



*fastest-threading reel  
ever developed . . .*



the audiotape C-Slot Reel,

**NOW BETTER THAN EVER!**

The popular C-Slot reel—the fastest, easiest-threading reel ever developed—has been structurally redesigned. It's now stronger than ever and even more convenient than before.

Since the revolutionary reel design was introduced about a year ago, engineers have carefully checked service experience on all types of machines under all operating conditions. This study pointed the way to still further improvements.

Now, a slimmer, smoother tape slot gives a virtually unbroken hub surface for smoother winding under even the highest tape tension. A reinforced beveled edge guides the tape more easily into the C-slot. Inside the hub, extra "ribs" have been added and the bonding area has been increased by 50%, making the entire structure practically indestructible.

No other reel can approach the C-slot for fast, easy threading. And the new, improved design is now standard for all 5" and 7" reels of Audiotape—an extra-value feature at no extra cost! Another important reason why it pays to specify Audiotape for every recording need.

**HERE'S C-SLOT THREADING**

1. Insert tape through flange opening at top of C-slot.



2. Drop tape into slot, leaving about 1 inch projecting beyond the hub with tape slack on both sides of recording head.



**THEN PRESS THE "START" BUTTON!**

Tape will grip and hold firmly . . . no need to turn reel by hand to anchor free end.

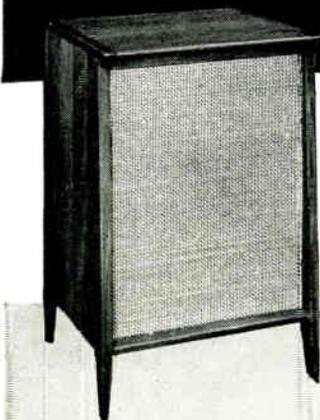
**audiotape**  
TRADE MARK

**AUDIO DEVICES, INC.**  
444 Madison Ave., N. Y. 22, N. Y.

In Hollywood: 840 N. Fairfax Ave.  
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Cables "ARLAB"

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

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



**NEW JENSEN CN-100 3-WAY SYSTEM**



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

**BF-100 ENCLOSURE FOR 12" SYSTEMS**

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

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

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

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

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



**ABOUT JENSEN'S NEW FLEXAIR WOOFER**

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



**KT-33 3-WAY SYSTEM KIT**

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



**KT-34 TRI-PLEX II SPEAKER KIT**

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



Send for Bulletin JH-1

©Trademark

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

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

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

**Jensen**

Division of The Muter Company

**MANUFACTURING COMPANY**

6601 S. Laramie Ave., Chicago 38, Illinois

In Conodo: J. R. Longstoffs Co., Ltd., Toronto

In Mexico: Rodios Y Television, S.A., Mexico D.F.

# British Industries Corporation Stereo Demonstrations

at high fidelity shows throughout the country...

1. The records were played on a

# Garrard

WORLD'S FINEST RECORD CHANGER



We used the Garrard Model RC88 because this changer reproduces stereo music precisely as recorded, without introducing any disturbing or distorting factors such as rumble or wow. In fact, the Garrard changer performs better than most so-called "professional" turntables, because this changer is actually a superb turntable combined with a scientifically engineered aluminum tone arm which tracks at the correct stylus pressure without undesirable resonances. You have the added convenience of not only being able to play records simply by hand, but also stacked, with the assurance that they are being handled automatically more gently than by any human hand. This is true on a Garrard changer and at a price much lower than you may have been led to expect. When considering the claims of changers "specifically designed for stereo", or turntables "to play stereo properly", it is well to remember that for years Garrard changers have had all the qualities necessary for this type of sensitive reproduction. Now more than ever before, it is essential to insist on a Garrard changer, and accept no substitute, if you want the finest Stereo or, of course, Monaural reproduction.

The Garrard line includes changers, manual players and transcription turntables; six models: \$32.50 to \$89.00.

2. The new **LEAK** stereo amplifier and preamp were used to control the sound. Leak professional quality amplifiers are unique because they keep distortion down to a trivial one-tenth of one percent (0.1%) at full rated power... the lowest figure ever achieved! This explains why the Leak stereo sound you heard was so natural, and why you could have enjoyed it for hours without fatigue. Low distortion is the key to quality stereo reproduction. Invest wisely. It is important to remember that the amplifier and preamplifier are the very heart of your stereo system.

The Leak line includes two stereo amplifiers and a stereo preamplifier plus a complete group of monaural power amplifiers and preamplifiers



3. You heard the **Wharfedale** SF B/3 sand-filled speaker systems... one "Custom" and one "Deluxe"... both models identical in speakers and sound but in different enclosures. This is an entirely new development in three-speaker systems by England's G. A. Briggs. You may have noticed how the absence of resonance and the clean, spacious sound, heightened the stereo effect.

The Wharfedale line includes full range, bass and treble speakers; two and three-way speaker systems and speaker enclosures

4. A pair of  Super-B's were the alternate speaker system. You may have wondered how such splendid sound could come from so small a speaker enclosure. The answer lies in patented R-J design principles, which mean that no other small enclosure can match the R-J in performance. Stereo does create some new problems in room arrangement which are easily solved with versatile R-J enclosures.



The R-J line includes 5 enclosures... shelf and floor models



We have prepared a series of Comparator Guides covering the various BIC product lines. If you have not already obtained them at the show, we will be happy to send them to you. Please write, specifying the BIC products which interest you, Dept. AR-3E  
**BRITISH INDUSTRIES CORPORATION, Port Washington, N. Y.**



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COMPLETE GUIDE TO HI-FI REPRODUCTION FROM  
 RECORDS, TAPE AND FM RADIO

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**COVER** The 1958 Yearbook issue has been variously described as the most interesting, most valuable, and most wanted issue of any hi-fi magazine. So we kept the same design for the cover of the 1959 Yearbook, and we have undertaken to maintain the same quality of the contents. We hope you will find that we succeeded.

for Ultimate Fidelity

# SHERWOOD\*



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

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

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

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

For complete specifications, write Dept. M-10

## SHERWOOD

ELECTRONIC LABORATORIES, INC.

4300 N. California, Chicago 18, Illinois

The "complete high fidelity home music center."



### Hi-Fi Shows

The list below will be supplemented in future issues as fast as information is received.

PHILADELPHIA: Benjamin Franklin Hotel, Oct. 10-12.

MILWAUKEE: Wisconsin Hotel, Oct. 23-26.

### Word Problems

Heard here and there: "I don't want hi-fi. I want stereo." Let's help the uninitiated to keep those words straight. The term *hi-fi*, used correctly, means realistic, full-range reproduction, very close to the original speech or music. Stereo equipment worth owning *is* hi-fi in performance. But remember that not all stereo phonographs are hi-fi. Some are decidedly "lo".

### Acoustic Material

Hundreds of visitors at Hi-Fi House in the Grand Central Terminal have inquired about the wall covering, because they like its appearance as well as its acoustic properties, and they want to use it in their listening rooms. It's Armstrong's pressed cork in blocks 1½ ins. thick, applied to the wall with the same mastic that's used for laying floor tiles. In color, it is a pleasant brown, although it can be painted. Intended for insulating refrigerators, it is probably the cheapest material available for wall covering, yet it has a rich texture. You can get further information from Armstrong Cork Company, Inc., 295 5th Avenue, New York City

### Even with Two Channels

A very beautiful line of imported cabinets containing radio-phonographs features "push-button" stereo. But if stereo is to add a lateral dimension, and get away from the point-source effect, how can you get stereo quality when the two speakers are mounted behind an opening 4 ft. wide and 6 ins. high? Here is another case that raises the question: why don't the manufacturers adopt a *definition of stereo*?

Continued on page 6

*Hi-Fi Music at Home*



YOU CAN BEGIN MEMBERSHIP IN  
*The RCA Victor Society of Great Music*

WITH A BRILLIANT RECORDING BY **VAN CLIBURN**  
OF TCHAIKOVSKY'S FIRST PIANO CONCERTO

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

\* Because of more systematic collection, operating costs can be greatly reduced. The remarkable Introductory Offer at the right is a dramatic demonstration. It can represent a 45% saving the first year.

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

\* A cardinal feature of the plan is **GUIDANCE**. The Society has a Selection Panel whose sole function it is to recommend "must-have" works for members. Members of the panel are: **DEEMS TAYLOR**, composer and commentator, Chairman; **SAMUEL CHOTZINOFF**, General Music Director, NBC; **JACQUES BARZUN**, author and music critic; **JOHN M. CONLY**, editor of *High Fidelity*; **AARON COPLAND**, composer; **ALFRED FRANKENSTEIN**, music critic of the *San Francisco Chronicle*; **DOUGLAS MOORE**, composer and Professor of Music, Columbia University; **WILLIAM SCHUMAN**, composer and president of the Juilliard School of Music; **CARLETON SPRAGUE SMITH**, chief of the Music Division, N. Y. Public Library; **G. WALLACE WOODWORTH**, Professor of Music, Harvard University.

\* Each month, three or more 12-inch 33 $\frac{1}{3}$  R.P.M. RCA VICTOR Red Seal Records are announced to members. One is always singled out as the *record-of-the-month* and, unless the Society is otherwise instructed (on a simple form always provided), this record will be sent to the member. If he does not want the work, he may specify an alternate, or instruct the Society to send him nothing. For every record purchased, members pay \$4.98 (the nationally advertised price), plus a small charge for postage and handling.

**VAN CLIBURN**  
NOW AN RCA VICTOR ARTIST

A RECENT and exciting addition to the distinguished artists who perform on RCA VICTOR Red Seal Records is the lanky young Texan who, a few months ago, shot into the international limelight when he won the famous Tchaikovsky Piano Competition in Moscow. His first recording—Tchaikovsky's Piano Concerto No. 1 in B flat minor, conducted by Kiril Kondrashin—is a recent selection of the Society, and, if you wish, you may begin your membership with it. Simply check the box in the coupon.

... and beginning members who agree to buy six selections (including the Van Cliburn recording, if they want it) will receive . . .

The Nine  
Symphonies  
of  
Beethoven

CONDUCTED BY

Arturo  
Toscanini

WITH THE NBC SYMPHONY ORCHESTRA

A SEVEN-RECORD ALBUM  
FOR ONLY  
\$3<sup>98</sup>

[NATIONALLY ADVERTISED  
PRICE: \$34.98]



RCA VICTOR Society of Great Music V14-10  
c/o Book-of-the-Month Club, Inc., 345 Hudson Street, New York 14, N. Y.

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

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

MR. }  
MRS. }  
MISS } (Please print plainly)  
ADDRESS.....

CITY..... ZONE..... STATE.....

NOTE: If you wish to enroll through an authorized RCA VICTOR dealer, please fill in here:

DEALER'S NAME.....

ADDRESS.....

CITY..... ZONE..... STATE.....

PLEASE NOTE: Records can be shipped only to residents of the U. S. and its territories and Canada. Records for Canadian members are made in Canada and shipped duty free from Ontario.



**REGINA RESNIK**  
tapes her own  
recordings on



**That alone is not  
the reason why  
you should use**



**Here's why  
you should use**



It's the best-engineered tape in the world... gives you better highs... better lows... better sound all around! Saves your tape recorder, too - because the **irish FERRO-SHEEN** process results in smoother tape... tape that can't sand down your magnetic heads or shed oxide powder into your machine. Price? Same as ordinary tape!



Available wherever quality tape is sold.  
ORRadio Industries, Inc., Opelika, Alabama  
Export: Morhan Exporting Corp., New York, N. Y.  
Canada: Atlas Radio Corp., Ltd., Toronto, Ontario

## RECORDS, TAPE AND FM

*Continued from page 4*

### New Idea for Cabinets

Most of the cabinets designed to contain components are not finished on the back. But because so many modern homes and apartments can use room-dividers of one sort or another, some of the Scheller cabinets have the same finish on the back as on the front.

### Stereo for AC-DC Phonographs

Various publications have carried instructions about connecting stereo pickups in AC-DC phonographs so as to guard against the danger of electric shock. Our suggestion: don't try it. At least, we haven't heard an AC-DC phonograph that is good enough to do justice to stereo records, or to justify the expense of a new pickup and the additional equipment required.

### Largest FM Network

The long-established Rural Radio Network has a new name, and added stations. It is now the Northeast Radio Network; it extends from New York City to the Canadian border. It is comprised of:

WFLY-FM	Troy, N. Y.	92.3 mc.
WKOP	Binghamton	95.3
WRRB	Buffalo	107.7
WRRR	Ithaca	103.7
WJTN	Jamestown	93.3
WRRR	Mohawk Valley	101.9
WHLA	Niagara Frontier	98.5
WHLA	Olean	95.7
WRRE	Rochester	95.1
WRRD	Syracuse	105.1
WRUN	Utica-Rome	105.7
WQXR-FM	New York City	96.3

No telephone lines are used to connect the stations. Each operates by rebroadcasting programs picked up from another station. The regular broadcast program starts from WQXR-FM. A multiplexed program of background music originates at Ithaca.

### New Address

Hi-Fi H.Q. in New York City has moved to larger quarters to provide additional space for stereo demonstrations, and to accommodate a recording studio. New address is 234 East 46th Street.

### George Marek

Concluding a discussion of stereo recording techniques, and the continuous search for improvements: "A friend of Van Cliburn's flew up to New York from Texas in a helicopter. As he neared the City, the fog closed in and, instead of landing at La Guardia, he came down on the lower east side. So he got out, and asked an old man standing on the street corner 'How can I get to Carnegie Hall?' The old man fixed him with a vacant stare, and mumbled: 'Practice, my boy. Practice, practice, practice!'"

# NEW FM & AM STEREO TUNER with built-in STEREO PREAMPLIFIER by



MODEL FA-690

**\$269<sup>50</sup>**

complete with cabinet (as illustrated)

### Tuner features include:

- 1 microvolt FM sensitivity with cascade front end
- independent FM and AM operation for FM-AM stereo
- independent FM and AM tuning meters
- broad/narrow AM bandwidth selector
- FM interstation muting with defeat switch
- multiplex jacks for FM-FM stereo

### Preamp features include:

- stereo volume, tone and balance controls
- inputs with equalization for stereo records, tape heads, recorder and dual microphones
- output for stereo and monaural tape recordings

also **PILOT MODEL FA-680  
FM AND AM STEREO TUNER  
\$199.50 COMPLETE**

identical to model FA-690,  
less preamp section.

prices slightly higher in West

## PILOT RADIO CORP.

37-14 36th Street  
Long Island City 1, New York

Please send complete details of  
FA-690, FA-680 and other PILOT  
Tuners.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Electronics manufacturer for over 39 years.



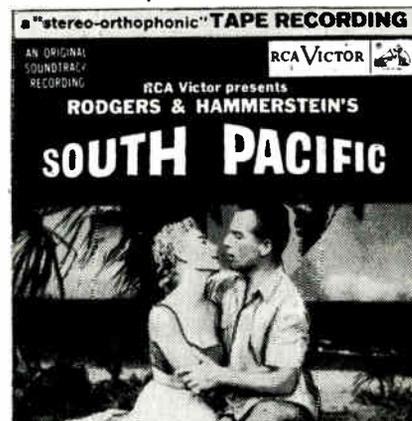
APS-103 \$6.95



ECS-187 \$14.95



BCS-139 \$8.95



GPS-109 \$18.95



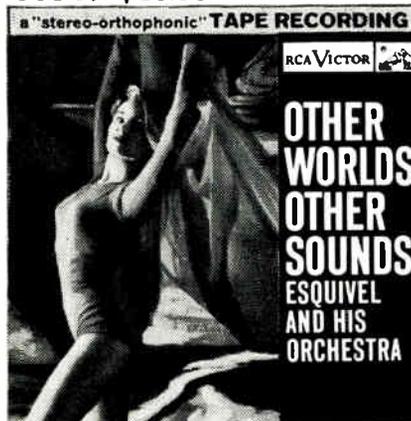
Get all the exciting dimension of in-person performance on these superb new "Living Stereo" Tapes!



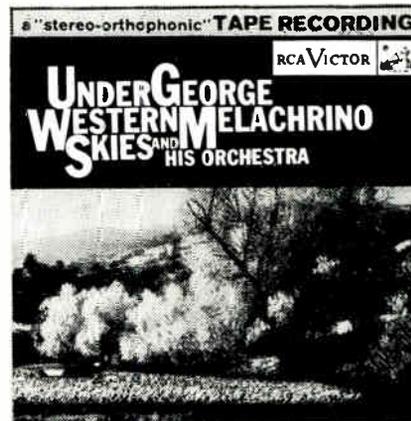
FPS-150 \$16.95



CCS-97 \$10.95



CPS-171 \$10.95



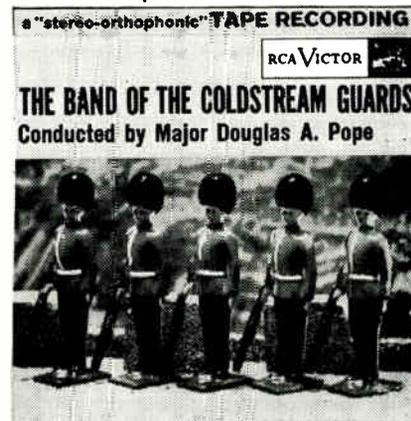
CPS-124 \$10.95



CPS-118 \$10.95



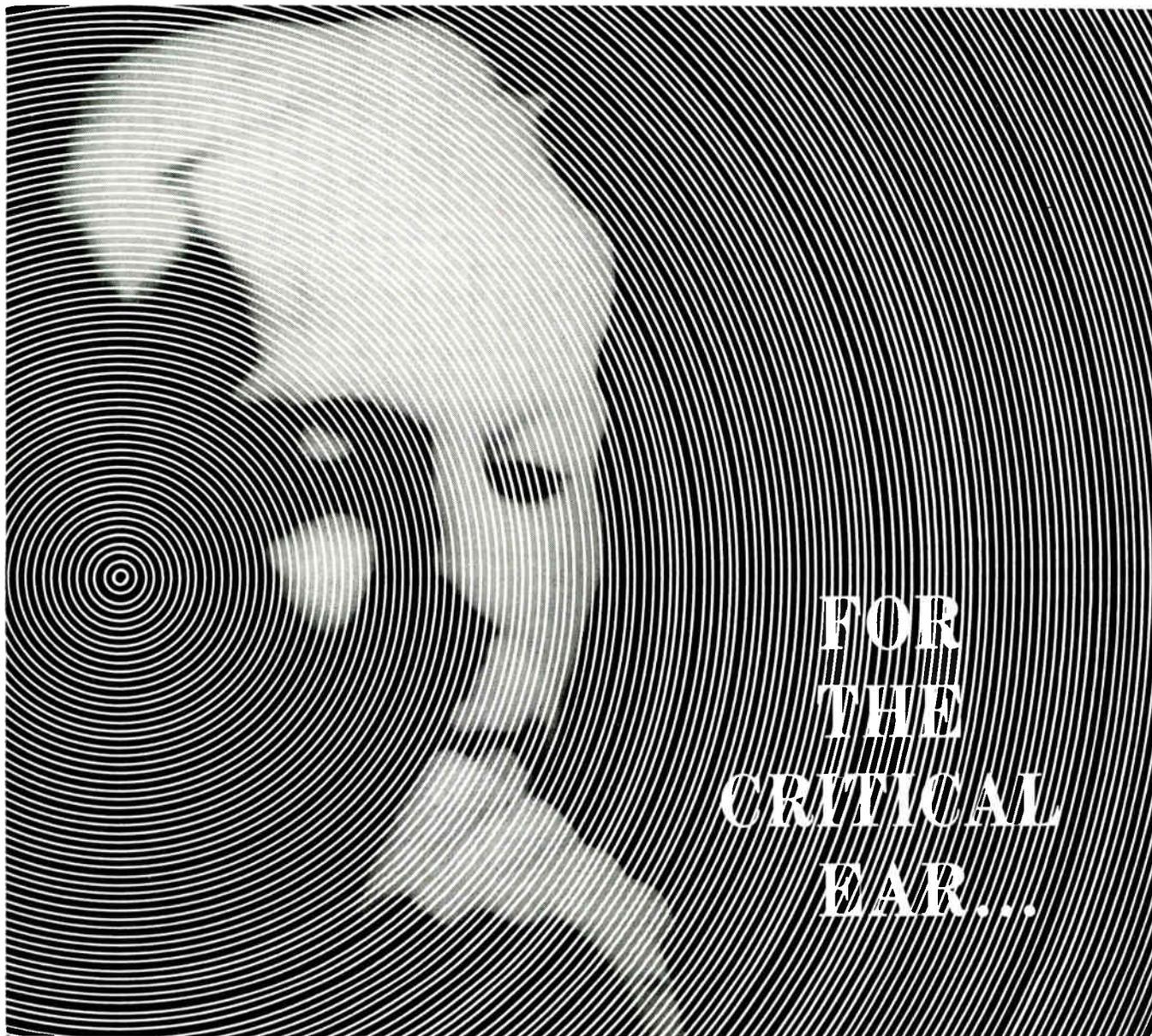
BPS-170 \$8.95



BPS-138 \$8.95

**FREE!** The new, complete RCA Victor tape catalog. At your dealer... or write Dept. 437C, RCA Victor, 155 E. 24th St., New York 10, N. Y.





FOR  
THE  
CRITICAL  
EAR...

INTRODUCING THE INCOMPARABLE



*Stereo Dynamic*

C A R T R I D G E

The Shure Stereo Dynamic Cartridge is designed and made specifically for the listener who appreciates accuracy and honesty of sound. It separates disc stereo sound channels with incisive clarity. It is singularly smooth throughout the normally audible spectrum . . . and is without equal in the re-creation of clean lows, brilliant highs, and true-to-performance mid-range. Completely compatible . . . plays monaural or stereo records. It is manufactured in limited quantities for the music lover—is available through responsible high-fidelity consultants and dealers at \$45.00, audiophile net, complete with 0.7 mil diamond stereo stylus.

*Literature available: Dept. 8-J*

**SHURE BROTHERS, INC.**  
222 Hartrey Street • Evanston, Illinois



MODEL M3D

*a note to the technically inclined:*

Shure Stereo Dynamic Cartridges are individually tested and must meet or exceed the following specifications before being placed on the market:

Frequency response: 20 to 15,000 cps  
Compliance:  $4.0 \times 10^{-6}$  centimeters per dyne  
Channel separation: More than 20 db throughout the critical stereo frequency range.

Recommended Tracking Force: 3 to 6 grams.  
The M3D fits all 4-lead and 3-lead stereo changers and arms. 10 second stylus replacement.

SHURE ALSO MANUFACTURES HIGHEST QUALITY PICKUP ARMS, MICROPHONES, MAGNETIC RECORDING HEADS



Emerging from the tremendous

BACKGROUND IN SOUND...

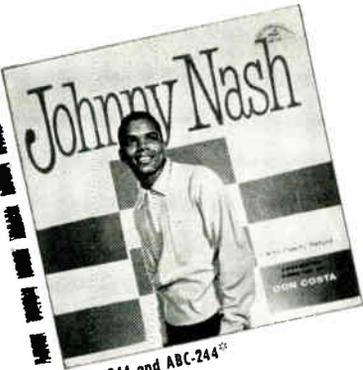
# UNRIVALLED ACHIEVEMENT IN STEREOPHONIC ENGINEERING!

To some people, "stereo" is just a word, a new sales gimmick. To ABC-Paramount engineers it's a new horizon. Now their creative imagination brings forth records alive with soaring, sweeping audio to surround you, astound you!

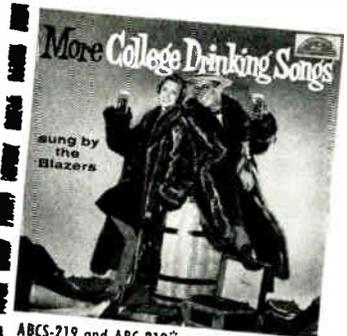
\* Also available in Full Color Fidelity (Monaural)



ABCS-246 and ABC-246\*  
EYDIE IN LOVE... EYDIE GORME



ABCS-244 and ABC-244\*  
JOHNNY NASH



ABCS-219 and ABC-219\*  
MORE COLLEGE DRINKING SONGS  
THE BLAZERS



ABCS-224 and ABC-224\*  
HI-FI IN AN ORIENTAL GARDEN



ABCS-242 (Stereo only)  
THE PARADE FIELD



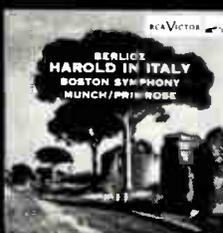
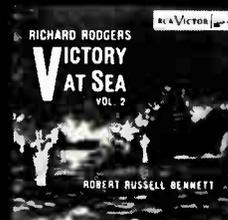
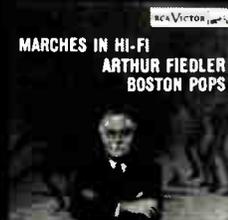
ABCS-232 and ABC-232\*  
THE AXIDENTALS WITH  
THE KAI WINDING TROMBONES



ABCS-221 and ABC-221\*  
HEAVENLY SOUNDS IN HI-FI  
FERRANTE AND TEICHER

PRESENTING  
**THE BIGGEST HIGH FIDELITY EVENT OF**  
**RCA VICTOR'S**  
**"SOUND SPECTACULARS"**

**THE WORLD'S GREATEST ARTISTS IN A DAZZLING ARRAY OF BRILLIANT  
 HEAR THEM ON NEW "LIVING STEREO" RECORDS OR ON REGULAR**



PREVIEW THESE SPARKLING CLASSICAL ALBUMS!

Red Seal L.P. HIGHLIGHTER (below) contains complete selections from eight of these new classical albums. (Includes Victory at Sea, Fiedler & Boston Pops Orch., Robt. Shaw Chorale, etc.) For your copy, mail \$1 in cash with 2 star end panels from Kellogg's Variety-Paks or Handi-Paks (or 1 from each), with your name and address, to RCA Victor, P. O. Box 59, Rockaway, New Jersey.

*Recorded in New Orthophonic High Fidelity*

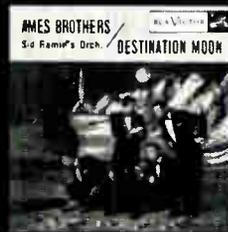
**THE YEAR!**

**FOR '59**

**PERFORMANCES!  
LONG PLAYS.**

PREVIEW THESE SPARKLING  
POPULAR ALBUMS!

Popular L.P. HIGHLIGHTER (below) contains complete selections from twelve of these new popular albums. (Includes songs by Belafonte, Gisele MacKenzie, Dinah Shore, etc.) For your copy, mail \$1 in cash with coupon from bottle or carton of delicious Hires, or coupon given with glass of Hires at soda fountain. Address: RCA Victor, P. O. Box 84, Rockaway, N. J.



The sound of the future is here ... on



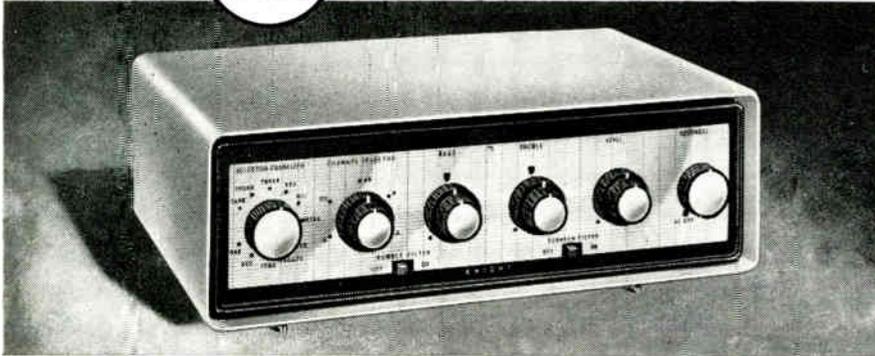
**RCA VICTOR**



incomparably *the Best* in build-your-own hi-fi  
**knight<sup>®</sup>-kit STEREO**  
 AN ALLIED RADIO PRODUCT



- Money-Saving Hi-Fi at its Finest
  - Advanced, Easiest-to-Build Design
  - Superb Musical Performance
- EASY TERMS AVAILABLE**



**knight-kit Stereo Deluxe Preamplifier Kit**

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

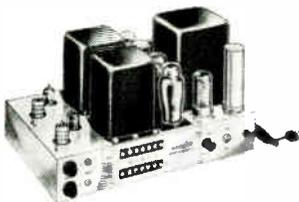
There's nothing finer in Stereo—it's in a class by itself—a control center that will do anything and everything you want.

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

verse, either channel separately, or either channel into total monaural output. Continuously variable loudness control; cathode follower output and special recorder outputs; hum-free—DC on all tube filaments. Distortion, 0.15%; response, 7-120,000 cps. Exclusive printed-circuit switches and printed-circuit boards. Step-by-step construction manual with wall-size picture diagrams for simplified assembly. Beautiful custom-styled case, 4 1/4 x 15 x 8". 17 1/2 lbs. **Model Y-776.** Net, F.O.B. Chicago, only.....**\$62.50**

**knight-kit 60-Watt Stereo Basic Amplifier Kit**

Model Y-777 **\$84.50** \$8.45 down

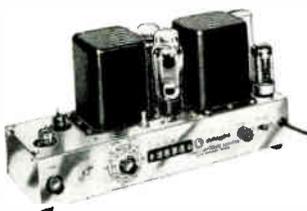


Absolutely the finest amplifier you can build—equal to highest-priced factory-built units. Ideal for use with preamp above, either as two 30-watt stereo amplifiers or 60-watt monaural amplifier. Response flat from 10 cps to 42,000 cps. Amazing 0.08% distortion at full 60 watts. Printed circuitry for easy assembly. Black and chrome styling; 9 x 14 x 8 1/4". 36 lbs. **Model Y-777.** Net, F.O.B. Chicago, only **\$84.50**

**Y-779.** Gray metal cover for above.....**\$ 6.50**

**knight-kit 25-Watt Basic Linear Deluxe Amplifier Kit**

Model Y-793 **\$44.50** \$4.45 down



Alone in its class for flawless output and highest stability. *Harmonic Dist., 0.11%; IM, 0.17% at full 25 watts.* Response: ± 0.5 db, 9 to 70,000 cps. Calibrated variable damping control. Balance control for precise adjustment of output tubes. Extreme stability even with speaker loads of high reactance. Black and chrome styling; 4 3/4 x 14 1/2 x 7 1/8". Printed circuit board. Easy to assemble. Shpg. wt., 25 lbs. **Model Y-793.** Net, F.O.B. Chicago, only **\$44.50**

**Y-794.** Gold-finished metal cover.....**\$ 4.75**

There is an easy-to-build knight-kit for every hi-fi need... see catalog for full details

- Stereo Control Unit
- 12-Watt Amplifier
- 18-Watt Amplifier
- 30-Watt Amplifier
- FM-AM Tuner
- FM Tuner
- Hi-Fi Preamplifier
- 2-Way Speaker Systems
- 3-Way Speaker Systems

**FREE** 452-PAGE 1959

**ALLIED CATALOG**

Send for this value-packed catalog featuring: the complete line of superb Hi-Fi KNIGHT-KITS; the world's largest selection of quality Hi-Fi components and complete music systems—everything in STEREO; the world's largest stocks of Electronic equipment and supplies. Send for your **FREE** copy today.



**ALLIED RADIO**

ALLIED RADIO CORP., Dept. 30-K8  
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**BOARD of REVIEWERS**

Introducing the Experts who prepare the Reviews of New Records and Tapes



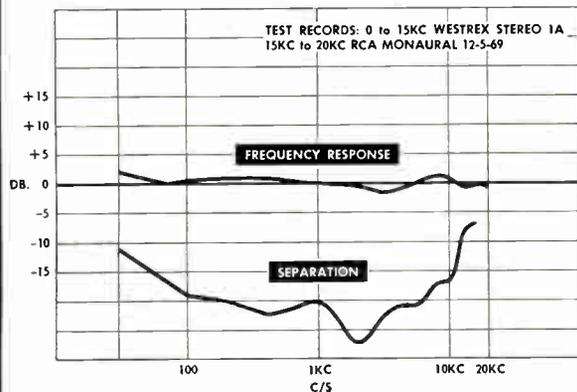
DOUGLASS CROSS, *Music Editor*

Douglass Cross entered the world of music as a singer; in 1941 he made his baritone debut with the San Francisco Opera, at 20 years of age, the youngest member of the company. His career as recitalist, Gilbert and Sullivan singing-actor, and radio artist was abruptly curtailed when he entered into the service of the U. S. Army. Medically discharged a year before the end of the War he became a writer and producer-announcer for the Office of War Information's "Voice of America". There, he supervised programs in fourteen languages beamed to South America and the Far Eastern war theatre. After the end of hostilities he resumed his career as a singer, combining that with several administrative posts in West Coast radio.

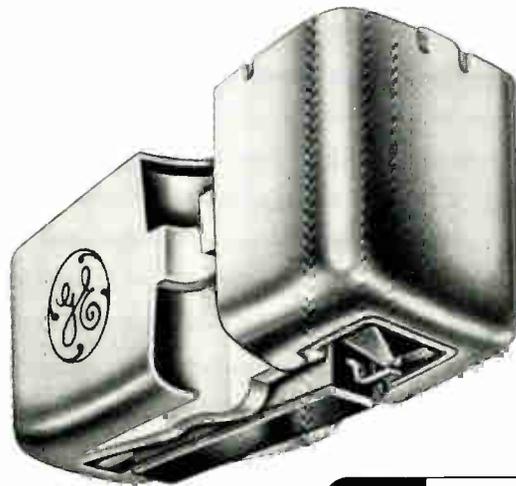
Coming to New York in search of the "big time" he found that baritones without means were gathering on street corners, so he decided that it might be expeditious to become a free lance writer and producer. His popular music, concert songs, and specialty material, written in collaboration with George Cory, soon found publishers and have been widely performed and recorded by many famous artists in several fields of entertainment. His first critic's post was on the *Musical Leader*; he has written articles on music for various publications, and his liner notes have appeared on many LP record albums. As a recording producer he has been associated with Gian Carlo Menotti, the Theatre Guild, Mabel Mercer, and the Margaret Webster Company, among others. In 1950 he produced the first complete recording of "Romeo and Juliet" with Eva Le Gallienne, directed by Miss Webster, considered at the time a startling example of realistic hi-fi technique. Later, he negotiated with the Bernard Shaw estate on behalf of Columbia Records for the rights to record "Don Juan in Hell". This was the first time a Shaw property had been permitted to be recorded, and did

*Continued on page 17*

# New G-E "Golden Classic" stereo-magnetic cartridge



Smooth response on both stereo and monaural records. Consistently high separation between stereo channels.



