

FIVE STEREO

DREAM SYSTEMS

HiFi / Stereo review

FEBRUARY • 50 CENTS

TESTING THE TEST RECORDS

Martin Bookspan picks the
TOP CLASSICAL RECORDINGS



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TO THE RECORD DEALER?

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MODEL

KEY FEATURES

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COVER: Photography by Albert Gruen.

Stereo equipment includes the Fisher 800 tuner-amplifier, the Viking 85RQ tape deck with RP62C preamplifier, and the Rek-O-Kut N-33H turntable and S-220 tone arm. Net light by Howard Miller Clock Company; cocktail table and chair by Dunbar; pillows by Lazy-Back; Equipment tree courtesy of Universal Music Tree Company, Riverbank Rd., Stamford, Conn.

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HiFi Soundings



by DAVID HALL

TAKING STOCK

SINCE this month will mark our third birthday, perhaps it is also a fitting time for general stock-taking. When we started out, stereo in the home was strictly for well-heeled audio perfectionists who could afford pre-recorded tape to the tune of \$18 for a Brahms symphony. Disc stereo was a rumor in the air, to be sure, but none of us dreamed that the recording industry was so soon to be stampeded into a major revolution, just at a time when monophonic LP records and the equipment for playing them had reached a remarkable point of excellence.

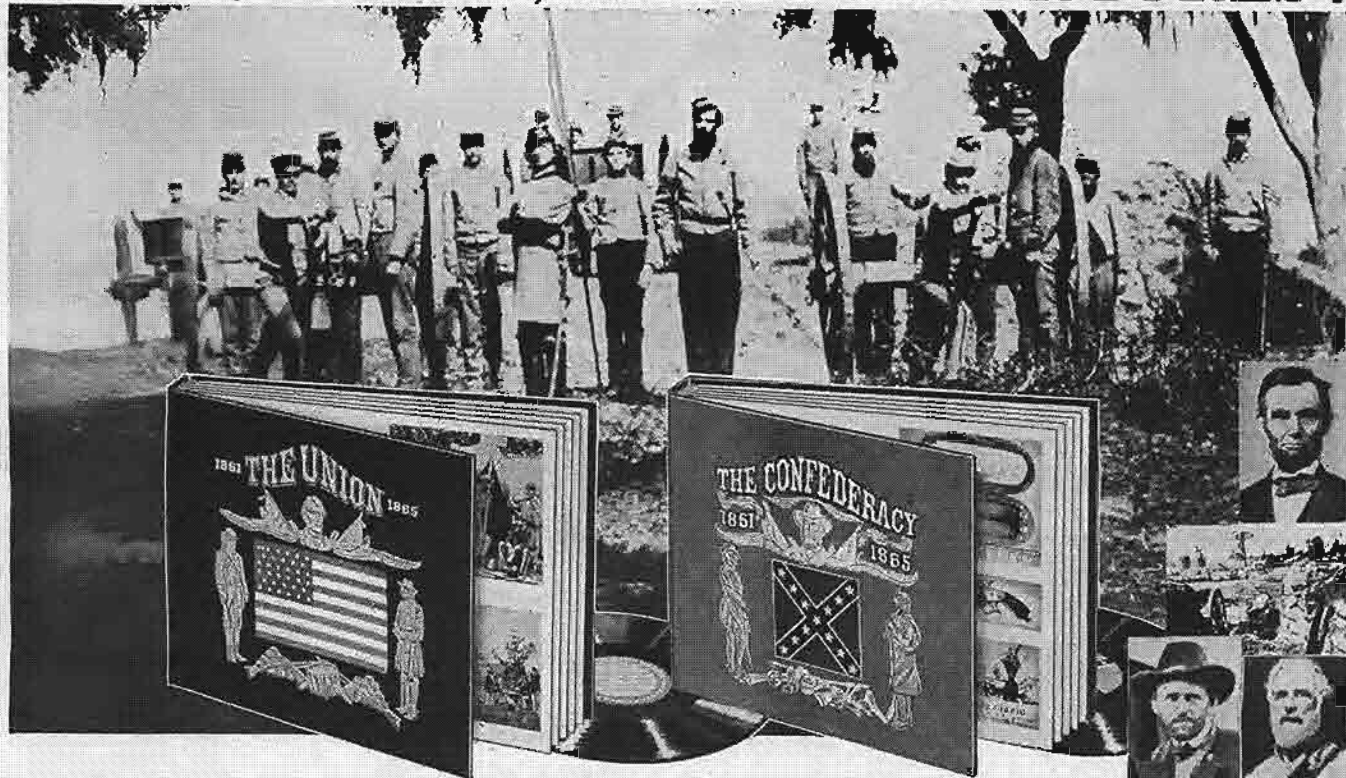
Today, going into the fourth year of the stereo disc, we have seen a succession of unsettled technological and market situations in the record field. One might think that this would have discouraged new record makers from entering the competition and resulted also in fewer releases from the well-established firms. Yet, despite some mortality among the independent companies, the current *Schwann Long Playing Record Catalog* is more than fifty pages thicker than that issued in the fall of 1957—even with twenty-five per cent fewer advertisers. This is good insofar as it shows that new producers are still willing to try new artists and unfamiliar or neglected musical repertoire, but bad in that too many of the newer producers are glutting the record shops with inferior merchandise; at first it was "mood music," now it's the "stereo spectacular."

Of more pressing concern is whether an investment in today's stereo pickups, turntables, amplifiers, and loudspeakers will prove to be really lastingly worth while. One hopeful sign is the trend toward a single speed for all disc records: 33 $\frac{1}{3}$ rpm. Columbia, a decade ago, brought out a seven-inch LP record to accommodate short musical selections, but the innovation got swept away during the battle of the speeds. Now the company has successfully re-introduced the seven-inch LP as a vehicle for popular hit tunes, and the rest of the industry seems to be following its lead. Not the least benefit from this to the listener will be less expensive turntables and record changers.

Pre-recorded, reel-to-reel stereo tapes, after being virtually banished into oblivion by stereo discs, have made an astonishing comeback. The development of the four-track system, which doubled playing times and made reasonable pricing possible, has led to a happy situation in which the major recording companies are putting the best of their catalog repertoire onto four-track, reel-to-reel tape. It remains to be seen, though, how well the four-track reel medium will shape up in the long run. While, in our opinion, the best four-track tapes are superior to the best stereo discs in dynamic range and distortion-free sound, the average four-track tape still has too much cross-talk and background hiss for our taste. The big problem of the pre-recorded tape medium remains the achievement of truly consistent high quality of sound.

Some spectacular technical breakthroughs are bound to occur within the next year or two. That transistors will begin to replace vacuum tubes would seem to be a foregone conclusion. It is in the field of speaker design, with fresh emphasis on dispersion, that we may expect to see and hear important new things happening. Perhaps the most interesting developments of all will be in pseudo-stereophony—that is, in achieving a stereophonic illusion from a monophonic source. Several approaches to this problem have been made, most of them involving one variety or another of magic black boxes to be attached to mono equipment. These units have been generally unsuccessful, being little more than crude echo-producing devices. A less-publicized method has been the processing of mono discs themselves to produce a direction- and depth-illusion associated with stereophony. We have heard some amazing laboratory examples. It may be from this technique that we can expect developments that will bring to stereo some great recordings of the immediate past that are sonically obsolete. This will be the subject of a future article in HiFi/STEREO REVIEW.

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City..... ZONE..... State.....

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tape recorder
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Philips of the
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Letters

Standards Upheld

● We are very happy that your article describing five stereo receivers (November, 1960) evaluated these units in strict adherence to the test standards suggested by the Institute of High Fidelity Manufacturers.

You have no idea how confusing it can be when different manufacturers use different measurement standards. A weaker amplifier comes out "on paper" with a higher numerical wattage rating than a stronger amplifier, or a really sensitive tuner seems numerically inferior to a less sensitive unit. In the present Babel of basic-measurement standards, it is sometimes literally impossible to say which way is up.

The IHFM standards are the best way to end this confusion and offer the best possible customer protection. H. H. Scott deserves credit for rating its tuners by these standards, and your magazine should be congratulated for subjecting all other tuners to the same measurement standards.

If the industry would take a cue from your sensible test procedure we would at last be able to make direct comparisons of all stated specifications.

Gerry S. Shacter, President
The Sound Room, Inc.
Hollywood, California

Updating Discs

● I am curious how stereo records are made from monophonic records. For example, the cast of *The Music Man* recorded the show monophonically and then a few months later the same score came out in stereo. Was the cast brought together again for another session? Also, there are available stereo records of artists long since gone. How is this done?

John Peles, Jr.
New York, N. Y.

In the case of *The Music Man*, both mono and stereo recordings were made at the same session, but the mono version was released earlier.

Stereo recording has been going on, on an experimental basis since 1953, even though no commercial stereo discs existed at that time. Some artists, since deceased, thus gained posthumous entry into the stereo age.

More Music and Money

● I have no way of knowing how many of your readers hold the view of Mr. Allan O'Connor (Letters to the Editor, November issue) who advocates more coverage of
(Continued on page 10)

HiFi/STEREO



The Award Series

This most important announcement in Harman-Kardon's history is a source of genuine pride for me.

We have thoroughly enjoyed our role in the development of high fidelity. It has been an exciting, creative and rewarding experience for all of us in the company.

We had much to do with sparking the national interest in components by making them good to look at—as they were good to listen to.

We inspired a revolution in high fidelity kits when we introduced Citation — and Citation "set a new high in construction and performance."

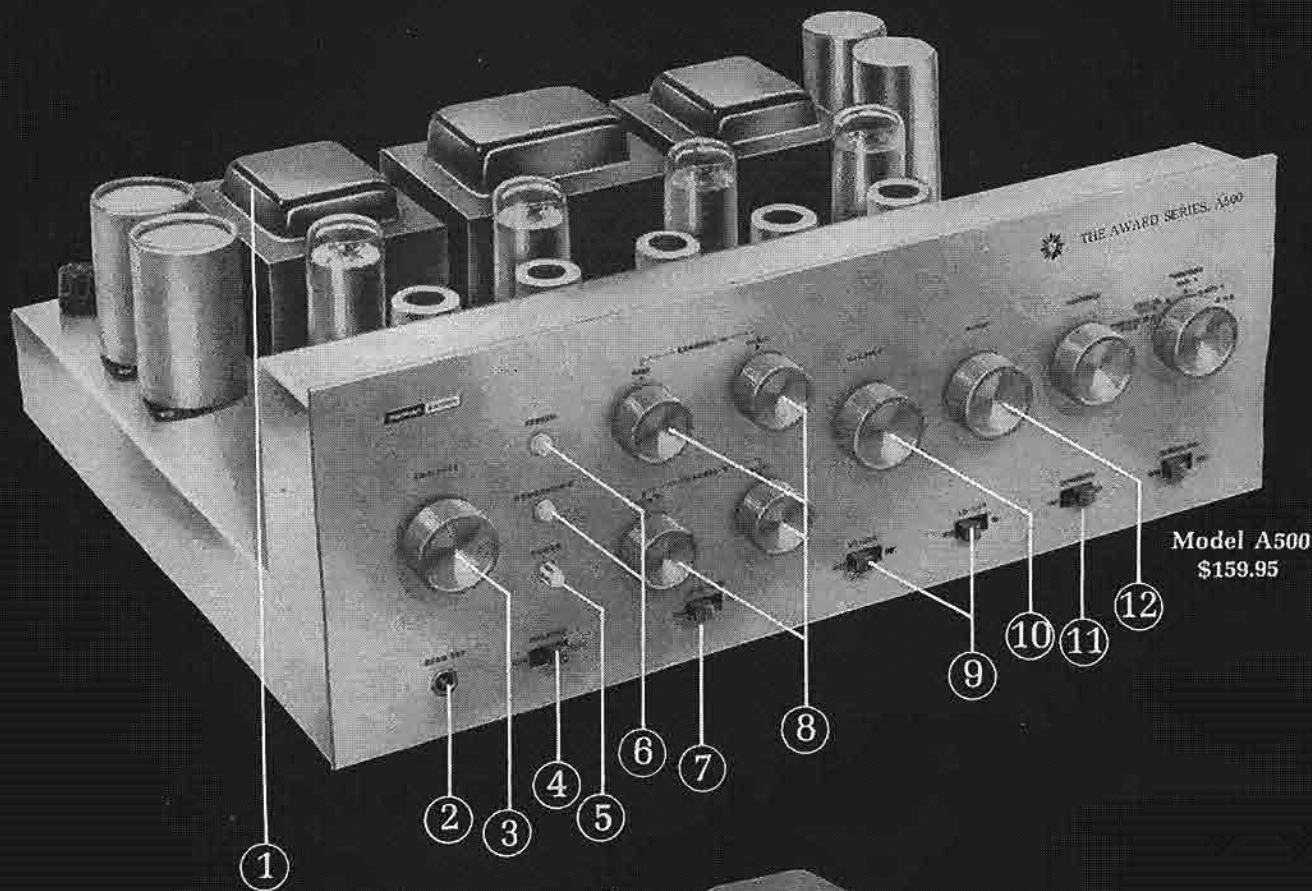
The Award Series — the wonderful new A500 Amplifier and F500 Tuner — crystallizes our love for this work, our experience in it and our urge to create a product group that will excite your admiration.

I am convinced that this new series will do just that. I am most hopeful that you will find the time to see and hear these superb new instruments for yourself.

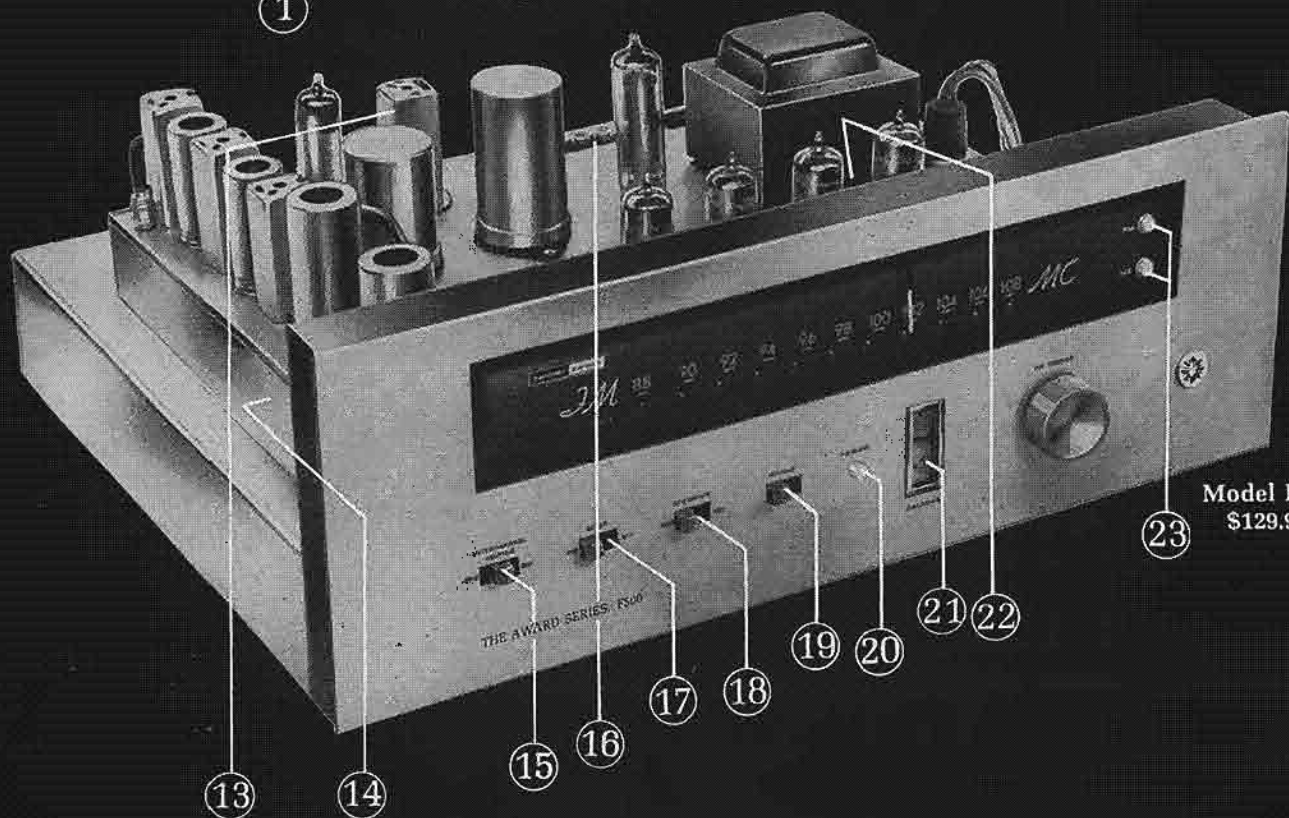
Sincerely,

Sidney Harman, President
Harman-Kardon, Inc.

Everything...



Model A500
\$159.95



Model F500
\$129.95

the knowledgeable listener ever wanted or will ever need: the Award Series by **harman kardon**

Model A500 powerful 50 watt stereophonic amplifier. Engineered to deliver professional performance at a remarkably low price.

- ① **Massive Output Transformers.** Specially designed to provide frequency response beyond the normal range of human hearing. Phase shift is minimized and flawless reproduction is insured within the audible range.
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- ③ **Ambiance Control:** Acts as a center channel gain control. If an external delay network is used, the ambiance control regulates the amount of signal transferred into it.
- ④ **Speaker Phasing Switch:** Maintains proper speaker phasing for best low frequency response.
- ⑤ **Illuminated Push-Button On/Off Switch:** Permits instrument to be turned on and off without upsetting careful setting of controls.
- ⑥ **Blend Indicator Lights:** Function as precise guide in selection of stereo blend between channels.
- ⑦ **Tape Monitor Switch:** Permits monitoring of tapes while recording.
- ⑧ **Individual Bass and Treble Tone Controls:** Separate controls for each channel.
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- ⑪ **Stereo Contour Control:** Boosts bass energies at low listening levels.
- ⑫ **Blend Control:** Eliminates "hole-in-the-middle" effect by introducing a variable amount of blend between the two channels.

FEBRUARY 1961

Model F500 sensitive, distortion-free FM/Multiplex tuner. ⑬ **Wide-Band Discriminator:** Assures excellent capture ratio with virtually no distortion.

- ⑭ **Twin Tuning Gangs:** Exclusive Citation design provides outstanding selectivity and eliminates stray capacitance and inductance. Two tuned circuits precede first RF stage for excellent spurious response rejection.
- ⑮ **Interchannel Muting:** Effectively eliminates interchannel tuning noise.
- ⑯ **Tuner Output:** Wideband response flat two octaves above and below the normal audible range for "Citation Sound" quality.
- ⑰ **FM/Multiplex Mode Control:** To switch multiplex adapter into circuit for multiplex reception.
- ⑱ **Automatic Frequency Control:** With regulated voltage supply maintains absolute oscillator stability regardless of line voltage variation.
- ⑲ **Range Switch:** To permit excellent reception of distant stations.
- ⑳ **Illuminated Push Button On/Off Switch.**
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Both instruments are handsomely finished in brushed gold.

For complete information on the new Award Series, write to: Dept. R-2, Harman-Kardon, Inc., Plainview, N. Y. All prices slightly higher in the West.

harman kardon



*F*or concert hall realism, for the richness and depth of music that rivals the living performance, a BIG Bozak speaker system is a must. No small system, however ingenious and well made, can equal it. We have demonstrated this conclusively to any number of discerning listeners.

To those of you, therefore who are primarily interested in great music, re-created as perfectly as can be done, we say: listen BIG, hear it on one of the larger Bozak systems, such as the B-310A or the B-305 shown above. Whether stereo or mono, we feel sure you'll agree that the grandeur of sound much more than justifies the size of the instruments. Call on a Bozak Franchised Dealer for a convincing demonstration.

Bozak
DARIEN, CONN.

T H E V E R Y B E S T I N M U S I C

(Continued from page 6)

music by Lawrence Welk, Lester Lanin, and the like.

I can only assure you that you're doing all right by me. The notion that the amount of one's income determines one's taste in music seems especially absurd in an age in which excellent recordings of great music cost no more than those by Mr. O'Connor's favorites. Besides, Mr. O'Connor appears to ignore the extent of HiFi/STEREO REVIEW's coverage given to the entertainment area, which presumably is closer to his own tastes.

When I consider that none of my grandparents ever had the opportunity to hear a concert, and that it was almost too much effort for my parents ever to attend one, I'm glad I have "upper-bracket" music in my living room.

William B. Thomas
East Lansing, Mich.

● I am disturbed by the intolerance evident in Mr. O'Connor's complaint. Those of us who enjoy classical music feel that your magazine is, if anything, devoting too much space to the lesser forms of music. However, most of us would not dream of insisting that our own tastes be served foremost.

R. H. Maske
Guelph, Ontario

Tape Timings

● I note that you no longer publish tape timings in your tape reviews. Why?

Jesse Walling
Chattanooga, Tenn.

Reporting tape timings seemed justified at a time when the cost of music per minute on tape was relatively high. However, many four-track tapes today, especially the twin-pack series, featuring two complete symphonies on a single reel, contain more music than their corresponding LP discs. With taped music no longer at a premium, the primary reason for reporting timings has been eliminated.

Aim and Scatter

● Hans Fantel's article "Aim and Scatter" (November, 1960) proved a real boon. I followed his advice and simply turned my speakers upward; instantly the room was filled with a rich ubiquity of sound.

Considering the incredible simplicity of achieving such solid, room-filling sonics by just turning the speakers upward or sideways, it is surprising that nobody ever thought of it before. To my knowledge, there has been nothing previously published on this vital subject. Thanks for breaking the ice.

Richard Lutwidge
Fall River, Mass.

HiFi/STEREO

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45-Watt Stereo Receiver

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of operation. The AM tuner has broad-band circuitry that assures a signal of FM calibre, totally free of hiss and 'birdies.' AM Ferrite antenna for best reception.

■ The FM and AM tuners can be used for monophonic or stereo operation. The MicroRay tuning indicators make accurate tuning child's play. Hum, noise and distortion are virtually at the theoretical limits of excellence and almost non-measurable. There are *eighteen* inputs and outputs for very program source, including Center Channel operation and FM Multiplex reception. Without a doubt, everything one could possibly need in a receiver will be found in fullest measure in the great new FISHER 500-S. Simply add a turntable and speakers for a truly magnificent stereo installation! **Only \$349.50**

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The Multiplex Wrangle

★ ★ ★ Opposing views aired by ★ ★ ★
proponents of three systems

In the October and November issues of HiFi/STEREO REVIEW, the editors called attention to the coming decision of the FCC relative to the selection of a system that would provide stereo reception on FM. In addition, the editors urged that readers write to the FCC in favor of the Crosby system, one of the six under consideration. Since this time, however, it has become evident that the results of the field tests are capable of being interpreted in various ways; i.e., most of the companies involved feel that their system tested best.

As the situation stands at present, many observers doubt that the FCC will reach a decision on multiplex immediately. The systems that seem to be most likely to be chosen are those proposed by Crosby (an all-FM system), by Zenith (an FM system that uses an AM subcarrier), and by General Electric (a system essentially the same as the one proposed by Zenith).

To give the latter type of system fair treatment, a letter from J. E. Brown, Engineering Vice President of Zenith, is presented below. Following Mr. Brown's letter is a reply from Murray G. Crosby, President of Crosby Teletronics. Another contender in the multiplex race, William S. Halstead, President of Multiplex Development Corp., makes a statement at the conclusion of this article.

Mr. Brown's letter:

IN The Spectrum of both the October and November HiFi/STEREO REVIEW, editors commented extensively on the six FM stereo systems now being considered by the Federal Communications Commission, praised the Crosby systems as better than all others, and urged readers to write to the Commission and recommend its adoption.

The writers seem to have been seriously misinformed on the subject, for their conclusions were based on statements that in some cases are highly inaccurate and that in other instances are simply not true.

This letter is to set the record straight insofar as the Zenith system is concerned, and to point out its superiority to other systems from the standpoint of serious music lovers, the general public, the broadcast industry, and the radio manufacturer.

In discussing the various systems The Spectrum said that the Crosby system is:

1. The only one that has been field tested;
2. The only one that is suitable for high-fidelity broadcasting;
3. The only one that provides realistic stereo sound;
4. The only one that retains full fidelity on both channels; and
5. The only one that is capable of delivering two balanced 15,000-cycle channels.

The Spectrum also says:

6. That of the six systems Crosby gives the best mono and stereo reproduction from weak signals;
7. That inclusion of an SCA [Subsidiary Communications Authorization; i.e., background music] channel entails sacrifice of high-fidelity reproduction; and
8. That Zenith stereo quality is hampered by the limitations inherent in AM.

Not one of the eight statements above is accurate.

As to point 1 above, the Zenith stereo system has been field-tested extensively over WEFM-KS2XFJ since March, 1959, and all NSRC systems were officially tested by the National Stereophonic Radio Committee over Station KDKA in Pittsburgh during the summer of 1960. In both of these tests the claims made for the Zenith system were clearly demonstrated.

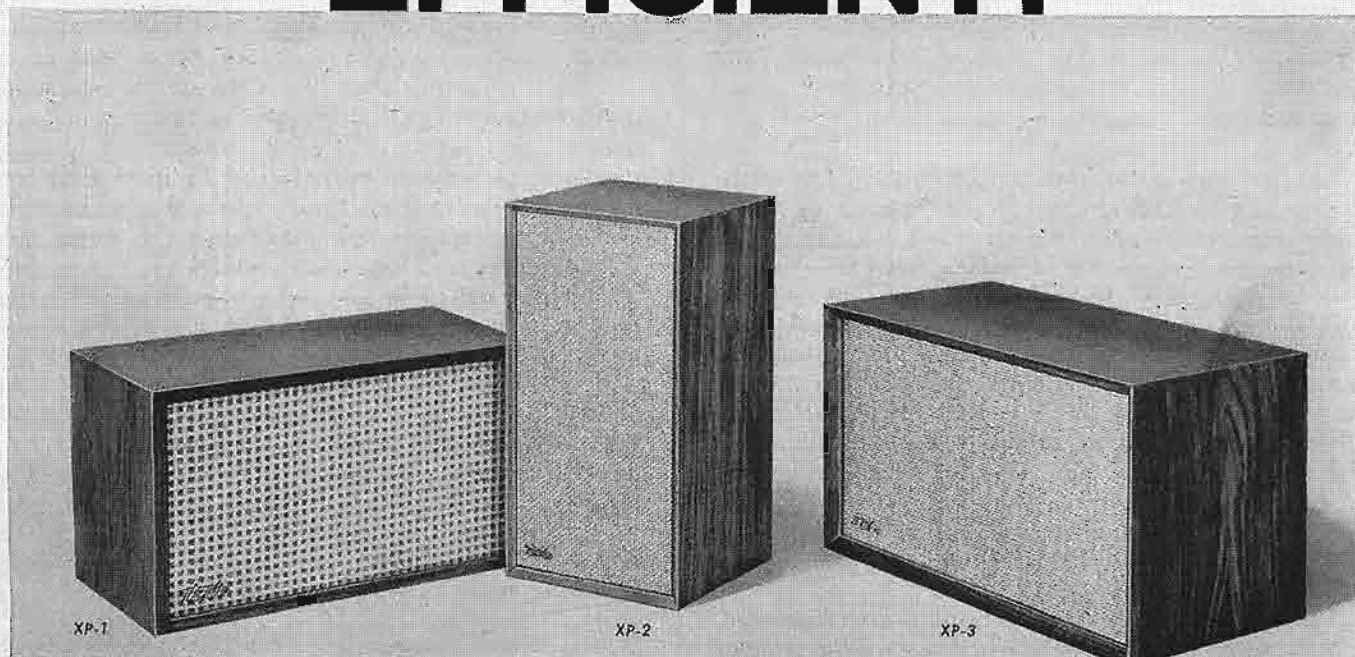
As to points 2 to 5 above, the Zenith system has thoroughly demonstrated its ability to transmit high-fidelity, balanced stereo signals having a bandwidth of 30 cycles to 15,000 cycles on both channels. Therefore, it is fully equal to the Crosby system in providing realistic high-fidelity stereophonic reproduction. Moreover, it transmits such signals while simultaneously transmitting an SCA channel with quality equal to SCA service now being broadcast which you concede the Crosby system cannot do. As to point 6 above, the Crosby system is by no means the best in both mono and stereo reproduction from weak signals. In fact, inadequate monophonic reproduction in weak signal areas is another significant disadvantage of the Crosby system as compared to the Zenith system. The monophonic signal delivered to a conventional FM receiver by the Crosby system is six db poorer in signal-to-noise ratio than the station's normal monophonic transmission, because half of the carrier deviation is devoted to transmitting the difference stereo channel and is therefore unavailable for the sum signal. This substantially reduces the monophonic service area of a station using the Crosby system, so that reception for many FM owners in the fringe area is impaired. On the other hand, the Zenith system results in virtually no reduction in the monophonic service area of a station, because the unique interleaving of the sum signal and AM difference signal permits 90% modulation of the main channel by the sum signal which carries the monophonic information.

As to stereo reproduction from weak signals, the Crosby system theoretically appears to have an advantage over the Zenith system. Yet the Crosby equipment used at the NSRC tests was unable to fully demonstrate that *theoretical* advantage. If this *theoretical* advantage is ultimately shown actually to exist, it would be outweighed, in our opinion, by the other serious disadvantages of the Crosby system mentioned above.

As to point 7 above, it is correct that inclusion of an SCA channel entails sacrifice of high-fidelity reproduction *when the Crosby system is used*. But you fail to point out that the tests clearly demonstrated that no such sacrifice is entailed when the Zenith system is used.

As to point 8 above, the writers are apparently confusing the Zenith system with early experiments in which two stations, usually one FM and one AM, broadcast the two channels. The listener received the signals on two appropriately positioned receivers or, in a few cases, on stereo receivers that tuned the AM and FM stations separately. In such a transmission, stereo reproduction was limited by

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■ Free-Piston Three-Way Speaker System with a twelve-inch, high compliance woofer employing the FISHER six-pound encapsulated magnet structure, a five-inch mid-range speaker, and a Super-Tweeter. Hermetically sealed enclosure: 13 $\frac{1}{4}$ " x 24" x 11 $\frac{3}{4}$ ". Power requirements: 10 to 60 watts. FREQUENCY RESPONSE: 30 to 18,000 cycles.

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■ Outstanding Quality at Moderate Cost! A Three-Speaker System using the fabulous design principles first introduced in the XP-1. Contained in the hermetically sealed enclosure are two eight-inch Free-Piston woofers and a specially-treated five-inch tweeter. SIZE: 22" x 12" x 11 $\frac{1}{4}$ ". FREQUENCY RESPONSE: 35 to 15,000 cycles.

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THE XP-3

■ New Three-Way Free-Piston System with a six-pound magnet structure and two-inch voice coil on all three speakers! Flawless sound at all frequencies! Twelve-inch woofer, eight-inch mid-range and two-inch convex tweeter with 120° dispersion. SIZE: 15" x 26" x 13 $\frac{1}{2}$ ". FREQUENCY RESPONSE: 30 cps to beyond audibility.

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gross differences between the two transmission channels, and the fidelity of the AM channel was limited by the conventional standard AM receiver.

However, there is no inherent fidelity or stereo quality limitation in amplitude modulation per se, particularly in the subchannel for FM stereo multiplex. With the Zenith stereo system the AM subcarrier is multiplexed on the FM carrier, where it is a part of the composite frequency-modulated signal. Thus, it is transmitted with all the normal advantages of FM.

All of the above statements about the Zenith system are not only in accord with theory, but have also been proven out by eighteen months of rigorous field testing and laboratory experimentation.

SO MUCH for technical considerations. Other factors, concerned with the over-all economic effects of the two systems, make the Zenith system clearly superior to the Crosby system for everybody concerned.

SCA: As a means of making more high-fidelity stereo broadcasting available to the greatest number of stereo enthusiasts, and of establishing stereo as a universal service—perhaps, even, as a means of making stereo broadcasting anything more than a highly limited novelty—a capability for simultaneous stereo and SCA transmission is vital.

Functional music is the only broadcast service that kept many FM stations alive during much of the past decade. At present, some thirty per cent of all FM stations in the United States are operating, or have received FCC authorization to operate, with SCA programs. Many, probably most, of these stations depend upon SCA for a substantial portion of the income that permits them to stay in business. They will not be able to go into stereo at all if forced to give up SCA in order to transmit stereo.

The suggestion that stations alternate between stereo and SCA using the same subcarrier is completely impracticable. First, it would fail completely to fill the needs of broadcasters because in nearly all cases SCA services for restaurants, factories, etc. are sold during the same period of the day when the station might win a stereo audience. Secondly, if there are any stations at all that could find such a split schedule practicable, adoption of the Crosby system would introduce further complications at the receiver end. When the station was on SCA-mono, the listener would have to disable the stereo difference channel of his receiver; otherwise he would hear both programs simultaneously, an intolerable situation.

Fortunately, the Zenith system permits simultaneous transmission of both SCA and two balanced 15,000-cycle stereo channels for either stereo or mono reception. Adoption of the Zenith system would eliminate any need to choose between SCA and stereo. This is made possible through the use of two easily separated subcarriers, one being AM modulated by the stereo channel while the second is FM modulated and used as the SCA channel.

CONVERTERS: The Spectrum says that more than one million FM tuners and FM receivers equipped to take a stereo adaptor for the Crosby system have been sold in recent years. If it can be assumed that the adaptor approach is practicable and that the multiplex jack on these tuners provides an adequate signal for the Crosby adaptor, then the signal will also be adequate for an adaptor designed for the Zenith system. Any manufacturer who desires to build adaptors will find that *it will be less expensive to build one for the Zenith system than for the Crosby system.*

Whether or not Zenith elects to make converters for these sets is beside the point.

PUBLIC INTEREST: The Spectrum's accusation of planned obsolescence against Zenith is ridiculous. First, with respect to the approximate one million receivers equipped with jacks for stereo adaptation, we have already pointed out that these receivers are as easily adapted to the Zenith system as to the Crosby system. Secondly, with respect to the larger group, namely owners of some fifteen million receivers *not equipped with stereo jacks*, the primary concern should be the maintenance of existing service for which these sets were bought. With respect to these receivers, the Zenith system will have better monophonic performance than the Crosby system. To whatever extent it will be found practicable to adapt the latter group, here again, the Zenith system is fully as easy to adapt as the Crosby system.

It is important that these fifteen million FM set owners continue to receive high-fidelity mono service from the same stations they now enjoy. If the Zenith system is adopted, there will be virtually no reduction in the high-fidelity mono service area. If the Crosby system is adopted, many of these FM set owners now in the high-fidelity service area will lose service from some of the stations they now receive. That would indeed be planned obsolescence, and would present serious economic problems for station owners who need, more than anything else, a rapidly growing audience.

SUMMED UP: Adoption of the Zenith system will make possible high-fidelity stereo reception of highest quality for the greatest possible number of music lovers, without in any way disturbing the economics of FM broadcasting or obsoleting existing equipment owned by the public. This is one of the very few instances where a new broadcast service can replace an old without penalizing the owners of existing receivers or the purchase of new.

J. E. Brown
Zenith Radio Corp.

Mr. Crosby's letter:

THE first point I would like to make concerns the amount of field testing undergone by the Crosby system. In May of 1958 and early 1959, four FM stations in various parts of the country were conducting experimental broadcasts using the Crosby system: WBAI, in New York City; WJBR, in Wilmington, Delaware; WFDS, in Baltimore, Maryland; and WSFM, in Birmingham, Alabama. These stations converted to stereo transmission by the Crosby system and conducted transmissions that were monitored by approximately a thousand listeners.

The response was so enthusiastic that it stimulated the National Stereophonic Radio Committee to embark on its program of choosing a system. After deliberating for more than a year, the NSRC held a field test, in Pittsburgh, over KDKA-FM, in which six systems were compared, including the Zenith and Crosby systems. The Crosby system, accordingly, has undergone more field testing than any other system under consideration by the FCC.

In his letter, Mr. Brown suggests that the Crosby system is inefficient with regard to monophonic transmission in weak-signal areas. First, from a practical point of view, this effect is so unimportant that it went completely unnoticed in the 1958 field tests. Second, even in terms of theory, it can be shown that the difference is extremely difficult to detect, because of the rapid fall-off of signal-to-noise ratio in an FM receiving system at the limits of its usefulness. Because of this, the service range of a monophonic signal

HIFI/STEREO

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The term *high fidelity* has been used so freely that its literal meaning is often forgotten. It does not refer to over-loud, over-resonant, over-brilliant sound, but to the faithful recreation of a musical performance.

The ultimate test of a high fidelity system, then, is a direct comparison with the sound of the original instruments.



The moment of transition from live to recorded sound: AR-3 speakers and Dynakit amplifiers take over from the Fine Arts Quartet.

Such a comparison was made during the recent hi-fi show in New York City, when AR speakers and Dynakit amplifiers vied with the Fine Arts Quartet in a "live vs. recorded" concert. At intervals the Quartet stopped playing and allowed the hi-fi system to take over, using pre-recorded sections of the music, without missing a beat.

McProud, editor of *Audio*, reported: "We must admit that we couldn't tell when it was live and when it wasn't." The *Herald Tribune* referred to "awesome fidelity". Record reviewer Canby wrote: "My eyes told me one thing, my ears another." Freas, audio editor of *High Fidelity*, wrote: "Few could separate the live from the recorded portions."

After all of the trade jargon and esoteric talk heard at hi-fi shows, this was the real thing.

DYNAKIT MARK III AMPLIFIERS AND STEREO PREAMP, AND ACOUSTIC RESEARCH AR-3 LOUDSPEAKERS, components designed for the home, created the illusion. Although these components are medium priced,* they are widely regarded as representing the highest quality that the present state of the art makes possible.

