Recording: The same
Stereo Directionality: Well-divided
Stereo Depth: Good

John Ireland's lovely Concerto, one of the more neglected of modern English works, has been committed here to a first-class performance in a first-class stereo disc. It is no towering masterpiece, but it will take its place among the scattered works in its form composed during the last thirty years. Ireland knows how to use a melody without spoiling it. He has a neat orchestral technique, and an interesting way with rhythm. The second movement, *Lento espressivo*, is hauntingly beautiful, a sort of Rachmaninovian spell is created but with something of the manner of a Delius. Still, Ireland is very much himself, and the analogy is not meant to indicate he is being imitative. Especially effective is the use of side-drum to bridge the second movement into the vigorous and witty final *Allegro giocoso*. This music grows on you.

Stravinsky's 1928 score which preceded the Ireland Concerto by two years, provides music of startling, and refreshing contrast. The composer says of the title that it is meant "According to the caprice and fantasy of the composer." But that is as far as it goes, for the score is actually very carefully and logically worked out. Remember, however, that the care and logic of a Stravinsky mind is something to behold. The advocates of modern jazz should examine *Capriccio* long and hard. It gives a first impression of spontaneous "wandering" but is a score very tightly and very sensibly knit. Here, then, is a really interesting coupling. Also the engineering, I might add, is far ahead of previous EMI stereo productions.

J. T.

● **MENDELSSOHN**—Violin Concerto in E minor; Op. 64; **TCHAIKOVSKY**—Violin Concerto in D Major; Op. 35. Isaac Stern with the Philadelphia Orchestra. Eugene Ormandy cond. Columbia MS 6062 \$5.98

● **MENDELSSOHN**—Violin Concerto in E

minor; Op. 64; **PROKOFIEV**—Violin Concerto No. 2 in G minor, Op. 63. Jascha Heifetz with the Boston Symphony Orchestra. Charles Munch cond. RCA Victor LSC 2314 \$5.98; Mono—LM 2314 \$4.98

Musical Interest: All virtuoso vehicles
Performances: Gee whiz!
Recordings: Columbia's is mellow
Stereo Directionality: Columbia's is more natural
Stereo Depth: Columbia's is fuller

Stern has mellowed appreciably in the past year as an interpreter. His recent concert performances offer an element of serenity which he has not always had. Both performances on this disc have this quality in large degree, and, in addition, a marvelous sense of identity. His playing is technically impeccable, with fine intonation, a superbly controlled bow and a warm, enveloping tone. Add to all this expert collaboration from Ormandy and the Philadelphia Orchestra and a rich, natural registration of the whole by the Columbia engineers, and you have a disc which is an unqualified success.

With the Heifetz record I am less happy. First of all, he retains the very fast tempo for the Mendelssohn which disfigured his earlier RCA Victor recording with Beecham and the Royal Philharmonic Orchestra. This, it seems to me, robs the work of its easy flow and relaxed graciousness. The microphones in this new recording are also very close to the performers, so that there is a hard, unpleasant edge to the sound. This is true in like measure of the sound in the Prokofiev, but here Heifetz is still master of the music. Let's not forget that it was he who introduced the score to these shores with Koussevitzky and the Boston Symphony in December, 1937 and then produced the first recording of the piece. This new performance has all the old assurance and *élan*, and an even securer mastery of the formidable technical problems involved.

In the stereo edition of the Heifetz-Munch record there is a broader spread to the sound than in the monophonic version, but there seems to be a better focus in the mono sound.

M. B.

● **MOUSSORGSKY-RAVEL**—Pictures at an Exhibition; **RIMSKY-KORSAKOV**—Capriccio Espagnol, Op. 34. New York Philharmonic. Leonard Bernstein cond. Columbia MS 6080 \$5.98

Musical Interest: Magnificent pictures
Performance: Wow!
Recording: A sonic blockbuster
Stereo Directionality: Excellent
Stereo Depth: Just right

Columbia has just turned out its best stereo product since the whole high fidelity world converted last year at this time. The Moussorgsky recording is a sonic blockbuster, a wide-range sort of bomb, a showpiece of "razzle-dazzle" that will certainly resound up and down the halls of the big High Fidelity Fairs this fall and winter. Up until now a frequent complaint has been that the Columbia stereo discs were bass-weak. This fault has been cured completely! If you are looking for impact in stereo, for tonal weight, this recording should satisfy your fondest desires. Performance-wise

Karajan on Angel has made a marvelous mono LP, in some respects superior to this one, but the sonic honors must go to Columbia. Bernstein is overwhelming in those pictures that demand large forces, like "Gnomus," and "Baba-Yaga's Hut." Here the house shook.

Capriccio Espagnol in Bernstein's reading is full of sonic muscle, too, at times on the languid side and a bit too romantic, but still a technical "dazzler" for stereo reproduction.

J. T.

MOZART—Piano Concerto No. 25 (see **BEETHOVEN**)

● **MOZART**—Symphony No. 38 in D Major (K. 504) ("Prague"); Symphony No. 39 in E Flat Major, (K. 543). Bamberg Symphony Orchestra. Joseph Keilberth cond. Telefunken TCS 18013 \$2.98

Musical Interest: Very high
Performance: Very good
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Reasonable

Two major symphonies, well played and well recorded, are a real buy at the low Telefunken price. The Bamberg Symphony Orchestra is not inferior to many orchestras recorded on regular-price labels and Keilberth is a better-than-average conductor. These performances are sensitive in interpretation and expert in execution. The recording is spacious and clear. Retailing at low prices, discs offering repertoire and performances like these and the Beethoven *Op. 127 Quartet*, plus first-rate stereo recording, are sure to exert an influence on the industry that should benefit the collector.

W. D.

● **MOZART**—Violin Concertos: No. 3 in G Major (K. 216); No. 4 in D Major (K. 218). Zino Francescatti with the Columbia Symphony Orchestra. Bruno Walter cond. Columbia MS 6063 \$5.98

Musical Interest: Sublime
Performances: Romantic and ripe
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

These are lush, more romantic performances than the current prevailing standard for a Mozart interpretation. Francescatti's tone is by-and-large sweeter, more opulent than the music really requires, and Walter now and again indulges in an exaggerated caress of a phrase or theme. Yet the performances, especially that of the D Major, are sensitively done, with much feeling. Columbia's engineers have contrived a transparent acoustical backdrop which suits the music elegantly.

M. B.

● **OFFENBACH**—Gaité Parisienne Ballet (arr. Rosenthal); **STRAUSS**—Le Beau Danube Ballet (arr. Desormière). Berlin Symphony Orchestra. Paul Strauss cond. Deutsche Grammophon DGS 712013 \$5.98; Mono—DGM 12013 \$4.98

Musical Interest: Royal chestnuts
Performance: Spirited
Recording: Over balanced highs
Stereo Directionality: Good
Stereo Depth: Shallow

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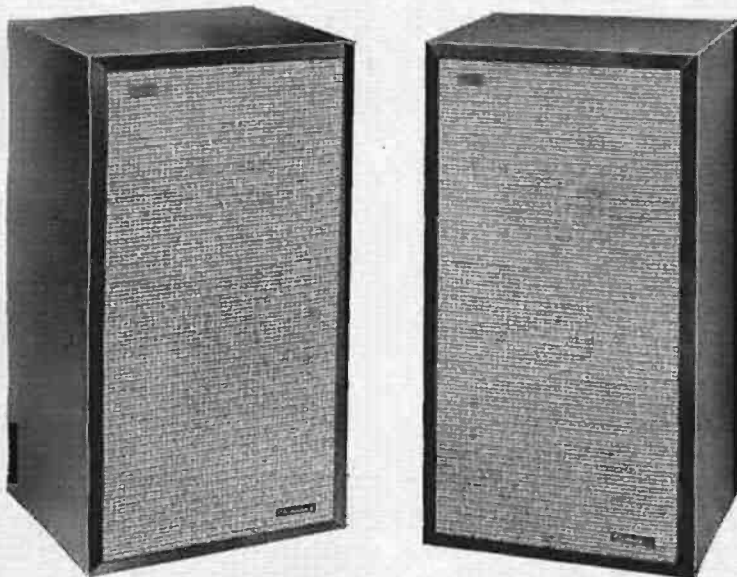
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One of the best orchestras in Europe represented on an outstanding label is handicapped here by engineering that produces a result overbalanced on the high end of the sound spectrum. This brilliant recording does not sound edgy, but it does lack middle-register warmth and it is quite weak in the bass department. The low register that does come through sounds artificial and thumpy. The performances are more in American style than in the expected European tradition, stressing fast tempi and percussive detail. The mono companion issue is also over brilliant. *J. T.*

● **PROKOFIEV**—Peter and the Wolf, Op. 67. Cyril Ritchard (narrator); **BRITTEN**—Young Person's Guide to the Orchestra, Op. 34. The Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6027 \$5.98

Musical Interest: Exceptional pieces of their type

Performance: Both above average

Recording: Excellent

Stereo Directionality: Spacious spread

Stereo Depth: Large hall, all right

Mr. Ritchard, when he gets lost in this delightful Prokofievian fantasy, at times rivals the inspired reading of Richard Hale on the legendary recording done on 78's with Koussevitzky and the Boston Symphony Orchestra (now available on Camden 101). The sound of course is tremendous, and in stereo it is just right for that extra bit of fairy-tale illusion. In a few places the Columbia engineers allow orchestra modulation to overpower Ritchard's narration. This may irritate the small fry.

Mr. Ormandy and Orchestra attack Britten's clever variations (on a theme from Purcell's Incidental Music for *Abdelazar*) with great skill, and despite the cavernous acoustic of the hall used for recording, manage an exciting reading. *J. T.*

● **PROKOFIEV**—Symphony No. 5 in B Flat Major, Op. 100. Paris Conservatory Orchestra, Jean Martinon cond. RCA Victor LSC 2272 \$5.98; Mono—LM 2272 \$4.98

Musical Interest: A contemporary classic

Performance: So-so

Recording: ShriII and bass-deficient

Stereo Depth: Could be better

Stereo Directionality: OK

In recent months Martinon, now the Music Director of the Israel Philharmonic Orchestra, has contributed notable recordings to the RCA Victor catalog of two contemporary Russian symphonic pillars—the *Seventh* of Prokofiev and *First* of Shostakovich. Unfortunately, this release of the monumental Prokofiev "*Fifth*" is a disappointment. Martinon doesn't dig into the music and fails to make a uniquely personal experience of it the way Koussevitzky did in his 1946 RCA Victor recording, the way Ormandy does in his Columbia stereo edition (MS 6004) or Bernstein in the concert presentations I've heard him do. Martinon soft-pedals some of the tension in the music. He glides rather superficially over the brooding, mystical slow movement.

The recording engineers don't help mat-

ters either. The sound is shrill and hard, lacking noticeably in bass. *M. B.*

PROKOFIEV—Violin Concerto No. 2 (see MENDELSSOHN)

● **PUCCHINI**—Fanciulla del West (Girl of the Golden West) (Complete opera). Birgit Nilsson (soprano)—Minnie; Giovanni Gibin (tenor)—Dick Johnson; Andrea Mongelli (baritone)—Jack Rance; Antonio Cassinelli (bass)—Ashby; Enzo Sordello (baritone)—Sonora; Nicola Zaccaria (bass)—Jake Wallace; others. Orchestra and Chorus of La Scala Opera House, Milan, Lovro von Maticic cond. Angel S 3593 3 12" \$18.94

Musical Interest: Considerable

Performance: Very good

Recording: First-rate

Stereo Directionality: Effective

Stereo Depth: Good

With two top-notch recordings released only a few months apart, Puccini's long-neglected "*Gir!*" is decidedly coming up in the world! Of the two, London's version—reviewed on these pages in April—is remembered as one of the year's best all-around operatic productions, one that has set a formidable standard for others. The performance captured on these Angel discs, admirable as it is, comes off by comparison only a strong second.

Angel's cast is composed of first-rate voices; the strong symphonic character of Puccini's writing gets an exciting and sympathetic reading from conductor von Maticic; the recorded sound is full and vibrant, and stereo's possibilities have been carefully explored. What then makes London's version superior? There is a stronger and better-balanced trio of principals and more impressive display of stereo techniques.

To start with, the artists Birgit Nilsson and Renata Tebaldi own possibly the most luscious and opulent dramatic soprano voices today. Nilsson's is distinguished by a steely brilliance and tremendous penetrating power, while Tebaldi commands the warmer, rounder tones. But Nilsson's brilliance is far from iciness, and Tebaldi's mellower voice production can still cut through an orchestral *fortissimo*. So, there you are. The question that concerns us here is: which of these remarkable vocal artists is the better Minnie? Here we mean not David Belasco's Minnie, the girl of the American West, for these artists do not sing the kind of music that makes such a characterization possible; but Minnie, the Puccini heroine, the not-so-distant cousin of Floria Tosca. Viewed in this light, Tebaldi's more convincing identification with the part, her more natural absorption in the spirit of Puccini's *verismo* rates decided preference. However, the Nilsson interpretation is not without thrilling moments. The soaring freedom of her register, for example, is possibly without a parallel in today's "sopranoland." (Listen to the C in the phrase *Anch'io vorrei trovare un uomo* in her first act aria!)

There is little if any contest among the interpreters of Johnson-Ramerrez, Giovanni (João) Gibin, the young Brazilian, is a promising new comer with a bright, metallic voice of adequate range and power, though his voice is somewhat constricted

at the top. But he fails to make a strong impression in Johnson's all-important first entrance. Generally, he lacks the weight and solidity that makes Del Monaco's portrayal on London so impressive. Gibin's best moments are registered in the love duet of Act II, where Nilsson is an equally impassioned and expert partner.

Since I have known Andrea Mongelli for many years as a *basso cantante* it was with some surprise that I noted his name on Angel's roster in the part of Jack Rance. Surprise soon turned into amazement as this veteran artist sailed through the vocal demands of his role (including a firm high G). Vocally he still may not be a match for Cornell McNeil's abundant vigor and throbbing wealth of sound on London, but Mongelli's characterization of the menacing sheriff is masterful in its power, subtlety and penetration. The supporting cast contains several Scala stalwarts often heard in more prominent roles (Sordello, Zaccaria, Mantovani, Cassinelli), all performing excellently.

The superiority of London's engineering succeeds in creating an astonishing presence of the voices without sacrificing the clarity and prominence of orchestral sound. In the Angel set this is achieved intermittently. At times the voices are blanketed by the orchestra (for instance during the argument among the miners in Act I). Despite this reservation, however, Angel's sound is great in any league.

A few short episodes are cut in the Angel version, but these omissions are not vital. The informative essay of Mosco Carner, the interesting illustrations and good libretto supplied with the set are all points in Angel's favor. *G. J.*

● **PUCCHINI**—Gianni Schicchi (Complete opera). Tito Gobbi (baritone)—Gianni Schicchi; Victoria de los Angeles (soprano)—Lauretta; Anna Maria Canali (contralto)—Zita; Carlo del Monte (tenor)—Rinuccio; Adelio Zagonara (tenor)—Gherardo; Saturno Meletti (bass)—Betto; Paolo Montarsolo (bass)—Simone; Alfredo Mariotti (bass)—The Notary and The Physician; others. Orchestra of the Opera House, Rome, Gabriele Santini cond. Capitol SGAR 7179 \$5.98

Musical Interest: Vital Puccini

Performance: Expert

Recording: Good

Stereo Directionality: Good

Stereo Depth: Good

The delightful story of *Gianni Schicchi* is a stage director's dream. Its bristling activity, its characterizations etched in vitriol, its picturesque costumes, telling gestures and eloquent grimaces—all these must be seen to be fully savored. Fortunately, Puccini's music, in turn mocking, pompous, frantic and lyrical, helps conjure up vividly the heavily draped and heavily populated bedroom of Buoso Donati in Florence, anno 1299.

We now have the opera in stereo, with a fuller, more realistic aural sensation of these strange doings, as the greedy ilk of the late, unlamented Buoso fills out, with their scheming mutter and patter, the wide expanse between speakers. With the aid of an expert cast, Puccini's only comic opera can now be enjoyed to a higher de-

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gree than the previous Cetra version had made possible. (That version, incidentally, is still obtainable and still worth listening to for Giuseppe Taddei's remarkable characterization of the title role.)