- Compatible with both stereo and monaural records
- Full frequency response, 20 through 20,000 cycles
- "Floating armature" design for increased compliance and reduced record wear
- Effective mass of stylus approximately 2 milligrams
- High compliance in all directions—lateral compliance  $4 \times 10^{-6}$  cm/dyne; vertical compliance  $2.5 \times 10^{-9}$  cm/dyne
- Recommended tracking force with professional-type tone arm 2 to 4 grams
- Consistently high separation between channel signals. (Specifications for Model GC-5.)

Stereo is here! General Electric makes it official—with the new "Golden Classic" stereo-magnetic cartridge, a fitting climax to the famous line of G-E cartridges. It makes stereo a superb, practical reality—at a very realistic price. Model GC-7 (shown) with .7 mil diamond stylus, **\$23.95**. Model GC-5 (for professional-type tone arms) with .5 mil diamond stylus, **\$26.95**. Model CL-7 with .7 mil synthetic sapphire stylus, **\$16.95**. (Mfr's suggested retail prices.)

## ...and new "Stereo Classic" tone arm



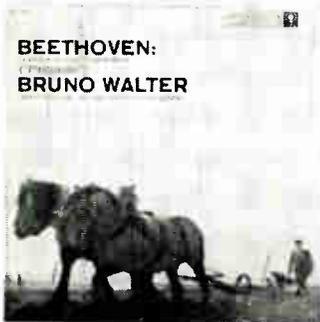
- A professional-type arm designed for use with G-E stereo cartridges as an integrated pickup system
- Features unusual two-step adjustment for precise setting of tracking force from 0 to 6 grams
- Lightweight brushed aluminum construction minimizes inertia; statically balanced for minimum friction, reduced stylus and record wear **\$29.95**. (Mfr's suggested resale price.)

See and hear the G-E "Stereo Classic" cartridge and tone arm at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept. HM10, W. Genesee St., Auburn, New York.

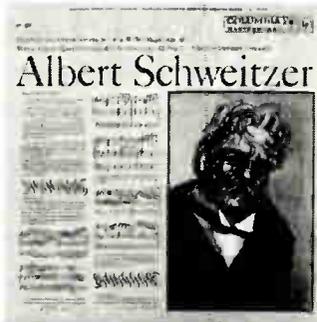
GENERAL  ELECTRIC

8 magnificent new Columbia Masterworks releases

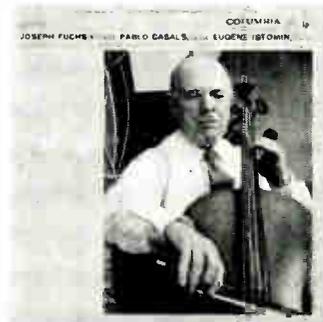
... NEW ADDITIONS TO THE WORLD'S FINEST  CLASSICAL RECORD LIBRARY



BEETHOVEN: "Pastoral" Symphony\*—Bruno Walter conducting the Columbia Symphony Orchestra. ML 5284



WIDOR: Organ Symphony No. 6 • MENDELSSOHN: Organ Sonata No. 4—Albert Schweitzer, organist. ML 5290



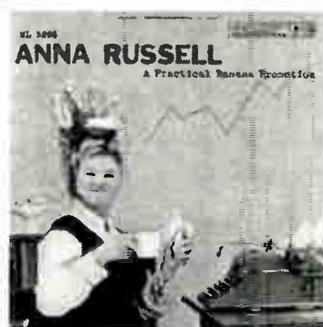
BEETHOVEN: Trio in E-flat Major; Trio in D Major—Eugene Istomin, pianist; Joseph Fuchs, violinist; Pablo Casals, cellist. ML 5291



STRAUSS: Don Quixote—The Philadelphia Orchestra, Eugene Ormandy, conductor. ML 5292



RAVEL: Bolero; La Valse; Rapsodie Espagnole—The New York Philharmonic, Leonard Bernstein, conductor. ML 5293



A PRACTICAL BANANA PROMOTION—Anna Russell. ML 5295



THE DON COSSACKS—Serge Jaroff, conductor. ML 5296

EACH 12"  RECORD  
STILL  
ONLY  
**\$3.98**



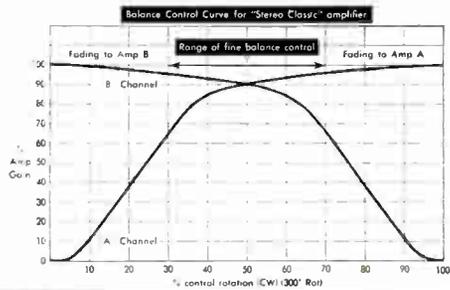
MOZART: Piano Concertos No. 23 in A Major, No. 16 in D Major—Rudolf Serkin, pianist, Alexander Schneider conducting the Columbia Symphony Orchestra. ML 5297

\*Also available on a new Stereo-Fidelity record by Columbia.

HIGH-FIDELITY RECORDS BY **COLUMBIA** 

© "Columbia" "Masterworks"      
A division of Columbia Broadcasting System, Inc.  
Price is suggested list

# New G-E 40-watt "Stereo Classic" Amplifier



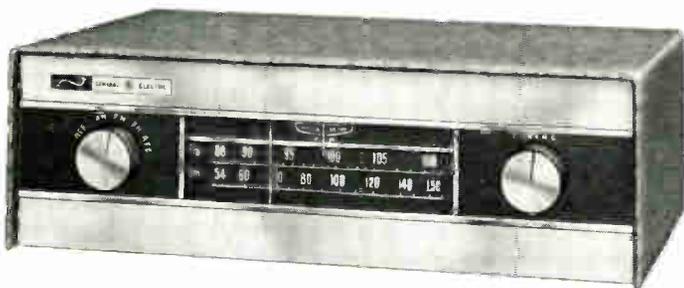
**Versatile, convenient switches and controls.** In this completely new and striking General Electric design you'll find every useful variation in stereo and monaural amplification, controlled swiftly and accurately. Balance control allows you to adjust for maximum stereo effect *without* overloading one channel when the other is cut down. New contour control boosts the bass smoothly, gradually, without increasing sound intensity. Each control handles *both* 20-watt channels.

- Full 20-watt power output from each channel at the same time.
- No audible distortion at full power.
- Flat response within .5 db from 20 to 20,000 cycles.
- Outstanding sensitivity, extremely low hum and noise level.
- Inputs: FM-AM tuner (and FM multiplex adaptor), stereo and monaural phono cartridge and tape, auxiliary.
- Speaker modes: stereo, stereo reverse, single or two-channel monaural.
- Speaker phasing switch saves manual phasing. **\$169.95\***.



New 28-watt Stereo Amplifier has similar features, except for speaker phasing switch. **\$129.95\***.

## ...and new FM-AM Tuner



**Top performance in a trim, modern cabinet.** Receives even weak signals with unusually low distortion, hum and noise level. No audible drift. Visual meter provides center channel tuning of FM and maximum AM signal. RF amplifier stage in both FM and AM for increased sensitivity. FM multiplex jack for stereo adaptor. Built-in AM antenna; folded FM dipole included. **\$129.95\***.

Model FA-11 (left) has russet leather vinyl finish. Model FA-12 finished in willow gray vinyl. Both models are style-matched to the amplifiers. Cabinet removable for custom mounting.

\*Manufacturer's suggested resale prices.

GENERAL  ELECTRIC

See and hear the G-E "Stereo Classic" amplifier and tuner at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept., HM10, W. Genesee St., Auburn, N. Y.

An important announcement for everyone considering a small-space wide-range speaker system . . . monaural or stereo

# ACTUAL TESTS PROVE

# University RRL\*

ULTRA LINEAR RESPONSE SYSTEMS

# SUPERIOR

Compared with competitive widely publicized high compliance small-space systems

AT \$40 to \$85 SAVING



RRL systems use a specially designed acoustic coupler to load the new University high compliance woofer, enabling it to radiate tremendous bass energy with only small cone excursions. This achieves greater linearity and virtually eliminates distortion. Tweeter response, carefully matched to the woofer's acoustic output, is smooth and flat to beyond 20,000 cps. Result: better bass, cleaner treble, smoother response than any competitive small-space, high compliance units based on totally sealed enclosures using "air spring" capacitance loading.

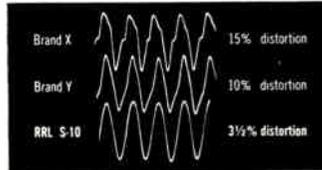
\*RRL — Radiation Resistance Loading

# PROOF OF SUPERIORITY

. . . as demonstrated by actual comparative measurements\* of University Model S-10 RRL ultra linear response system . . . and widely publicized competitive brands X and Y, under identical conditions.

## 75% LESS BASS DISTORTION

Distortion measured at 30 cycles with equal sound output for all systems.



The highly efficient S-10 requires only 1/4 of the cone excursion of Brands X and Y to produce the same sound output. Result: greater inherent linearity and 75% less distortion.

Brands X and Y reach overload conditions 4 times sooner (6 db) than the S-10. Bass distortion at higher sound levels is therefore considerably greater with X and Y than with the S-10.

## WIDER FREQUENCY RESPONSE

Brand X . . . . . 7 db down at 15,000 cps  
Brand Y . . . . . 2 db down at 15,000 cps  
RRL S-10 . . . . . flat to beyond 20,000 cps

Measured average acoustic energy, 7000-20,000 cps, for equal power inputs, demonstrates that Model S-10 performs . . .

5 db better than Brand X  
2 db better than Brand Y

Ultra linear response systems are not handicapped by the treble deficiencies common to competitive systems. With clean program material, the remarkably flat response and exceptionally true reproduction of upper harmonics by the S-10 result in amazingly realistic reproduction without "harshness." A Program Distortion Filter is provided which can be switched into the circuit to correct for inferior radio programs, worn records, tapes, etc.

## LOWER POWER REQUIREMENTS

Measured average of acoustic energy in 30-100 cps range, demonstrated that Model S-10 performed . . .

4 db better than Brand X  
2 db better than Brand Y

This test shows that the S-10 is, in effect, 100% more sensitive. (The ultra linear response systems will fill any average room with sound above normal listening level, using any high quality low power high fidelity amplifier.)

## NO "DAMPING FACTOR" PROBLEMS

Model S-10 RRL will work at maximum effectiveness with any modern (low internal impedance) high fidelity amplifier. No damping factor adjustment at all is needed, whereas both Brands X and Y require optimum settings. If an amplifier does not have this control the performances of Brands X and Y may be adversely affected.

## \* HOW TESTS WERE CONDUCTED

Frequency response was obtained in an anechoic chamber, using a calibrated Western Electric 640AA Microphone and RA-1095 Amplifier, a General Radio Model 1304B Beat Frequency Oscillator and a Sound Apparatus Model FRA Graphic Recorder.  
Distortion was measured with a Hewlett-Packard Model 330B Distortion Analyzer. The speakers were driven from a Hewlett-Packard Model 200AB Audio Oscillator, feeding a McIntosh 50-watt Power Amplifier.

## ALL THIS... AND MAJOR COST SAVINGS TOO!

You don't pay a premium for RRL's improved quality and performance. University's superior design and manufacturing know-how has resulted in substantial cost savings to the consumer. Compare for yourself!

Brand X . . . . . over \$180  
Brand Y . . . . . over \$220  
RRL Model S-10 . . . . . \$139

## GREATER SAVINGS WITH STEREO!

These RRL systems incorporate an exclusive University woofer feature . . . a *dual voice coil* . . . that receives the fully separated bass energy from both stereo channels and provides authentic full bass response without need for expensive or complicated networks, or an additional woofer and woofer enclosure. Thus you can have a complete stereo speaker system consisting of one RRL S-10 and a matching stereo adapter (speaker system with bass response attenuated below the 150 to 200 cycle range) for approximately the same cost as a single monaural Brand X and less than a single monaural Brand Y.

## ALREADY THE ACCEPTED LEADER

At WFUV-FM, pioneering stereo in New York City via FM-Multiplex, RRL systems have been selected for studio monitoring and public demonstrations. Fred Waring chose RRL systems for his latest nationwide high fidelity concert tour. "Research House, 1958" of Beverly Hills, California, awarded its Seal of Research Approval to the RRL systems for their beautiful design as well as quality performance. The undeniable superiority of the RRL ultra linear response speaker systems has been recognized by all authorities who know music and whose work demands the finest in speaker systems.

Hear these magnificent speaker systems at your dealer . . . soon!

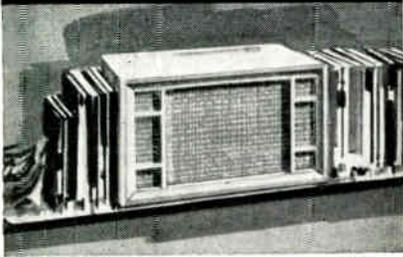
LISTEN

University sounds better



UNIVERSITY LOUDSPEAKERS, INC., 80 SO. KENSICO AVE., WHITE PLAINS, N. Y.

**ONLY FROM UNIVERSITY... A  
FULL LINE OF RRL ULTRA LINEAR  
RESPONSE SYSTEMS AND KITS**



**Outstanding for monaural—ideal as a stereo pair  
Model S-10 2-WAY SYSTEMS**

Components of the S-10 comprise the new 12" C-12HC high compliance, dual voice coil woofer, employed with the UL/HC 2500 cps tweeter and the special matched-level HC-2 crossover network. Also includes the Program Distortion Filter to correct for stridency of inferior radio programs, worn records, tapes, etc. The enclosure is constructed of extra heavy 3/4" furniture hardwoods. Gracefully styled to harmonize with any decor. Model S-10H is for upright use; S-10L, lowboy. Cabinet base removable for shelf, bookcase, or built-in applications. 24" x 14" x 14 1/2" deep. Shpg. wt., 51 lbs. User net: Mahogany—\$139.00, Blond or Walnut—\$143.00.

**...And greater efficiency, greater RRL advantages  
Model S-11 3-WAY SYSTEMS**

The S-11 truly stands *alone* in its field! It cannot be compared with any other existing high compliance system... but only with the most elaborate speaker systems, such as University's famed "Classic." Its handsome compact RRL enclosure houses the new heavy duty high compliance 15" C-15HC dual voice coil woofer. The new HC-3 network provides 500 cps crossover to the 2-way Diffusicone-8 Diffaxial for mid-range and 2500 cps crossover to the special UL/HC Hypersonic Tweeter for response to beyond audibility. The unique Program Distortion Filter and "balance" control complete this magnificent system. Model S-11H is for use as upright; Model S-11L, as lowboy. 26 7/8" x 19 1/2" x 17 1/2" deep. Shpg. wt., 80 lbs. User net: Mahogany—\$245.00, Blond or Walnut—\$249.00.

**FOR EVEN GREATER SAVINGS...**

**Ultra Linear component kits CUL-10, CUL-11**  
Enjoy the satisfaction of assembling your own superb Ultra Linear Response system along with the added savings thus made possible. Speaker Kit CUL-10 comprises the identical components of Model S-10; speaker kit CUL-11, the components of Model S-11. Both kits are furnished with all wiring cables and complete easy-to-follow instructions for building and installing your own RRL enclosure. User net: CUL-10 — \$88.50, Shpg. wt., 15 lbs. CUL-11 — \$164.50. Shpg. wt., 37 lbs.



UNIVERSITY LOUDSPEAKERS, INC., WHITE PLAINS, N.Y.

1959 Hi-Fi Yearbook Issue

**BOARD of REVIEWERS**

*Continued from page 12*

much to pave the way toward securing the rights to adapt Shaw's "Pygmalion" into a play with music: perhaps better known as "My Fair Lady".

For over four years Mr. Cross was producer-announcer for the New York City station WNYC where he was in charge of many serious music programs. His informal back-stage interviews with world famous musical personalities were intermission features of the Lewisohn Stadium Concerts summer broadcasts.

In 1955 he was appointed Station Manager and Program Director for the newly created hi-fi FM station WBAI, in Manhattan. In the two years of his tenure there WBAI climbed to the No. 1 rating for independent FM stations in New York City.

In spite of his duties as Music Editor for Hi-Fi Music, Douglass Cross still finds time to do a little singing; he has recently recorded a best-selling series of abridged Gilbert and Sullivan operettas which he adapted especially for children and in which he narrates and sings several of the leading roles.



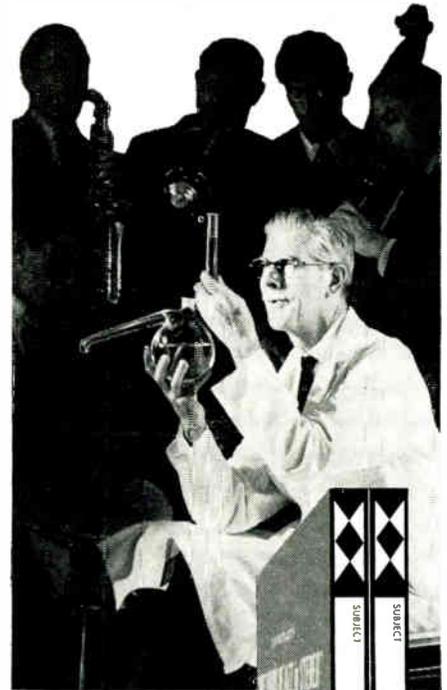
JEAN BOWEN

Jean Bowen was born in Albany, N. Y., and attended Smith College, where she received A.B. and A.M. degrees in music. She also holds an M.S. from Columbia University and has studied at the Berkshire Music Center, Tanglewood, Mass., and at the Dalcroze School of Music in New York City. A former member of the American Bach Society and the American Savoyards, Inc., she was also, until recently, Director of Youth Choirs at the First Presbyterian Church on Fifth Avenue. In New York and Northampton, Mass., she has done church and recital work and has appeared on television. In 1954 she was soloist with the Smith College Chamber Singers in a European tour sponsored by the United States Government. At present she is a staff member of the New York Public Library's Music Library and is studying voice privately.

For 18 years Arthur Cohn was director of the Fleisher Music Collection, the world's largest collection of orchestral music, housed in the Free Library at Phila-

*Continued on page 19*

**ONLY  
SOUNDCRAFT  
dares prove its  
superior quality!**



**HEAR IT FOR YOUR-  
SELF... in "SWEET  
MOODS OF JAZZ IN  
STEREO"**

featuring Coleman Hawkins, "Red" Allen, Marty Napoleon and other jazz greats in interpretations of "Summertime," "Tea for Two," "Stormy Weather" and other favorites.

**YOURS FOR JUST \$1.00 EXTRA...when you buy  
two 7" reels of tape in**

**SOUNDCRAFT'S New PREMIUM PACK**

containing two reels of Soundcraft tape with "Sweet Moods of Jazz in Stereo" recorded on one of the reels.

This is Soundcraft's way of demonstrating the markedly superior quality of Soundcraft Tape...the only tape Micropolished to preserve your "highs"...and Uni-level coated with plasticizer-free oxide formulation for greater uniformity and stability! Insist on Soundcraft Tape in the new PREMIUM PACK!

ask about these other

**SOUNDCRAFT PROMOTIONAL RECORDINGS**

"Sounds of Christmas"—traditional Christmas melodies (monaural only)  
"Dixieland Jamfest in Stereo"—a jazz classic

**REEVES SOUNDCRAFT CORP.**

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West Coast: 342 N. LaBrea, Los Angeles 36, Calif.  
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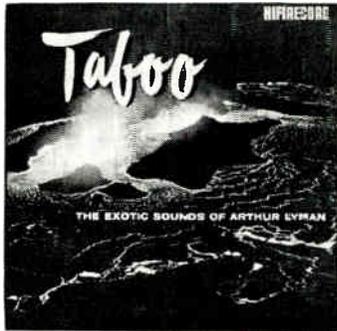
**R000 BIG DIXIE**—Harry Zimmerman's Big band plays the biggest, wildest, Dixie and Blues you've ever heard. Sensational sounding brass!



**R716 GEORGE WRIGHT GOES SOUTH PACIFIC**—A new slant on the score from the famous Broadway musical. George Wright's 2 million selling popularity scores another hit on the mighty 5 Manual Wurlitzer Pipe Organ



**R715 GEORGE WRIGHT'S IMPRESSIONS OF MY FAIR LADY**—Off-beat interpretations played on the mighty Wurlitzer 5 Manual Theater Pipe Organ as only Wright can do it.



**R806 TABOO**—The fabulous, exotic sounds of Arthur Lyman's Hawaiian Village Group recorded in Henry J. Kaiser's aluminum dome, Honolulu.



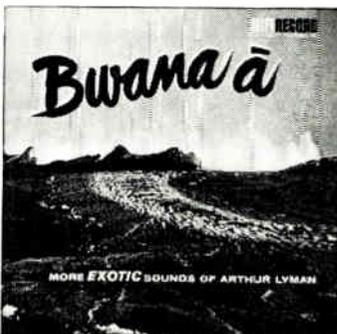
**R606 VERLYE MILLS HARP WITH A BILLY MAY BEAT**—Big band Billy May pile driver brass with Verlye Mills jazz harp.



**R805 JAZZ'N RAZZ MA TAZZ**—Red-hot rhythms from the Roaring twenties with George Wright's Varsity 5.



**R—FLIGHT TO TOKYO**—New, zany Oriental sounds from the mighty Wurlitzer 5 Manual Pipe Organ by the inimitable George Wright.

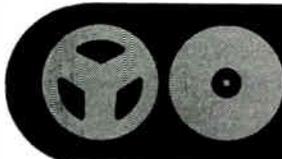


**R808 BWANA A**—Recorded in Henry J. Kaiser's aluminum dome, Honolulu, Arthur Lyman again captures the exotic sounds of his #1 best seller Taboo

# NOW! THE MOST SENSATIONAL SOUND "ON RECORD"

INCOMPARABLE  
HIFI **STEREO** DISCS  
HIFI **STEREO** DISCS  
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True Stereophonic Sound from a Disc!  
HIGH FIDELITY RECORDINGS, INC.  
Now brings you THE BEST sounding  
Stereophonic Long Playing Records.  
Absolute realism without compromise  
Let your ears tell you the difference.



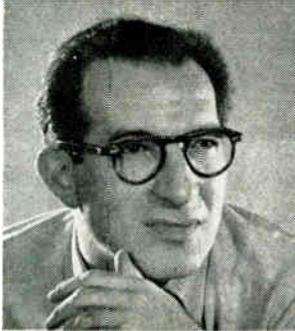
"The sound that named a company"  
**HIGH FIDELITY RECORDINGS, INC.**

7803 Sunset Boulevard, Hollywood 46, California

## BOARD of REVIEWERS

*Continued from page 17*

delphia. In 1952 he was appointed executive director of the Settlement Music School in Philadelphia, and in 1956 he became head of the symphonic, foreign, and rental music departments at Mills Music



ARTHUR COHN

Inc., New York City. Mr. Cohn has been very active as a conductor; included in his appearances have been two with the Philadelphia Orchestra, and a term as music director of the Valley Forge Music Fair. He enters his 16th year this month as conductor of the two Symphony Club orchestras in Philadelphia, and begins his 8th season as conductor of the Philadelphia Little Symphony. Guest conducting has included the countries of Scotland and Sweden, during Mr. Cohn's European tour in 1949.

As composer, he has written over 50 large-scale works, and at present is writing for British publication a volume on orchestration for stringed instruments. This year Lippincott will publish his survey of the music of Faure, Debussy and Ravel. Mr. Cohn has appeared on many radio and television programs and has produced a classical disc jockey show for a Philadelphia FM station. He has lectured extensively, including a guest appearance at Tanglewood.



GEORGE CORY

George Cory feels equally at home with both serious and popular music. Early church and theatre organ work led him to composition and conducting, which he studied at the University of California. After service in the Army, he was, for over

*Continued on page 21*

INTEGRITY IN MUSIC

## THE NEW STROMBERG-CARLSON ASR-433 STEREO AMPLIFIER

The most important aspect of stereo is stage effect. The instruments of the orchestra should come back to you from their exact positions on the stage. How?

The answer is balance. The ASR-433 is the stereo amplifier with "Tone-signal Balance," the surest method of achieving this realistic stage effect.

The ASR-433 is a superb monaural amplifier as well, giving you a full 24-watt output. The electronic crossover at 3,000 cycles provides output for 12 watts low and 12 watts high frequency operation. Every function has its own control for each channel and a master volume control is provided.



✱ STEREO TONE BALANCE

### SPECIFICATIONS:

POWER OUTPUT: 24 watts (2-12 watt channels). FREQUENCY RESPONSE: 20-20,000 cycles  $\pm$  1 db. HARMONIC DISTORTION: Less than 1%. NOISE LEVEL: 63 db down. INPUTS: Magnetic Phono, Ceramic Phono, Tape Head, Tuner and Aux. Tape. OUTPUTS: 4, 8, 16 ohms and dual Tape Out. LOUDNESS CONTROL: In-out, continuously variable. TONE

CONTROLS: Bass 15 db droop, 15 db boost; Treble 14 db droop, 12 db boost. EQUALIZATION: RIAA Mag. Phono. NARTB Tape Head. TUBES: 2-12AX7/7025, 2-6AV6, 2-6U8, 4EL84. CHANNEL SELECTOR: Channel "A," Channel "B," Stereo, Monaural, Crossover (of 3000 cycles). DIMENSIONS: 13½" W, 13¾" D, 4¾" H. PRICE: \$129.95\* (Audiophile Net).

\*Zone 1

See your dealer or write to us for full data on our complete new line of amplifiers, speakers, speaker systems, enclosures, program sources.

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Electronic and communication products for home, industry and defense; including High Fidelity Consoles; School, Sound, Intercom and Public Address Systems.



# An Invitation to Look, Learn, and Listen to Hi-Fi Music

**It's Open** Three months ago, Hi-Fi House was an idea that had progressed toward reality only to the extent that it existed on our architect's drawing board. Today, its entrance door stands open to welcome you whenever you can join the thousands of people who come to Crossroads, U. S. A., an address better known to the Post Office as Vanderbilt Avenue Balcony, Upper Level, Grand Central Terminal, New York City.

**See and Hear** It's a handsome structure, pleasantly lighted and air-conditioned.

The listening area is arranged to approximate the acoustics of the average home, so that the performance of the stereo and mono systems on demonstration from 8:00 A.M. to 10 P.M. can be duplicated anywhere else under reasonably favorable circumstances. In fact, the audio quality you will hear at Hi-Fi House will provide you with a standard of comparison for judging the audio quality of any kind of equipment designed to play records, tape, and FM radio.

**Literature** You can get bulletins and catalogs on all equipment, records, and tapes displayed at Hi-Fi House. Each window, and each component in the demonstration systems has a card with the manufacturer's name and an identifying number. You will be given a special Literature Request Card on which you can circle the numbers corresponding to the items on which you want further information. Fill in your name and address, and drop the card in the box at the exit door. The literature you want will be sent to you promptly by mail.

**On Display** After you have listened to the music, you will want to see the stereo and mono systems which produced it. They are set up in the equipment room, where the components are arranged for your inspection. Every two months, both systems will be changed completely, giving you an opportunity to see and hear all the different standard components. During September and October, the two systems are made up of:

## MONO SYSTEM

Sherwood FM-AM Tuner  
Garrard Changer with  
G.E. Stereo Pickup  
Garrard Turntable with  
Shure Arm & Pickup  
Marantz Preamp  
Marantz Amplifier  
Bozak Speaker  
A TACO antenna is used

## STEREO SYSTEM

Glaser-Steers Changer with  
G.E. Stereo Pickup  
Fairchild Turntable with  
Fairchild Arm & Stereo Pickup  
Tandberg Tape Machine  
Fisher Preamp  
McIntosh Amplifiers  
Acoustic Research Speakers  
for static-free FM reception

These systems are used alternately for demonstrating truly hi-fi reproduction from records, tape, and FM radio.

There are also special displays at Hi-Fi House of:

Columbia Records	Sherwood Components
Westrex 45/45 Cutter	Garrard Changers
RCA Victor Records	Mercury Records
Institute of Hi Fi Mfgs.	General Radio Instruments

**Come at Any Time** Many visitors have asked how

long Hi-Fi House will be open. It was planned as a permanent exhibit and demonstration center. If you saw the building in its early stages, you know that it is a steel-framed structure, designed to last as long as — well, almost as long as public interest in hi-fi music at home continues. So if you don't have a chance to visit Hi-Fi House next week, or next month, or next year, come as soon as you have an opportunity. Come as often as you can, too, for whatever is new at any time, you can expect to find it at Hi-Fi House. It is the best way to keep up-to-date with the finest in hi-fi equipment and music reproduction. When it comes to spending money, though, you'll have to go to your local dealer, for nothing is sold at Hi-Fi House except Hi-Fi Music Magazine. And a note for our early visitors who came the first week, before the air-conditioning was in operation: it's working now!

*For details about exhibits and space rates, address Thomas A. Kelly, Managing Director, Hi-Fi House, Kelly and Sleeper, Inc., 105 East 35th Street at Park Avenue, New York 16; telephone MUrray Hill 4-6789.*

## Hi-Fi House Music Center

### A Permanent Demonstration and Exhibit

# At the Greatest Showplace on Earth

**BOARD of REVIEWERS**

*Continued from page 19*

two years, musical director of a Gilbert and Sullivan repertory company in San Francisco. His musical version of Aristophanes' "Lysistrata" was produced on the West Coast with great success and negotiations are in progress now for a New York showing. Mr. Cory served for four years as musical assistant to Gian-Carlo Menotti. Meanwhile, the publication and recording of his own concert music and popular songs established him as a member of ASCAP. The New York Philharmonic, with Marie Powers as soloist, premiered his "Ballad for Voice and Orchestra" in Carnegie Hall the same season Billie Holiday performed a group of his popular songs in a jazz concert from the same stage.

He is frequently heard as pianist in night spots on Manhattan's East Side and coaches and writes material for a number of famous entertainers. In addition to recordings of his music by Billie Holiday, Pearl Bailey, Mabel Mercer, and others, Mr. Cory is also represented on records as an arranger and performer. He scored the background music for the album of Shakespeare's "Romeo and Juliet", starring Eva Le Gallienne, Richard Waring, and Dennis King and directed by Margaret Webster. As musical arranger and accompanist, he appears on the "Midnight at Mabel Mercer's" album and has been engaged to make the orchestral arrangements and to conduct Miss Mercer's forthcoming album.



OLIVER DANIEL

When the American Composers Alliance unanimously voted to award its Laurel Leaf citation to Oliver Daniel "For distinguished achievement in fostering and encouraging American music", they showed true perception, for few people have been more active in speeding the appreciation of new music in our time.

Born in a small Wisconsin town called De Pere, which he says is pronounced "deep here", he began his music studies there before going on to Berlin and Boston. He began a successful career as a pianist and a teacher at several prominent schools and colleges in New England. Abandoning this for radio in its pre-TV heyday, he became a producer-director at CBS and — for a two year hiatus — supervisor of

*Continued on page 22*

INTEGRITY IN MUSIC

PR-499:

**STROMBERG-CARLSON  
PERFECTEMPO\* MANUAL TURNTABLE**

**Designed for Stereo and Monaural Use • Incorporating every valid principle of turntable design that has been proven over the years . . . • belt drive • stroboscope speed indicator • high tolerance precision machining • weighted precision cast table • Precision motor • continuously variable cone drive . . . plus Stromberg-Carlson's own unique and original double-acting motor and table suspension system that effectively isolates the table and arm from all unwanted, extraneous noise.**

Precision machining plus a high quality precision motor give constant speed at any RPM setting of the continuously variable drive with virtually no wow and flutter. The unique design of the cone drive and the accurately calibrated stroboscopic speed indicator permit fine adjustment to any speed from 14 to 80 RPM. Once set, the speed will never vary.

The result—professional performance with complete versatility. These are the contributions of the "Perfectempo" to your high fidelity system. Handsome styling in morocco red with aluminum trim. Specially designed hardwood base (PB-497) also available if you wish.

\*TM



**PR-499 SPECIFICATIONS:**

SIZE: 15 3/4" wide, 14 5/8" deep, 5 1/2" below and 2" above mounting base (not including tone arm).  
 WOW: 0.14% rms. FLUTTER: 0.09% rms. RUMBLE: -55 db re. 20 cm/sec @ 1 kc. MOTOR: four-pole. PRICE: \$99.95\*. (audiophile net)

**RA-498: TONE ARM**

**Designed for Stereo and Monaural Use • Single pivot point suspension, true viscous damping and high moment of inertia result in extremely low resonance (as low as 12 cycles, depending on cartridge used) and consequently yield flat response below the limits of audibility.**

A calibrated counterweight is adjustable to provide any needed point force and is eccentric for fast, precise mass centering. PRICE: \$24.95\* (Audiophile Net). \*Zone 1

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## BOARD of REVIEWERS

*Continued from page 22*

Bay area. She recently completed her education at the University of California at Berkeley where she majored in music and specialized in choral conducting and voice. She has been active there in the campus opera productions and was conductor of



ANN DOUGLASS

several choral groups. When not working as editorial assistant for Hi-Fi Music Magazine, she is circulation manager for *View*, a magazine published by the student members of the International Student Council of New York City. She is, of course, an ardent hi-fi fan, enjoys photographing the many sides of New York City's life, and for further relaxation, "getting away from it all" on mountain camping trips.