Further information on these products, including a list of high fidelity dealers in your area who carry and demonstrate them, is available for the asking.

**A complete high fidelity record playing system using the above components would cost about \$750. You may hear AR speakers and Dynakit amplifiers together (in these and other, less expensive models) at AR Music Rooms, on the west balcony of Grand Central Terminal in New York City, and at 52 Brattle Street in Cambridge, Massachusetts.*

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FEBRUARY 1961

transmitted by the Crosby system will be decreased by a negligible amount—a conclusion supported by theoretical work done by RCA and reported to the FCC on March 14, 1959 (FCC Docket No. 1251). This report found that "such a reduction (from 75 kc deviation to 37.5 kc) will not affect the range of reception since the range is determined by carrier amplitude."

With regard to stereo reproduction from weak signals, Mr. Brown admits that the Crosby system is theoretically the best, but then points out that the field test did not demonstrate this theoretical advantage. This was because the signal strength used in the field tests could not be made weak enough to impair the transmission of the Crosby system. The system's efficiency was so great that the only noise received was that present in the transmitting equipment. By limiting the length of the receiving antenna to approximately five inches, however, the signal strength was attenuated to approximately seven microvolts, at which level satisfactory stereo program material was received.

The question of receiving high-quality stereo reproduction from weak signals is not only important from the standpoint of normal coverage, but is also an important consideration in circumstances where inefficient antennas are used. The theory that confirms the efficiency of the Crosby system in this regard is approximately twenty years old and has been reconfirmed by many workers in the data-transmission field.

Mr. Brown also points out that SCA operation, which is a point-to-point communication adjunct of FM broadcasting, should be approached from the economic point of view. Yet few people seem to remember the background of SCA. When SCA was authorized, in 1955, it was intended to provide "financial sustenance" for stations in financial difficulties. At the present time, however, when channels are scarce and FM receiver sales are rapidly increasing, the whole concept of SCA could well be evaluated anew. In any case, the Crosby system would allow the broadcaster to choose between SCA and all-stereo operation. Trying to operate both SCA and stereo facilities simultaneously merely impairs the services of both. The statement that "thirty per cent of all FM stations in the U. S. are operating or have received FCC authorization to operate with SCA programs" is not quite as meaningful as it might seem. An SCA permit does not require operation, and it appears that most FM operators who have SCA permits are not using them.

With regard to the adapter situation, our tests have proven that the Crosby system can be used successfully with every type of tuner available. This is easily understood in view of the use of an FM-type subcarrier that is impervious to distortion. On the other hand, the AM-type subcarrier used in the Zenith system is susceptible to distortion caused by the inherent design of many FM tuners presently in operation. The Crosby system can be used with any FM tuner, whether or not the tuner is equipped with a multiplex jack. Those tuners that do not have multiplex jacks can be converted by a very simple and inexpensive adapter socket. Therefore, none of the fifteen million FM receivers now in the hands of listeners need be made obsolete.

THE STANDARDS of the Crosby FM stereo system were set up in 1953, after considerable experience gained from filling a Navy research contract that called for three multiplex channels to be added to an FM station in Wash-

ington, D. C. These standards were chosen with the listener's interest paramount, and it was determined that the addition of such services as SCA would impair reception. The problem of cross-modulation from the SCA channel to the subcarrier channel is so serious as to make it impractical to mix stereo and SCA services.

In the field tests, both the Zenith and G.E. systems showed only about 50 db separation between the SCA and stereo channels. This magnitude of cross-talk, relative to foreign program transmissions, would be quite audible and therefore highly objectionable. The Crosby system, as proposed, is the simplest, most foolproof, and most efficient system under consideration by the FCC.

Murray G. Crosby
Crosby Teletronics Corp.

Mr. Halstead's letter:

THE STATEMENT in The Spectrum that "the Halstead system introduces stupendous loss of quality" is not borne out by the facts. The NSRC tests demonstrated that serious loss of high audio frequencies was noted with the Crosby and other systems utilizing A plus B mixing methods, due to phase cancellation effects. This caused serious loss of quality when listening monophonically to the main channel of KDKA during transmission of certain of the test tapes. Our system provided excellent monophonic and stereophonic reproduction during all test-tape transmissions without the cancellation of high audio frequencies noted with the other systems. Also, excellent stereo separation was obtained at the receiving point, as recorded on the tapes at the Uniontown receiving site approximately 40 miles from Pittsburgh. Laboratory measurements by Burden Associates, Mt. Kisco, N. Y., have shown that stereo separation between 30 and 50 db can be obtained with the Halstead system. In addition, ours is the *only* one of the proposed systems that permits FM stations, if they so desire, to transmit pure "left" and "right" signals, providing optimum stereo separation and minimum distortion.

The Halstead system provides two 15,000-cycle channels at the receiver, with stereo separation of the two channels to about 8 kc, above which stereo separation appears to us to make little effective contribution to sound localization or instrument placement.

The Halstead system is not "a rather complicated combination of AM-FM stereo," as The Spectrum indicates. Both the main channel and the subchannel use FM carriers. Apparently your informant was confused by the fact that our system can be employed, if desired, by FM-AM stations now transmitting stereo simulcasts, enabling the same stereo program to be received by the very large audience already equipped with FM and AM receivers, as well as by all-FM multiplex methods as the necessary adapters gradually become available. This is of economic importance to broadcasters and to the sponsors who provide revenue to sustain commercial operation of stations.

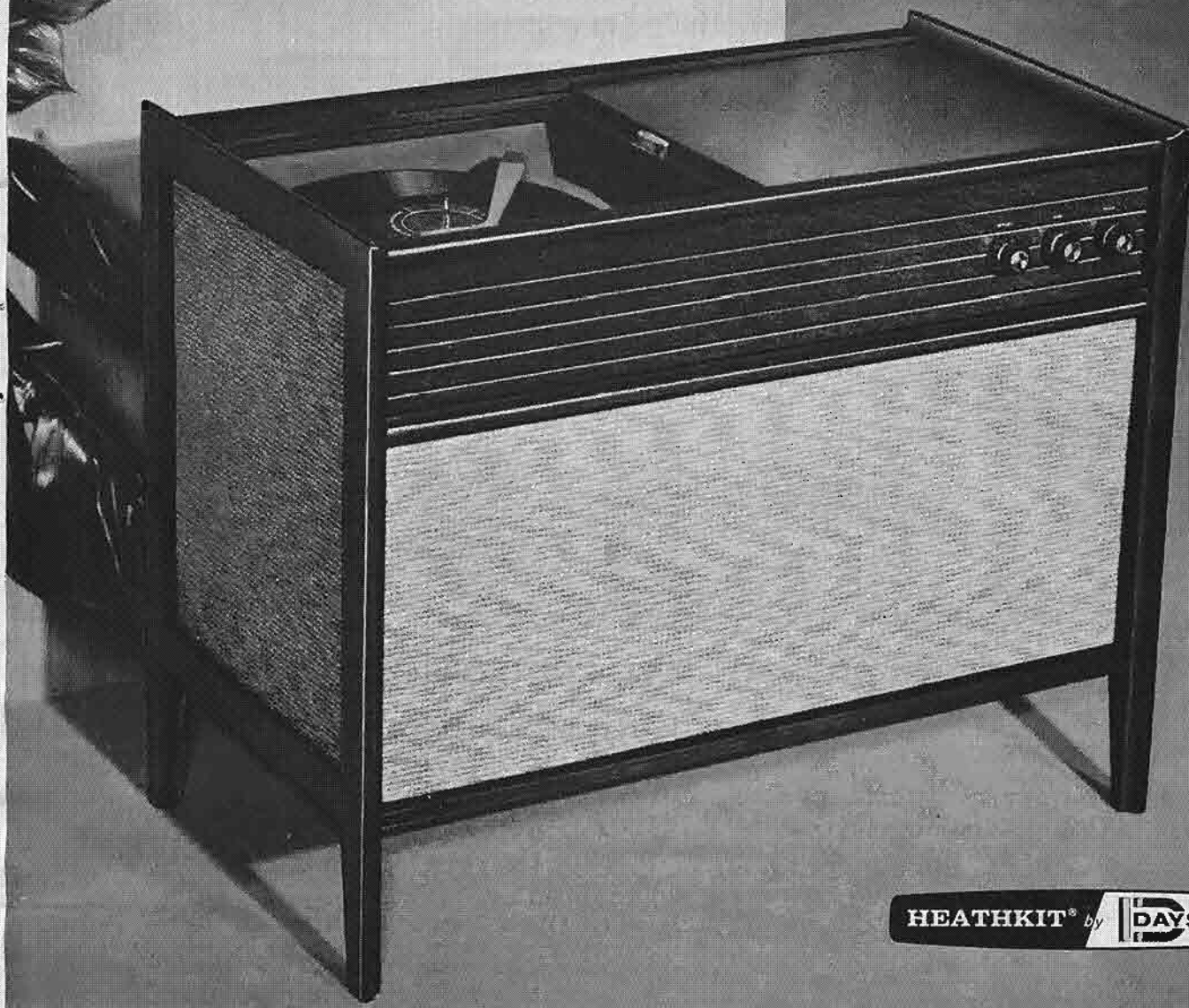
During stereo reception of the Crosby system when in operation at WBAI, New York City, the Burden Associates' laboratory reported a loss in excess of 12 db in audio program level with respect to normal monophonic performance. This resulted in an appreciable increase in background noise during the period when the Crosby system was on the air. The other systems proposed to the NSRC reduce main-channel performance by 3 db at the maximum.

William S. Halstead
Multiplex Development Corp.

HiFi/STEREO

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Whether home owner or apartment dweller, lack of living room space need no longer keep you from enjoying full, rich stereo sound in life-like fidelity. Less than 3 feet long and end-table height, this handsome stereo console slips into your living room surroundings, regardless of size, as gracefully as if you had planned it that way! Yet, the brilliance of tonal quality and startlingly realistic stereo sounds will amaze you! And, not the least of its outstanding features is the superb styling: *solid genuine walnut frame and walnut veneer front panel* with matching "wood-grained" sliding top. Front and sides are graced by pleasantly-contrasting light beige tapestry weave grille cloth. The compact console measures just 31¾" long by 17¾" wide by 26¾" high. The *six-speaker* arrangement assures

rich, room-filling stereo: smooth "lows" are delivered by *two 12"* woofers, while "mid-range" and "highs" are sparkingly reproduced by *two 8"* speakers and *two 5"* cone-type tweeters mounted at wide dispersal angles in the cabinet. The *4-speed* automatic record changer (plays both monophonic and stereo records), with Sonotone stereo cartridge and turnover *diamond and sapphire* needles features a special anti-skate device to protect your records. Concentric volume controls and separate dual bass and treble tone controls are within easy reach on the cabinet front panel. Another magnificent value brought to you by HEATHKIT . . . the name that made high-fidelity a household word!

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Both are factory wired and tested, ready to go. Already installed under the lift-top lid is the completely automatic 4-speed Stereo Record Changer model AD-50A with GE VR-227 Stereo cartridge with diamond stylus (plays mono-phonics and stereo records). In each of the two speaker wings (AE-30 below) is a model US-3 Coaxial hi-fi speaker with 12" PM woofer and 3" PM tweeter plus a built-in crossover network. Go stereo the easy way with this beautiful, ready-to-play console... just unpack and plug in. Order your HFS-26 28-watt stereo console now for Christmas-day enjoyment.

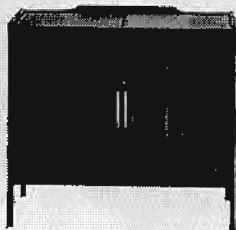
MODEL HFS-26 STEREO CONSOLE

Ready to Play... just **\$475⁰⁰**
only \$47.50 dn., as low as \$29.00 per month
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Model HFS-27 includes the same cabinets as above with the same equipment in kit form. Save by assembling the equipment yourself. 215 lbs. Specify walnut or mahogany.
Model HFS-27... \$37.00 dn., as low as \$22.00 per mo... \$370.00

BEAUTIFY YOUR HOME BY ENCLOSING YOUR



EQUIPMENT ACCOMMODATIONS AND SIZES—Cabinet, overall: 26" W x 32 1/2" H x 19" D. Changer compartment: 17" W x 15 1/2" D, mounting board accepts any Heath record changer or player or Heath AD-70, TR-1A, AH, AO tape recorders; lid has adjustable, friction-loaded support. Record/tape recorder compartment: 14 1/2" H x 17" W x 17" D for record storage; space converts with accessory drawer to hold Heath AD-70, TR-1A, TR-1E, AD-40 tape decks. Shelf compartments (2): each 17" W x 6" H x 17" D inside (shelf 14" deep); either shelf accepts any Heath Stereo or Mono tuner, Stereo or Mono preamplifiers, AA-100 or SA-2 Stereo amplifier. Power amplifier compartment: 8 1/2" H x 17" W x 15 1/2" D inside; accepts two Heath UA-2's, and AA-30 or AA-40 for stereo power, or any Heath mono. power amplifier, 81 lbs.

MODEL AE-20U... Unfinished... \$7.45 dn., \$7 mo... **\$74.50**
MODEL AE-20W... Walnut... \$9.45 dn., \$9 mo... **\$94.50**
MODEL AE-20M... Mahogany... \$9.45 dn., \$9 mo... **\$94.50**

TAPE RECORDER DRAWER:
Holds Heath AD-70, TR-1A, TR-1E, AD-40 tape decks. Fits into lower left record storage space of cabinet above; 11 1/2" H x 14 1/2" D x 16 1/2" W outside; assembled, 11 lbs.

MODEL AEA-20U
Unfinished... **\$12.95**
MODEL AEA-20W
Walnut... **14.95**
MODEL AEA-20M
Mahogany... **14.95**



consoles... complete with factory preassembled, prefinished cabinets... ready to play!

COMPLETE 50-WATT STEREO CONSOLE (HFS-28)

For those who demand the best in performance, functional design and imaginative styling... this deluxe Stereophonic Console. Without peer from cabinetry to components within, it is a study in artistic and technical craftsmanship. The flowing lines of the three-piece cabinet ensemble blend into an integrated furniture grouping. Styling is highlighted by distinctive "gallery" rails, vertically-scored front doors with sculptured edges and slim, shallow-curved brass handles. All cabinets are of 3/4" stock available in your choice of hand-rubbed walnut or brown mahogany finish. Already installed under the lift-top lid is the world's most versatile record changer, the Heathkit AD-60B with automatic speed selecting device and "turntable-pause" for the gentlest handling of your valuable records plus the new Shure M8D stereo cartridge with diamond stylus (plays monophonic and stereo records). Included with this system are the beautiful new Heathkit AJ-30, 16-tube stereo AM/FM deluxe tuner, and AA-100 50-watt deluxe stereo amplifier; both are factory wired and tested, both represent the ultimate in design and performance. The lower left section of the equipment center holds your record library or a tape recorder by using the optional drawer (AEA-20

below). Unsurpassed sound is assured through the use of Jensen H-223F Coaxial 2-way 12" hi-fi speakers with special "flexair" woofers and concentric re-entrant compression-driver tweeters factory-installed in each of the handsome speaker-wing enclosures (AE-40 below). Enjoy this best-of-Heathkit stereo console the moment you unpack it and plug it in, for this unit is shipped to you with all components factory wired and tested, ready to play. Order your HFS-28 50-watt stereo console now... it's the perfect Christmas gift for the family.

MODEL HFS-28 COMPLETE STEREO CONSOLE

Ready to Play... just **\$675⁰⁰**

only \$75.00 dn., as low as \$40.00 per mo.
(shipping weight 264 lbs. Specify walnut or mahogany cabinets)

MONEY-SAVING OPTIONAL PLAN

Model HFS-29 includes the same cabinets as above, but the equipment is supplied in kit form. You save up to 50% on the equipment by assembling it yourself. 264 lbs. Specify walnut or mahogany.

Model HFS-29... \$55.00 dn., as low as \$32.00 per mo... \$550.00

PRESENT HI-FI SYSTEM IN THE SUPERB CABINETS!

12" SPEAKER CABINET (AE-30 Series)

Completely assembled, ready to use, compares with cabinets selling for \$54.95. Designed for 12" speakers, with adapter ring for 8" speaker. Slot provided for horn-type tweeter. Tube-vented design with instructions for tube modification to match your speaker. 15" W x 19" D x 32 1/2" H outside. 35 lbs. Shipped from Pennsylvania.

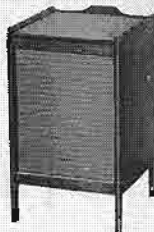
Model AE-30U... unfinished... \$29.50 ea.
\$2.95 dn., \$5.00 mo.
Model AE-30W... walnut... 34.50 ea.
\$3.45 dn., \$5.00 mo.
Model AE-30M... mahogany... 34.50 ea.
\$3.45 dn., \$5.00 mo.



15" SPEAKER CABINET (AE-40 Series)

Completely assembled, ready to use, an outstanding value! Finishes and styling match center cabinets. Designed for 15" speakers with adapter ring for 12" speakers. Slot provided for horn-type tweeter. Tube-vented design with instructions for tube modification to match your speaker. 18 1/2" W x 19" D x 32 1/2" H. 44 lbs. Shipped from Pa.

Model AE-40U... unfinished... \$35.50 ea.
\$3.55 dn., \$5.00 mo.
Model AE-40W... walnut... 41.50 ea.
\$4.15 dn., \$5.00 mo.
Model AE-40M... mahogany... 41.50 ea.
\$4.15 dn., \$5.00 mo.



for the finest in AM/FM stereo reception . . .

"DELUXE" AM-FM STEREO TUNER (AJ-30)

Here is the tuner that wins raves from everyone . . . for its truly superb performance . . . and for its beautiful styling. This top-of-the-Heathkit-line of tuners is ready to perform in any manner you chose . . . separate FM, separate AM, simultaneous AM and FM with different programs or with the same program for stereo listening. Its deluxe features are: individual AM and FM tuning meters for pin-point tuning, automatic frequency control for drift-free listening, flywheel tuning, multiplex output jack, and a professional-quality 16-tube circuit for unmatched performance. Beautifully-styled in new luggage-tan vinyl-clad steel with a unique refracted-light panel. 25 lbs.

Model AJ-30 . . . (kit) . . . \$9.75 dn., \$9 mo. **\$97.50**
 Model AJW-30 . . . (wired) . . . \$15.30 dn., \$13 mo. **152.95**



enjoy these deluxe Heathkit® components

COMBINING SUPERIOR STYLING, FLEXIBILITY AND PERFORMANCE WITH SIGNIFICANT SAVINGS!

for better value, better stereo . . .

50-WATT STEREO AMPLIFIER (AA-100)

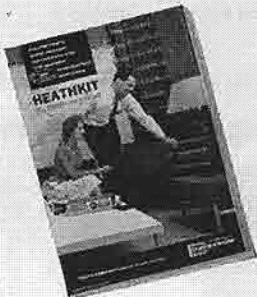
Superbly-styled to match the Stereo Tuner above, this remarkable Heathkit amplifier performs as handsomely as it looks. With a full 50 watts of hi-fi rated stereo power (25 w. per channel), this powerful beauty stands ready to handle the toughest stereo tasks with plenty of reserve power. Five pairs of inputs accommodate any stereo program source; a separate input is provided for a monophonic magnetic record cartridge. Versatile controls include input level controls, "function-selector," balance and separation controls, ganged volume controls and separate concentric bass and treble tone controls for each channel. A "mixed-channel" center speaker output offers "fill-in" stereo sound or monophonic music for other rooms. 31 lbs.

Model AA-100 . . . (kit) . . . \$8.50 dn., \$8 mo. **\$84.95**
 Model AAW-100 . . . (wired) . . . \$14.50 dn., \$13 mo. **144.95**



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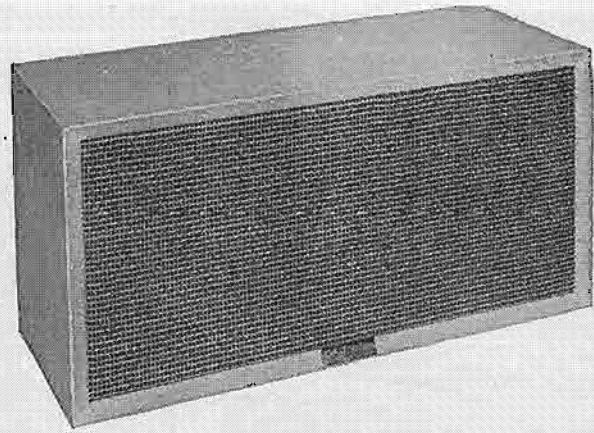
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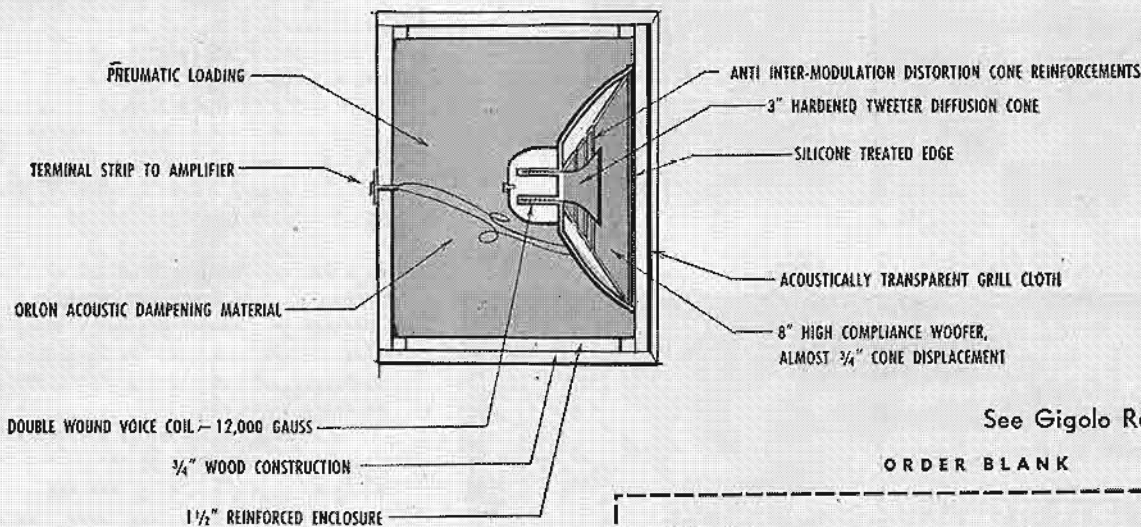
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After two years of research and development a speaker system we can unconditionally guarantee to be the finest bookshelf unit you have ever heard, REGARDLESS OF PRICE, or your money back.

Over 2500 test systems are now in use in private homes in the Ohio and Michigan area. The acceptance has been unbelievable. Never before a sound so realistic to so many people in so many different homes! These are the facts that enable A.E.S. to make this bold offer.



See Gigolo Report on Page 90

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SIZE: 24" wide, 12" high, 9 1/2" deep.

Response: 19-21,000 CPS

This unit will operate at maximum efficiency with amplifiers from 8 to 75 watts.

In limited quantity, and for a limited time only, \$15.00 complete, plus shipping.

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3338 Payne Avenue, Cleveland, Ohio

Gentlemen please ship.....GIGOLOS.

I understand these units are guaranteed and if I am not satisfied I may return for a full refund of sales price, \$15.00 each.

Name

Address

City and State

Enclosed find check.....money order.....

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...at the best in
new hi-fi components



S-2200 FM/AM/DC Stereo Tuner—\$179.95



S-3000 III FM/AM Stereo Tuner—\$154.50*



S-5000 II Stereo Dual Amplifier-Preamp,
80 Watts music power—\$199.50

S-2200—S-3000 III—Sherwood tuners have consistently won outstanding honors from most recognized testing organizations. They feature 100% sensitivity, interlocking dust holes mulling system, "Acro-Beam" tuning eye, cassette balanced input, automatic frequency control, and on the S-3000 III, "local-distant" switch, "Corrective" inverse feedback.

S-3000 III—"The Sherwood S-3000... shows no compromise in engineering in design or construction."—*HIGH FIDELITY MAGAZINE*.

The Sherwood S-5000 was highest rated by the American Audio Institute (and other testing agencies)...now even better, the S-5000 II has 80 watts music power, scratch and tumble filter effective on all inputs. Plus Single/Dual Bass and Treble Controls, Mid-Range Presence Rise, Stereo-Mono Function Indicator Lights, Phase-Reverse Switch, and Damping Factor Selector.

S-5500—Same as S-5000 II except 50 watts music power, no presence rise. \$159.50.

New modular component furniture—The serious hi-fi enthusiast will appreciate Sherwood's new cabinetry in fine hand-rubbed walnut. Sherwood also makes FM Multiplex Adapters and Crossover Networks as well as these outstanding Monophonic units: S-2000 II FM/AM Tuner \$145.00. S-1000 II "Music Center" Amplifier-Preamp. 36 watts \$109.50. Sherwood Electronic Laboratories, Inc., 4300 N. California Ave., Chicago 18, Illinois.



Modular Component Furniture

- **Acro's** new Stereo 120 power amplifier kit bulges with power (60 watts sine wave per channel) and employs an ultra-linear "hybrid feedback" circuit on which patents are pending. The specifications claim 1M distortion of less than 1% at 60 watts and less than 0.5% at 50 watts, harmonic distortion of less than 1% at power ratings within 1 db of 60 watts. Undistorted sine wave output is within 0.1 db at any frequency between 20 and 20,000 cps and at any power level up to 60 watts. Frequency response at the 1-watt level extends from 5 to 85,000 cps \pm 1 db, and from 18 to 30,000 cps \pm 1 db at the 60-watt level. Square wave response from 20 to 20,000 cps is obtained with a maximum overshoot of 5% and no ringing. The rise time of the wave is 1.5 microseconds, and the amplifier is stable under capacitive loads.



An input signal of 1.5 volts is required to drive each channel to full 60-watt output, and the channel sensitivity is balanced within 1 db.

Hum is 90 db and crosstalk 65 db below rated output. A built-in illuminated meter facilitates bias adjustment and circuit checks. Printed circuit construction simplifies assembly. Price: \$159.50 (kit), \$219.50 (factory wired). (Acro Products Co., 369 Shurs Lane, Philadelphia 28, Pa.)

- **AKG**, an Austrian firm whose professional-type condenser microphones are standard equipment in many recording studios, is introducing the first low-cost condenser microphone designed specifically for home recording.

The C-14 microphone has an omnidirectional characteristic, a sensitivity of 3 mv/ μ bar, and a response of \pm 6 db from 30 to 18,000 cps. Its high impedance matches most home tape recorder inputs. Price: \$22.95 (including table stand and floor stand attachment). (Electronic Applications, Inc., Stamford, Conn.)

- **Garrard** has broken new ground with their new Type A record changer, which is the only one of its kind to employ a dynamically balanced (counterweighted) tone arm instead of the usual spring-balanced changer arm—a departure sufficiently important to warrant the designa-

Only for those
who want the ultimate

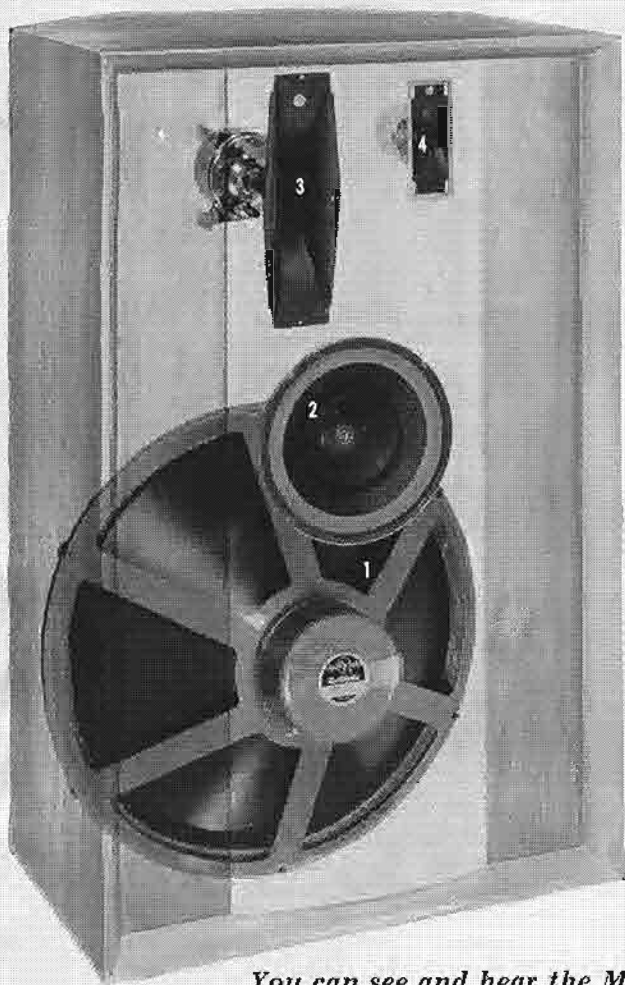
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ENGINEER'S MASTERPIECE

music lover's dream



The Patrician 700 is the most effective recreator of great music that has ever been made. And, while the exciting aspects of its physical design and performance are interesting to many, they should not and need not be misunderstood by those whose backgrounds lie in the creation and appreciation of music rather than in the means of reproducing it. For, if the Patrician 700 can reproduce with distinction the more esoteric sounds of earthquake, railroad train or thunderstorm, so can it recreate the sound of the big bass drum, the mighty pipe organ and the majestic sweep of the full symphony orchestra as can no other loudspeaker. It is for this reason that every music lover will be thrilled by the effortless ease with which the Patrician 700 handles large masses of sound, and the order it reveals in complex sonic tapestries—where lesser reproducers can present only chaos.

The world's greatest loudspeaker system is a fitting companion to the world's greatest music. Ownership of the Patrician 700 is an appropriate expression of devotion to the music you love.

Designed around the tremendous new Electro-Voice thirty-inch woofer, (1) the unparalleled might of the Patrician 700 in the region of deepest bass is a thing of fascination in itself, but this is only one facet of its truly fabulous overall performance. A premium quality 12" speaker, (2) heavily damped magnetically and mounted in a separate, liberally padded sub-enclosure, delivers solid and precise reproduction of midbass frequencies from 100 to 700 cps. The sound of the magnificent T250, (3) recently brought to a new height of excellence through closer specialization of its design to the requirements of the treble range, is outstandingly smooth, distortionless and free from peaks or unnatural colorations. The T350 very high frequency driver (4) adds a wonderful transparency to the clarity established in the midrange, maintaining its beautiful, shimmering sound undiminished to the limits of audibility, and having significant response as high as 40 kilocycles. In both the treble and high frequency ranges, E-V diffraction horns spread brilliance evenly over

the whole listening area, illuminating the finest musical detail through perfect accuracy of reproduction.

True audiophiles need not restrict their enjoyment of owning this remarkable instrument to the purchase of the complete system—they can build the enclosure themselves, buy the individual components separately, or experiment with the development of their own original system incorporating these components. A booklet thoroughly describing the Patrician 700 is available on request.

The cost of the Patrician 700 is a modest \$795.00. The components alone are \$485.00. Electro-Voice will gladly supply blueprints for the cabinet at \$2.00 per set. Write for fuller details on individual components.

Electro-Voice®
Consumer Products Division
ELECTRO-VOICE, INC.
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You can see and hear the Magnificent Patrician 700 at any of these outstanding Audio Specialists.

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Hollywood: Hollywood Electronics, 7460 Melrose Ave.
Long Beach: Scott Audio Corp., 266 Alamitos Ave.
Los Angeles: Crenshaw Hi-Fi Center, 107 Santa Barbara Plaza
Los Angeles: Kierulff Sound Corp., 1015 South Figueroa
Menlo Park: McDaniels Hi-Fi, Division of Santa Clara Properties 935 El Camino Real
Pasadena: High Fidelity House, 536 South Fair Oaks Ave.
Reseda: Delco Sound Systems, 18140 Sherman Way
Riverside: Custom Music, 3890 Main Street
San Diego: Wright's House of Hi-Fi, 5140 Cajon Blvd.
San Jose: Alco-Paramount Electronic Corp., 79 South Third St.
San Francisco: Lakeshore Hi-Fi, Inc., 222 W. Portal Ave.
San Francisco: San Francisco Radio & Supply, 1284 Market St.
San Francisco: Zack Radio Supply Co., 1422 Market St.
Santa Ana: Lowenstein's, 1508 South Main Street
Van Nuys: House of Sight and Sound, 14514 Victory

COLORADO

Denver: Electric Accessories Company, 1620 Blake St.

GEORGIA

Atlanta: High Fidelity SSS, 608 Peachtree Street, NE

ILLINOIS

Chicago: Allied Radio Corp., 100 North Western Ave.
Chicago: Musicraft, 48 East Oak Street

INDIANA

Evansville: George C. Mettle, Jr., 17 S.E. First
Indianapolis: Graham Electronics, 122 South Senate
South Bend: Hi-Fi House, 731 South Michigan

KENTUCKY

Louisville: Hi-Fi Trading Post, 1024 South Third Street

LOUISIANA

Baton Rouge: Ogden Park Record Shop, 618 N. Third St.

MARYLAND

Baltimore: Henry O. Berman, 12 East Lombard

MASSACHUSETTS

Boston: Radio Shack Corp., 730 Commonwealth Ave.

MINNESOTA

Minneapolis: Lew Bonn Company, 1211 LaSalle Ave.

MISSOURI

St. Louis: Van Sickles Radio Company, 1113 Pine

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Omaha: House of Hi-Fi, 7001 Dodge Street

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New York: Hudson Radio & TV Corp., 212 Fulton Street
New York: Leonard Radio, 69 Cortlandt Street
Schenectady: General Products Co., 2203 Webber Dr.

NORTH DAKOTA

Fargo: Walter Electronics, 402 North "P" Avenue

OHIO

Dayton: Custom Electronics, Inc., 1918 South Brown St.
Toledo: Jamieson's High Fidelity Specialists, 3417 Dorr St.

OREGON

Medford: Stereo Sound, 711 East Jackson Blvd.
Portland: Meier & Frank Co., 621 S.W. Fifth Ave.

PENNSYLVANIA

Philadelphia: Radio Electric Company, 709 Arch St.
Reading: George D. Barbey Co., Second and Penn Sts.

TEXAS

El Paso: Midland Specialty Co., 500 West Paisano Drive
Fort Worth: Audio Associates, 4802 Camp Bowie Blvd.
Houston: Houston High Fidelity, 3727 Westheimer
Houston: Wrye Company, Ltd., 2410 West Alabama
San Antonio: Vandergrift Audio Co., 4106 San Pedro

UTAH

Salt Lake City: O'Loughlins' Radio Supply, 133 E. Third St., South

WASHINGTON

Seattle: Audio Sales, 2406 Broadway

WISCONSIN

Milwaukee: Jax Hi-Fi House, Inc., 523 E. Silver Springs Dr.

CANADA

Toronto: Electro-Voice Sound Systems, 126 Dundas St. W.
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Three-way 12"
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snap-on grilles

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standards are in order when you audition the Medallion XII. Our engineers outdid themselves in creating a system so musically rich, so beautifully balanced that it surpasses even the highly revered "Classic." By lab test, its phenomenal response extends from 28 to 22,000 cps, linear all the way, and actually goes out to an ultrasonic 40,000 cps! No other speaker system approaches this response.

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COMPONENTS**

All specially selected for this one prize system. A 12" High Compliance woofer, a newly developed 8" mid-range, and the fabulous Sphericon tweeter. Plus a new type of dual acoustic control for mid-range and tweeter to assure perfect balance in your own room.

FITS ANYWHERE

anyway . . . on the floor, on a bench, even built-in. With its optional matching base, or without it, as highboy or lowboy. Takes very little space (only 24" x 17" x 12 1/2"), ideal as a pair for stereo.

**NO FINER PERFORMANCE
AT TWICE THE PRICE!**

Only \$139.95 for the basic system. \$9.95 for the Contemporary grille, \$14.95 for the others. And \$14.95 for the base. Even less unfinished.

Want to learn more?

Write for the new "Informal Guide to Component High Fidelity." Desk D-2, University Loudspeakers, Inc., White Plains, N. Y.



tion "automatic turntable" rather than "record changer" for the new model.

Once the arm is set in neutral balance for a given cartridge, the proper tracking force can be set on a calibrated scale.



A six-pound cast and polished turntable provides ample flywheel action. Moreover, a layer of foam material sandwiched into the turntable helps filter and reduce rumble vibration. Since it is non-ferrous, the table has no magnetic attraction for the cartridge. The changer operates with a pusher-platform mechanism. Price: \$69.50. (Carrard Division, British Industries Corp., Port Washington, N. Y.)

• **Harman-Kardon** is bringing out junior editions of their Citation I and II stereo power amplifier and preamplifier. Designated as Citation IV and V, the new preamplifier and power amplifier are scaled-down and somewhat simplified versions of the original Citation units.

The Citation V amplifier is rated at 40 watts per channel at less than 0.5% distortion, using two pairs of 7581 output tubes. A bias meter permits checking and balancing the output stages.

The Citation IV preamplifier features tone controls that can be completely switched out of the circuit to eliminate phase shift and whatever residual transient distortion may be inherent in the control circuit. Except for some simplification of the controls, the performance of the new preamplifier is claimed to be comparable to that of the original Citation I preamp.

Available as kits, the Citation IV and V feature military-type terminal boards to simplify wiring. Price: Citation IV preamp: \$119.95 (kit), \$189.95 (factory wired); Citation V power amp: \$119.95 (kit), \$179.95 (factory-wired). (Harman-Kardon, Plainview, N.Y.)