Here, Tito Gobbi throws himself into the same splendid part with obvious gusto, illuminating its changing moods with subtle touches of vocal coloration. Occasionally his voice takes on a dry quality when rounder, more unctuous tones would have been preferable; this is his characteristic, though not always recurring trademark. At any rate, his Schicchi is a vital, likable rogue, and his solemn warning to the relatives before taking up his position in Buoso's deathbed is conveyed in a particularly memorable fashion.

Victoria de los Angeles sings Lauretta with limpid tones and a pleasant but slightly impersonal touch. The aria *O mio babbino caro* is delivered prettily, though it lacks the youthful radiance found in Licia Albanese's 78 rpm single of a decade ago (RCA Victor 11-9115). On the other hand, Carlo del Monte is a properly youthful, impetuous Rinuccio, and a more assured vocalist than one generally finds in this diminutive role.

The members of Buoso's outwitted family are all impersonated by very capable singing actors and Alfredo Mariotti rates special praise for rich characterizations of two contrasting parts. Gabriele Santini is, as always, a conductor of vast experience, but he disappoints me in not making more of the opera's two great lyrical moments. He lets *O mio babbino caro* follow Schicchi's energetic "Niente!" without that eloquent pause that would better set the mood for the unfolding of that exquisite melody; and the curving, wide phrases of the final love duet, as the gradual opening of the window reveals Florence in its sunlit glory, do not seem to emerge with the rapture inherent in the writing.

To sum up, this is a successful realization of the opera that is marked by solid, though not absolutely perfect, individual performances. A good libretto is supplied with the set; and it may be a good idea to read it once through before playing the opera, and then follow it closely with the ears glued to the music. G. J.

RAVEL—Bolero; La Valse (see **TCHAIKOVSKY**)

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● **RIMSKY-KORSAKOV** — Scheherazade, Symphonic Suite, Op. 35. The New York Philharmonic, Leonard Bernstein cond. Columbia MS 6069 \$5.98

Musical Interest: Great old favorite
Performance: Broadly dramatic
Recording: Good
Stereo Directionality: Spacious spread
Stereo Depth: Uneven at times

Leonard Bernstein's teacher, the late Serge Koussevitzky, could make *Scheherazade* really sound like something, and the memory of his past performances will not be forgotten by those who were fortunate enough to be on hand for these events.

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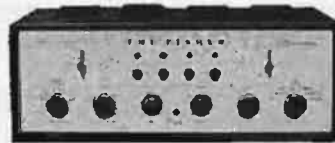


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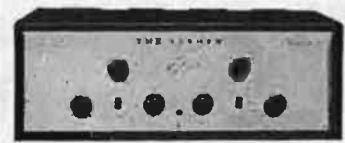
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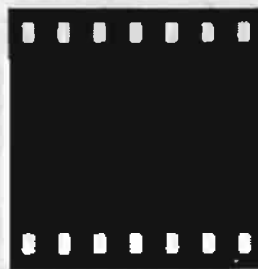
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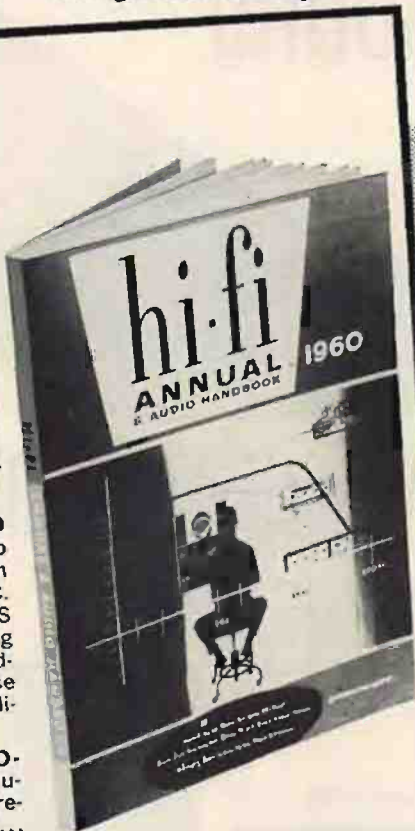
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His celebrated protégé, whose meteoric rise has given music a much needed hypodermic, now records a very dramatic, if somewhat labored, account of the great old score. There are moments when things lag, and there is some loss of percussive definition in the third movement scene. However, there is no greater hi-fi thunder on any of the competitive *Scheherazades* in the catalog. At last we have a stereo from the New York Philharmonic where its solid bass section is concretely etched, virile and resonant. The difference is apparent and welcomed. For those who want to show-off their rigs, here is an outstanding example of the stereo improvement that has developed on disc today, a technical *tour de force* for Columbia. J. T.

● **ROSSINI**—Overtures: William Tell; La Scala di Seta; Il Signor Bruschino; The Barber of Seville; La Gazza Ladra; La Cenerentola. Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LSC 2318 \$5.98; Mono—LM 2318 \$4.98

Musical Interest: Always delightful
Performance: Rousing
Recording: Good
Stereo Directionality: A bit baffling
Stereo Depth: Good

Reiner faces top-heavy competition in the Rossini arena (though not yet in stereo) but both he and the brilliant Chicago Orchestra meet the challenge superbly. Toscanini is, of course, the *real* standard to compete against. But the passing years sound their ominous toll, and RCA Victor's inimitable but sonically outdated LM 2040 is no exception.

There is crispness, precision and power in these energetic readings. Rossini's spirit strikes a sympathetic chord in Reiner's methodical, no-nonsense musical personality. Two minor quibbles may be noted: a perhaps over-frenzied treatment of *William*



Tell's fourth ("Lone Ranger") episode, and the pinched-tone quality in *The Barber of Seville's* French horn solos. Otherwise, the performances are sheer orchestral virtuosity, with special commendation to the brilliant woodwind playing in *La Scala di Seta*. Mihaly Virizlay plays the cello solo in *William Tell* with fine lyricism.

The engineering is crisp and resonant in both editions. There is good stereo separation displayed by a truly startling trumpet

HiFi REVIEW

entrance in the *William Tell* final episode, but the instruments do not seem to issue from their expected positions. Could this signify use of an unconventional orchestra set-up for this recording? *G. J.*

• **SCHUBERT**—Quintet in A Major, Op. 114 ("Trout"). The Fine Arts Quartet with Frank Glazer (piano) and Harold Siegel (double-bass). Concert-Disc CS 206 \$6.95

Musical Interest: Chamber music masterpiece
Performance: Wrong
Recording: Clear
Stereo Directionality: Reasonable
Stereo Depth: Reasonable

The "Trout" Quintet is one of the most genial and lyrical compositions in the repertoire, but you would never believe it from this performance. For some reason or other, the players strive for drama and power, and the music just won't go along with this notion. There is no easy flow of melody, no charm, no humor, and without these, the "Trout" is not itself. At times, the reading is almost grim. This interpretive attitude is more becoming to the "Death and the Maiden" Quartet if it must be applied to any Schubert chamber music composition. *W. D.*

• **SCHUBERT**—Trio No. 1 in B Flat Major, Op. 99. David Oistrakh Trio (David Oistrakh, violin; Sviatoslav Knushevitzky, cello; Lev Oborin, piano). Angel S35713 \$5.98

Musical Interest: Chamber music masterpiece
Performance: Staidly lyrical
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Reasonable

This bubbling masterpiece is accorded an uncompromisingly serious, though wholly musical, reading by these three Russian instrumentalists. They play with refinement and assurance; the beauty of the melodies is never spoiled by coarseness of tone or untoward idiosyncracies. However, the beauty of these melodies, as well as the beauty of the totality, would blossom more fulgently if they were to infuse their playing with more spontaneity. It is this quality most lacking in this performance.

How different is the ancient recording by Jacques Thibaud, Pablo Casals and Alfred Cortot, recently released by Angel (COLH-12) in its "Great Recordings of the Century" series. That rendition may not have the splendor of the new one's stereo recording, but it has a joy and felicity that make it ever so much more communicative. *W. D.*

• **SCHUMANN**—Piano Concerto in A minor, Op. 54; **WEBER**—Konzertstück in F minor Friedrich Gulda with the Vienna Philharmonic Orchestra. Volkmar Andree cond. London CS 6082 \$4.98

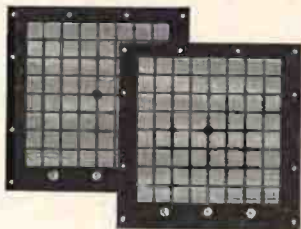
Musical Interest: High
Performance: Dispassionate
Recording: Good
Stereo Directionality: Fair
Stereo Depth: Fair

In too many of his performances, Gulda gives the impression of lacking emotional

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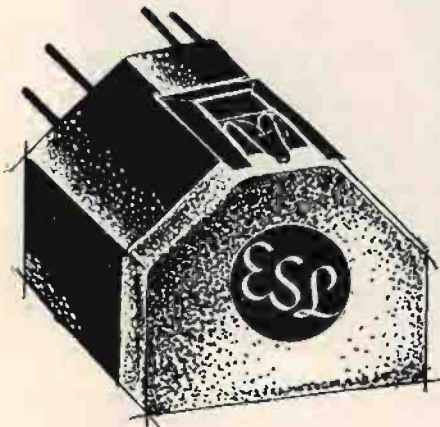
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involvement with the music. He seems to stand aside and let the melodic stream flow by while he gazes on in aloof sobriety. There may be some music which benefits from this attitude on the part of a performer. However, neither of these romantic compositions is tolerant of a pianist who does not respond to their ardor and warmth with similar emotions of his own. This leaves little to note except that Gulda plays dutifully and Andreae lends dutiful support. London's engineering would be easier to commend if the Concerto were not divided between the second and third movements for flipping purposes. These movements were to be played without a break between them. Whoever decided on this turnover point either doesn't know the Concerto or likes it no more than we should like his cavalier treatment of it. *W. D.*

● **SIBELIUS**—Symphony No. 5 in E Flat Major, Op. 82; Pohjola's Daughter, Op. 49. BBC Symphony Orchestra, Sir Malcolm Sargent cond. Capitol SG 7181 \$5.98

Musical Interest: A noble symphony and arresting tone poem
Performance: Lacks personality
Recording: Beautiful sound
Stereo Directionality: Good
Stereo Depth: Good

Sibelius' "Fifth" is one of the most individual symphonies in the whole repertoire. Like the giant oak which out of small acorn grows, the entire symphony evolves out of the opening horn motif. The distinctive orchestral fingerprints of Sibelius are all over the Symphony, from the whirring of the strings, to the chatter of the woodwinds, to the dark, sombre brass intonations. The whole is cast in a truly heroic mold and a conductor who is *en rapport* with the idiom can make the symphony a really intense and moving experience.

Sargent seems to be motivated by many of the right impulses, but he seems unable to summon up sufficient strength and grandeur; the performance is adequate as far as it goes, but it doesn't go far enough in recreating the towering, monolithic splendor which is native to the music. The performance of *Pohjola's Daughter* is more successfully realized, but again I miss that extra element of massiveness which is so vitally a part of Sibelius' music. The recorded sound is marvelous—full-blown and well-balanced. *M. B.*

● **STRAUSS**—Le Beau Danube (see OFFENBACH)

● **JOHANN STRAUSS**—Overtures. Die Fledermaus; The Gypsy Baron; Eine Nacht in Venedig; Waldmeister. Orchestra of the Berlin Municipal Opera, Artur Rother cond. Telefunken TCS 18021 \$2.98; Mono—TC 8021 \$1.98

Musical Interest: Top pops
Performance: Hearty
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Reasonable

The popularity of Strauss Overtures almost rivals the popularity of the Waltzes.

Certainly, the Overture to *Die Fledermaus* is heard as often as one could desire. Rother conducts these four attractive pieces with a rather strong hand, and they are recorded skillfully. *W. D.*

● **JOHANN STRAUSS**—Waltzes. On the Beautiful Blue Danube; Artist's Life; Emperor; Wine, Women and Song. Bamberg Symphony Orchestra, Joseph Keilberth cond. Telefunken TCS 18018 \$2.98; Mono—TC 8018 \$1.98

Musical Interest: Classical swing-and-sway
Performance: Lively
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Reasonable

These are four of the most beautiful, and the most popular, Waltzes in the Strauss index. Keilberth's performances are lively, if not very amiable or warm. The rhythms have a tendency to square away with less lilt than they need for maximum communication of Viennese *gemütlichkeit*. However, most of the charm of the music does come through and the sound is excellent. *W. D.*

● **STRAVINSKY**—Capriccio (see IRELAND)

● **STRAVINSKY**—Threni. Soloists, with the New York Schola Cantorum and Columbia Symphony Orchestra, Igor Stravinsky cond. Columbia MS 6065 \$5.98

Musical Interest: A new masterpiece
Performance: Authoritative
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

When a composer of Igor Stravinsky's stature writes his longest work in a decade, the world of music must take notice. And given the endlessly probing and experimenting mind of Stravinsky, the new composition necessarily provides a musicological repast as well as simply a musical one.

In *Threni*, Stravinsky has written a major religious piece on a text drawn from the Vulgate Latin of the *Lamentations of Jeremiah*. Composed in 1958 for the North German Radio of Hamburg, *Threni*, "threnodies" in English, is a setting for six solo voices, chorus and orchestra. Two major characteristics distinguish it: the use of the 12-tone system and the absence of massive effects.

Much is being made over Stravinsky's current employment of the Schönberg serial method of composition. However, this development should not be as surprising as many commentators seem to think. Schönberg was a genuine composer and he evolved his 12-tone system logically and sincerely. It remained only for other genuine composers to incorporate this system *organically* into their music, provided it would fit their music logically and naturally.

The failures of compositions using the 12-tone system are analogous to the failures of compositions using impressionist harmonies, or classical counterpoint, or modern dissonances. If they are not naturally integrated in the music, if they are not part and parcel of the composer's inspiration, they must come out failures. Good com-

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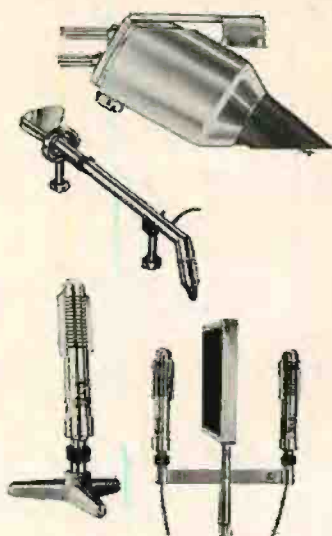
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posers have always been able to assimilate valid new methods, no matter how strange at first, while poor composers continue to write poor music regardless of whatever tried-and-true formulas they employ. Thus, we can safely attribute Stravinsky's turning to the 12-tone system to his conviction that it has meaning for his music. The technicalities and subtleties of this incorporation of the serial method within the Stravinsky style must perforce be left to musicologists, historians, and, perhaps, performers. To the listener, as such, the effect and communication of the music are more important.

Of course, the voluntary listener to the Stravinsky of *Threni* is not quite Mr. Average Listener. He comes to this music prepared for unusual sounds and modes. He is aware of, and, preferably, familiar with the *Symphony of Psalms*, the *Mass* and the *Canticum Sacrum*. These give him perspective with regard to the composer's religious bent. Stravinsky is deeply religious. As intellectually challenging and sonically startling as his religious music is, his sincerity is always apparent in its measures.

This is so in *Threni*, which is concerned with penitence and prayer. The music is like no other that comes to mind, except for a phrase here, a bar there. Yet it is obviously deeply felt by the composer and deeply moving to hear. The singers, particularly bass Robert Oliver, are clearly and impressively affected and inspired by the composition. Whether it is the meaning of the words or the power of the music (and I am inclined to think it is the combination of both), this performance is pervaded from start to finish with the spirit of rightness and inevitability.