LEONARD FEATHER

Leonard Feather is best known as author of "The Encyclopedia of Jazz", the principal reference work in the jazz field. Published in 1955, it was followed in 1956 by "The Yearbook of Jazz", featuring Feather's unique Musicians' Musicians poll. In 1957 Horizon published "The Book of Jazz", a textual handbook in which Feather tells the story of jazz, instrument by instrument. He has written music, and sometimes lyrics and arrangements, for almost 300 compositions recorded by top jazz artists, and is himself a recording band-leader, his recent albums including "Oh Captain!" by the Feather-Hyman Orchestra and "The Swinging Seasons", a set of

*Continued on page 25*



INTEGRITY IN MUSIC



### STROMBERG-CARLSON RF-484 15" COAXIAL TRANSDUCER...

utilizes a 15" soft skiver woofer for a low-frequency reproducer and an induction tweeter of exclusive, patented Stromberg-Carlson design.

The woofer has superb performance in the extreme low-frequency range due to a very rigid high mass moving system. It has been damped to provide optimum transient response and control throughout its operating range. It is unusual in that combined with this exceptional transient response the RF-484 performs in an extremely linear manner.

The induction tweeter employs a Stromberg-Carlson design principle that results in an extremely light and sensitive moving system. This flat and extended frequency response characteristic is a direct result of our patented design. A carefully calibrated diameter and shape of cone afford dispersion capabilities that are definitely superior.

#### SPECIFICATIONS:

**Power Handling Capacity:** Waaf-er—Over 100 watts Program Material; Tweeter—Over 50 watts Program Material. **Effective Frequency Range:** 15 to 20,000 cps for 10:1 average loudness range re. 32 sones (90 phons). 15 to 20,000 cps for 5:1 average loudness range re. 32 sanes (90 phons). **IM Distortion:** 100 cps and 700 cps at 2.8 volts, 1:1 ratio, an instantaneous power input of 4 watts: 0.3%. **Dispersion:** 140°—Test Signal, constant amplitude noise band, 1 kc to 20

kc. The intensity at the outer limits of the 140° solid angle is within 10 db of the intensity on axis. **Free Air Resonance:** 20 cps plus or minus 5 cps. **Maximum Flux Density in Magnet Structure:** Waaf-er—14,000 Gauss; Tweeter—18,000 Gauss. **Flux Density In Air Gap:** Woofer—10,000 Gauss; Tweeter—10,000 Gauss. **Total Flux In Air Gap In Maxwells:** Waaf-er—152,000; Tweeter—27,900. **Nominal Impedance:** 16 ohms. **Dimensions:** Diameter (OD)—15 $\frac{1}{8}$ " ; Depth—6 $\frac{1}{32}$ ". **Price:** \$149.95 (Audiophile Net).

\*Zone 1

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Electronic and communication products for home, industry and defense; including High Fidelity Consoles; School, Sound, Intercom and Public Address Systems.





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

## Collaro—your silent partner for Stereo

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

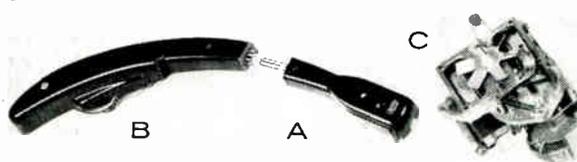
**A. Five-terminal plug-in head.** (Exclusive with Collaro.) By providing two completely independent circuits, the new five-terminal head guarantees the ultimate in noise-reduction circuitry—a vital need for stereo reproduction.

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

or monaural cartridge and it has no spurious resonances.

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

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



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

**ROCKBAR**  
Corporation

American Sales Representative for Collaro, Ltd.

## BOARD of REVIEWERS

Continued from page 23

originals produced in collaboration with Dick Hyman and Ralph Burns.

London-born, he came to New York in 1935 and has contributed to *Down Beat*, *Playboy*, *Esquire*, *The New York Times*, *Red Book*, *The Saturday Review*, the *World Book Encyclopedia*, *Look* and numerous foreign music publications. As a talent scout, he discovered George Shearing and brought him to the U. S. in 1946. Also, he arranged and supervised the first recording sessions of Sarah Vaughan and Dinah Washington. As an impresario, he staged the only two concerts that ever featured jazz at the Metropolitan Opera House (the *Esquire All Stars* in 1944, Ellington in 1951).

From March through June 1958 he was a consultant on "The Subject Is Jazz", an educational series presented over NBC-TV, the first network series of its kind. He also served as co-producer of the "Critics' Choice" concert at the 1958 Newport Jazz Festival.



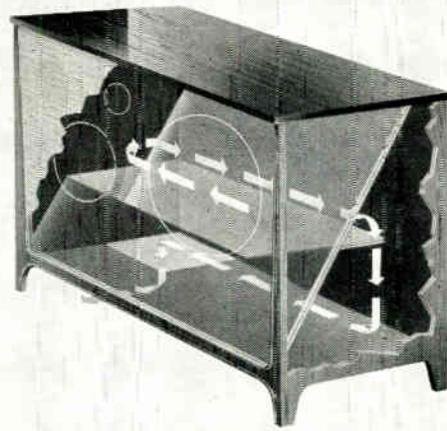
SHIRLEY FLEMING

Shirley Fleming, Assistant Music Editor of *Hi-Fi Music* for the past year, came to New York and this magazine by way of Augusta, Georgia and Northampton, Massachusetts. In the former locale she grew up loving animals and music; in the latter, at Smith College, she received an A.B. and an A.M. in music and held a teaching fellowship for two years. She also found a niche as violist in several amateur quartets, and has been particularly fond of chamber music ever since. At present, between record and tape reviews and an occasional feature article assignment for *Hi-Fi Music*, she reviews concerts for another monthly publication, partly for the pleasure of hearing a "live" viola other than her own once again.

Bernard Gabriel's various activities as a concert pianist, lecturer, composer and teacher have been the subjects of articles in *Reader's Digest*, *Coronet*, *The New Yorker*, *Time*, and other publications. He has appeared widely in concert throughout the country, and is often heard over the air and on television. In teaching, his work

Continued on page 150

INTEGRITY IN MUSIC



### STROMBERG-CARLSON

#### ACOUSTICAL LABYRINTH® BAFFLING SYSTEM

Here is unequivocally the very finest means available to maximize the performance at low frequencies of quality loudspeakers.

When properly coupled to the low-frequency radiator of a speaker system — it achieves a system resonance that is lower than the un baffled free air cone resonance of the low-frequency radiator itself.

The system utilizes mass loading and frictional damping as acoustical devices to properly extend the low-frequency range of the system with extreme flatness of response.

For example, when the Stromberg-Carlson RF-484 loudspeaker, which has a cone resonance of approximately 20 cps, is used with our RH-416 Labyrinth cabinet — the system resonance is about 16 cps.



RH-412 12" Speaker Enclosure



RH-413 12" Speaker Enclosure



RH-414 8" Speaker Enclosure or RS-461 Speaker System



RH-416 Speaker Enclosure or MSS-491 Speaker System



RH-417 Speaker Enclosure or MSS-492 Speaker System

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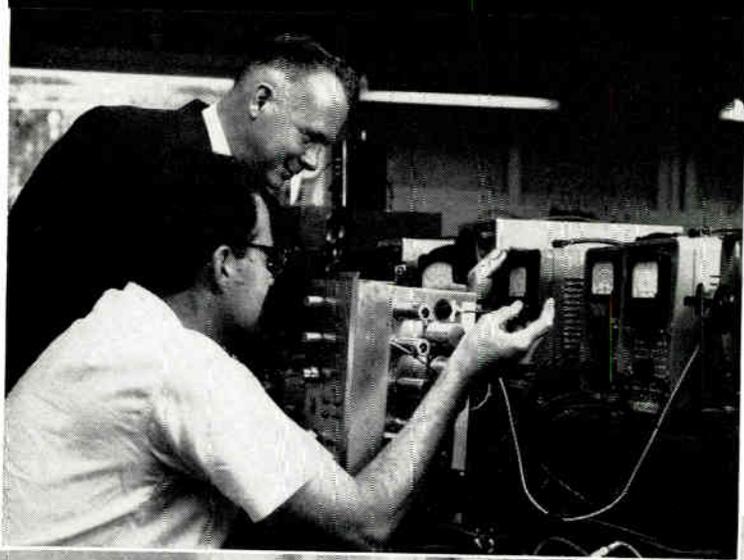
## This Man is Using an Electronic Crystal Ball

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

The new 130 Stereo preamp is an example of the way Scott engineers work ahead. Engineering of this brand new product was started when stereo was nothing more than a hobbyist's delight. This allowed time for thorough testing of its many advanced features.

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

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

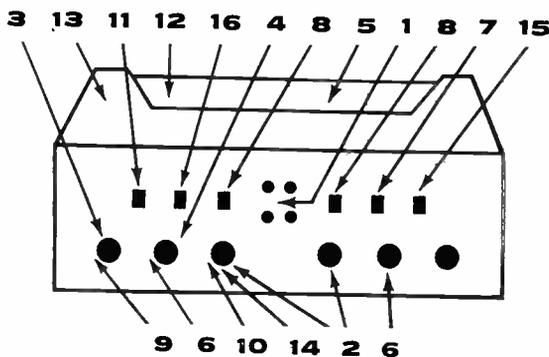


17 reasons why you should buy the

# New H. H. Scott Stereo- Preamp



H. H. SCOTT, INC., 111 POWDERMILL RD., MAYNARD, MASS.  
EXPORT: TELESCO INTERNATIONAL CORP., 36 W. 40TH ST., N. Y. C.

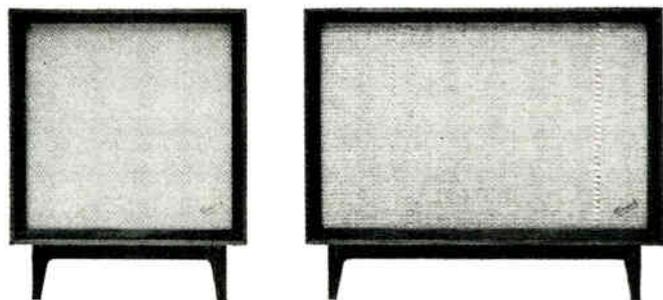


1 Visual signal light display panel shows mode of operation at a glance. 2 Completely separate bass and treble controls on each channel so that different speakers may be matched. 3 Play stereo from any source — Records, FM-AM Tuner. 4 Reverse channels instantly, or play monaural from any source through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



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

Write for complete technical specifications and new catalog MH-10.



# DEBUT

of the Bozak *Urban* enclosures for  
the B302A and B305 speaker systems.

See and hear them at the Audio Fairs  
and franchised Bozak dealers—or write  
The R. T. Bozak Sales Co. Darien, Conn.

PRECISION ...

precisely  
for music!



*A pickup precisely designed for music! A stereo pickup with all the compliance, frequency response and distortion-free performance required for the highest quality music reproduction. This...is the STANTON Stereo-FLUXVALVE...where quality starts and the music begins!*

Hermetically sealed for a lifetime of trouble-free use, the STANTON Stereo-FLUXVALVE performs in a way no other pickup can equal. Use it in automatic or manual record playing systems.

The STANTON Model 196 UNIPOISE Arm with integrated Stereo-FLUXVALVE pickup mounts easily on all quality transcription turntables. Precision single friction-free bearing adds gentleness to quality. \$59.85 with replaceable 0.7 mil diamond T-GUARD Stylus.

For use in all pickup arms—automatic or manual—choose the STANTON Model 371 Stereo-FLUXVALVE cartridge. On monophonic records it will outperform any other pickup *except the original FLUXVALVE...* on stereophonic records it is peerless! \$29.85 with replaceable 0.7 mil diamond T-GUARD Stylus.

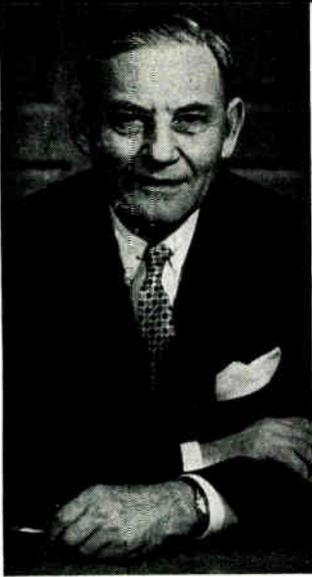
PHOTOGRAPHED BY MORT WELDON



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

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Address Dept. D108 for a free copy of IT TAKES TWO TO STEREO by Walter O. Stanton.



*Milton Sleeper discusses*

## MUSIC IN YOUR HOME

AT HI-FI HOUSE, where the stereo and mono systems used to demonstrate hi-fi reproduction are made up of standard components, we hear the frequent comment: "That's the kind of music I could enjoy in my home. But why can't they make complete cabinet instruments that sound like what I hear from these components?"

Well, that's something like the question: "Why can't American companies build automobiles like the European cars?" American manufacturers *can* build anything, so the question is really, "Why *don't* they build automobiles like the European cars?" Or, "Why *don't* such companies as Philco, or Zenith, or Magnavox build complete instruments that deliver the kind of performance that can be obtained from installations made up of components?"

To get a picture of their reasoning, let's look at the automobile situation. As American manufacturers have learned from their market researching, most of their cars are bought by women (though paid for by men). What determines a woman's choice? Why, it is 1) her concept of the impression she will make by being seen in it, and 2) the convenience features it offers, currently such as automatic gearshift, power steering, and power brakes.

Having decided that she will look charming in it, and that she just loves the color, the chromium, and the smooth way it steers and stops, the average woman is loyal to the car of her choice no matter how much gasoline it consumes, how many parts get loose as the nuts and screws fall off, how many hours she wastes while the garage repairs defective workmanship that should not have left the factory, or how high the bills for correcting the faults and failings of the car she chose. All those things she forgives because her base of reference in judging the car she bought was not performance, but appearance and fancy features. And let's face it, the foregoing also applies to many men who choose their own cars.

First of all, in order to think of mechanical or electrical equipment in terms of performance, one must have a working knowledge of it, or access to a source of information. The only other criteria are impressive appearance and those point-of-sale features which may prove to be unimportant, or more trouble than they are worth.

In Europe, automotive engineers have developed their designs around small, highly efficient engines, principally because gasoline is so expensive. Since horsepower is low,

the cars must be light, and so they are small. Being small, they cannot accommodate the size and weight of mechanisms required for power steering, power brakes, automatic shift, and button-operated seats and windows. Neither is there spare power to drive the big generators needed for all the lights and devices that have been added to American cars. But they have worked out chassis construction, brakes, and spring suspensions that are comfortable, safe, and so superior to our designs that the little Volkswagen, for example, can travel on bad roads and deep snow that stop our heavy, high-power cars. The more you study the *performance* of automobiles, taking into account the original purchase price, cost of operation and repairs, roadability, and safety, the more you wonder why so many people buy American cars!

The choice between cabinet instruments and hi-fi components presents a strikingly similar situation. Most of the former are bought by women. What determines a woman's choice? Almost without exception, it is her concept of the impression the cabinet will make as a part of the furnishings in her living room. As for the music it will produce — the salesman's assurance that it is a high-fidelity instrument is confirmed by the label it bears, and it certainly sounds better than her TV set.

Men who become interested in hi-fi have a different approach. They look, listen, compare, and ask questions. (Those who want to get music merely by plugging in a cord and turning a switch are the exception.) Usually they are engineers, or former GI's who were trained in radio and electronics. They soon find that there is the same difference of design philosophy between cabinet instruments and components that there is between American and European cars — the difference between designing for appearance and sales promotion features, and for performance and intrinsic value.

To carry the comparison one step further, there is a greater demand for design-for-show in both automobiles and audio equipment, even though design-for-performance costs less. However, since the last war, the American people are becoming more technically minded. They are more concerned with the how's and the why's of their adjuncts to daily living, and their growing appreciation of performance is reflected in the steadily increasing sale of European cars and hi-fi components.

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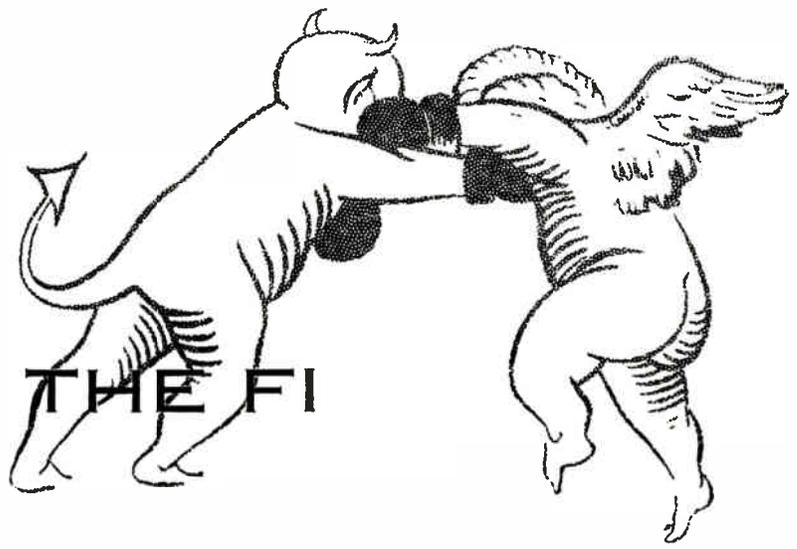
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## THE HI AND THE FI

The Art of Listening: "My husband," our hostess was saying, "has spent over two thousand dollars on hi-fi equipment and he doesn't care for music!" We had brought our coffee into the living room of the small Manhattan Eastside apartment and were waiting quietly and expectantly while our host prepared the first number on the program. Cocktails and dinner had been excellent, the conversation stimulating, and now a little Mozart or perhaps the Modern Jazz Quartet would have been agreeable indeed. Suddenly the unearthly scream of a diesel locomotive horn shattered the stillness as the cups and saucers we were holding clattered onto the glass top of the coffee table; at once the living room was wildly alive with the thundering bedlam of the New York Central railroad yards at rush hour. There were the clackety-clack of a slow moving freight (sure enough, moving from right to left and disappearing), clanging warning signals sweeping across the speakers, distant cries of the yardmen, and finally the onrushing approach of the Twentieth Century Limited.

This madness continued for over an hour with stereo tapes of new-born babies crying, dogs baying, cats fighting, the Queen Mary sailing, racing cars screeching until the distraught neighbors upstairs almost succeeded in cracking the ceiling with the blows of what must have been a sledge hammer kept for these occasions. "I think we'd better have a little music, dear," our hostess warned her husband. "Play that new stereo disc of *The Pines of Rome*." And while he proudly switched from tape to the newly acquired stereo arm and cartridge, she confided that our host was really very fond of this piece as he was especially enchanted by the sound effect of the nightingales heard in the third section.

After sanity had been restored by the Respighi (played perforce at normal listening volume for the dimensions of the room), our hostess showed us their tape and record collection. On separate shelves that might have been labeled "his" and "hers" were dramatically displayed two violently opposing tastes of hi-fi enthusiasts. On his, of course, were the noise makers, the calamitous collection of curiosities — interesting enough for five min-

utes, perhaps, but surely not the stuff for which the wonders of hi-fi were made to serve. Confronted and detained on a Sunday drive by the same realistic effects to be found on his slow moving freight train tape, our host would very likely flare up into a state of near apoplexy.

On the other hand, our hostess' shelf displayed a modest but intriguing selection of her favorite music ("I play them usually in the afternoon," she smiled). She was, it seemed, a person with a variety of musical interests. There were some original cast recordings of Broadway shows, some *lieder*, several tapes and records of operas, sonatas, and chamber music, and a few works for full orchestra. It was obvious that the hi-fi system did, after all, give her much pleasure; it was apparent, too, that she was not concerned with just noise surging from the two expensive speakers, spectacular as it might be. Her delight was with the aesthetic possibilities of hi-fi: the most exciting method yet devised to reproduce the reality of the sound of music.

In her collection were no gimmicks, no forays into the mysterious realm of mathematically contrived *musique concrète*, as the French call it (that weird electronic conglomeration of pulsating blurps, re-echoing hums, and subdued ominous sirens that reminds one of nothing so much as the internal turmoil of faulty plumbing).

"I think my husband will throw his toys away soon and begin listening to music. I do hope so," said my hostess, as she handed me a steady highball. And I could see how happily she will welcome that day when their hi-fi system would function as a noble instrument, and abandon its schizophrenic ability to behave as a housed monster.

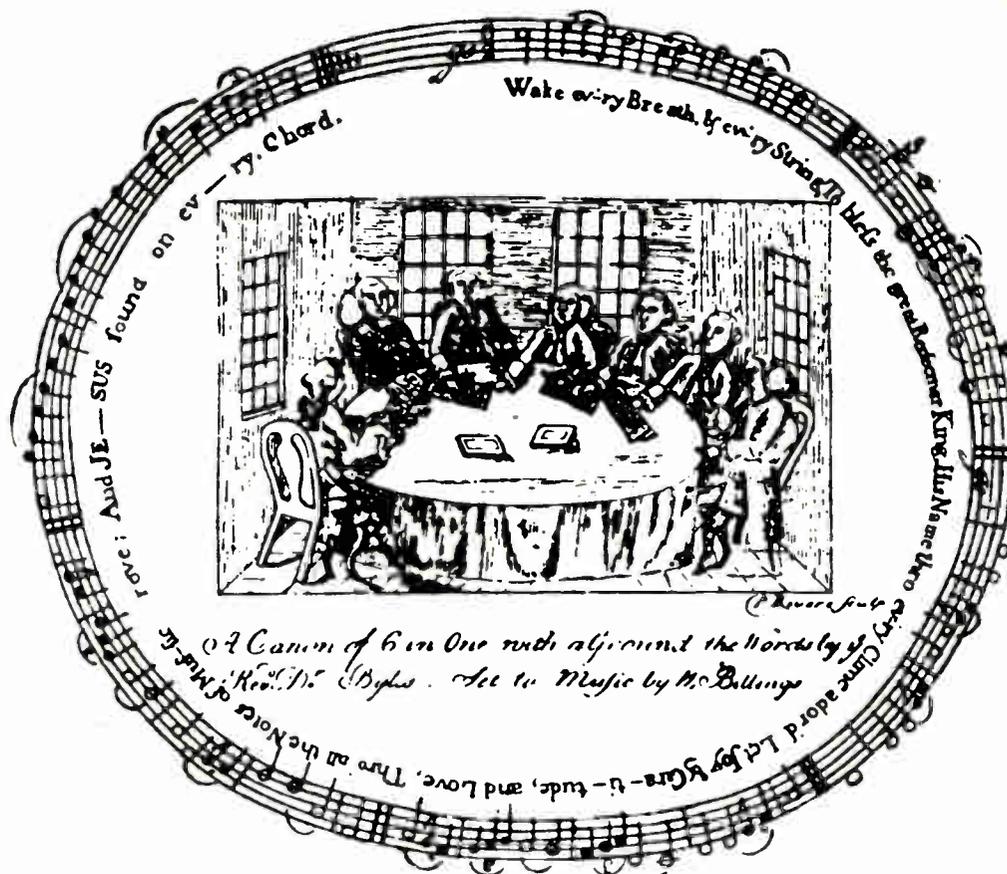
The State of Stereo Tape: Tape enthusiasts will be as disappointed as we are to note that there is only one page of stereo tape reviews in this issue. There are several reasons for this. First of all, it seems that the current excitement over the new stereo discs has created throughout the tape industry a state of major indecision. Most of the budgets for advertising are being apportioned for the promotion of this newest adjunct to hi-fi to the detriment of stereo tapes. The explanation of

the publicity departments is that the tapes are just "not in demand". Naturally they won't be bought if they aren't promoted. Secondly, many of the tape companies — even the majors — cancelled their tape releases schedules for the summer months, and many of the tapes that did arrive were of such trivia that they didn't rate the use of space for criticism. Thirdly, and most important, is the problem of obtaining review copies at all from certain of the companies. This tendency on the part of some promotion departments to take the attitude that tapes are too expensive and specialized a commodity to justify an allotment of copies for review is surely a short-sighted and even a disastrous policy. One company, which releases some of the finest stereo tapes on the market, incidentally, has consistently refused to allocate any review copies whatsoever; the critical coverage of this label that has appeared in Hi-Fi Music for the benefit of our readers has been accomplished at considerable inconvenience, and at our own expense.

Now that the tape catalogues are finally being fattened by more interesting and out-of-the-way repertoire (and not just by the over-recorded standards that are sure-fire sellers), we are more anxious than ever that these releases be adequately covered. We have every hope that future issues will contain more and more reviews of stereo tapes: the most faithful medium yet devised for reproducing recorded sound.

So Lo the Fi: It wasn't many months ago that we were bemoaning the fact that "collector's items" were hard to come by on LPs and tapes. It seems now that this void is rapidly being filled. Angel's contribution, "Great Recordings of the Century", is a superb example. Nostalgia will always create a demand to hear the immortal discs of the past; fragile as their sound may be, it is wondrous what a good hi-fi pick-up can accomplish in evoking from their grooves the lost grandeur of another age, especially when it comes to vocal music. Recording has become a glorious art, and Thomas Edison surely foresaw its future when he termed his New Diamond Disc Phonograph "the phonograph with a soul".

— DOUGLASS CROSS

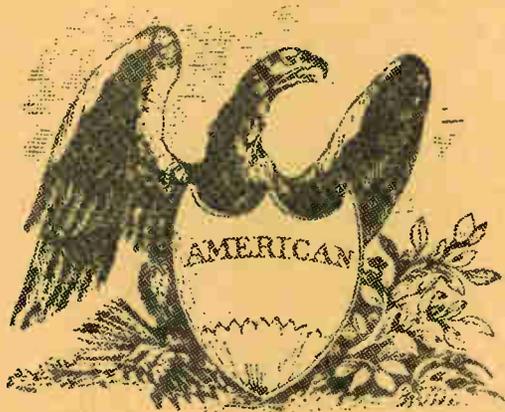


An engraving by Paul Revere for the "New England Psalm Singer", William Billings's "musical declaration of independence", published in 1770

## The Heritage of American Music

*In 1860, Walt Whitman Wrote of the Songs of the People Who Built Our Nation — a New Music, Naïve, Full of Gusto and Vitality*

I hear America singing, the varied carols I hear;  
 Those of mechanics — each one singing his, as it should be, blithe  
 and strong;  
 The carpenter singing his, as he measures his plank or beam,  
 The mason singing his, as he makes ready for work, or leaves off work;  
 The boatman singing what belongs to him in his boat — the deck-  
 hand singing on the steamboat deck;  
 The shoemaker singing as he sits on his bench — the hatter singing as  
 he stands;  
 The wood-cutter's song — the ploughboy's, on his way in the morn-  
 ing, or at the noon intermission, or at sundown;  
 The delicious singing of the mother — or of the young wife at work —  
 or of the girl sewing or washing — Each singing what belongs to  
 her, and to none else;  
 The day what belongs to the day — At night, the party of young  
 fellows, robust, friendly,  
 Singing, with open mouths, their strong melodious songs.



# THE GRASS ROOTS

A Brief History of Our Musical Awakening; Portraits of  
the Men Who Created America's First Compositions — *By* Oliver Daniel

THE TERM "cultural barbarians" has been leveled at Americans long and consistently. We have, of course, attempted to alter this opinion of ourselves in recent years and have sent cultural emissaries to demonstrate our artistic achievements. We are currently exhibiting a dried sage bush, a rocking chair, and a football suit at the Brussels Fair, and we have also sent abroad the Philadelphia Orchestra, Marian Anderson, Yehudi Menuhin, Benny Goodman and many others. Tours of our orchestras in Europe and the Near and Far East have been resoundingly successful, but they have also brought with them certain unavoidable criticisms. The fact that the conductors and personnel have been largely foreign born has at times intensified the opinion that our culture is a product of money, with no other roots.

It is obvious that we have undersold our creative product abroad, but it is even more striking that we have done so at home — in fact, for a long period. We have accepted this myth of America's artistic inferiority as a matter of course. As early as the 1790's, Royal Tyler, in his prologue to the first American play, stated:

*All that aims at splendor and parade  
Must come from Europe and be ready made.*

The title of that play was "The Contrast" and it pointed up the conflict between our solid national qualities and the foppish elegancies that were being imported into the post-Revolutionary world.

People who think that our culture is new should be reminded that it has been flourishing as long as settlements have existed in America. A remarkable outbreak of musical creativity took place in Boston as early as the middle of the eighteenth century. A whole group of new composers appeared. By practically every standard, the early New England music is crude. It is amateurish and simple, and if compared with the outpourings of Bach and Handel, who were writing at the same time, it is primitive indeed. Yet this was the music emerging from entirely different root systems and designed to appeal to

the sensibilities of a very differently conditioned people, and it brought pleasure to its listeners and pleasure to the men who created it.

While William Billings was not actually our first composer, he was certainly one of the most remarkable and influential of our early music-makers. Stimulated by his efforts, his popular success and compelling personality, a whole school of composers emerged in New England. So highly did the people of that time esteem him that they programmed his music along with that of Handel, not only in Boston but as far away as Philadelphia. The sparseness of theatrical life had made choral singing an institution called "the singing school". It was something of a local phenomenon. The singing masters, who were usually composers of a sort, were often the most popular citizens in their communities. They composed on a kind of do-it-yourself plan. It was something like the fad that is currently popular but it was taken for granted in those post-Revolutionary New England days. The famous character, the tinker, was often a composer as well as a fixer of many things. Tinkers were handy men, they peddled their wares about the countryside, and they carried oblong leather-bound singing books as staples and highly saleable items.

Among those who belonged to the compose-your-own-hymn-tune group, we find a tanner, several school teachers, a horse breeder, a carpenter, a blacksmith, various merchants and even a judge. With their keen interest in trying their hands at a great variety of things they made the "how-to" article and book very popular. Even Benjamin Franklin wrote a little "how-to" book called "Advice to a Young Man on the Choice of a Mistress".

It is difficult to determine just how many men were actually trying their hand at composition at this time, since many hymn tunes appeared anonymously in various collections, but there were between 25 and 30 who were sufficiently distinguished either to have whole collections of their works printed or to be included in the collections



*The remarkable Supply Belcher: a justice of the peace, school teacher, musician, and member of the state legislature*

appearing in this thirty-year span following the Revolution. It is significant to note that the work of these men was constantly performed and, in fact, that all of the music played at this time was contemporary.

The most remarkable thing about this musical effusion is that it happened in a community the population of which ranged from about 30 thousand at the time of the Revolution to 43 thousand in 1820. It is interesting to note that no such creativity existed in any of the other colonies, with the exceptions of the German settlements in Pennsylvania and North Carolina. No group of native composers came on the scene in New York, Philadelphia, or Charleston.

While Boston, and in fact all of New England, relished the music of its early composers, it was driven into almost complete oblivion. The "better music boys", the academically trained composers who came in ever greater numbers from Europe, all pointed out the errors and crudities of this early music.

By 1810, Johann Christian Gottlieb Graupner had organized a group of musicians into an orchestra called the Philharmonia in order to practice works of Haydn. In 1815, he and two colleagues invited the interested Bostonians to meet in order to consider "the expediency of forming a society for cultivating and improving a correct taste in the performance of sacred music, and also to introduce into more general practice the works of Handel, Haydn and other eminent composers". In April, the Handel and Haydn Society was formed. Works of local composers were no longer programmed. The burst of homespun composition that seemed so bright suddenly ended.

Suddenly a situation developed in which the culture was purchased rather than grown. The imported product was substituted for the native one. As new composers

emerged they were well trained, but somehow in their training, imitation seems to have taken the place of real creativity. Most received a proper European-style training, but few developed anything akin to that burning creative energy which seemed to tenant some of the earlier men, nor were they able ever to establish such intense communication and *rapport* with their audiences. While in the East an urban tradition took over, the heritage and tradition of the Billings group continued to flourish in the South and the West, mixing and mingling with many other influences, but combining with them and becoming enormously important to the people who followed it. It began to flow into the stream of popular art.

In a unique type of music script called "shape notes", this music began to emerge with the latest gospel hymns, with elements of folk music; this, along with other traditions of English hymnody, produced a further admixture in the South where the white and Negro spirituals emerged.

But our earlier school of musical creation was discouraged, particularly by the "better music boys". In the East it was killed off in the pursuit of elegance and education. Lowell Mason, whom we respect as a pioneer in American music education, was more distressed by the errors in musical practice than he was appreciative of the creative quality of the music itself. Strangely, this deprecation of our popular music still continues and it has taken us a long time to reappraise and rediscover the vital elements in our simple, homespun music.

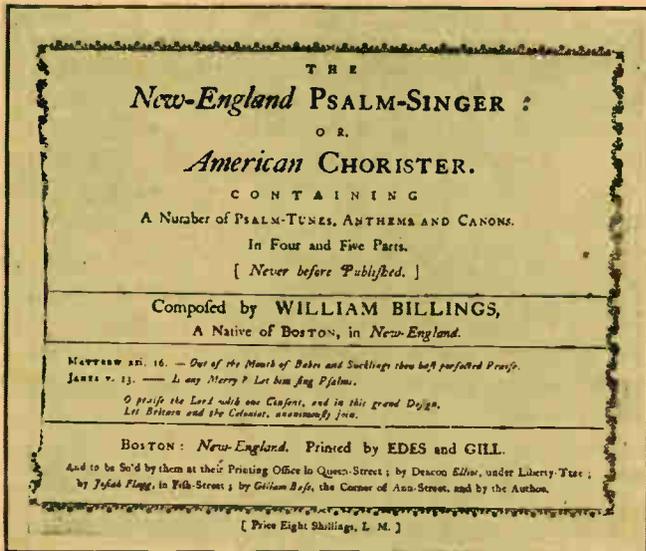
Composer Charles Ives incorporated hymn tunes into his symphonies, and so has Virgil Thomson. Henry Cowell has based a whole series of "hymns and fuguing tunes" on the style of these earlier composers. Otto Luening, Ross Lee Finney, and William Schuman have all used Billings' melodies as bases for their compositions. Aaron Copland has rediscovered the wonderful melodies of the Shakers in his "Appalachian Spring". Thomas Canning has developed a rich and sonorous "Fantasy on a Tune of Justin Morgan".