• **Jensen's** new full-range bookshelf speaker, the TR-30 TRI-ette, is a 3-way system utilizing a 12-inch woofer with a claimed bass response down to 25 cps. The upper range is extended to 20,000 cps, and crossover points occur at 900 and 6000 cps respectively. With a maximum power rating of 30 watts (60 watt peaks) the system employs a ported enclosure that makes it efficient enough to require only about 10

BEL CANTO HAS THE GREAT ONES ON STEREO TAPE!



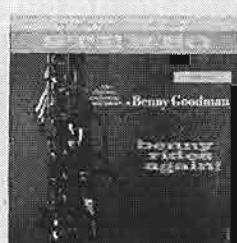
ST-60
BLUE HAWAII
Billy Vaughn



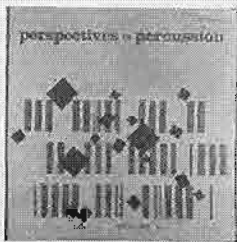
ST-63
THE SOUL OF SPAIN
101 Strings



ST-109
PERSPECTIVES IN
PERCUSSION
Volume I



ST-112
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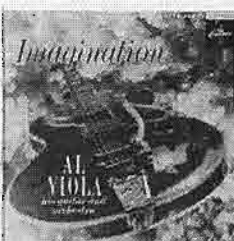
DST-25322
LOOK FOR A STAR
Billy Vaughn



DST-25068
HYMNS WE LOVE
Pat Boone



LT-7130
YOUR NUMBER, PLEASE!
Julie London

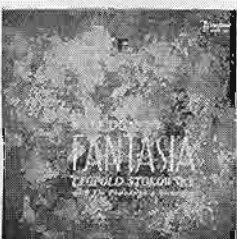


LT-7155
IMAGINATION
Al Viola

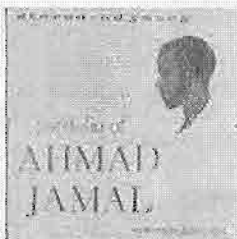


WDT-3011
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Tutti Camarata

PLUS . . . These DELUXE 2-Reel Albums available on 4-Track!



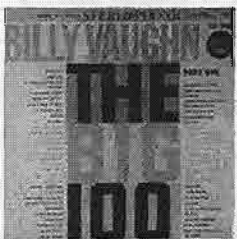
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FANTASIA
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(Large size package with
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Libretto)



ST-110
PORTFOLIO OF
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DST-30500
BILLY VAUGHN PLAYS
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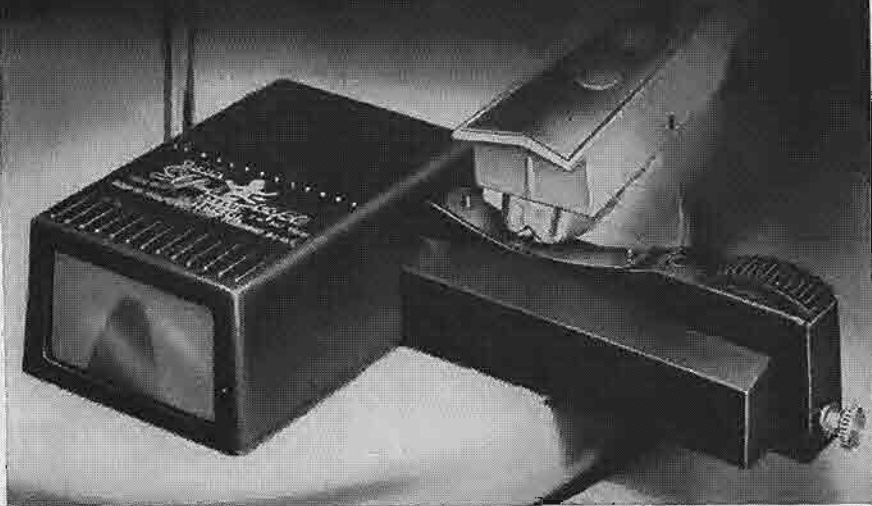


bel canto

BEL CANTO STEREOPHONIC RECORDINGS
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...first truly reliable method
for checking stylus wear!



NEW ROBINS SYL-A-SCOPE

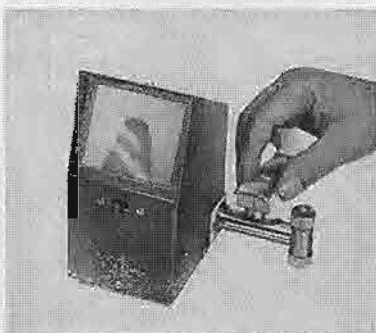
...in most record players no need to remove the stylus from
the cartridge or the cartridge from the arm... ONLY \$6.75 list

In seconds, the Robins SYL-A-SCOPE provides a magnified, illuminated image showing the detailed contour of your stylus... and, in most record changers and turntables you don't have to remove the stylus from the cartridge, or the cartridge from the arm. This precision instrument, based on the same principle as optical equipment used by industry for small parts quality control, is now available to every record collector—high fidelity enthusiast—to anyone who wants to protect their treasured records and retain the high standard of performance of their hi-fi system. The cost of this protection is about equal to a stereo record album—only \$6.75!

Here's how simply it works. Place the tone arm on the rest bar with the stylus in the aperture provided, switch the SYL-A-SCOPE on and, instantly there's a clear, magnified picture of the stylus on the illuminated screen for easy, rapid examination. Detecting flaws and 'wear' is as easy as checking a test pattern on a TV screen.

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*Patents pending.

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"clean" watts for full room volume. Price: \$159.50 in a choice of Danish, Provincial, Traditional, or Contemporary styling in fine woods; \$134.50 unfinished. (Jensen Manufacturing Co., 6601 South Laramie Ave., Chicago 38, Ill.)

• **Lafayette** enters the heavyweight league with their KT-550, a dual 50-watt stereo power amplifier kit claimed to have a frequency response from 2 to 100,000 cps with deviation of +0 and -1 db at the 1-watt level, and 12 to 48,000 cps (+0 -1 db) at full output, with no evidence of "ringing" or instability.

The KT-550 uses multiple-loop feedback to achieve uncommonly low distortion ratings. Total harmonic distortion is less than 0.5% at 50 watts and less than 0.1% below 10 watts over the entire range from 20 to 20,000 cps. Hum and noise are more than 90 db below output at 50 watts.

Specially designed wide-band output transformers with wide-band response and high-frequency amplifier circuitry extend the response to two octaves above and below the normal range of human hearing, avoiding intermodulation products.

Newly developed 7027A output tubes, usually rated at 70 watts, are required to perform at only 50 watts to ensure long tube life. Other features include telephone-grade electrolytic capacitors and glass-core resistors. Two printed-circuit boards ease the task of assembly and greatly reduce the possibility of error. Price: \$134.50 (kit), \$184.50 (LA-550, factory-wired and tested). Lafayette Radio, 165 Liberty Avenue, Jamaica 33, N. Y.)

• **Pickering** combines their 380A Stereo Fluxvalve cartridge with their Unipoise tone arm in a new integrated design. This arm, which has won exposition awards for its appearance, employs a single-point pivot bearing to minimize friction. Single-hole mounting simplifies installation.

The dimensions of the arm are quite compact, permitting its use on a motor board measuring only 15½ x 15½ inches.

The integrated arm and cartridge is marketed as Model 198. The over-all frequency response is flat within 2 db from 20 to 15,000 cps; output per channel is 15 microvolts; channel separation, 35 db; recommended tracking force from 2 to 5 grams. Price: \$54.00 (Pickering & Co., Inc., Sunnyside Blvd., Plainview, N. Y.)

• **Shure** tackles the problems of the tape recordist trying to pick out a specific sound in otherwise noisy surroundings. Their new unidirectional, dynamic microphone, the Unidyne III Model 545, combines handling ease with the ability to reject sound from unwanted directions.

Over-all response is from 50 to 15,000 cps. An adjustable swivel adapter permits convenient positioning of the microphone on a stand, in addition to the possibility of operating it as a hand-held unit. Price: \$85. (Shure Bros., Inc., 222 Hartrey Ave., Evanston, Ill.)

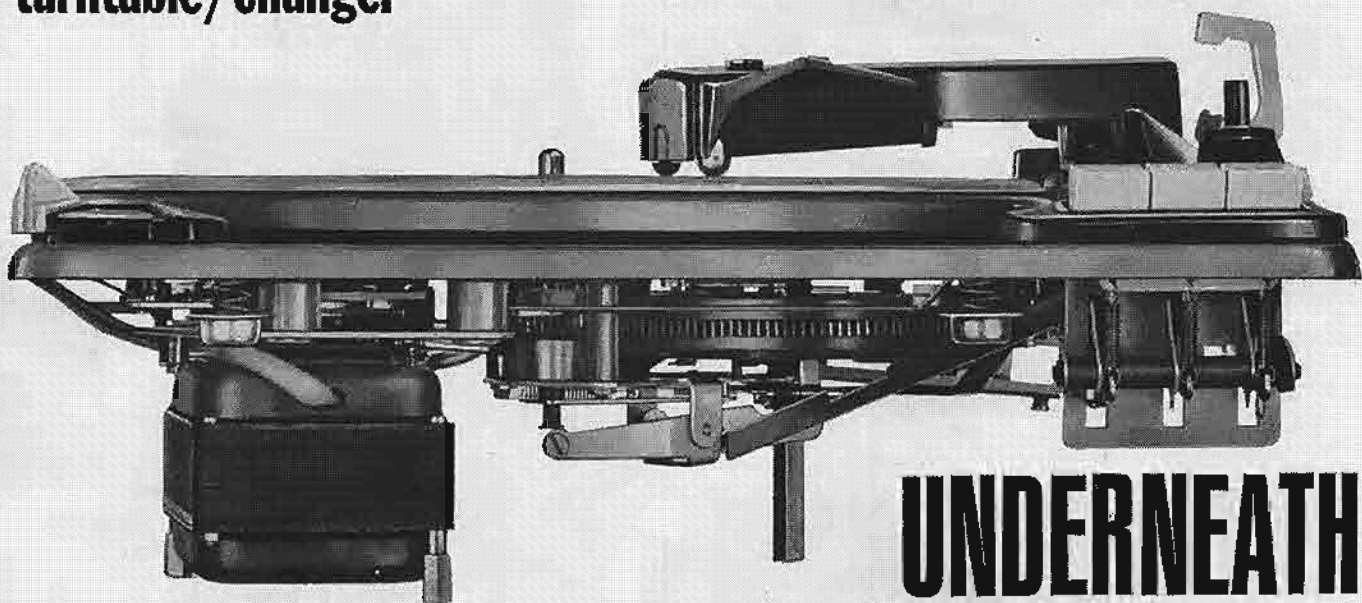
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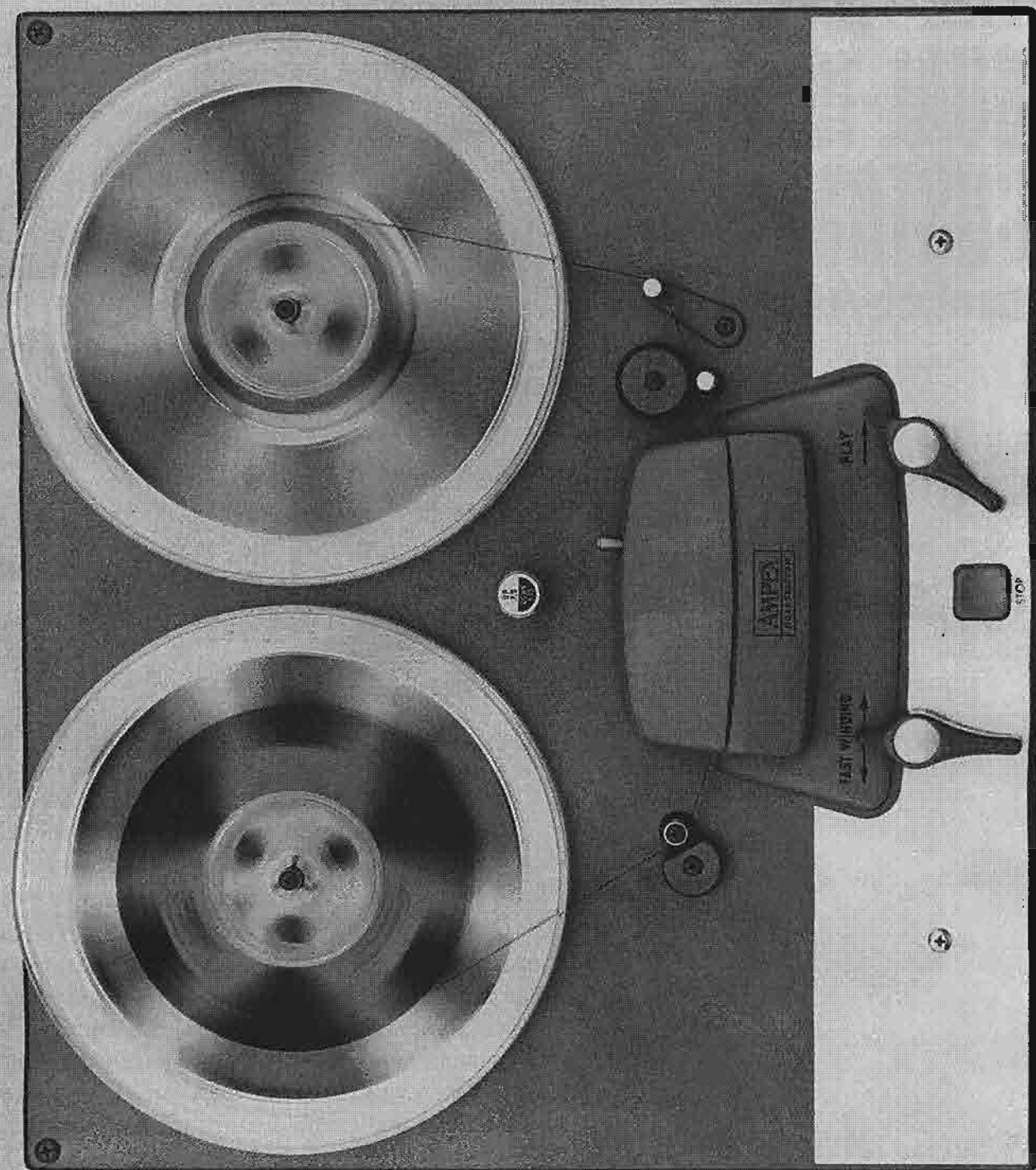
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THE spectrum NEWS AND COMMENT BY THE EDITORS

“IN CERTAIN kinds of work, art and technique are inseparable. We cannot, in appraising a Chinese porcelain dish, divorce our admiration of the potter's sense of form, color, and line from our wonder at his mastery of the wheel, of pigments and glazes, and of furnace control, without which artistic sense alone would be frustrated. Conversely, the most developed engineering skills cannot supply a want of artistry. . . .”

This passage from Charles Singer's *History of Technology* came to mind as we pondered the increasingly intimate association between art and engineering in twentieth-century music.

The relationship between the disparate techniques of music and electronics has traditionally placed electronics at the service of music, as an aid to its preservation and reproduction. But in recent years electronics has begun to claim equality. It has become part of music making, through the use of synthetic sounds processed directly on tape.

One of the events of the current New York concert season was a concert, sponsored by the Contemporary Music Society, that matched a human soloist with an accompaniment of strictly electronic manufacture. To see violinist Anahid Ajemian, an indubitably "live," and quite fetching, young lady, fiddling away with no visible musical support other than a pair of loudspeakers was in itself rather uncanny. The eerie quality of the affair was further enhanced by the free-swirling montage of unearthly sounds that cascaded from the speakers.

If the music at a concert puzzles you, one way of getting your approximate bearings is to examine the audience. In this particular case it consisted of a rather chic upper crust of young intellectuals, a core of serious academicians from the various universities around town, and a sprinkling of beatnik types, wearing shoes for the occasion. At intermission we presumed upon the generally *entre-nous*, informal atmosphere to take random samplings of reactions from those in attendance.

The beatniks were evidently incapable of any adverse critical judgment

because they are pushovers for anything "far out." And this particular evening, obviously, was the most.

A stylish young veteran of Vassar declared with an air of authority that "the abstract symbolism of music is at last liberated into its own realm by the bodiless character of electronic sound." We inquired why she thought that a bleep from an audio generator had less body than a bloop from a trombone, but couldn't get a firm commitment from her on that point.

An objection to the proceedings was voiced by an art historian of our acquaintance, who declared that music made by machines is, *ipso facto*, mere noise. To this we countered that, after all, *all* instrumental music is made by "machines." In fact, the church organs were the first complex large-scale machines ever built, dating back to the sixteenth century. Technically speaking, the organ, with its intricate linkages for remote control from the console is the direct ancestor of our modern computers and automation devices. The idea of machines in music, therefore, is nothing new. Even a simple shepherd's pipe is a machine of sorts; and the present electronic-music devices are merely logical outgrowths of such instruments.

Instruments, after all, don't make music. It is the composer and the executive performer who raise sound to the level of meaning and above that of mere noise. Even in "purely" electronic music, the preparation of the synthetic sound on tape is just as much an act of musical creation as is the writing of notes to be played by conventional orchestral instruments. Moreover, since the composer of such music is usually himself the "performer"—the creator of both the idea and its sound—the electronic medium, under ideal conditions, offers an integration of the creative and executive aspects of music not attainable in conventional concerts.

Which brings us back to Mr. Singer and his point, about hand-made china, that the creative artist whose design we admire was one and the same as the technician who fired the furnace. Electronic music permits a similar identity between composer and performer.



HiFi/STEREO

NEW ALTEC 309A AM/FM STEREO TUNER WITH INTER-CHANNEL BALANCE



ALTEC 309A AM/FM STEREO TUNER
—\$216.00 including cabinet

Inter-Channel Balance is an exciting new concept in stereo tuning! It gives you the requisites for good stereo: optimum balance of sensitivity and reception between the AM and FM channels. The result is balanced stereo at its best... yours to enjoy with minimum manual balancing and adjusting.

The new ALTEC 309A AM/FM Stereo Tuner is a product of this latest ALTEC development. Because of *Inter-Channel Balance*, it offers important operating and performance advantages for stereo that conventional "two-in-one" combination tuners can't match. In the 309A, output sensitivity through both channels is equalized for balanced reception of either local or distant stations. The basic quality of AM performance is improved to match quite closely the inherent quality of FM. Again, the result is balance—an ingredient that is essential to proper stereo reproduction.

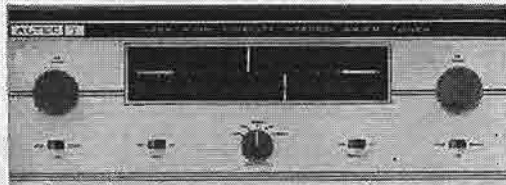
Truly, the new 309A AM/FM Tuner is made for stereo—ALTEC stereo circuitry and design, ALTEC stereo *Inter-Channel Balance*, and convenient control facilities that are described at top right. The 309A is an exciting new tuner because it was developed by ALTEC specifically for stereo operation. See and test the 309A at your ALTEC Distributor's today. A look and a listen is all it takes!

ENJOY BALANCED STEREO WITH LOOK-A-LIKE MATES FROM ALTEC

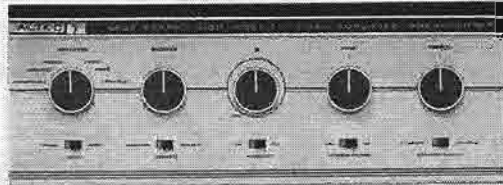
The popular ALTEC 353A Stereo Amplifier-Preamplifier is a desirable mate to the new 309A Tuner. Together, the pair represents a harmony of design and engineering; a perfect balance of components for a superb all-ALTEC Stereo System.

The ALTEC 353A provides 14 stereo or mono inputs, 6 outputs; matrixing network for 3-channel stereo; 100 watts stereo program peak power; 50 watts rms continuous, stereo or mono; less than 1% THD at 25 watts 1000 cps, each channel and less than 1% THD at 20 watts 30 to 15,000 cps, each channel; and frequency response ± 1.0 db 20 to 20,000 cps at 25 watts, ± 0.5 db 10 to 30,000 cps at 1 watt.

ALTEC 309A AM/FM STEREO TUNER
—\$216.00 INCLUDING CABINET



ALTEC 353A STEREO AMPLIFIER-PREAMPLIFIER
—\$225.00 INCLUDING CABINET



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SPECIFICATIONS:

FM

Antenna: Standard 300 ohm—
Maximum Sensitivity: 2 microvolts
—Quieting Sensitivity: 2.9 microvolts for 20 db/7.0 microvolts for 30 db—
Frequency Range: 86.5 to 108 mc—
Image Rejection: 45 db—
IF Rejection: 55 db—
Detector Peak Separation: 450 kc
—Frequency Response: ± 1 db 20 to 20,000 cps—
Antenna Radiation: Meets FCC requirements.

AM

Antenna: Built-in Ferrite Antenna, plus external antenna connection—
Maximum Sensitivity: 3.2 microvolts—
Loop Sensitivity: 35 microvolts per meter—
Frequency Range: 540 to 1630 kc—
Image Rejection: 65 db—
IF Rejection: 50 db—
Selectivity: 6 db bandwidth: "Local" 13 kc, "Distant" 6 kc—
Whistle Filter: 10 kc attenuation better than 40 db.

GENERAL

Power Supply: 117v 60 cps 45 watts—
Dimensions: 5 $\frac{1}{2}$ " H x 15" W x 10 $\frac{3}{8}$ " D (over knobs and antenna)—
Weight: 15 lbs.

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OF EICO STEREO



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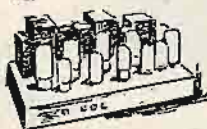
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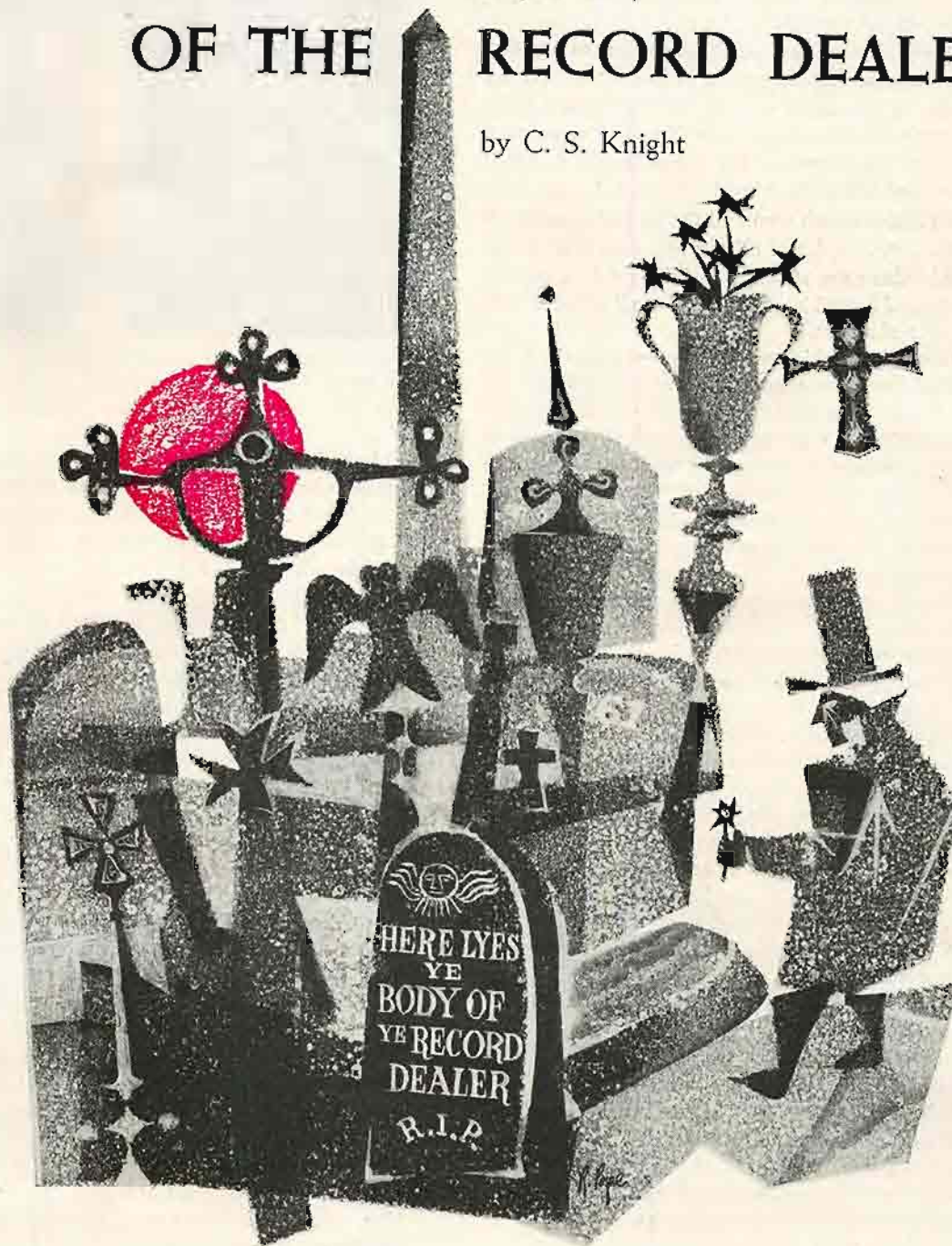
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THE SAD DEMISE OF THE RECORD DEALER

by C. S. Knight



...AND HOW CAN THE SPECIES BE REVIVED?

RECENTLY, I stood in front of a new shopping area in suburban Albany, New York, as a friend in the record wholesaling business pointed with great satisfaction to the number of stores offering records for sale. Most of the stores bordering the parking lot were, in fact, record dealers of sorts: the supermarket, the drug store, the five-and-dime store, the local outlet of a well-known department store chain, the

appliance store. Even the luncheonette on the corner offered some low-priced records. Also tucked in among the glittering façades was what in the record trade is referred to as a "legitimate dealer," a dealer whose existence depends mainly on the sale of records.

On the face of it, records are more convenient to buy and more readily accessible to the public than ever before. In addition to the various retail outlets, we have record clubs delivering records directly to the home. To go a step further, one major record manufacturer has recently experimented with selling records from door to door, much in the same manner as the Fuller Brush man and the magazine subscription salesman. But in spite of all the apparent ease of obtaining records, there are strong indications that a rapidly growing number of record buyers are not at all satisfied with the current state of affairs.

For if you are interested in something more than the latest Frank Sinatra, Lester Lanin, and Mitch Miller hits, chances are your record buying has been, on occasion, a highly frustrating experience. Can you, for example, ask a clerk in a supermarket or drug store what he thinks of a record in the near-by record rack? Even in the "legitimate" record store, you rarely get personal attention. If you want a record that is out of stock, it's unlikely that the store will be willing to order it for you.

Moreover, most record retailers no longer provide facilities for auditioning records. You must take home a pig in a poke. Of course, unsatisfactory records can usually be returned to the store for refund or credit, but this is annoying and time-consuming.

Generally speaking, the average record dealer of today runs a browse-about, do-it-yourself type of operation in which little or no importance is attached to the dealer-customer relationship. Naturally, this conversion to the self-service operation is not peculiar to the record business: witness your local supermarket. But records, unlike staple consumer goods, are not really suited to self-service. Coffee, for example, may vary slightly from brand to brand, but it is still coffee. A considerable difference, however, exists between Beethoven and Boulez—though both come on records.

Self-service merchandising necessarily must sell standard items. Few model changes, for instance, occur in such commodities as baking powder or canned peas. Not so with records. Hundreds of new releases—"new models"—appear monthly. Although many of them are dross, a good proportion of them are noteworthy. Yet hundreds of albums pass in and out of the catalogs without ever realizing their full sales potential simply because prospective customers are not made aware of their existence by the dealer.

THE ideal of the record dealer as he used to be was the old Gramophone Shop in New York City. There still exists a core of wistful record enthusiasts who have never fully recovered from the shock of its passing from the scene several years ago. This shop provided no facilities for the person who just wanted to browse. Little attempt was made to utilize colorful and provocative album covers for merchandising purposes. But the three important ingredients now lacking in modern record shops were there: expert advice on repertoire and performance; the opportunity to hear a record before buying it; and perhaps most remarkable of all, the hundred-to-one odds in the customer's favor that precisely the record he wanted would be in stock. But alas, the Gramophone Shop is no more. Like the cigar-store



DAVID GAHR

Customer self-service is the order of things at Sam Goody, famous New York discount record dealer.

Indian, it has been relegated to our legendary past. And, in order to survive, its present-day counterparts have metamorphosed into a wholly different species.

Before subjecting our modern record dealer to further criticism, it is only fair to review certain aspects of recent record-industry history to see how this present state of affairs developed. A dozen years ago, the record business was far less complex than it is today. Relatively few firms were releasing records on a regular basis—RCA Victor, Columbia, Capitol, Decca, and a handful of others—and it was a fairly simple matter for the average dealer to handle their output. Since the dealer had for years been the sole means of getting their products to the public, the record companies tended to protect him from undue competition, usually through a franchise arrangement. Thus, a dealer was fairly sure he wouldn't see a new competitor spring up across the street or around the corner. He could be reasonably certain that all the potential business in his area would eventually gravitate to his store. Hence, he could afford to hire competent sales help, stock a comprehensive inventory, and provide costly and space-consuming audition facilities.

THEN came the explosion that changed the nature of things. In 1948, Columbia Records introduced the long-playing record. Its fantastic advantages, particularly for classical music, were immediately apparent. In addition to the older companies in the field, many enterprising new companies were formed: London, Vanguard, Westminster, Vox, Haydn Society, Urania, Period, Renaissance, and a number of others.

With so many companies producing records, the dealers were soon deluged with a wealth of recorded material. Works ranging from the extremely popular to the utterly obscure were released in profusion. Now, instead of having to stock only five or six labels, the dealer had to contend with twenty or thirty. And he was soon faced with a new kind of competitive operation spawned by the long-playing record: the mammoth discount record shop.

Based principally in New York, these new record merchants set out to capitalize on two salient advantages of the LP record: they were extremely light and they were unbreakable. Thus, they could be sold through the mails at relatively low cost. Sam Goody, The Record Hunter, and others launched national advertising campaigns to ex-



G. Schirmer in New York is one of the few remaining record shops that offer personal attention.



Gimbel's department store provides bargain disc counter for impulse buyers.

pand their mail-order trade. Not only did they encroach on the territories of the long-established New York dealers, but the out-of-town record shops as well. As time passed, discounts grew larger because the giant dealers could swing the "big quantity buy."

Meanwhile, dealers out in the hinterlands noticed that they were losing their steady school and library business. Furthermore, many of the best customers were evidently auditioning records in the shop but buying them elsewhere. Hi-fi and component shops were springing up and quickly adding records as a sideline. The old-line dealer was in difficult straits. Then, by accident or design, Columbia started another major revolution, the 12" popular LP, priced at only \$3.98.

UNTIL this time, most popular material had been released on 10" LP's, priced in the neighborhood of \$4.00. These had never sold well. Because of its price advantage, the new series was an immediate and overwhelming success. Columbia's major competition immediately countered with a heavy outpouring of 12" popular albums at the same price. And this new boom brought a fresh phalanx of altogether new companies to the album market. The result was that the combined output of all the companies producing albums became prodigious. In a given month, the dealer would be solicited to buy anywhere from 500 to 800 separate new releases. Lack of space soon became a critical problem in the face of this flood of records. Exit the noble but space-consuming audition booth.

On the whole, the success of popular albums alleviated the discounting situation. Being priced at \$3.98, popular records were far less prone to the devastating effects of discounting (30% of \$3.98 is much less than 30% of \$5.95). Discounting was further neutralized in 1957 by RCA Victor's dramatic reduction of classical albums to \$3.98. This naturally depressed classical prices in the entire industry and resulted in further lessening discounting pressures. Record sales volume now soared upward. Our harried dealer, able to compete once again, was back in good times. But not for long.

Record sales executives, hot on the trail for new ways to increase sales volume, now began to experiment with the so-called "rack" sales techniques common to supermarkets and large chain drug stores. This meant placing records,

untended, in various chain stores and leaving the ultimate sale of the record to the impulsiveness of the prospective buyer. Records were relegated to the same status as nail polish, detergents, and canned soup. Although the record companies attempted to assuage the dealer by selling him on the idea that rack sales represented business from people who normally would not frequent his shop, no dealer was ever convinced by this argument.

Then the major record companies made another momentous sortie into the golden realm of the "plus" business, the record club. Stealing a march on the big mail-order discount houses, three of the major record companies sidestepped the dealer and began selling records directly to the consumer at substantial discounts.

It is also quite probable that the record clubs played a part in causing a general trend to higher list prices. The club is a comparatively high-cost operation. Those lavish bonus offers have to be compensated for in some way. The introduction of stereo records in 1958 had the effect of sustaining this trend to higher prices. Ostensibly, stereo records cost more to produce than mono records. However, earlier this year, Everest Records baldly stated that the actual difference in production costs between stereo and mono records is so infinitesimal that it would charge the same price for either type of record. Several other smaller companies have followed suit. But the majority of record companies prefer to remain silent on the subject and continue to demand a \$1.00 premium for stereo records.

SINCE high list prices favor discounting, the local dealer is back in a serious bind. A great number of good dealers have been forced out of business during the last two years. To survive, the dealer has been forced to convert to self-service and to dispense with musically knowledgeable but relatively high-cost sales help. And since the customer must now fend for himself among the browse boxes, the tendency is to stock only "surefire" records. Selection is usually made on the basis of various best-seller charts. Items that would appeal to a comparatively small number of people are not stocked.

Here, two philosophical questions arise. If the industry continues to concern itself with strictly safe merchandise, how will talented new musicians be introduced to the public? And how will new serious works of music achieve

popular acceptance? These services were once rendered by knowing, enthusiastic record salesmen. But their numbers have been sadly depleted. High-powered promotion and advertising can help, but this is very expensive. For the smaller company with limited resources, the problem is a grave one. To prove the point, only two of the enterprising young record companies listed before are still operating on a regular basis: London and Vanguard. At the time of this writing, Westminster is attempting a comeback, but the road ahead appears to be a rocky one. Moreover, advertising and promotion of certain releases can never take into account the taste of individual customers, as could the well-trained salesman.

So where do we go from here? There is no single cure-all for the situation, but the record companies are in a position to revive the smaller dealer, and at the same time benefit all record buyers. This they can do by shaking the water out of record prices. Anyone even remotely interested in records knows that they are subject to wide-spread discounting. And those who are behind the scenes in the record industry are well aware of the tremendous amount of "dealing" and discounting that goes on at various times of the

year in the form of retail or distributor incentive programs. The huge discount houses utilize these programs to slash prices even lower. The smaller dealer is not in a position to utilize these programs because of space and financial limitations. But if record manufacturers can continue to offer these "deals" as consistently as they do, it obviously follows that current record prices are decidedly artificial.

Realistic list prices, aside from making the dealer more competitive, would also do much to restore the public's confidence. When an album that lists for \$5.98 can be purchased at prices ranging all the way from two dollars up to the full list price, what, then, is the actual value of the record? Before realistic list prices can be established, it is likely that the entire existing price structure in the record trade will have to be reorganized. This will probably come about in the fairly near future as economic forces begin to make themselves felt on an industry in the throes of spectacular growing pains. It will also come about when record company executives again realize the importance of the dealer's role in the scheme of things. For one fact is clear: the dealer must again become a major factor in the record industry if that industry is to grow and prosper.

You can buy records as casually as you would a bottle of Coca-Cola. Or, you can shop for records with the same intensity as you would for a rare first edition. Here is the whole range of record-retailing establishments and what each type has to offer.



PICK UP A PLATTER

Record Racks

Selections are usually limited to best-selling pops. Some racks offer a smattering of routine classical fare. They usually carry low-priced albums ranging from \$1.49 to \$2.98. An occasional good buy turns up in this category, but much low-priced merchandise consists of reissues of old material or "quickie" new recordings that fall far short of modern standards of fidelity.

Major City Discount Houses

A tremendous variety and wide selection of all brands are offered. Discounts average around thirty percent from established list prices, sometimes more for special sales, but get there the day after seeing the advertisement or you might find the shelves picked clean. Mail-order services are provided; postal fees and handling charges are paid by the consumer. Generally, penalties are imposed for exchanging records.

Hi-Fi Salons

A moderately wide variety of records is offered. They are often selected for sound rather than musical quality.

Discount Appliance Stores

Standard brands and independent labels are offered at reduced prices. The selection depends more on how cheaply the store buyer is able to make his purchases than on any attempt to carry a balanced inventory. If you want to buy records without having any specific selections in mind, these are economical places to shop.

Chain Book Shops

Because these stores depend on their convenient locations for sales, they aim at the "impulse buyer" or "gift-record" buyer. Special-order facilities are usually provided. A light but representative stock is carried. Some of the big independent book shops specialize in spoken-word records.

Record Clubs

Selection is limited, but the prices are attractive. To determine what you pay for records, add up the cost of records you are committed to buy each year plus handling and postal charges, then divide it by the total number of records, including the bonus selections, that you will receive.