The singers, the chorus and the orchestra are used sparingly in essentially chamber music style. The vocalists whisper, they chant and they sing out, while the individual instruments of the orchestra play as accompaniment singly or in small groups. With Stravinsky, himself, at the conductorial helm, the performance is authoritative. The recording is bright and clearly defined and serves the music very well indeed. *W. D.*

● **TCHAIKOVSKY**—Capriccio Italien, Op. 45. **RIMSKY-KORSAKOV**—Capriccio Espagnol, Op. 34. RCA Victor Symphony Orchestra, Kiril Kondrashin cond. RCA Victor LSC 2323 \$5.98; Mono—LM 2323 \$4.98

Musical Interest: High
Performance: Sensitive
Recording: Quite good
Stereo Directionality: Neatly balanced
Stereo Depth: Satisfactory

We have something to be grateful for in the person of Russia's Kiril Kondrashin, who became prominent in the news when he conducted our Van Cliburn to fame in Moscow and New York. Not only did he do a fine job in the Carnegie Hall performances and recordings for RCA Victor of the Tchaikovsky *B Flat minor Piano Concerto* and the more recent disc of the Rachmaninoff *Third Piano Concerto*, but he adds, surprisingly enough, in this instance, a needed recording to the catalog. True, there are already more than a dozen issues of the

HiFi REVIEW

STEREO DISC MISCELLANY

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Stereo Direction	Stereo Depth	Score
CONTRASTING COLORS —Kenyon Hopkins Orchestra Autumn In New York; April In Paris; September Song; Rain & 8 others. Capitol ST 1158	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓✓	15
ANTHONY ITALIANO —Ray Anthony Orchestra Carnival Of Venice; O Maria; La Paloma; O Sole Mio & 8 others. Capitol ST 1149	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓✓	14
FLOATIN' LIKE A FEATHER —Paul Weston All Of Me; Cheatin' On Me; At Sundown; It's A Lovely Day Today & 8 others. Capitol ST 1153	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓	14
HAWAIIAN STRINGS —Authentic Music of Hawaii Now Is The Hour; Red Sails; Honolulu Eyes; Farewell & 8 others. Capitol ST 1152	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓	14
HAWAII —Johnny Pineapple Orchestra Sweet Lailani; For You A Lei; Beyond The Reef; Lovely Hula Hands & 8 others. Audio Fidelity AFSD 5850	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓	13
MOONBEAMS —Jesse Crawford At Pipe Organ Kiss Me Again; Stars In My Eyes; Liebesleid; When You're Away & 8 others. Decca DL 78831	✓✓	✓✓✓✓	✓✓✓✓	✓✓✓	13
THE JOY OF LIVING —Nelson Riddle Orchestra Making Whoopeel; June In January; Indian Summer; Bye Bye Blues & 8 others. Capitol ST 1148	✓✓	✓✓✓	✓✓✓✓	✓✓✓✓	13
HIGH TIDE —The Surfers (vocalists) The Breeze And I; Perfidia; Poinciana; Ebb Tide; Beyond The Reef & 7 others. HiFiRecord R 411	✓✓✓	✓✓✓	✓✓✓✓	✓✓	12
MUSIC FOR DREAMING —Paul Weston Orchestra Laura; Rain; Don't Blame Me; If I Love Again & 8 others. Capitol ST 1154	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
THE SOUND OF WAYNE KING AND HIS ORCHESTRA Volare; Gigi; A Very Precious Love; A Certain Smile & 8 others. Decca DL 78823	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
SLEEPY TIME GAL —Buddy Cole (piano) and Accompaniment Chloe; Sleepy Time Gal; Mean To Me; Love Me Or Leave Me & 8 others. Warner Brothers 1265	✓✓✓	✓✓✓	✓✓✓	✓✓	11
THAT CELESTIAL FEELING —Herm Saunders playing the Celeste Stella By Starlight; Rain; Pennies From Heaven; Moonglow & 8 others. Warner Brothers WS 1269	✓✓	✓✓✓	✓✓✓	✓✓✓	11
AL MORGAN AT THE DUNES with Rhythm Accompaniment Indiana; Beautiful Ohio; Lies; Exactly Like You; Glory Of Love & 19 others. Coral CRL 757252	✓✓	✓✓	✓✓✓	✓✓✓	10
JACKPOT —Mary Kaye Trio with Accompaniment Besamo Mucho; It's Love; Wonder Why; Do It Again & 8 others. Warner Brothers 1263	✓✓	✓✓✓	✓✓✓	✓✓	10
SONGS EVERYBODY KNOWS —Russ Morgan (organ) with Rhythm Accompaniment All Of Me; Always; Whispering; Dear Old Girl & 8 others. Decca DL 78828	✓✓	✓✓	✓✓✓	✓✓✓	10
GOLDEN SONGS OF TIN PAN ALLEY —Kay Armen with Orchestra Scarlet Ribbons; Alice Blue Gown; Somebody Loves Me & 9 others. Decca DL 78835	✓✓✓	✓✓✓	✓	✓✓	9
JACKIE DAVIS (Hammond Organ) MEETS THE TROMBONES Frenesi; This Can't Be Love; When I'm With You; Fascinating Rhythm & 8 others. Capitol ST 1180	✓	✓✓	✓✓✓	✓✓	8

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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Musical Interest: Mixture of familiar
Performance: Great!
Recording: The same
Stereo Directionality: Perfect balance
Stereo Depth: Just precisely right

There is just one thing that saves this recording from being lost among other LP's featuring a similar miscellany. The performances are stunning! Leinsdorf's sparkling pace, his insistence on detail, to say nothing of his vigor, injects new life into these faded period pieces. There is no better "Passo" anywhere save in the old Toscanini 78 recording from a dozen years ago. The "Venusberg" glows with color, and Leinsdorf fortunately takes a sensible tempo, which this flashing score needs. There are records of the wild revelry from *Tannhäuser* that go to pieces with too much speed, so that the immoral merry-makers sound more like they are banging their heads against the rocks. The cohorts of Venus are here more sensuous than senseless.

Only Stokowski with his penchant for lush string tone can equal this outstanding Leinsdorf Capitol disc. Even the weary "Samson" *Bacchanale* takes a new lease on life. How much superior the conducting and playing is on the records Leinsdorf has made with the Concert Arts Ensemble of Los Angeles Players as against those done in London with the renowned Philharmonia Orchestra. The American sound is superior, too. J. T.

• **FINLANDIA.** SIBELIUS—King Christian II, Incidental Music, Op. 27; Elegie; Musette; Pelleas and Melisande, Incidental Music, Op. 46; Entracte; Finlandia, Op. 26; Valse Triste, Op. 44; GRIEG—Wedding Day at Troldhaugen, Op. 65, No. 6; Two Melodies, Op. 63; Cow-keeper's Tune, Country Dance; Two Elegiac Melodies, Op. 34. London Proms Symphony Orchestra, Charles Mackerras cond. RCA Victor LSC 2336 \$5.98; Mono—LM 2336 \$4.98

Musical Interest: Splendid variety!
Performance: Superior
Recording: Tops
Stereo Directionality: Perfectly balanced
Stereo Depth: Couldn't be better

The only criticism I have of this record is in its somewhat misleading title, and the fact that some extremely charming excerpts are played, leaving the listener wistfully hoping that the entire suites had been recorded, and not just tidbit teasers.

The London Proms Symphony Orchestra is clearly a top-notch ensemble, and Mr. Mackerras conducts poetic and compelling readings.

The excerpts from early Sibelius scores reveal the lighter side of that master, and a charming and lovely discovery it turns out to be. Perhaps we shall someday have the entire *King Christian* and "*Pelleas*" Suites in newly engineered stereo, also with *Karelia* and perhaps *Belshazzar's Feast* too, which are bouquets of melodic freshness seldom found in the granite-like masterpieces of the later and more mature Sibelius. Here is a record to own for fine northern melody. The stereo version is admirable, well balanced, and entirely satisfying. J. T.

HIFI REVIEW

Rimsky-Korsakov and better than fifteen of the Tchaikovsky. But these are all done by conductors, who are otherwise well represented, and most of the performances have a sameness of brilliant ensemble work and briskly exaggerated tempi. Kondrashin conducts the music with new freshness and insight. Generally, his tempi overall are slower than the "norm" taken by his competitors, but do not think for a moment that Kondrashin is ponderous. Far from it, he lingers where he wants the music to sing, as in the long romantic melody of the Tchaikovsky, but then he picks up the tempo briskly where indicated. The result is a magnificent sense of rightness, and an elastic and intelligent forward moving interpretation free of overblown dynamics. So many times the pairing of these two works seem to produce only a mutuality of dizzy pace and sizzling "hi fi" that sonically impresses, but musically wearies the listener after a few plays. Kondrashin's poetic way may be a longer-lasting, more permanent document, and one that offers new discoveries on replay. There is little to choose between his reading of the two scores, although he seems on happier ground with *Capriccio Italien*.

The sound on the stereo is excellent, and in good balance from every point of view. Monophonically things do not measure up to quite the same standard, as the sound appears to be too forward and too brilliant for a perfectly articulated result. J. T.

TCHAIKOVSKY—Violin Concerto (see MENDELSSOHN)

● **WAGNER**—Tristan and Isolde: Prelude and Love-death; Lohengrin: Prelude to Act I; Parsifal: Prelude and Good Friday Spell. Vienna Philharmonic Orchestra, Rudolf Kempe cond. Capitol SG 7180 \$5.98

Musical Interest: Fine Wagner
Performances: Splendid
Recording: Exceptional
Stereo Directionality: Fine
Stereo Depth: Wonderful

I notice that Kempe's conducting of Wagner at London's Covent Garden has come in recently for some sharp criticism from the British press, mostly on the grounds that Kempe tends to over-refinement and tameness. This is certainly not true here. The "Tristan" music surges and swells passionately, and so, too, does the *Lohengrin Prelude*. To the *Parsifal* excerpts Kempe brings a truly devotional mysticism and he elicits some ravishing playing from the Vienna Philharmonic. The engineers add their bit to the general excellence with warm and resonant reproduction. I highly recommend this disc. M. B.

WEBER—Konzertstück (see **SCHUMANN**)

COLLECTIONS

● **BALLET HIGHLIGHTS FROM THE OPERA.** PONCHIELLI—La Gioconda: Dance of the Hours; ROSSINI—William Tell: Passo a sei; VERDI—Aida: Ballet Music; WAGNER—Tannhäuser: Venusberg Music; SAINT-SAËNS—Samson and Delilah: Bacchanale. Concert Arts Symphony Orchestra, Erich Leinsdorf cond. Capitol SP 8488 \$5.98

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Lotte Lenya, distinguished actress-diseuse, widow of Kurt Weill and his most telling interpreter, personally supervised this recording in Berlin. It contains orchestral arrangements of fourteen Kurt Weill songs, some never before heard in this country. Among the selections are Weill's highly original themes from *Mahagonny*, *Threepenny Opera*, *Berlin Requiem*, *Konjunktur*. Orchestrated and conducted by Peter Sandloff and his orchestra.

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STEREO DISC MISCELLANY

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Stereo Direction	Stereo Depth	Score
TILL THE END OF TIME —Florian Zabach The Very Thought of You; Tenderly; Anniversary Waltz; Lovely to Look At & 8 others. Mercury SR 60004 \$4.98	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓✓	14
GUITARS—Vol. II—Al Viola Lonesome Road; I Cover the Waterfront; Sometimes I'm Happy; Makin' Whoopee & 8 others. Liberty LST 7127 \$4.98	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓✓	14
WILLIAM HOLDEN presents FAR AWAY PLACES —Warren Barker cond. Malayan Nightbird; Tokyo Trolley; Lotus Land; Petite & 8 others. Warner Bros. WS 1308 \$4.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
VIBERATIONS —Jerry Shand and his Piccadilly Trio After You've Gone; Nola; Tea for Two; Brazil & 9 others. Urania USD 2023 \$5.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
POWERHOUSE —Buddy Cole at the Hammond Organ The Lady Is a Tramp; Ridin' High; Powerhouse; Accent on Youth & 8 others. Warner Bros. WS 1310 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
THE HARMONICATS IN THE LAND OF HI-FI Twelfth Street Rag; All of Me; Diane; Jealous & 8 others. Mercury SR 60028 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
THE INK SPOTS—Vol. II Paper Doll; Lazy River; Old Man River; My Prayer & 4 others. Mayfair 9668 S \$2.98	✓✓✓	✓✓✓	✓✓✓	✓✓	11
A THINKING MAN'S BAND —Si Zentner Orchestra Two Guitars; Sock Hop; Why Not; Little Girl & 8 others. Liberty 7133 \$4.98	✓✓✓	✓✓✓	✓✓✓	✓✓	11
IMPORTED CARR-AMERICAN GASI —Carole Carr He's My Guy; Come Runnin'; He's a Tramp; As I See It & 8 others. Warner Bros. WS 1316 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓	10
PIANO-ROLL ROCK 'N ROLL —Prepared by J. Lawrence Cook Hound Dog; Swingin' Shepherd Blues; Bernadine; The Walk & 8 others. Mercury SR 60083 \$4.98	✓✓✓	✓✓	✓✓✓	✓✓	10
EXOTICA—Vol. III—Martin Denny Orchestra Jungle River Boat; Manila; Limehouse Blues; Jungle Train & 8 others. Liberty LST 7116 \$4.98	✓✓	✓✓	✓✓✓	✓✓✓	10
BARBER SHOP IN STEREO —The Play-Tonics Coney Island Baby; Harrigan; My Ideal; Doin' the Raccoon & 10 others. Warner Bros. WS 1311 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓	10
THE FLIRTY THIRTIES —Lew Raymond & His Orchestra with Vocals When You're Smiling; Take Me in Your Arms; Three Little Fishies; Goody-Goody & 6 others. Mayfair 96545 \$2.98	✓✓✓	✓✓	✓✓✓	✓✓	10
COME RAIN OR COME SHINE —Rosa Rio, Kenneth Lane, Morey Field (organ & rhythm) Rain; Red Sails in the Sunset; Over the Rainbow; The Moon Is Blue & 8 others. Vox STVX 426.010 \$4.98	✓✓	✓✓	✓✓✓	✓✓✓	10
LATINO —Don Swan and His Orchestra El Cumbanchero; La Paloma; Berita; Hokey Joe & 8 others. Liberty LST 7123 \$4.98	✓✓	✓✓	✓✓✓	✓✓✓	10
THE TROUBADORS AT THE VIENNESE LANTERN Two Hearts in ¾ Time; Maxim's; Vienna, My City of Dreams & 9 others. Kapp KS 3028 \$4.98	✓✓✓	✓✓	✓✓✓	✓✓	10
AVE MARIA and other songs of inspiration and emotion Murray Dickie with Orchestra, Hans Hogen conducting. Liebestraum; Because; Largo & 9 others. Vox STVX 425.210 \$4.98	✓✓✓	✓✓	✓✓	✓✓	9

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

THE STEREO REEL THE STEREO REEL THE STEREO REEL

Reviewed by DAVID HALL and JOHN THORNTON

CONCERT

● **BRUCKNER**—Symphony No. 7 in E Major (Original version). Symphony Orchestra of the Southwest German Radio, Baden-Baden, Hans Rosbaud cond. SMS S 11 \$8.95

Musical Interest: Lush romanticism
Performance: Mediocre
Recording: Same
Stereo Directionality: Fair
Stereo Depth: Good

In the symphonies of Anton Bruckner, two things are necessary: a conductor with an expert ear for tempo, and a virtuoso orchestra. The first is needed because of the sheer length of his orchestral scores, and the latter not so much in terms of principal desk ability, but to sustain a lovely ensemble tone throughout. Bruckner has many splendid moments, with some long spaces between, and it calls for an expert hand on the podium to join the rambling bars together, and to make coherent musical sense from a symphony that can seem interminable and repetitious. The late Eduard van Beinum's wonderful issue on London, which goes back several years (LL852/3), provided the perfect solution in point.

In this SMS release, evidently processed from Vox masters, neither Rosbaud nor the Baden-Baden orchestra can match, even with the advantage of stereo, the strength and glow of the van Beinum reading. The sound of the old London album holds up amazingly well too! Rosbaud is heavy-weight, and offers little sunlight. There are times when the orchestra's string sections are not together. His reading as such is lushly romantic. At \$8.95, this 4-track stereo tape is a real bargain, for the sound is satisfactory if not spectacular, and some of the heaviness of bass can be balanced out by judicious adjustment of tone controls. J. T.