The earliest creators who evolved this simple music were fascinating men indeed. Let us for the moment consider the life and music of some of these creators and their position in the world about them.

The first and most colorful of these early music makers was William Billings. This eccentric was a man of unusual individuality. His character has appealed to both writers and historians. But so little of his music has been available until recently that contemporary musicians have not been able to form any judgment. Billings was born in Boston, on October 7, 1746. As a boy, he was apprenticed to a tanner. In 1769, he opened a singing school and the following year published the first of his six books. He married once, and his wife bore him nine children. He bought a house, in which he wrote, printed, bound and sold his music. He established an independent musical society and fostered one in Stoughton that is still active today — the oldest musical society in America. His engraver was Paul Revere, who, five years after cutting the pages of *The New England Psalm-Singer*, rode into history in a fashion more dramatic than any musical activity could

Below: The title page of an early collection of choruses by Thomas Billings, first and most colorful of early American music makers

Below, right: One of Billings' most popular works. He wanted his music to be "most majestic" and "so exceeding grand" that it would cause the floors to tremble



have afforded.

A man of burning independence, Billings proclaimed: "Nature is the Best Dictator, for all the hard, dry rules will not enable any person to form an Air without Genius. Nature must inspire the thought." He wanted his music to be "most majestic", and "so exceeding grand" that it would cause the floors to tremble. At times he achieved an eloquent and poignant expression of quiet grief, colored by the almost Gothic bent of the Puritan soul. His deeply moving *David's Lamentation* and the sorrowful *Fare You Well My Friends* are both highly dramatic bits. His *Lamentation Over Boston* is a remarkable product of our early Revolutionary days. It was written during the siege of Boston, while both he and Revere were a mere nine crow-flying miles away, in Watertown. Here he "sat down and wept", as he poured out his lament:

*Was not the day dark and gloomy  
The enemy said, let us draw a line even from York  
to Canada.*

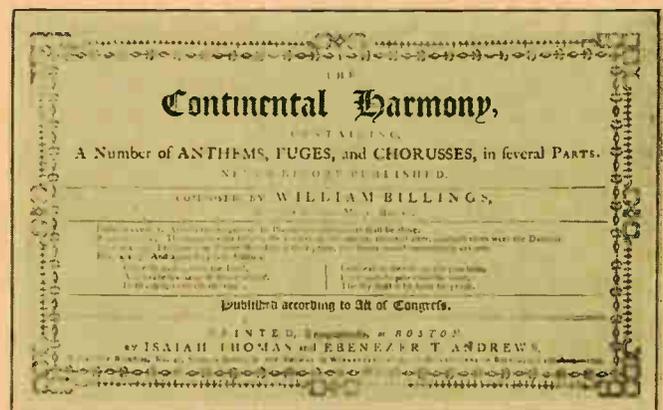
In his anthem called *Retrospect*, Billings wrote of the weariness of war and the arrival of peace; and in another anthem, *Independence*, he celebrated the peace the nation had now attained.

Proclaiming his own musical independence, Billings declared that he was not "confined to any Rules for Composition by any that went before" him. With a kind of unfettered energy, he wrote an *Encomium on Music* in the preface of his "Singing Master's Assistant", which he completed in 1778. He expressed his burning faith in and devotion to music, saying:

"Perhaps some of my graver readers may conclude, I am possessed with a Musical Enthusiasm, if I insist too much upon the marvelous — That I am a Musical Enthusiast I readily grant, and I think it is impossible for any of its true Votaries to be otherwise; for when we consider the many wonderful effects which music has upon the animal spirits, and upon the nervous system, we are ready to cry out in a fit of enthusiasm! — Great art thou O MUSIC! and with thee there is no competitor".

Less well known than Billings were two of his followers, Supply Belcher and Jacob Kimball. Until recently, their work was completely unknown except to the few who bothered to look them up in libraries where their works were to be found. Very few original copies of their works remain; in most instances contemporary editions are the only ones available.

Supply Belcher was born in the little town of Stoughton, Massachusetts, where Billings had conducted his singing school. His birth date is April 10, either 1751 or 1752. He became a distinguished man — a justice of the peace, school teacher, musician, and member of the state legislature. He lived among that ingenious lot of early Americans — tanners, comb-makers, inn-keepers and horse-breeders — who, sharing the common attribute of versatility, became our first composers. Their music was so integrated with the patterns of life in our young country



that it constituted a true folk expression.

At the outbreak of the Revolution, Belcher fought in the Continental Army. He later kept an inn — the old Ingraham House in Stoughton, which he bought in 1778 and turned into a tavern. It had been known for years as a meeting place for local singers, and diaries that in earlier times recorded a "sing at Ingraham's" now changed to a "sing at Belcher's".

In Stoughton, music achieved great importance. Singing gatherings had been organized long before William Billings arrived to inspire the town. But soon after he organized his classes there, men and women began to write their own hymns, songs and anthems. His contagious enthusiasm may have stimulated Supply Belcher, who had sung in Billings' classes, and who, like nearly all the singers, was fascinated with the new style of fuguing music that Billings introduced.

As Belcher began to compose, he followed the style

of the Singing Master. It was crude, simple, unaffected, but deeply moving music; social as well as religious. He wanted to "promote the innocent pleasures of the community. . . ." He "aimed at originality . . . as much as possible", and hoped mainly for "approbation" from "the candid judges of Music". They approved, indeed. They lavished the highest praise on him by likening him to Handel.

After the Revolution, Belcher moved to Maine, and lived out the remainder of his days in the town of Farmington. Here, in 1794, he completed his book, "The Harmony of Maine", which was printed by Thomas and Andrews, of Boston. The simplicity of Belcher's music is akin to that of the white clapboard New England churches on the village greens. Not only is his music historically important, but it is work of distinct beauty. How snobbish it was of the nineteenth century to deflect interest from such music merely because it violates harmonic rules.

The most subtle and poetic of all of the New England composers was Jacob Kimball. Yet he hardly affected the broad stream of American music at all. His entire musical output was contained in two slender volumes: "The Rural Harmony", published in Boston in 1793, and "The Essex Harmony", published in Exeter, N. H., in 1800.

The pattern of Kimball's life was singularly different from that of most of the other men who made music about him. He never married, and was in a sense the first Bohemian among our composers. The Reverend William Bentley of Salem, Massachusetts, who knew Kimball well, remarked that "this young man was very amiable until

he became addicted to intemperance". Unfortunately, he became a roaring drunkard, and died in the Topsfield almshouse in 1826.

He had been born nearby, on February 22, 1761, close to the fields where the Salem witches had been put to death. At fourteen, he became a drummer in the Continental Army, and five years later he was graduated from Harvard. So far, fair Harvard has taken little note of its first composer.

After graduation he studied law, and was admitted to the bar in Stratford, N. H. He studied music with Hans Gram, a Dane who had settled in Boston, and who was probably more thoroughly schooled in the technique of composition than any other musician in the city.

Kimball's music is unmistakably poetic. Despite his Harvard education, he really did not belong to the "better music" group, who bowed only to imported models. He possessed a truly creative instinct. "In good music", he wrote, "as well as in good poetry, or in any other species of good writing, there are different styles; some of which, though they may not, at first hearing, command a very favourable opinion, upon being often performed and rendered familiar, will please more, and longer, than others which were thought superior; hence, the impropriety and injustice of hastily rejecting, as worthless and insignificant, such music as may be composed out of the common style."

No ordinary tune-monger was Kimball. As a musician, he was a poet. But as a poet, we can scarcely say, conversely, that he was a musician. He wrote numerous hymn

60 Moderate. LIVERPOOL.

Je-ho-vah reigns, let all the earth, let all the earth, let all the earth rejoice, all, let all the earth In his just govern-ment rejoice; all,  
 Let all the Isles with sac-red mirth, with sacred mirth, Let all the Isles rejoice, all, with sacred mirth, In his applause u-nite their voice, all,  
 Je-ho-vah reigns, let all the earth, let all the earth, let all the earth rejoice, all, let all the earth  
 all,  
 all, all, let all the earth In his just govern-ment rejoice; rejoice, rejoice, let all the earth In his just govern-ment re-joice;  
 all, all, with sacred mirth, In his applause u-nite their voice. Let all the Isles In his applause u-nite their voice.  
 all, all, let all the earth In his just govern-ment rejoice; rejoice, rejoice, let all the earth In his just govern-ment re-joice;

Repeat by the words set between the Counter and Tenor.

In "shape notes", American music began to emerge with the latest hymns and fuguing tunes. Modern American composers such as Charles Ives, Virgil Thomson, Aaron Copland, Henry Cowell, and William Schuman have incorporated these melodies as bases for their works

texts, but they manifest no distinction. His musical fragments, on the other hand, have a compelling quality, and seem, in their brevity, to achieve something analogous to the lyrics of Emily Dickinson.

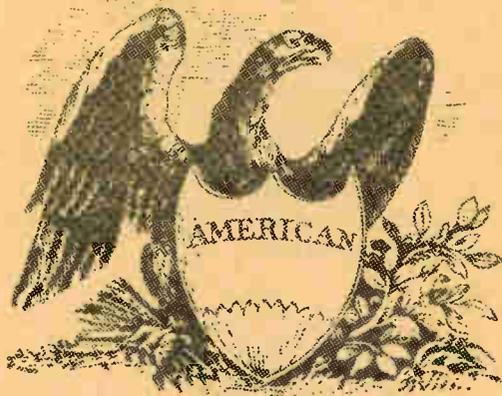
There were others in this scene whose work was also significant. Oliver Holden, while not as dynamic and original as Billings nor as poetic as Kimball, nevertheless wrote music that was sung widely. His tune *Coronation* is still sung and appears in numerous hymnals at the present time. Louis Edson was also a composer of importance, and it was his work more than that of Billings that stimulated Henry Cowell and intrigued him with the possibility of recreating music of this early period.

Among the talented amateurs, we must count a signer of the Declaration of Independence, Francis Hopkinson, who was unquestionably one of the most versatile men of his age.

Throughout the South and West, "Singing Billy", — that is, William Walker — composed many hymns and choruses that are of striking beauty. Such wonderful

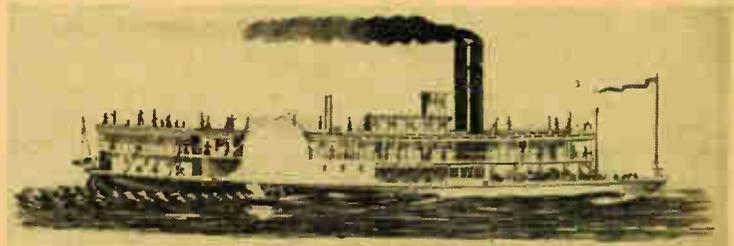
melodies as *Poor Wayfaring Stranger*, *Saint's Delight*, *Wonderous Love*, and *Amazing Grace* came from shape note hymnals compiled by Walker and others like him. Despite the fact that so much of this material has a religious background, one must remember that the environment of the camp meeting — the gathering about bonfires, in forests and fields, or even in simple frame meeting houses — that took place when much shape note music was evolving and being sung, is vastly different from the awe-inspiring spirit of the Gothic cathedral, the mannered baroque churches of central Europe or the Byzantine splendor that have brought about other religious evocations. Shape note music seems much more closely related to everyday life, to ordinary happenings and to the general core of American life at that time. In this music we find some of the indigenous grass roots of our American culture, roots from which have sprung the white and Negro spirituals, folk songs, popular songs and ballads, much of our "serious" music and even, alas, some of our singing commercials.





## THE AMERICAN FOLKSONG

There Is a Treasury of Recordings Awaiting the Collector; Here Is a Survey to Help Compile a Well-Rounded, Expandible Basic Library — *By Robert Sherman*



**H**AVE YOU any idea how many folk music records are listed in the current LP catalogues? If my bleary eyes did not deceive me, the count I made was just short of nine hundred! This staggering figure is just one of the many indications of the remarkable folk music "revival" which has been sweeping the nation for the last two decades. This renewed interest in our own folk music — and in that of the world's peoples as well — has also been reflected in many other ways: in the publication of dozens of folk music collections (such as the Burl Ives Songbooks, and the delightful "Fireside" albums), in the ever-increasing popularity of folk and square dancing in the larger cities, in the resounding successes of folk artists in concert halls and nightclubs throughout the country. Perhaps the clearest indication that folk music has returned to the people has been the frequent invasion of the hallowed halls of the "Hit Parade" by folk and semi-folk songs like *Good Night Irene*, *Kisses Sweeter Than Wine* and *Sixteen Tons*. Tin Pan Alley seems to have admitted at least partial defeat, and has almost given up the practice of swiping melodies from the great composers in favor of swiping them from the old folk songs (a recent example of this was the wretched rock 'n' roll version of the wonderful spiritual *He's Got The Whole World in His Hands*). Even the radio and TV admen have hastened to capitalize on the folk tunes' newfound appeal: Pepsi Cola started the trend with their famous jingle based on the old English ballad *John Peel*, and today we watch the Ballantine Beer figurines swaying to an old sea chanty

*Can't You Dance the Polka?*, and listen to Hit Parade Cigarettes putting on the pressure with *Putting on the Style*, a satiric New England folk song.

If the evidences of this folk music revival are everywhere to be found, its roots are more diffuse and difficult to trace. It seems safe to conclude, however, that the strongest impetus came as a result of the Second World War. In the preface to their entertaining pocket-book collection "A Treasury of Folk Songs", Sylvia and John Kolb wrote: "Folk music has proved a potent method of broadcasting ideas and expressing emotions . . . it has always flourished in periods of upheaval." Certainly the great world conflict forced Americans into a re-examination and a re-affirmation of their ideals, and the process fostered a new interest and pride in all our achievements, musical and otherwise. But far more important than any theoretical concepts was the immediate need for folk song by the men of our Armed Forces.

Things had been quite different in 1917: Major General Leonard Wood had stated, "It is just as essential that a soldier know how to sing as that he should carry rifles and know how to shoot them", and the War Department had followed through with an unprecedented, highly organized campaign to promote singing in the Army. Professional song leaders were sent to the various camps, thousands of copies of sheet music were printed and distributed, and mass singing was everywhere encouraged. In the words of Edward Dolph, "Never before had the inspiring sight of ten thousand soldiers singing in unison

been witnessed in our army". And never again either, for by the 1940's these practices had been discontinued, and the men had to look to their own devices for their music. To be sure, the inspirational and self-sacrificing work of the Bob Hopes and Al Jolsons who entertained the troops even at the front lines did wonders for their morale, but the fact remained that there is a vast difference between being sung to, and singing! The soldiers needed music in which they could participate, they wanted songs with sincerity and real group spirit. Is it any wonder, then, that they turned to folk music, which for centuries



had been answering just these basic desires? Alan Lomax notes in his definitive volume "Folk Song, U. S. A.": "When the people of this country, under the impact of the war against fascism, looked about them for songs which reflected their equalitarian and democratic political principles, there came a sudden rush in the popularity of American folk music". Thousands of soldiers who had never heard of folk music before, or, to be more accurate, who had never been consciously aware of it as such, grew to love it and returned to civilian life determined to hear more. To quote Mr. Lomax again: "Every passing day indicates that this quickening of interest in homemade songs is no temporary fad, but the advance ground swell of an important cultural movement". How prophetic were those words, penned in 1947! No longer is folk music treated patronizingly, no longer is enjoyment of it the province of a few "arty" cliques in the big cities — not when Pete Seeger can fill Carnegie Hall to capacity, and Harry Belafonte can sell a million records of a Jamaican work song. And not when, as we pointed out earlier, there are nine hundred folk LPs listed in the current catalogues.

Actually, the recording of folk material is far from a recent development. Indeed the first message to be captured on Edison's primitive cylinder phonograph was *Mary Had a Little Lamb*, and another nursery rhyme, *Twinkle, Twinkle Little Star* became a big hit in England when Emile Berliner first demonstrated his invention of the flat disc in 1889. Nonetheless, it was not until the late Thirties that the systematic production and nationwide distribution of folk records in this country marked the beginning of a new era of widespread public appreciation of traditional music.

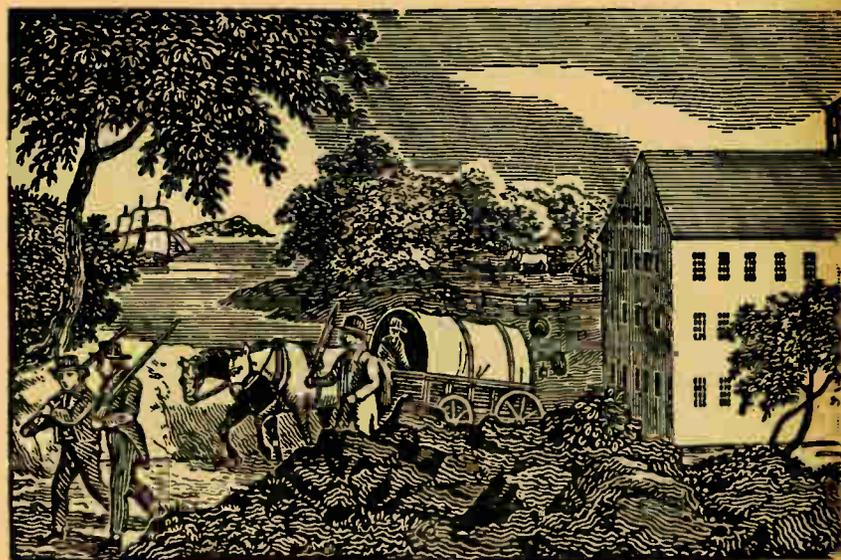
A pioneer in the field was Moses Asch, who founded

Asch Records in 1939 and later was also associated with the Stinson and Disc labels. Other enterprising companies (such as Musicraft, Keynote and General) also began issuing folk releases, and by the middle Forties their discs, in conjunction with the many valuable field recordings undertaken by the Library of Congress, formed an impressively representative sampling of our American folk music heritage.

In 1947, Moses Asch organized the Folkways Record Company and began turning out recordings of authentic folk music on a much larger scale. Asch did not hesitate to present little known performers (his most successful protégé being Pete Seeger), and he also dared to produce in profusion educational discs of esoteric, seemingly "unsellable" material. (We must tip our hats to any company courageous enough to bring out collections, say, of "Wolof Music of Senegal and the Gambia" or "Folk Music of the Amami Islands"! His gamble paid off, however, and the releases steadily mounted up until today Folkways' catalogue of over 350 albums stands unchallenged as the largest, most varied, and in general the most reliable source of authentic folk music from all over the world.

In more recent years, several other companies have also done yeoman's service in making folk recordings available to the American public. Elektra's first release appeared in 1950, and the company has since gained an enviable reputation for producing discs of the highest sonic quality. Relying much more heavily on name performers and clever merchandising ideas than does Folkways, Elektra has managed for the most part to produce commercially successful discs which are also artistically satisfying. Their current catalogue lists some sixty titles.

Other important sources of traditional song are Riverside Records which has produced about 80 fine folk albums in the last three years, Tradition Records, founded two years ago by actor-musician Patrick Clancy, and Monitor, which first began releasing folk material in earnest only



about a year ago, but already boasts a distinguished collection of songs and dances from many nations of Eastern Europe.

Along with these companies that have devoted a major part of their catalogues to folk music, Vanguard, Decca, Angel, Victor, Columbia, Capitol, Westminster and others of the larger labels have also a considerable number of excellent folk releases to their credit, including those of some of the very popular, big-name singers like Marais and Miranda, Burl Ives and Harry Belafonte.

A veritable embarrassment of riches faces anyone who wants to build up a collection of folk recordings. It is hoped that the brief survey which follows will help the layman find his way through the mass of available recordings, and compile the nucleus of a well-rounded, and above all an eminently expansible basic library of American folk song.

We should perhaps make clear at the outset that folk recordings fall into three basic divisions: the ethnic, or field recordings which essentially are the only truly "authentic" reproductions of folk music; the traditional style performances of professional folk singers; and the sophisticated concert interpretations of highly trained musicians. It is not the purpose here to discuss the relative merits of these three types, except to suggest that the test of a valid and meaningful performance is the degree to which it captures and conveys the basic emotional content of a given song — whether the singer happens to be a farmer in Kentucky or a star of the Metropolitan Opera. For the reason, however, that the list which follows is intended primarily for the new folk music enthusiast, rather than for the connoisseur or the serious folk scholar, ethnic albums have not been included. Instead the concentration is on recordings which have more immediate appeal and are musically more satisfying to the average listener, while still, of course, retaining a true folk flavor. (It goes without saying that anyone who has been spurred on to a desire to hear some of this traditional music in its purest form should turn to the many valuable field recordings on the market. They do not make easy listening, by

any means, but they offer a unique insight into the very essence of traditional music making.)

Because so many of our American songs have their roots in British balladry, I have also listed several albums containing English as well as American music. Spanning a wide range of topics and performing styles, these recordings have in common that innate sincerity and honest expressiveness which characterize the music of all the world's peoples.

1. "Our Singing Heritage": (Elektra EKL 151). This lively sampler-type disc presents a cross-section of American ballads, blues and spirituals, and offers also a good introduction to the styles of eleven fine young folk artists, including Paul Clayton, Peggy Seeger, Pat Foster, Lori Holland and Ellen Stekert.

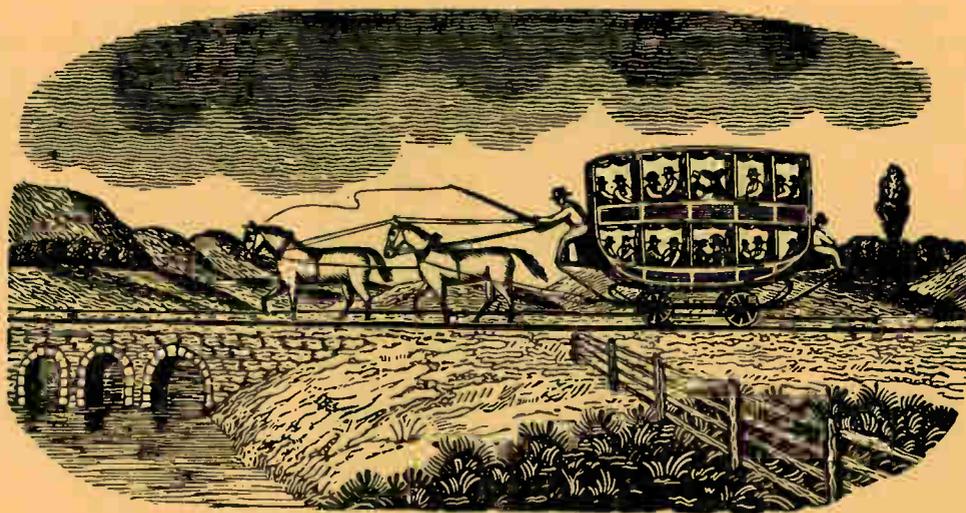
2. "Frontier Ballads": Pete Seeger (Folkways FH 5003). One of America's most versatile and dynamic folk musicians, Seeger has recorded over a score of first rate discs for Folkways. One of his best is this two-record album containing a comprehensive collection of songs of the miners, railroad men and settlers who made the dream of a Promised Land come true in the old West.

Another fine Seeger disc is "American Favorite Ballads" (Folkways FA 2320), with lively versions of seventeen of our most popular songs, including *Down in the Valley*, *Frankie and Johnny* and *The Big Rock Candy Mountain*.

3. "Carnegie Hall Concert": Pete Seeger and Sonny Terry (Folkways FA 2412). Actually recorded on location, this colorful collection gives further evidence of Seeger's winning way with an audience. He is joined in three exciting numbers by another great folk artist, the blind harmonica virtuoso Sonny Terry.

4. "Love Songs and Carols": John Jacob Niles (Tradition TLP 1023). Purists object strenuously to Mr. Niles' extremely dramatic, almost histrionic manner, but his performances have a haunting, strangely appealing quality. Included are many of his own compositions which have become folk standards, such as *Black Is the Color*, *Venezuela* and *I Wonder As I Wander*.

5. "The Great Carl Sandburg" (Lyricord LL 66).



The unique interpretations of this noted scholar had long since been out of print until this disc was released a few years ago. Like that of John Jacob Niles, Mr. Sandburg's singing is full of exaggerated "effects", but his performances are nonetheless compelling and entirely convincing.

6. "The Wayfaring Stranger": Burl Ives (Columbia CL 628). Burl Ives was one of the first folk singers to attain national popularity, and over the years he has recorded hundreds of folk songs of every description. Unfortunately, many of his more recent discs have shown a distressing tendency toward hoked-up, "cute" arrangements, and my favorite remains this fine set of American and English ballads he recorded a good many years ago. Of the twenty-six selections, Mr. Ives' performances of a lovely *Troubadour Song*, *Little Mohee*, and the lilting *Bonnie Wee Lassie* are especially enjoyable.

7. "Josh at Midnight": Josh White (Elektra EKL 102). Another veteran folk singer, Josh White made his first recordings back in 1929 for the American Record Company, and his popularity has continued unabated to the present day. My favorite Josh White set (a 78 album entitled "Strange Fruit") was reissued on LP by Decca, but has since been withdrawn. Of his currently available releases — and there are quite a number — perhaps the most representative is this collection of Blues and Spirituals. Included are such White specials as *Saint James Infirmary*, *Timber* and *One Meat Ball*.

8. "Richard Dyer-Bennet" (Dyer-Bennet Records DYB 1000 and DYB 4000). The elegant performances of this modern troubador are stamped with an exceptional blend of artistry and musical integrity. Dissatisfied with the technical quality and the limited scope of the repertoire of the many recordings he had made through the years, Dyer-Bennet founded his own company not too long ago, and proceeded to produce a quartet of superlative discs, superbly sung and flawlessly engineered. All four are highly recommended, although the first and fourth discs hold a slight edge because of the especially interesting selection of material. Highlights of DYB 1000 are the cleverly satiric *Vicar of Bray* and the intensely powerful *Lonesome Valley*, while DYB 4000 contains many popular favorites, including *Waltzing Matilda*, *The Fox* and *The Foggy, Foggy Dew*.

9. "Susan Reed Sings Old Airs" (Elektra EKL 126). Susan Reed is another warmly sensitive performer who brings a high degree of musicianship to her interpretations. This pleasing set presents many traditional tunes from America and the British Isles, all performed with genuine sentiment and charm.

Another beautiful recording by Miss Reed of Anglo-American ballads (Elektra EKL 116) features rewarding performances of Niles' *Black Is the Color* and the famous ballad of *Barbara Allen*, and is further enhanced by the positively sumptuous recorded sound.

10. "Rock Island Line": Huddie Ledbetter (Folkways FA 2014). The great Negro folk musician Huddie Ledbetter, or more simply "Leadbelly", died in 1949, but fortunately many of his earthy performances had been captured on discs. His voice is rasping, almost unpleasant, but his unquenchable spirit, and vigorous, forceful style make his songs unique pieces of Americana. By far the

most extensive compilation of his work is on the two-disc set called "Leadbelly's Last Sessions" (Folkways FA 2941/2), but an excellent sampling of his art is available on this 10" disc. Included are *Rock Island Line*, *Old Riley*, *Shorty George*, and nine others. The quality of sound is acceptable, though far from good.

11. "Ballads and Blues": Odetta (Tradition TLP 1010). One of the most exciting of the younger generation of folk singers, Odetta has an unusually deep and powerful voice, which she uses with telling intensity. She seems most at home with what might be termed "men's songs" (i.e. sea chanties, work songs, prison ballads), and her performances here of the chanty *Santy Anno* and the haunting chain gang song *Another Man Done Gone*, as well as a group of militant Spirituals, are outstanding.

Her second recording for Tradition, "Odetta at the Gate of Horn (TLP 1025) also contains several memorable selections, notably *Midnight Special*, *Take This Hammer*, and the poignant Southern lullaby *All the Pretty Little Horses*.

12. "Riddle Me This": Jean Ritchie and Oscar Brand (Riverside RLP 12-646). An ingratiating collection of English and American riddle and courting songs. Ritchie and Brand make a fine team: their performances have spirit and humor, their manner is fresh and highly appealing. Included are *Jennie Jenkins*, *I Gave My Love a Cherry*, *Billy Boy* and many more.

13. "American Love Songs": Milt Okun and Ellen Stekert (Riverside RLP 12-634). Two more bright young American folksingers join forces for this completely charming collection of eighteen love songs and ballads. Many favorites are here, including *Jennie Jenkins*, *Spanish Is the Loving Tongue* and *Oh No John*, all performed with taste and elan.

14. "Mark Twain": Harry Belafonte (Victor LPM 1022). The inimitable Mr. B. needs no introduction to American audiences. An indifferent success as a pop singer, he took the country by storm when he turned to folk music, and endowed the old songs with his forceful, uniquely compelling style. Two new Belafonte albums (not received at press time) will probably be in the shops by the time you read this; in the meantime, my favorite remains his first LP, containing his dramatic versions of *John Henry*, *The Fox*, *Mo Mary*, and other English and American songs.

15. "Spirituals": Marian Anderson (Victor LM 2032). In the great body of Negro Spirituals, America has produced some of the noblest expressions in all folk art. For many years, Marian Anderson's simple and profoundly moving performances of these songs have known no peer. Her longtime associate, Franz Rupp, accompanies at the piano as Miss Anderson sings twenty-one Spirituals, including *Let Us Break Bread Together*, *Deep River*, and the captivating *He's Got the Whole World in His Hands*.

16. "My Songs": Roland Hayes (Vanguard VRS 494). Like Marian Anderson, Roland Hayes is an artist of the very first magnitude, and his performances glow with abiding love and deep conviction. Mr. Hayes has written of these Negro songs: "The experiences from which they have sprung have been so much a part of my life that the songs have become a part of me. In that sense, they are

'My Songs'." No one who hears Mr. Hayes' interpretations of *Little David*, *Two Wings*, *A Witness*, or any other of the seventeen Spirituals on this disc will have cause to doubt his statement. Reginald Boardman provides the sensitive piano accompaniments.

17. "Spirituals": The Tuskegee Institute Choir (Westminster WN 18080). It was a collegiate group, the Fisk Jubilee Singers, who first introduced Negro Spirituals to the world in 1871, and since that time, Negro colleges have maintained some of the finest choirs in the country. One of these distinguished ensembles is the Tuskegee Institute Choir, directed by William L. Dawson, and this album of Negro songs makes varied and stimulating listening.

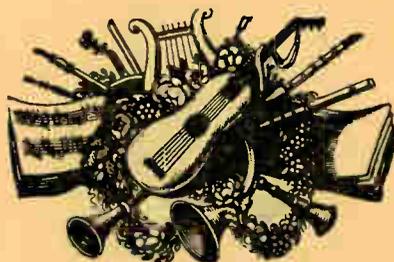
18. "The World's Greatest Gospel Singer": Mahalia Jackson (Columbia CL 644). An outgrowth of the Spirituals was the gospel song, more specifically concerned with the conversion of sinners, and marked by pulsating rhythms and a surging, frenzy-producing drive. By far the most eloquent exponent of gospel music today is Mahalia Jackson, and this album contains eleven of her vibrant, electric interpretations, including *Keep Your Hand on the Plow* and *When the Saints Go Marching In*.

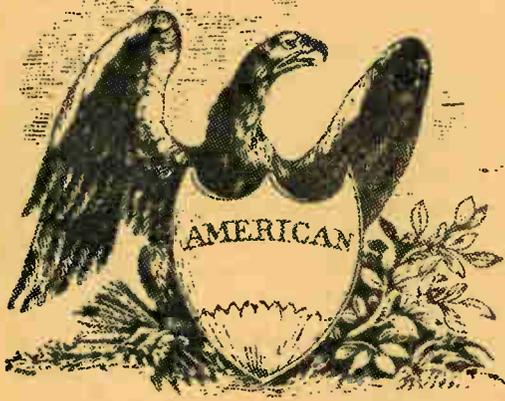
19. "The Weavers at Home" (Vanguard VRS 9024). Carl Sandburg said of this dynamic quartet: "The Weavers are out of the grass roots of America. I salute them for

their great work in authentic renditions of ballads, folk songs and ditties". They skyrocketed to fame in 1950 when their versions of *Goodnight Irene* and *Tzena, Tzena* made the Hit Parade, and the success of their recent LPs indicate that their popularity has not diminished. "The Weavers at Home" features seventeen ballads and folk songs, and is highlighted by fine performances of *You Old Fool*, *Empty Pockets Blues* and the lovely *Every Night When the Sun Goes In*. Other Weavers specialties, like *Wimoweh*, *Suliram* and the above mentioned *Irene* and *Tzena* are included on two Vanguard discs taped during the group's Carnegie Hall Concerts (VRS 9010 and 9013).

It need not be stressed further, I think, that the foregoing list is neither a definitive nor a conclusive one. The restrictions of space have necessitated a somewhat arbitrary selection, and unavoidably many fine recordings — no less worthy than those mentioned here — have had to be omitted. Then too, every collection should obviously be expanded to encompass a representative sampling of the many superb recordings of folk music from all over the world.

Nonetheless, I believe that a collection of American folk records, built along the lines indicated here, can be the foundation of a well-rounded basic library, as well as an unending source of deep listening satisfaction.





# The American Musical

The Glamor, the Excitement, the Music and the Romance of this Fabulous American Invention Is Here Documented from 1750 to 1958 — *By* Edward Jablonski

LIKE JAZZ and the western movie, musical comedy is considered an "American art form". In common with these also, the musical is often subjected to scrutiny by the compilers of Ph.D.'s, the professorial seekers for significance in depth (by way of "Themes", "Symbols", manifestations of the *Zeitgeist*, and other socio-psychological secrets) so that too often the simple fact of function and end result is lost. The musical show, as are jazz and the horse opera, is intended primarily to entertain. And of course to make money — the art is incidental.