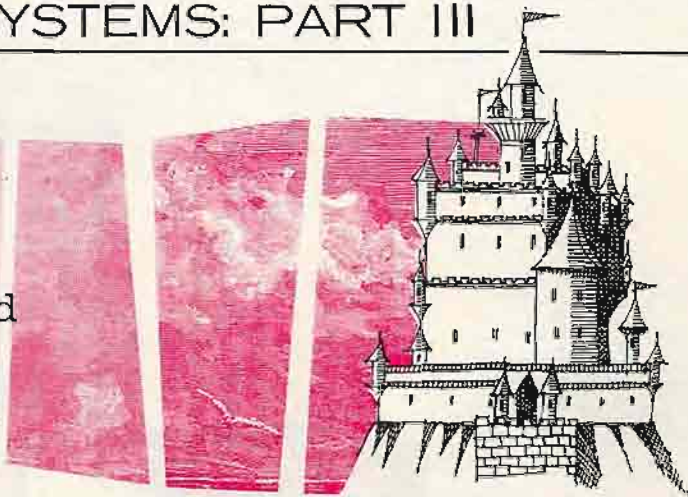
Department Stores

Some stores are excellent, some very bad. The selection is dependent on individual store policy and the amount of space allocated for records. The buyer usually has the advantage of being able to charge the records, but generally at full list price.

"Legitimate" Record Shops

Personal service is what these stores have to offer. Record stocks are usually selected to satisfy the serious collector. Depending on local market conditions, the store will usually take mail orders. Some of the best stores also carry a wide selection of outstanding releases on European labels. Records are usually priced at list, but many serious collectors feel that the service they get justifies this.

For a little over
a thousand dollars,
you can come amazingly
close to re-creating the sound
of a symphony orchestra
in your living room



FIVE STEREO DREAM SYSTEMS

IF you are planning to spend over a thousand dollars for a stereo system, you will certainly not want to settle for anything less than a quality of sound that will meet your personal standards of taste. As an aid towards this end, a listening jury was assembled to judge the sound quality of five typical dream systems. Their opinions on the following pages will serve as good starting points for determining what equipment is best for you.

How close do these systems come to bringing the actual sound of a symphony orchestra into the home? Surprisingly—in view of the difficulties—very close. So great was their realism in listening tests that the jury found a strange thing happening. They suddenly realized that in judging previous systems for this series of HiFi/STEREO REVIEW articles, they had been judging music-reproducing systems. This time, however, they found themselves judging music-producing systems. Thus they were making their judgments against the highest possible standard—that of the actual sound of a symphony orchestra.

The tonal characteristics of any of these systems are determined primarily by the type of speakers used. Each speaker produces its own coloration, however slight, of the music that passes through it. Thus, if you are selecting a system, the speakers are your most critical choice. But because matching problems are at a minimum in this quality range, any of the listed speakers can be used with any of the amplifiers or record players.

WHILE these dream systems are the Cadillacs of the hi-fi world, it must be remembered that Rolls Royces do exist. You would spend more, for example, on a pair of speaker systems in the class of Electro-Voice Patricians, Jim Lansing Paragons, Jensen Imperials, Altec Lansing Capistranos, and Bozak B-310's than the full cost of any complete system covered here. Also available are such luxurious but high-priced items as the SME tone arm and the Rek-O-Kut B16-H turntable. But for the broad class of listeners willing to spend in the neighborhood of \$1200 for a stereo system, the additional cost of these components would probably not be justified by the marginal increase in listening pleasure.

The listening tests were conducted under excellent acoustical conditions, in the demonstration room of Festival Hi-Fi, an audio store in mid-town New York. The

jury was composed of Warren DeMotte, music critic and record reviewer; Arthur Cohn, musician and music-publishing executive; James Goodfriend, composer and recording director; and Milton Snitzer, Technical Editor of *Electronics World*.

Although the jury members agreed that all five systems gave superior reproduction, there was little further accord. Most found System No. 2 the most brilliant and System No. 3 the most mellow, but this is about the limit of agreement.

Two of the jury members summed up their over-all impressions of the listening session. Snitzer said, "All the systems are very good; they produce musically valid impressions. They differ mainly in apparent concert-hall location. Thus, one system offers a third-row-center seat while another puts the listener in the balcony. Which sounds more natural depends on whether one is accustomed to sitting in the orchestra or in the balcony."

DeMotte summed up his response this way: "While each system is high in quality, the listener may prefer the character of one to that of any of the others. I found the first and fourth most pleasing to my taste, yet I can readily appreciate the merits of the remaining three. What is most impressive is the ease with which all of these systems handle grand climaxes. There is no sense of strain or constriction, and the clarity and spaciousness of recorded sound are retained in its reproduction. Soft passages also sound full and round, not thin or weak. The sound has depth and breadth, and, in great measure, the systems reproduce the acoustics of the halls in which the recordings were made."

Incidentally, the tone controls for all systems were set in the flat positions so that all could be compared on an equal basis. Such arbitrary settings, it should be emphasized, might not produce optimum results in every case, and they certainly fail to take into account factors of personal taste. DeMotte, in fact, reported that he would have preferred to readjust the tone controls on at least three of the systems.

In interpreting the reactions of the jury members to the systems, the reader should keep two things in mind: First, that each system's characteristic sound is attributable perhaps ninety per cent to the speakers; and second, that each juror was judging the system against the ultimate standard—his own conception of ideal orchestral sound.



PHOTOGRAPHS: BRUCE PENDLETON

Components: Harman-Kardon Citation I and II preamplifier and amplifier (\$249.95, \$229.95), Acoustic Research AR-3 speakers (\$450), Fairchild 412 turntable (\$87.50), Shure M212 integrated tone arm (\$89.50). Total system price: \$1,106.90.

SYSTEM I

The jury commented particularly on the evenness and smoothness of this system. Also mentioned as significant characteristics were its true bass reproduction and its ability to handle power well.

COHN: "A system that furnishes true *musical* performances with artistic affirmation. All factors of instrumental individuality and combination were ideal."

GOODFRIEND: "Extremely fine reproduction of hall acoustics and atmosphere. Beautifully even throughout the range. Ample power in the climaxes, although at times slightly harsh. Excellent bass."

DeMOTTE: "Over-all excellent definition of instrumental climaxes, not constricted, little coloration of sound. This system has a bright and piercing sound, tending at times to hardness. Fine, true bass."

SNITZER: "Even, clean, over-all sound. Deep bass, clean and full bodied. Piano sound is good, although the sound appears to be heard in a location some distance from the orchestra. Good voice reproduction and fine horn tone."



Components: Marantz 7C and 8A preamplifier and amplifier (\$249, \$237), Bozak B302A speakers (\$509), Rek-O-Kut S220 arm (\$29.95), Rek-O-Kut B-12H turntable (\$139.95), Fairchild SM-2 cartridge (\$37.50). Total system price: \$1,202.40.

SYSTEM II

The jury verdict was fairly unanimous that this was the brightest-sounding system of the five, with a lively, transparent sound. One juror, DeMotte, found it a little too bright. His comment: "I am sure this system would be more to my liking if I could manipulate the tone controls."

GOODFRIEND: "Extremely clear, transparent sound. Sharply detailed account of the music. Bright sound of 'demonstration' type, transparent in quality but with some edge. Better for a large room. Perhaps overly brilliant."

SNITZER: "Listener seems to be closer to the orchestra. Brighter sound. More presence. Very bright strings. For those who prefer a system that appears to be slightly up at both the bass and treble ends of the range, this one would fill the bill."

COHN: "The piano is bright and clear, with a substantial projection of differences of registration without either blurring or tightness. The vocal is rich, perhaps a bit too hard in the upper range. The organ is bright."



Components: Scott 122 and 290 preamplifier and amplifier (\$285, \$239.95), Electro-Voice Royal 400 speakers (\$499), ESL S-2000 arm (\$34.95), Garrard 301 turntable (\$89), Dyna Stereodyne II cartridge (\$29.95). Total system price: \$1,177.85.

SYSTEM III

The jury members found this the "most mellow" or "bassiest" system of the five. Some commented on its smoothness.

SNITZER: "Very deep bass. Good presence on string tones. Good upper midrange. Voice good, with lots of presence. This system has a rather distant over-all sound with a very full bass."

COHN: "Bass fairly clear, but perhaps somewhat muffled sound. Voice perhaps a bit veiled."

GOODFRIEND: "Upper range decidedly smooth. Better in a small room, to which it can impart a feeling of greater space and distance. Slightly heavy on the bass, but lovely lyrical quality through almost the entire piano register: Violins silky. A pleasant feeling of distance between the horns and strings. Great prominence to the orchestra, with the organ set further back in a good feeling of spaciousness."

DeMOTTE: "Hollow sound. I would prefer this system with the tone controls set other than flat."



Components: McIntosh C20 and MC-240 preamplifier and amplifier (\$234, \$288), KLH Model 7 speakers (\$406), Thorens TD-124 turntable (\$99.75), Grado Lab arm with Master cartridge (\$85). Total system price: \$1,112.75.

SYSTEM IV

This system was agreed to be the one that probably added least of its own coloration to the sound. Words like "smooth" and "clean" were frequently used in describing it.

DeMOTTE: "Very natural, easy-to-listen-to sound. Piano realistic. Voice floats. Wonderful hall effect with lots of overtones. Exceptionally smooth sound."

GOODFRIEND: "Balanced and smooth throughout the range, with no outside coloration. Would probably sound well in almost any kind of room. Power aplenty, but clean and beautiful sound at all levels. Accepts the biggest climaxes without hangover or distortion. Excellent bass, every detail crystal clear."

SNITZER: "Extremely musical sound with fine over-all balance. Very smooth, open sound. Good piano tone, clean strings, good separation. Excellent reproduction of voice, terrific organ."

COHN: "In general, sonic qualities good. Some depth lacking. Organ tone quite good."



Components: Fisher 400CX2 and SA300B preamplifier and amplifier (\$199.50, \$199.50) Altec Lansing 838A speakers (\$594), Audio Empire 208 turntable (\$89.50), Audio Empire 98 arm (\$34.50), Audio Empire 108 cartridge (\$34.50). Total system price: \$1,151.50.

SYSTEM V

Most jury members noted that this system had a somewhat prominent midrange, lending a "presence" effect to the music.

GOODFRIEND: "Bright sound, strong in the midrange, giving an impression of greater presence. An intimate sound, a trifle bright. Highly effective in the louder passages. Dramatic, with tremendous presence. Performers are in the room."

SNITZER: "Very bright sound. Somewhat pronounced upper midrange. Good system for those who enjoy close-in listening."

COHN: "Excellent, natural, full sound. A major element was the reality of the timbre differences. Sensitively balanced throughout the full format. Natural sound; registration came through with sensitive response."

DeMOTTE: Bright and forward; hiked-up midrange. I would definitely adjust the tone controls.

SOUND and the QUERY

a forum for dispensing
with the most common—and
often most exasperating—
problems of stereo hi-fi

by J. Gordon Holt

Squeaky Reels

When I play my tape recorder, there is frequently an annoying regular squeak due to the tape rubbing on one flange of the takeup reel.

I have tried new reels, and while this seems to alleviate the trouble, it always returns after a while. I guessed that warpage of the plastic reels might be causing the scraping, and I tried to obtain a metal reel, but my dealer said these are made only in the professional 10½-inch size.

Can you suggest a solution?

L. R. Brown
Madison, Wis.

Scraping of tape against reel flanges is nearly always caused by misalignment of the reel with respect to the line of tape travel. This condition can be induced by using reels whose flanges are unusually thick or thin, by a reel turntable that is set too high or too low with relation to the tape deck.

To correct such misalignment a qualified audio service agency should check the alignment of your reel turntables with the tape guides and head assembly, adjusting the turntable heights if necessary.

Intractable cases of reel rubbing may be cured by using 400-foot 8-mm metal movie reels, which are just the right size for magnetic tape, and will fit most recorders.

Pickup Impedance

The instructions supplied with my new stereo pickup recommend that it be matched to an input impedance of 47,000 ohms. Unfortunately, my preamplifier's instructions state that its magnetic phono inputs provide 100,000 ohms of impedance.

Now, is this difference in impedance significant enough for me to worry about, or can I just go ahead and plug my pickup into the preamp?

Merton Davies
Rochester, N. Y.

A pickup manufacturer's impedance recommendation is a stated condition under which his pickup will perform at its best. If a manufacturer recommends a certain value of load resistance, it is safe to assume that his pickup will not perform at its best when connected to a different load resistance. All of which is a roundabout way of saying that if your pickup is supposed to connect to 47,000-ohm inputs, it

should not be connected to 100,000-ohm inputs.

In general, a magnetic pickup will exhibit rising treble response when matched into too high a load resistance, and will lose high-frequency response if connected to too low a load resistance.

If your preamp has 100,000-ohm input loading, you can get the requisite 47,000 ohms (or 50,000 ohms, which is quite close enough) simply by bridging another 100,000-ohm resistor across each of the preamp's magnetic phono input receptacles. Obtain two ½-watt 100,000-ohm resistors from any radio supply store, open up your preamplifier, and solder each resistor right across the connections from each magnetic phono input.

If, on the other hand, the preamplifier's load resistances were too low to match the cartridge, you would have to remove the existing load resistors and replace them with ones of the proper value.

Stacked Records

We purists all know that records should be stored on edge, in record cabinets, but I'm not sure this purist understands why this should be the case. Wouldn't the pressure between the records in a vertical pile prevent them from warping?

P. C. Gregory
Baltimore, Md.

True, the pressure between stacked records of uniform size might discourage warping, but it would do so only for the bottom ones in the pile. However, this same pressure would also very effectively embed every bit of dust on the records into their surfaces. Most people prefer the annoyance of moderate warpage to the sonic pyrotechnics of pocked and pitted surfaces.

Actually, record warpage is not something that need be prevented, but rather is something that should not be induced. An average record won't warp if left standing on its edge unsupported, unless exposed to considerable heat. What will cause a great deal of warpage is storage of discs under uneven pressure, as when 10- and 12-inchers are intermixed in a tall pile. A well-designed tone arm will play a moderately warped disc as well as a perfectly flat one, even at very low tracking forces.

It has been suggested that the ideal solution might be a sapphire record played with a graphite stylus, and the

whole thing immersed in a bath of lubricating oil. This has not yet been tried, as far as we know.

Ambifunctional Antenna?

Can a TV set and an FM tuner be operated from the same antenna without degrading the performance of either set? The TV and FM sets would not be operating simultaneously.

If I can't use one antenna for both purposes, could I stack separate antennas one above the other on the same mast?

I intend to use an antenna rotator as well as a booster for the FM tuner.

S. B. LeBeau
Old Orchard Beach, Me.

If you're located in an outstandingly good receiving location, you can get away with all sorts of antenna improvisations. But if you aren't very near the transmitting antennas, you'll want to conserve as much signal strength as possible, and this means keeping the TV and the FM units separate from one another. Maximum sensitivity will therefore be obtained from both sets if you install a switch that disconnects the antenna from the receiver that is not in use at the moment.

The FM band occupies a very narrow area on the dial between TV channels 6 and 7. A TV antenna will pick up FM stations, but since it must span a very wide frequency range, it will not respond as efficiently to the FM band as will an antenna designed for maximum gain over the narrow FM range.

For long-distance FM reception, you must use a separate FM antenna, preferably a wide-band FM yagi, and this can be located on the TV antenna's mast, at a height of at least four feet above the TV antenna. Yagi antennas are highly directional, so you'll need your rotator, and, if you're trying for really long-distance FM, you'll need your booster too.

The Professional Speed

If 7½-ips tape is as good as it's cracked up to be, then why don't professional recording studios use this speed instead of the much more costly 15-ips speed?

Edwin B. Wright
New York, N. Y.

For three reasons. First, the higher speed involves more rapid rotation of the recorder's speed-stabilizing flywheel, so the recorder has less flutter and wow.

Second, it takes just about twice as much treble boost to get flat high-frequency response at 7½ ips as it does to get the same thing at 15 ips, so the slower-speed tape is more susceptible to overload from high-frequency impulses.

Third, and probably most important, is the fact that a given sound occupies twice as much tape at 15 ips, which makes the higher-speed tapes easier to edit.

THEIR CONTENT CAN'T BE ACCEPTED AS GOSPEL, BUT

TESTING THE TEST

by LARRY ZIDE

THE STORY is told of a cartridge designer who carefully adjusted his cartridges until they would play back a certain test record with absolute accuracy. Some time later, he changed jobs and moved, by coincidence, to the company that had made the test record. There, he was somewhat shocked to discover that this company had been using his cartridges to check the calibration of their test records!

Obviously, here is a case akin to the classic paradox of the chicken and the egg. Which comes first: the test record to test the cartridge or the cartridge to test the record?

Logicians maintain that a paradox, by definition, defies experimental solution. But in this case, laboratory measurements, while failing to furnish the missing primary standard, nevertheless provide a yardstick for comparing the various available test discs. To the hi-fi fan in search of a reasonably reliable test record, such measurements are of practical importance.

Fourteen different test records were therefore played with a high-quality cartridge and tone arm under identical conditions. Frequency-response curves for twelve of these records are shown on pages 46 and 47. It is immediately apparent that no two records yielded identical response curves.

To interpret these findings, one should keep in mind just what a test record is supposed to do.

The purpose of a test record is to test a cartridge or a complete playback system. By putting known information (test tones) on the disc, we may then judge whether the cartridge reproduces them accurately. If all the test records containing the same test tones were perfect, they would give identical results when played with the same cartridge. As our measurements clearly show, this is not the case. The reasons for the discrepancies may be understood when we consider how a test record is made.

With an audio frequency generator as a signal source and a meter for measuring its output, an audio engineer feeds measured signals into a disc recorder. From the generator these frequency tones pass through the recording amplifiers (tested for frequency accuracy) to the record cutter. The stylus of this cutter then engraves the tone into an acetate-coated disc, from which metal duplicates and stampers are made. Then a stamping machine with one of these stampers presses the finished record out of vinyl. *Voilà*—a perfect test record.

But wait a minute. Who said the *cutter* was perfect? Unfortunately, there is no such animal. And even slight variations in the vinyl will yield considerably different results. These are but two of the many variables that can affect the final product. As for cartridge manufacturers and their claims of flat frequency response from here to there, one sometimes wonders whether some companies, at least, don't design a cartridge first, and then try to find a test record that will make the cartridge look good "on paper." As the measurements show, there is enough divergence among test records to assure a good chance of finding one that so complements any given cartridge that the final result seems flat.

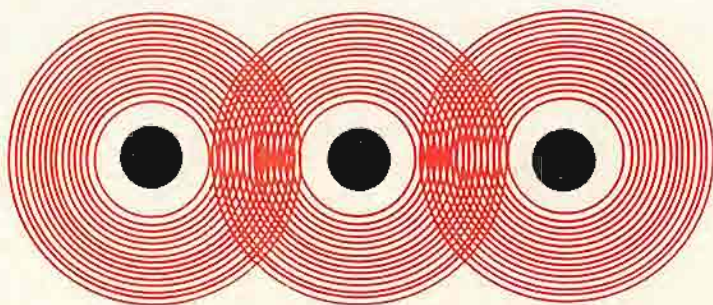
This is not to say that test records are *a priori* useless. They may not meet the standards required for scientific investigation, but they are eminently practical for the task of home-testing the over-all performance of a complete high-fidelity system. In fact, the majority of test records are designed specifically for the amateur.

Even without test instruments, a frequency test record can be of considerable value to the non-technical hi-fi fan. For one thing, the test tones may indicate to the user the frequency extremes of his own hearing, or reveal severe response peaks and dips in the over-all playback system. One job that all the discs do well is to detect bass boom, rattles and buzzes. Many a wild and elusive bass rattle, heard but not located, has been easily eliminated when pinpointed with a test record.

Most of the test records designed for home use have far greater versatility than mere frequency testing. When setting up a stereo system, a good test disc helps balance channels, phase loudspeakers, and audibly check the channel separation. For example, most of the records contain a ticking metronome. The individual channel level controls, as well as the stereo balance control, are then set to place the apparent location of the metronome halfway between the two speakers. If this is impossible and an effect of two separate sources persists, the speakers may be too far apart or they may be out of phase. Test discs can also help in tests for rumble, tracking, and stylus wear.

By and large, the test records under consideration may be divided into two categories: Those designed for home use without test gear, and those whose value is limited to the owner of at least a decibel meter. In this latter group are

RECORDS



the London, Folkways, Elektra, Cook 10LP, and the professional RCA and Westrex discs. For the audiophile with test gear, these discs offer several valuable features.

The London PS 100, a stereo test record, consists of extended tones of 30-40 seconds duration. Both sides of this disc contain exactly the same tests, but one side works on the left channel only, the other on the right. There are no voice announcements of the various tests on the disc, but wide separation bands make them easily identifiable. This disc is particularly valuable for channel-separation studies.

The Elektra 35, a now-deleted monophonic test disc, is identical on both sides. It features, after a 1,000-cycle reference level, a slow sweep with band divisions, from 20,000 down to 18.75 cycles. The disc provides some indication of stylus condition if only one side is regularly used. If that side sounds fuzzy, flip to the other side. If that sounds fuzzy, too (knowing it is a "clean" and previously unplayed band), your stylus is suspect.

The Cook 10LP, also mono, in addition to the frequency test bands, has an intermodulation distortion test signal recorded on it. This band is of primary value to the owner of a distortion analyzer, although severe IM can be recognized readily by ear. The test band contains a low and high tone, recorded simultaneously at a certain loudness ratio. The two tones should sound clearly separated and pure in quality. IM reveals itself as a buzz pitched *between* the two test frequencies. It should be pointed out that although an IM figure of 4% would be considered high for a quality amplifier, it was the lowest figure obtainable with any cartridge using this disc (or the Audiotex record, which also contains an IM test band).

A special feature of the Folkways *Sounds of Frequency* is two square-wave bands, one at 100, the other at 1,000 cycles. Needless to say, an oscilloscope is a necessity in this case. However a truly *square* wave has yet to be seen from this disc.

The Westrex and RCA discs, available to professional or commercial users only, are both for stereo. They contain frequency tests, duplicated on both sides. As with the London disc, one side is left channel only, the other right. On both sets, frequencies above 1,000 cycles are recorded at 78 rpm, while bass tones are at the conventional 33 $\frac{1}{3}$ -rpm speed. The reason for the higher speed in the treble is to improve the frequency-response characteristics

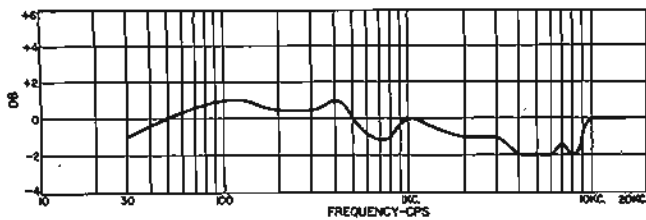
of the discs at high recorded volume. The greater linear speed at 78 rpm permits more accurate geometrical resolution of the waveform. The RCA disc is extended to 20,000 cycles, while the Westrex stops at 15,000 cycles. RCA uses two discs to span the spectrum: one for bass, the other for treble. Like the Westrex record, they are recorded at constant stylus velocity over the whole range—neither boost nor attenuation is applied at any point.

In this respect, these test records differ basically from standard LP's, which are "equalized" both at the high and low ends. The treble end is boosted to overcome the inherent surface noise of the disc materials. Attenuation is used at the bass end in order to keep large bass amplitudes from spilling over into the next groove. In playback the recording is equalized in the opposite sense: the treble is reduced to normal, diminishing noise to the vanishing point, while the bass is boosted back to size. Until a few years ago, each manufacturer had his own ideas about just how much boost and cut should be applied in the cutting of discs; today, manufacturers have agreed on a single standard for the industry, the RIAA equalization curve.

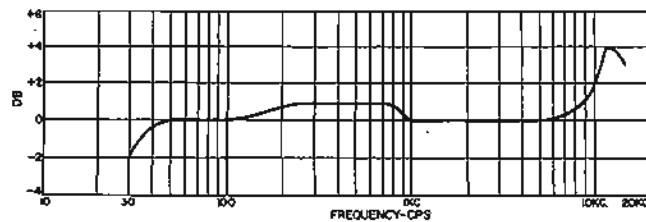
Since the RCA and Westrex discs are constant-velocity recordings (recorded *without* equalization), they must be played back the same way. The Cook, Folkways, and Elektra discs are fence-straddlers. They are recorded with RIAA equalization below 1,000 cycles but at constant velocity above. In the above group, only London is recorded with RIAA equalization throughout. In each case, the corresponding playback equalization must be provided by the user.

OF THE eight test records designed expressly for the home listener without test gear, six are for stereo. The two exceptions are the Cook 60 and the Urania *Popular Science* series. Both are intended for testing by ear. The Cook disc is actually compensated for the natural losses of human hearing at low levels. It is designed to be played at barely audible levels. Under these conditions all tones should sound equally loud. Some of the deep bass tones recorded here will usually require that the stylus pressure be increased for proper tracking.

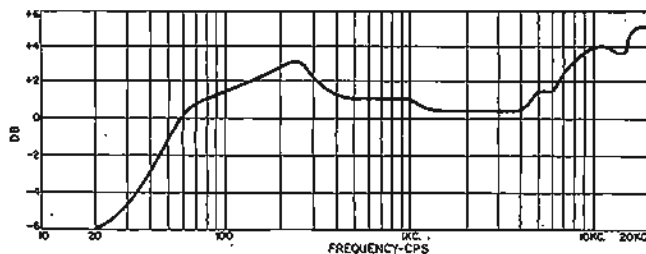
The Urania disc has no frequency test tones. It contains musical selections recorded to accent various distortions attributable to frequency response peaks or dips. Music is first played full range, then with artificially induced peaks



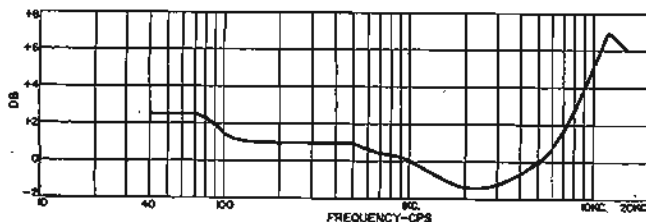
AUDIO FIDELITY FCS-50,000



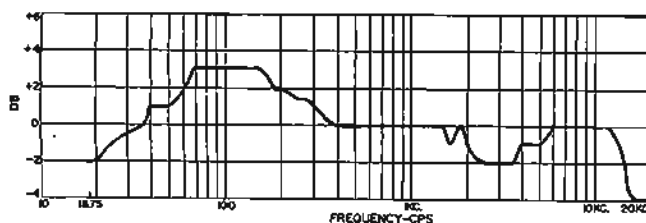
AUDIOTEX NO. 30-200



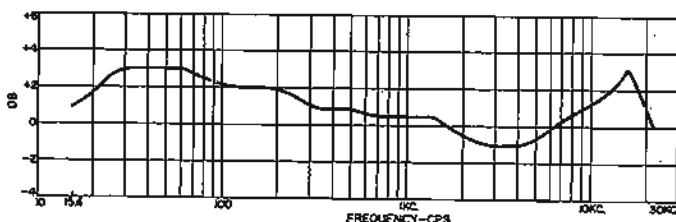
COOK SERIES 10LP



ELECTRONICS WORLD



ELECTRA 35



FOLKWAYS FPX-100

and dips. A wide-range system with smooth response will reveal the difference between the adulterated and full-range bands; a defective system will tend to mask the difference.

The six stereo test records by Audio Fidelity, Audiotex, Electronics World, Riverside, Westminster and the Institute of High Fidelity Manufacturers are remarkably similar in what they offer the audiophile. Each has channel identification, separation, balance, and frequency tests. All except the IHFM and Westminster discs have rumble tests; the Electronics World and Riverside records are equipped with speaker phasing grooves. The Audiotex alone contains an IM test band, and only Riverside contains a supersonic glide band, useful for checking a cartridge for spurious resonances. While the test record slowly glides from 35,000 cycles down to audible range no sound should be heard from the cartridge. A cartridge with a stiff stylus assembly or similar troubles will produce audible sounds in this test.

The Riverside, Audiotex and Audio Fidelity discs have tests for arm resonance at extremely low frequencies. Riverside goes down to five cycles while Audiotex goes to ten;

WHERE TO GET THEM

Not all record stores carry extensive stocks of test records, nor are all test records distributed to stores. Should the particular record you want be unobtainable through your dealer, you can order it directly from the manufacturer.

Audio Fidelity First Component Series Test Record FCS-50,000—\$6.95
Audio Fidelity Records, Inc.
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Audiotex Audio Tester No. 30-200—\$4.98
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Audiotex Corp.
400 South Wyman Street
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Cook Chromatic Scale Test Record Series 60—\$4.98

Cook Laboratories
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Cook Series 10LP—\$3.98
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Electronics World Stereo Test Record No. 1—\$1.59

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Ziff-Davis Publishing Co., Inc.
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Folkways "Sounds of Frequency" FPX-100—\$5.95

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Institute of High Fidelity Manufacturers Audio Test Record IHF-473—\$5.95

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Institute of High Fidelity Manufacturers
125 East 23rd Street
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London Stereophonic Frequency Test Record PS-131—\$4.98

London Records, Inc.
539 West 25th Street
New York 10, N. Y.

Popular Science Testing Vol. 2 (Urania UPS-2)—\$3.98

Popular Science Magazine Services
355 Lexington Avenue
New York 17, N. Y.

RCA Stereo Test Records 12-5-71, 12-5-73

(available only to professional users)
RCA Victor Records
155 East 24th Street
New York 10, N. Y.

Riverside Stereo Test Record RLP-1100—\$5.98

Riverside Records
235 West 46th Street
New York 36, N. Y.

Westminster "Testing, Testing, Testing"—\$5.98

Westminster Recording Co.
74 Alabama Road
Island Park, N. Y.

Westrex 1-A Stereo Test Record

(available only to professional users)
Westrex Corp.
6601 Romaine Street
Hollywood 38, Calif.



Wade Ward, veteran banjo picker of Galax, Va., recorded for Alan Lomax back in 1939, and now, at 76, is still, in Lomax's words, "My favorite of all five-string banjo players."

(*Roots of the Blues* and *The Blues Roll On*). The *Blue Ridge Mountain Music* disc presents a stunning exhibition of the way in which citified virtuosity has been applied to the Appalachian fiddle-and-banjo tradition to give the old tunes blazing new life. *American Folk Music for Children* offers some delightfully unfamiliar tunes, plus some new treatments of old favorites: while the first of the series, *Sounds of the South* (SD 1346), illuminates a vivid panorama of all the varied and colorful musics.

The emotional impact of these albums ranges from the deeply moving to the hair-raising to the comic, and their contents are best heard little by little over an extended span of time, one side at a sitting.

WHICH of the seven would I most recommend? Without question, the first of the series, *Sounds of the South*, which provides a cross-section of the contents of the other six albums. Next I would recommend *American Folk Songs for Children*, if only because of three numbers: *Go Tell Aunt Nancy*, an Ozark version of *Go Tell Aunt Rhody*, sung by Almeda Riddle; an amazing five-string banjo piece played by Hobart Smith; and a captivating courting duet, *Paper of Pins*, sung by Estil C. and Orna Ball to their own wonderfully loose-limbed guitar accompaniment. For sheer entertainment, of course, the *Blue Ridge Mountain Music* disc is a must.

It seems impossible that there should survive, in a Mississippi backwater, Negro music, played by cane fife, drums, and hand-clappings, that calls to mind the celebrated description by George Washington Cable of the New Orleans slave dances in the Place Congo, more than a century ago. Yet it is heard here, on three of the seven records of this *Southern Folk Heritage* series (*Sounds of the South*, *Roots of the Blues*, and *The Blues Roll On*).

Not the least interesting aspect of these recordings is that

a half-dozen of the individual folk musicians and groups heard here were recorded by Alan Lomax for the Library of Congress back in the late 1930's and early 1940's. Among these are Estil Ball, Vera Ball, and the veteran banjoist Wade Ward.

Each album, by the way, has superbly informative and evocative program notes by Mr. Lomax, and though we may bewail the omission of printed texts for some of the songs this is a minor shortcoming under the circumstances. Individually and as a group, these are thrilling albums, and a debt of gratitude is owed to Mr. Lomax and to Atlantic records for what they have achieved, both in documentation and in enabling the hearer to share in a rich musical-emotional experience.

David Hall

The Mountain Ramblers, topnotch blue-grass band of the Blue ridge country around Galax, Va.



The twelve graphs on these pages are frequency response curves obtained from twelve different test records with the identical cartridge and tone arm. Ideally, all of the curves should be alike. Obviously, they are not, though their deviations rarely exceed a few decibels. (The smallest clearly detectable difference in volume is three decibels.) Since the records would test out differently with other cartridges, it is impossible to ascertain which, if any, of the twelve discs is actually "flat," except by very complicated techniques of optical analysis. The seemingly flat parts on some of the curves, notably that of the IHFM disc, merely signify in most cases that the record contains no test tones in that area. By connecting similar measurement points across a "dead" part of the spectrum, however, a straight line results.

Audio Fidelity stops at fifteen. The particular arm and cartridge used for these tests showed a slight resonance at eight cycles. Obviously only the Riverside record would reveal this, though for all practical purposes, resonant conditions below fifteen cycles are of small consequence.

Westminster's *Testing, Testing, Testing* gives over eight of the nine stereo bands on one side to standard frequency test tones. The remaining band on side one and all of the bands on side two are devoted to musical illustrations of different playing conditions. To test the effectiveness of the speaker placement (as well as channel separation), the liner notes indicate where, in any specific band, you should hear the various instruments: e.g., strings left, woodwinds right, percussion center, etc. A test band featuring the sounds of various trap drums, bells, cymbals, and similar percussion instruments furnishes an effective test for transient response. For the hi-fi fan without test instruments, this disc provides one of the clearest indications of over-all system performance.

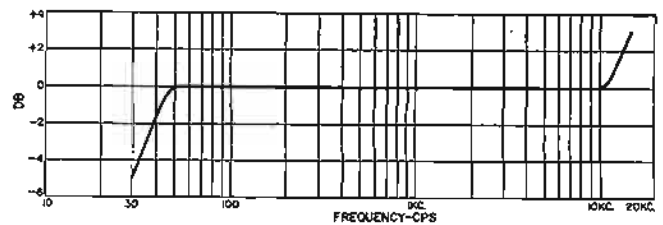
For the convenience of the user, all these discs except the Westminster have voice announcements identifying each test. All the frequency tones are recorded with RIAA equalization, except on the Audio Fidelity disc, which is recorded flat above 1,000 cycles. To play this particular disc the amplifier needs separate controls for treble and bass equalization so that RIAA bass response can be combined with flat treble response.

As mentioned earlier, all these discs may be used for evaluations relying only on the ear for analysis. As an auxiliary tool one might employ a standard flashlight bulb attached across the speaker leads. Volume should be adjusted with the reference tones so that the bulb just glows dimly. Flat response will then be indicated by equal light intensity of the bulb for all tones.

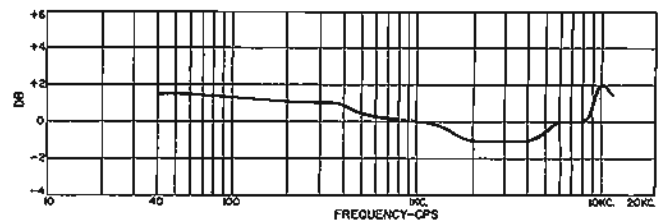
If the bulb flashes brightly at any point on the scale, it would indicate a response peak. If it goes out altogether, response is lacking at that frequency.

No disc, to be sure, can be accepted as gospel. The test record is not the ultimate arbiter in critical component appraisal. Rather it is a diagnostic aid in isolating and defining what may otherwise remain merely a vague complaint. In this sense, a good test record paves the way to good sound.

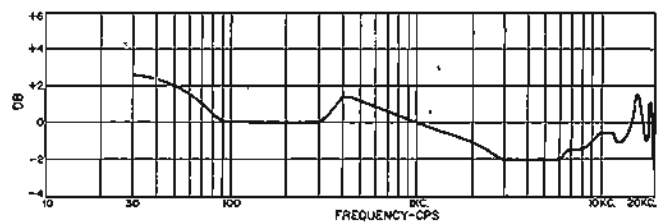
Larry Zide acquired a firm belief in high technical standards in sound equipment while serving as production manager for New York's municipal radio station WNYC, one of the country's first and foremost good music broadcasters. His awareness of consumer problems in high fidelity stems largely from his present position as the manager of a large high-fidelity store.



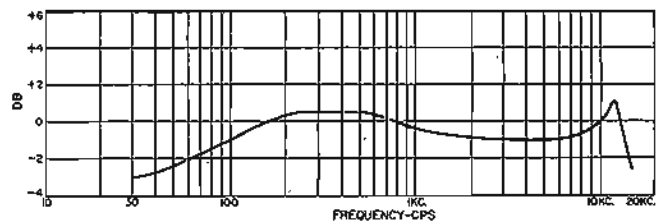
IHFM 1HF473



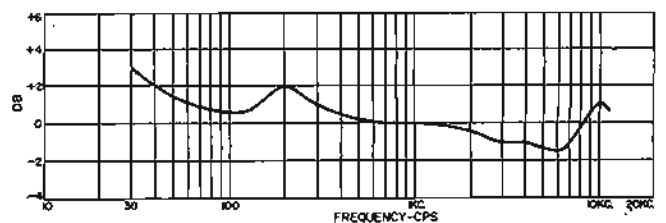
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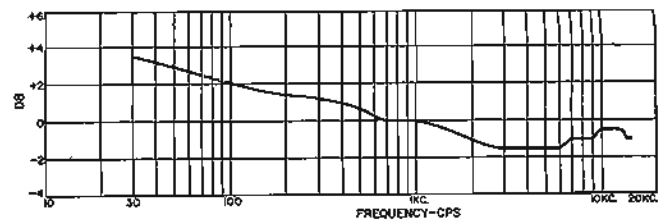
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THE BLUES ROLL ON—12 numbers, including country blues by Boy Blue and Fred McDowell, and the song-saga of Forest City Joe.
Atlantic SD 1352 \$5.98

Interest: Basic folk Americana

Performance: Earthy

Recording: Remarkable on-location stereo

Stereo Quality: Mostly effective

James Shorty and family of Senatobia, Miss., sing impression versions of modern and pre-gospel-style spirituals.