● **SYMPHONY OF DANCE**. RIMSKY-KORSAKOV—Dance of the Buffoons; SIBELIUS—Valse Triste; BIZET—L'Arlésienne: Minuet; GLIERE—Red Poppy; Russian Sailor's Dance; GLINKA—Russian and Ludmilla: Overture; BORODIN—Prince Igor: Polovtsian Dances. Musical Arts Symphony, Leonard Sorkin cond. Concertapes 4T 3003 \$6.95

Musical Interest: Well-balanced variety
Performance: Vigorous
Recording: Good
Stereo Directionality: Classic seating
Stereo Depth: Good

On four tracks of surprisingly wide-range
NOVEMBER 1959

fidelity, Concertapes has issued an appealing tape containing six familiar selections including the 'complete' "Polovtsian Dances" from *Prince Igor*. Sorkin leads the ensemble in vigorous accounts of this popular fare shown above, and displays particular excellence in the Bizet. Percussion sound is a trifle buried, but all else is in fine balance. J. T.

ENTERTAINMENT

● **THE ARMY WAY**. On, Brave Old Army Team; The Blue Tail Fly; Sometimes I Feel Like a Motherless Child; World War I Medley—There's a Long, Long Trail A'Windin', K-K-K-Katy, It's a Long Way to Tipperary, Till We Meet Again, Mademoiselle From Armentieres, My Buddy, Over There; Onward Christian Soldiers; The Army Goes Rolling Along; While Strolling thru the Park One Day (Cadet Quartet of '58); Yellow Bird (Cadet Quartet of '58); 76 Trombones; Dixie; Alma Mater. The Cadet Glee Club of West Point. Chief Warrant Officer Frederick W. Boots, Director; John H. McKillop, Cadet Director; Cadet Rexford Good, accompanist. SMS S12 \$7.95

Musical Interest: Fine nostalgic stuff
Performance: Good
Recording: Some faulty processing
Stereo Directionality: Excellent
Stereo Depth: That's where the rub comes

The cadets sing most of the time in very creditable fashion, the arrangements are splendid, but the release is all but spoiled by two things: the piano could have been dispensed with (this is no criticism of Cadet Good), and there is too much level piled onto the tape, or at least this was true in my review copy. For at low-volume level, crosstalk from the other tracks comes through. Just as the cadets warm up to *Sometimes I Feel Like a Motherless Child*, you hear in the background *Army Goes Rolling Along* or some such, in reverse, if you please, and the mood is spoiled.

The West Point group sings much in the tradition of Fred Waring, although not so trickily, and the arrangements are very appealing. *Strolling Through the Park* and *Yellow Bird* are delivered matchlessly by the Cadet Quartet of '58. They are so good it makes this reviewer wonder why they were allowed only two selections. If you

All tapes reviewed are 4-track, 7½ ips
unless otherwise noted

want this tape, play it first before you buy. Go to the end of *Brave Old Army Team* and see if there is backward-background sound at high-volume level as *Motherless Child* begins. Perhaps my review tape was just a bad one. Let's hope so, for such a fault is hard to take. J. T.

● **GIGI & MY FAIR LADY**—Highlights, Hollywood Radio City Orchestra and Hollywood Light Opera Singers, Thomas M. Davis cond. Omega ST 4010 \$9.95

Musical Interest: No substitute for original casts
Performance: Same
Recording: Small studio mostly
Stereo Directionality: OK
Stereo Depth: Not much

The capsule comments above say just about all that can be said for this production. *Gigi* definitely suffers from small studio acoustics; there is some improvement in *My Fair Lady*; but I can't imagine anyone choosing these versions in place of the original soundtrack or original cast recordings, be they mono or stereo. D. H.

● **GIGI & MY FAIR LADY**—Highlights. The Radiant Velvet Orchestra, Caesar Giovanni cond. Concertapes 4T 4001 \$6.95

Musical Interest: Bon-bons from two great musicals
Performance: Pro
Recording: Good
Stereo Directionality: Sharply divided
Stereo Depth: Adequate

The Radiant Velvet Orchestra is a title that takes some real playing to live up to, and the Giovanni ensemble is not radiantly velvety, thank heavens. They play professionally and most of the time precisely. Things are a little on the heavy romantic, thickly emotive side, but you can't have everything. Giovanni's piano lead is satisfactorily strong without too much *arpeggio* improvisation and his arrangements are tasteful. Quality is fine throughout. J. T.

● **THE KING AND I** (Rodgers-Hammerstein). Orchestra, Warren Barker cond. Warner Bros. WST 1205 \$7.95

Musical Interest: Vintage Rodgers
Performance: Can't replace the voices
Recording: Bright
Stereo Directionality: OK
Stereo Depth: OK

The predominating brightness of War-

ren Barker's arrangements tend to make this recording sound more "tinkly" than is actually the case. This tape, however excellent as stereo production, is no substitute for the Capitol soundtrack recording, complete with voices, which was once available on 2-track stereo tape and now available as a stereo disc (SW 740). *D. H.*

● **ONCE UPON A MATTRESS.** (Mary Rodgers-Marshall Barer)—Original Cast Recording. Orchestra and Chorus dir. by Hal Hastings. Kapp KT 41012 \$7.95

Musical Interest: Cute fairy tale satire
Performance: Spirited
Recording: Good enough
Stereo Directionality: Plenty of it
Stereo Depth: A mite shallow

The off-Broadway musical based on Hans Christian Andersen's *The Princess and the Pea* offers charming and humorous listening, though there are moments when the charm gets a little bland and the humor just too, too cute. Such moments are happily few and far between.

In 4-track tape format, the stereo recording is generally successful, with well-defined directionality and motion, though not very much depth illusion. Recording level has been kept to a reasonable point so that there is no annoying crosstalk. All told, this is the most effective stereo musical to find its way to tape so far; but I'm sure there will be a deluge forthcoming should Columbia and RCA Victor decide to enter the 4-track reel-to-reel tape field. *D. H.*

● **PORGY AND BESS.** (Gershwin-Hayward-I. Gershwin)—Highlights. Ella Fitzgerald and Louis Armstrong with Orchestra, Russell Garcia cond. Verve VST 4-206 \$11.95

Musical Interest: The greatest
Performance: The greatest!
Recording: Fine and dandy
Stereo Directionality: Tasteful
Stereo Depth: Likewise

Every once and a while there comes an event in the world of music that confounds the purists and the hard-shell musicologists. It usually takes the form of a genuinely creative artist running rough-shod over all previous conceptions of a respected musical masterpiece—only to give everyone a brand new insight into it. This is the case with the Ella Fitzgerald-Louis Armstrong treatment of Gershwin's *Porgy and Bess* score. They play high, wide and fancy with the original—if we take the complete Columbia mono set (OSL 162) as a criterion. What touchingly communicative insight they offer into various facets of the songs! I defy anyone to listen to Ella doing *My Man's Gone Now* without getting the proverbial lump in the throat. Examples could be multiplied; but it is enough to say that this set is a re-creative masterpiece of a very special kind. The recording is first-rate in every respect, and Russell Garcia has done a first-rate arranging and conducting job. Cheers to Norman Granz, too, for carrying through the whole project. This album won't replace the complete original Columbia recording, but it makes a superb supplement. Everything comes off in fine shape in 4-track tape—elegant sound, no

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bothersome crosstalk, tape hiss down to a reasonable minimum. This is a must-recording in whatever form you may happen to acquire it! *D. H.*

● **77 SUNSET STRIP**—Music from the TV Show. Warren Barker cond. Warner Bros. WST 1289 \$7.95

Musical Interest: For TV tastes
Performance: Pro
Recording: Sound stagey
Stereo Directionality: OK
Stereo Depth: OK

While the best of Hank Mancini's *Peter Gunn* music can appeal to a variety of tastes, I'm afraid 77 *Sunset Strip* leaves the likes of me behind.

Taste factors, aside, the 4-track tape comes out as a good Hollywood professional job, with assets and limitations that can be implied therefrom. *D. H.*

● **THE GREATEST!** Count Basie Plays . . . Joe Williams Sings Standards. Thou Swell; 'S Wonderful; Singin' in the Rain; A Fine Romance & 8 others. Verve VST 4-204 \$7.55

Musical Interest: Virile standards
Performance: Straight to the point
Recording: "Studioish"
Stereo Directionality: Yep
Stereo Depth: Not much

Joe Williams brings a bit of the Sinatra manner to these songs, but he can't capture the Sinatra magic; neither does he have quite enough of his own to fill the gap. The Basie backings swing along in a nice, clean way; but the production as a whole leaves me rather luke warm. Good sound is produced throughout. *D. H.*

● **MIDNIGHT IN ROME.** La Pui bella del monde; Guaglione; Voce e Notte; Lazarella; Vogliamoci tanto bene; Tu che mi paratro a'ffra; Luna sanremese; Appassionatamente; Piccolissima serenata; Samba. Gianni Monese and His Orchestra with Walter Baracchi, piano. SMS S13 \$7.95

Musical Interest: Roman bon-bons
Performance: Good
Recordings: Fine
Stereo Directionality: Well balanced
Stereo Depth: Good

Ten selections by Gianni Monese feature an Italian orchestra and Baracchi's instrument in the American popular tradition. This tradition consists of rippling *arpeggios*, whole clusters of notes cascading hither-and-yon like "poils" on velvet. The arrangements are brisk, the tempos are right, and the release is a fine danceable tape. Quality of these new 4-track tapes is at a high level—as good as a great many 2-track stereos reviewed; and the noise level is low, too. *J. T.*

● **AROUND THE WORLD IN 80 DAYS**—Highlights; **BACKGROUNDS FOR BRANDO.** Omega Orchestra, Elmer Bernstein cond. Omega ST 4004 \$9.95

Musical Interest: Prime Hollywoodiana
Performance: Mostly good
Recording: Nicely detailed
Stereo Directionality: Marked
Stereo Depth: Not very marked

Hollywood composer-conductor Elmer Bernstein does a charming job with the music from the Todd-AO extravaganza. Though his orchestra is too small to measure up to the grandiose elements of the score, this is perhaps just as well, because he does know how to make the most of intriguing coloristic and harmonic detail. Ten Brando films are represented in the "Backgrounds" side. Alex North's *Blanche* from *Streetcar Named Desire* and Loesser's *Fugue for Tinhorns* from *Pal Joey* come nearest to rising above standard Hollywood film level. Here's good sound, on the whole, and excellent tape processing. *D. H.*

● **DANCING AND DREAMING.** Somebody Loves Me; Don't Blame Me; The Breeze & I; The Way You Look Tonight; Solamente; Easy to Love; Time on My Hands; Green Eyes & 15 others. Jay Norman Quintet. Concertapes 4T 5001 \$6.95

Musical Interest: Fine and generous choice
Performance: Good all-the-way
Recording: Top sound
Stereo Directionality: Very sharply divided
Stereo Depth: Good balance

The Jay Norman Quintet plays twenty-three very satisfying selections in a manner to encourage more productions like this one—and no short arrangements either, no cheating, as full time is allowed to each selection. Arrangements are expert, restrained, and without the superficial lushness that seems to drag at so many presentations of this kind. Claude Scheiner's guitar is full throated and free from theatrical tricks. Max Mariash's drums provide an element of such versatility that makes you think the Quintet is larger than it is. Norman is pianist and "conductor," and he together with Chuck Calzaretta on vibes, and Skalinder's fine bass, make up a very satisfying team of musicians. The individual numbers are each given their own distinctive dress, and the tape happily does not have a "same-sound" to each selection. The result is fine. It's a darned good tape, one of the best of its kind, and on four well-recorded tracks with no noticeable crosstalk. *J. T.*

● **SILK, SATIN, AND STRINGS.** Jalousie; Sleepy Lagoon; Holiday for Strings; From This Moment On; Laura; Falling in Love with Someone & 6 others. The Radiant Velvet Orchestra, Caesar Giovanini cond. Concertapes 4T 3006 \$6.95

Musical Interest: Melodic pop variety
Performance: Slick
Recording: Good
Stereo Directionality: Leftish
Stereo Depth: Good

Caesar Giovanini conducts an orchestra playing with instruments said to be worth \$400,000 (this does not include the castanets), and the sound they make is slickly professional. Discipline is very good, all the boys are together all the time, and there is reason to suspect that most of them must have regular symphony orchestra jobs. This tape is superior musically, and much, much better than the average for this kind of entertainment. Emphasis is on the left where most of the strings are located. *J. T.*

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STANLEY GREEN

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JAZZ

● **THE DIXIE REBELS STRIKE BACK WITH THE TRUE DIXIELAND SOUND.** Royal Garden Blues; Hindustan; Panama; Fidgety Feet & 8 others. Command RS 801 SD \$5.98; Mono—RS 33 801 \$4.98

Musical Interest: Casual
Performance: Spirited
Recording: Generally OK
Stereo Directionality: Pronounced
Stereo Depth: Adequate

With some amateur spirit and with none of the competence of professionals, this unidentified Dixieland mob runs through a collection of the standard two-beat numbers. There is a strong trombone player in the group and a trumpet player who at times has an interesting melodic concept. The stereo is split like East and West, but at times the listener seems surrounded.

R. J. G.

● **JO JONES PLUS TWO.** Satin Doll; Sweet Lorraine; Old Man River & 6 others. Vanguard VSD 2031 \$5.95; Mono—VRS 8525 \$4.98

Musical Interest: Pleasant listening.
Performance: Excellent
Recording: Fine
Stereo Directionality: Good
Stereo Depth: Good

This is a real trio in which no one instrument completely dominates. Jones has quite fascinating ideas concerning the possibilities of contrasts in sound, also the piano and bass are both top-notch musicians. The result is delightful listening, better actually than the Ahmad Jamal Trio. It is consistently propelled by an irresistible beat. The pianist Ray Bryant is really outstanding when playing the blues.

R. J. G.

● **WHEN YOU'RE AWAY** featuring CARMEN McRAE. The More I See You; If I Could Be with You; I Concentrate on You; I'm Glad There Is You & 8 others. Kapp KS 3018 \$4.98; Mono—KL 1135 \$3.90

Musical Interest: Fine singing
Performance: Warm, effective
Recording: Top-notch
Stereo Directionality: Good
Stereo Depth: Generally good

Aside from one bad track in the stereo

BEST OF THE MONTH

- Kapp scores a triumph with their newly signed singing star, Carmen McCrae. — "This is a warm, meaningful and pleasing collection by one of the most effective stylists . . . ample evidence of Carmen McCrae's bright individuality." (see p. 119)
- Decca's handsome 3-disc package, The Gershwin Years, rates as a major tour de force for conductor-arranger George Bassman. — "Fifty-seven selections . . . from his very first song in 1916 to his final song in 1937. . . . The stereo sound is strikingly alive!" (see p. 119)
- RCA Victor's Kiss Me Kate album with Gogi Grant turns out a happy surprise. Thirteen Porter songs are dressed up in "bright new arrangements that preserve the flavor of the original while still adding a fresh and appealing flavor of their own." (see p. 124)

version ("*I'll Be Seeing You*"), this is a warm, meaningful and pleasing collection of ballads sung in her best voice by one of the most effective stylists in the vocal ranks. It is more on the pop side than some of her efforts in the past, but it is still ample evidence of Carmen McCrae's bright individuality. The accompaniment is by a small group on most tracks, and by a studio band on the others; in all cases, it is most sympathetic. If there is any fault with the LP, it lies in Miss McCrae's determined effort to be cute on a couple of numbers, an effort she was ill-advised to make.

R. J. G.

● **DOWN HOME REUNION—YOUNG MEN FROM MEMPHIS.** Frank Strozier (alto saxophone), George Coleman (tenor saxophone), Louis Smith, Booker Little (trumpets), Phineas Newborn (piano), George Joyner (bass), Charles Crosby (drums), Calvin Newborn (guitar). Things Ain't What They Used to Be; Blue 'N Boogie; After Hours; Star Eyes. United Artists UAS 5029 \$4.98

Musical Interest: Relaxed, modern jazz
Performance: Growing new talent
Recording: Very good
Stereo Directionality: OK
Stereo Depth: First-rate

Tom Wilson of the United Artists' jazz a&r staff had the sensible idea of re-assembling several young jazzmen who gained

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

their experience in Memphis and who are now in various cities with various bands. The results are generally satisfying. Of the hornmen, trumpeters Louis Smith and Booker Little and tenor saxophonist George Coleman have been heard before on record, and while none has achieved real stature yet, all are learning. Saxophonist Strozier, new to this reviewer, also has impressive potential. He plays with a strong, clear tone, a fine beat and a conception that is flexible and all his own. The rhythm section is efficient. Also it's heartening to hear pianist Phineas Newborn continuing to lose the taste for extraneous filigree work that marred his earlier recordings.