Intellectual badminton, however, is always stimulating and may even have its limited value, but the bending of any art form to fit a preconceived theory (what might be called "The Omnibus Approach" or "Lenny's Law") succeeds better at obscuring than explaining. All art, even commercial art, is a product of its time, reflecting what has been learned in the way of techniques from the past, what its creators know now, what the traffic will bear in terms of money and materials, as well as the ephemera of the day: fads, personalities, politics.

There are many approaches to any study of the musical (a term I prefer; "musicals" are not necessarily "comedies" any more), but it seems that the one important ingredient that lasts (and which remains accessible in our memories and on records) is the song. Production innovations are important and may show up, with further changes, in subsequent shows; a star reigns for a season or two, spawning many an imitator; the lighting, the costumes, direction — all these have their moments and effect, but unlike the songs, eventually disappear.

What really makes the American musical what it is is the excellence of the music and lyrics. There is a good deal of fuss today over the "book", or "integration", or ballet — all on a pretty high level —

but these are not really new. The richest period of the American musical actually occurred in the Twenties (when the problem of the book was secondary; there were good book shows during the Twenties, however).

The musical as we know it today is the product of a process of evolution, and of assimilation from various sources, both home-grown and foreign. While the musical's roots may be traced back to Europe its final form owes more to the efforts of such giants as Victor Herbert, Jerome Kern, Irving Berlin, Ira and George Gershwin, Vincent Youmans, Harold Arlen, Cole Porter, and many others. Building upon what had gone before, they created something unmistakably American.

## A Little Pre-history

Depending upon what point you wish to make, the beginning of the musical in America can be dated either from the New York presentation of "The Beggar's Opera" in 1750, or the opening of "The Black Crook" in 1866. Whichever you choose, you leave a gap of a hundred years or so during which something must have been happening.

"The Beggar's Opera" was an English import as was most of the colonists' culture at the time. It was produced in London in 1728; the satirical, cynical, book was the work of John Gay, the music a compilation of popular ballads, folk tunes, and other borrowings by one Dr. John Pepusch. This "ballad-opera" struck a strong blow, by use of satire and wit, for native English opera, as opposed to the imports from abroad.

Between "The Beggar's Opera" and "The Black Crook" one of the important happenings was the Revolutionary War, after which the new Americans had their hands full building a new nation and little time for the writing of musical entertainments. Not that musical activity ceased;

there were composers at work in America before, during, and after the Revolution, and folk songs were always sung. Nor did the theater die out completely. It just happens that no significant works in the musical comedy vein appeared.

During the 1840's the minstrel show enjoyed a profitable vogue, at the same time introducing some purely American elements into the mixture. Among these were the folk humor of the Negro, dancing, comedy dialogues, and songs. The songs were rarely composed by Negro composers; in fact the best of them were written by our first great popular song writer, Stephen Foster.

Born in Pittsburgh in 1826, Foster died penniless in New York in 1864. Despite the wide popularity of his songs Foster realized very little income from them. Personal carelessness and a poor business sense prompted him to sell the rights of his songs outright for a fraction of their eventual value. He even sold *Swanee River* to Christy, of the Christy Minstrels, giving the performer the right to publish the song as of his own composition.

Foster's songs are now considered folk songs; the simplicity of his melodies captured with unerring accuracy the mood of the Negro song; his sprightly rhythms, too, have a particularly folklike snap.

The minstrel show eventually disappeared from the American scene, but its impress has remained. Its songs (besides those of Foster) such as *Dixie*, *Jump Jim Crow*, and *Carry Me Back to Ol' Virginny* (this last by the great Negro composer James Bland), are now a permanent part of our national heritage. And the figure of the minstrel man later reappeared in the guise of a Frank Tinney, a Lew Dockstater, an Al Jolson or an Eddie Cantor, in all his vigor almost a hundred years after the Original Virginia Minstrels.

"The Black Crook" is often called the first musical comedy because it combined

for the first time the various services of song, ballet, girls, and theatrical effects (with the help of trap doors). "The Black Crook" began as a melodrama into which the girls were introduced by accident. The Academy of Music that was to have served as the show place for the newly arrived French ballet burned shortly before they were to have opened. Thus unhoused, the ballet was worked into the production of "The Black Crook", then in rehearsal at another theater, Niblo's Gardens. The author fought this incursion by the ladies — no gentleman he — even though it was obvious in the rehearsal stage that his melodrama, as it stood, was a sure flop. Finally convinced, the playwright soon became a wealthy man — thanks to the presence of the girls. The "daring" costumes caused denouncement and editorializing, particularly in the *New York Tribune*, which had not been given any advertising. The paper's editorials, however, only served to advertise the show — *gratis*.

ences, the French (Offenbach), and Viennese (Strauss), entered the mainstream of the musical.

The influence of Gilbert and Sullivan is still reflected in today's musical, particularly in the excellence of lyrics and the highly skilled and appropriate musical setting of them. When the melody is closely and intelligently allied to the words — both in turn being related to the native speech — the result is the superior kind of song identified with George and Ira Gershwin, Richard Rodgers and Lorenz Hart, Harold Arlen and E. Y. Harburg, or with Irving Berlin and Cole Porter, who supply both music and lyrics.

Though these men were affected by the Viennese, French and English influences, it is evident only indirectly in their work; the traditions were kept more obviously alive by such composers as Ivan Caryll, Edward Solomon, Gustav Luders, Ludwig Engländer, Gustave Kerker — all around the turn of the century. In the operettas of Victor Herbert, Franz Lehar, Oscar Straus,

the production of "A Trip To Chinatown" (1890) with songs by Percy Gaunt, a couple of which are still sung: *The Bowery* and *Reuben*. John Philip Sousa, though best known for his marches, composed several musicals, the best remembered of which was "El Capitan" (1896). With the beginning of the new century, another indigenous flavoring came with the personality of George M. Cohan. Though his songs are little remembered today (except for a couple of an aggressively patriotic nature, and sentimental effusions like *Mary*), Cohan's musical comedy character, in the image of himself — cocky, brash, unabashed, a "go-getter" — caught the imaginations of the pre- and post-World War I audiences.

Another pre-World War I entry was the first of the "Ziegfeld Follies" (1907) which was yet a few years away from its fabled opulence of the Twenties, though its producer, Florenz Ziegfeld, Jr., had already made up his mind to translate the Folies Bergere for American tastes, and to outdo the variety-revue kind of show ("The Passing Show", an annual production) by combining the best features of both. Ziegfeld took the idea of good acts, spectacular color and design, and staging, and added some touches of his own genius, including the glorified American girl, lightly clad.

Of course, in this kind of setting the songs were of secondary importance. Also, Ziegfeld seems to have been cursed with a tin ear and though he was to commission scores from the most talented composers, he could not recognize a good song when he heard it. (In fairness, however, he did produce shows of musical merit, among them "Rio Rita", "Rosalie", and "Show Boat"). But Ziegfeld's real genius lay in the picking of talent — Anna Held, Eddie Cantor, Will Rogers, Marilyn Miller, W. C. Fields, Fannie Brice — and, with the help of his designer, Joseph Urban, had a good eye for stunning production numbers and lavish costuming.

By the time of World War I, the stage was set for the advent of the truly American musical. Those elements from abroad which best suited the composers were assimilated, transformed and adapted to American manners and tastes. Bits and pieces from the extravaganza, spectacle, farce-comedy, burlesque, pantomime, operetta, light opera, the minstrel show, ballad opera, variety, and revue — all were blended into a typically native product. In 1914 Irving Berlin, an East side troubadour, was represented on Broadway by "Watch Your Step", in which he utilized the rhythms of ragtime. At the same time "The Girl From Utah" was running; its songs being the work of the young veteran Jerome Kern. In the same neighborhood Victor Herbert was characteristically enjoying runs of not one but two shows, "The Only Girl" and "The Debutante". And it is with this prolific Irish-American that the story of the American musical really opens.



Sigmund Romberg

Around this same time Tony Pastor was beginning to evolve a family entertainment out of the usually vulgar Bowery variety shows, and began to lay the groundwork for what later became the "revue". Pastor favored the topical song as the mainstay of the musical portions of his show — this is something like setting the local newspaper to music. Pastor also introduced to the American public such acts as Lillian Russell, Harrigan and Hart, Weber and Fields, Montgomery and Stone. Thus vaudeville and burlesque (not of the later Minsky variety, but in the form of broad satire) became associated with songs. Pastor's heyday came in the 1880's, when he opened his famous theater on New York's Fourteenth Street.

Almost simultaneously — in 1879 to be exact — the first Gilbert and Sullivan comic opera to be produced in the United States, "H.M.S. Pinafore", was enjoying great popularity. Further foreign influ-

Emmerich Kalman, Sigmund Romberg, and Rudolph Friml these influences reached unusually high levels.

But further Americanisms were injected by Harrigan and Hart, who upon leaving Pastor's, concocted a series of popular farces around the political rivalries of the Irish immigrant and the Negro — the "Mulligan Guards" and the "Skidmore Cadets". Satirizing "the common man" was an innovation indeed, for the imported operettas served up a good deal of fluff about the high born — the princess in disguise, the king who is really one of the boys, and other such never-never material. The first of the "Mulligan Guard" shows was produced in 1879 and continued in pretty much the same pattern until Harrigan and Hart split up in 1885. In passing, it should be noted that the music for their songs was composed by David Braham.

Further native impetus was notable in



### VICTOR HERBERT

Though born in Ireland and trained musically in Germany, Victor Herbert, who was among other things a cellist and conductor of note, must be claimed as the first of the great composers of the American musical.

Actually, Herbert was 27 before he came to the United States to become first cellist for the Metropolitan Opera House under Walter Damrosch. Before this, he had been a most successful cellist in several important European orchestras. In the United States he continued to appear as soloist with the top orchestras of the time; eventually he became a conductor himself and for a time led the Pittsburgh Symphony Orchestra (1898-1904), after which he organized his own popular orchestra.

All the while, Herbert, who was gifted with prodigious energy and capacities, was composing instrumental pieces as well as musicals. Among the former is an impressive *Cello Concerto*, a *Suite of Serenades*, a piano piece, *Indian Summer* (which was transformed into a popular song in 1939), and among the latter beginning with his first musical, "Prince Ananias" in 1894, a string of over 40 musicals, plus two operas, "Natoma" (1911) and "Madeleine" (1914). The year of "Madeleine" (Herbert's "grand operas", incidentally, were not successful) he organized the American Society for Composers, Authors, and Publishers (ASCAP), which greatly improved the songwriter's lot, particularly in the days when his material was widely exploited but with no profit for him.

Among the outstanding Herbert operettas were "Babes In Toyland" (1903), "The Red Mill" (1906), "Naughty Marietta" (1910), "Sweethearts" (1913), and "Eileen" (1917). From these and other shows came such melodies as *Romany Life*, *Gypsy Love Song*, *Toyland*, *The March of the Toys*, *Miss Me Again*, *I'm Falling in Love With Someone*, *Italian Street Song*, *Ah, Sweet Mystery of Life*, *Sweethearts*, *When You're Away*, *A Kiss in the Dark*, and *Streets of New York*.

Herbert's facility resulted in a number of merely routine songs (and he was not always lucky in his lyricists), but when he was at his best he could fashion melodies of distinction, superior musically to most efforts by his contemporaries. A transitional figure in the musical's development, Herbert was a link between the Viennese operetta style and the native musicals that were to come in the Twenties. Herbert's songs may sound quite old fashioned today (particularly in the lyrics); but they are still musically timeless — and lasting.

### The Singing Twenties

To judge from today's record catalogs the richest period in the musical theatre is the present. Actually, the most productive, in terms of both quantity and quality, was the Twenties.

There were several reasons for this, not all of them related to pure culture. First, and most obvious, World War I had come to an end and Americans still had much energy and money to burn. The wild speculation that led to the Florida land boom and the eventual stock market crash permeated practically every area of American life.

Culturally, there has been no period in American history that equals the Twenties — including the earlier flowering of New England which was primarily literary in nature. During the Twenties *all* the arts surged ahead; in the novel there were Hemingway, Dos Passos, Fitzgerald; in poetry, Edna St. Vincent Millay, Robert Frost, Carl Sandburg; in music, Gershwin, Copland, Sessions; in art, Georgia O'Keefe, Bellows, Benton. The list could be expanded to include finance, architecture, industry, as well as a good number of facets of our national life that were pure, but usually innocent, nonsense.

It would not be stretching the point too much to admit that the typical Twenties musical was a revue, for in this decade flourished the best of the "Ziegfeld Follies", the "Greenwich Village Follies", the "George White Scandals", the "Grand Street Follies", the Shubert's "Artists and Models", and such imports as "Chauve-Souris" from Russia and "Charlot's Revue" from England (bringing with it Beatrice Lillie and Gertrude Lawrence).

Even the "book" shows functioned as revues inasmuch as they served to exploit the popularity of such stars as Fred and Adele Astaire, Marilyn Miller, Ann Pennington, William Gaxton, Jimmy Durante, Victor Moore and a host of others. The stories were loosely constructed to serve as unobtrusive vehicles for the songs, dances, comedians, and the girls. As for the latter, since the days of "The Black Crook" and through the excitement of the Gaiety Girls, and the Floradora Girls, "the chorus" was recognized as a prime essential to the musical.

More important — at least to this survey — is the calibre of the composers and

lyricists who made their appearance in the Twenties. Never before — or since — has so talented a group been at work at the same time. Most had in common an excellent musical groundwork, plus intelligence and taste. And, if the music was improved by the younger generation of composers, the lyrics took an even greater step upward and forward, particularly in the work of Ira Gershwin and Lorenz Hart.

Though the typical Twenties musical was breezy, fast moving, almost brittle, and unsentimental in outlook, it would paint a false picture to stress only these, for the old world musical was also popular in the Twenties. For example, take 1924, the year of the Gershwins' "Lady Be Good"; it was also the year of Friml's "Rose Marie" and Romberg's "Student Prince".

Two quite opposite musical personalities exerted the greatest influence upon the younger generation that came to the fore in the Twenties. Irving Berlin took his inspiration from his environment, from the folk-like popular music of the working man. Mainly a self-taught composer, he was able to recognize what was popular and also good. Jerome Kern, on the other hand, was a well educated musician and, in a sense, the logical successor to Victor Herbert in the lyric theater. Like Herbert, Jerome Kern had a fine ear for melody which, combined with his musicianship, resulted in unforgettable songs.

### JEROME KERN

Legend has it that Jerome Kern embarked upon a musical career when it became obvious that he showed little promise in his father's furniture business. The young Kern had been instructed to order two pianos for the store and, for some reason, ordered 200. About then, the legend goes, Kern the elder encouraged his son's musical interests.

Jerome Kern began to study music, while still a child, with his mother. Later he continued at the New York College of Music, and then went on to further study in Germany and England. As a member of the London staff of showman Charles Frohman, Kern composed songs that were interpolated into English shows.



Jerome Kern in collaboration with Dorothy Fields

Back in the United States Kern joined the staff of a publishing house as a pluggianist; he also contributed individual numbers to imported musicals, injecting a bit of American flavor for home consumption. This went on for a number of years (from around 1902 to 1912) until "The Red Petticoat" songs established Jerome Kern as a composer on his own.

Then followed a wonderful series of musicals (among them several charming Princess Theater shows — "The Girl From Utah" (1914), "Very Good Eddie" (1915), "Leave It To Jane" (1917)) culminating with "Sally" in 1920 and continuing through most of Kern's career. Among the later highlights were the history-making "Show Boat" (1927), and "Sweet Adeline" (1929).

In the Thirties, Kern composed some of his best songs for "The Cat And The Fiddle", "Music In The Air", "Roberta", and "Very Warm For May", a flop that dragged with it a superior score including one of the finest songs written by an American composer, *All The Things You Are* (the lyric is by Oscar Hammerstein).

No innovator, Kern still managed to make history because of the musical excellence of his songs. He did not seek to upset the already established operetta traditions; nor, unfortunately, did many of his lyricists, particularly those of the early songs. Kern's forte was melody, and the logic of its construction. He could write a rhythm number with the best of them (*Who?*, for example), or he might try to be self-consciously folksy about composing a genteel rag (*Raggedy Ann*), or a blues (*Left All Alone Again Blues*) — he could do this well, if not always with conviction, because he was first of all a musician. Still, when we think of Kern, our inner ear responds to the rich melodies of *Smoke Gets in Your Eyes*, *Make Believe*, *The Night Was Made for Love*, *Why Was I Born?*, *Yesterdays*, *The Touch of Your Hand*, *I Dream Too Much*, and even *Ol' Man River*. Usually Kern's rhythms are graceful and delicate rather than earthy: *Look for the Silver Lining*, *Sunny*, *She Didn't Say Yes*, *You're Devastating*, *In the Heart of the Dark*, *The Siren Song*, *The Way You Look Tonight*, *the Waltz in Swingtime*, and *Day Dreaming*.

Around 1934 Kern moved to Hollywood where he worked on film re-makes of his Broadway successes and also composed original scores, luckily, with such lyricists as Dorothy Fields, Oscar Hammerstein, E. Y. Harburg, Johnny Mercer, and Ira Gershwin. Some of the Kern-scored films were "I Dream Too Much" (1935), "Swing Time" (1936), "High, Wide, and Handsome" (1937), "Joy of Living" (1938), "Can't Help Singing" and "Cover Girl" (both 1944). In 1946 Kern wrote what was to be his final film score, "Centennial Summer", before coming to New York to prepare a revival of "Show Boat" (adding one new song, *Nobody Else But Me*), and was about to begin a new musical to be produced by Rodgers and Hammer-

stein. The book was based upon some incidents in the life of Annie Oakley. Kern was stricken by a heart attack before any work had been started on the musical, which was then put into the hands of his colleague, Irving Berlin, who proceeded, in the "show must go on" tradition, to invent the songs for "Annie Get Your Gun".



#### IRVING BERLIN

Like Kern, Irving Berlin has had an influence upon just about every composer who has followed him. Unlike Kern, Berlin did not get the chance to study music as a child, but what he lacked in schooling he more than made up for in practice and experience.

The Balines came from Russia in 1892, when Irving was four years old. The death of his father when he was eight necessitated his leaving school and selling newspapers to help maintain the family. He also did odd jobs in the Bowery where he eventually became a singing waiter and, as one thing led to another, a songwriter (the singing waiters were sometimes expected to supply original material). Berlin's first song, *Marie from Sunny Italy*, has only lyrics by him; the tune was the brainchild of another waiter, Nick Michelson. This was in 1907. Four years later an all-Berlin song was introduced by Emma Carus in Chicago and before long the country was aware of Irving Berlin — and of course the song, *Alexander's Ragtime Band*.

The rise of Irving Berlin coincides with the heyday of Tin Pan Alley, and of all the giants of the American lyric theater, he is the only one who has managed to be successful both in the theater and as the composer of "popular songs" — those, that is, not composed specifically for any show. Numbered among these are *When I Lost You*, *I'll See You in C-U-B-A*, *All Alone*, *What'll I Do?*, *Always*, *Remember*, *Blue Skies*, *Marie*, *How Deep Is the Ocean?*; and *Say It Isn't So*.

Berlin's first musical was "Watch Your Step" in 1914 (*Play a Simple Melody* is still heard); his earliest success came with the production of the Army show, "Yip, Yip, Yaphank", written while Berlin was a

sergeant in 1918. The next year he supplied the "Follies" score, which was memorable if for no other reason than for *A Pretty Girl Is Like a Melody*.

After the war Berlin formed his own music publishing company and became the proprietor of his own theater, The Music Box, which was the intimate setting for the excellent "Music Box Revues". From the first of these, produced in 1921, came *Say It with Music*, and the next year's production was enhanced by the strains of *Lady of the Evening* and *Crinoline Days*.

In the latter Twenties Berlin went through a period when he felt he had gone stale (he had also been hard hit by the stock market crash). Dissatisfied with his songwriting efforts he destroyed many of his songs. By 1932 he was back at work in earnest with a score for "Face the Music" (*Let's Have Another Cup of Coffee*, *Soft Lights and Sweet Music*) and in even greater form in "As Thousands Cheer" a year later for which he composed *We're Having a Heat Wave*, *Easter Parade* (actually written years before with different lyrics), the bitter *Supper-time*, and *Not For All the Rice in China*.

As did all the other top Broadway composers, Berlin went to Hollywood in the Thirties during which time he turned out some of his best songs: "Top Hat" (*Isn't This a Lovely Day?*, *Cheek to Cheek*), "Follow the Fleet" (*Let's Face the Music and Dance*, *But Where Are You?*, *Let Yourself Go*), "On The Avenue" (*He Ain't Got Rhythm*, *I've Got My Love to Keep Me Warm*, *This Year's Kisses*). For "Alexander's Ragtime Band" (1938), a cavalcade of Berliniana, the composer wrote a haunting song, one of his best, *Now It Can Be Told*, and a good rhythm number, *My Walking Stick*.

Back in New York in 1940, Berlin composed the songs for the political satire, "Louisiana Purchase": *It's a Lovely Day Tomorrow*, *You're Lonely and I'm Lonely*, *Fools Fall in Love*, *Latins Know How*, and *You Can't Brush Me Off*.

The next Broadway production, resulting from the composer's volunteering his services to the Army Relief Fund after Pearl Harbor, was "This Is the Army". Not only did this splendidly scored show bring \$10 million to the Relief Fund, it also kept the composer himself busy appearing in the show as it toured the United States as well as the battlegrounds of Europe and the South Pacific. From his first World War I service show Berlin borrowed, *Mandy* and the famous song he wistfully sang himself, *Oh, How I Hate to Get Up in the Morning*. Other good songs from the score were *I'm Getting Tired So I Can Sleep*, *I Left My Heart at the Stage Door Canteen*, and *With My Head in the Clouds*.

Also in 1942, the year of "This Is The Army", Berlin wrote the songs for the film "Holiday Inn", the source of one of his most persistently popular songs, "White Christmas", and one that won him an Academy Award.

In 1946 Irving Berlin made an auspicious return to Broadway with his most success-

ful musical to date, "Annie Get Your Gun". He followed that with "Miss Liberty" and "Call Me Madame" on Broadway and several movie scores proving that this master, now 70 and with some 50 years of song writing behind him, has not lost his touch.

And the secret of Berlin's touch is simplicity, that kind of simplicity that can only be achieved by a masterful technique, and of course a straightforward lyric. Though Berlin's reputation began with his association with the earthy, folk-like, song of the type represented by *Alexander's Ragtime Band*, he has also composed some of our most popular waltzes and many a sophisticated song.

If Kern carried on the line of Victor Herbert (to imagine for a moment a genealogy of the musical), then Irving Berlin's immediate ancestor is Stephen Foster, at least in practice. Ragtime music, that effective antidote to the bathos of the so-called "Gay Nineties" songs became a substantial part of our musical vocabulary with Berlin (though others had also explored its possibilities; for example Lewis F. Muir's *Waiting for the Robert E. Lee*). Berlin also brought another element to our popular music — a Hebraic affinity for the minor scales. So many of his most memorable songs — *All Alone*, *Let's Face the Music*, *You're Lonely and I'm Lonely* — have this plaintive, bluesy, quality. (This is also a Slavic folk music characteristic, but that is another story). Berlin is thus able to achieve his emotional effects without wallowing in sentimentality; if there is sentiment, it is honestly and simply expressed in the words.

quiet, unassuming, a most painstaking craftsman, and in no particular hurry. Together the Gershwins worked in perfect harmony — that is, the results reflect an unusual harmony — although the brothers actually shared few personality traits except where their work was concerned. George was the more prolific: the tunes flowed from his fingers, perhaps several a day. Ira would then take about as many days to write the lyric as it took George minutes to compose the melody.

Both brothers worked independently at their trade before the Twenties. George, particularly, was able to place many of his earliest efforts in revues and shows as "interpolated" numbers, a popular practice at the time. Having quit high school to work as a pianist in a publishing house, George soon hoped to compose songs unlike those he was forced to play for eight or ten hours a day. He was particularly impressed with the songs of Kern and Berlin; many of his youthful songs show traces of their influence, but even in these, written by a teen-ager, the Gershwin touch may already be found.

George Gershwin, contrary to legend, was a well educated musician (he was also an inveterate concert-goer). He began to study piano in his teens, showing so much promise that he was encouraged by his teacher to study composition (particularly harmony and counterpoint) as well. Gershwin was an amazingly facile pianist and might have easily enjoyed a brilliant concert career had he not turned his talents toward composition.

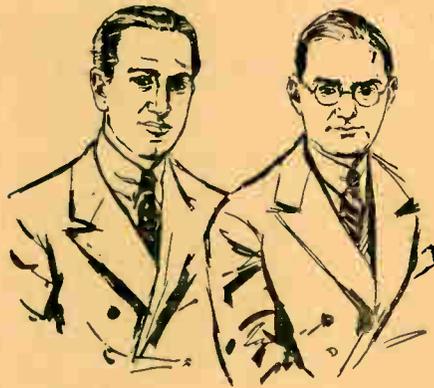
While he admired the melodic distinction of Kern's tunes, and the lively drive

makes Gershwin the hero of other composers, and why his songs seem endowed with a life of their own. Not only did Gershwin bring his natural gifts and his rather rough and ready Tin Pan Alley training to his songwriting, he also kept in mind what he had learned from his more formal studies (and there was rarely a period during his lifetime when he was not studying — just so long as it did not destroy the spontaneity of his music. The folk element in Gershwin's music is also of some importance; as with Irving Berlin, there is also a touch of the Hebraic in Gershwin's music, particularly in the melodic structure and harmony. Gershwin was also familiar with the quasi-folk styles of commercial ragtime and jazz, with their tricky, off-beat, rhythms and "blue" notes. He was also gifted with an unusual natural harmonic sense which invested his songs with musical distinction and excellence.

Luckily, his musical ideas were equalled in verse by Ira Gershwin's lyrics. The "Words" Gershwin rather casually worked his way into song writing after having given up at other jobs. He was an accomplished cartoonist, versifier, and concocter of epigrams that were printed around but never earned him a living. Ira was (and still is) a constant reader and student of the printed word and, as an admirer of the works of W. S. Gilbert and later P. G. Wodehouse, felt that musical comedy lyrics need not be the illiterate insults to intelligence that they generally were. Even in his earliest, and likely as not, unused, lyrics he dared employ words of more than two syllables, and ideas that required intelligence to appreciate. Technical perfection (a passion with him) and a graceful good natured point of view combine to make up the Ira Gershwin professional trade-mark.

The first important all-Gershwin musical was "Lady Be Good" starring the Astaires in 1924; for this show the brothers, barely in their mid-twenties, wrote such enduring songs as *The Man I Love* (though it was cut from the score), *Fascinating Rhythm*, the title song, and *The Half of It Dearie*, *Blues*. A fine succession of scores followed: "Tip Toes" (1925 — *Looking for a Boy*, among other gems), "Oh, Kay!" (1926 — *Someone to Watch Over Me*, *Do-Do-Do*, *Dear Little Girl*, and *Fidgety Feet*), "Funny Face" (1927 — *He Loves and She Loves*, *'S Wonderful*, *High Hat*), "Treasure Girl" (1928 — *Oh, So Nice*, *I Don't Think I'll Fall in Love Today*), "Strike Up The Band" (1927-30; *Seventeen and Twenty-one*, *Soon*, and of course the title number), "Girl Crazy" (1930 — *But Not For Me*, *I Got Rhythm*, *Embraceable You*, *Sam and Delilah*, and *Boy! What Love Has Done to Me*), and "Of Thee I Sing" in 1931, the first musical to be awarded the Pulitzer Prize.

Too often, the books of the Gershwin shows did not amount to much. The songs were then dragged down to obscurity when the show failed; a few were preserved on records, though hardly enough, and several



## GEORGE AND IRA GERSHWIN

The Gershwin brothers were a unique combination on Broadway; their contribution to the musical scene has never been equaled. George, the younger of the two by a little less than two years, was fast moving, ambitious, a perfect personification of the typical young man of the Jazz Age that he, more skillfully than anyone else, set to music. Ira was, and still is,

of Berlin's rhythms, Gershwin merely chose these as a point of departure for his own original ideas. He did not take his song-writing lightly. Those who divide Gershwin into a "serious" and a "popular" composer do him an injustice; he was as serious in his work whether fashioning a song for Fred Astaire or composing a concerto for Walter Damrosch.

This explains, in part, the incredible perfection of the Gershwin song, what

were published, but some of the finer moments in the scores ended up stored in warehouses or lost.

The political operettas, "Strike Up The Band", "Of Thee I Sing", and "Let 'Em Eat Cake", are milestones in the history of the musical. Here was integration to perfection (a practice that is all but an obsession today) used for the first time with such intelligence and skill. Also, here was subject matter that must have startled first nighters: a satire on war; a raking over the coals of the American political system, and finally, a similar handling of dictatorship in the United States. The latter, "Let 'Em Eat Cake", did not come off, but was graced with one of the Gershwins' finest scores.

With "Porgy and Bess" Gershwin with his brother and their collaborator DuBose Heyward took a giant step in the direction of native opera. Gershwin called it a "folk opera", and composed for it many songs of honest folk quality — a lullaby, prayers, spirituals. He went even further: he wrote with a fine disdain for the distinction between high- and low-brow music, as he did also in his concert works.

If there was any handicap under which Gershwin had to work it was this false distinction between the high and low, the popular and serious, plus the misconception that Gershwin composed "symphonic jazz". These were handicaps for the critics also, both longhair and short, for they missed the point of Gershwin's genius and often as not criticized him for what he did not do (and had not intended to do in the first place) and simply misunderstood him and, ultimately, the real importance of his actual accomplishments.

After finishing "Porgy and Bess", a financial failure, the Gershwins went to Hollywood to write three incomparable movie scores: "Shall We Dance?", "A Damsel in Distress", and "The Goldwyn Follies". While working on this last, George Gershwin began to complain of headaches which later, and suddenly, proved to be the indications of a brain tumor which caused his death at the age of 38 on July 11, 1937.

Ira Gershwin chose to remain in the relatively peaceful Beverly Hills atmosphere, taking time out now and then to collaborate with such composers as Kurt Weill ("Lady in the Dark"), Harold Arlen (the film "A Star Is Born"), Arthur Schwartz ("Park Avenue"), Harry Warren (the film "The Barkleys of Broadway"), and Burton Lane ("Give a Girl a Break," also a film). For the past year or two he has kept himself busy collecting over a hundred of his lyrics for publication by Knopf; this volume will prove to be one of the best of its kind for in addition to his wonderful lyrics, Gershwin has also supplied his own inimitable commentaries, reminiscences, and wise observations. He occasionally gives thought to putting lyrics to several of the remaining unpublished George Gershwin melodies

and using them in a show or film. But in his own words, he is biding his time.

might cooperate on a score in the usual give and take manner that is often necessary.



### VINCENT YOUMANS

Vincent Youmans was born on September 27, 1898, one day after George Gershwin — a coincidence that seems now to have been almost portentous. Though their careers ran practically side by side, Youmans was somehow cheated of the recognition that was given Gershwin.

Youmans' father was a successful hatter. However, when it came time for his son to attend college, Vincent Jr. was sent to a school of engineering. He had shown a marked musical bent during childhood and was a fine pianist, but the trade of musician was not considered the thing for the son of an established businessman.

Youmans the younger, however, had other plans; he left school for a fling on Wall Street, working in a brokerage house and then enlisted in the Navy after the outbreak of World War I. Assigned to the Great Lakes Naval Training Station, Youmans gave some attention to composition. The bandmaster of the post was John Philip Sousa, who was impressed with the young pianist's work — particularly with an untitled march that was to become a few years later *Hallelujah* — and encouraged him.

After finishing his naval tour of duty Youmans returned to New York to work as a pianist in a publishing house, where among other duties he was an assistant to Victor Herbert. By 1921 Youmans felt he was ready to try his hand at a musical; the result was "Two Little Girls in Blue", a hit, which could claim, among other distinctions, lyrics by one Arthur Francis (who later came out of pseudonymity under his real name, Ira Gershwin).

The Youmans catalog is spare, for the composer was not prolific. He worked on assignment, and generally put no more effort into the job than he felt it required; he was also a careful polisher and had to feel sure that each note of a song was exactly where it belonged. Youmans was not an easy collaborator in the sense that he

Youmans composed the melody; it was then up to the lyricist to set it as it was — no changes. Consequently many a Youmans song is marred because the blend of words and music does not always come off.

Youmans' songs were as uncluttered as his portfolio. The characteristic Youmans melody is free of unnecessary ornamentation, is harmonically virile, and beautifully constructed. (The same could be said, of course, of the songs of George Gershwin who had so symbolically arrived the day before Youmans). Though Gershwin and Youmans had their distinctive styles, they were in a sense rivals, especially in the approach to song writing. In his later years Youmans even went so far as to spend a good deal of time studying music, hoping apparently to write concert works as did Gershwin.

It is doubtful that these compositions exist, despite the stories of Youmans' now legendary trunk, which is supposed to contain also a wealth of unpublished songs, many written during his final years when the composer fought a losing battle with tuberculosis.

Youmans' most productive period took place in the Twenties when he composed the songs for "No, No, Nanette" (1925) from which came *Tea for Two* and *I Want to Be Happy*. In 1927 Youmans not only composed the music but also helped produce the most successful "Hit The Deck" (*Sometimes I'm Happy* and *Hallelujah*). The next year for another producer Youmans did the songs for "Rainbow" which turned out to be a short lived excursion into Americana. For this show Youmans wrote a characteristic song (with lyrics by Oscar Hammerstein), *I Want a Man* — an excellent creation that should be heard more often. Here are the Youmans' economy, logic, and intelligence in a single, simple yet complex, song.

1929 — which was not to be a very good year — was fine for Youmans who

again turned producer for the hit "Great Day" (*Great Day, More Than You Know*, and *Without a Song*). He followed this with the good scores for "Smiles" (1930) and "Through The Years" (1932), which was his last Broadway production.