Fred McDowell, cotton farmer of northern Mississippi, plays and sings eloquent country blues and spirituals.

FOR TWO decades or more, Alan Lomax has been roaming the world with microphone and recording machine, preserving on disc and tape what might be called "the songs of the family of man." In the last ten years alone, Mr. Lomax has assembled five very impressive collections, of which this *Southern Folk Heritage* series, under the Atlantic label, is the third and latest to be made available on commercial discs.

Of special importance is the fact that these seven *Southern Folk Heritage* discs constitute the first major body of folk songs recorded in the field to be taped stereophonically—a technique far removed, indeed, from that used in the days when Alan Lomax, as a boy, travelled through the American South with his father, John Avery Lomax, recording their finds on 10-inch aluminum discs. The stereo medium serves to illuminate as never before the Blue Ridge Mountain music at its most virtuosic and the Negro country blues and dances at their most torridly inspired. From the standpoint of sheer realism, it may seem nonsensical to record the accompaniments on one channel and the soloists on the other. Yet one thing is certain: this recording method allows one to hear more of more of the music than does any other.

The significance of these recordings, from both the documentary and purely musical points of view, rests on the fact that they show us that not even the pervading mass-entertainment miasma has succeeded in corrupting the essential freshness and vitality of our nation's folk music—at least not in the areas, from the Ozarks to the Georgia sea islands, where, in 1959, Mr. Lomax recorded the materials for these seven remarkable LP's.

TWO PAIRS of them explore special fields in depth: the religious folk song (*White Spirituals* and *Negro Church Music*) and Negro country music—in particular, the blues

in the attics and garages of old friends) and to his work.

Today, at 59, Harry Partch is enjoying his first steady income as a research fellow at the University of Illinois. Although he never attended college, he is thriving in academe. He lives in a huge, dowdy Victorian house and has his studio over a movie theater. He has an agreement with the theater management that his sonorous instruments will be still after seven o'clock, when the show begins.

SUPPORTERS of off-beat ideas in the arts who expect Partch's approval are frequently disappointed. A group of San Francisco friends, presuming on his interest in combining music and voice, exposed him to poetry-cum-jazz at the beat spots. "Fashionable opportunism" was his judgment. "I see little evidence that the poets have studied the sounds and rhythms of their own voices, and no evidence whatever that the jazzmen are doing anything different from what they've always done. When poets are jazzmen and jazzmen are poets we'll be closer to an art."

Partch also winces at being classed with such spectacular noise-makers as John Cage, who uses the laws of chance in his composition and may achieve an effect by throwing a dead fish at the piano strings. "I chanced to attend a chance concert once," Partch says, "and it was the dulllest thing I ever experienced, next to a Cecil B. DeMille spectacular."

Harry Partch is the first to admit the enormous practical difficulties involved in getting his music performed. It takes a long time to get a trained singer to make some of the sounds he demands. Partched throats may take six months to rehearse a new production. To make matters worse, there is only one set of his instruments in existence. And critic Peter Yates calls them "about as portable as a one-man show of totem poles."

Despite all this, preparations are under way for the premiere of his newest work, *Revelation in the Courthouse Park*, in Champaign, Ill., this April. Scored for a brass band in addition to his own special instruments, it is a modern paralleling of Euripides' *The Bacchae*, with Dionysius as a kind of institutionalized Elvis Presley. (This time, Partch's influence is even extending into the physical education department: one scene calls for a carefully timed display of acrobatics and tumbling.) New York will see and hear Partch's *Oedipus* a month later.

Even though Partch doesn't expect his works to become popular any time soon, he is not perturbed. "I have something that even Johann *Sempervirens* Bach couldn't count on: phonograph records." Some years ago three pressings were made by friends on 78-rpm discs. Since then he has published four works on long-playing records under his own label, Gate 5 Records. (Still available are the recordings of *The Bewitched* [excerpts]; *Oedipus* [excerpts], *Plectra and Percussion Dances* [\$6.50 each]; and *U. S. Highball* [\$4.50]. The discs are obtainable by mail order from Harry Partch, Box 557, Sta. A, Champaign, Ill.) Subscriptions paid in advance financed three of these—and also contributed to Partch's support for several years. There have been some

attempts to put Partch on film. One, called *Windsong*, was shown at the Brussels Exposition in 1958. The invention of video tape may make it economically practical at last for a large audience to see and hear what Harry Partch has been doing these thirty years.

While no one is rushing to duplicate his instruments, it cannot be denied that Partch is encouraging the younger generation to experiment. An industrial design class at Illinois set out to create musical instruments from materials at hand—to start with anything, then bend it, cut it, scrape it, and find sound quality. Students came up with gadgets ranging from a modernized gutbucket to a flame organ and an altered Silex coffeepot that emits a soulful *ping*.

The light descended recently on a Maryland man with an

FRED LYON



Harry Partch demonstrates the *Boo*—the bamboo marimba that provides much of the melodic-percussive coloration in his music.†

M.A. in composition when he innocently withdrew Partch's *Genesis of a Music* (University of Wisconsin Press) from the public library. Now, having been "led out of the darkness of atonalism, serialism, and the Equally-tempered Twelve-tone Scale into the glorious light of Just Intonation," he is hoping to come by enough cash to acquire an old reed organ to tamper with. A Harvard student made application this year for a Guggenheim grant to study with Partch. He didn't get the fellowship, but it was an intimation of immortality to the graying musician. "If I'm not careful," he says, "I may wind up as an Old Master."

J. David Bowen's writing for the house magazine of the United Fruit Company would not ordinarily have familiarized him with the world of avant garde theatre and music, but a chance meeting with composer Harry Partch excited his interest in the man and his work to the point where the present article was enthusiastically written to communicate his sense of discovery. A Harvard graduate, Mr. Bowen has done much free-lance writing for cultural periodicals of both the United States and Latin America.

† Other instruments of the Partch plectral-percussive armamentum include the Kithara, with 72 strings in a lyre-shaped body; Surrogate Kithara, with 6 strings on two long boxes; 44-string Harmonic Canons; a 36-block Diamond Marimba; a Bass Marimba of 11 Sitka spruce blocks; a Marimba Eroica producing a 31-cycle tone from blocks the size of ironing boards; Adapted Viola, Adapted Guitar, and a contraption, fashioned from Army surplus artillery casings, called Spoils of War.

THE BASIC REPERTOIRE

UPDATINGS AND SECOND THOUGHTS

By Martin Bookspan

MUSICAL PERFORMANCE, by its very nature, is an art unbounded and indefinable. The "definitive performance" of the "*Eroica*," for example, does not exist and never will—except in the minds and ears of sensitive listeners and performers. There exists a unique personal relationship between a musical masterpiece and the listener; to this is allied a quality of magical timelessness and indestructibility that makes impossible an absolute and ultimate probing. It is for these reasons that music—both in creation and in performance—is a dynamic, self-regenerating art.

To these monthly Basic Repertoire discussions I bring certain attitudes that must already be known to HiFi/STEREO REVIEW readers. They can be summed up thus:

(1) My concern (with very few exceptions) is with recordings that are generally available. The *Schwann Long Playing Record Catalog* defines, for practical purposes, what is and what is not available. For this reason, the superlative, but now withdrawn, Backhaus recording of Brahms' Second Piano Concerto for London was not considered in the discussion of the recordings of this work last April.

(2) In terms of tempo markings, dynamics, and playing techniques, the printed musical page can be as explicit as a do-it-yourself instruction booklet, but there are a host of other musical values that must be felt intuitively by each performer—phrasing, shading, and a sense of the architecture of a work, for example. This is why I have no quarrel with a conductor who cuts, say, Tchaikovsky's *Manfred* Symphony, as long as his performance communicates the essential torment and brooding passion of the score. Conversely, I feel that any conductor who gives us Beethoven's First, Second, Fourth, Fifth, and Eighth Symphonies without observing the repeat in the first-movement expositions is so insensitive to the structure of the music that his concepts must be suspect.

(3) Finally, whatever opinions I offer are arrived at independently and thoughtfully. Some of my views are controversial. I have serious reservations, for example, about a great many of the recordings Toscanini left to us. I do not believe, further, that Schnabel was really at home in the music of Mozart, or that Bruno Walter has said the last word on Mahler's *Resurrection* Symphony. These are the considered but admittedly subjective judgments of one listener and they are so presented.

In December of 1959 this space was devoted to an updating of the recordings of the first baker's dozen of items covered in this series since it began in November, 1958. More new works have now been added to the list, and the time has come for another reappraisal, which is offered herewith:

TCHAIKOVSKY'S PIANO CONCERTO NO. 1 (NOVEMBER, 1958)*
Cliburn still rules the roost.

No performance released during the past fourteen months has displaced the Cliburn-Kondrashin performance (RCA Victor LSC/LM 2252) from its pre-eminent position. If the Rubinstein-Krips version is released by RCA during the coming year, the picture may change, however.

BEETHOVEN'S SYMPHONY NO. 5 (DECEMBER, 1958)
Krips moves into contention.

Reiner's performance with the Chicago Symphony Orchestra (RCA Victor LSC/LM 2343) remains for me the most exciting and dramatic performance on discs, but there is no denying the fact that Krips' new version, for Everest, with the London Symphony Orchestra is better engineered (there are moments of uncomfortable overloading and distortion in Reiner's), and he offers a reading of impressive dignity and warmth. Either recording offers a worthy translation of Beethoven's intent.

BEETHOVEN'S PIANO SONATA NO. 14 IN C SHARP MINOR, (JANUARY, 1959)
Petri remains the choice.

Only a new London version by Backhaus (CS 6188) has

been added to the list, and this is rather too polite and reserved. I continue to prefer the musical values of Petri's performance (Westminster XWN 18255).

DVOŘÁK'S SYMPHONY NO. 5 ("FROM THE NEW WORLD") (FEBRUARY, 1959)
Ludwig's is the preferred version in stereo.

Leopold Ludwig's poetic account of this score, for Everest, with the London Symphony Orchestra (SDBR 3056) displaces Reiner's as the best of the stereo versions. In mono, Toscanini's reading (RCA Victor LM 1778) is now joined by a penetrating performance by Talich and the Czech Philharmonic (Parliament 101).

BEETHOVEN'S SYMPHONY NO. 3 ("EROICA") (MARCH, 1959)
Klemperer (mono) and Maticic (stereo).

The nobility, dignity, and exultation of Klemperer's mono recording (Angel 35328) remain unchallenged. The recent stereo edition by Maticic and the Czech Philharmonic (Parliament S 129) is a more profound, more personal one than my previous stereo choice, the Epic disc (BC 1026) by George Szell.

(continued on page 56)

* Dates in parentheses refer to issue of original considerations.



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3	JET TAKING OFF :36	3	DOGS BARKING :1:04
4	WHISKEY LANDING :37	4	GLASS BREAKING :1:05
5	DC7 TAKING OFF :33	5	SHOOTING GALLERY :1:07
6	707 JET TAKING OFF :33	6	CAROUSEL :1:08
7	DC8 JET TAKING OFF :39	7	POP BOTTLE OPENING AND POURING :1:08
8	STEAM ENGINE (SHORT TRAIN) :34	8	TAP DANCE ROUTINE :1:09
9	DIESEL ENGINE (LONG TRAIN) :34	9	FIRECRACKERS :1:09
10	RACING CARS (STARTS AND RACING) :37	10	CHINESE GONG :1:09
11	PIN BALL MACHINE :36	11	GOING WPKRATED CHILDREN'S :1:12
12	BOWLING :33	12	RAILROAD TELEGRAPH :1:06
13	BULLDOGS (POUL TABLE) :38	13	RADIO CODE SIGNALS :1:06
14	BASEBALL GAME :35	14	PHONE—DIAL TONE, DIALING, BUSY SIGNAL :1:06
15	LARGE CROWD APPLAUSE :39	15	PHONE—DIAL TONE, DIALING, BUSY SIGNAL :1:06
16	LARGE CROWD LAUGHTER :39	16	PHONE—DIAL TONE, DIALING, BUSY SIGNAL :1:06
17	DOG—CROAKING, OPENING AND RACING :37	17	PHONE—DIAL TONE, DIALING, BUSY SIGNAL :1:06
18	CREAKING DOOR :32	18	PHONE—DIAL TONE, DIALING, BUSY SIGNAL :1:06
19	Pistol Shots and Ricochets :30	19	PHONE—DIAL TONE, DIALING, BUSY SIGNAL :1:06
20	THUNDER :35	20	PHONE—DIAL TONE, DIALING, BUSY SIGNAL :1:06
21	HEARTBEATS :1:07	21	PHONE—DIAL TONE, DIALING, BUSY SIGNAL :1:06
22	SURF :2:11	22	PHONE—DIAL TONE, DIALING, BUSY SIGNAL :1:06
23	Water Sounds (Down in Bucket) :24	23	PHONE—DIAL TONE, DIALING, BUSY SIGNAL :1:06
24	Sea Draining :18	24	PHONE—DIAL TONE, DIALING, BUSY SIGNAL :1:06
25	Pounding Water into Bucket :35	25	PHONE—DIAL TONE, DIALING, BUSY SIGNAL :1:06

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| PIN BALL MACHINE | CHINESE GONG |
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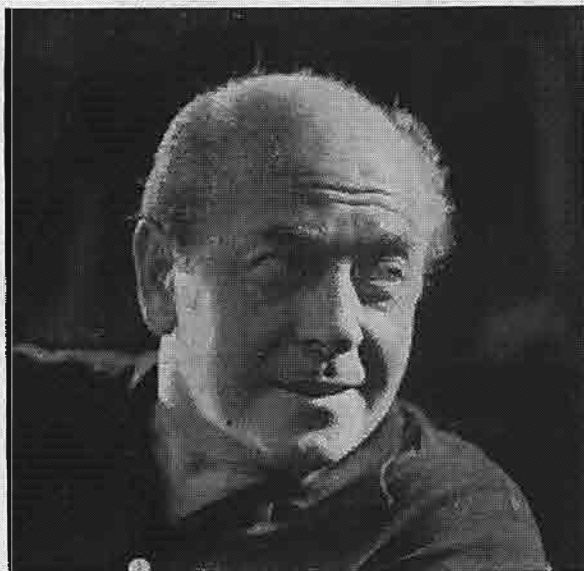
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BACH'S CHACONNE IN D MINOR FOR SOLO VIOLIN
(APRIL, 1959)

As before, Heifetz leads the way.

Because 1960 has brought no new recordings of this music, Heifetz (RCA Victor LM 1976) remains supreme here, with Segovia's performance of the music as a guitar solo the most outstanding of the transcriptions (Decca DL 9751).

SCHUBERT'S SYMPHONY NO. 8 ("UNFINISHED") (MAY, 1959)
Fricsay in mono, Kletzki in stereo.

Kletzki's Angel disc (S 35779) is new since last year. In its warmth and sensitivity, it resembles Fricsay's edition (Decca DL 9975), my continuing monophonic choice.

BEETHOVEN'S PIANO CONCERTO NO. 5 ("EMPEROR")
(JUNE, 1959)

Rubinstein, with Backhaus a close second.

A certain rigidity in his playing prevents Backhaus' recent re-recording of the music (London CS 6156/CM 9023) from displacing Rubinstein's (RCA Victor LSC/LM 2124) from the top position. I'll stick with the greater virtuosic abandon of Rubinstein.

MOZART'S SYMPHONY NO. 40 (JULY, 1959)

Klemperer all the way.

No edition of the past year has approached Klemperer's nobility and virility in this music—nor is any likely to in the foreseeable future (Angel 35407).

SIBELIUS' SYMPHONY NO. 2 (AUGUST, 1959)

Ormandy and Monteux still on top.

Paray's Mercury recording (SR 90204/MG 50204) fails to challenge either the impressive command and stylistic perception of Ormandy (MS 6024/ML 5207) or the cumulative sweep of Monteux' (RCA Victor LSC/LM 2342).

TCHAIKOVSKY'S SYMPHONY NO. 4 (SEPTEMBER, 1959)

Bernstein by default.

RCA Victor has withdrawn its Koussevitzky recording of this work (LM 1008) since last year in its apparent campaign to eradicate the memory of one of the truly sovereign conductors of the twentieth century. For shame! Until Koussevitzky's inimitably poised and eloquent reading is restored to currency, Bernstein's rather wayward but constantly intriguing performance (Columbia MS 6035/ML 5332) is recommended.

BERLIOZ'S SYMPHONIE FANTASTIQUE (OCTOBER, 1959)

Wallenstein (stereo) and Munch (mono).

Recordings by Monteux (RCA Victor LSC/LM 2362), Paray (Mercury SR 90254/MG 50254), and van Otterloo (Epic BC 1068/LC 3665) are new since last year. None of the three, however, budges me from my preference for Wallenstein's well-paced, well-recorded stereo version for Audio Fidelity (50003) or the undisciplined impetuosity of the Munch version in its mono format (RCA Victor LM 1900).

BRAHMS' SYMPHONY NO. 3 (NOVEMBER, 1959)

Klemperer is king.

Maazel (Decca 12010/712010) and Stokowski (Everest 3030/6030) are 1960's entries. Neither is in the same league with Klemperer's monumental and impassioned account of the music for Angel (35545). Klemperer remains supreme.

TCHAIKOVSKY'S VIOLIN CONCERTO (JANUARY, 1960)

Toss-up between Heifetz and Stern.

Despite the formidable showing made by Milstein for Capitol (SP/P8512) in his recent recording of this music, the choice remains a toss-up between Heifetz' stunning virtuosity and Stern's more serene performance. Stern (Columbia MS 6062/ML 5379) offers, besides, a most attractive bonus: an elegant Mendelssohn Violin Concerto.

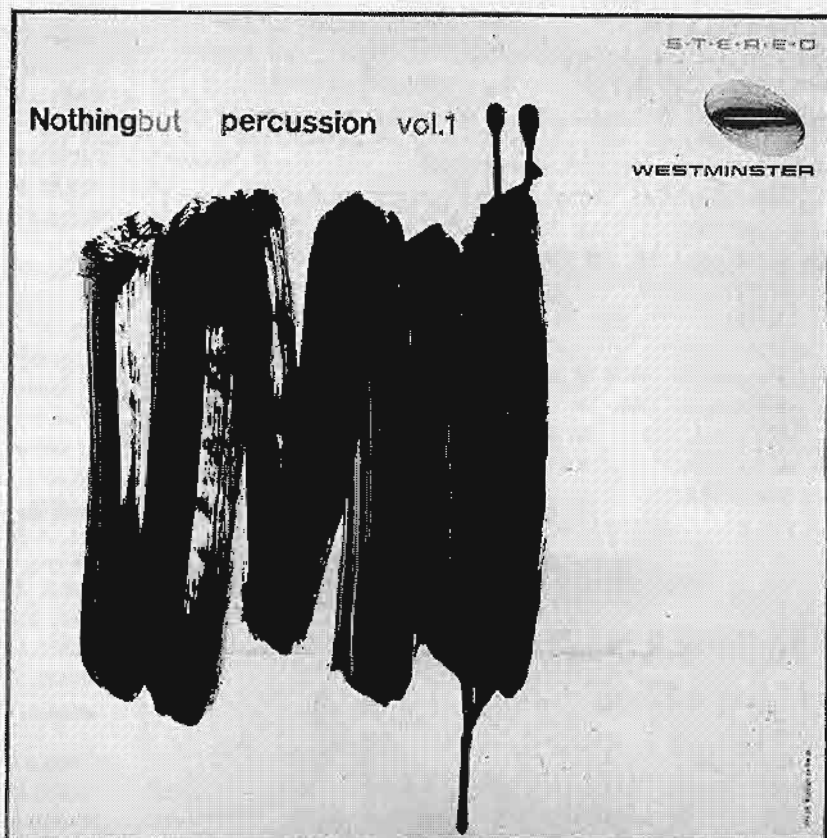
MENDELSSOHN'S SYMPHONY NO. 4 (FEBRUARY, 1960)

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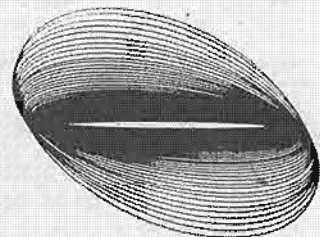
ROSSINI OVERTURES, Vol. 2. Orchestra dell'Accademia de Santa Cecilia, Fernando Previtali Conducting. La Gazza ladra, La scala di seta, L'Italiana in Algeria; Semiramide, Il Signor Bruschino, Tancredi.
Stereo WST 14129 Monaural XWN 18945

ANDRÉ MARCHAL ORGAN CONCERT. Marchal playing the Crouse Organ, Syracuse University. **TOURNEMIRE:** Office de L'Epiphanie; **MESSIAEN:** Desseins Eternels; **A. BARIE:** Toccato, Op. 7, No. 3; **L. VIERNE:** Impromptu, Op. 54, No. 2; **E. BONNAL:** La Vallée du Béhouléguy au matin; **J. ALAIN:** Deux danses à agni Vavishta.
Stereo WST 14130 Monaural XWN 18949

ARTHUR POISTER ORGAN CONCERT. Poister playing the Crouse Organ, Syracuse University. **J. S. BACH:** O Gott, du frommer Gott; Prelude and Fugue, A. Major; **CH. M. WIDOR:** Allegro from Symphony No. 6; **C. FRANCK:** Chorale No. 2 B Minor.
Stereo WST 14131 Monaural XWN 18950

ERIC COATES: LONDON AND LONDON AGAIN SUITES. Eric Johnson and His Orchestra. Covent Garden, Westminster, Knightsbridge, Sleepy Lagoon, London Bridge; Oxford Street, Langham Place, Mayfair, Footlights.
Stereo WST 14132 Monaural XWN 18951

GILBERT & SULLIVAN FOR ORCHESTRA. Eric Johnson and His Orchestra. The Mikado, The Gondoliers, The Yeomen of the Guard; H. M. S. Pinafore, Patience, The Pirates of Penzance.
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(Capitol SP/P 8515) now moves ahead of my previous stereo recommendation, Bernstein and the New York Philharmonic (Columbia MS 6050/ML 5349). In mono, I retain my affection for the Koussevitzky recording (RCA Victor LM 1797), with Steinberg rating a very close second.

STRAVINSKY'S LE SACRE DU PRINTEMPS (MARCH, 1960)
Bernstein in stereo, Monteux in mono.

Releases by Goossens (Everest 3047/6047) and Dorati (Mercury SR 90253/MG 50253) leave the situation basically unchanged: Bernstein's Columbia disc with the New York Philharmonic (MS 6010/ML 5277) offers the most savage conception of the music—despite some choir-balancing that is less than ideal—and Monteux's mono recording with the Boston Symphony (RCA Victor LM 1149, now withdrawn) has the greatest sense of unity and cohesion. The recording by Markevitch and the Philharmonia Orchestra (Angel 35549) is also highly recommended. The stereo recording conducted by Stravinsky himself has not arrived for review at this writing.



RUDOLPH SERKIN
Heroic grandeur in Brahms

BRAHMS' PIANO CONCERTO NO. 2 (APRIL, 1960)
Serkin's new version takes the honors.

Rudolf Serkin has twice before recorded Brahms' great B-flat Concerto, but never with the combined repose, poetry, and passion that emanate from his latest reading with Ormandy and the Philadelphia Orchestra (MS 6156/ML 5491). Richter, in his performance with Leinsdorf and the Chicago Symphony (RCA Victor LSC/LM 2466), gives an impressive if smaller-scale account. But, in the end, it is Serkin's bold and heroic grandeur that wins me over.

TCHAIKOVSKY'S SYMPHONY NO. 6 (MAY, 1960)
Ormandy to the fore.

The dignity and intensity displayed by Ormandy in his most recent recording of this music (Columbia MS 6160/ML 5495) and the splendid richness of Columbia's reproduction move their version to the top of the list. Mravinsky (Decca DL 9885) and Talich (Parliament 113) still offer outstanding mono performances. The recently reissued 1938 recording (Angel COLH 21) by the late Wilhelm Furtwängler with the Berlin Philharmonic remains in a class by itself for passionate intensity and spiritual identification with the Tchaikovsky aesthetic.

SCHUBERT'S SYMPHONY NO. 8 (JUNE, 1960)
Szell in stereo, Furtwängler in mono.

Only Kubelik's soporific account of the music (Capitol SG/G 7195) is new since last June. Szell retains his stereo lead with a performance of propulsive dynamism (Epic BC 1009), while the imposing grandeur of Furtwängler's performance (Decca DL 9746) puts it in a class by itself. A rumored Bruno Walter stereo recording has not been released as yet by Columbia.

RIMSKY-KORSAKOV'S SCHEHERAZADE (JULY, 1960)
Beecham—unquestionably.

RCA Victor recently released a well-prepared, carefully wrought performance by Reiner and the Chicago Symphony (RCA Victor LSC/LM 2446), but each succeeding issue only serves to heighten the absolute supremacy of Beecham's recording (Angel 35505), which is a marvel of orchestral virtuosity, sensuous sound, and freshly imaginative interpretation. Beecham's reading remains head and shoulders above the field.

BEETHOVEN'S SYMPHONY NO. 7 (AUGUST, 1960)
Walter in stereo, the 1936 Toscanini in mono.

Despite three worthy new entries—Ansermet (London CS 6183), Bernstein (Columbia MS 6112/ML 5438), and Krips (Everest SDBR 3065/8)—I favor Walter (Columbia MS 6082 for stereo and the 1936 Toscanini-New York Philharmonic performance for mono (Camden 352).

DEBUSSY'S IBERIA (SEPTEMBER, 1960)
No change—Argenta and Reiner.

Argenta's brilliant performance with the Suisse Romande Orchestra for London (CS 6013/CM 9210) continues to dominate the field. Reiner's effort for RCA Victor (LSC/LM 2222) is a good alternate for those who prefer miscellaneous coupled material (by Ravel) to Argenta's integral coupling of the other two of Debussy's *Images*.

STRAUSS' DON JUAN AND TILL EULENSPIEGEL (OCTOBER, 1960)
Szell excels among coupled editions.

Of the recordings that couple *Don Juan* and *Till Eulenspiegel* on the same disc, Szell's Epic edition (BC 1011/LC 3439) seems to me the most worthy. His *Don Juan* is brash and exciting, his "*Till*," a little too reserved but played with breathtaking virtuosity.

BRAHMS' VIOLIN CONCERTO (NOVEMBER, 1960)
Szigeti and Kreisler.

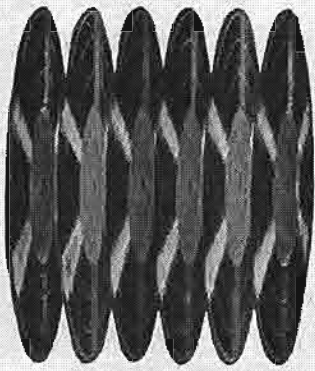
Kogan's new Angel recording (35690) is poised and well played, but Szigeti (Mercury SR 90225/MG 50225) and Kreisler (Angel COLH 35) offer more stimulation.

TCHAIKOVSKY'S SYMPHONY NO. 5 (DECEMBER, 1960)
Ormandy in stereo, Mravinsky in mono.

The choice remains Ormandy with the Philadelphia Orchestra (Columbia MS 6109) for stereo, while Mravinsky's altogether unique version with the Leningrad Philharmonic (Decca DL 9884) dominates the mono field. It will be interesting to see if the re-recording by Mravinsky and the Leningrad Philharmonic, recently made in stereo by Deutsche Grammophon, will convey the same special qualities of phrasing, dynamics, and color.

FRANCK'S SYMPHONY IN D MINOR (JANUARY, 1961)
Paray in mono, Bernstein in stereo.

The vigor and drama of Paray's mono recording for Mercury with the Detroit Symphony Orchestra (MG 50023) presents this score in a bold and bright light. As between my two preferred stereo versions—those by Bernstein (Columbia MS 6072) and Munch (RCA Victor LSC 2131)—I'd now award the palm to the former, both for his more imaginative and compelling reading and for Columbia's cleaner definition of orchestral timbres.



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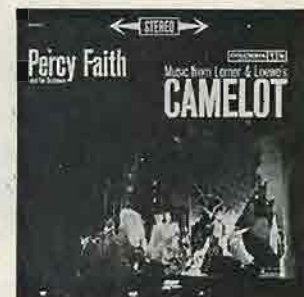
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GEORGE JELLINEK DAVID RANDOLPH JOHN THORNTON

BEST OF THE MONTH . . .

▲ London's much-heralded gala of Johann Strauss's operetta masterpiece, *Die Fledermaus*, fulfills all expectations, with Herbert von Karajan conducting a galaxy of international stars—Gueden, Tebaldi, Sutherland, Wächter, and the late Bjoerling, among others. “. . . An exhilarating success . . . the score pulsates with an irresistible lilt.” (see p. 80)



Records reviewed in this section are both stereo and monophonic. Versions received for review are identified by closed (▲) and open (△) triangles respectively. All records are 33 $\frac{1}{3}$ rpm and should be played with the RIAA amplifier setting or its equivalent. Monophonic recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monophonic phonographs and hi-fi systems.



Borders precede recordings of special merit

▲ △ RCA Victor and Angel have released two superlative albums of orchestral *Wagnerian Opera Highlights* in the highest of hi-fi stereo. For RCA Victor, Fritz Reiner, with the Chicago Symphony, in music from *Die Meistersinger* and *Götterdämmerung*, shows “his uncanny knack of clarifying the various strands of the orchestral texture.” In a two-disc set for Angel, Otto Klemperer, with the Philharmonia Orchestra, achieves, by contrast, a style that is “monolithic in its exalted dignity and grandeur” in pages from *The Flying Dutchman*, *Tristan und Isolde*, *Götterdämmerung*, and *Die Meistersinger*. Both sets are outstanding, “with superb orchestral playing and recorded sound. . . .” (see pp. 80-81)



▲ **BACH-ORMANDY:** Toccata and Fugue in D Minor; Toccata, Adagio, and Fugue in C Major; Passacaglia and Fugue in C Minor; **J. C. BACH:** Sinfonia for Double Orchestra. Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6180 \$5.98

Interest: For lovers of opulent sound
Performance: Marvelous
Recording: Excellent
Stereo Quality: Fine

This disc is not for purists, but it is highly recommended to anyone who is excited by the sound of a virtuoso orchestra playing music that has been orchestrated specifically to show off its many colors. Like Stokowski before him, Ormandy has transcribed these organ works of Bach for maximum dramatic effect. With the Philadelphia Orchestra playing as only it can, and with superlative stereo recording by the Columbia engineers, we have here an awesome display of orchestral sonority and discipline. No matter how you feel about the opening of the Toccata, Adagio, and Fugue will take your breath away—and this, after all, is what Bach intended.

The sinfonia by the “London” Bach, the youngest of the sons of the great Johann Sebastian, is a companion-piece to the work known as the Overture to *Lucio Silla* Sinfonia, which Mengelberg used to program regularly a generation ago. As performed here by what sounds like the full complement of the Philadelphia Orchestra’s string section, this sinfonia sounds slightly larger than life. But it is good to have this vigorous and robust score available on discs. The performance is anything but dull.

M. B.

△ **BARBER:** Piano Sonata, Op. 26; **PROKOFIEV:** Piano Sonatas—No. 3 in A Minor, Op. 28; No. 7 in B-flat, Op. 83. Daniel Pollack. Artia MK 1513 \$5.98

Interest: Modern sonata masterpieces
Performance: Steely
Recording: Brilliant

It is ironic that the only currently available recording of a major American piano sonata should come to us by way of Soviet Russia—an American pianist as its performer, taped in Moscow, and the disc pressed in the USSR and imported to these shores by Artia.

Mr. Pollack was one of the prize winners in the 1958 Moscow Tchaikovsky Piano Competition that rocketed Van Cliburn to international fame, and it was during that period that he gave the Russian premiere of the Samuel Barber sonata, which ranks with the Concord Sonata of Charles Ives, the sonata of Charles Griffes, and the Piano Variations of Aaron Copland as one of the major works of the American piano literature.

Commissioned by the League of Composers and premiered by Vladimir Horowitz in 1950, Barber's piano sonata was issued in a Horowitz performance, on RCA Victor LM 1113, and then withdrawn from circulation a few years later.

In terms of Barber's own development as a composer, his piano sonata combines the most significant aspects of his romantic, intellectual, and Americanist expres-

sions, via a granitic first movement, a feather-light *Scherzo*, an intense *Adagio*, and a fantastically virtuosic fugue.

Pollack may lack the lyrical intensity of Horowitz, but he has a superb rhythmic flair and makes an exciting affair of the Barber sonata, just as he does of the Prokofiev sonatas from 1923 and 1942. With more warmth of tone and more lyrical phrasing, this would be a great series of recorded performances. In the lyric-epic Seventh Sonata of Prokofiev, however, Sviatoslav Richter's (Artia 154) is still first choice among presently available recorded versions (a Horowitz long-play disc of this was also available at one time from RCA Victor).

At any rate, Pollack is grippingly brilliant in terms of sheer virtuosity, and the Russians have given him appropriately brilliant recorded sound. The playing surfaces of the Russian-pressed MK disc are excellent, too. *D. H.*

▲ △ **BARTÓK:** Piano Concertos—No. 2 (1930-31); No. 3 (1945). Géza Anda with the Berlin Radio Symphony Orchestra, Ferenc Fricsay cond. Deutsche Grammophon SLPM 138111 \$6.98; Mono LPM 18611 \$5.98

Interest: Contrasting masterpieces
Performance: Taut
Recording: Close piano, distant orchestra
Stereo Quality: OK

The neo-classic and the neo-romantic aspects of Hungary's Béla Bartók are sharply focused in these two concertos: No. 2 is

brutally percussive and rhythmically exciting, while No. 3, completed on the composer's deathbed (save for the orchestration of the last seventeen bars), is by turns touching and exhilarating.

The Concerto No. 3 has not lacked for fine recorded performances, but even this disc fails to do justice to the knottier No. 2. The fault lies with neither piano soloist nor conductor, but with the engineers who have insisted on a close-to-microphone pick-up on the piano and a catch-as-catch-can miking of the orchestra. The result is that Anda's elegant playing is beautifully captured to the last detail, while Fricsay's orchestra gives no real sense of depth, spread, or tonal warmth—especially in stereo. The reservation applies to the recordings of both concertos. This dual-perspective type of recording does no favor either to Bartók or to the listener seeking to apprehend the total texture of these two fine works—especially No. 2.

I would be inclined to recommend the mono over the stereo version of this music on DGG, just as I did some months ago with the Vox recording that has György Sandór as soloist. Anda, however, has the benefit of a finer orchestra and a more knowing conductor. A wholly satisfactory stereo disc of these concertos has yet to be accomplished. *D. H.*

BEETHOVEN: Horn Sonata (see **BRAHMS:** Horn Trio)

(Continued on page 66)

FOUR FROM RICHTER

△ **BEETHOVEN:** Piano Sonata No. 8 in C Minor, Op. 13 ("Pathétique"); 8 Bagatelles—F Major, Op. 33, No. 3; C Major, Op. 33, No. 5; C Major, Op. 119, No. 2; C Major, Op. 119, No. 7; A Minor, Op. 119, No. 9; G Major, Op. 126, No. 1; B Minor, Op. 126, No. 4; E-flat, Op. 126, No. 6. Sviatoslav Richter. Artia ALP 162 \$4.98

△ **BEETHOVEN:** Piano Sonata No. 23 in F Minor, Op. 57 ("Appassionata"); **HAYDN:** Piano Sonata No. 20 in C Minor. Sviatoslav Richter. Artia MK 1550 \$5.98

△ **MOUSSORGSKY:** Pictures at an Exhibition. Sviatoslav Richter. Columbia ML 5600 \$4.98

△ **TCHAIKOVSKY:** Piano Concerto No. 1 in B-flat Minor, Op. 23. Sviatoslav Richter with the Leningrad Philharmonic Orchestra, Eugene Mravinsky cond. Artia MK 1501 \$5.98

Interest: Keyboard classics
Performance: Mostly superb
Recording: Good

The triumphal progress of Russia's Sviatoslav Richter through U.S. concert halls has been seized upon with alacrity by the record companies. Of prime interest from the latest harvest of Richter discs is a new version of the Tchaikovsky Piano Concerto with the Soviet Union's top orchestra and most distinguished conductor.

The high expectations of this combination, regrettably, are not fulfilled. Can it be that Richter finds the music of the Tchaikovsky Concerto incompatible with his particular type of musicality, or has he become bored from having played it

too often? True, this Artia MK disc offers a better performance than his earlier one on Parliament (PLP-120) and it is better recorded, but it still is a far from an ideal representation of this popular work. Perhaps "popular" is the operative word, and the Russian pianist, who must have performed this concerto countless times, may be a little tired of its popularity. His interpretive deviations may be indicative of this.



THE RICHTER TOUCH
Masterful, except for Tchaikovsky

In the Moussorgsky sketches Richter is completely immersed in the music. Unlike the earlier Artia recording (ALP 154), which was taped in a studio, this recording is of an actual concert performance, in Sofia, Bulgaria, on February 25, 1958. Richter's playing here is more intense,

more dynamic than in the studio. It is altogether a more vital performance, and though the sound is not basically as true as in the Artia, dynamic range is greater, and the performance, even with coughs and other audience noises, has far more impact. Alas, legal complications have forced Columbia to withdraw the recording from the market, but pressings may still be available in some shops.

I had the good fortune to hear Richter play six Beethoven sonatas in Carnegie Hall, and I must confess to disappointment in his performances. I felt that he did not dig into the music deeply enough to convey as much meaning to me as some other pianists.