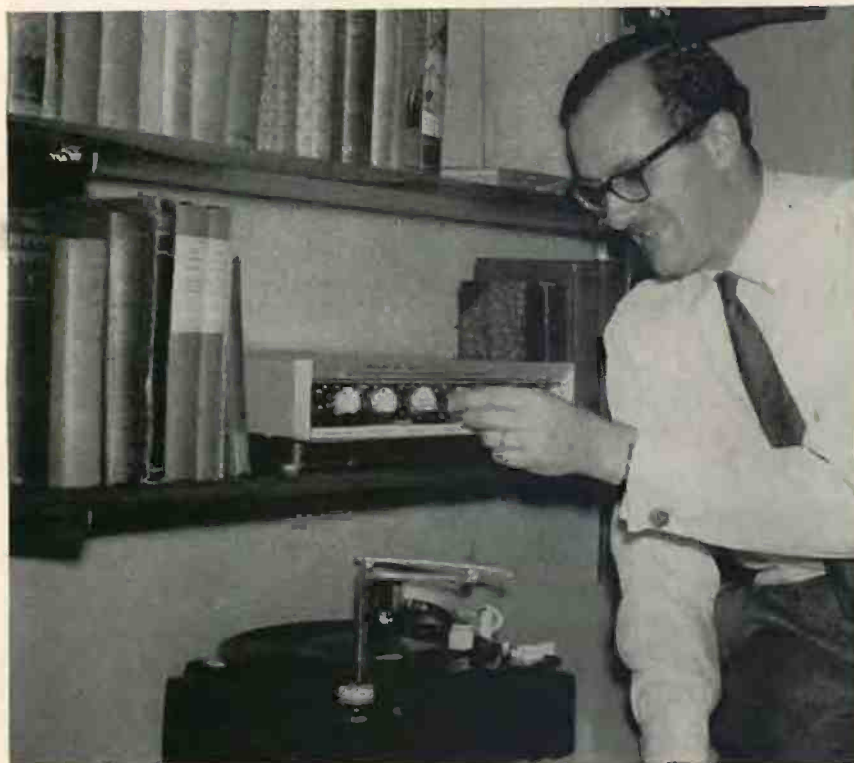
N. H.

POPS

● **THE GERSHWIN YEARS—ORCHESTRA AND CHORUS** conducted by GEORGE BASSMAN. Vocals by Paula Stewart, Lynn Roberts & Richard Hayes. 57 songs. Decca DXSB 7160 3 12" \$16.98; Mono—DXZ 160 3 12" \$13.98

Musical Interest: Unquestionable
Performance: Dedicated
Recording: Stereo—very realistic; Mono—satisfactory
Stereo Directionality: Fine for chorus
Stereo Depth: Outstanding

There have been many albums in the past devoted to the works of a single eminent pops composer, but this is, by far, the most ambitious and complete attempt to offer a chronological, comprehensive survey of one man's output. Fifty-seven selections by George Gershwin have been scrupulously arranged from his very first song in 1916 (*When You Want 'Em, You Can't Get 'Em; When You Got 'Em, You Don't Want 'Em*) to his final song in 1937 (*Love Is Here to Stay*), with thirty-six of them featuring vocals either by a chorus



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or by soloists. Moreover, the three-record set is encased in a handsome box album that includes an elaborately illustrated booklet containing an affectionate biography of the composer by Edward Jablonski, plus assorted facts and figures about his music and his musicals. Gershwin's career is ideally suited to this type of survey. It is, in fact, hard to think of another composer who has shown such a definite, almost systematic advancement in his chosen field. From 1921 to 1924 Gershwin turned out songs for a series of revues called *George White's Scandals*; from 1924 to 1930 he wrote a number of highly successful musical comedies; from 1930 to 1933 he helped revolutionize the American musical theater with his satiric "comic operas"; and in 1935, with *Porgy and Bess*, he created the most universally acclaimed American opera ever written. This does not mean that his earlier works were without merit, but rather a certain flow and maturity was clearly achieved within his brief 21-year career.

The best-known pieces are all here, but even greater pleasure is afforded upon hearing those Gershwin songs that are seldom if ever performed. The tender *I Was So Young*, the spirited *Nobody but You*, the debonair *High Hat*, the insinuating *Do What You Do*, and the almost excruciatingly plaintive *Isn't It a Pity?* are among the truly rare gems that deserve a wider hearing.

Although the earliest pieces are given a slightly period treatment, with banjos, whistles and the like, most of George Bassman's arrangements are solid and untricky, always allowing the music and lyrics to tell their own story. I was particularly delighted with the ragtime quality of *Stairway to Paradise*, the blasting *My One and Only*, the sparkling *I Don't Think I'll Fall in Love Today*, and the humorously martial *Strike Up the Band*. Occasionally, however, the program becomes a bit too much of a "recital," with *High Hat* and *Feeling I'm Falling*, for example, somewhat lacking in spirit. Though it was probably wise to limit *Porgy and Bess* to an orchestral medley, using strings on *There's a Boat Dat's Leaving Soon for New York* gives it the inappropriate flavor of a Viennese cocktail lounge. Of the soloists, Richard Hayes is the most dependable.

The stereo sound is strikingly alive; the illusion of depth is quite remarkable. However, there are times when the strings, reeds, and brass all seem to be uncomfortably crowded to the right, while the left side is occupied only by the rhythm section. Stereo is just great for the chorus. An effective touch is used on *Mine*, in which the male members on the left inject a cynical commentary upon the starry-eyed sentiments expressed by the girls at the right. S.G.

● **JOE "FINGERS" CARR AND HIS SWINGIN' STRING BAND.** Joe "Fingers" Carr (piano) and an orchestra of six violins, two alto saxophones, accordion, drums, xylophone, orchestra bells, gong, tympani, electric guitar, banjo, mandolin, electric bass. The Peanut Vendor; Harbor Lights; Mary Lou & 9 others. Capitol ST 1217 \$4.98

Musical Interest: Minimal

HIFI REVIEW

Performance: Accurate
Recording: Excellent
Stereo Directionality: Superior
Stereo Depth: Well done

If there is any justification for this hokey gimmicking of venerable standards, it is the superb engineering. As a stereo demonstration record, there is not only clear directionality that has the proper depth for the instrumentation as a whole, but also the use of xylophone, orchestra bell, gong, etc. tests a rig's capacity to define multiple highs, and adds piquancy to the otherwise shallow arrangements. Musically, there's nothing of value in the album. Sonically, it indicates again that Capitol has one of the best engineering staffs in the business. N. H.

● **JIMMY DURANTE (IN PERSON) AT THE PIANO.** I Want a Girl; You Made Me Love You; Carolina in the Morning & 9 others. Decca DL 78884 \$4.98; Mono—DL 8884 \$3.98

Musical Interest: For Durante-ites
Performance: Durante-esque
Recording: Close; cleaner on stereo
Stereo Directionality: Distracting
Stereo Depth: Unnecessary

Jimmy Durante is always a joy, but stereophonically, this LP is an oddity. Apparently, Jimmy used two pianos. The first one is on the right. Then, seated at a piano midway between the left and center, he had the music played back while he added bits of songs, comments, and additional noodling at the second piano. This is about the only way I can explain how in *Inka-Dinka-Do*, for example, "Schnozzola" says, "Here comes a run, I hope you like it" from between the speakers—and out it comes from the piano at the right. S. G.

● **JACK FASCINATO—MUSIC FROM A SURPLUS STORE.** Pixie Pipes Parade; Adios Castanets; Makin' Tracks; Oily Boid & 8 others. Capitol ST 1225 \$4.98

Musical Interest: Intriguing
Performance: Imaginative
Recording: Immaculate
Stereo Directionality: Impressive
Stereo Depth: Insufficient

Jack Fascinato and Ken Snyder have raided their local "surplus goods store" for all sorts of odds-and-ends that they have used as additions to a regular orchestra. There are such unlikely objects as needle-nose oil cans, G.I. scrub brushes, metal wastebaskets, casters, towels, and the like. Surprisingly, however, the team has also written some engaging and witty tunes; in fact, I have a hunch the program would have been just as delightful without the musicalized hardware. Stereo is used well, though the sound is directionally reversed from that specified on the liner notes. S. G.

● **GATHER 'ROUND featuring TENNESSEE ERNIE FORD.** Freight Train Blues; Barbara Allen; Look Down; Twenty-one Years & 8 others. Capitol ST 1227 \$4.98

Musical Interest: For TV watchers
Performance: Bland
Recording: Excellent
Stereo Directionality: Lifelike
Stereo Depth: Good

Mr. Ford is cute as a bug's ear on TV and there have been times in the past

when he has sung with force enough to grant him some legitimacy as a folk artist. Here, however, he merely runs through a fine collection of folk songs in a cream-puff fashion. The stereo effect is good, with



bass on the right, reeds and voice on the left. But the performance is so watered-down that the record is merely dull. R. J. G.

● **MORTON GOULD AND HIS SYMPHONIC BAND—DOUBLING IN BRASS.** Dixie; The Corcoran Cadets March; Manhattan Beach & 8 others. RCA Victor LSC 2308 \$5.98; Mono—LM 2308 \$4.98

Musical Interest: Full of it
Performance: 14 K. Gould
Recording: Slightly sharp
Stereo Directionality: Tops
Stereo Depth: Great

Conducting with his customary authority, Morton Gould offers a brisk, pulsating recital created out of parts of Sousa and Gould. Spotlights are two of the conductor's more ambitious works, the *St. Lawrence Suite* and *Jericho*. The former, commissioned to celebrate the opening of the St. Lawrence Seaway, has something of Aaron Copland's Americana about it, and is an engaging piece of band music. *Jericho* is quite an impressive achievement—especially on stereo. After the battle music, we hear the piercing fanfare of Joshua's trumpets, and then the walls come tumbling down with such awesome realism that you may well have a few uneasy moments. It's fine on mono, too, but it's a much smaller wall. S. G.

● **BROADWAY SONG BOOK—DICK JACOBS AND HIS ORCHESTRA** with vocals by Stuart Foster. Songs from *The Cat and the Fiddle*, *Oklahoma!*, *Damn Yankees!* & 16 others. Coral CX 74 2 12" \$9.96

Musical Interest: Lots
Performance: For dancing
Recording: Fine
Stereo Directionality: Apparent
Stereo Depth: Sufficient

As something of a companion piece to Neal Hefti's *Hollywood Song Book* (Coral 7CX-2), Dick Jacobs' *Broadway Song Book* is a pleasant enough compendium of sixty-one songs, all presented in fairly steady, uncomplicated, swinging tempos. To say that these arrangements are "danceable" is about as meaningful as saying that a book is readable," but this is apparently what they are intended to be.

The two records contain a high percentage of hit songs, and cover in fairly hap-

azard manner most of the musical comedy successes from *George White's Scandals* of 1931 to *Flower Drum Song*. To maintain the predominantly steady beat, many of the songs have been subjected to either a speeding-up or a slowing-down process. In the latter category are *There Once Was a Man* (from *The Pajama Game*), which has been reduced from a gallop to a loping trot, and *Seventy-Six Trombones*, which now becomes almost indistinguishable from *Good-night, My Someone*.

Mr. Jacobs eschews tricky stereo effects, though at all times the separation of reeds (left) and brass (right) is readily apparent. S. G.

● **JULIE LONDON—SWING ME AN OLD SONG** with Jimmy Rowles and his Orchestra. After the Ball; Camptown Races; By the Beautiful Sea; Row, Row, Row & 8 others. Liberty LST 71 19 \$4.98

Musical Interest: Old time grab bag
Performance: Diverting
Recording: Sibilant
Stereo Directionality: Satisfactory
Stereo Depth: Some

Not content merely to do songs of the early days of this century, Julie London has also found inspiration in songs of the 18th century (*Camin' Through the Rye*) and the 19th (*Camptown Races*, *Old Folks at Home*, *After the Ball*). Here, Miss London breathes new life into many of the more faded sentiments, a feat made all the more pleasant by her commendable sense of humor. Sociologists, incidentally, may be interested to note that Shelton Brooks' venerable *Darktown Strutters' Ball* has been rechristened the *Downtown Strutters' Ball*. I'm not exactly sure what is gained by the use of stereo, but thank heaven Liberty has refrained from its frequent tinkering with the sound waves. Well, it's only done on *Old Folks at Home*, which does show some self-control. S. G.

● **JANE IN SPAIN.** JANE MORGAN (vocals) with orchestra conducted by Frank Hunter. Adios; Granada; Magic Is the Moonlight & 9 others. Kapp KS-3014 \$4.98; Mono—KL-1129 \$3.98

Musical Interest: Dull
Performance: Bland
Recording: Bright
Stereo Directionality: Well-balanced
Stereo Depth: Very good

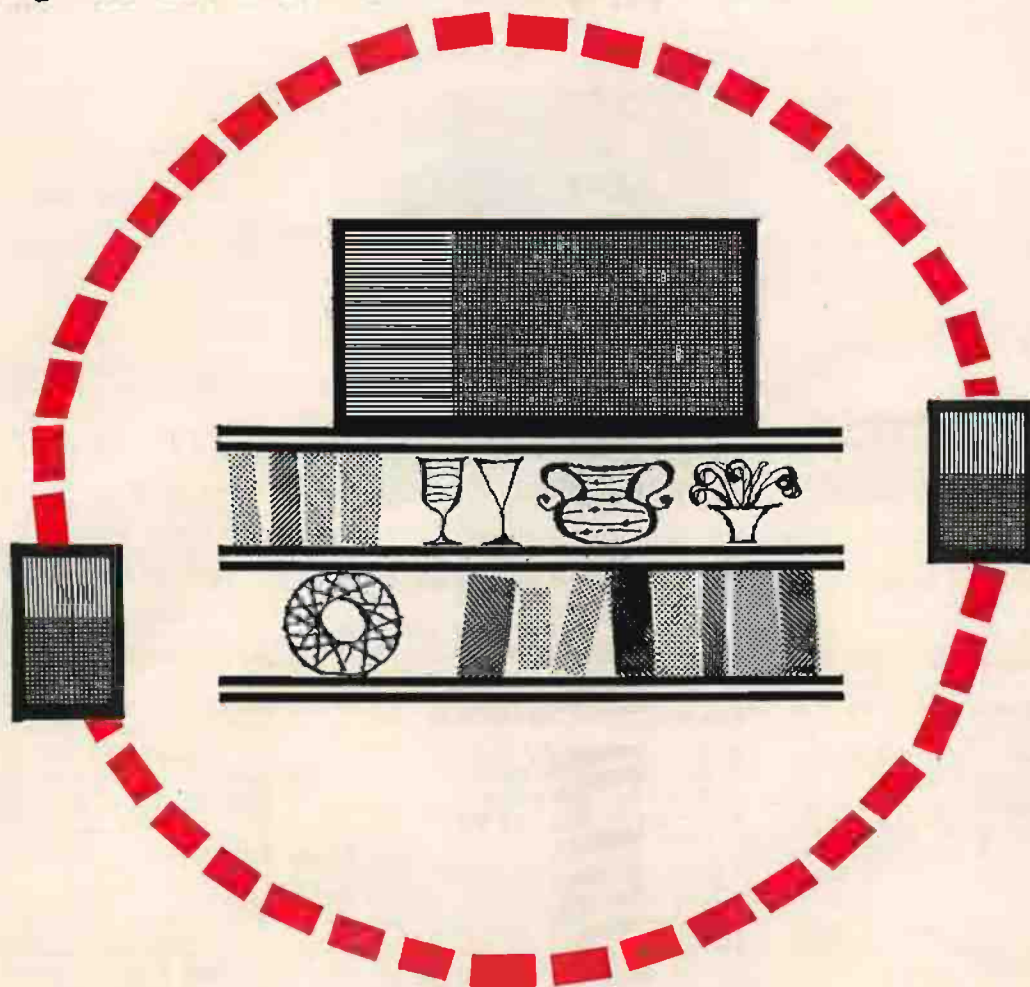
Jane Morgan is a pop singer who has achieved much success in the past few years. The reasons are inexplicable to this listener. True, her diction is clear and her voice doesn't grate; but she sings with singular lack of individuality and imagination. From a musical standpoint, she is consistently boring. N. H.