In 1933 Youmans was summoned to Hollywood to write the songs for "Flying Down to Rio", the first film to employ the joint talents of Ginger Rogers and Fred Astaire and began the vogue in film musicals during the Thirties. For the score Youmans thriftily parted with but four songs, all of them superior by any standard: the title song, *The Carioca*, *Music Makes Me*, and *Orchids in the Moonlight*. Shortly after, Youmans became ill and spent the next dozen years of his life studying and composing until his death in 1946. Though he enjoyed success during his lifetime he was never really accorded the recognition he deserved. Many of his songs continue to live, though few can identify the name of the composer, and many of his finest songs are yet to be appreciated; some have not even been sung.



### COLE PORTER

The name — and the songs — of Cole Porter conjure up the smart, glittering world of Park Avenue, the Riviera, Paris, Venice and other even more exotic watering places. If any man was to this manner born, he is Cole Porter. That he was born in an unlikely spot (Peru, Indiana) doesn't detract from the Porter glamor. To begin with, his father owned a farm of some seven hundred acres, and his maternal grandfather had struck it rich in coal.

Though he was able to play the violin at six and the piano by the time he was eight — and had composed *The Bobolink Waltz* before he was twelve — a musical career was not the original destiny for Cole Porter. In fact, his portion of his grandfather's millions depended upon young Porter's acquiring a law degree. Steps in this practical direction were taken when Porter entered Yale, from which he gradu-

ated in 1913, but not without leaving tuneful memories behind him in the form of *Bingo* and *Bulldog*, still to be heard when the Eli's engage in gridiron battle. After a year of the Harvard Law School Porter made his final decision and switched to the School of Music. In 1916 he composed his first Broadway score, "See America First", which failed rather miserably. While these two events may not be connected, it seems now typically Porter-ish that he should have joined the French Foreign Legion (his librettist in the ill-fated venture entered the priesthood).

After the war, in which Porter served as a gunnery officer and instructor, he remained in Paris studying at the Schola Cantorum (with D'Indy), and adding his own brand of glitter to the International set, of which he and his beautiful wife were acknowledged leaders. The playboy reputation affixed to Porter, however, discouraged producers from commissioning him to do their shows even though Porter songs were "all the rage" in the smarter circles. What was unrecognized was the fact that underneath the polish and wit there was a serious craftsman and an ambitious composer (Porter composed a ballet in 1923, "Within The Quota", which achieved popularity in Europe).

A comparatively unsophisticated song, *An Old Fashioned Garden*, led to Porter's writing the songs for the 1919 edition of "Hitchy-Koo", his first great success; five years later a few of his songs were heard in the "Greenwich Village Follies", but Porter spent most of his time enjoying the good life, giving fantastic parties in various parts of the world, and entertaining his guests with rather naughty songs.

Then in 1928 came the opportunity for Porter to write the score for an Irene Bordoni musical, "Paris". The composer invested the proceedings with such characteristic Porterisms as *Let's Misbehave*, *Two Little Babes in the Wood*, and *Let's Do It*. For his next show he supplied songs like *You've Got That Thing*, *Find Me a Primitive Man*, and *You Do Something to Me* — these being the better known items from "Fifty Million Frenchmen".

The Porter point of view — urbane, adult, amused, aloof — while not specifically Parisian (as might be suggested by the titles of his early shows) is of course influenced by his years abroad. Melodically sleek and rhythmically exotic, Porter's songs display a wholesome concern with the libido, a rare commodity in the average Tin Pan Alley confusion. As a lyricist Porter is in that excellent company wherein may be found such masters as Ira Gershwin and Lorenz Hart, those despoilers of the "June/moon" school of song writing.

In the Thirties Porter produced a steady stream of interesting scores: "The New Yorkers" (*Where Have You Been?*, *Love For Sale*, *I Happen to Like New York*); "Gay Divorce" (*After You — Who?*, *Night and Day*); "Anything Goes" (*All Through the Night*, *I Get a Kick Out of You*, *You're the Top*, and

*Blow Gabriel Blow*); "Jubilee" (*Why Shouldn't I?*, *Just One of Those Things*, and *Begin the Beguine*).

A fall from a horse in 1937 broke both of Porter's legs, necessitating several painful operations (and the amputation of one leg last year), but it did not interfere with Porter's productivity which reached a peak with "Kiss Me, Kate" in 1948. This was followed by an excellently scored show, "Out of This World", which never received proper acclaim; nor for that matter did "Can Can" and "Silk Stockings" that followed. Each however enjoyed good runs and contained some vintage Porter.

"Born to Dance" in 1936 began Cole Porter's Hollywood experience and for it he supplied *Easy to Love* and *I've Got You Under My Skin*. Other original screen scores were "Rosalie" and the classic "The Pirate".

Sophistication is the quality most often attributed to Cole Porter — and it is a single word description he has grown to loathe. Yet his lyrics are always adult and literate, his melodies do have a sensuous, long-lined structure that can readily be labeled "sophisticated". But this can also be recognized as musical intelligence, style, and craftsmanship. Porter can do marvelous things with a mere couple of notes — carried along by an insistent rhythm that suddenly surprises by dipping a third or a fifth below, or just as unexpectedly rising into another key. This is not mere sophistication; here is a gifted composer at work.

Other composers besides Berlin, Kern, the Gershwins, Youmans, and Porter made important additions to the flowering of the musical in the Twenties. Their songs, in fact, often gained a wider popularity than those of the giants. The team of De Sylva, Brown, and Henderson, for instance, produced such unforgettable songs as *The Best Things in Life Are Free*, *Varsity Drag*, and *Lucky in Love* (all from "Good News", 1927); or *You're the Cream in My Coffee* (from "Hold Everything", 1928); or *Button Up Your Overcoat* (from "Follow Through"). And "Flying High", a later show, has in its score a wonderful but neglected song *Without Love* which belongs with the all time greats. Most of the music for the B.G. "Buddy" De Sylva, Lew Brown and Ray Henderson songs were composed by Henderson, though the team often exchanged jobs in their collaboration.

Good songs were written by Bert Kalmar and Harry Ruby (who wrote *Three Little Words*, *Nevertheless*), and by Harry Tierney, who supplied the tunes for "Irene", "Kid Boots", and "Rio Rita". Richard Whiting was also active, as was Jimmy McHugh, but they made their greater contributions to film musicals.

The Twenties afforded outlets for many talents, for it was the high tide of the publishing business and of the vast sale of sheet music and phonograph records. Then one day a new gadget, the radio, became a big thing.

### The Thirties

The depression put an end to the open and bottomless pocketbooks; even the gangster willing to back a show so his girl friend might be a star was put out of business, one way or another. Also, the "100% All Talkie" had arrived and it was cheaper to drop in at the neighborhood movie — or better, just to stay home and listen to "Amos 'n' Andy" on the radio.

Theatrical activity did not stop however. The tightening economy cancelled out some of the old time lavish production — the revue made an impressive comeback in the Thirties — but in reality some of the best shows of Kern, the Gershwins, Porter and Berlin were produced during the depression decade. And there were members of the younger generation of the Twenties who would make their mark in the Thirties.

### RODGERS AND HART

They began their collaboration during the Twenties (as early as 1920, in fact, they contributed songs to "Poor Little Ritz Girl", which also had songs by Romberg), and they made their first big impression with the now legendary 1925 "Garrick Gaieties". The songs for "The Girl Friend" (1926), "A Connecticut Yankee" (1927), "Present Arms" (1928), and "Spring Is Here" (1929), have their indelible stamp but Rodgers and Hart really hit the peak of their form with "Jumbo" in 1935.

This was followed by a succession of fine shows, all of which had pretty good books too: "On Your Toes", "Babes in Arms", "I'd Rather Be Right", "I Married an Angel", "The Boys from Syracuse", and of course "Pal Joey", in 1940.

Those who believe that the most telling element of the Rodgers and Hart song is the lyric are belaboring a doubtful premise. Rodgers was able to match Hart's lyrics with a fineness that sets them off to great advantage. Like the Gershwins, the team of Rodgers and Hart shunned the sentimental. Hart particularly worked at this with a vengeance; luckily some of the hardness of his words were somewhat softened by Rodgers' tenderer melodies. Hart's rather bitter personal outlook often came out in his lyrics but the results were usually brilliant and the subjective flavor that gives the Rodgers and Hart song its trademark somehow always enhanced the product. Hart was a jeweler among songwriters — he polished his work and gave it many facets — but his work habits were unpredictable. Once, when Rodgers had managed to drag Hart away from New York for some work at the Rodgers' country home, Hart persuaded one of the Rodgers children to hide him in a treehouse, away from work and the methodical, business-like Rodgers.

In almost two decades, spanning the time from the production of the first "Garrick Gaieties" to "By Jupiter", their last fully scored show, Rodgers and Hart produced an amazing amount of matchless

songs for Broadway shows, as well as for England and, during the Thirties, for Hollywood. Their partnership came to an end by mutual agreement after they had finished work on a revival of "A Connecticut Yankee" in 1943. Shortly after its opening Hart died, but not before expressing his enthusiasm over the songs for a show he had refused to do, "Oklahoma!", which started a new partnership for Rodgers, the teams of Rodgers and Hammerstein.

Arthur Schwartz has also been active as a film and TV producer; as the former he was responsible for the production of the Ira Gershwin-Jerome Kern "Cover Girl". He has also composed scores for TV musicals ("High Tor" and "A Bell for Adano"), and is working with Howard Dietz on a musical for the 1959 season on Broadway.

### HAROLD ARLEN

One song, practically his first, diverted



### SCHWARTZ AND DIETZ

If there is an atypical example of the songwriter, he reaches perfection in Arthur Schwartz. A holder of a law degree from Columbia, Schwartz taught English in New York's high schools and practiced law for four years before he decided, in 1928, to give it all up for a career as a composer.

He had been writing songs before that, but it was not until the latter Twenties that he met another aspiring songwriter, an advertising man named Howard Dietz, with whom Schwartz collaborated on songs for the "First Little Show". This really initiated the revival of the intimate revue. Schwartz and Dietz also supplied further songs for the "Second Little Show" and for an even better revue, "Three's a Crowd". They hit an incomparable peak with "The Bandwagon", starring Fred and Adele Astaire, and boasting such songs as *New Sun in the Sky*, *Dancing in the Dark*, *High and Low*, and *I Love Louisa*. Other good scores with lyrics by Dietz appeared subsequently: "Flying Colors" (*Shine On My Shoes, Alone Together*), a book show "Revenge With Music" (*You and the Night and the Music, If There is Someone Lovelier Than You*), "At Home Abroad," "Between the Devil", and "Inside U.S.A."

Other lyricists collaborating with Schwartz have been Albert Stillman ("Virginia", 1937), Dorothy Fields ("Stars In Your Eyes", 1939 and "By the Beautiful Sea", 1954), and Ira Gershwin ("Park Avenue", 1946).

Harold Arlen from his career as a performer to an even greater one as a composer. Arlen had come from his native Buffalo in the latter Twenties with his own band for which he served also as vocalist and arranger, as well as pianist. Vincent Youmans had heard him sing and wanted him for his show "Great Day" then in rehearsal. During a rehearsal one morning Arlen took over for a pianist and while waiting for the dancers kept himself busy by improvising a tune. It caught attention and ended up with a lyric by Ted Koehler as *Get Happy*. The song went into a new show, "The Nine-Fifteen Revue", as a first act finale sung by Ruth Etting. There it received even more attention, particularly from George Gershwin who praised the song and its composer. *Get Happy*, significantly, is all that remains of "The Nine-Fifteen Revue" (1930) which expired after seven performances (there was another good song in its score also, Kay Swift's *High Among the Chimney Pots*, which deserves to be retrieved from obscurity).

*Get Happy* led to a publisher's contract for Arlen; he also began to write regularly for Broadway productions including Earl Carroll's "Vanities". He wrote for off-Broadway productions, too, composing many fine songs for the Cotton Club. For the Cotton Club shows Arlen wrote such songs as *I Love a Parade*, *Between the Devil and the Deep Blue Sea*, *I've Got the World on a String*, and of course *Stormy Weather*.

The fulfillment of the promise of *Get Happy* with a string of hits led to an assign-

ment in Hollywood which resulted in "Let's Fall in Love" (1933), but Hollywood then held no attractions for Arlen, who hurried back to New York to do a Cotton Club "Parade" and a very successful revue, "Life Begins at 8:40", with two first rank collaborators, Ira Gershwin and E. Y. Harburg.

Then followed a film contract that led to a two decade residence in the land of silk and money. The depression, having made writing for the theater a none-too-steady thing, made Hollywood look all the better. Thus Harold Arlen was among the first of the New York trained composers to work regularly in films; this added greatly to the stature of film scores. Ironically, one of the first songs offered to the movies, *Last Night When We Were Young*, was written for a Lawrence Tibbett film which was made but never released. The song was later sung by Judy Garland in "In the Good Old Summertime" but was cut from that. With a fine lyric by Harburg it is a unique song and one of the finest written by an American composer.

The Hollywood life did not completely woo Arlen away from Broadway. In 1937 he wrote songs for "Hooray for What?", lyrics by Harburg, *I've Gone Romantic on You*, *Buds Won't Bud*, *Down with Love*, *Moanin' in the Mornin'*, and *God's Country*. For this show Arlen also composed a ballet score, the first Broadway choreography to be done by Agnes DeMille, "Hero Ballet". It was not the first purely instrumental piece by Arlen, who composed the "Mood in Six Minutes" for orchestra in 1935.

"The Wizard of Oz" (1939) brought Arlen's first significant recognition from the film capital; for their work on the film, Arlen and Harburg received the Academy Award. There is more irony here: they won the Award for the song the producers wanted cut from the picture: *Over the Rainbow*.

Later outstanding movie scores (if not always outstanding movies) followed: "Blues in the Night" (1941), "Star Spangled Rhythm" (1942 — *That Old Black Magic* is from this one; the lyrics are by Johnny Mercer), "Cabin in the Sky" (1943 — "*Happiness Is a Thing Called Joe*"; lyrics by Harburg), "The Sky's the Limit" (1943 — Fred Astaire sang *One for My Baby*, and Joan Leslie *My Shining Hour*; lyrics again by Mercer).

A return to Broadway came in 1944 with the hit, "Bloomer Girl", which was followed two years later by "St. Louis Woman", less successful though it contained one of Arlen's finest scores.

Around the time (1953-54) that Arlen was collaborating with Ira Gershwin on the superb songs for Judy Garland's "A Star Is Born", he decided to break away from "The Coast". Since then he has taken up residence in New York and has written songs for "House of Flowers" (still considered by many to be the outstanding score of the decade, though the show itself failed), and Lena Horne's hit vehicle,

"Jamaica". For the past few years Arlen has been engaged in enriching the already abundant score of "St. Louis Woman" in a full scale revision to be called "Blues Opera". Those who have heard "Blues Opera" consider it among the most skillful and effective blending of popular and operatic forms yet produced by an American composer. While the brilliant songs of "St. Louis Woman" (lyrics by Johnny Mercer) form the backbone of the score, all the dialogue has been set to music and a wealth of new music has been added, among them the haunting *Dis Little While*, an unforgettable *Flower Chant*, and a typical Arlen rhythm piece, *Many Kinds of Love*, a blend of humor and worldly wisdom, and not a little sadness.

Harold Arlen has been afflicted with the designation of "the composer's composer", a typical half-truth. Other composers admire him greatly as the creator of an amazing variety of songs, but the public, even if it cannot readily identify the composer, has sung and played his songs into the permanent repertory.

There are those who only identify Arlen with a bluesy style of writing (consider the popularity of *I Gotta Right to Sing the Blues*, *Ill Wind*, *Stormy Weather*, *I Had Myself a True Love*, and *Blues in the Night*), but this is only one side of the composer's great gift, the result of his integrity and of his passion for the authentic ring in everything he does. Many forget he is also the composer of *Let's Fall in Love*, *Fun to be Fooled*, *Fancy Meeting You*, *Now I Know*, *Right as the Rain*, *I Promise You*, *Accentuate the Positive*, *Out of This World*, *What's Good About Goodbye?*, and to return to the blues idiom, *The Man that Got Away*.

Many of these songs have been heard in film musicals, emphasizing the fact that in many ways this medium is really an extension of the stage musical. The first screen musicals were really photographed stage productions; others were adaptations of Broadway successes. (This is a topic in itself and would bring in many fine composers who have written primarily for films: Harry Warren, Jimmy McHugh, James Van Heusen, Richard Whiting, Johnny Burke, among many others — but space limitations precludes a full treatment of their work).

It was not till the Thirties, with the advent of the Fred Astaire-Ginger Rogers musicals, that the films began to discover what could be done with a moveable camera and a sound-track. Harold Arlen's "Wizard of Oz" was one of the first, if not the first, film musical to come equipped with an "integrated score": all the songs were related to the plot.

The Arlen gift is a reflection of the man himself. His first musical experiences were of an almost folk nature: singing in his father's choir in a synogogue, and later, playing in the bands in and around Buffalo on the lake steamers; and, still later, conquering the jazz-conscious New York of the latter Twenties. To some extent this

may account for the minor key flavoring of Arlen's harmonics, and his affinity for unusual rhythms, but it still does not account for the intellectual content of his songs; for their logical beauty, for the often surprising rightness of the coloring of the harmonies and rhythmic accents. This comes from hard work, revision, selection and rejection, and the absolute control of the materials of the trade — and not "inspirations".

Balancing the intellectual content with the instinctive, Arlen has succeeded in composing songs that at once please both the professional and the layman. This is accomplished only because of Harold Arlen's attitude toward his work: he will not release a song for publication until it first pleases him.

#### VERNON DUKE

Though a cosmopolite — equally at home in Russia, France, England, New York, or Hollywood — Vernon Duke is by adoption and by the "sound" of his music an American composer; one of the best, at that, and possibly one of the least appreciated.

Duke, originally Vladimir Dukelsky until George Gershwin rechristened him, spearheaded the latter day foreign invasion of other adopted "American" composers, Frederick Loewe and Kurt Weill.

In Russia Duke was an early Gershwin admirer who later in the Twenties was to work with his idol (and friend) preparing Gershwin songs for publication. Gershwin was impressed with Duke's musicianship — Duke was at this time composing angular piano sonatas, *avant garde* ballets, and prickly "modern music" — and encouraged him to try his hand at popular song writing.

Duke was a fine pianist then, a thoroughly "serious" composer, and had a remarkable flair for making enemies. The thoroughness of his musical training could abide little of the musical vulgarity all too common in the music publishing business. Duke's songs, in a word, are musically literate. This does not go over well in the music publishing world, which is most concerned with the musical buck and not musical excellence.

Duke has had a good share of "hits" for all this; for his first substantial score, "Walk a Little Faster" (1932) he composed *April in Paris* (lyrics by E. Y. Harburg). For the "Ziegfeld Follies of 1934" he and Harburg joined to come up with *I Like the Likes of You*, *What Is There to Say?*, and the superb *Suddenly*. With Ira Gershwin, Duke collaborated on the songs for the 1936 "Follies" which numbered among its score the immortal *I Can't Get Started*, as well as the unappreciated but lovely, *Words Without Music*, *Five A.M.*, *Island in the West Indies*, and a devastating satire on the then current craze for dances, *The Gazooka*.

Duke's biggest Broadway success was "Cabin in the Sky" (1941) for which the late John Latouche wrote the lyrics to

*Taking a Chance on Love, Honey in the Honeycomb, and Love Turned the Light Out.* Duke has had no appreciable hit since then; bad luck, generally in the form of a bad book or production difficulties (another term for personalities) have afflicted him ever since, denying him the current success and recognition he certainly deserves. He is by no means starving, but the public is being denied some very fine songs.

### The Renaissance of the Forties

No, Virginia, Rodgers and Hammerstein did not invent the musical. Their accomplishments are rooted in the flowering of the musical in the Twenties (its most salient characteristic being the high quality of the songs, both words and music), and in the consolidation of the Thirties when the book and the intellectual content of the show took on added importance. Likewise, a refinement came into the technical and mechanical aspects of production based upon the pioneering of Ziegfeld and Max Reinhardt. All those typical Rodgers and Hammerstein touches we expect today: good songs related to plot, narrative ballet, a reasonably strong book, careful, expensive production — all these came out of the development of the musicals of the Twenties and Thirties.

"Oklahoma!" was produced in 1943, but it might clarify the perspective to recall that "Pal Joey" came three years earlier; so did "Cabin in the Sky" and "Louisiana Purchase" (or recall that "Of Thee I Sing" was first seen in 1931 and "Porgy and Bess" in 1935). In 1941 Kurt Weill and Ira Gershwin, with the help of a fine book by Moss Hart, came forth with the impressive "Lady in the Dark"; later in the same year Hugh Martin and Ralph Blane gave us the sprightly and delightful "Best Foot Forward". And in 1942 Irving Berlin added another milestone to his already globe-girdling career with "This Is the Army".

This in no way detracts from the sizeable and viable — and important — contribution of Rodgers and Hammerstein to the history of the musical, but it does them and their peers a disservice to suggest that they came along and single-handedly (to mix metaphors a bit) invented and perfected a new kind of musical. Actually, their major contribution has been in the maintenance of a high level of the musical as they had inherited it from the Twenties and Thirties, during which time they had been making their own valuable additions before becoming collaborators.

In part, it was the good fortune of "Oklahoma!" to have come along at the time of the resurgence of the record industry and the birth of the "original cast" album; not to mention a war which prompted Americans to look to their past for those values for which they were fighting. It is notable that there was a cycle of Americana musicals during World War II: "Bloomer Girl", "Carousel", "Up in Central Park", "Oklahoma!". No great case could be built, sociologically, upon

this war-time tendency, but it is of interest in passing.

The recent history of the American musical is extraordinarily well documented on phonograph records, particularly since the inception of long-playing records a decade ago. With rare though sometimes important exceptions, musicals are recorded a week after they open on Broadway by the original cast, the good with the bad. A great number of the better scores are still being supplied by the old masters of the Twenties and Thirties though a few new and important names have appeared.

### KURT WEILL

Early in 1941 a musical with a plot based upon psychoanalysis opened to general shouting in the streets; its songs are still being sung, particularly "The Saga of

schenoper", both of which had featured his wife Lotte Lenya.

Weill's religion, and the politics of his collaborators (particularly of the brilliant, sardonic, Bert Brecht) made it necessary for the composer to leave Nazi Germany in 1933.

In Paris Weill continued to turn out important works — besides being musically significant they are also documents of the time — such as the ballet, "The Seven Deadly Sins" and the musical play "Marie Galante". By this time Weill was completely immersed in the theater and had abandoned the composition of orchestral works that had once occupied him while still a youth in Germany, where he had studied with Humperdinck and Busoni. Weill's musical background accounts for at least one important element



Kurt Weill and his wife, the singer Lotte Lenya

Jenny" and "My Ship". The show was "Lady in the Dark" starring Gertrude Lawrence, singing in her wistful way the superior lyrics of Ira Gershwin (his first full scale score since the death of his brother in 1937) to the melodies of Kurt Weill — a small, gentle, German refugee who proved himself to be a giant among composers.

Though it may have seemed so, this was not Weill's first Broadway musical; he had made notable appearances with the anti-war musical tract "Johnny Johnson" (1936) and "Knickerbocker Holiday" (1938).

Though these shows began Weill's American phase, he had already left at least two equally important phases behind him in Europe. In his native Germany, deeply influenced by American music, he had produced several fine works, among them "Mahagonny" and "Die Dreigro-

in his scores; the composer preferred to do his own orchestration (unlike many other popular composers) and this added a great deal to the effectiveness of his music.

"Lady in the Dark" was followed by "One Touch of Venus" (lyrics by Ogden Nash: *Speak Low, Foolish Heart, That's Him*), followed by a reunion with Ira Gershwin in 1945 to do "The Firebrand of Florence". In many ways a return to the old fashioned costume musical, "The Firebrand of Florence" was graced with some of the best work ever done by the two masters. Gershwin excelled in the lyrics for *A Rhapsody for Angela, The Cozy Nook Song*, and some purely narrative writing. Weill, at the top of his form also, conceived well-wrought melodies like *Sing Me Not a Ballad*, and *You're Far Too Near Me*. But this, one of his best musical scores, was bogged down by the plot and production and after a few over 40 performances it

dropped into oblivion.

Weill next collaborated with Langston Hughes on the songs for the memorable "Street Scene" (1947), with Alan Jay Lerner on "Love Life" (1948), and teamed up again with his "Knickerbocker Holiday" lyricist, Maxwell Anderson, for what proved to be Weill's final score, "Lost in the Stars". While working on the songs with Anderson for a proposed production of "Huckleberry Finn", and after completing five songs, Weill succumbed to a heart attack in 1950.

Kurt Weill composed true American opera, achieving his goal in a blend of song, dance, aria and popular song. His extensive musical training enabled him to absorb — and to admire — a new idiom and to work within it like a native. While he made no resounding pronouncements about Art, Kurt Weill belongs to that select company that managed to create art while merely seeming to fulfill a contract.

#### HUGH MARTIN

Although embarked upon a career as a concert pianist in his native Birmingham, Alabama, Hugh Martin gave it all up one day when he heard Gershwin's "Rhapsody in Blue", deciding that he wanted to make music, not as a performer but as a composer.

Beginning his Broadway training with a singing part in the Harold Arlen musical "Hooray for What?", Martin went on to become vocal arranger for several shows including "Streets of Paris", "Stars in Your Eyes", and "The Boys from Syracuse", many in collaboration with Ralph Blane.

Absorbing valuable instruction during interminable rehearsals and the revisions, the "on the road" problems, and with the actual workings of putting a musical together, Martin and Blane made their own Broadway debut in 1941 with "Best Foot Forward", which featured a raft of youngsters who made show business history: Nancy Walker, June Allyson, and Gloria DeHaven. After the musical was filmed, Martin and Blane stayed on in Hollywood to write the score for one of the best of all film musicals, Judy Garland's "Meet Me In St. Louis".

Martin's Army career interrupted his songwriting for awhile, but upon his return to civilian life he wrote some very fine scores on his own, sometimes even supplying the lyrics, — "Look, Ma, I'm Dancin'" (1948), "Make A Wish" (1951), and in England in 1952, the excellent "Love From Judy".

With Ralph Blane he composed several songs for movies, "The Girl Rush", "Athena", and "The Girl Most Likely". Martin's enchanting "New England Suite" (scored by Alec Wilder and used as background music for a film about Grandma Moses) is one of his outstanding efforts; fresh, lyrical, and captivating — to employ a few tired but apt adjectives.

All Martin and Blane songs are ascribed "Music and lyrics by Hugh Martin and Ralph Blane", making it impossible to determine who really does what. Together they have turned out *Ev'ry Time*, *Buckle Down Winssocki*, *The Trolley Song*, *Love*, and *The Boy Next Door*.

Hugh Martin is primarily the composer and in those songs for which he definitely wrote the music he manages somehow to capture that elusive quality of youth cast in charming musical form. Those who decry, "They are not writing songs as they used to!", need only look to Hugh Martin for that talent among the younger generation who will continue in the old tradition and will manage still to say something fresh, new, and original.

#### RICHARD RODGERS AND OSCAR HAMMERSTEIN II

"Oklahoma!" (1943)  
"Carousel" (1945)  
"Allegro" (1947)  
"South Pacific" (1950)  
"The King And I" (1951)  
"Me And Juliet" (1953)  
"Pipe Dream" (1955)  
"The Flower Drum Song" (1958)

What more needs to be said? Except, perhaps, that the Rodgers and Hammerstein level has been so high that even they find it difficult to maintain. While three of these shows did not come off ("Allegro", "Me and Juliet", and "Pipe Dream", all because of burdensome books) and might have been considered financial failures — and even that is doubtful — the songs in them were still good Rodgers and Hammerstein.

The songs of Rodgers and Hammerstein really continue in the vein of Jerome Kern's; not by imitation, but because of their almost sentimental, homely touches, their accessibility and appeal, particularly to the older generation. Still we have come to take their work for granted so completely that we hardly notice how good it really is.

#### LEONARD BERNSTEIN

As a kind of musical chairs *wunderkind* Leonard Bernstein manages to fill many seats at a single sitting: he composes show scores, "serious" music, is a good pianist, and only recently has become the conductor of the New York Philharmonic.

When he collaborated with Betty Comden and Adolph Green, transforming the idea of his successful ballet "Fancy Free" into a musical comedy, it seemed that another Gershwin had suddenly come upon the scene. Since, however, though Bernstein has produced brilliant scores, the original promise of "On The Town" has not really been kept.

This has not at all robbed two later shows of great success — "Wonderful Town", for example, and the current "West Side Story". In addition, Bernstein may claim also a *succès d'estime*, a pet of the

intellectual musical comedy fan which is handy as a cocktail party ploy: "Yes, I've seen 'West Side Story', but did you see 'Candide'?"

Very few people saw "Candide" (luckily it was beautifully recorded) for it expired after a brief run. And while it was a stunning, virtuosic show, like all other Bernstein efforts, it was a conglomeration of compositional styles. Skilled musician that he is, Bernstein does not yet have that distinctive individuality that Gershwin had, or that Arlen, Berlin or Hugh Martin have.

There may be such a thing as a "Bernstein show", but there is as yet no "Leonard Bernstein song". Even his most successful musical to date, "West Side Story", is more memorable for its production and direction (which includes the dancing); the score is subordinate to the rest, and the best musical contribution lies in the orchestration by Bernstein and others.

Bernstein does not write down to his audiences (a point in his favor) but he may be a bit patronizing toward his betters from whom he could learn much.

#### BURTON LANE

By the time he was twenty-one, in 1933, Burton Lane was a member of ASCAP; as a 'teen-ager he was contributing songs to shows. His precocity led to a trip to Hollywood and the composition of songs like *Says My Heart*, *The Lady's in Love with You*, *Swing High Swing Low*, and countless others.

In 1940 Lane supplied the music to E. Y. Harburg's lyrics for the Jolson show "Hold On to Your Hats" (*The World Is in My Arms and There's a Great Day Coming Mañana*). Four years later Lane did the score for Olsen and Johnson's "Laffing Room Only" — the source of *Feudin' and Fightin'*, no great work of art but very popular for a time.

With Harburg again, in 1947, Burton Lane did his finest score to date, "Finian's Rainbow", a fantasy that entertainingly pleaded for tolerance as well as deploying such songs as *How Are Things in Glocca Morra?* and *Old Devil Moon*.

Burton Lane does not write as frequently as might be hoped. A couple of years ago he did a good score for a bad movie, "Give a Girl a Break", with Ira Gershwin, and more recently collaborated with Dorothy Fields on a TV musical, "Junior Miss". From these it is clear that Burton Lane should soon return to Broadway.

#### FREDERICK LOEWE

Significantly, for he has composed many fine waltzes, Frederick Loewe was born in Vienna. He was given excellent training as a pianist and by the time he was thirteen or so had quite a reputation as a prodigy. He came to the United States in 1924 (at the age of 20) and continued in

this virtuoso role for a number of years, composing as a sideline.

Loewe made his first popular impression with the songs for "Brigadoon" (1947), though he had been composing long before that. He and lyricist Alan Jay Lerner had written songs for "The Day Before Spring" in 1945, and following "Brigadoon" they collaborated on another excellent show, "Paint Your Wagon".

With the production of "My Fair Lady", the practically perfect musical, the team of Loewe and Lerner have come into deserved recognition. And they have further proved themselves with the outstanding film score for "Gigi".

The musical skill of Loewe is particularly evident in his ability to write authentically in different musical styles without sacrificing his own musical personality. "Brigadoon" has a Scottish setting, "Paint Your Wagon" is western American, "My Fair Lady" is set in England, and "Gigi" in France. The songs for all of these are equally convincing and number among them such excellent numbers as *The Heather on the Hill*, *Almost Like Being in Love*, *I Talk to the Trees*, *I Still See Elisa*, *Wand'rin' Star*, *I Could Have Danced All Night*, and *Gigi*. Here are combined old world craftsmanship and new world invention.

#### FRANK LOESSER

Beginning as a lyricist in Hollywood, Frank Loesser began writing the music for his songs during his Army career. An affecting quasi-folk song, *Rodger Young*, was composed for the infantry and became very popular; during this period Loesser also wrote *Praise the Lord and Pass the Ammunition*, *What Do We Do in the Infantry?*, and other warlike songs.

Out of the Army, Loesser wrote both words and music for the Ray Bolger musical, "Charlie's Aunt" (*My Darling My Darling* and *Once in Love with Amy*). Two years later, in 1950, he produced his fine "Guys And Dolls", and then proceeded to spread himself rather thin with an overblown flyer into almost-opera, "Most Happy Fella". Not that the songs were not good Loesser, but the entire production seemed somewhat pretentious and self-conscious. As an opera, American style,

"Guys And Dolls" was more successful in every way.

Loesser has written some good movie scores, including "Hans Christian Andersen", and will no doubt come up with another good score for a new musical now that he has his "opera" out of his system. Loesser's forte is the song with the common touch, in the honest vein of Irving Berlin.

The recent past never fails to escape history and certain critical opinions seemingly so astute at the time prove later to have been prejudice only, and often way off the mark.

Today's musical has arrived at the point at which it is really difficult to differentiate it from opera — that is, contemporary opera. Menotti's operas are no more "operatic" in the old fashioned tradition (if we subtract his Italian temperament which colors them) than the "plays with music" of Rodgers and Hammerstein. The romantic conception of the Nineteenth Century opera has been revised to fit the needs of the Twentieth Century composer — who has learned a good deal from musical comedy. The "serious" composer today casts his work in a form quite close to the popular musical, as witness Copland's "The Tender Land", Moore's "The Ballad of Baby Doe", and Floyd's "Susanah".

If anything, the musical has been treading the operatic line too faithfully, and some of the fun has gone out of it. The form has been becoming more and more rigid, as did the often mindless (but entertaining) concoctions of the Twenties. It is now risky to experiment with a musical, for it must be integrated, have a ballet, and often as not a "message" as well as a story. Songs become preachments, psychological problems are worked out in ballet, and characterization becomes an end in itself, while the music begins to smother in its own significance and stuffiness.