Of the Artia discs, the "Pathétique" is a studio recording, while the "Appassionata" was taped at a Moscow recital last June. The earlier sonata is played simply, with only a few expressive variants, while the "Appassionata" receives a broad, intense interpretation. I definitely prefer this performance to the one I heard at Carnegie Hall; it is bigger and more personally expressive. The Haydn sonata, recorded at the same Moscow recital, is played with grace and tenderness.

I have left the Bagatelles for last. They are played magnificently. As Richter performs them, they are important Beethoven. He finds colors and moods in these pieces that escape most pianists, who tend to be led astray by the title the composer bestowed on them. They are far from trifles; they are masterpieces in miniature, and each of Richter's performances of them is equally a masterpiece. *W. D.*

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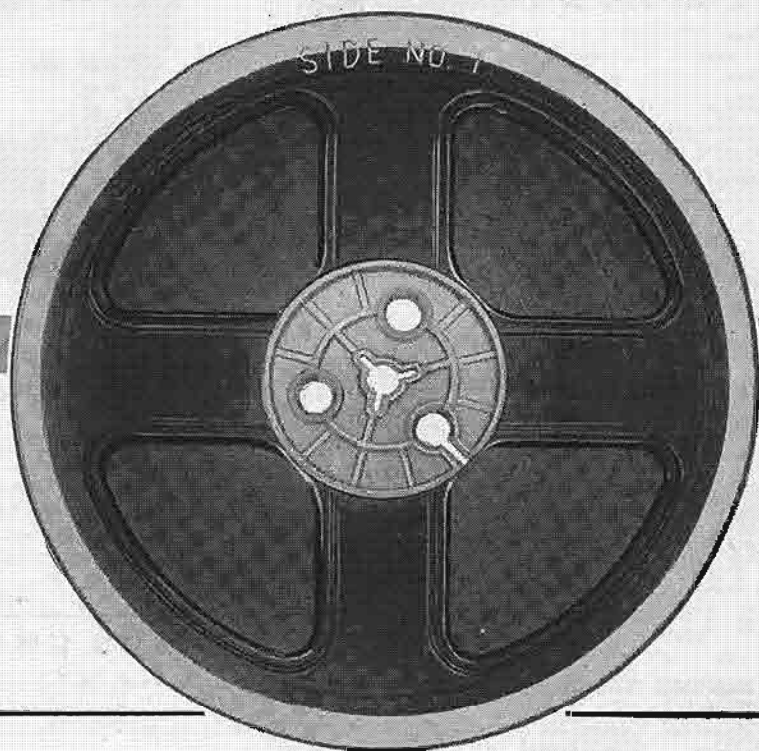
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(Continued from page 62)

BEETHOVEN: Piano Sonata No. 8; Bagatelles (see p. 62)

BEETHOVEN: Piano Sonata No. 23 (see p. 62)

▲ BEETHOVEN: Symphony No. 7 in A Major, Op. 92. Royal Philharmonic Orchestra, Sir Thomas Beecham cond. Capitol SG 7223 \$5.98

Interest: Olympian
Performance: Earthbound
Recording: OK
Stereo Quality: OK

During a long and very distinguished career Sir Thomas Beecham has given us many cherishable recordings. A surprisingly large number of them belong among the most outstanding accomplishments in all recorded music. What is one to say, then, when confronted with this disc—a thorough and unqualified disaster? The glory of Beethoven's Seventh Symphony is its rhythmic vitality. As we get it from Sir Thomas in this recording, however, it is all flabby and flaccid. If Capitol was under contractual obligation to release the performance, they should now waste no time in withdrawing it; it is a blot upon the reputation of a great conductor. *M. B.*

▲ BEETHOVEN: Violin Concerto in D Major, Op. 61. Yehudi Menuhin with the Vienna Philharmonic Orchestra, Constantin Silvestri cond. Capitol SG 7229 \$5.98

Interest: Supreme
Performance: Inhibited
Recording: Good
Stereo Quality: OK

Menuhin has obviously thought out his

performance of the Beethoven concerto carefully, for this is a very individual performance of the score. The trouble with it, so far as this reviewer is concerned, is that some of the thinking seems cloudy. Why, for example, does Menuhin bow the perky and rhythmic main theme of the last movement in *legato* fashion?



ARTUR RUBINSTEIN
Ardor to spare

This certainly vitiates its jauntness, so that as heard here it is a pretty pedestrian affair.

There is about this entire performance, as a matter of fact, a feeling as though the players were treading gingerly on broken glass and were afraid of cutting themselves on it. Technically speaking, Menuhin is in rather good form, with only an occasional slight deviation from pitch

marring his performance.

For their greater abandon and spontaneity, however, I continue to prefer Stern (Columbia MS 6093) and Oistrakh (Angel S 35780) in this music. *M. B.*

▲ ▲ **BRAHMS:** Sonata in F Minor, Op. 5; Intermezzo in E Major, Op. 116, No. 6; Romance in F Major, Op. 118, No. 5. Artur Rubinstein (piano). RCA Victor LSC 2459 \$5.98; Mono LM 2459 \$4.98

Interest: Big masterpiece
Performance: Masterful
Recording: Very good
Stereo Quality: Good

Strangely, although Brahms was only twenty when he wrote this massive sonata, and two other big piano sonatas had preceded it, he never returned to this form of composition. Perhaps if he had not written the F Minor Sonata in his youth, he never would have written it at all, for its four movements already possess individually the elements of the intermezzos, capriccios, rhapsodies, and romances that make up the bulk of his later writing for piano.

Rubinstein plays this music with ardor and expansiveness. There is remarkable vigor and breadth in his statement of the opening theme. The slow movement and the introduction to the last movement are performed with poetic insight and true sensitivity.

It is to the pianist's credit that the sonata does not sound episodic, and that, in its totality, it does not sound overlong.

(Continued on page 70)

A HARVEST OF BRAHMS CHAMBER MUSIC

▲ ▲ BRAHMS: Piano Quartets—G Minor, Op. 25; A Major, Op. 26. Quartetto di Roma. Deutsche Grammophon SLPM 138014/15 \$6.98 each; Mono LPM 18528/29 \$5.98 each

Interest: Major Brahms
Performance: Pallid
Recording: Excellent
Stereo Quality: Good

▲ ▲ BRAHMS: Quartets—C Minor, Op. 51, No. 1; A Minor, Op. 51, No. 2; B-flat, Op. 67; **DVOŘÁK:** Quartet No. 6 in F Major, Op. 96 ("American"). Amadeus Quartet. Deutsche Grammophon SLPM 138114/15 \$6.98 each; Mono LPM 18614/15 \$5.98 each

Interest: Major Romantic quartets
Performance: Excellent
Recording: Excellent
Stereo Quality: Good

▲ ▲ BRAHMS: Trio in E-flat, Op. 40; **BEETHOVEN:** Sonata in F Major for French Horn and Piano, Op. 17. Joseph Eger (horn), Henryk Szaryng (violin), Victor Babin (piano). RCA Victor LSC 2420 \$5.98; Mono LM 2420 \$4.98

Interest: Solitary masterpiece
Performance: Good
Recording: Very good
Stereo Quality: Good

These six Brahms works include a sizable proportion of the Brahms chamber music literature. The three string quartets are all that he cared to complete and publish after sketching at least twenty composi-

tions in this form. Truly, the shadow of Beethoven was a pervading influence in this composer's career. He was always aware that his music would have to stand comparison with the earlier master's, and, of course, his contemporaries made sure that it did.

In his piano quartets, Brahms fared particularly well. Beethoven's sole venture into this area was a revision of his Quintet for Piano and Winds, Op. 16. Not since Mozart's G Minor and E-flat Major had there been an outstanding quartet for piano and strings, Schumann's notwithstanding. In his Op. 25 and Op. 26, Brahms attained unquestioned success. They are important music, and the peers of the Mozart compositions in significance and vitality. No better piano quartets have been written since.

It cannot be said that these latest recorded performances of the piano quartets do the most for the music. The Quartetto di Roma plays nicely and precisely, but its conceptions lack both breadth and depth. The performances are spirited and musicianly, but lyrical passion and the dark Brahmsian color are not present, and the music seems pallid without them. The playing as such is fluent, the ensemble is nicely balanced, and the recording is clear and bright.

The string quartets are also big compositions. The C Minor is tempestuous, the A Minor somber, the B-flat lively. The Amadeus Quartet recorded the C

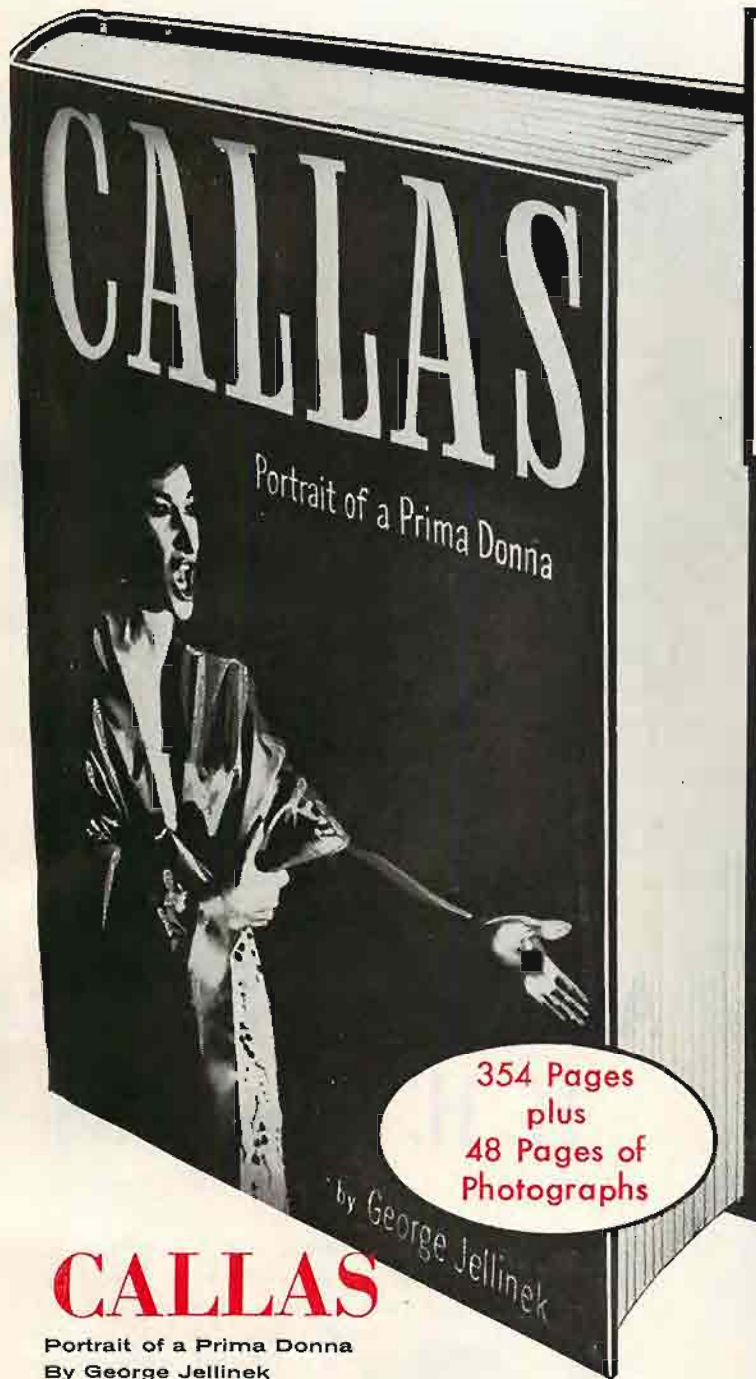
Minor about ten years ago for Westminster (5084), but that performance was not nearly as strong as this one, and, of course, not as well engineered. These three performances are excellent. They have power and vitality, and the playing is rugged and lyrical when these qualities are demanded.

In the Dvořák quartet, the timbre of the ensemble's tone is properly lighter, and they play this charming work with grace and propulsion. The excellent recording permits the somber and the bright hues to glow with equal veracity.

The horn trio is a solitary masterpiece. Nobody has written as effectively for the combination of horn, piano, and violin. The music is poignant and sorrowful and ultimately gay and joyful. A valveless instrument known as the *Waldhorn* was what Brahms originally had in mind when he composed the trio, but the modern French horn is customarily used in performing it today. Eger's technique easily copes with the difficult horn part, but his tone is rather bright for the character of the music. This is a deft performance of the trio, well played and recorded, but not as moving as the rendition by John Barrows, Joseph Szegeti, and Mieczysław Horszowski recently recorded by Mercury (SR 90210). That performance has more depth and conviction.

The Beethoven horn sonata is a lively little piece that receives an appropriately lively reading. *W. D.*

HIFI/STEREO



CALLAS

Portrait of a Prima Donna
By George Jellinek

About the Author...

George Jellinek, who has written for Saturday Review, Opera News, The Metropolitan Opera Program, and High Fidelity, and is a contributing editor to Hi Fi/Stereo Review, has brought to this work his vast knowledge of the world of opera and of music.

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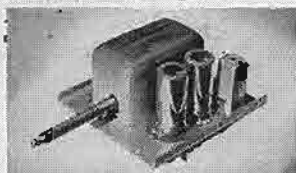
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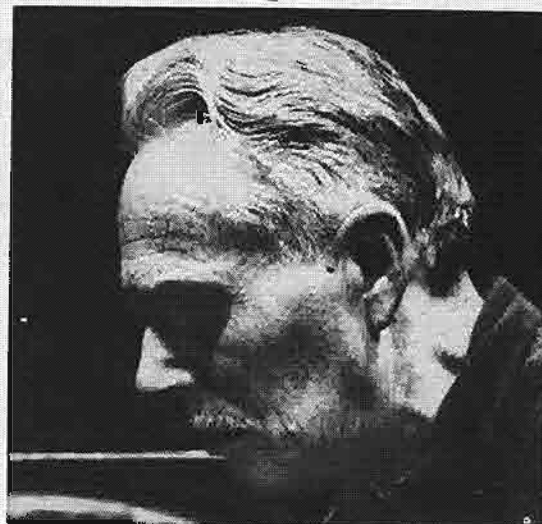


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by J. DAVID BOWEN



Harry Partch—composer, “show-wright.”

BETWEEN THE KEYS

For purposes of keyboard simplicity, however, the scale is conventionally divided into twelve equal steps—“the tempered scale”—in order to eliminate the actual distinction between G-flat and F-sharp. Thus, the “natural,” or just-intonation, scale has been distorted to accommodate the mechanics of the keyboard. The result, to Harry Partch’s way of thinking, is “ill-tempered,” not well-tempered.

IN THE course of delving between the cracks of the piano keys, Partch has evolved a musical language that calls for forty-three tones to the octave, as opposed to the conventional twelve. Can the human ear make such fine distinctions? Apparently so. Like the boob in Molière’s *Le Bourgeois gentilhomme* who was astonished to find that he was talking in prose, we have all been talking, laughing, and snoring in just intonation all our lives. American speech, in particular, is full of drawls and tonal glides that are anathema in classical musical but are the very stuff of Partch’s dramatic compositions.

Very early in his career, Partch discovered that if he was going to have new tones, he had to have new instruments. So he invented them, beginning in 1930 by adapting a viola for the playing of his “microtonal” scales. Twenty years later, his tonal armory encompassed a whole family of instruments to be bowed, plucked, struck, stroked, and blown—most of them built from the ground up and bearing such evocative names as Cloud Chamber Bowls, Marimba Eroica, Spoils of War, Boo, and Harmonic Canon. Partch has even described himself as “a philosophic music man seduced into carpentry.”

Partch’s music, however, is no mere dissonance. He scorns this as a camouflage of modernism and rarely uses more than a few tones in a chord. Although the sound of his instruments is predominantly percussive, it is not loud, insistent, or clangorous. It has what the *New York Herald-Tribune’s* Jay Harrison has called “a rainbow luminosity.” For many listeners, indeed, it has an oriental sound akin to the Indonesian gamelan or Japanese court orchestras.

FEBRUARY 1961

Harry Partch rejects the word *composer* as describing his creative function. “Composer means a guy who tries to communicate only through sound,” is his observation. He is more interested in that eternal dream that some call “Total Theater”—a fusion of words, music, dance, and color. His purpose is to compose music that will reinforce the impact of words instead of obscuring them in what he calls the “*deci-bel canto*” style of grand opera. In a Partch production, the instruments are part of the set, the musicians are part of the cast, the music is part of the words. “I’m not a composer. I’m not a playwright. But I do believe in *shows*. Maybe I’m a show-wright,” he says.

Partch’s works, in fact, are copyrighted as “dramatic-musical compositions,” for his starting point is always the dramatic narrative, adapted or written by himself. The content of the dramatic narrative in question may range from the ironic pathos of *U. S. Highball—A Musical Account of a Transcontinental Hobo Trip* through the stern ritual of *Oedipus* to the irreverent type of Henry Miller humor found in certain portions of the *Plectra and Percussion Dances* or *The Bewitched*.

THE wry Partchian humor (he is an uncle of Virgil Partch, the cartoonist) shows up in such titles as *Happy Birthday to You! (as an Afro-Chinese minuet)*, in a Joycean rumination (spoken) on “*Mumbo-jumbo, hocus-pocus, hoity-toity, hotsy-totsy, acey-deucey, hoochy-koochy—Look out! He’s got a gun!*” And here are a pair of choice titles from *The Bewitched: Three Undergrads Become Transfigured in a Hong Kong Music Hall; The Cognoscenti Are Plunged into a Demonic Descent While at Cocktails*.

The idea underlying all of Partch’s musical-dramatic works would seem to be a wedding of the ritual theater, in the ancient Greek or oriental sense, to the absurdities, hopes, and catastrophes of everyday life. The composer’s own statement accompanying *The Bewitched* would seem to confirm this. He speaks of the work as being “in the tradition of world-wide theater. . . . It is a seeking for release—

through satire, whimsy, magic, ribaldry—from the catharsis of tragedy. It is an essay toward a miraculous abeyance of civilized rigidity, in the feeling that the modern spirit might thereby find some ancient and magical sense of rebirth."

As a personality, Partch is able to unleash whirlwinds fully equal to his music. He is deceptively mild in appearance, with the mien of a matinee idol—wavy gray hair, perfect features, and a moustache. His public lectures are generally diffident, informal, hands-in-pockets affairs, with his loose-fitting clothes and pipe adding to the picture of a kindly professor. But to those who fail to appreciate Partch's music, his rage is all but cataclysmic. "You are a Euro-technique-inculcated hashbrain," he wrote one journalist-reviewer. "Go back to your histories, crawl between the pages, and get pressed for another century."

Partch's most bone-jarring encounters have been with choreographers who delight in using his music as "something to dance to." Walter Terry, dance critic of *The New York Herald-Tribune*, reviewed the 1959 New York production of *The Bewitched* as "an utterly delightful, highly original, and wonderfully witty theatrical production." But none of Partch's staging directions had been used, the essential narrative had been obliterated, and the production had

Partch with his *Cloud Chamber Bowls*—fashioned from tops and bottoms of Pyrex carboys salvaged from a West Coast radiation lab.



FRED LYON

been turned into a dance concert—ironically enough, precisely the sort of thing the composer had spent half a lifetime opposing.

With regard to judging or reviewing the music or theoretical publications of others, Partch has taken a stand of adamant refusal. "Everything in my nature protests against the idea of one so-called authority or a jury of 'authorities,' adjudging what is 'bad,' 'good,' or 'best.' Creative work and ideas must, in the end, compete in the broad, dynamic, and comparatively timeless area of human affairs. What the prophets—real or alleged—say is of transient importance."

THE ORIENTAL aura of Harry Partch's work—both in its sound and its ritualistic aspect—is legitimately come by. He was born in California just after his parents returned from ten years as missionaries in China. They had a large Chinese library, and young Harry saw many Chinese operas at the Mandarin Theater in San Francisco.

His family was music-minded, and his father and older brother collected musical instruments the way some people collect pipes. They would browse through the Sears Roebuck catalog and order a new instrument every few weeks. They had a reed organ, a cello, a violin, a couple of mandolins, and half a dozen harmonicas. The idea of playing only one instrument never occurred to them. His mother—who could play chords on the organ—taught him to read music. By this time, they were homesteading in Arizona, a mile and a half from a town of about three hundred—an unlikely spot for a music school.

Because Partch received no formal musical training in his early years, his iconoclastic approach to music did not result from a monumental revolt against conventional music. It was just that he got to formal music too late to accept the blinders it puts on most people. To him, the well-tempered keyboard seemed constricting and silly.


But he did try at one time to write conventional music. Before he was 26, he had composed a symphonic poem, a string quartet, a piano concerto, and numerous small pieces. He set fire to them later on.

Partch eventually destroyed all the work of his youth and started over again. In between, he worked as a fruit-picker, a schoolteacher, and a proofreader (for the *New Orleans Picayune*). Under a Carnegie Grant, in the early 1930's, he studied the history of intonation at the British Museum.

When he got back from England in 1935, there were a hundred peach-pickers for every job in California. The banks of the American River were "so thick with hobos at night that it looked like an Army bivouac." Harry Partch joined them.

In all, Partch spent eight years as a *bona fide* hobo, but he never stopped working on his music. He translated his experiences into compositions like *Barstow* and *U. S. Highball*, sad, wheezy pieces that evoke the worst of the *Bad Times*. Their words are taken from billboards, roadsigns, and hobo talk: "It's January 26th. I'm freezing. Ed Fitzgerald, age 19, 5 feet 10 inches. Black hair, brown eyes. Going home to Boston, Mass." (from *Barstow*). Or, "They've gone and sealed up our empty. And all the rest are sealed refrigerator cars. Not even a gondola" (from *U. S. Highball*).

In 1943, while Partch was working as a lumberjack, he got a telegram from the Guggenheim Foundation naming him as winner of a substantial grant. At last he had two solid years to devote to his instruments (which were stored



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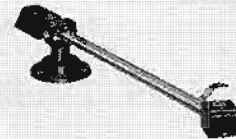


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(Continued from page 66)

In other circumstances it can do both.

The two short pieces on the record are played with equal color and imagination, and they make a welcome pair of encores to the major composition. The recording, in both mono and stereo, effectively captures the subtlety and warmth of Rubinstein's playing.

W. D.



▲ **BRAHMS:** Symphony No. 2 in D Major, Op. 73. Royal Philharmonic Orchestra, Sir Thomas Beecham cond. Capitol SG 7228 \$5.98

Interest: Brahms' sunniest symphony
Performance: Excellent
Recording: Fine
Stereo Quality: Good

It was about a quarter of a century ago that Beecham first recorded Brahms' Second Symphony, with the London Philharmonic Orchestra, in a performance that was widely admired for its sensitivity to the pastoral and chamber-music elements in the score. It is a joy to come upon Beecham's conception of the work once again and to find it still outstanding for the same qualities. No other conductor of this music on records is quite as successful as Beecham in allowing Brahms' ideas to flow naturally and spontaneously; and in no other recording are solo voices and over-all orchestral textures so clearly defined and so well balanced.

The playing of the orchestra and the registration of it by the engineers are first-class. What was true in the 1930's has now come to be true again: Beecham's is for me the preferred recording of the Brahms Second Symphony.

M. B.

▲ △ **BRAHMS:** Symphony No. 4 in E Minor, Op. 98. Vienna State Opera Orchestra, Vladimir Golschmann cond. Vanguard SRV 116 SD \$2.98; Mono SRV 116 \$1.98

Interest: Autumnal Brahms
Performance: OK
Recording: Good, if a bit cavernous
Stereo Quality: Good

Here is another in Vanguard's "Demonstration" series of low-priced recordings made recently in Vienna. Golschmann, as usual, turns in a solid and dependable performance. The orchestra plays well, and the recorded sound, though a bit boomy, is nevertheless satisfying.

For the price-conscious collector, this recording is a good buy.

M. B.

BRAHMS: Variations on a Theme of Haydn (see **ELGAR**)



△ **CHOPIN:** Études, Op. 10 & Op. 25; Nocturne in B Major, Op. 9, No. 3; Ballade No. 2 in F Major, Op. 38; **LISZT:** Mephisto Waltz. Vladimir Ashkenazy (piano). Artia MK 203B 2 12" \$11.98

Interest: Keyboard staples
Performance: Attractive
Recording: Very good

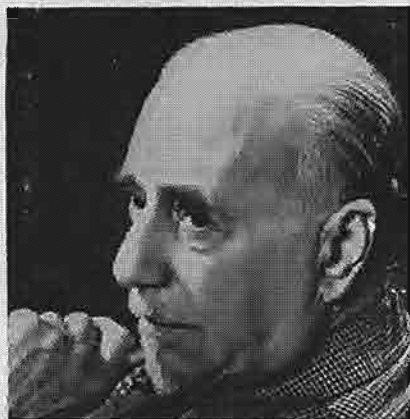
These are attractive performances by the gifted young Russian pianist. He plays the Études with as much consideration for their emotional content as for the solution of the technical problems they present.

In the very first étude Ashkenazy establishes his possession of the grand manner. The right-hand arpeggios ripple and the left-hand octaves exult. In the melodious E Major Étude, his legato is silky smooth. The "Butterfly" flutters winningly and the "Black Keys" receives the requisite evenness of touch, while the "Winter Wind" and the "Revolutionary" are exciting and stimulating. This exposition of the 24 Études is quite the best on records. It has style, polish and understanding.

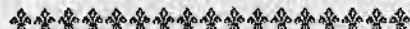
The nocturne, ballade and Mephisto Waltz, which make up the fourth side of this two-record album maintain the high standard of performance set in the études. The Liszt is a fine example of Romantic virtuosity. Ashkenazy's performance scintillates. It has scope and drama.

These performances were recorded in the Soviet Union, and the discs were pressed there and imported by Artia. The engineering is very good; the sound is reasonably natural, the dynamics are not constricted, and the record surfaces are free from extraneous noise.

W. D.



SIR THOMAS BEECHAM
A joy in Brahms' Second



▲ △ **CHOPIN:** Polonaise in F-sharp Minor, Op. 44; Mazurka in C-sharp Minor, Op. 50, No. 3; Impromptu in G-flat, Op. 51; Nocturne in C Minor, Op. 48, No. 1; Sonata No. 2 in B-flat Minor, Op. 35. Maurizio Pollini (piano), Michel Block (piano). Deutsche Grammophon SLPEM 136218 \$6.98; Mono LPEM 19218 \$5.98

▲ △ **CHOPIN:** Polonaise-Fantasia in A-flat, Op. 61; Mazurka in G-sharp Minor, Op. 33, No. 1; Scherzo No. 4 in E Major, Op. 54; Étude in A Minor, Op. 25, No. 4; Nocturne in G Major, Op. 37, No. 2; Mazurka in A Minor, Op. 59, No. 1; Mazurka in F Minor, Op. 68, No. 4; Preludes, Op. 28—No. 2 in A Minor, No. 8 in F-sharp Minor, No. 13 in F-sharp, No. 3 in G Major, No. 20 in C Minor, No. 14 in E-flat Minor. Irina Zarickaja (piano), Tania Ashot-Haroutounian (piano). Deutsche Grammophon SLPEM 136219 \$6.98; Mono LPEM 19219 \$5.98

Interest: Contest winners
Performance: Competent to superb
Recording: Very good
Stereo Quality: Good

Verily this is the Age of the Contest. Last month, it was Malcolm Frager, winner of the 1960 Queen Elisabeth of Belgium prize and 1959 Leventritt award. This month,

we salute winners Nos. 1, 2, 3, and 10 of the Sixth International Chopin Competition, Warsaw, 1960.

Maurizio Pollini, who took First Prize, was born in Milan, Italy, in 1942. Irina Zarickaja, Second Prize, was born in Kiev, U.S.S.R., in 1939, and Tania Ashot-Haroutounian, Third Prize, was born in Teheran, Iran, in 1937. Michel Block, who placed only tenth, was born in Antwerp, Belgium, in 1937. He did not win an official prize in the Warsaw Competition, but his playing so impressed Artur Rubinstein, who was one of the judges, that he awarded him a personal prize. And that is the major story here.

Pollini's playing is clean and correct. He has an excellent technique and a ringing tone. However, he does not seem to have much temperament. This, of course, is true of many first-prize winners. Their poise carries them, where temperament might otherwise carry them away. His Polonaise has a good swing to it, but the other pieces have little poetry, and the nocturne lacks fervor.

The two girls play nicely, and that is just about it. They have the requisite techniques and musicianship to attain a high rating among their peers, but they hardly have the breadth or the imaginativeness, at this stage of their careers, to compare favorably with ranking professional concert artists. They are young, however, and time may work a beneficial change. Right now, their playing is neat, clean, and not particularly interesting.

Michel Block must have offered the Warsaw judges the same kind of problem he recently presented to the Leventritt Award jury in New York. He has loads of temperament, and it sometimes gets in the way of his technique. He is still lacking in control, and dropped notes or blurred passages can play havoc with a contest rating, but control or no, he makes music. It is obvious that he is destined for a big career. It was this potential that Rubinstein recognized and that caused DGG to record him rather than the fourth-place winner.

His recorded performance of the "Funeral March" Sonata is impressive. He plays with breadth, expression, drama, and power. Perhaps the tape editor had something to do with it, but there are no technical lapses in his recording. His tone is forceful without sounding forced, and there is tremendous conviction in the interpretation. The Funeral March has real dignity and strength, and the composition as he plays it is beautifully integrated.

While I am entirely in favor of the recording of contest winners (and perhaps it would be fairer if their actual contest performances were the ones recorded), I have reservations about the way in which the records are marketed. Essentially, these recordings are more important as documentary evidence of current ability than as absolute artistic achievements. For this reason, they should not have to compete with recordings by master performers. I would suggest that such contest records be issued in a lower price bracket, so that they will attain wide circulation and thus stimulate wider public interest in young performers.

W. D.

(Continued on page 73)

Hi Fi/STEREO



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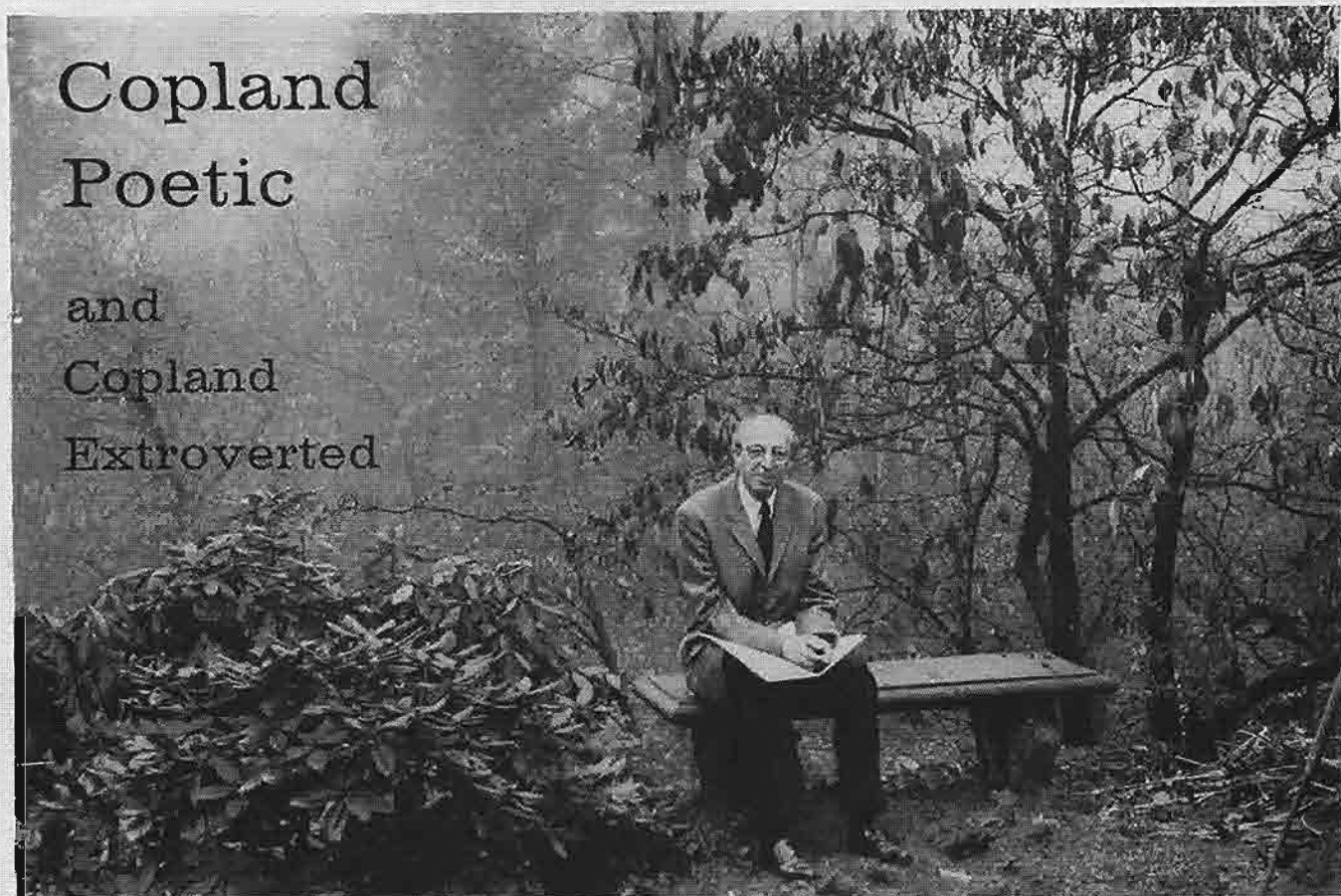
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COLUMBIA RECORDS

—a 60th Birthday Memento from Columbia

▲ **COPLAND:** *The Second Hurricane—Play Opera for High School Performance* (1937). Soloists and Chorus of the New York High School of Music and Art with the New York Philharmonic, Leonard Bernstein cond. Columbia MS 6181 \$5.98

Interest: Delightful score
Performance: Natural and spontaneous
Recording: Mostly good
Stereo Quality: Almost too spacious

▲ **COPLAND:** *Billy the Kid—Ballet Suite* (1938); *Rodeo—Four Dance Episodes* (1942). New York Philharmonic, Leonard Bernstein cond. Columbia MS 6175 \$5.98

Interest: Cowboy Copland
Performance: Has zing!
Recording: The "big" sound
Stereo Quality: The big spread

▲ **COPLAND:** *Piano Variations* (1930); *Piano Fantasy* (1957). William Masselos. Columbia MS 6168 \$5.98

Interest: Tough but great Copland
Performance: Awesome
Recording: Brilliant
Stereo Quality: OK for solo piano

Only one more LP would have been necessary to make Columbia's special sixtieth birthday celebration for Aaron Copland complete—a stereo disc offering *Music for the Theater* as representative of his "jazz period," plus the *Short Symphony* and *El Salon Mexico* to contrast the most difficult and the most "popular" aspects of his orchestral writing.

Even so, we can be grateful for two major Copland disc premieres here—the recent *Piano Fantasy* in heroic-lyric-ab-

stract vein, and the fresh-as-spring high-school opera, *The Second Hurricane*.

Written for school performance, *The Second Hurricane* deals with real American kids in a real situation, with themselves, their parents, and their schoolmates all reacting pretty much as they would in everyday life. From a musical standpoint, Copland has captured both a real-life and a truly outdoorsy atmosphere, and yet added that element of personal poetry that keeps the whole score from being merely homespun.

Probably many readers of this magazine saw and heard Leonard Bernstein's performance of *The Second Hurricane* on TV last spring, with the forces heard on this record. For those who missed the show, I don't want to give away any details of story or music, but merely ask that you get this disc, listen to it, and live with it. The vocal performance has all the freshness and informal looseness that one would expect from a cast of adolescents, while the men of the New York Philharmonic back them up with resounding support, particularly in the hurricane episodes. Mr. Bernstein's narration is both informative and to the point, carrying the action forward at all times.

The recorded sound is a trifle cavernous in spots, but this effect may also be the result of having Bernstein's narration miked so close-to.

Billy the Kid and *Rodeo* have long held a high place among Copland's "popular," folk-inspired scores. I find the first the real masterpiece of the two—an American counterpart, so to speak, of Stravinsky's *Petrouchka*, insofar as it represents a

perfect blending of dance, drama, and powerfully evocative musical expression. *Rodeo* offers a brilliant contrast of animal high-spirits ("*Buckaroo Holiday*") and the tenderness of young love ("*Corral Nocturne*" and "*Saturday Night Waltz*"), but the story line is pretty slim to carry much musical weight.

So far as recorded performance is concerned, Bernstein does a really sizzling job with *Rodeo*, and the Columbia engineers have outdone themselves in the brilliant stereo-sound department. Bernstein's treatment of "*Billy*" is a shade heavy-handed for my taste, and I find myself turning to the leaner performance conducted by Copland himself on Everest stereo and mono discs.

With the piano discs by William Masselos, perhaps the most formidable interpreter of modern American piano music before the public today, we get to the heart of Copland's essential melodic and linear phrasing and dynamic gradation. No composer could ask for more than what Masselos has done here, and it is a dire shame that this artist has not been given an opportunity to record in depth the greater portion of significant twentieth-century American piano music. Columbia's piano recording here has lots of bite, clarity, and weight, though a little more bass would have been welcome.

To sum up: Three cheers for Copland; three cheers for Columbia; and let's hope that other American composers will be getting the in-depth treatment on stereo discs, the sooner the better! D.H.

HiFi/STEREO

(Continued from page 70)

▲ ▲ **CHOPIN:** 24 Preludes, Op. 28; Polonaise in A-flat, Op. 53. Géza Anda (piano). Deutsche Grammophon SLP 138084 \$6.98; Mono LPM 18604 \$5.98

Interest: Repertoire staples
Performance: Tepid
Recording: Very good
Stereo Quality: Reasonable

Anda is a pianist with facile technique and respectable musicianship. He will rarely play anything in a manner that will offend. By the same token, his playing is rarely exciting. His performance of these preludes is satisfactory but not entirely satisfying. There are no arbitrary distortions, but there is no particular individuality, either.