● **MARGUERITE PIAZZA—MEMORABLE MOMENTS OF MUSIC** with Orchestra and Chorus, Dave Terry cond. I Could Have Danced All Night; Vesti la giubba; All Alone & 9 others. Coral CRL 757271 \$4.98; Mono—CRL 57271 \$3.98

Musical Interest: Quite a variety
Performance: Attractive
Recording: Mono slightly cleaner
Stereo Directionality: Not noticeable
Stereo Depth: All right

And what a "Piazza pie" we have here—show tunes, Tin Pan Alley standards, op-

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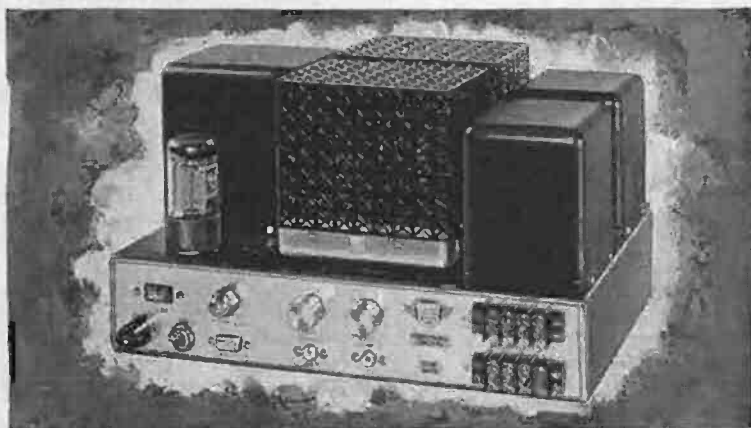
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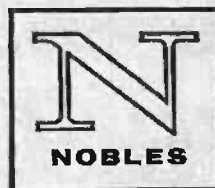


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eratic arias, Negro spirituals, plus the *New Stars and Stripes Forever* with its ringing tribute to the thirteen bars and fifty stars. The soprano has a voice of clarity and range, though her attempts to sing such a variety of songs has too much of a circus stunt about it. I don't think stereo is needed here, but you are able to hear the strings on the right and the rhythm section on the left. Miss Piazza remains in the center, though I thought that at any moment during the *New Stars and Stripes Forever* she would start parading. S. G.

● **STEPHEN FOSTER SONG BOOK—THE ROBERT SHAW CHORALE.** Gentle Annie; Dolcy Jones; Thou Art the Queen of My Song & 13 others. RCA Victor LSC 2295 \$5.98; Mono—LM 2295 \$4.98

Musical Interest: Always appealing
Performance: Sing along with Steve
Recording: Fuzzy at times
Stereo Directionality: What it should be
Stereo Depth: Adequate

The well-drilled Robert Shaw Chorale does nobly by this collection of sixteen Stephen Foster songs. Included with the recording is a handsome booklet containing music and lyrics of all the songs (usually just the first set of lyrics), plus interesting biographical data. The monophonic version is fine, but, after hearing voices spread out from speaker to speaker, it is hard to be satisfied again listening to the sound of a chorus singing from a cramped area somewhere in between. S. G.

THEATER

● **KISS ME, KATE (Cole Porter).** Gogi Grant, Howard Keel, Anne Jeffreys, with Henri René and his Orchestra. RCA Victor LSP-1984 \$4.98; Mono—LPM-1984 \$3.98

Musical Interest: Porter's peak
Performance: A complete delight
Recording: Wonderful
Stereo Directionality: Well done
Stereo Depth: Admirable

While I surely do not mean to slight the soloists' fine work, the hero of this sparkling new *Kiss Me, Kate* is unquestionably conductor-arranger Henri René. Taking thirteen of the sixteen songs from Cole Porter's masterful score, he has given them all bright new arrangements that preserve the flavor of the original while still adding a fresh and appealing flavor of their own. Minus a chorus, Mr. René has maintained a contagious informality throughout, with Gogi Grant, Howard Keel and Anne Jeffreys entering into the proper lighthearted spirit. Utilizing the three singers for maximum dramatic effectiveness, *Another Op'n-in'*, *Another Show* gets the show off to a galvanic start, which never lets up. In most of the numbers, the harpsichord and harp are used to provide deft touches. Combined with strings and tambourine, the harpsichord adds a felicitous mock stateliness to *I've Come to Wive It Wealthily In Padua*; in contrast to the ricky-ticky wood blocks, the harp contributes an Elizabethan touch to the vaudeville turn *Brush Up Your Shakespeare*.

Stereo places the solos and duets front and center, and whenever the three singers

get together, Mr. Keel is in the middle with Miss Jeffreys and Miss Grant to his extreme right and left. One stereophonically clever bit occurs during part of *Brush Up Your Shakespeare* in which each member of the trio takes a turn singing a syllable, thereby causing the voices to bounce from all sides. S. G.

FOLK

● **ODETTA—MY EYES HAVE SEEN.** Odetta (vocals and guitar), Bill Lee (bass) and chorus conducted by Milt Okun. *Bald Headed Woman*; *The Foggy Dew*; *No More Cane on the Brazos*; *Jumpin' Judy* & 9 others. Vanguard VSD 2046 \$5.98; Mono—VRS 9059 \$4.98

Musical Interest: Vibrant material
Performance: Honest and powerful
Recording: Best Vanguard standard
Stereo Directionality: Musical
Stereo Depth: Effective

Folksong artist Odetta has steadily grown in stature during the past couple of years. She is careful and disciplined, and she obviously tries to identify herself fully with the songs she selects. Her voice is deep and unusually strong. She has a rare capacity to communicate and sustain emotional intensity that is overpowering at her best.

This listener occasionally has some difficulty in following her diction, but usually her message is fiercely direct. Most of her songs for this set are of Negro origin—prison and work songs, spirituals, but she is also impressive in an Irish ballad, a frontier tune, and others. The only major flaw in her work at present is occasional heaviness which probably comes from a compulsive desire to be true to her songs with the result that she is not spontaneously at ease. N. H.

● **BROTHER JOHN SELLERS—BIG BOAT UP THE RIVER.** Brother John Sellers (vocals), Ernest Hayes (piano), Mickey Baker (guitar), Panama Francis (drums), Heywood Henry (flute and tenor saxophone), Lloyd Trotman (bass). *Trouble Is a Woman*; *Chain Gang*; *Martha Blues* & 9 others. Monitor 6002 \$4.98

Musical Interest: High
Performance: John carries it
Recording: Clear
Stereo Directionality: Pronounced
Stereo Depth: Shallow

Despite production errors and debatable stereo engineering, Monitor's first album of American folk music is worth hearing. Sellers had an extensive background as a gospel singer before enlarging his repertoire and audience by moving on to the blues and other secular sounds. His voice is powerful, while his style appears to have been somewhat reshaped by show business experience.

The choice of material is excellent and covers an illuminating variety of Negro songs—play tunes, Mississippi River material, prison blues, spirituals, etc. The accompaniment is unfortunate, however. Mickey Baker's clanging electric guitar is entirely out of context and the rest might be understandable as background for a night-club act; but it has no place in a carefully planned folk recording. David Hancock is an excellent engineer and musician, but I cannot understand his stereo balancing here. To my ear, there's a noman's land in the middle. N. H.

HiFi REVIEW

Mono Entertainment

Jazz, Pops, Stage and Screen

Reviewed by

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

JAZZ

● **MUCH BRASS—NAT ADDERLEY.** Nat Adderley (cornet), Slide Hampton (trombone), Laymon Jackson (tuba), Wynton Kelly (piano), Sam Jones (bass), Albert Heath (drums). *Blue Concept: Little Miss Israel; What Next?: Moving; Blue Brass Groove; Accents; Sometimes I Feel Like a Motherless Child.* Riverside RLP 12-301 \$4.98

Musical Interest: Spotty
Performance: Capable
Recording: First-rate

Rather than just putting together another free-style "blowing" date, Nat Adderley decided instead to use an arranger (Slide Hampton) and a little instrumentation (cornet, trombone and tuba). The combination unfortunately didn't quite come off. The scores and most of the original material (particularly Nat's gospel-like *Blue Grass Groove*) are above average, but there's uncomfortable tightness in the ensemble playing and Nat is the only horn soloist of particular ability. He is, for one example, very moving in the refreshingly simple *Motherless Child*. Better brass mates and a more incisive, imaginative arranger would make the difference here.

N. H.

● **LOUIS ARMSTRONG—**and His Hot Five (1926); . . . and His Hot Five and Seven (1927); . . . and His Hot Five with Earl Hines (1928); . . . and His Orchestra (1929); . . . and His Orchestra (1931). Eight selections in each album. *Odéon 10" 1036/1012/1017/1080/1081 \$4.98 each*

Musical Interest: Invaluable
Performance: Documents the emergence of Louis
Recording: Good LP transfers

In importing the French Odéon and Pathé lines, importer Harry Goldman of New York has already performed several valuable services for classical collectors (Rameau's *Platée*, for example—see review p. 112). Now he has also begun to contribute importantly to the jazz catalog. These five collations of some of the best Louis Armstrong from 1926-31 include only one album (the 1927 numbers are on 1012) that is entirely duplicated on American labels. As for the others, so far as I can determine, five on 1036; three on 1017; six on 1080 and five on 1081 have not been readily accessible here for some time except in bootleg editions or as single 78

NOVEMBER 1959

BEST OF THE MONTH

- Columbia's latest Miles Davis LP *Kind of Blue* brings with it two other great modern jazzmen as bonus—John Coltrane (sax) and Bill Evans (piano). The result—"Pure spontaneity . . . Davis reaches that concentration of emotional drive . . . that makes this album memorable." (see p. 126)
- Decca's *Melancholy Baby* album reveals Mary Ann McCall as "one of the really individual singers in jazz, with a great late-night and lost-love quality in her voice . . . this is a 'must' album." (see p. 126)
- Columbia's French-language version of *Gigi* with Maurice Chevalier scores a real bull's-eye. — "The French words fit the spirit of the piece so well that they actually sound as if they were the original." (see p. 134)

rpm items on collectors' lists.

The performances are among Armstrong's finest and most influential. They document his emergence as the first major jazz solo virtuoso. They make astonishingly quite clear in retrospect how he rhythmically and melodically surpassed most of his colleagues in the earlier small combo recordings, not to mention the stodgy big bands on the later ones. It's to be hoped that Mr. Goldman will continue to give the major American labels lessons in what to re-issue. Unfortunately, in electing to retain the original French jackets, Goldman leaves us with no personnel information at all for 1080 and 1081.

N. H.

● **THE SIDNEY BECHET STORY.** Sidney Bechet (clarinet and soprano saxophone) with various accompaniments. *Black Stick; The 14th of July; The Fish Vendor & 9 others.* Brunswick BL 54048 \$3.98

Musical Interest: Only for Bechet
Performance: Sidney keeps it alive
Recording: Adequate

Brunswick's Bechet memorial album is far below what is available on Blue Note (Victor also has superior Bechet sides that could make up a valuable re-issue set). Brunswick has collected three 1938 sides with Noble Sissle plus nine others recorded in France within the past decade with French musicians led by Claude Luter or André Rewelliotty. The support from Sissle's

men is slight, and the French bands are stiff and unoriginal. Bechet's clarinet and soprano saxophone, however, cut through the mediocrity. The album is worth hearing only for his soaring, passionate horn.

N. H.

● **GONE WITH THE WIND** featuring the DAVE BRUBECK QUARTET. *Swanee River; Georgia on My Mind; Ol' Man River & 6 others.* Columbia CL 1347 \$3.98

Musical Interest: Maximum jazz audience
Performance: Better than average
Recording: Top-notch

The Dave Brubeck Quartet is swinging these days. This is common knowledge. Here is an album that has captured this particular aspect of the group very well. There are interesting solo passages, in particular a delightful percussion excursion by Joe Morello on "*Short'nin' Bread*" and a fine long bass solo by Gene Wright on "*Ol' Man River*." Paul Desmond plays throughout with his usual melodic intensity, shimmering tone and long, swooping lines. There's more solid jazz content in this LP than is usually granted Brubeck, yet it is still the middle-of-the-road modern jazz that has the strongest appeal to the layman. As an introduction to Brubeck's work and as a fair sampling of him in his swinging, or recent period, this LP ranks high.

R. J. G.

● **KIND OF BLUE—MILES DAVIS.** All Blues; *Flamenco Sketches & 3 others.* Columbia CL 1355 \$3.98

Musical Interest: Intense
Performance: Brilliant
Recording: Superb

There are three musicians present on this album; any recorded example of their work is of immediate and vital interest to jazz

All records reviewed in this column may be played on either single speaker or monophonic or two speaker stereophonic equipment. They are 33 $\frac{1}{3}$ rpm records that should be played with the RIAA setting.

musicians and jazz fans all over the world. They are Miles Davis, John Coltrane and Bill Evans. Few jazz groups, in fact, few artists in any field, have such an immediate audience. And this audience is seldom, if ever, disappointed. Davis' history demonstrates music of a high calibre in almost every trip to the studio and so has that of his sidemen. This group is the one (basically) with which he has been working during the past year. The three horns (Davis on trumpet, Coltrane on tenor and Julian Adderley on alto) are seldom used in ensemble, but rather, are heard in long solo passages backed by the rhythm section and occasionally by riffs played by the other horns. The extended solo, in which the player can comment totally on the preceding musical statement and on the tune itself is characteristic of the Davis group. All of these, according to pianist Bill Evans who wrote the notes, are pieces which were played for the first time when they were recorded. Thus the result is pure spontaneity. Of particular interest is the blues waltz, *All Blues* (mis-labeled *Flamenco Sketches* on the record label) in which Davis reaches that concentration of emotional drive within a limited area, which is his greatest artistic triumph. It is this that makes this track and this album memorable.

R. J. G.

THE DIXIE REBELS STRIKE BACK (see p. 119)

● **BAL MASQUE** featuring DUKE ELLINGTON. Got a Date with an Angel; Satin Doll; Indian Love Call; Gypsy Love Song & 8 others. Columbia CL 1282 \$3.98

Musical Interest: Universal
Performance: Superb
Recording: First-rate

To those who may have heard Ellington only in concert or in a festival setting, it may come as a shock to find that this band is also a dance band. For years, one of the masks Duke has been able to don at will is that of the dance band leader. All the bands of the 20's and 30's were primarily dance bands and Ellington (along with Basie and Herman) has retained this. Basically, whatever Duke does swings; and to whatever trivial song his band lends its superlative talents, the result is music of more than passing interest. This ability to exist simultaneously on several levels is one of the marks of jazz. This LP is excellent dance music (not for rock-and-rollers, perhaps, but certainly for their elders), and it is also excellent jazz, with a whole roster of fine solos from such men as Johnny Hodges, Harry Carney, Clark Terry, Ray Nance and Jimmy Hamilton. This is apparently the result of a location recording in Florida, and the audience does not interfere with the music. The net result is a delightful Ellington LP—proof of his continued superiority in his field.

R. J. G.

● **GYPSY** featuring HERB GELLER and his All Stars. Everything's Coming up Roses; Some People; Small World & 5 others. Atco 33-109 \$3.98

Musical Interest: Uneven jazz
Performance: Slick but spotty
Recording: Good

This album might have held for the good

solo work by the leader and by trumpeter Thad Jones, but it is negated by atrocious singing by someone named Barbara Long, who suffers throughout from intonation and timing problems which ordinarily should have been sufficient to scrap the date and try again. The decision not to do so is regrettable. The one consistently bright spot is the work of bassist Scott LaFaro.

R. J. G.

● **HAVE TRUMPET, WILL EXCITE!** Featuring DIZZY GILLESPIE. My Heart Belongs to Daddy; Moonglow; Woody'n You & 5 others. Verve MG V 8313 \$4.98

Musical Interest: Top-notch jazz
Performance: Excellent
Recording: Good

Those who have heard the small group which Gillespie has led during the past year and a half have remarked on its versatility. Actually, it is primarily Gillespie's ability that has drawn the most from his accompanying musicians. The tracks on this album are all from the repertoire of that small group; and because they have played together for months on the job, they were well organized when the time came to record. Gillespie is, of course, the absolute master of the jazz trumpet, unrivalled in 50 years. His devotion to the basic feeling of jazz, to rhythm and to the blues, is evident throughout the album, as is his generally unsuspected lyricism. Nothing done with this group is complicated, but it is all sparsely concocted, intelligently arranged and played with honesty and much feeling. The result is that the tunes themselves, and Dizzy's interpolations on them, come through with strength. He is particularly gifted with neat and cute (in the best sense) routines on tunes for a band of this size. Of his musicians, the work of Junior Mance on piano and Les Spann on flute is especially rewarding. This is a delightful album.