Recent light touches are notable in such shows as "Pajama Game", "Damn Yankees" by Adler and Ross; in Harold Rome's "Wish You Were Here"; and in Meredith Willson's first try — and hit — "The Music Man". Harold Arlen's "Jamaica",

which has the most distinguished score of all these, might have had some of the old gossamer — and still a good story — had it not been over-directed, artificially orchestrated, and star-struck.

There is room for the show that ignores the line between the opera and the musical. "Porgy and Bess" is at last being properly appreciated; "West Side Story" is an exciting adventure; "Carousel" and "Finian's Rainbow" seem to be playing somewhere all the time; and the works of Kurt Weill are being revived on records and the stage with warming success. The fact that Patrice Munsel, Irra Petina, the late Ezio Pinza, or Helen Traubel sing in, or sing songs from, musicals is no mere whimsical gimmick: the songs they sing are worthy of their talents.

With the burgeoning of television another outlet for musical talents opened. So far no great number of musicals have been produced for the home screen, but there have been creditable TV musicals scored by Rodgers and Hammerstein ("Cinderella"), Cole Porter ("Aladdin"), Alec Wilder and William Engvick ("Pinnocchio"), and Hugh Martin ("Hans Brinker"), proving that it can be done. Still this does not equal the excitement of actually attending a theatrical performance, hearing the overture, seeing the curtain go up, and watching wonders happen. What you have before you is a complexity of collaborations; cooperation and the lack of it; planning and revision; the clash of some of the most monumental egos — often owned by the smallest personalities — ever assembled for a common project. More money is invested and spent, often wasted, than most of us ever earn in a lifetime — all on one show.

And for what? For your amusement, for your enjoyment, and for your dollar too — with the hope that you will take some of the make-believe home with you, and that some of the magic will live. It does, the years have proved, *in the songs* — reason enough for calling these fantastic inventions "musicals". After the laughter has died, after the big name star has faded from view, after the producer has retired to obscurity, after the costumes and sets have faded, and the director has fled to Hollywood — the songs remain alive.

### AN AMERICAN MUSICAL DISCOGRAPHY

#### SOME OUTSTANDING FILM MUSICALS

**Harold Arlen—Ira Gershwin**  
A Star Is Born... Columbia CL 1101

**Harold Arlen—E. Y. Harburg**  
The Wizard of Oz... M-G-M 3464

**Irving Berlin**  
Easter Parade... M-G-M 3227  
There's No Business Like Show Business  
Decca 8091  
White Christmas... Decca 8083

**Nacio Herb Brown—Arthur Freed**  
Singing in the Rain... M-G-M 3236

**Gene DePaul—Johnny Mercer**  
Seven Brides for Seven Brothers  
M-G-M 3235

**George and Ira Gershwin**  
An American in Paris... M-G-M 3232  
Funny Face... Verve 15001

**Ray Henderson—B. G. DeSylva—Lew Brown**  
The Best Things in Life Are Free  
Capitol T 765  
Good News... M-G-M 3229

**Jerome Kern, et. al.**  
Till the Clouds Roll By... M-G-M 3231

**Burton Lane—Alan Jay Lerner**  
Royal Wedding... M-G-M 3235

**Frederick Loewe—Alan Jay Lerner**  
Gigi... M-G-M 3641

**Hugh Martin—Ralph Blane**  
Meet Me in St. Louis... Decca 8498

**Cole Porter**  
The Pirate... M-G-M 3234

**Richard Rodgers—Lorenz Hart**  
Words and Music... M-G-M 3233

**Sigmund Romberg, et. al.**  
Deep in My Heart... M-G-M 3153

**Harry Ruby—Bert Kalmar**  
Three Little Words... M-G-M 3229

**Arthur Schwartz—Howard Dietz**  
The Bandwagon... M-G-M ST 3051

**Vincent Youmans—Leo Robin, et. al.**  
Hit the Deck... M-G-M E 3163

#### TELEVISION MUSICALS

**Hugh Martin**  
Hans Brinker... Dot 901

**Cole Porter**  
Alladin . . . . . Columbia CL 1117  
**Richard Rodgers—Oscar Hammerstein II**  
Cinderella . . . . . Columbia OL 5190  
**Arthur Schwartz—Howard Dietz**  
High Top . . . . . Decca 8272

**"DO IT YOURSELF" COMPOSERS**

Recordings in which the composers interpret their own songs

**Harold Arlen**  
Composers at Play . . . . . Vik 1003  
The Music of Harold Arlen  
Walden 306/7

**Irving Caesar, et. al.**  
And Then I Wrote . . . . . Coral 57083

**Rudolph Friml**  
The Music of Rudolph Friml  
Westminster WP 6069

**Franz Lehar**  
The Music of Lehar . . . . . London LL-8

**Hugh Martin—Ralph Blane**  
Martin and Blane . . . . . Harlequin 701

**Cole Porter**  
Composers at Play . . . . . Vik 1003

**Richard Rodgers**  
Mary Martin Sings—Richard Rodgers  
Plays . . . . . Victor LPM 1539  
Conducts the New York Philharmonic  
Columbia CL 810

**Sigmund Romberg**  
Music of Romberg . . . . . Victor LM 1862

**Harold Rome**  
And Then I Wrote . . . . . Coral 57082

**Kurt Weill**  
"Tryout"—Ira Gershwin and  
Kurt Weill . . . . . Heritage H-0051

**MUSICALS THAT DESERVE  
TO BE RECORDED**

**Harold Arlen:** Life Begins at 8:40; Hooray for What?

**Irving Berlin:** Music Box Revues for 1921 and 1922; Face the Music: As Thousands Cheer; Louisiana Purchase.

**Leonard Bernstein:** On the Town (complete).

**Walter Donaldson:** Whoopee.

**Vernon Duke:** Ziegfeld Follies of 1934 and 1936; Cabin in the Sky; Sadie Thompson.

**George and Ira Gershwin:** Lady Be Good; Tip Toes; Funny Face (complete); Treasure Girl; Strike Up the Band; Of Thee I Sing; (no longer available); Let 'Em Eat Cake; Pardon My English.

**Ray Henderson:** Good News (complete); Hold Everything; Follow Through; Flying High.

**Jerome Kern:** Sunny; Show Boat (complete); Sweet Adeline; The Cat and the Fiddle; Music in the Air; Very Warm for May.

**Hugh Martin:** Best Foot Forward; Make a Wish (once available on Victor).

**Jimmy McHugh:** Blackbirds of 1928; Streets of Paris.

**Cole Porter:** Fifty Million Frenchmen; The

New Yorkers; Gay Divorce; Jubilee; Red, Hot and Blue; DuBarry Was a Lady; Leave It to Me.

**Rodgers and Hart:** Garrick Gaieties of 1925 and '26; Dearest Enemy; Jumbo; I'd Rather Be Right; I Married an Angel; By Jupiter.

**Arthur Schwartz:** The Little Shows: Revenge With Music; At Home Abroad; Between The Devil; Stars in Your Eyes.

**Harry Tierney:** Rio Rita.

**Kurt Weill:** Knickerbocker Holiday; Lady in the Dark (complete); One Touch of Venus; The Firebrand of Florence.

**Vincent Youmans:** No, No, Nanette; Great Day; Rainbow; Smiles; Through the Years.

**MUSICALS IN THE ENGLISH, FRENCH,  
AND VIENNESE TRADITIONS**

**Rudolph Friml**  
Rose Marie . . . . . Camden 408

**Gay-Pepusch**  
The Beggar's Opera . Victor LM 6048

**Gilbert and Sullivan**  
The Mikado . . . . . London 5087

**Victor Herbert**  
Babes in Toyland . . . . . Decca 8458  
Naughty Marietta . . . . . Capitol T-551  
Sweethearts . . . . . Camden 369

**Franz Lehar**  
The Merry Widow . Columbia ML 4666

**Sigmund Romberg**  
The Desert Song . . . . . Victor LOP 1000  
New Moon . . . . . Capitol T-219  
The Student Prince . Columbia CL 826  
Up in Central Park . . . . . Decca 8016

**Oscar Straus**  
The Chocolate Soldier  
Columbia ML 4060

**MUSICALS OF THE TWENTIES**

**George and Ira Gershwin**  
Oh, Kay! . . . . . Columbia CL 1050

**Jerome Kern—Oscar Hammerstein II**  
Show Boat  
Columbia OL 4058; Victor LM 2008

**THE THIRTIES**

**George and Ira Gershwin**  
Girl Crazy . . . . . Columbia CL 822  
Porgy and Bess . . . . . Columbia SL 162

**Jerome Kern—Otto Harbach, et. al.**  
Roberta . . . . . Columbia CL 841

**Cole Porter**  
Anything Goes . . . . . Columbia ML-4751

**Richard Rodgers—Lorenz Hart**  
Babes in Arms . . . . . Columbia CL 823  
The Boys From Syracuse  
Columbia CL 847

**On Your Toes . . . . . Columbia CL 837**

**Arthur Schwartz—Howard Dietz**  
The Bandwagon  
Vik 1001; Columbia ML 4751

**THE FORTIES**

**Harold Arlen—E. Y. Harburg**  
Bloomer Girl . . . . . Decca 8015

**Irving Berlin**  
Annie Get Your Gun  
Decca 9019; Capitol W-913

**Leonard Bernstein—Betty Comden—Adolph Green**  
On the Town . . . . . Decca 8030

**Burton Lane—E. Y. Harburg**  
Finian's Rainbow . . Columbia OL 4062

**Frederick Loewe—Alan Jay Lerner**  
Brigadoon  
Victor LOC 1001; Columbia CL 1132

**Cole Porter**  
Kiss Me, Kate . . . . . Columbia OL 4140

**Richard Rodgers—Oscar Hammerstein II**  
Carousel  
Decca 9020; Victor LPM 1048

**Oklahoma!**  
Decca 9017; Columbia CL 828

**South Pacific . . . . . Columbia OL 4180**

**Richard Rodgers—Lorenz Hart**  
Pal Joey . . . . . Columbia OL 4364

**Kurt Weill—Maxwell Anderson**  
Lost in the Stars . . . . . Decca 8028

**Kurt Weill—Ira Gershwin**  
Lady in the Dark (TV production)  
Victor LM 1882

**Kurt Weill—Langston Hughes**  
Street Scene . . . . . Columbia OL 4139

**THE FIFTIES**

**Richard Adler—Jerry Ross**  
The Pajama Game  
Columbia OL 4840

**Harold Arlen—Truman Capote**  
House of Flowers . Columbia OL 4969

**Harold Arlen—E. Y. Harburg**  
Jamaica . . . . . Victor LOC 1036

**Leonard Bernstein—John Latouche, et. al.**  
Candide . . . . . Columbia OL 5180

**Leonard Bernstein—Betty Comden—Adolph Green**  
Wonderful Town . . . . . Decca 9010

**Leonard Bernstein—Stephen Sondheim**  
West Side Story . . Columbia OL 5232

**Vernon Duke—Ogden Nash, et. al.**  
The Littlest Revue . . . . . Epic LN 3275

**Frank Loesser**  
Guys and Dolls . . . . . Decca 9023

**Frederick Loewe—Alan Jay Lerner**  
My Fair Lady . . . . . Columbia OL 5090

**Paint Your Wagon . . Victor LOC 1006**

**Cole Porter**  
Can Can . . . . . Capitol S-452

**Out of This World . Columbia OL 4390**

**Silk Stockings . . . . . Victor LOC 1016**

**Richard Rodgers—Oscar Hammerstein II**  
The King and I . . . . . Decca 9008

**Pipe Dream . . . . . Victor LOC 1023**

**Earl Robinson—Waldo Salt**  
Sandhog . . . . . Vanguard 9001

**Arthur Schwartz—Dorothy Fields**  
A Tree Grows in Brooklyn  
Columbia 4405

**Meredith Willson**  
The Music Man . . . . . Capitol WAO 990

**Sandy Wilson**  
The Boy Friend . . . . . Victor LOC 1018





JAZZ  
JAZZ  
jazz

## WORLD OF JAZZ 1958

No Other U.S. Art Form Has Earned More Prestige, Has Had More Influence on the World Than Has This Music Born from the Hearts of the American People — By Leonard Feather

THESE was more than comedy in the cartoon that appeared a few months ago in *The New Yorker*. A group of politicians was seen seated around a conference table listening to the chairman's solemn pronouncement: "This is a diplomatic mission of the utmost delicacy. The question is, who's the best man for it — John Foster Dulles or Satchmo?"

The inference can be drawn that jazz today not only has gained respectability and acceptance as an art in its native country but has made incredibly powerful headway as a goodwill ambassador; moreover, the whole domain of jazz has taken on cosmopolitan overtones that deserve thorough inspection and analysis.

Jazz was born in this country; not in Africa, not in New Orleans, but in the United States — a natural, rhythmically generated folk music that was weaned slowly from the folk songs and field hollers of the deep South, the spirituals and gospel songs of Negro churches in almost every state of the Union, the ragtime guitars and banjos and pianos of the Middle West and the Eastern seaboard. But today jazz is no more the exclusive property of the United States than the English language is of Great Britain. During 1958 there has been overwhelming evidence that any human being on this planet, given an adequate education and the appropriate musical associations and experience, can become a jazzman — not a genius, perhaps not even more than a journeyman soloist, but at least one who, slipping quietly into the company of native American musicians, could pass undetected, whether he was born in Poland or Peru.

But the arrival of such phenomena as the Newport

International Band, directed by Marshall Brown and introduced at the 1958 Newport Jazz Festival, and the release here of innumerable jazz LPs featuring foreign musicians (recorded here and abroad) were not achieved without a long struggle, the background of which is probably unfamiliar to many readers.

Before World War II, it was almost always possible to distinguish between an American jazzman and a foreign musician trying to play in this much-imitated but seldom-successfully-duplicated idiom. An example of the limitations inherent in jazz performed by musicians of another country can be gleaned from some of the early British jazz available on the London label played by various combos during the 1930s. England was probably ahead of other countries in its attempt at assimilation, but the rhythm sections still seemed largely incapable of swinging in the American manner. It is a matter of fact, not a generalization, that the only jazzman abroad to create a personal style, indigenous both to jazz and to the gypsy music that provided his early milieu, was the Belgian-born guitarist Django Reinhardt. His records with a group known as the Quintet of the Hot Club of France, featuring Stéphane Grappelly on violin, along with two other guitarists and a bassist, have dated dismally, particularly from the rhythmic standpoint, but some of Reinhardt's solos, particularly at the slower tempos, reveal that he had found a way of his own, borrowing little or nothing from the American jazz styles he had heard.

The ability of the jazzman overseas to develop a natural swinging style seemed to grow in direct proportion to his exposure to live American jazz. The building of a deep feeling for the art apparently could not be accom-

plished simply by hearing phonograph records; it was necessary to associate with visiting musicians, or to reverse the procedure by visiting them. Both systems were adopted, in that order, by George Shearing. The results on two levels are striking. As Shearing's early recordings (still available on London) clearly illustrate, during the 1930s and early '40s he was still struggling for a style, and was often handicapped by incompetent bassists and drummers. Not until he had settled in the United States and surrounded himself with a group of compatible American musicians did he develop the completely personal style that established the Shearing Quintet as one of the jazz sensations of 1949. Before long, other groups were imitating the sound of the Shearing combo, other pianists were emulating his techniques (which originally he himself had drawn from a study of other Americans), and even Bud Powell, considered by experts the father of modern jazz piano, became a Shearing enthusiast, voted for his quintet in a musicians' poll as the great jazz combo, and recorded several of Shearing's composition.

Shearing deservedly earned a great deal of acclaim in his first years as a jazz name in the U. S., but simultaneously, in his native country, there were other developments, less well publicized, that indicated a great awakening on the British jazz scene. Shearing's place as the poll-winning pianist in England was taken by Ralph Sharon, who subsequently followed the pattern George had established by immigrating to this country. Aside from the numerous other instrumental soloists who have risen to prominence in England in the past decade, there has been the much respected band of Ted Heath, who, though his music often represents a compromise between genuine jazz and expert instrumental dance music, has earned the admiration of musicians on both sides of the Atlantic and has a musical status roughly paralleling that of the Les Brown band over here.

Many musicians and critics, including this writer, feel that the best band England has produced is that of Johnny Dankworth, a highly competent alto saxophonist and arranger, whose first LP was recently released on Verve. Though Dankworth has not yet visited the U. S. under the exchange agreement that has brought about many effective trades since the two music unions reluctantly let down the barriers in 1955, it can be predicted that he will be met, by musicians at least, with an even warmer welcome than was accorded Heath on his tours in this country.

For reasons that have eluded the jazz world and might even baffle sociologists, the country that has been closest to the U. S. in the conviction and spirit of its best jazz performances is generally acknowledged to be Sweden. After awarding a wild welcome in 1947 to Chubby Jackson's sextet, the first modern jazz combo ever to visit Scandinavia, the Swedes were quick to show an interest in the new jazz forms.

While the English and French for the most part remained bogged down in tradition, the Swedes produced such soloists as Stan Hasselgard, the superb clarinetist who came to the U. S. in 1947, worked with Benny Goodman's sextet the following year (he was the only

clarinet soloist other than Benny himself ever to be featured with the combo, and met an untimely death in an automobile accident late in 1948); Lars Gullin, baritone saxophonist, a Swedish Gerry Mulligan and the first foreign musician ever to win an American jazz poll (new star award winner in the *Down Beat* Critics' Poll in 1954); Rolf Ericson, a first-class trumpeter who has spent most of the past decade in this country and is currently to be heard on various West Coast LPs; and Goesta Theselius, a gifted arranger whose brilliant treatment of *Summertime* can be heard in the album "New Stars from the Old World" on Blue Note. This LP, incidentally, featuring poll-winning musicians from Sweden and England, was among the first of a flood of foreign jazz albums to hit the American market in the 1950s. A discography of Swedish jazz today might hit a total of 40 or 50 LPs, many recorded especially for the American market.

There are many curious differences in jazz tastes to be found in the various European countries. While the Swedes tend toward a concern with styles that are an outgrowth of the Gillespie and Parker developments of the 1940s, the Germans have evolved a special interest in the cool school represented by Lennie Tristano, Lee Konitz, *et al*; the English, though they have developed some fine modern soloists, still reserve much of their enthusiasm for Dixieland and have had, in the bands of Humphrey Lyttleton and Chris Barber, the local equivalent of such American phenomena as the Wilbur De Paris and Turk Murphy bands. The French, though always in the vanguard with their critical interest in the subject, were generally incapable of practicing what they preached; only in the past four or five years have they developed more than a handful of capable modern jazz soloists, among whom are the youthful tenor saxophonist Barney Wilen and the guitarist Sacha Distel, both heard with John Lewis in Atlantic Records' "Afternoon in Paris". Bernard Peiffer, a U. S. resident since 1954, is a pianist of amazing technical dexterity, which he allies with a great soul and relentless drive that have made him one of the handful of completely original pianists in jazz today.

While all the developments cited above were taking place during the last decade, there was a steady influx to the U. S. of foreign musicians who felt drawn to this country as their spiritual home and settled here to merge without any trouble into the maelstrom of the music business in New York and Hollywood. Among those who have made considerable headway since their arrival here and are now fully accepted as part of the American jazz scene are the following: England's Ronnie Ball and Marian McPartland, piano; Victor Feldman, vibraphone; Peter Ind and John Drew, bass. From Germany: Rolf Kuhn, clarinet; from Sweden: Bert Dahlander, drums. From Belgium: Bobby Jaspar, flute and saxophones. From Scotland: Joe Saye, piano. From Turkey: Arif Mardin, composer-arranger. From Australia: some (not all) members of the Australian Jazz Quintet. From Ghana: Guy Warren, drums. From Japan: Toshiko, piano.

The majority of these musicians, since arriving here, have recorded LPs as leaders of their own combos. All have worked with leading American groups; few have

had any difficulty obtaining fairly regular employment. A few months ago I had the idea of assembling an international jazz combo under the leadership of Toshiko for an MGM album. Several of the musicians listed above were included on the date. There was no language problem (most foreign jazzmen, by the time they reach these shores, have learned English through a combination of schooling, socializing with U. S. jazzmen overseas, and listening to the *Voice of America*). More important, however, there were no musical problems; the extraordinary degree of variegation in their backgrounds did not prevent the musicians from achieving complete unity in their performances.

A much bolder experiment, on a far larger scale, was conducted this past summer by Marshall Brown, a former high school teacher who in 1957 astonished Newport Jazz Festival audiences by producing passable dance music from an 18-piece band comprising boys and girls in their mid-teens, members of the Farmingdale, New York, High School. Early this year, during a tour of 18 countries made jointly with Newport producer George Wein, Brown assembled a band in which each member came from a different country. A \$30,000 budget was allocated out of the festival's non-profit funds to enable Brown and Wein to make the tour, bring the men over, lodge and rehearse them.

The method by which this band was assembled certainly is unique in jazz history and seems likely to remain so for some time. Brown and Wein contacted scouts in each country and asked them to start sifting through jazz musicians in preparation for auditions. The scouts included editors, critics, recording executives and impresarios. An itinerary was set up allowing for two or three days of auditioning in each country. The auditions were greeted with tremendous press, radio and TV coverage.

In typical schoolmaster style Brown carried report cards with him, and by the time he returned home he had dossiers on some 700 musicians, including comments on their solo talent, reading ability, appearance, deportment, and every other relevant qualification. "I switched back and forth, my report cards spread out in front of me, along with a score," says Brown, "and tried to sing to myself the way this alto man would play this part, and whether we would be stronger with an Austrian or a Spaniard

playing lead alto." Thus the choices were narrowed down.

When he had the band set in his mind, Brown assembled the men at a meeting in Paris June 12th and brought them to New York for ten days of rehearsal, sightseeing and socializing with American jazzmen.

While in the United States, in addition to playing twice at Newport (the matinee on July 4th and the evening session on July 6th), they made TV appearances on the Arthur Godfrey and Bob Crosby shows. Two weeks after the festival they left for Europe, playing in Amsterdam July 27th and at the Brussels World's Fair July 29th through August 3rd. Soon after, they had to disperse to their various jobs and countries, but in their few weeks together they had done more for jazz than most orchestras could hope to achieve in a lifetime. Indeed, in the opinion of many who heard it, the International Band at Newport gave a performance that eclipsed by far the musical accomplishment, at the same event, of the Benny Goodman orchestra, which could have learned a great deal from Brown's polyglot sidemen in terms of teamwork, freshness and enthusiasm. (Goodman's arrangements for the most part were the same superannuated material he has been employing for two decades; Brown had sought out such highly individual modern composers as Bill Russo, John La Porta, Adolphe Sandole, Jimmy Giuffre, and the Belgian, Jack Sels.)

The world of jazz in 1958 is one in which national boundaries have been proven no more important than racial lines. Today it is impossible, on a blindfold test basis, to distinguish an American musician from an imported soloist. Jazz has penetrated so far and so deep that even the Iron Curtain countries, starved for live performances, are expected to mob and hero-worship Louis Armstrong and other American jazzmen who manage to crash through to Moscow during the coming year, as it seems highly probable they will. Already the Dave Brubeck quartet has been received with heartwarming acclaim in Poland and Tony Scott had what he described as the most moving experiences of his life during a trip to Yugoslavia.

In this era of international tensions, our prestige teeters in fragile balance on the global level, while on the esthetic plane, musicians and their followers form a classless, biasless society that is helping to provide a firmer base for the world of tomorrow.



# Record Collectors' Guide

Here Are the Records of Various Types Which Have Been Recommended in the "Guide to Record Collecting" Series. For Discussion of the Records, See the Issue Identified by Month and Year



**WANDA LANDOWSKA**

the world's most celebrated harpsichordist, lists her choice of

## HARPSICHORD MUSIC

For detailed discussion of these records, see H.F.M. Jan-Feb '57

**Bach:** Goldberg Variations  
Wanda Landowska  
RCA Victor LM-1080  
Ralph Kirkpatrick  
Haydn Society HS-3062  
Gustav Leonhardt  
Bach Guild BG-536

**Bach:** The Well-Tempered Clavier  
Wanda Landowska  
RCA Victor LM-1017, -1107, -1136, -1152, -1708, -1820 (complete)

**Bach:** Prelude, Fugue, and Allegro in E flat  
Wanda Landowska  
RCA Victor LM-1217  
Fernando Valenti  
Lyrichord 48

**Couperin le Grand:** Passacaglia in B minor; Les Folies Francaises  
Ruggero Gerlin  
Oiseau-Lyre OL-50052/67  
Sylvia Marlowe  
Remington 199-136  
Claude Jean Chiasson  
Lyrichord 12

**Rameau:** La Dauphine  
Wanda Landowska  
RCA Victor LM-1217  
Robert Veyron-Lacroix  
Westminster set 3303; WN-18124/26

**Chambonnières:** Chaconne in C  
Daniel Pinkham  
Classic 1054  
Isabelle Nef  
Oiseau-Lyre OL-50028  
Claude Jean Chiasson  
Lyrichord 19

**Purcell:** Ground in C minor  
Wanda Landowska  
RCA Victor LM-1217

**Handel:** Suite in F  
Fernando Valenti  
Allegro 4001  
Frank Pelleg  
Handel Society HS-4

**Scarlatti:** The Sonatas  
Wanda Landowska  
RCA Victor LM-1217  
Ralph Kirkpatrick  
Columbia SL-221; ML-5025/8  
Fernando-Valenti  
Westminster 18328/34 and others  
Sylvia Marlowe  
Remington 199-136  
Capitol P-8336  
George Malcolm  
London LL-963

**Mozart:** Rondo in D, K.485; Rondo alla Turca  
Wanda Landowska  
RCA Victor LM-1217



**AARON COPLAND**

one of America's foremost composers, suggests a basic library of works by

## GUSTAV MAHLER

the 19th Century composer on the threshold of modernism whose symphonies and vocal works are still topics of controversy. For detailed discussion of these records, see H.F.M. Mar-Apr '57

Das Lied von der Erde  
Kathleen Ferrier, contralto; Julius Patzak, tenor; Vienna Philharmonic Orchestra under Bruno Walter  
London A-4212 2-12"

Kindertotenlieder  
Dietrich Fischer-Dieskau, bass-baritone; Berlin Philharmonic Orchestra under Rudolf Kempe  
RCA Victor LM-6050 2-12"

Kathleen Ferrier, contralto; Vienna Philharmonic Orchestra under Bruno Walter  
Columbia ML-4980

Norman Foster, baritone; Bamberg Symphony under Jascha Horenstein  
Vox PL-9100

Symphony No. 9 in D  
Vienna Philharmonic Orchestra under Jascha Horenstein  
Vox 7602 2-12"

Israel Philharmonic Orchestra under Paul Kletzki  
Angel 3526-B 2-12"

Symphony No. 4 in G  
Concertgebouw Orchestra under Eduard van Beinum London LL-618

Hague Philharmonic Orchestra under Willem van Otterloo  
Epic LC-3304

New York Philharmonic Symphony under Bruno Walter  
Columbia ML-4031

Symphony No. 1 in D  
London Philharmonic Orchestra under Hermann Scherchen  
Westminster XWN-18014

New York Philharmonic Symphony under Bruno Walter  
Columbia ML-4958

Israel Philharmonic Orchestra under Paul Kletzki  
Angel 35180



**IRMGARD SEEFRIED**

renowned recitalist and operatic soprano, suggests a basic library of songs by

## HUGO WOLF

one of the world's greatest lieder composers whose songs, an important feature of many concert recitals, rank with those of Schubert and Brahms. For discussion of these records, see H.F.M. May-June '57

Auch Kleine Dinge  
Schweig einmal still  
Wir haben beide lange  
Mir ward gesagt  
Du sagst Mir  
Mein Liebster ist  
Irmgard Seefried, soprano  
Decca DL-9743

Prometheus  
Hans Hotter, baritone  
Angel 35057

Abschied  
Alfred Poell, bass  
Westminster WL-5048

Denk es, o Seele  
Verborgtheit  
Heinrich Schlusnus, baritone  
Decca DL-9620



**ARTHUR FIEDLER**

conductor of the Boston Pops, chooses

### MUSIC FOR SUMMER LISTENING

For detailed discussion of these records see H.F.M. Jul.-Aug. '57

**Rossini:** William Tell Overture  
Chicago Symphony Orchestra under Arturo Toscanini  
RCA Victor LM-1986

Boston Pops Orchestra under Arthur Fiedler  
Camden 116

**Tchaikovsky:** 1812 Overture  
Chicago Symphony Orchestra under Fritz Reiner  
RCA Victor LM-1999

Minneapolis Symphony Orchestra under Antal Dorati  
Mercury MG-50054

**Strauss, J.:** Tales from the Vienna Woods  
Columbia Symphony Orchestra under Bruno Walter  
Columbia ML-5113

**Grieg:** Peer Gynt Suites  
Philadelphia Orchestra under Eugene Ormandy  
Columbia ML-5035

**Offenbach:** Gaité Parisienne  
Boston Pops Orchestra under Arthur Fiedler  
RCA Victor LM-1817

Philadelphia Orchestra under Eugene Ormandy  
Columbia ML-5069

**Strauss, J.:** Graduation Ball  
Boston Pops Orchestra under Arthur Fiedler  
RCA Victor LM-1919

New Symphony Orchestra under Anatole Fistoulari  
London LL-883

**Tchaikovsky:** Marche Slave  
London Symphony Orchestra under Hermann Scherchen  
Westminster XWN-18283

Philadelphia Symphony Orchestra under Eugene Ormandy  
Columbia ML-4997

**Ravel:** Bolero  
Boston Symphony Orchestra under Charles Munch  
RCA Victor LM-1984

Paris Conservatory Orchestra under Ernest Ansermet  
London LL-1156

**Ravel:** La Valse  
Boston Symphony Orchestra under Charles Munch  
RCA Victor LM-1984

**Ibert:** Divertissement  
Boston Pops Orchestra under Arthur Fiedler  
RCA Victor LM-2084

### GARY GRAFFMAN

brilliant young American pianist, chooses a basic library of

### PIANO CONCERTI

For detailed discussion of these records, see H.F.M. Sep. '57

**Mozart:** Piano Concerto No. 9 in E flat, K.271  
Clara Haskil, piano; Vienna Symphony Orchestra under Paul Sacher  
Epic LC-3162

Myra Hess, piano; Perpignan Festival Orchestra under Pablo Casals  
Columbia ML-4568

Wilhelm Kempff, piano; Stuttgart Chamber Orchestra under Karl Munchinger  
London LL-998

**Mozart:** Piano Concerto No. 17 in G, K.453  
Rudolf Serkin, piano; Columbia Symphony Orchestra under George Szell  
Columbia ML-5169

**Mozart:** Piano Concerto No. 27 in B flat, K.595  
Rudolf Serkin, piano; Columbia Symphony Orchestra under Alexander Schneider  
Columbia ML-5103



**Beethoven:** Piano Concerti Nos. 3 in C minor, Op. 37; 4 in G, Op. 58; 5 in E flat, Op. 73

Nos. 3, 4, 5:  
Artur Schnabel, piano; London Symphony Orchestra under Sir Malcolm Sargent  
RCA Victor Album LCT-6700 5-12"

Nos. 3, 4, 5:  
Rudolf Serkin, piano; Philadelphia Orchestra under Eugene Ormandy  
Columbia ML-4738; ML-5037; ML-4373

No. 3:  
Emil Gilels, piano; Paris Conservatory Orchestra under Andre Cluytens  
Angel 35131

Nos. 4, 5:  
Wilhelm Backhaus, piano; Vienna Philharmonic Symphony under Clemens Krauss  
London LL-417; LL-879

**Brahms:** Piano Concerti Nos. 1, and 2:  
No. 1 in D minor:  
Rudolf Serkin, piano; Cleveland Symphony Orchestra under George Szell  
Columbia ML-4829

Artur Rubinstein, piano; Chicago Symphony Orchestra under Fritz Reiner  
RCA Victor LM-1831

Rudolf Firkusney; Pittsburgh Symphony Orchestra under William Steinberg  
Capitol P-8356

No. 2 in B flat:  
Vladimir Horowitz, piano; NBC Symphony Orchestra under Arturo Toscanini  
RCA Victor LCT-1025

Rudolf Serkin, piano; Philadelphia Orchestra under Eugene Ormandy  
Columbia ML-4014

Wilhelm Backhaus, piano; Vienna Philharmonic Orchestra under Carl Schuricht  
London LL-628

**Chopin:** Piano Concerti Nos. 1 and 2:  
No. 1 in E minor:  
Artur Rubinstein, piano; Los Angeles Symphony Orchestra under Alfred Wallenstein  
RCA Victor LM-1810

No. 2 in F minor:  
Vladimir Ashkenazy, piano; Warsaw Philharmonic Orchestra under Zdzislaw Gorzynski  
Angel 35403

**Schumann:** Piano Concerti in A minor, Op. 54 in B flat minor  
Dinu Lipatti, piano; Philharmonia Orchestra under Herbert von Karajan  
Columbia ML-4524

**Tchaikovsky:** Piano Concerto No. 1 in B flat  
Vladimir Horowitz, piano; NBC Symphony Orchestra under Arturo Toscanini  
RCA Victor LCT-1012

Emil Gilels, piano; Chicago Symphony Orchestra under Fritz Reiner

**Rachmaninov:** Piano Concerto No. 2 in C minor, Op. 18  
Sergei Rachmaninov, piano; Philadelphia Orchestra under Leopold Stokowski  
RCA Victor LCT-1014; LM-6123 (set)

Eugene Istomin, piano; Philadelphia Orchestra under Eugene Ormandy  
Columbia ML-5103

**Prokofiev:** Piano Concerto No. 3 in C, Op. 26  
William Kapell, piano; Dallas Symphony Orchestra under Antal Dorati  
RCA Victor LVT-1028

**Bartók:** Piano Concerto No. 2  
no recommended recording

### E. POWER BIGGS

America's most-recorded organist, chooses a basic library of

### ORGAN WORKS

For detailed discussion of these records, see H.F.M. Dec. '57

**Sweelinck:** Variations on "Mein Junges Leben hat ein End"  
E. P. Biggs  
Columbia KSL-219 2-12"



**Buxtehude:** Prelude and Fugue in G minor (No. 42, Novello Ed.)  
E. P. Biggs  
Columbia KSL-219 2-12"

**Bach:** Toccata and Fugue in D minor  
E. P. Biggs  
Columbia ML-4500; also ML-5032

Claire Coci  
Vox DL-210  
Virgil Fox  
RCA Victor LM-1963  
Carl Richter  
London LL-1174