The piano tone is pleasing. The tempi are reasonable and so are the dynamics. There is a degree of warmth in the playing, but no real intensity. Even in the Polonaise, there is a blandness about the performance, a lack of sweep and conviction, that makes it sound weak and ineffective. The sound of the piano is realistic in both stereo and mono. *W.D.*

▲ **CHOPIN:** Waltzes (14). Werner Haas (piano). Epic BC 1104 \$5.98

▲ **DEBUSSY:** Clair de lune; Reflets dans l'eau; Estampes (Pagodes; Soirée dans Grenade; Jardin sous la pluie); Rêverie; Danse; Ballade; Masques; Nocturne. Werner Haas (piano). Epic BC 1100 \$5.98

Interest: New talent
Performance: Excellent Debussy
Recording: Very good
Stereo Quality: Reasonable

Werner Haas was the favorite pupil of Walter Gieseking, and knowing this, we are hardly surprised that he plays Debussy well. As a matter of fact, he plays this music with such a variety of shading and subtlety of expression that it is immediately evident that he is a pianist of stature. His tone is firm yet caressing. His phrasing is sensitive and his dynamics are delicately graduated.

In the Chopin record, certain doubts arise. Some of the waltzes are performed with convincing style and understanding, while others are played glibly. Is this perhaps because not all of the waltzes are in his regular performing repertoire?

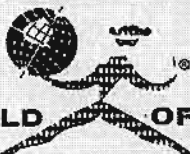
It is notorious that compositions are sometimes recorded by an artist as they are studied and before they are truly assimilated. This may help to make a "complete" recording, but it unfortunately is at the expense of the artist's integrity and reputation. Now only 29, Haas should certainly not jeopardize his future with recordings of interpretations that are not yet fully his own. He seems to be at home in the Chopin idiom, and this is as rare in a German pianist as it is welcome. It would be greatly to his benefit to give himself more time before recording anything about which he is less than absolutely sure. *W.D.*

DVORAK: String Quartet No. 6 (see **BRAHMS:** String Quartets)

▲ ▲ **ELGAR:** Variations on an Original Theme, Op. 36 ("Enigma"); **BRAHMS:** Variations on a Theme by Schumann
FEBRUARY 1961



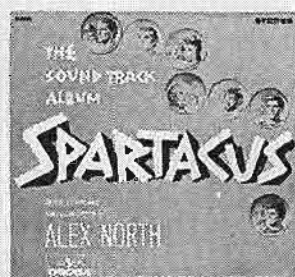
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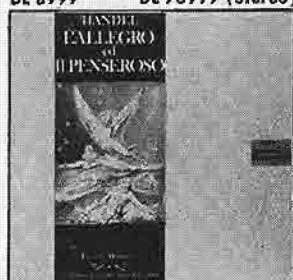
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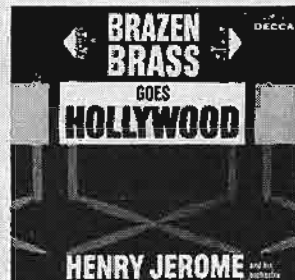
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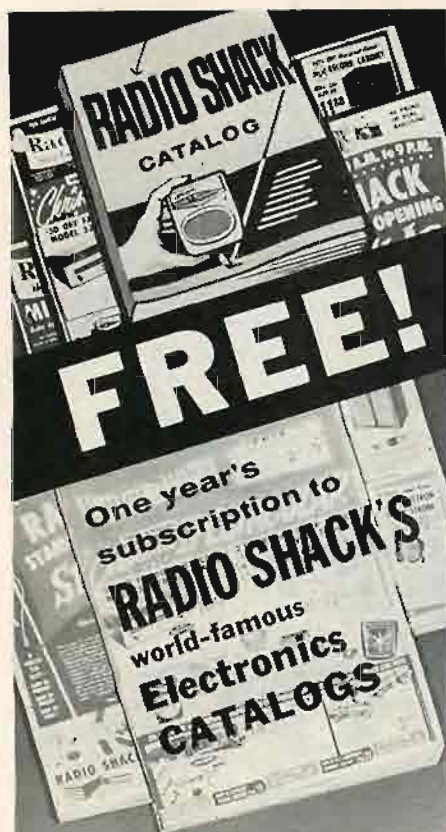
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ations on a Theme of Haydn, Op. 56a. London Symphony Orchestra, Pierre Monteux cond. RCA Victor LSC 2418 \$5.98; Mono LM 2418 \$4.98

Interest: Variation masterpieces
Performance: **Staid**
Recording: **Good**
Stereo Quality: **Fine**

"Papa" Monteux would seem an odd choice to record Elgar's gallery of Edwardian musical portraits; but remembering the stunning surprise he accomplished with the Sibelius Second Symphony (RCA Victor LSC/LM 2342), I was hopeful of a second miracle with Elgar.

Alas—nothing doing! The notes are there; the recorded sound is very good; but where is the surging impetuosity, the ripe, romantic surge, the sheer joy of virtuosity that this music needs? One must listen elsewhere—to Sir John Barbirolli on Mercury SR 90125 or Steinberg on Capitol SP 8383 for stereo, or to the redoubtable Toscanini on RCA Victor LM 1725 for a thrilling version in mono.

The Brahms Variations come off in fine style, but I still cannot sacrifice the blazing verve of Toscanini (RCA or Camden) in this music—not even for stereo! *D.H.*

GALININ: Suite for Strings (see **SHOSTAKOVICH**)

△ **HANDEL: Organ Concertos—Nos. 10-16.** Walter Kraft and Eva Hoelderlin with the Pro Musica Chamber Orchestra of Stuttgart, Rolf Reinhardt cond. Vox VBX 24 3 12" \$6.95

▲ **HANDEL: Organ Concertos, Op. 4—Nos. 4, 5 and 6.** Johannes Ernst Köhler with the Leipzig Gewandhaus Orchestra, Kurt Thomas cond. Epic BC 1103 \$5.98

Interest: **Delightful music**
Performance: **Both capable, but Epic more imaginative**
Recording: **The palm to Epic**
Stereo Quality: **Very good (Epic)**

Each of these sets is an addition to albums previously reviewed (Vox VBX 23, Epic BC 1101). My preference still remains with the Köhler-Thomas version, because of the greater imagination shown in matters of organ registration.

In addition, the orchestral playing in the Epic set seems to have a greater degree of tonal sheen, possibly as a result of the more spacious acoustical setting in which the recording was made. I don't think that this is entirely the result of the stereo recording, either. *D.R.*

HAYDN: Piano Sonata No. 20 (see p. 62)

△ **HAYDN: Sonata No. 37 in D; Sonata No. 40 in G; Sonata No. 35 in C; Andante and Variations in F Minor; Sonata No. 34 in E Minor; Sonata No. 49 in E-flat.** Wanda Landowska [harpichord and piano], RCA Victor LM 6073 2 12" \$11.98

Interest: **Greater than expected**
Performance: **Devoted**
Recording: **See below**

Thanks to such discs as these, Haydn's keyboard works may be in for something of a revival—a welcome prospect in view of their genuine musical value.

The late Mme. Landowska devotes her customary care to these interpretations, which were recorded during the final year

of her life, but you may be surprised at the amount of "romantic" *rubato* she employs, especially in the slow movements. The first three sonatas listed above are played on the harpsichord, while the remainder are performed on the piano.

As is well known, RCA Victor made a practice of recording Mme. Landowska in her Lakeville, Connecticut, home. The tone of the harpsichord is quite satisfactory. However, I find that the piano emerges with a somewhat lusterless tone. *D.R.*

LALO: Symphonie Espagnole (see **WIENIAWSKI**)

LISZT: Mephisto Waltz (see **CHOPIN**)

▲ **MASCAGNI: Cavalleria Rusticana** (complete opera). Giulietta Simionato (mezzo-soprano)—Santuzza; Mario del Monaco (tenor)—Turiddu; Cornell MacNeil (baritone)—Alfio; Raquel Satre (mezzo-soprano)—Lola; Anna di Stasio (mezzo-soprano)—Mamma Lucia, with Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome, Tullio Serafin cond.

▲ **ITALIAN SONG RECITAL** (Side 4). **FALVO:** Dicitencello Vuje; **MUROLO-TAGLIAFERRI:** Piscatore 'e Pusilleco; **RENDINE:** Vurria; **D'ANNIBALE:** 'O Paese d'o sole; **DE CURTIS:** Autunno; **Torna a Surriento.** Mario del Monaco (tenor) with Orchestra, Ernesto Nicelli cond. London OSA 1213 2 12" \$11.96

Interest: **Tops in the genre**
Performance: **Vital**
Recording: **Very good**
Stereo Quality: **OK**

Like at least five versions that came before it, London's new *Cavalleria Rusticana* is a good performance without the ultimate stamp of greatness. It is certainly well recorded; in that respect those who wish to obtain a sonically up-to-date "*Cavalleria*" will not be disappointed. It is conducted by Tullio Serafin, the dean of Italian *maestri*, who was already an authority on this score before the singing principals were born. As for the singers, they are exceptionally well cast for their assignments, a happy circumstance in which temperament and personality are as strong factors as vocal endowments.

What are the reservations, then? First of all, for all his sensitive shaping of the lyric lines, Serafin cannot always sustain the score's inherent excitement. His tempi are not so slow as to be dragging, but there are instances of sagging momentum. This happens frequently with "*Cavalleria*," and it must be admitted that of all recorded interpreters the one who was least successful in coming to grips with this problem was none other than the composer, Pietro Mascagni. (How revealing would it be to have a recorded memento of Toscanini's ways with this opera!)

This is the second time around for Mario del Monaco in the role of Turiddu, and his approach to the role hasn't changed. His *Siciliana* is still completely devoid of lyric grace. In the succeeding scenes he drives his voice unmercifully, but tosses off an impressive *Brindisi* and sings a fine, impassioned "*Addio*." His Turiddu is believably characterized as an impulsive, somewhat brutish, Sicilian. As a vocal performance it is not always agreeable to listen to.

Old-timers will remember that Giulietta

HiFi/STEREO

Simionato was the Lola of the Mascagni-conducted recording in the early forties. She is a very authoritative Santuzza now, even if she cannot always keep her luxurious voice under complete control. At times, particularly during the Easter Chorus, the easy command of the high register is lacking, but there are compensating moments that more than justify a mezzo-soprano undertaking this role. Simionato comes into her own during the long duet with Turiddu. Her concluding "Bada . . . a te la mala Pasqua!" is white-hot with venomous passion, uttered in near-screaming tones that Anna Magnani would be glad to call her own.

Cornell MacNeil begins disappointingly with a routine delivery of Alfio's song, but then he manages to work himself into a properly convincing fury for "Ad essi non perdono." The Lola and the Mammina Lucia are quite good, and the chorus carries off its important assignment very well. The choral placement is reasonably effective in stereo; not everything emerges in the right focus, but there is successful differentiation between the voices on the square and those heard from inside the village church.

The performance has plenty of atmosphere—more, certainly, than its only stereo competitor, RCA Victor LSC 6059. It is also better recorded and better conducted. But RCA Victor's principals, Tebaldi, Bjoerling, and Bastianini, are out in front in terms of singing. Angel's somewhat older version, with Callas and Di Stefano in the leading roles and Serafin conducting, is also very much in contention, and for good and obvious reasons.

The fourth side of the album is given to a pop-style Italian song recital. Here, aided by sumptuous sound, Mario del Monaco pulls out all the stops with a kind of breast-clutching, eye-rolling, tear-jerking style of delivery an artist of his stature and endowments should have left behind long ago. G. J.

MOUSSORGSKY: Pictures at an Exhibition (see p. 62)

▲ △ **MOZART:** Mass in C Minor (K. 427). Maria Stader (soprano), Hertha Töpfer (alto), Ernst Häffliger (tenor), Ivan Sardi (bass) with Choir of St. Hedwig's Cathedral & Berlin Radio Symphony Orchestra, Ferenc Fricsay cond. Deutsche Grammophon SLPM 138124 \$6.98; Mono LPM 18624 \$5.98

Interest: A great masterpiece
Performance: Excellent
Recording: Mostly fine
Stereo Quality: Satisfactory

This performance is a welcome addition to the recorded literature, since the C Minor Mass is unquestionably one of Mozart's greatest works, despite the fact that he did not complete it.

Fricsay's conception of the music is understanding and idiomatic, and his forces seem to respond completely. My only complaint—and I tend to put it at the feet of the recording engineers rather than the conductor—is that in the *Osanna* the eye sees in the score some important running passages for tenors and altos in the chorus that are not apparent to the ear, as they are largely drowned out by the sopranos. This imbalance is present in both stereo

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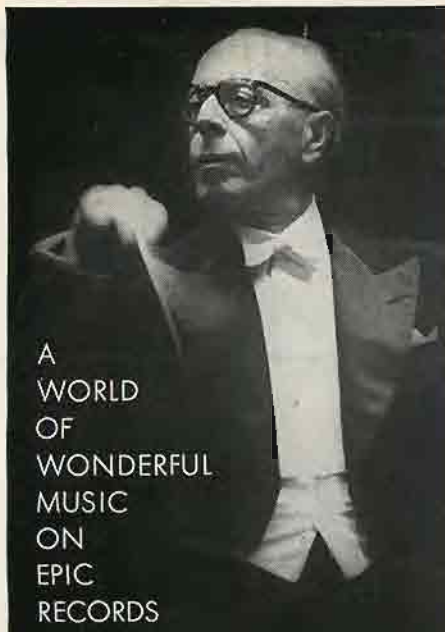
ANNA MOFFO

At her 1955 Rome Opera debut, the Italians rhapsodized, "A voice with the sweetness and brilliance of our heavens!" (*Coviere della Sera, Milan*). Since then, the beautiful soprano from Wayne, Pa. has appeared with sensational acclaim in most of the world's great opera houses. This is her second solo recital album for Angel, which introduced her to American record-collectors. Arias from *Lucia, Barber of Seville, I Puritani, La Sonnambula, Rigoletto, Traviata*.
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CLAUDIO ARRAU plays Beethoven's Piano Concerto No. 5 in E Flat "The Emperor." "Probably the finest interpreter of Beethoven now before the public" (*Gramophone, Gr. Brit.*). Galliera conducts the Philharmonia.
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and mono versions. The recording is quite satisfactory otherwise.

Special honors are due to Maria Stader for her handling of the *Et Incarnatus Est*, one of the most beautiful, and, at the same time, most difficult, arias in the repertoire. Another bow must be made in the direction of Hertha Töpfer, who, though listed as an alto, holds her own beautifully above the staff. Ernst Häfliger and Ivan Sardi sing very well also. The chorus is well trained and tonally satisfying. *D. R.*



▲ **MOZART:** Piano Concerto No. 21 in C Major (K. 467). Rosina Lhevinne with the Juilliard Orchestra, Jean Morel cond. Columbia MS 6182 \$5.98

Interest: Very high
Performance: Spirited
Recording: Excellent
Stereo Quality: Present in full measure

This recording was made on the occasion of Rosina Lhevinne's eightieth birthday. I cite this fact, however, only for its historical interest. The performance itself is so secure technically and so spirited that it might easily have been by a pianist half Mme. Lhevinne's age.

The Juilliard Orchestra and its conductor likewise cover themselves with glory. If one were to cavil, one might point to a moment of doubtful intonation in the violins at the beginning of the slow movement. However, in view of extremely close microphone placement and lifelike recording, it is quite possible that a similar momentary lapse might be apparent even in the work of a professional orchestra—all of which is by way of suggesting that more recordings by this group would be welcome. *D. R.*



▲ △ **MOZART:** Piano Concertos—No. 23 in A Major (K. 488); No. 24 in C Minor (K. 491). Wilhelm Kempff with the Bamberg Symphony Orchestra, Ferdinand Leitner cond. Deutsche Grammophon SLP 138645 \$6.98; Mono LPM 18645 \$5.98

Interest: Masterpieces
Performance: Exquisite
Recording: Fine
Stereo Quality: Sufficient

These two performances come about as close to perfection as my ears can imagine. The veteran pianist has everything needed: technical skill is there to spare; interpretative insight enables him to bring out the seriousness of the opening movement of the C Minor Concerto; and a bell-like tone rests beautifully upon the ear. It is thrilling to hear a single note repeated four times, with four different degrees and qualities of softness.

The orchestral accompaniment is first-rate, and the recording is warm. *D. R.*

△ **MOZART:** Piano Quartet in G Minor (K. 478); String Quintet in G Minor (K. 516). Pro Arte Quartet with Artur Schnabel (piano) and Alfred Hobday (viola). Angel COLH 42 \$5.98

Interest: Major Mozart in minor
Performance: Exemplary
Recording: Ancient

This is another in Angel's *Great Recordings of the Century* series. Even if the per-

formances were not as fine as they are, this disc would still be valuable for its historic interest. Both works were originally recorded on 78-rpm discs in 1934. While the sound cannot be compared with that of a modern recording, it is still presentable.

More important, however, is the fact that the performances still hold their own completely in today's milieu; nothing is dated or mannered about them. *D. R.*



▲ **MOZART:** Symphonies—No. 35 in D Major (K. 385) ["Haffner"]; No. 39 in E-flat (K. 543). The Cleveland Orchestra, George Szell cond. Epic BC 1106 \$5.98

Interest: Symphonic summits
Performance: Superb
Recording: Full-bodied
Stereo Quality: Satisfying

These are mettlesome performances by a conductor who knows his way around. The interpretations are sparkling, the sound is realistic, and the stereo characteristics give a sense of real presence to Szell's splendid orchestra. Why waste any more words? *D. R.*

▲ **PAGANINI:** Violin Concerto No. 1 in D Major, Op. 6; **WIENIAWSKI:** Violin Concerto No. 2 in D Minor, Op. 22. Michael Rabin with the Philharmonia Orchestra, Sir Eugene Goossens cond. Capitol SP 8534 \$5.98

Interest: Paganini!
Performance: Rabin's fantastic
Recording: Good
Stereo Quality: A bit cavernous

Young Mr. Rabin sails through the difficult Paganini with a display of technical virtuosity to make you gasp. The agility with which he hurdles staccati, his precise double-stopping, and the sheer virility of his attack virtually overpower a work celebrated for its formidable difficulty. He establishes himself here as an artist already near the very top so far as technique is concerned.

The Wieniawski does not come off with quite the same impact. Posing much less of a sheer technical challenge than the Paganini, this romantic music receives from Rabin playing that is technically matchless but distinctly cool and lacking the tenderness of Olevsky in his new Westminster recording.

Capitol's engineering leaves something to be desired on the stereo disc. While Goossens offers beautiful accompaniments, the orchestra is too far distant. *J. T.*

▲ **PERGOLESI:** *La Serva Padrona* (complete opera). Renata Scotti (soprano)—Serpino; Sesto Bruscartini (bass)—Uberto. I Virtuosi di Roma, Renato Fasano cond. Mercury SR 90240 \$5.98

Interest: Opera buffa landmark
Performance: Delightful
Recording: Excellent
Stereo Quality: Ideal

This delightful one-acter by the brilliant, short-lived Giovanni Battista Pergolesi dates from 1733. Haydn was still in his cradle, Paisiello and Cimarosa were unborn; so *La Serva Padrona* can justly be regarded the first *opera buffa* in history. Its plot is slight, its musical design uncom-

HIFI/STEREO

plicated, its popularity apparently eternal. This is already the opera's fifth recorded version, and very likely its best. (The RCA Victor and Archive editions in mono sound were not at hand for comparison.)

Remarkable orchestral playing by the Virtuosi di Roma under Fasano's direction is heard here through recorded sound of exceptional warmth and liveliness—the same felicitous combination that distinguished Mercury's recent album of Paisiello's *Barber of Seville*. This is, of course, no accident, for the two recordings were made in quick succession, both utilizing the facilities of the Teatro Grande in Brescia, an aural gold mine if there ever was one.

In the role of the charming, scheming servant with wifely aspirations, Renata Scotto sings with neatness, accuracy, and pleasing temperament. Sesto Bruscantini, as the master of the house, who is doomed to marriage but does not seem to mind it very much, is not very meticulous in his recitatives but is a steady and sonorous singer everywhere else. The entire production is admirable and the set very attractively packaged, with accompanying notes that tell us everything except the fact that the recording omits a bright duet (No. 7 in the score) of about five minutes' duration. Why? G. J.

▲ **PROKOFIEV:** *Peter and the Wolf*, Op. 67; **SAINT-SAËNS:** *Carnival of the Animals*. Beatrice Lillie (narrator), Julius Katchen and Gary Graffman (pianists) with the London Symphony Orchestra, Skitch Henderson cond. London CS 6187 \$5.98

Interest: Favorite musical narratives
Performance: Labored
Recording: Excellent
Stereo Quality: OK

Beatrice Lillie joins the not-so-exclusive group of those who have now narrated *Peter and the Wolf*, and although she gives Ogden Nash the old college try, Prokofiev's charming musical fable is just not her dish of tea. At that, she is a high cut above most of her competition, but they must all take a back seat to Richard Hale, who made the original mono recording with Koussevitzky (still available as Camden CAL 101 at \$1.98) way back in the 78-rpm days, before beatniks or stereo. She is backed by brilliant recording of the London Symphony. Lillie, like most others, changes the lines and throws in some current slang, all of which merely waters down and weakens a story that can do very well in the original text and needs no alterations. At the end, she even mimics the bird by talking in a high squeaky voice.

Carnival of the Animals opens with a fine, house-shaking stereo lion's roar, which the London engineers must have made with the microphone lodged behind Leo's bicuspid. This is followed with a smattering of zoo sounds and an excellent donkey bray. From then on the orchestra just plods along, assisted by some vigorous playing from Katchen and Graffman. Miss Lillie is no match for Noel Coward (Columbia CL 720) in the reading of Nash's mirthful words. She tries too hard to be funny, failing to realize that urbane aloofness is what makes the little verses tick. For sheer sound, though, the London disc is a real thriller. J. T.

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KENNETH MCKELLAR

PROKOFIEV: Piano Sonatas—Nos. 3 & 7
(see BARBER)

▲ **RAVEL: Le Tombeau de Couperin; Alborada del Gracioso; Boléro.** The Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6169 \$5.98

Interest: High, of course
Performance: Miraculous virtuosity
Recording: Super
Stereo Quality: Perfect

Eugene Ormandy, by reputation one of the world's most skilled conductor—"architects," is now improving steadily as an interpreter. Ravel's well-worn *Boléro* is directed in a supremely intelligent manner. *Le Tombeau de Couperin* and the "Alborada" are given sound as good as anything on any record anywhere. Ormandy has wrought a small miracle of conducting with this release.

In *Boléro*, for example, he keeps the insistent snaredrum as a mild accent instead of a motivating force, then goes on to display the superb Philadelphia winds to advantage. Consequently he gets great color and line out of this extended orchestral crescendo. It makes for the best-sounding interpretation in the book.

He then turns to the exquisite pages of *Le Tombeau de Couperin* to call again on the marvelous Philadelphia woodwinds, backs them with a lean string timbre, and elicits a light and airy tone from an orchestra more famed for its heavy glow.

Alborada del Gracioso is not as tumultuous here as with Munch, nor as tightly controlled as with Reiner, but it sounds more sensible. Everything considered, Ormandy has taken an aged war horse, a neglected little masterpiece, plus a fine pop piece and has turned out a stunning recording. The sound is excellent in every measure except for some lack of bass in the final pages of *Boléro*. J. T.

SAINT-SAËNS: Carnival of the Animals
(see PROKOFIEV)

▲ ▲ **SCHUBERT: Symphonies—No. 4 in C Minor ("Tragic"); No. 8 in B Minor ("Unfinished").** Berlin Philharmonic Orchestra, Lorin Maazel cond. DGG 138128 \$6.98; Mono LPM 18628 \$5.98

Interest: Superb Schubert
Performance: Good
Recording: Good
Stereo Quality: Good

Why Schubert's *Tragic* Symphony should remain relatively unknown in our concert halls is a mystery of the contemporary musical scene. Here is a full-bodied score in the best Schubertian and Romantic tradition. It has drama and drive, is overflowing with Schubertian lyricism and is a beautifully organized score along classical symphonic lines. Yet few conductors of today bother with it.

During his tenure with the New York Philharmonic, more than twenty years ago, Barbirolli recorded a performance of the music that I've always considered one of his finest achievements and an indication of the fine musicianship that was never really allowed to flower while he was in New York. I find Maazel's perform-

ance of the score the finest on records since Barbirolli's. The young Paris-born American recently returned to this country after half a dozen years of major European triumphs. He is now obviously a conductor who is ready for very important assignments, and to this recording of Schubert's *Tragic* Symphony he brings a rounded conception that fully realizes the vigor and strength of the music.

In the "Unfinished" Maazel gives a solid, dramatic account of the first movement and a straightforward, no-nonsense reading of the second. If I continue to prefer Kletzki's more atmospheric version for Angel (S 35779), Maazel's is still an impressive accomplishment. And throughout both symphonies the playing of the Berlin Philharmonic Orchestra is a joy. The DGG recording is full-bodied and admirably clear. M. B.

▲ ▲ ▲ **SCHUBERT: Trio No. 2 in E-flat, Op. 100.** Rudolf Serkin (piano), Adolf Busch (violin), Hermann Busch (cello). Angel COLH 43 \$5.98

Interest: Masterpiece!
Performance: Great!
Recording: Remarkably good

This performance was recorded on 78's in October, 1935, and was released by Victor as Album M-374. It was immediately hailed as an outstanding artistic and recording achievement, so it was inevitable that it would appear again in the *Great Recordings of the Century* series.

Although this music is familiar enough today, it was not at all so in 1935. Chamber music was still caviar for the few and it was only via recordings that it began to attain what popularity it now possesses. The high quality of Schubert's chamber music was a startling discovery to most music lovers of that day, and this recording did much to establish the current reputation of the composer in that field.

This is a wonderfully balanced performance of the trio. It is spontaneous, intense, and profound. The slow movement is a miracle of lyrical profundity, in composition and in this recorded exposition. It rises to a gripping climax without ever departing from its moving sublimity. In the other movements, the virtuosity of the players has more scope, and there is an abundance of beautiful playing.

In the early 1950's, the same players were recorded while performing this trio for a private gathering, and the resulting LP disc was issued by Columbia (ML 4654). That version had fine pianism by Serkin, but the string players were not as secure as in the earlier recording. Also, the early LP sound was not as well balanced as the sound on the 78's. Its fine balance is the amazing feature of this Angel dubbing. Each instrument is heard clearly and in proper relationship with the others. While there are no stratospheric highs or subterranean lows here, the range is entirely respectable and never camouflages the tonal character of the instruments. W. D.

▲ **SCHUMANN: Piano Concerto in A Minor, Op. 54; Waldscenen, Op. 82.** Wilhelm Backhaus (piano) with the Vienna Philharmonic Orchestra, Günter Wand cond. Lon-

Hi Fi / STEREO

Interest: Romantic staples
 Performance: Severe
 Recording: Very good
 Stereo Quality: Reasonable

Although Backhaus, before World War II, recorded one of the greatest performances of Schumann's C Major Fantasia, Op. 17, his style is not particularly well suited to most of that composer's music. His playing lacks the color and fancifulness that most Schumann pieces demand. The prime virtues of the Backhaus manner, the bigness and strength, make some of the nine *Waldscenen* sketches seem severe and prosaic rather than charming and poetic. Richter's recording of this set of pieces (Decca DL 9921) is more colorful, more dynamically sensitive, and more emotionally varied.

In the concerto, Backhaus is more successful. He plays with assurance, and Wand provides him with alert orchestral support.

The recording is capably engineered. However, my review copy has the concerto label on both sides of the disc, a fault that probably has already been corrected. *W. D.*

△ **SHOSTAKOVICH:** Symphony No. 6, Op. 54. USSR State Radio Orchestra, Alexander Gauk cond.; **GALININ:** Suite for String Orchestra. USSR State Radio Orchestra, Nikolai Anosov cond. Artia ALP 167 \$4.98

Interest: Shostakovich
 Performance: Stylish Dmitri
 Recording: Quite good in Shostakovich

I have always had a warm spot in my heart for the Shostakovich Sixth Symphony, with its genuinely moving and poignant first movement, its elegantly scored *Scherzo*, and its cheerfully rowdy finale. For all its wonderful sound, though, the Everest recording of this work with Boult lacked true stylistic conviction and suffered from some rough spots in percussion ensemble playing.

Those for whom stereo is not the be-all and end-all of record listening will be overjoyed at the zest and fire Gauk and his players bring to their reading of this score. The orchestra is not the greatest, but the musicians have the get-up-and-go and lyrical intensity that this symphony needs. The recording is much better than the Soviet average, too.

A word of caution: Try to avoid playing the Suite for Strings, on Side 2, by one Herman Galinin (b. 1922). This 1949-vintage piece, to me, represents "Stalinist musical conformity" at its most deadly dull. The recorded sound is also deadly dull. *D. H.*

△ **SHOSTAKOVICH:** Symphony No. 11, Op. 103 ("Year 1905"); Piano Concerto No. 2 in F Major, Op. 101. Leningrad Philharmonic Orchestra, Eugene Mravinsky cond.; Dmitri Shostakovich with the USSR Radio Symphony Orchestra, Alexander Gauk cond. Artia MK 201 B 2 12" \$11.98

Interest: Recent Shostakovich
 Performance: Stunning in symphony
 Recording: Brilliant in symphony

Shostakovich's symphonic evocation of the revolutionary unrest that seized Russia in 1905 may be more cinematic than symphonic to some tastes, but there is no denying that the Leningrad Philharmonic



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▲ **WAGNER:** Rienzi—Overture; The Flying Dutchman—Overture; Tannhäuser—Overture; Lohengrin—Preludes to Acts I & 3; Die Meistersinger—Prelude and two excerpts from Act 3; Tristan and Isolde—Prelude and Liebestod; Götterdämmerung—Siegfried's Funeral Music. Philharmonia Orchestra, Otto Klemperer cond. Angel S 3610 B 2 12" \$11.96

Interest: As above
Performance: Noble
Recording: Excellent
Stereo Quality: Excellent

The outstanding characteristics of Reiner's Wagner on this disc are his total view of the architectural outline of the individual works and his uncanny knack of clarifying the various strands of the orchestral texture and contrapuntal fibre. It is doubtful whether these aspects of Reiner's Wagner could have made themselves felt with quite such force any sooner than this in terms of the conductor's relationship with his orchestra. After seven seasons of relentless refining of his orchestral resources in Chicago, Reiner now gives us his Wagner whole—clean, exciting, and brilliantly virtuosic.

If Reiner's Wagner has been a known, if quite rare, commodity as far as the American record market is concerned, Klemperer's Wagner has heretofore been *terra incognita* to our record catalogers. One would suspect that Wagner would be a particular specialty of Klemperer's, given the conductor's mystical makeup. But never before have we been offered any Wagner recorded by Klemperer. Again, the wait has been worth it. As we hear it on this pair of discs, Klemperer's Wagner is monolithic in its exalted dignity and grandeur, overpowering in some of its dramatic moments (as in the Overture to *The Flying Dutchman*). By and large, Klemperer leans toward tempi that are slightly slower than we are accustomed to, but his pacing in the music from *Die Meistersinger* is about the same as Reiner's. And what a sense of desolation Klemperer conveys in the Funeral Music from *Götterdämmerung*!

Columbia, a few months ago, released a superlative collection of Wagner orchestral excerpts conducted by Bruno Walter, but fortunately the duplication of repertoire among the three—Walter, Reiner, and Klemperer—is not as extensive as it might have been. The Prelude to *Die Meistersinger* is common to all three; Walter and Klemperer both include *The Flying Dutchman* Overture; and both Reiner and Klemperer offer the Guilds music from the third act of *Die Meistersinger*, as well as the Funeral Music from *Götterdämmerung*. Each offers, as well, unduplicated performances of overwhelming impact: Walter, of the Prelude and Good Friday Spell from *Parsifal*; Reiner, of the Rhine Journey from *Götterdämmerung*; and Klemperer, of the Prelude and Liebestod from *Tristan und Isolde*.

The confirmed Wagnerite now has three superlative collections to add to his library. Technically, both the new Reiner and Klemperer versions are outstanding, with superb orchestral playing and recorded sound of full, rich, and exciting vitality.

M. B.

FEBRUARY 1961

WIENIAWSKI: Violin Concerto No. 2 (see PAGANINI)

▲ ▲ **WIENIAWSKI:** Violin Concerto No. 2 in D Minor, Op. 22; **LALO:** Symphonie Espagnole, Op. 21. Julian Olevsky with the Vienna State Opera Orchestra, Julius Rudel, cond. Westminster WST 14121 \$5.98; Mono XWN 18938 \$4.98

Interest: Romantic favorites
Performance: Warm Wieniawski
Recording: Superb

Stereo Quality: Mostly good
Olevsky's account of the Wieniawski is warmly tender, as good as anything on records today. Even in the light of formidable competition from other recordings, Olevsky's approach gives this romantic score the exact touch it needs.

In the varied moods of the Lalo *Symphonie Espagnole*, the young American soloist maintains the same glowing tone, but here plays carefully, without much abandon, and holds to a tempo where his technique is sure. This makes the Lalo limpid rather than fiery.

Rudel provides the perfect orchestral match for Olevsky's temperament, and Westminster gives us some of the best sound yet captured from the Vienna State Opera Orchestra. Olevsky is positioned sharply on the left channel, and the spatial balance is well-nigh perfect. The mono recording is superb, and does not sound like the usual "blend-down" mono from a stereo master.

J. T.



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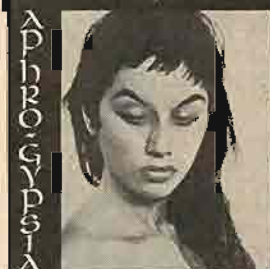
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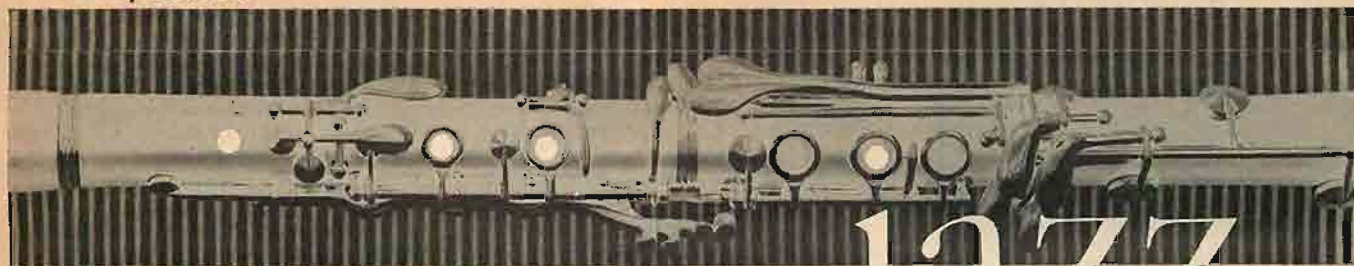
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JAZZ

BEST OF THE MONTH

▲ Atlantic's *Philly Joe's Beat* proves that some drummers make music more than skin deep. "The greatest of all modern jazz drummers" has "an overwhelming swing which makes everything he plays move," and Mike Downs blows his trumpet "with imagination, emotional validity, and a warm sound." (see p. 85)



▲ Columbia, letting Duke Ellington have his way with *The Nutcracker Suite*, has produced "... a collection of beautiful melodies laced with familiar phrases, but clothed in unfamiliar sound ... and with a thoroughly jazz accent. One of the very best things Ellington has done in recent years" (see p. 84)



△ Contemporary's *Getting Together* "... contains some of the best work by Art Pepper, an altoist who has escaped the Charlie Parker syndrome and emerged as a highly individual talent ... He can be lyrical or hot in a pre-cool-era sense. At all times he swings with smoldering intensity" (see p. 86)



Records reviewed in this section are both stereo and monophonic. Versions received for review are identified by closed (▲) and open (△) triangles respectively. All records are 33 1/3 rpm and should be played with the RIAA amplifier setting or its equivalent. Monophonic recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monophonic phonographs and hi-fi systems.

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆
Borders precede recordings of special merit

△ **ART BLAKEY & THE JAZZ MESSENGERS—THE BIG BEAT**, including Art Blakey (drums), Lee Morgan (trumpet), Wayne Shorter (tenor saxophone), Bobby Timmons (piano), Jymie Merritt (bass), The Chess Players; Dat Dere; Lester Left Town; Politely & 2 others. Blue Note 4029 \$4.98

Interest: Furious modern jazz
Performance: Loose and swinging
Recording: Good

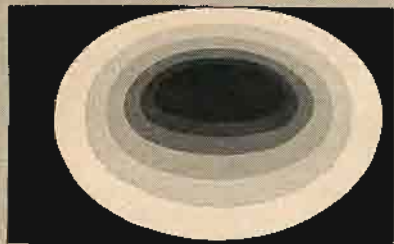
The Blakey group is the originator of that pounding, driving, bubbling, and boiling jazz that has become known as "hard bop." When it is working well, as on this album, it is a good deal more interesting to hear than the derivative splinter groups such as the Horace Silver Quintet. For one thing, the dynamics are broader, and the contrasts in tempo and feeling between tracks are more effective. It's not a question at all of individual soloists, though Blakey himself is generally fascinating, with a great flair for rhythmic complexity. It's the over-all impact. R.J.G.