R. J. G.

JO JONES PLUS TWO (see p. 119)

● **DRUMS AROUND THE WORLD—PHILLY JOE JONES' BIG BAND SOUNDS.** Stabilemates; Cherokee; Philly J. J. & 4 others. Riverside RLP 12-302 \$4.98

Musical Interest: Tops for modern jazz
Performance: Uniformly good
Recording: Excellent

Philly Joe Jones (so called to eliminate confusion with Jo Jones of Count Basie fame) is the most exciting drummer in jazz today and possibly the very best one since Chick Webb. As a constructor of four and eight-bar breaks, he is without peer and as a prime mover in the swinging of a band, he is the equal of any. On several of the tracks in his album, Jones himself furnished the arrangements. He is one of the few drummers who can write and arrange, and this is reflected in the consistently percussive quality of his arrangements and the musical quality of his percussion work. He has selected good men to aid him on this album. Julian "Canonball" Adderley and Lee Morgan, in particular, shine in their solos. *Tribal Message* is a *tour de force* for Jones on assorted percussion instruments. *Philly J. J.*, a big band arrangement, is designed to present his drum work at its optimum

musical value. Like the drummer in Garson Kanin's *Blow Up a Storm*, Jones sometimes seems not to be a human being, but a musical instrument. There can be no higher compliment for a drummer. R. J. G.

● **KELLY BLUE** featuring WYNTON KELLY with Sextet and Trio. Softly, As in a Morning Sunrise; Willow Weep for Me; Keep It Moving & 3 others. Riverside RLP 12-298 \$4.98

Musical Interest: Fine jazz
Performance: Superior
Recording: Good

Actually, this is not just a piano LP. Two tracks feature a small group with horns and rhythm, led by pianist Wynton Kelly; the other four tracks feature Kelly with bass and drums. Not only is Kelly an excellent pianist with a great continuing capacity for swing on any type of number, but he seems to be a good catalyst for the formation of sympathetic groups of musicians. On the two sextet tracks, he backs the soloists with wit and perception; on the trio tracks, he really blossoms as a soloist himself.

At his best, Kelly is one of the most interesting of the modern pianists. Rooted deeply in the blues and making no overt attempt to probe new paths, he seems content to bring refreshing energy and a very bright musical mind to that which already exists, which proves, once again, that even the ordinary paths can seem inspired in the hands of a true artist.

R. J. G.

● **MELANCHOLY BABY** featuring MARY ANN McCALL. Trouble Is a Man; The Thrill Is Gone; Am I Blue; Blue and Sentimental & 8 others. Coral CRL 57276 \$3.98

Musical Interest: Tops in jazz
Performance: Impeccable as always
Recording: Excellent

Here is one of the really individual singers in jazz, with a great, late-night and lost-love quality in her voice. All the tunes are designed to exploit that quality, and the arrangements help a good deal. Miss McCall has not made many records since her days with the Woody Herman band, but she remains one of the very few singers in jazz who has contributed important performances to the literature of this music. "Trouble Is a Man" and "Blue and Broken Hearted" struck these ears as especially well done. The recording is very good. I can only criticize the accompaniment which hinders Miss McCall's basic impulse to swing. She should provide refreshing listening to those unfamiliar with her; and for any whose acquaintance she has made already, this is a "must" album.

R. J. G.

WHEN YOU'RE AWAY—CARMEN McCRAE (see p. 119)

● **THE RED NICHOLS STORY—RED NICHOLS AND HIS FIVE PENNIES.** Red Nichols (cornet) with, among others, Jack Teagarden, Miff Mole (trombones), Benny Goodman, Pee Wee Russell, Fud Livingston (clarinets), Joe Sullivan, Arthur Schutt (pianos), Jimmy Dorsey (clarinet and alto saxophone), Adrian Rollini (bass saxophone), Gene Krupa, Vic Berton (drums). Dinah: Boneyard Shuffle; Riverboat Shuffle & 9 others. Brunswick BL 54047 \$3.98

HIFI REVIEW

Musical Interest: Mainly historical
Performance: A few good soloists
Recording: OK for its time

To tie in with the current Danny Kaye film biography of Nichols, Brunswick has made available again a dozen representative sides from Nichols' ubiquitous 1926-30 recording career. Bill Simon's notes make the best possible case for Red's alleged influence; but for this listener, Nichols remains a minor jazz talent, and I hear no evidence, despite Simon's implications, that he had any important influence on Ellington, Armstrong or Fletcher Henderson. Actually, the best of these twelve are the five with Benny Goodman and more particularly Jack Teagarden.

Hearing Teagarden's flowing, blues-mellow horn in contrast with the brittle sound and phrasing of Red and the men he normally hired is a clear lesson in the distinction between the basic jazz mainstream and such peripheral contributions as those by Nichols.

On several sides, Nichols, uses musicians of temperament and orientation more similar to his, and those performances appear the most dated, although there are valuable solos by guitarist Eddie Lang, banjoist Dick McDonough and Miff Mole, who was more of an original jazzman than Nichols. Clarinetist Pee Wee Russell is on two numbers, and he too—a major jazz musician—stands out in vivid contrast to Nichols' own logical, essentially colorless and comparatively unflowing playing. *N. H.*

● **THE JAZZ SOUL OF PORGY AND BESS** arranged and conducted by **BILL**

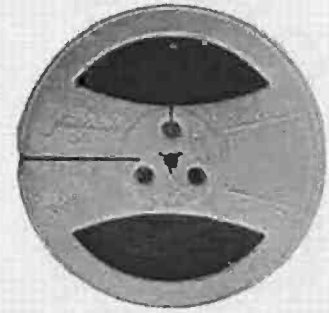
POTTS. Summertime; Bess, You Is My Woman; It Ain't Necessarily So; I Loves You, Porgy & 9 others. United Artists UAL 4032 \$4.98

Musical Interest: Broad
Performance: Superior
Recording: Excellent

This lush package (complete with photographic inserts and copious annotation) offers a studio band composed of top-notch jazz musicians in the *Porgy and Bess* music, which was arranged and scored by Bill Potts. A former Woody Herman pianist, as well as arranger and composer for the Willis Conover rehearsal orchestra of Washington, D. C., Potts is a fine writer of jazz. His style has overtones of Ralph Burns, and there's a debt to Gil Evans, too; but it is still individual and highly interesting. The group itself is first class, with Zoot Sims, Phil Woods, Bill Evans, Harry Edison, Art Farmer, and Jimmy Cleveland included in the solo horns and drummer Charlie Persip present at all times with electrifying drive. The Gershwin music has taken quite a beating of late, with LP's by everyone but Harry and Margaret Truman. This one has a fresh approach, an interesting one, and one that I suspect will wear well. Jack Lewis deserves credit for giving the musicians all the time they needed to rehearse. It shows in the superiority of their performance. *R. J. G.*

● **THE WIZARD OF OZ** featuring Shorty Rogers. Over the Rainbow; Ding Dong! The Witch Is Dead; Get Happy; Blues in the Night & 7 others. RCA Victor LPM 1997 \$3.98

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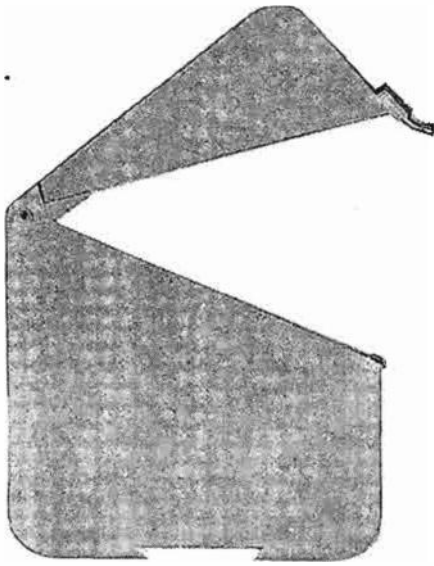


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Musical Interest: Broad
Performance: Excellent
Recording: Excellent

Rogers has produced an album unusual for him. It is melodic, swinging and devoid of the usual Rogerian overdose of dissonance. The tunes are not all from *The Wizard of Oz*, but all are top-notch vehicles for palatable band sounds, and all are Harold Arlen songs. Soloists include Barney Kessel and Jimmy Giuffre. *R.J.G.*

● **CHARLIE DIGS PAREE.** Charlie Shavers (trumpet) and unidentified rhythm section. *Mam'selle; Petite Fleur; I Love Paris* & 9 others. **MGM E 3765 \$3.98**

Musical Interest: Good
Performance: One of Shavers' best
Recording: Clear and alive

Trumpeter Charlie Shavers plays a dozen songs identified with Paris. The idea appears to be an attempt to emulate Jonah Jones, but the results are spontaneously more exuberant and rhythmically more supple. Shavers is a trumpet player of unusual control and power with a fat, brass tone. His chief weakness has been inconsistency of taste; but in this album, there are fewer lapses; his self-indulgence in technique for its own sake is somewhat less in evidence. Shavers' customary tendency toward *schmalz* remains, but here it's generally in line with the material. All-in-all, it's a very pleasant excursion that is more than just background music. *N.H.*

● **THE SWINGERS.** Dave Lambert, Jon Hendricks, Annie Ross (vocals) with Zoot Sims (tenor saxophone), Russ Freeman (piano), Freddie Green (guitar), Jim Hall (guitar), Ed Jones (bass), Sonny Payne (drums). *Four; Now's the Time; Airegin; Little Niles* & 6 others. **World Pacific WP 1264 \$4.98**

Musical Interest: Hip
Performance: They lead the field
Recording: Clear and crisp

The Lambert-Hendricks-Ross singers are one of the most successful new units of the past year—on records, in clubs, and at festivals. All three are thoroughly at home in jazz phrasing, sound and rhythm. They perform in a way that an unusually well-integrated instrumental trio might. Furthermore, their repertoire consists, to a large extent, of vocalized recreations of important jazz instrumental *performances* to which Jon Hendricks adds idiomatic lyrics. For example, one of the tunes in this collection is Miles Davis' *Four* arranged as Miles performed it on his record, including his solo (sung by Hendricks) and Horace Silver's solo (sung by Annie Ross.)

What makes this trio's work so entertaining is their combination of expert musicianship, exceptional intelligence and high, good humor. My only reservation concerns the Hendricks lyrics on occasion. There appears to be a general consensus among jazz writers that he is a brilliant lyricist who has finally brought authentic street speech to jazz lyrics. Hendricks is unpretentious, he knows how to use the right argot for the right musical situation most of the time; but this is only the first step, however important. His feeling for language and imagery could be much fresher and his philosophy—as expressed in his songs—is often cloyingly naive. *N.H.*

POPS

THE GERSHWIN YEARS—GEORGE BASSMAN [p. 119]

● **BELAFONTE AT CARNEGIE HALL.** Harry Belafonte (vocals), Millard Thomas and Raphael Boguslav (guitars), Danny Barajanos (bongos and conga drum), Norm Keenan (bass) and orchestra. *Darlin' Cora; Day O; Hava Nageala; Matilda* & 15 others. **RCA Victor LOC 6006 \$9.98**

Musical Interest: For Belafontophiles
Performance: Characteristic Harry
Recording: Good

This two-pocket album is the first "live" Belafonte performance on record. The numbers were selected from two Carnegie Hall concerts on April 19 and 20, 1959 for the benefit of the new Lincoln and Wiltwyck schools. The accompaniment ranges from a guitar to a 47-piece symphony. The program consists almost entirely of songs long identified with Belafonte. The performances, however, are superior to those in previous Belafonte sets because he is at his best with an audience.

Belafonte is not a folk singer in the sense that Leadbelly was, nor is he a concert performer of folk songs on the level of Richard Dyer-Bennet. But he is an effective popularizer of folk material, and he has a particular ability—as this album illustrates more vividly than any of his others—to reach and involve an audience (a humorous example is *Matilda*). This album, consequently, takes its place as the most representative Belafonte available. *N.H.*

● **HOMETOWN, MY TOWN** featuring **TONY BENNETT.** *Panhouse Serenade; I Cover the Waterfront; The Party's Over* & 3 others. **Columbia CL 1301 \$3.98**

Musical Interest: Broad
Performance: Excellent
Recording: Very good

With the backing of a big studio orchestra under the direction of Ralph Burns and the selection of a program suited to his voice, Tony Bennett manages to sound very good. He gets a driving emotional, open-hearted quality into his singing on this LP that he entirely missed on the earlier Columbia LP with Basie. "*The Party's Over*" is an exceptionally good track, and "*All By Myself*" is also outstanding. *R.J.G.*

● **JOHNNY CASH—SONGS OF OUR SOIL—**Johnny Cash (vocals) with unidentified accompaniment. *Five Feet High and Rising; I Want to Go Home; It Could Be You* & nine others. **Columbia CL 1339 \$3.98**

Musical Interest: For family firesides
Performance: Right for the material.
Recording: Very good

Johnny Cash, Arkansas-born, has become one of the most popular performers in the country field (he's been a member of the Grand Ole Opry, the Comédie Française of the South), and more recently, he has considerably expanded his audience. Much of his repertoire offers more substance than the usual pop song as its roots are closer to the way in which people—especially in the south and southwest—actually live and feel. Examples are the quasi-mystical re-

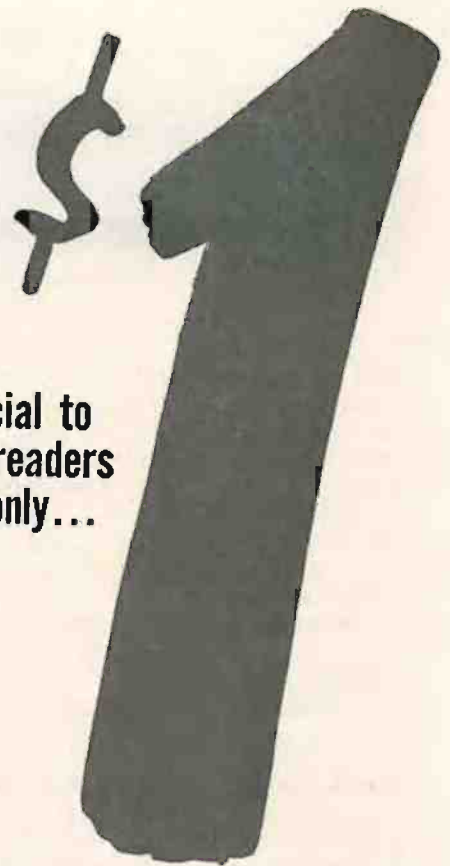
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Entertainment Music Miscellany