△ **FUEGO—DONALD BYRD**—Donald Byrd (trumpet), Jackie McLean (alto saxophone), Duke Pearson (piano), Doug Watkins (bass), Lex Humphries (drums). Fuego; Funky Mama; Amen & 3 others. Blue Note 4026 \$4.98

Interest: Attractive modern jazz
Performance: Byrd is growing
Recording: Very good

Donald Byrd has been competing on the New York jazz scene for the past five years. He has matured steadily if unspectacularly. His tone has darkened and his attack has become somewhat stronger. He uses fewer notes; and although he does

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show a considerable debt to Miles Davis in *Fuego*, he plays elsewhere with elements of an individual style.

All six tunes are by Byrd. They're derivative, but show at least that he has taste in the models he selects. I particularly liked the title song; the mocking, march-like *Low Life* (with its echoes of Benny Golson); and the genuinely affecting *Lament*. Altoist McLean provides acrid, driving support. Pianist Pearson is refreshingly lucid and gentle but only manages to reshape clichés when he plays the blues. It may be time for Blue Note to invest the time and funds to provide Byrd with a larger setting and more challenging orchestrations. *N.H.*

△ **CARL'S BLUES—THE CURTIS COUNCE GROUP**—Curtis Counce (bass), Carl Perkins (piano), Jack Sheldon (trumpet), Harold Land (tenor saxophone), Frank Butler (drums). Nica's Dream; Larue & 5 others. Contemporary M 3574 \$4.98

Interest: Crisp modern combo work
Performance: Above average
Recording: Clean and well-balanced

Recorded in 1957-58, this is the third and last set by the now defunct Curtis Counce unit. By any standards of musical merit, the group should have endured, but Los Angeles was not then—nor is it now—an especially encouraging milieu for new modern groups that have wanted to base themselves there.

In addition to the leader's solid string bass, the combo had an extraordinarily stimulating and subtle drummer in Frank Butler, one of the very best in jazz. The late Carl Perkins was a pianist of marked originality, emotional thrust, and rhythmic freshness. Jack Sheldon is one of the most imaginative, though underpraised, of the younger trumpeters. Harold Land is a big-toned, vigorously swinging tenor saxophonist who is never banal and who occasionally can be powerfully individual. Together with the impressive caliber of the individual musicians, this really was a group. It had a distinctive style, thoughtfully selected repertory, and intelligent arrangements. This album can stand more replaying than most. *N.H.*



▲ **DUKE ELLINGTON AND HIS ORCHESTRA—THE NUTCRACKER SUITE.** Overture; Toot Toot Tootie Toot; Peanut Brittle Brigade; Danse of the Floreadores & 5 others. Columbia CS 8341 \$4.98

Interest: Broad
Performance: Witty and warm
Recording: Tops
Stereo Quality: Fine

Ellington, who pioneered in jazz with the concept of an original repertoire, rarely turns his attention to the work of other writers than himself or members of his band. However, all the lushness and sugary frills of Tchaikovsky seem to have offered a natural complement to the lushness and sugary part of Ellington's creative instincts. This might have resulted in a large fruit sundae drowning in whipped cream but for the fact that Ellington is also blessed with a sense of humor. It works, though sometimes in a devious and contrary fashion, and it is obvious on lis-

tening to this album that Ellington had a delightful time outguessing Tchaikovsky. One may never know whether the "put-on" (as jazz musicians term it) was successful; for to know this, testimony from the victim is necessary, and it isn't really right to call Tchaikovsky a victim, either. His music, in fact, has seldom had more loving attention than here. It's just that it isn't taken seriously in the orthodox manner. The end result is a collection of beautiful melodies laced with familiar phrases, but clothed in unfamiliar sounds. *The Dance of the Mirlitons* becomes *Toot Toot Tootie Toot*; the *Waltz of the Flowers* becomes *Dance of the Floreadores*. And all of it gets the Ellington touch, with instruments now and then appearing like voices, and with a thoroughly jazz accent evident at all times. This album is one of the very best things Ellington has done in recent years outside of his own compositions. The band swings, the arrangements are witty and loving at one and the same time. *R.J.G.*

△ **BENNY GOODMAN—THE KINGDOM OF SWING**—Benny Goodman (clarinet) with orchestra, trio, and quartet. *Nobody's Sweetheart*; *Japanese Sandman* & 10 others. RCA Victor LPM 2247 \$3.98

Interest: Not the best vintage BG
Performance: Precise
Recording: Adequate

Only one of these tracks—a trio version of *Nobody's Sweetheart*—has appeared on any of the previous Goodman reissue long-playing albums. The reasons are clear. These 1935-39 Goodman performances, while pleasantly nostalgic, are not among the most resplendent parts of the Goodman heritage. There are a few striking tracks, most notably a quartet with Lionel Hampton's huskily relaxed vocal in *Vibraphone Blues*. Goodman himself is impressive throughout; but the band, however crisply disciplined, sounds dated. Assorted vocals by Ella Fitzgerald, Helen Ward, Martha Tilton, and Jimmy Rushing are functional but not memorable. *N.H.*

▲ **SWING LOW SWEET CLARINET—JIMMY HAMILTON**—Jimmy Hamilton (clarinet), Paul Gonsalves (tenor saxophone), John Anderson (trumpet), Mitchel Wood, Britt Woodman, Dave Wells (baritone horns), and rhythm section. *The Nearness of You*; *Ain't She Sweet* & 8 others. Everest SDBR 1100 \$3.98; Mono LPBR 5100 \$3.98

Interest: Pleasant but bland
Performance: Expert
Recording: Very good
Stereo Quality: First-rate

Jimmy Hamilton, for many years Duke Ellington's featured clarinetist, is a superior technician on his instrument and is a consistently lyrical soloist. He plays, however, with a near-"legitimate" tone that sounds bloodless in contrast to the stinging personal sounds of Pee Wee Russell, Edmond Hall, or Tony Scott. Similarly, Hamilton's arrangements are carefully detailed but are too slick for strongly expressive jazz.

The playing is thoroughly professional; but, except for brief passages by Anderson and Gonsalves, there is little of the urgent spontaneity or unpredictable invention that the best jazz must have. Although the disc is not for the post-graduate jazz

HiFi/STEREO

collector, it is very pleasant pop-jazz for the peripheral collector who is not yet ready to take jazz straight. N.H.

▲ **ELMO HOPE**—Elmo Hope (piano), Frank Butler (drums), Jimmy Bond (bass). Barfly; Minor Bertha & 6 others. Hifijazz J 616 \$4.95

Interest: Accomplished trio jazz
Performance: Excellent drums and bass
Recording: Very good

Elmo Hope, 37, is a veteran modernist who is said to have been a significant influence on several of his contemporaries. His own playing, however, has seldom been impressive on records, although he does improvise with spirit, tart flavorings of dissonance, and a supple beat. On this record, he is brightly effective in medium and up-tempo but tends to be sentimental in ballads. More stimulating than the leader are his associates, Butler and Bond, who make the album particularly worth trying. Butler is superb. N.H.



▲ **PHILLY JOE JONES—PHILLY JOE'S BEAT**. Philly Joe Jones (drums), Bill Barron (tenor saxophone), Mike Downs (trumpet), Walter Davis (piano), Paul Chamber (bass). Salt Peanuts; Muse Rapture; Two Bass Hit; That's Earl Brother & 3 others. Atlantic SD 1340 \$5.98

Interest: Fine modern jazz
Performance: First-rate
Recording: Excellent
Stereo Quality: Good

Jones is the greatest of all modern jazz drummers, with a frightening imagination in the use of complex rhythm and contrasts in tonal colors. All this is combined with an overwhelming swing that makes anything he plays move. This is his own group on this disc, and it features a young trumpet player with imagination, emotional validity, and a warm sound; a good tenor saxophonist; and, as a special attraction, the best bassist among the young moderns. The result is first-rate modern jazz, with bows to all the calendar of its saints from Lester Young through Dizzy Gillespie to Charlie Parker. Most drummers tend to dominate their groups to the detriment of all other qualities; Jones does not do this, and it has paid off. This is a really fine album. R. J. G.

▲ **MAX KAMINSKY—AMBASSADOR OF JAZZ**—Max Kaminsky (trumpet), Dick Carey (alto horn), Bob Wilber, Phil Olivella (reeds), Dave McKenna (piano), Barry Galbraith (guitar), Tommy Potter (bass), Osie Johnson (drums). The Song Is Ended; The Preacher; Eccentric Rag & 7 others. Westminster WST 15060 \$5.98

Interest: Freshened-up standards
Performance: Light-hearted
Recording: Very good
Stereo Quality: OK

Although Max Kaminsky has long been associated with Dixieland style, he is a versatile player with experience in the big swing bands and in several kinds of small combos. As a listener, he's kept up with some of the changing styles in jazz; this is evidenced here by his transference of the "soul" of Horace Silver's *The Preacher* into a swing-Dixieland vein. Most of the tunes are treated by arrangers Kaminsky
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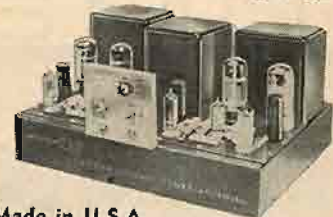
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(drums). Whims of Chambers; Bijou the Poodle; Diane; Rhythm-A-Ning & 3 others. Contemporary M 3573 \$4.98

Interest: First-rate modern jazz
Performance: Warm and exciting
Recording: Excellent

Recorded a year ago (February, 1960), this album contains some of the very best work of Art Pepper, an altoist who has escaped the Charlie Parker syndrome and has emerged as a highly individual talent. He is accompanied by some of the best musicians around—the rhythm section from the Miles Davis group—and is aided in the solo responsibilities by a good trumpeter, Conti Candoli. Kelly and Chambers also contribute good solos, but it is Pepper himself who gives this album its best moments. He can be lyrical or hot in a pre-cool-era sense. At all times he swings with a smoldering intensity that makes everything he does throb with vitality. In listening to Pepper, mark how he always improvises with form in mind and how, as he finishes his flight, it clearly has direction and plan. *R. J. G.*

▲ **SOUNDIN' OFF — DIZZY REECE —** Dizzy Reece (trumpet), Walter Bishop (piano), Doug Watkins (bass), Art Taylor (drums). Ep Pop; Blue Streak & 4 others. Blue Note 4033 \$4.98

Interest: Thoughtful trumpet
Performance: Searching
Recording: Very good

Dizzy Reece, a West Indian, became the most respected modern jazzman in Britain during the 1950's. Since October, 1959, he has been trying to break into the fiercely competitive New York scene, with only intermittent success so far. Though not startlingly unique, Reece does have a personal sound, and his style, while not yet fully developed, is adventurous and logical. Unlike many young trumpeters, Reece is effective and personal in ballads. He has no problems with time in faster tempos, and his tone is strong and bristlingly brassy.

The rhythm section is competent, but I would rather have heard Reece with a more stimulating drummer, such as Philly Joe Jones or Art Blakey. Reece may not be able to develop an original enough style to make a major impact, but he is already capable of communicating a consistent dramatic tension that insures him against being dull. *N. H.*

▲ **SHORTY ROGERS—THE SWINGIN' NUTCRACKER.** Like Nutty Overture; A Nutty Marche; Blue Reeds; Snowball & 7 others. RCA Victor LSP 2110 \$4.98

Interest: Broad
Performance: Spirited
Recording: Bright
Stereo Quality: OK

Rogers has utilized an all-star collection of Hollywood jazz musicians for this album, to be sure that the soloists would all have something real to say in the jazz idiom. He also went to considerable pains to arrange the Tchaikovsky music in a bright, intelligent fashion and thus to retain all its original melodic charm while adding to it a touch of jazz spice. It adds up to a charming album that should neither offend the composer's faithful nor annoy the jazz audience. From start to finish, this makes excellent light jazz listening. *R. J. G.*

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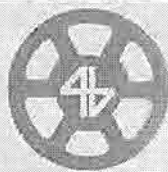
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Interest: Suppé favorites
Performance: Dazzling
Recording: Excellent
Stereo Quality: Fine

Without any doubt this 4-track release presents some of the finest engineered sound ever to appear on the Vox label. Everything is full and bright; nothing is shrill or pinched-sounding; and the acoustic character of the mike pickup leaves little to be desired. The Sudwestfunk Orchestra of Baden-Baden plays with almost perfect ensemble under Szoke's electrifying leadership. The performances are satisfying from every viewpoint. There is little print-through, no hiss, and no overloading on this excellently processed tape. J. T.



▲ **TCHAIKOVSKY: The Nutcracker—Ballet, Op. 71 (complete).** Suisse Romande Orchestra, Ernest Ansermet, cond. London LCK 80027 \$11.95

▲ **TCHAIKOVSKY: The Nutcracker—Ballet, Op. 71 (complete).** Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond. Westminster WTP 138 \$11.95

Interest: Popular ballet score
Performance: Ansermet is the choice
Recording: See below
Stereo Quality: Westminster accents direction

Choosing between these two tapes for interpretive value is a real task, for both Ansermet and Rodzinski give this popular ballet score equally pleasing and equally forceful readings. The difference is in the obviously better orchestra and the edge in engineering that are enjoyed by London's Ernest Ansermet. Throughout, Rodzinski elicits from his players a softer tone and gives a more romantic account of the music; but the greater microphone proximity also places a glaring spotlight on the Philharmonic strings, and there are times when cellos and violas fail to deliver the polish expected of a topflight ensemble.

In tonal weight and vitality there are times when the Rodzinski outstrips the Ansermet, but, on the other hand, the Swiss conductor's crispness more than compensates for the moments of Rodzinski's rhythmic electricity. Both tapes have print-through problems, but they are not too bothersome unless the recording is played at loud volume. J. T.

▲ **POP-OVERS. GLIÈRE: Russian Sailor's Dance; LISZT: Liebestraum; SHOSTAKOVICH: The Golden Age—Polka; RACHMANINOFF: Prelude in G Minor; RIMSKY-KORSAKOV: Mlada—Procession of the Nobles; DEBUSSY: Clair de Lune; CZIBULKA: Love's Dream After the Ball; DINICU: Hora Staccato.** Eastman-Rochester Pops Orchestra, Frederick Fennell cond. Mercury STB 90222 \$6.95

Interest: Pops grab-bag
Performance: Reserved but skilled
Recording: Exceptional
Stereo Quality: Very good

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Product Research & Development Company
CONSUMER PRODUCT REPORT

A new product recently introduced is the subject of much controversy. It has been this controversy that prompted the Product Research & Development Company to make the following tests and report.

REPORT SUBJECT: A. E. S. GIGOLO

Description: Bookshelf type speaker system. Size, 24" wide, 12 1/2" high, and 9 1/2" deep. Which places the Gigolo among the few true bookshelf speakers. Cabinet construction is unusually heavy and well reinforced. Its weight is 25 lbs. Visual inspection showed care in assembly, with tightly sealed front and back. Cabinet was expertly sanded and ready for finishing. The grill material is of the plastic, acoustically transparent type, neutral in color and acceptable in style. Our first impression was that the manufacturer's efforts were directed to sound reproduction only, with little regard for furniture finish or style. But, some of the do-it-yourself finishing kits on the market will help rectify this situation. The wood product used throughout the cabinet is of a new type and differs from the usual plywood construction. The completely sealed enclosure is filled with spun wool, which in our opinion will not only do a better job of damping than fiberglass, but also will eliminate the possibility of glass particles finding their way to the speaker voice coil. A real first—Good thinking A.E.S.—The reproducing unit is an eight inch high compliance silicon treated woofer, with an exceptionally long-throw double wound voice coil. The speaker is also equipped with a hand-wired high frequency reproducing cone.

Listening Test. This was the most enlightening part of our test. To exploit the manufacturer's claim of efficiency and power handling capacity, we went to the extreme of using a six transistor radio as a sound source. We found it had sufficient power to drive the A.E.S. Gigolo to a good listening level. What makes this simple experiment so remarkable is that the balance of this test was completed by using a Scott model 272-S8 watt stereo amplifier.

The manufacturer's claim of frequency response from 19 cps. to 21 KC cannot be disputed from the standpoint of response only. But the test indicated that this was not a true reproduction. However, we would like to point out that in group listening tests the Gigolo was repeatedly picked out from other bookshelf speakers ranging from \$49.00 to over \$200.00, to have the liveliest and a most realistic performance. These unusual reactions (considering price) may be somewhat explained by the fact that the Gigolo seemed to be the more efficient and to have the most midrange presence of the units tested.

Summary: Without a doubt there are available speaker systems with specifications better than the A.E.S. Gigolo. But, at a selling price of fifteen dollars (\$15.00) this unit offered by A.E.S. Inc., 3338 Payne Avenue, Cleveland 14, Ohio, is, in our opinion, the best value ever offered in the audio market.

In conclusion it is the opinion of our marketing analyst that the manufacturer's cost of the Gigolo exceeds the present selling price of fifteen dollars (\$15.00). Look for a price increase in the very near future.

PRD.

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A quick comparison of the previously released stereo LP with this reel gives the 4-track tape a great qualitative edge. Where the disc is pinched and restricted, the tape is clean throughout, with almost no detectable hiss and practically no print-through. Fennell enhances this technical superiority by turning in the kind of performance that saves the repertoire from sounding like just another repetition of tired old war-horses. Where he has every excuse to turn in a razzle-dazzle hi-fi job to crack the plaster, he employs intelligent restraint, concentrates on the melodic values, and holds everything in its proper perspective. His reading of the Shostakovich polka brings out a humor more quizzical than satiric, and his reading of that most famous of pot-boilers, *Liebestraum*, glows with rare luster. To be sure, there is plenty of bite in the opening pages of the *Russian Sailor's Dance*, but the tempo is sensible. Only the *Hora Staccato* errs on the slow side. Sound is tops. J. T.

▲ **SMETANA:** *The Moldau; Suite from The Bartered Bride*; **ENESCO:** *Rumanian Rhapsody No. 1*; **WEINBERGER:** *Polka and Fugue from Schwanda*; Vienna State Opera Orchestra, Hermann Scherchen cond. Westminster WTC 143 \$7.95

Interest: Varied pops favorites
Performance: Routine
Recording: See below
Stereo Quality: OK

After a too-slow beginning, Scherchen works up a fine frenzy in the last pages of the Enesco score, turns in an exciting account of the *Bartered Bride* music, and proceeds to a rather routine reading of *The Moldau*.

Throughout, especially during the fugue from *Schwanda*, the tape is handicapped by excessive print-through and prominent hiss-level. Stereo division is markedly evident, and the sound is not by any means Westminster's best. J. T.

▲ **RAVEL:** *Boléro; Alborada del Gracioso*; **WEBER-BERLIOZ:** *Invitation to the Dance*; **FALLA:** *The Three Corners Hat—Dances*. Paris Conservatory Orchestra, Albert Wolff, cond. London LCL 80024 \$7.95

Interest: Colorful favorites
Performance: Mostly unimaginative
Recording: Fair
Stereo Quality: Good

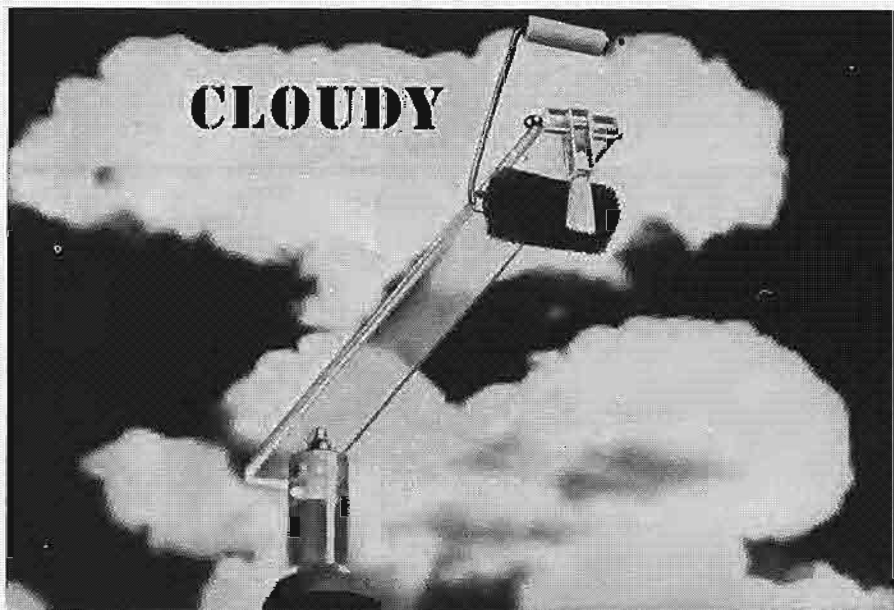
Under Wolff's baton the Parisians play *Boléro* indifferently, but things improve noticeably in the *Alborada del Gracioso*. Then the orchestra dawdles through *Invitation to the Dance* and plays competently enough to get by in the Falla pieces. There are occasional and annoying low-frequency print-through rumblings. It all adds up to a disappointment. Stereo balance, however, is excellent. J. T.

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▲ **JOHNNY DANKWORTH — ENGLAND'S AMBASSADOR OF JAZZ.** *Tribute To Chauncey; Slo Twain; Specs Yellow International & 8 others.* Roulette RTC 518 \$7.95

Interest: Big-band jazz
Performance: Good
Recording: Spotty
Stereo Quality: Good

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Those who have loved and lost should take heart in Buddy Greco's example. Even though he seems to have been jilted in one way or another twelve times out of twelve, the lad manages to give the impression that things really aren't too bad. I like Mr. Greco's warm and appealing voice, I like Mr. Sagle's intelligent big band backing; and, for the most part, I like the songs. S. G.

▲ THE AUTHENTIC SOUND OF GLENN MILLER—TODAY. Moonlight Serenade; In The Mood; A String Of Pearls; Little Brown Jug & 8 others. RCA Victor LSP 2270 and Mono RCA Victor SP-33-90 2 12" \$5.98

Interest: Constant
Performance: Originals and by rote
Recording: Pre-hi-fi and bright
Stereo Quality: OK

The above ratings are given because one of these LP's is a reissue of old Glenn Miller sides, while the stereo disc contains new versions of the same numbers done by the current band of Ray McKinley, a drummer in the Miller Air Force ensemble and leader now of "The New Glenn Miller Orchestra," an interesting example of musical necrophilia. The idea is to show how authentic McKinley is, I suppose. What it all actually shows is that a run-of-the-mill studio band of today does a better job of playing the same thing than did the original Miller group. R. J. G.

▲ PORTS OF PARADISE—ORCHESTRA COND. BY ALFRED NEWMAN, CHORUS COND. BY KEN DARBY, with vocals by Mavis Rivers, Norma Zimmer, & Bill Lee. The Enchanted Sea; Now Is The Hour; Forever More & 8 others. Capitol STAO 1447 \$5.98

Interest: Musical travelogue
Performance: Appropriately languorous
Recording: Rich sound
Stereo Quality: Well done

The ports of paradise of the title refer to five stops—Tahiti, New Zealand, Fiji, Samoa, and Hawaii. At each idyllic locale, our co-captains Alfred Newman and Ken Darby provide us with either authentic music of the island or reasonable facsimiles created by Messrs. Newman and Darby themselves. The accent here is not so much on actual native color as it is on a kind of native color indigenous to Hollywood sound stages. Nevertheless, this tour of Bali Ha'i territory is done with taste; there is an attractive 16-page brochure in color; and the sound is up to Capitol's very best. S. G.

▲ ELVIS PRESLEY—G.I. BLUES. What's She Really Like; Frankfort Special; Wooden Heart; G.I. Blues & 7 others. RCA Victor LSP 2256 \$4.98

Interest: Hardly earthshaking
Performance: Syrupy
Recording: Too faithful
Stereo Quality: OK

These are apparently sound-track recordings from Presley's latest movie. They have dropped a good deal of the rattle and roar of his rock-and-roll personality, and instead we get voices in the background, a lighter rhythm, and Presley singing in a syrupy voice that is at times highly reminiscent of Billy Kenney, of the old Ink Spots. It is really no improvement at all.

FEBRUARY 1961

At least his former style—noisy, mush-mouthed and echoey—had some vitality. This does not. R. J. G.

▲ WILD PERCUSSION AND HORNS A'PLENTY—DICK SCHORY'S NEW PERCUSSION ENSEMBLE. Till There Was You; My Funny Valentine; The Thunderer & 9 others. RCA Victor LSP 2289 \$4.98

Interest: More than most
Performance: Imaginative
Recording: Superb
Stereo Quality: Tops

One of the great blessings of Dick Schory's percussion albums is that the leader does not take himself seriously. *The Lullaby of Broadway*, for example, furnishes him with a perfect excuse for a cacophony of sirens and auto horns simulating a traffic jam. *Dancing on the Ceiling* quite naturally uses a tap dancer, Lou Wills, Jr., to prance across from speaker to speaker. And the old chestnut *Stombling* gets the climax it deserves when someone goes crashing into a bass drum at the end. For the statistically-minded, this record features 121 percussion instruments played by seven men. S. G.



MARTY ROBBINS
Cowboy balladier from Hollywood

▲ PERCUSSION GOES DIXIELAND—GARRY SHERMAN—Garry Sherman (piano, accordion, celesta, Chinese gong) and Orchestra. Yes Indeed; Down By The Old Mill Stream & 10 others. Columbia CS 8337 \$4.98

Interest: Wittier than most
Performance: Expert
Recording: Superior
Stereo Quality: Excellent

If one must have doctored-for-stereo albums, I much prefer the brisk wit and Dixieland-flavored rambunctiousness of Mr. Sherman's approach to that of those arrangers who pretend their channelized scores are musically "serious" in any sense. In addition, Sherman varies his spoofs. The set includes antic treatments of a polka, a waltz, and such seldom-disturbed standards as *Down By The Old Mill Stream*. Mr. Sherman should be encouraged to try other parodies. N. H.

THEATER, FILMS, TV

▲ THE ALAMO (Dimitri Tiomkin). Original sound-track recording. Orchestra cond. by Dimitri Tiomkin, featuring John Wayne, Marty Robbins, & The Brothers Four. Columbia CS 8358 \$4.98

Interest: Lone Star heroics
Performance: A grab-bag
Recording: Good
Stereo Quality: Satisfactory

▲ THE ALAMO (Dimitri Tiomkin). Tex Beneke and his Orchestra. RCA Camden CAS 655 \$2.98

Interest: Partially sustained
Performance: Swing band stuff
Recording: Very good
Stereo Quality: Directionality pronounced

▲ REMEMBER THE ALAMO—TERRY GILKYSON AND THE EASY RIDERS. Laredo; Long Lean Delilah; Leina & 9 others. Kapp KL 1216 \$3.98

Interest: Mixed
Performance: Virile vocalizing
Recording: A bit harsh

Remember the Alamo? Son, they won't let you forget it if you try. The three albums under discussion all have their individual appeals, and your preference will have to be made on the basis of whether you want the sound-track (Columbia), a dance-band interpretation (Camden), or a folk-song collection including songs from the film (Kapp).

In addition to background music, the Columbia disc also includes a couple of speeches delivered by the star of the movie, John Wayne, plus two excellent tracks featuring Marty Robbins singing *Ballad of the Alamo* and The Brothers Four doing *The Green Leaves of Summer*. (That "Green Leaves" number is really a dandy quasi-folk ballad with a fine lyric by Paul Francis Webster.) Though the recording seems to have everything in it except Frankie Avalon (who is in the film), it is not too cluttered and does represent "Tex" Tiomkin at the top of his cinematic form.

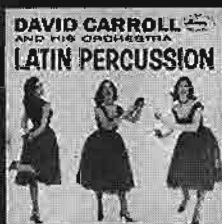
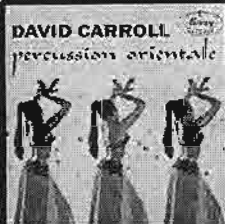
Tex Beneke, of course, was the logical interpreter of the film songs for a commercial album, and it's nice to hear his ingratiatingly lazy way with a lyric again. The problem here is that words were provided for only four of the themes, and, as a result, these same melodies must then be repeated on separate tracks as instrumentals. Ray Martin's arrangements, however, are excellent throughout.

The Kapp collection features the always superior vocalizing of Terry Gilkyson and the Easy Riders, who have themselves a fine old time with such pieces as *Green Grow the Lilacs* and *Mi Amor, Mi Corazon*, in addition to the four songs taken from the sound-track. S. G.

▲ EXODUS (Ernest Gold). Original sound-track recording. The Sinfonia of London Orchestra, Ernest Gold cond. RCA Victor LSO 1058 \$5.98

Interest: Evocative score
Performance: Wide-screen
Recording: Excellent
Stereo Quality: Quite good

In fashioning the musical background for the film version of Leon Uris' novel, *Exodus*, Ernest Gold has, quite appropriately, attempted to combine the flavor of the ancient Middle East with the spirit of the brave young generation in the Holy Land today. On the whole, he has succeeded quite well, though I'm not sure what it will all mean to anyone who hasn't seen the film. Oboes and flutes are used to ex-



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press the centuries-old sadness of the area, and, as might be expected, the strings get all hot under the collar on such tracks as *Escape* and *Prison Break*. S.G.

▲ **THE ROARING 20'S.** Dorothy Provine, with The Chorus Girls, The Trio, and The Playboys, Sandy Courage cond. The Whisper Song; Someone To Watch Over Me; Oo-oo Ernest!; Tea For Two & 27 others. Warner Bros. WS 1394 \$4.98

Interest: For fond memories
Performance: Provine is great!
Recording: Splendid
Stereo Quality: Admirable

If the musical portions of television's *Roaring 20's* program are as continually engaging as this album would suggest, I shall certainly have to look in on it. For this is without question one of the best-realized compendia of this kind in a long while, and Miss Dorothy Provine is, most assuredly, one of the brightest new singing stars around. Hers is a liquid-clear voice of commendable range and projection, one that can turn from the boop-boop-a-dooing of *I Wanna Be Loved by You* to the emotional outpouring of *Someone to Watch Over Me* with an effortlessness that is almost startling. Though featured on the disc, Miss Provine steps aside now and then for the squealing of The Chorus Girls, the droopy harmony of The Trio, or the razz-ma-tazz instrumental numbers. This, of course, only makes her appearances all the more welcome, but I have no doubt that she could easily carry an entire record herself. With the right repertory it should be a knockout. S.G.

▲ **SPARTACUS** (Alex North). Original sound-track recording. Orchestra cond. by Alex North. Decca DL 79092 \$5.98

Interest: See the picture first
Performance: Cinematic
Recording: Very good
Stereo Quality: Satisfactory

Although it is reported in the enclosed illustrated booklet that Alex North worked on this score for thirteen months, the results only suggest that the composer somehow mistook the Roman Colosseum for the Hollywood Bowl. This is basically the old sound-stage approach to background music, with the oozy, swooping strings softening whatever barbarism is conveyed through piercing trumpets and heavily pounded percussion. Two sides of savage noises would not have been the solution either, of course, but North certainly could have created something more appropriate to the spirit of the times. S.G.

△ **THE SUBTERRANEANS** (André Previn). Original sound-track recording. Featuring the André Previn Trio, the Gerry Mulligan Group and Carmen McRae. MGM E 3812 ST \$4.98

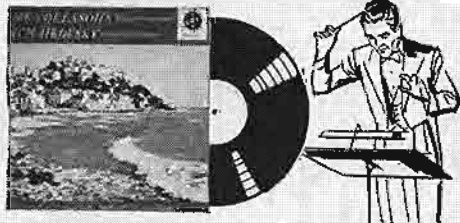
Interest: *Ars Gratia* André
Performance: Something of a hybrid
Recording: Ragged on strings

Basically, the musical accompaniment to this Jack Kerouac epic is divided among the large studio string orchestra, André Previn's trio, and Gerry Mulligan's slightly larger group. If there is, at times, a certain confusion of styles, the score nevertheless maintains interest throughout,

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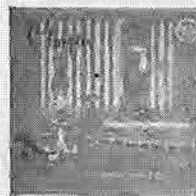
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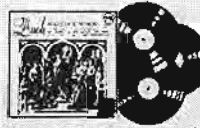
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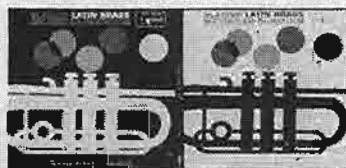
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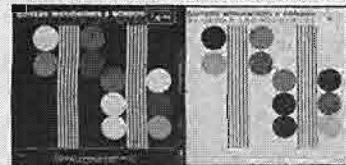
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chiefly due to the skills of the featured soloists. Mulligan does some notably expressive work on the moody *Things Are Looking Down*, and Miss McRae's cool, clear voice cuts through the haze of *Coffee Time* as if made of pure steel. S. G.



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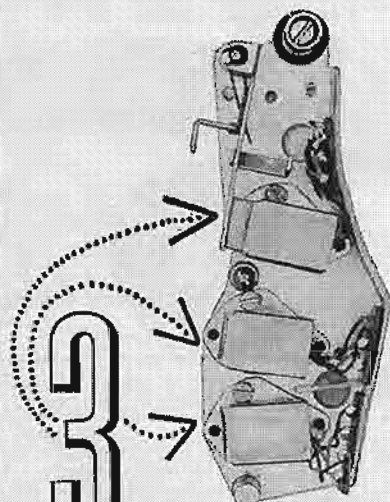
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With *Tenderloin*, composer Jerry Bock and lyricist Sheldon Harnick triumphantly reveal that *Fiorello!* was no fluke. They are unquestionably two of the brightest talents currently writing for Broadway. As they did in the *LaGuardia* musical, they again demonstrate their uncanny ability to capture in words and notes the musical accents and expressions of a bygone New York, in this case going back as far as the 1890's. Moreover, their songs are well suited to the demands of the story and its characters, and are infused with a theatrical quality that makes them completely irresistible.

Of the deliberate period pieces, the lachrymose tale of the poor wail who earns her living making artificial flowers achieves its desired effect through the sincere manner in which it is sung by the highly talented Ron Husmann (note his pronunciation of the word "artificial"), the quavering mandolin backing, and the way in which the slightly exaggerated lyric recreates the entire tradition of early Tin Pan Alley tearjerkers. Other favorable items are the sweetly sentimental *My Miss Mary*, and the sly saga of the innocent maid who, after being ravished by an old lecher, has become *The Picture of Happiness* ("now that she's mastered a trade"). *My Gentle Young Johnny*, which has more of a folk quality, contains just the right touch of wistfulness in its appealing rendition by Eileen Rodgers. (Incidentally, it has been critically noted that, in spite of its songs, there are no Marys or Johnmys in *Tenderloin*. Nuts! There was no one named Bill in *Show Boat*, either.)

Maurice Evans, who has long lifted his slight, lyrical tenor in declaiming the verse of William Shakespeare, here essays a crusading clergyman bent on cleaning up the most sinful section of the city. His soliloquy, *Dr. Brock*, has an especially trenchant lyric dealing with the hypocrisy of most churchgoers, and his sprightly *Good Clean Fun* has an infectious charm as it details all the ways of enjoying oneself without sinning. (During the dramatic Trial sequence, this innocent piece of advice takes on a lascivious tone when squealed by a couple of local tart.)

Stereo has been used remarkably well. A ringing denunciation of the *Tenderloin* by Evans in his pulpit at the left speaker is immediately followed by an equally ringing defiance as the *Tenderloin* girls sing *Little Old New York* from the right. Both *How the Money Changes Hands*



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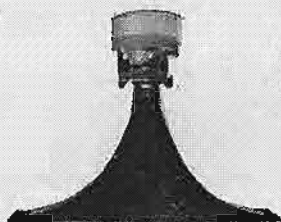
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85	86	91	99	100	109	111	112	114	115	117	118	140
145	146	151	156	159	181	188	189	199	201	203	209	214
215	217	218	225	229	235	236	237	244	246	247	248	250
252	254	255	256	257								

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219. Varied vocals by country-pop star. *Someday, I'll End of the World*, 10 more.

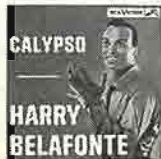
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*183. His 12 biggest hits. *Begin the Beguine, Star Dust*.



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- CHIP OFF THE OLD BLOCK
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- LET'S DANCE

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- LOVE WITH A CAPITAL "YOU"
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- MELANCHOLY BABY
- A MILLION DREAMS AGO
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- MOON LOVE
- MOON OVER MIAMI
- MY DARLING
- MY DEVOTION
- NAUGHTY SWEETIE BLUES
- ON SO GOOD
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- ONE O'CLOCK JUMP
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- RHAPSODY IN BLUE
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- SAY 5-5-1
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- STOMPING AT THE SAVOY
- STRING OF PEARLS
- SUN VALLEY JUMP
- SWEET ELOISE
- THERE'LL BE SOME CHANGES MADE
- TWENTY-FOUR ROBBERS
- UNDER A BLANKET OF BLUE
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- WISHING WILL MAKE IT SO
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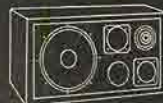
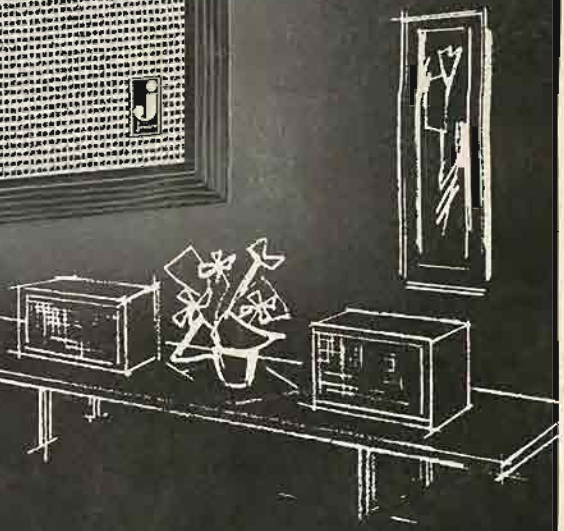
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