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Recorded Sound	Score
2 SIDES OF WINTERHALTER —Hugo Winterhalter Orchestra Laura; I Still Get a Thrill; Gigis All of You; Spellbound & 5 others. RCA Victor LPM 1905 \$3.98	✓✓✓✓	✓✓✓✓	✓✓✓✓	12
SCARLET RIBBONS —Michel Legrand Orchestra Greensleeves; Black Black Black; All through the Night; Scarlet Ribbons & 7 others. Columbia CL 1338 \$3.98	✓✓✓✓	✓✓✓✓	✓✓✓✓	12
BAHIA —Arthur Lyman Group Quiet Village; Beyond the Reef; Bahia; Return to Me & 8 others. HiFiRecord R 815 \$4.95	✓✓✓	✓✓✓✓	✓✓✓✓	11
LURE OF PARADISE —Andre Kostelanetz and Orchestra Moon of Manakoa; Now Is the Hour; My Honolulu Tomboy; Sweet Leilani & 7 others. Columbia CL 1335 \$3.98	✓✓✓	✓✓✓✓	✓✓✓✓	11
RENDEZVOUS IN ROME —Melachrino Strings and Orchestra Volare; Arrivederci Roma; Three Coins in a Fountain; Rome the City & 9 others. RCA Victor LPM 1955 \$3.98	✓✓✓	✓✓✓✓	✓✓✓✓	11
SAMMY KAYE PLAYS STRAUSS WALTZES Tales from the Vienna Woods; Kiss Waltz; Vienna Life; Roses from the South & 8 others. Columbia CL 1236 \$3.98	✓✓✓	✓✓✓✓	✓✓✓✓	11
CHA CHA BEAT —Francis Bay and Orchestra Patricia; Babalu Cha Cha; Paris; Eso Es El Amor & 8 others. Epic LN 3595 \$3.98	✓✓✓	✓✓✓	✓✓✓✓	10
DICK CONTINO AT THE FABULOUS FLAMINGO Ebb Tide; Nature Boy; Peg O' My Heart; Begin the Beguine & 8 others. Mercury MG 20375 \$3.98	✓✓✓	✓✓✓✓	✓✓✓	10
PARTY —Sing Along With Mitch Cuddle up a Little Closer; I'll Take You Home Again; I Love You Truly & 16 others. Columbia CL 1331 \$3.98	✓✓✓	✓✓✓	✓✓✓✓	10
A LA RUSSE! (Russian Folk Songs Without Words) —Emil Decameron and Orchestra Do Not Go Gregory; Valga Boat Song; Dark Eyes; Moscow My Moscow & 11 others. Vanguard VRS 9047 \$4.98	✓✓✓	✓✓✓	✓✓✓	9
AMERICA'S DANCE FAVORITES —Clyde Otis and Orchestra Sleepy Lagoon; Idaho; Secret Love; Charleston & 8 others. Mercury MG 20413 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
ESPAÑA CAÑI —Terig Tucci and Orchestra Lola Flores; Gollito; España Cañi; Mujer Mexicana & 8 others. RCA Victor LPM 1922 \$3.98	✓✓	✓✓✓	✓✓✓✓	9
JUST FOR A LARK —The Mello-Larks The Breeze and I; Flamingo; Shootin' High; Stairway to the Stars & 6 others. Camden CAL 530 \$1.98	✓✓✓	✓✓✓	✓✓✓	9
RENDEZVOUS IN RIO —Fernandez Pray and Orchestra Caravan; Tabu; Siboney; Adios; Brazil; Frenesie & 4 others. Telefunken TP 2507 \$1.98	✓✓✓	✓✓✓	✓✓✓	9
ENCHANTED TANGOS —Bela Sanders and Orchestra Jealousy; La Pajomita; Caminto; Tango Espagnol & 6 others. Telefunken TP 2509 \$1.98	✓✓	✓✓✓	✓✓✓	8
THE TROUBADORS AT THE VIENNESE LANTERN Two Hearts in ¾ Time; Don't Ask Me Why; I Kiss Your Hand Madama; & 10 others. Kapp KL 1135 \$1.98	✓✓	✓✓✓	✓✓✓	8
POLKA AND WALTZ TIME IN BOHEMIA —Ernest Mosch Band Village Blacksmith; Apron Waltz; Only One; Half Hour; In The Heart & 6 others. Telefunken TP 2511 \$1.98	✓✓	✓✓	✓✓✓	7
SHADOWS IN THE CASBAH —Artie Barsamian Orchestra Misirlou; Perfect Love; Tamarca; Lament; Desire in the Night & 8 others. Kapp KL 1160 \$3.98	✓✓	✓✓✓	✓✓	7

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

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ligious ballad, *The Great Speckled Bird* and Cash's own *The Man on the Hill* with its grim, graphic sketch of workers on the land who are totally dependent on the local squire. Some of the songs are sentimental, but at least they're not mawkishly masochistic as so many pop hits are. In others, there is refreshing regional wit. Cash sings in virile, relaxed voice with warmth and a convincing, comfortable air; he is at home both with the material and with the people to whom he sings, N. H.

JIMMY DURANTE AT THE PIANO (see p. 121)

DOUBLING IN BRASS—MORTON GOULD (p. 121)

• **GENTLEMEN BE SEATED! (AGAIN)** —THE WORLD'S GREATEST MINSTREL SHOW, O. B. Masingill cond.; featuring J. Alden Edkins, The Mississippi Four, John Cole, Mac Perrin, Gordon Goodman, Frank Raye & Stephen Collins Feldman, Danny Boy; Goofus; Little Annie Rooney; The Big Bass Viol & 14 others. Epic LN 3596 \$3.98

Musical Interest: Sufficient
Performance: Sterling
Recording: Splendid

Though he has not actually recreated an authentic minstrel show, O. B. Masingill has nevertheless assembled an entertaining program, one that captures much of the flavor of that particularly American form of theater. J. Alden Edkins, the *basso profundo* Interlocutor, has a voice that starts down in his toes. Also there are properly nostalgic interludes provided by counter-tenor Gordon Goodman (he's not quite a counter-tenor, but he'll do), banjo player John Cole, and ragtime pianist Stephen Collins Feldman. S. G.

• **MISTINGUETT AU CASINO DE PARIS.** On m'suit; Il m'a vue nue; J'ai qu'ça & 7 others. Odéon OS 1108 10" \$4.98

Musical Interest: Aimable
Performance: Avec esprit
Recording: Ancienne

Mistinguett, whose career began at the turn of the century and did not end until she was past seventy, was the darling of Parisian night life. Her slight, nasal voice was, of course, only part of her appeal as the girl with the "million dollar legs," but unfortunately that's all we can hear on a record. This imported French LP was assembled from single discs made during the Twenties, and includes an ebullient rendition of that venerable rouser. *Ça c'est Paris.* S. G.

• **YVES MONTAND—10 CHANSONS POUR L'ÉTÉ** avec Bob Castella et ses rythmes. L'assassin du dimanche; Monsieur petit Louis; Tu r'passeras; Calcutti-Calcutta & 6 others. Odéon OSX 136 \$5.95

Musical Interest: Beaucoup
Performance: Beaucoup de charme
Recording: Très réaliste

A veritable Sinatra of versatility, Yves Montand is currently the most popular singer in France and also one of the top film and stage actors. He has a thoroughly masculine, slightly rough-edged voice which can handle with equal ease the swinging beat of *Quand on s'balade*, the sensuous rhythm of *Planter café*, or the gay lilt of

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Tu r'passeras. Neither notes nor translations are included on the jacket. S.G.

JANE IN SPAIN—JANE MORGAN (see p. 121)

MEMORABLE MOMENTS—MARGUERITE PIAZZA (p. 121)

STEPHEN FOSTER SONG BOOK—SHAW CHORALE (p. 124)

• **RICHARD TAUBER CHANTE.** Serenade; O. Maiden, My Maiden; Wayside Rose & 6 others. Odéon OD 1022 10" \$4.98

Musical Interest: Enduring
Performance: Endearing
Recording: Oh, brother!

From his first appearance in a Franz Lehár operetta in 1923 until his death in 1948, Richard Tauber was the foremost interpreter of the composer's music. This release offers him in eight selections from his greatest roles (plus *Vienna*, *City of My Dreams* and Schubert's *Serenade*), and it is surely a thrill to hear again his warm, rich, mellifluous tenor voice. The songs are sung in either German or English (the title refers to the fact that this is an imported French recording), but the sound of the ancient records from which they were dubbed is pretty bad. No notes or translations are on the jacket. S.G.

• **CHARLIE WEAVER SINGS FOR HIS PEOPLE** (Cliff Arquette-Charles Dant) with the Mt. Idy Symphonette, Charles (Puddin' Head) Dant cond. On the Boardwalk at Snyder's Swamp; These Are My People; Xmas in Mt. Idy & 9 others. Columbia CL 1345 \$3.98

Interest: Some
Performance: Has its moments
Recording: Satisfactory

Cliff Arquette's Charlie Weaver characterization is probably the sharpest rube of them all. Anyone who has seen him on Jack Paar's television program knows that he is at his best in quick ad-lib comments. However, by limiting himself to mildly clever songs, monologs and poems, Arquette is as funny as he is without a script. But even this reveals his uniqueness. Rather than tell about the good-natured, amusing things that happen in his old home town, he paints a fairly macabre picture of a completely abnormal community. Thus, in the age of sick-joke comedians, he becomes our first "hick sicknik." S.G.

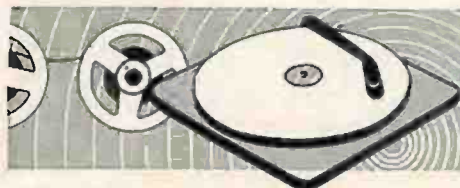
THEATER

• **GIGI** (Frederick Loewe-Alan Jay Lerner-Boris Vian). French version with Maurice Chevalier, Sacha Distel, Marie-France & Jane Marken, with Orchestra, Paul Baron cond. Columbia WL 158 \$4.98

Musical Interest: Mais oui
Performance: Splendide
Recording: Excellente

What a delightful idea this is! Of course, the lyrics of *Gigi* were originally written in English, but the French words fit the spirit of the piece so well that they actually sound as if they were the original. Perhaps this is partly due to the fact that Alan Jay Lerner collaborated with Boris Vian on the translations; but whatever the reason, the score

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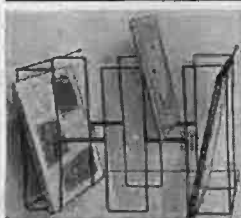
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now seems to have more charm than it did before. Maurice Chevalier is again on hand to sing his familiar songs, and the other soloists, Sacha Distel, Marie-France and Jane Marken, are all first-rate.

Certainly *Gigi* is far more logically suited to the foreign language gimmick than the Spanish release of *My Fair Lady* by Columbia. These records, however, may start a trend. Perhaps we shall next have a Tonkinese version of *South Pacific*, and, with all this cultural exchanging going on, perhaps Moscow may someday favor us with an original Russian cast recording of *The Muzhik Man*. S. G.

KISS ME KATE (Cole Porter) (see p. 124)

FOLK

• **MÚSICA FLAMENCA—VOL. 2.** Pepe de Almeria and his Ensemble with Pepe de Almeria (guitar), Rafael Romero and Jose Vargas (singers), La Maja de Castilla (castanet dancer). Farruca flamenca; Romero; Aires gaditanos & 7 others. Epic LC 3566 **\$3.98**

Musical Interest: Authentic flamenco
Performance: Idiomatically assured
Recording: Much versimilitude

Epic's second flamenco album is as stimulating for its type (a small troupe) as the first, a solo guitar recital by El Niño Ricardo (LC 3556). This is a gypsy ensemble, and its leader is a guitarist who plays with uninhibited passion and with unique sensitivity to dynamics and moods. Both singers interpret their material with searing vehemence and La Maja de Castilla has a highly dramatic sense of timing. Too bad the notes don't contain translations of the lyrics. Still this is one of the better flamenco "jam sessions" available. N. H.

• **GREAT GETTIN' UP MORNING—MAHALIA JACKSON, THE WORLD'S GREATEST GOSPEL SINGER.** Mahalia Jackson (vocals) with Mildred Falls (piano), Osie Johnson (percussion), Addison Farmer or John Simmons (bass), Jimmy Raney (guitar), Alfred Miller or Harold Smith (organ) and an unidentified chorus. I Found the Answer; God Put a Rainbow in the Sky; Just to Behold His Face & 8 others. Columbia CL 1343 **\$3.98**

Musical Interest: Fervent messages
Performance: Wholly committed
Recording: Good

Columbia's newest Mahalia Jackson collection of gospel songs is happily free, as annotator John Hammond writes, of "polished and sophisticated background voices and studio musicians." There is an unidentified chorus, but it's fairly vigorous. The center of gravity is Miss Jackson's regular pianist, the indomitably solid Mildred Falls, to whom a rhythm section of jazzmen has been attached.

The songs are the usual celebrations of open-hearted, full-faithed religion, and the lyrics are characteristically routine. Miss Jackson's passionate conviction, however, transmutes even these rather banally worded testimonies into striking musical experiences. N. H.

ODETTA—MY EYES HAVE SEEN (see p. 124)

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THE FLIP SIDE



Oliver P. Ferrell, Editor

Record Cleaners—A New Problem

● The article on page 62 of this issue concerning record cleaners does not discuss one point of interest to stereophiles—possible damage to the cartridge stylus suspension.

This damage can come about in two entirely different manners. One is the accumulation of dust and grime around the tip of the stylus, which can pull or shove the fragile suspension out of alignment. The other is the presently unknown factor regarding the cleaning solution and its effect on cartridge damping blocks.

The extra compliance built into stereo cartridges is a fairly hazardous proposition. Stylus pressure must be reduced to something under 4 grams. Too light a pressure offers questionable tracking ability and inherent distortion. Too heavy a pressure multiplies record wear, practically halving stereo record life for each additional 2 grams of pressure. Playing dirt-laden records with a highly-compliant, low-stylus-pressure cartridge is one way to tear the stereophile out of his favorite listening chair in very short order—dust accumulation at the stylus tip and distortion can be that bad. Then comes the problem of cleaning the stylus while not ruining the compliance and stylus suspension. Record cleaners that free dust from the grooves and expect the stylus to sweep it up are definitely out of the question for stereo records. You, the user, *must clean the record*—not let the stylus do it for you.

Secondly, certain cartridge manufacturers are apprehensive about the ingredients in some of the "wet" cleansers. At least one cleaner (now fortunately off the market) contained a solvent capable of making mush out of very thoughtfully designed stereo cartridge damping blocks. Another manufacturer sees dust impregnated with the solvent welling up over the stylus and gradually filtering into semi-absorbent (at least for some solvents) damping blocks. At the worst the glue holding the blocks in place can dissolve.

Unfortunately our article could not shed any light on this problem. Cartridge manufacturers are naturally reluctant to reveal the composition of all-important damping blocks. Record cleaning manufacturers are likewise reluctant to discuss the ingredients in their sprays and washes. If some "volatile" solvents are still on the market the damage will soon come to light, but at this moment the seriousness of the problem is difficult to estimate. In the meantime, clean those records carefully and don't "over do" with sprays or washes. Used as pointed out in Mike Whiteman's article, some of them are great assets in preserving your valuable record collection.

Some Thoughts in Passing

● A few months ago I optimistically announced on this page that the September issue would feature an equipment article on bookshelf speaker systems. Unfortunately this statement was "jumping the gun." Almost from the very day it was made, new bookshelf systems were offered by

sundry manufacturers bringing the grand total of systems on the market from 13 to 27. I fail to see any letup in this deluge within the next few months and my staff and I are now thinking in terms of a "Special Issue" on this one subject. In it we would catalog each type of bookshelf system according to efficiency, size, price and internal features. I admit right now that we will not make a "best buy" recommendation. There may be bargains available as far as price is concerned, but there is no correlation between the dollar sign and the sound you hear.

● Is it true that "Channel Reversing" and "Phasing" switches will be removed from stereo equipment in 1960?

● Is it true that manufacturers are thinking of a new "Blending" control on stereo amplifiers?

These are examples of the numerous questions about stereo equipment that cross my desk each month. Just in case you're interested, my answer to both is emphatically "Yes!" The extra reversing and phasing switches are now of less and less value in a good stereo setup. The records and tapes are rapidly being standardized and few freaks are heard these days. The blend control serves to overcome the ping-pong stereo effect and will accentuate the panorama of stereo sound without resorting to eight foot violins. Some preamps and amplifiers will drop the phasing switch in the next few months, the channel reversing control in 1960. Manufacturers will be adopting the blend control as a means of avoiding the third speaker requirement during this same period.

● Speaking of "best buy" philosophies, I want to take this opportunity to restate my impression of the Consumers Union hi-fi tour. True, I was among the group that came away thinking more highly of part of the CU operation. However, to put it succinctly—I did not feel that the technical competence of the laboratory staff was reflected in the published reports. Speaking as an editor I find this situation partially understandable—the published material must be edited for a mass audience. As a consumer with a working knowledge of hi-fi, I still maintain that the frame of reference for specific recommendations is being unfairly represented.

● Add to something new under the sun: Fidelone's Pyramid Point stylus tip. Discarding the inverted cone and rounded tip of ordinary stylus designs, Fidelone claims to have been successful in experimenting with a four-sided stylus tip shaped to fit in a record groove like an inverted pyramid. Improved transients, absence of "pinch effect" and vastly reduced distortion are all claimed for this stylus design. Intriguing, but I for one would want to see and test it myself—particularly on stereo records.

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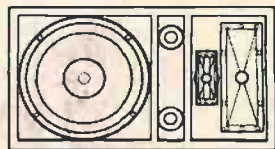


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