**Bach:** Passacaglia and Fugue in C minor  
E. P. Biggs  
Columbia ML-4500

Catherine Crozier  
Kenmore 2551  
Helmut Walcha  
Decca Archive ARC-3021

**Bach:** Orgelbüchlein (The Little Organ Book)  
E. P. Biggs  
Columbia KSL-227 3-12"

Helmut Walcha  
Decca Archive ARC-3025/6 2-12"

**Handel:** Organ Concerti: Op. 4: No. 2 in B flat, No. 5 in F; Op. 7: No. 1 in B flat, No. 5 in G minor  
Lawrence Moe, organ; Unicorn Concert Orchestra under Klaus Liepmann  
Unicorn 1032

**Mozart:** Festival Sonatas for Orchestra and Organ (Nos. 1-17, complete)  
E. P. Biggs, organ; Camarata Academica under Bernhard Paumgartner  
Columbia K3L-231 3-12"

**Rubke:** Sonata on the 94th Psalm  
Catherine Crozier  
Kenmore 2552  
E. P. Biggs  
Columbia ML-4820  
Richard Ellsasser  
MGM-3078  
Virgil Fox  
RCA Victor LM-1917

**Mendelssohn:** Organ Sonatas, Op. 65  
No. 6:  
Albert Schweitzer  
Columbia SL-175

No. 2:  
Richard Ellsasser  
MGM-3007

**Rheinberger:** Sonata No. 7 in F minor, Op. 127  
E. P. Biggs  
Columbia ML-5199

**Poulenc:** Concerto in G minor for Organ, Strings, and Timpani  
Richard Ellsasser, organ; Hamburg Philharmonic Orchestra under Arthur Winograd  
MGM-3371  
E. P. Biggs, organ; Columbia Symphony Orchestra under Richard Burgin  
Columbia ML-4329

**Sowbery:** Symphony for Organ in G  
Catherine Crozier, organ  
Kendall 2554

**Hindemith:** Concerto for Organ and Chamber Orchestra, Op. 46, No. 2  
E. P. Biggs, organ; Columbia Chamber Orchestra under Richard Burgin  
Columbia ML-5199

**Piston:** Prelude and Allegro for Organ and Strings  
no available recording

Ed McCurdy  
Tradition TLP-1003

Shenandoah  
William Warfield  
Columbia ML-2206

Alan Mills  
Folkways FA-2312  
Harry Belafonte  
RCA Victor LPM-1402

Johnny Has Gone for a Soldier  
Wallace House  
Folkways FP-48-3

John Henry  
Harry Belafonte  
RCA Victor LPM-1022

Josh White  
Elektra JH-701

Rock Island Line  
Leadbelly  
Folkways FP-14

Milt Okun  
Baton BL-1203

I'm Goin' to Tell God All My Troubles

Inez Matthews  
Period SPL-580

Robert McFerrin  
Riverside RLP 12-912

When the Saints Go Marching In  
Mahalia Jackson  
Columbia CL-644

Old Riley  
Leadbelly  
Folkways FP-14

Carless Love  
Clarence Cooper  
Elektra EKL-27

Go 'Way from My Window  
Susan Reed  
Elektra EKL-116

Every Night When the Sun Goes Down  
Harry Belafonte  
RCA Victor LPM-1150

Black Is the Color  
Susan Reed  
Elektra EKL-116

Roger Wagner Chorale  
Capitol P-8324

**Handel:** Messiah  
Royal Philharmonic Orchestra under  
Sir Thomas Beecham  
RCA Victor LCT-6401 4-12"

**Haydn:** The Seasons  
Vienna Philharmonic under Clemens Krauss  
Hayden Society 2027 3-12"

**Honnegger:** King David (Le Roi David)  
Suzanne Danco, soprano; L'Église Nationale Vandoise, L'Orchestre de la Suisse Romande under Ernest Ansermet  
London A-4222 2-12"

**Jannequin:** Chant des Oiseaux (Song of the Birds)  
Nadia Boulanger Vocal Ensemble  
Decca DL-9629

**Křenek:** Lamentations of Jeremiah  
Russell Harris,  
soloist; Hamline University Choir under Robert  
Holiday  
NRLP-506 1-10"

**Monteverdi:** Vespers 1610 (Vespro della Beata Vergine)

Richard Lewis, Tenor; the London Singers  
Oiseau-Lyre 5001/2 2-12"

Swabian Choral Singers; Stuttgart Bach Orchestra  
Vox 7901 2-12"



**Mozart:** Requiem  
Irmgard Seefried, Jennie Tourel, Léopold Simoneau, William Warfield; New York Philharmonic Orchestra under Bruno Walter  
Columbia ML-5012

Irmgard Seefried, Vienna Opera Chorus and Symphony Orchestra under Georg Jocum  
Decca ARC-3048/9 2-12"

**Palestrina:** Pope Marcellus Mass (Missa Papae Marcelli)  
Robert Wagner Chorale  
Capitol P-8126

**Stravinsky:** Symphony of Psalms  
Columbia Broadcasting Orchestra  
under Igor Stravinsky  
Columbia LM-4129

London Philharmonic Choir and Orchestra under Ernest Ansermet  
London LL-889

**Vaughan Williams:** Two Tudor Portraits  
Pittsburgh Symphony Orchestra with the Mendelssohn Choir  
Capitol P-8218

**Verdi:** Manzoni Requiem  
Soloists with the Robert Shaw Choral; NBC Symphony Orchestra under Arturo Toscanini  
RCA Victor LM-6018



### HARRY BELAFONTE

folksinger and star of stage and screen, suggests a basic library of

### AMERICAN FOLK MUSIC

For detailed discussion of these records, see H.F.M. Jan.-Feb. '58

Ride on Old Paint  
Burl Ives  
Columbia CL-628

Norman Luboff Choir  
Columbia CL-657

### HUGH ROSS

Conductor of New York's Schola Cantorum and the National Chorus of America, suggests a basic library of

### GREAT CHORAL MUSIC

For detailed discussion of these records, see H.F.M. Mar. '58

**Bach:** B Minor Mass  
Vienna Symphony Orchestra and Akademie Kammerchor under Herman Scherchen  
Westminster 3305 3-12"

**Bartók:** Cantata Profana  
Richard Lewis, Marka Rothmüller, New Symphony Orchestra and Chorus under Walter Susskind  
Bartók-312

**Beethoven:** Missa Solemnis  
Robert Shaw Chorale, NBC Symphony Orchestra under Arturo Toscanini  
RCA Victor LM-6013 2-12"

**Berlioz:** Te Deum  
Royal Philharmonic Orchestra with London Philharmonic Choir under Sir Thomas Beecham  
Columbia ML-4897

**Copland:** In the Beginning  
San Jose State College Choir  
Music Library 7007

**Dunstable:** Six Motets  
Pro Musica Antiqua under Safford Cape  
Decca ARC-3052

### KURT HERBERT ADLER

General Director of the San Francisco Opera Company, suggests a basic library of

### OPERATIC MASTERPIECES

For detailed discussion of these records, see H.F.M. Apr. '58



**Mozart:** "Dan Giovanni"  
 Cesare Siepi, Fernando Corena, Anton Dermota, Suzanne Danca, Lisa della Casa, Hilda Gueden; London Symphony Orchestra under Josef Krips  
 London A-4406 4-12"

**Cherubini:** "Medea"  
 Maria Callas, Mirto Picchi, Renata Scotto, Giuseppe Modesti, Miriam Pirazzini; Orchestra and Chorus of La Scala under Tullio Serafin  
 Mercury OL3-104

**Wagner:** "Lohengrin"  
 Eleanor Steber, Astrid Varnay, Wolfgang Windgassen; Bayreuth Festival Orchestra and Chorus under Joseph Keilberth  
 London A-4592 5-12"

**Wagner:** "Tristan und Isolde"  
 Kirsten Flagstad, Ludwig Suthaus, Blanche Thebom, Diedrich Fischer-Dieskau; Royal Opera Chorus under Wilhelm Furtwängler  
 RCA Victor LM-6700 5-12"

**Verdi:** "La Traviata"  
 Licia Albanese, Jan Peerce, Robert Merrill; NBC Symphony Orchestra under Arturo Toscanini  
 RCA Victor LM-6003 2-12"

**Verdi:** "Otello"  
 Ramon Viney, Herva Nelli, NBC Symphony Orchestra under Arturo Toscanini  
 RCA Victor LM-6107 3-12"  
 Renata Tebaldi, Mario del Monaco, Accademia St. Cecilia under Alberto Erede  
 London A-4312 2-12"

**Bizet:** "Carmen"  
 Risë Stevens, Jan Peerce, Licia Albanese, Robert Merrill; RCA Victor Symphony Orchestra under Fritz Reiner  
 RCA Victor LM-6102 3-12"

**Puccini:** "La Bohème"  
 Maria Callas, Giuseppe Di Stefano, La Scala Opera Orchestra under Antonino Votto  
 Angel 3560 B/L 2-12"

Licia Albanese, Jan Peerce, Robert Merrill; NBC Symphony Orchestra under Arturo Toscanini  
 RCA Victor LM-6006 2-12"

**Strauss, R.:** "Der Rosenkavalier"  
 Elizabeth Schwarzkopf, Christa Ludwig, Teresa Stich-Randall, Otto Edelmann; Philharmonic Chorus and Orchestra under Herbert von Karajan  
 Angel 3563-D/L 4-12"

**Puccini:** "Turandot"  
 Inga Borkh, Renata Tebaldi, Mario del Monaco; St. Cecilia Orchestra under Alberto Erede  
 London A-4320 3-12"

Maria Callas, Elizabeth Schwarzkopf; La Scala Chorus and Orchestra under Tullio Serafin  
 Angel 3571 C/L 3-12"

**Gershwin:** "Porgy and Bess"  
 Lawrence Winters, Camilla Williams, Lehman Engel conductor  
 Columbia OSL-162 3-12"

**MARTIAL SINGHER**

Lieder singer and leading baritone of the Metropolitan Opera, suggests a basic library of

**VOCAL CHAMBER MUSIC**

For detailed discussion of these records, see H.F.M. May '58

**Couperin (le grande):** Leçons de Ténèbres  
 Hughes Cuénod tenor, Gino Sinimberghi tenor; Frantz Holetschek harpsichord organ, Richard Harand cello  
 Westminster XWN-18581

**Rameau:** "L'Impatience", Cantata for Solo Voice, Viola de Gamba, and Harpsichord; "Diane et Actéon"  
 Hugues Cuénod tenor, Alfred Zighera viola de Gamba, Daniel Pinkham harpsichord  
 Lyrichord 44

**Handel:** "Apollo e Dafne"  
 Margaret Ritchie soprano, Bruce Boyce baritone, Ensemble Orchestra L'Oiseau-Lyre under Anthony Lewis  
 Oiseau-Lyre 50038

**Brahms:** Two Songs for Contralto with Viola Obligato  
 Kathleen Ferrier contralto, Max Gilbert viola; Phyllis Spurr piano  
 London 5098

**Ravel:** Chansons Madécasses for Voice, Flute, Cello, and Piano  
 Martial Singher, baritone  
 Concert Hall CHS-1124  
 Irma Kolassi, mezzo-soprano  
 London LL-1425



**Vaughan Williams:** On Wenlock Edge, for Tenor, Piano, and String Quartet  
 George Maran tenor, Newton piano, London String Quartet  
 London 5365

Alexander Young, tenor, Gordon Watson, piano; Sebastian String Quartet  
 Westminster XWN-18097

**Respighi:** Il Tramonto, Poem for Quartet and Voice  
 Sena Jurinac soprano, Barylli Quartet  
 Westminster XWN-18597

**Stravinsky:** Three Shakespeare Songs, for Soprano, Flute, Clarinet, and Viola  
 Richard Robinson, tenor; Chamber Ensemble under Igor Stravinsky  
 Columbia ML-5196

**Villa-Lobos:** Bachianas Brasileiras No. 5, for Soprano and Eight Cello  
 Bidú Sayao, soprano; cello ensemble under Villa-Lobos  
 Columbia ML-5231

Phyllis Curtin, soprano, New Orchestral Society of Boston under Willis Page  
 Cook 1062

**Thompson:** Stabat Mater, for Soprano and String Quartet  
 Jennie Taurel, mezzo-soprano; New Music Quartet  
 Columbia 3ML-4491

**Britten:** Serenade for Tenor, Horn and Strings, Op. 31  
 Peter Pears, tenor; Dennis Brain, horn; New Symphony Orchestra under Eugene Goossens  
 London 5358

**LEHMAN ENGEL**

Broadway's best known conductor, suggests a basic library from the

**LYRIC THEATRE**

For detailed discussion of these records, see H.F.M. June '58



**Gay-Pepusch:** "The Beggar's Opera"  
 Old Vic Company, chorus and Pro Arte Orchestra under Sir Malcolm Sargent  
 RCA Victor LM-6048 2-12"

Carmen Prietto, Martha Lipton, Dennis Noble; Argo Chamber Ensemble under Richard Austin  
 Westminster OPW-1201 2-12"

**Gilbert and Sullivan:** "Iolanthe"  
 D'Oyly Carte Opera Company  
 London A-4210 2-12" (complete)  
 D'Oyly Carte Opera Company  
 London 5089 (excerpts)

**Romberg:** "The Student Prince"  
 Dorothy Kirsten, Robert Rounseville, Chorus and Orchestra under Lehman Engel  
 Columbia CL-826 (complete)

**Gershwin:** "Oh, Kay!"  
 Barbara Ruick, Jack Cassidy, Chorus and Orchestra under Lehman Engel  
 Columbia CL-1050

**Kern:** "Show Boat"  
 Jan Clayton, Carol Bruce, Cast of '46 production, Chorus and Orchestra under Edwin McArthur  
 Columbia OL-4058

Robert Merrill, Patrice Munsel, Risë Stevens, Chorus and Orchestra  
 RCA Victor LM-2008

**Schwartz:** "The Band Wagon"  
 Fred and Adele Astaire  
 Vik LVA-1001

Mary Martin, Chorus and Orchestra under Lehman Engel  
 Columbia ML-4751

**Rodgers:** "Pal Joey"  
 Vivienne Segal, Harold Lang, Chorus and Orchestra under Lehman Engel  
 Columbia OL-4364

**Weill:** "Lady in the Dark"  
 Ann Southern, Carelton Carpenter, Original TV Cast  
 RCA Victor LM-1882

Gertrude Lawrence  
 RCA Victor LRT-7001 10"

**Arlen:** "Bloomer Girl"  
 Celeste Holm, Original Broadway Cast  
 Decca 8015

**Arlen:** "House of Flowers"  
 Pearl Bailey, Original Broadway Cast  
 Columbia OL-4969

**Rodgers:** "Carousel"  
 Jan Clayton, John Raitt, Original Broadway Cast  
 Decca 9020

Patrice Munsel, Robert Merrill  
 RCA Victor LPM-1048

Gordon McRae, Shirely Jones, Film Soundtrack  
 Capitol W-694

**Berlin:** "Annie Get Your Gun"  
 Ethel Merman, Ray Middleton, Original Broadway Cast  
 Decca 9018

Mary Martin, John Raitt  
 TV Soundtrack  
 Capitol W-913

**Lane:** "Finian's Rainbow"  
 Ella Logan, David Wayne, Original Broadway Cast  
 Columbia OL-4062

- Porter:** "Kiss Me, Kate"  
Alfred Drake, Patricia Morrison, Original Broadway Cast  
Columbia OL-4140
- Loesser:** "Guys and Dolls"  
Robert Alda, Vivian Blaine, Sam Levene, Original Broadway Cast  
Decca 9023
- Loewe:** "My Fair Lady"  
Julie Andrews, Rex Harrison, Stanley Holloway, Original Broadway Cast  
Columbia OL-5090
- Bernstein:** "West Side Story"  
Larry Kuntz, Stephen Sondheim, Original Broadway Cast  
Columbia OL-5230
- Bernstein:** "Candide"  
Max Adrian, Robert Roundeville, Barbara Cook, Ira Petina, Original Broadway Cast  
Columbia OL-5180



Vanguard-Bach Guild 530/1 2-12"

- Bach:** The Musical Offering  
French Radio Orchestra under Igor Markevitch  
Angel 45005  
Stuttgart Ensemble under Karl Münchinger  
London LL-1181
- Berlioz:** Symphonie Fantastique, Op. 14  
Berlin Philharmonic Orchestra under Igor Markevitch  
Decca DL-9783  
Boston Symphony Orchestra under Charles Munch  
RCA Victor LM-1900  
Minneapolis Symphony Orchestra under Antal Dorati  
Mercury 50034  
French Radio Orchestra under André Cluytens  
Angel 35448
- Gounod:** Symphony No. 2  
Lamoureux Orchestra of Paris under Igor Markevitch  
Decca DL-9982
- Mahler:** Symphony No. 4  
Philharmonia Orchestra under Paul Kletzki  
Angel 35570  
Hague Philharmonic Orchestra under Willem Van Otterloo  
Epic LC-3304

Amsterdam Concertgebouw Orchestra under Eduard Van Beinum  
London LL-618

**Debussy:** Jeux (Poème Dansé)  
Suisse Romande Orchestra under Ernest Ansermet  
London LL-992

**Stravinsky:** Le Sacre du Printemps  
Paris Conservatory Orchestra under Pierre Monteux  
RCA Victor LM-2085

Philharmonia Orchestra under Igor Markevitch  
Angel 35549

Suisse Romande Orchestra under Ernest Ansermet  
London LL-1730

Berlin R.I.A.S. Symphony Orchestra under Ferenc Fricsay  
Decca DL-9781

**Schönberg:** Variations for Orchestra, Op. 31  
Robert Craft conducting unidentified orchestra  
Columbia ML-5244

**Britten:** Young Person's Guide to the Orchestra  
Peter Pears, narrator; Philharmonia Orchestra under Igor Markevitch  
Angel 35135

Brandon de Wilde, narrator; Pro Musica Symphony Orchestra under Hans Swarowsky  
Vox 9280

Amsterdam Concertgebouw Orchestra under Eduard Van Beinum  
London LL-917

Minneapolis Symphony Orchestra under Antal Dorati  
Mercury 50047

**Copland:** Symphony No. 3  
Minneapolis Symphony Orchestra under Antal Dorati  
Mercury 50018

**Shostakovich:** Symphony No. 10  
New York Philharmonic under Dimitri Mitropoulos  
Columbia LM-4959  
Philharmonic Orchestra under Efrem Kurtz  
RCA Victor LM-2081  
Czech Philharmonic under Karel Ancerl  
Decca DL 9822

## IGOR MARKEVITCH

one of the world's most inspired conductors, suggests a basic library of

### MUSIC FOR HI-FI REPRODUCTION

For detailed discussion of these records, see H.F.M. Sep. '58

- Purcell:** The Fairy Queen  
Jennifer Vyvyan, Peter Pears; St. Anthony Singers and Boyd Neel Orchestra under Anthony Lewis  
London-L'Oiseau Lyre OL 50139-41 3-12"
- Bach:** The Four Suites for Orchestra  
Philharmonia Orchestra under Otto Klemperer  
Angel Album 3536-B with scores  
Amsterdam Concertgebouw Orchestra under Eduard Van Beinum  
Epic SC-6024 2-12"  
Vienna State Opera Orchestra under Felix Prohaska

# Triple-A-Raves

These Are the Records and Tapes Which, from September 1957 through August 1958, Have Been Given Unqualified, Triple-A Recommendation by Our Reviewers. This Rating Is Based on Quality of Musical Composition, Performance, and Reproduction of Sound. Re-Releases, Which Are Starred, Are Not Graded as to Sound. The Date of the Issue in Which Each Review Appeared Is Included.

## RECORDS

### ORCHESTRAL MUSIC

- BARTÓK:** Concerto for Orchestra  
Decca DL-9951: Mar 58
- BEETHOVEN:** Symphony No. 3 in E flat ("Eroica")  
Decca DL-9912: Sep 57
- BEETHOVEN:** Symphony No. 7 in A, Op. 92  
Capitol P-8398: Feb 58
- BRAHMS:** Symphony No. 1 in C minor, Op. 68  
RCA Victor LM-2097: Dec 57  
Angel 3548: Apr 58
- BRAHMS:** Symphony No. 2 in D, Op. 73  
Decca DL-9933: Feb 58  
Angel 35218: Feb 58  
London LL-1699: Mar 58
- BRAHMS:** Symphony No. 4 in E minor, Op. 98  
Angel 35546: Jun 58
- BRAHMS:** Variations on a Theme of Haydn; Op. 56a; Academic Festival Overture, Op. 80; Tragic Overture, Op. 81  
London LL-1752: Apr 58
- BRAHMS:** Variations on a Theme of Haydn, Op. 56a; Seven Hungarian Dances  
Mercury MG-50154: Apr 58
- BRITTEN:** The Prince of the Pagodas  
London LL-1690/1: Mar 58
- CORRETTE:** Concerto in G for Three Flutes and Orchestra  
Epic LC-3383: Mar 58
- COUPERIN:** L'Apothéose de Lully
- DÉLIBES:** "Coppélia" (complete)  
London LL-1717/18: Feb 58
- DVOŘÁK:** Symphony No. 4 in G, Op. 88; Scherzo Capriccioso, Op. 66  
Mercury MG-50162: Jul 58
- DVOŘÁK:** Symphony No. 5 in E minor, Op. 95 ("From the New World")  
London LL-1607: Sep 57
- ELGAR:** Enigma Variations, Op. 36
- VAUGHAN WILLIAMS:** Fantasia on a Theme by Thomas Tallis  
Capitol P-8383: Dec 57
- FRANCK:** Symphony in D minor  
Victor LM-2131: Feb 58
- GRIEG:** Peer Gynt Suites Nos. 1 & 2; Lyric Suite  
RCA Victor LM-2125: Feb 58
- HOLST:** The Planets  
Capitol P-8389: Dec 58
- MAHLER:** Symphony No. 4 in G  
Decca DL-9944: Mar 58
- MILHAUD:** Les Choéphores
- HONEGGER:** Symphony No. 5  
Decca DL-9956: May 58
- MOZART:** Symphony No. 39 in E flat, K.543; Symphony No. 40 in G minor, K.550  
Epic LC-3357: Dec 57  
Columbia ML-5194: Dec 57
- MOZART:** Symphony No. 40 in G minor, K.550; Symphony No. 41 in C, K.551 ("Jupiter")  
Westminster XWN-18527: Feb. 58
- MOZART:** Symphony No. 40 in G minor, K.550; Eine Kleine Nachtmusik  
Capitol PAO 8432: Jul 58
- MUSSORGSKY-RAVEL:** Pictures at an Exhibition  
Angel 35420: Dec 57

- PROKOFIEV:** Romeo and Juliet (Selections from Suites I and II)  
RCA Victor LM-2110: May 58
- PROKOFIEV:** Romeo and Juliet (Selections from Suites I and II)  
**TCHAIKOVSKY:** Romeo and Juliet  
Decca DL-9967: May 58
- PROKOFIEV:** Symphony No. 5 in B flat, Op. 100  
Columbia ML-5260: Jul 58
- RIMSKY-KORSAKOV:** Scheherazade  
Angel 35505: Jul 58
- ROSSINI-RESPIGHI:** La Boutique Fantasque — Ballet (complete)
- DUKAS:** L'Apprenti Sorcier  
London LL-1715: Feb 58
- SCHÖNBERG:** Variations for Orchestra, Op. 31; Serenade for Baritone and Septet, Op. 24; Four Pieces, Op. 27; Canon: The Parting of the Ways, Op. 27; No. 1  
Columbia ML-5244: Jun 58
- SCHÖNBERG:** Verklärte Nacht, Op. 4; Chamber Symphony, Op. 9  
Vox PL 10.460: Mar 58
- SHOSTAKOVITCH:** Symphony No. 10  
Victor LM-2081: Mar 58
- TCHAIKOVSKY:** "Sleeping Beauty" — Ballet (excerpts)  
RCA Victor LM-2177: Apr 58
- TCHAIKOVSKY:** Swan Lake (highlights)  
London LL-1768: May 58
- WAGNER:** Overtures to "Die Meistersinger" and "Tannhäuser"; Prelude and Liebestod from "Tristan und Isolde"  
Angel 35482: Apr 58  
Vienna RCA Victor LM-2112: Dec 58

### CONCERTOS

- BEETHOVEN:** Piano Concerto No. 4 in G, Op. 58  
Angel 35511: Apr 58
- BEETHOVEN:** Piano Concerto No. 5 in E flat, Op. 73 ("Emperor")  
Angel 35476: Feb 58  
London LL-1757: Apr 58
- BRAHMS:** Violin Concerto in D  
Capitol PAO-8410: Apr 58
- BRAHMS:** Violin Concerto in D; Four Hungarian Dances  
Bruno BR 14004: Jun 58
- GOLDMARK:** Violin Concerto in A minor  
Capitol PAO 8414: May 58
- GRIEG:** Violin Concerto in A minor, Op. 16
- MENDELSSOHN:** Concerto No. 1 in G minor, Op. 25  
Victor LM-2102: Feb 58
- HERBERT:** Concerto No. 2 for Cello and Orchestra, Op. 30
- PETER:** Sinfonia in G  
Mercury MG-50163: May 58
- MENDELSSOHN:** Violin Concerto in E minor, Op. 64
- BRUCH:** Violin Concerto No. 1 in G minor, Op. 26  
London LL-1684: Dec 57
- PROKOFIEV:** Violin Concerto No. 1 in D, Op. 19; Violin Concerto No. 2 in G minor, Op. 63  
Columbia ML-5243: Jun 58

- TCHAIKOVSKY:** Piano Concerto No. 1 in B flat minor, Op. 23  
RCA Victor LM-2252: Jul 58
- TCHAIKOVSKY:** Violin Concerto in D, Op. 35  
**BRUCH:** Violin Concerto No. 1 in G minor, Op. 26  
Epic LC-3565: Feb 58
- VIVALDI:** L'Estro Armonico: 12 Concerti Grossi, Op. 3  
Vanguard BG 572/3/4 3-12": Apr 58
- WALTON:** Concerto for Cello and Orchestra  
**BLOCH:** Schelomo (Hebraic Rhapsody for Cello and Orchestra)  
RCA Victor LM-2109: May 58
- WIENIAWSKI:** Violin Concerto No. 1 in F sharp minor, Op. 14
- BRUCH:** Scottish Fantasy, Op. 46  
Angel 35484: Feb 58

### CHAMBER MUSIC

- BEETHOVEN:** The Complete Works for Cello and Piano  
London set LLA-52 3-12": Feb 58
- BEETHOVEN:** The Late Quartets: Opp. 127, 130, 131, 132, 133, 135  
Capitol PER-8394 5-12": Feb 58
- BRAHMS:** Violin Sonata No. 2 in A, Op. 100; Violin Sonata No. 3 in D minor, Op. 108 Westminster XWN-18592: Mar 58
- BEETHOVEN:** Trios: Op. 9, No. 1 in G; Op. 9, No. 3 in C minor  
RCA Victor LM 2186: Jun 58
- DEBUSSY:** Quartet in G minor, Op. 10:
- LEES:** Quartet No. 1  
Liberty SWL-15004: Feb 58
- DVOŘÁK:** Trio in E minor, Op. 90 ("Dumky")
- SMETANA:** Trio in G minor, Op. 15  
Vox PL 10440: May 58
- HAYDN:** Quartet in C, Op. 74, No. 1: Quartet in G, Op. 77, No. 1  
RCA Victor LM 2168: Feb 58
- MENDELSSOHN:** Sonata in D for cello and piano
- STRAUSS:** Sonata in F, Op. 6, for cello and piano  
Capitol P-18045: Sep 57
- MOZART:** Quartet in G, K.387; Quartet in C, K.465  
RCA Victor LM-2167: Feb 58
- PORTER:** String Quartet No. 8
- CARTER:** Eight Etudes and a Fantasy for Woodwind Quartet  
Composers Recordings CRI-118: Apr 58
- SCHUBERT:** Trio No. 1 in B flat, Op. 99
- HAYDN:** Trio No. 1 in G, Op. 73, No. 2  
Angel COLH 12": Jul 58
- TARTINI:** Devil's Trill Sonata; Variations on a Theme of Corelli; Sonata in G minor Westminster XWN-18594: Mar 58
- Julian Bream Plays Dowland**  
Westminster XWN-18429: Sep 57

### VOCAL MUSIC

- ALFONSO EL SABIO:** Las Cantigas de Santa Maria  
Expériences Anonymes EA-0023: Dec 57

**BACH:** Magnificat in D; Cantata No. 50  
Vanguard BG-555: Apr 58

**MAHLER:** The Song of the Earth; Songs of  
a Wayfarer  
Epic set SC-6023 2-12": Feb 58

**MILHAUD:** Le Pauvre Matelot  
Westminster OPW 11030: Mar 58

**MILHAUD:** Nuptial Cantata; Four Songs  
of Ronsard; The Four Elements; Two  
Arias from "Bolivar"; Fountains and  
Springs  
Angel 35441: Apr 58

**MONTEVERDI:** Selected works  
Angel COLH 20\*: Jul 58

**STRAUSS:** Lieder  
WOLF: Lieder Angel COLH 102\*: Jul 58

**WOLF:** 16 Songs  
Angel 35474: Dec 57

**The Art of Ezio Pinza**  
Camden CAL-401\*: Mar 58

**Five Centuries of Spanish Song (1300-  
1800)**  
RCA Victor LM-2144: Feb 58

**Lotte Lehmann Sings Lieder — Vol. 1**  
Camden CAL-378\*: Dec 57

**The Music of Salamone Rossi, Hebreo, of  
Mantua**  
Columbia ML-5204: Feb 58

**Songs of Naples**  
Angel 35469: Dec 57

**Children's Songs of Shakespeare's Time**  
Counterpoint CPT-540: Feb 58

### OPERA

**DEBUSSY:** Pelléas Mélisande  
Angel set 3561 C/L 3-12": Dec 57

**GLUCK:** Alceste  
London set XLLA-49 4-12": Sep 57

**GLUCK:** Orfeo (abridged)  
Urania URLP-8015: Dec 57

**ORFF:** Der Mond  
Angel 3567 B/L 2-12": Jul 58

**PUCCINI:** Turandot  
Angel 3571 C/L 3-12": Apr 58

**WAGNER:** Die Walküre: Act 3 (com-  
plete); Act 2, Scene 4 (Todesverkündi-  
gung)  
London A-4225 2-12": Apr 58

**Carlo Bergonzi Operatic Recital**  
London 5346: May 58

**Chaliapin Sings Scenes from "Boris Go-  
dounov" and other Russian Operas**  
Angel COLH 100\*: July 58

**Claudia Muzio; Arias from Italian Opera  
by Bellini, Verdi, Bioto, Mascagni, Puc-  
cini, Giordano, and Ciléa**  
Angel COLC 101\*: Jul 58

**Ezio Pinza Recital: Arias by Mozart,  
Puccini, Rossini, Moussorgsky, Verdi,  
and Halévy**  
Columbia ML-5239\*: Jun 58

### KEYBOARD MUSIC

**BACH:** Partita No. 2 in C minor; Capriccio  
on the Departure of His Beloved  
Brother; Fantasia in C minor  
**FISCHER, J. K. F.:** Passacaglia in D  
minor  
RCA Victor LM 2194: Jun 58

**BACH:** C minor Passacaglia; C major  
Prelude and Fugue; Variations on "Sei  
gegrüßet, Jesu gütig"  
Epic LC-3261: Dec 57

**BEETHOVEN:** Piano Sonatas, No. 30, Op.  
109; No. 31, Op. 110; No. 32, Op. 111  
Angel 45014: Apr 58

**BUXTEHUDE:** 6 Preludes and Fugues  
Westminster SWN-18221: Sep 57

**CHOPIN:** Scherzi, Nocturnes, and Bar-  
carolle, Op. 60  
RCA Victor LM 2137: Mar 58

**DEBUSSY:** Preludes, Book 1  
Vox PL-10,180: Sep 57

**FRANCK:** Pièce Héroïque; Three Cho-  
rales: No. 1 in E, No. 2 in B minor, No.  
3 in A minor  
Mercury MG-50168: May 58

**FRANCK:** Prelude, Chorale and Fugue  
**SCHUMANN:** Fantasia in C, Op. 17  
Capitol P-8397: Feb 58

**RAVEL:** Caspard de la Nuit  
**PROKOFIEV:** Visions Fugitives  
RCA Victor LM-2145: Feb 58

**SCHUMANN:** Symphonic Etudes, Op. 13:  
Kreisleriana, Op. 16  
Decca DL-9948: Mar 58

**The Art of Sergei Rachmaninov, Vol. 1**  
**CHOPIN:** Sonata in B flat minor, Op. 35  
**SCHUMANN:** Carnival, Op. 9  
Camden CAL-396\*: Mar 58

### MISCELLANY

**The Art of Mabel Mercer**  
Atlantic 2-602\* 2-12": Mar 58

**Gobbledegook Songs**  
Judson J 3026: Jul 58

**Honky-Tonk in Hi-Fi**  
Westminster WP-6033: Sep 57

**Songs For a Shuttered Parlor**  
Hifirecord R 406: Jul 58

**Woody Woodpecker's Family Album**  
Decca DL 8569: Jun 58

### FOLK

**Documentary Talking Blues**  
Counterpoint CPT-550: Mar 58

**Folk Songs of Many Lands**  
Vanguard VRS-9019\*: Jul 58

**Folk Songs of Poland**  
Vanguard VRS-9016\*: Jul 58

**Jewish Folk Songs**  
Elektra EKL-141: May 58

**Juerga Flamencal**  
Audio Fidelity AFLP-1852: Jun 58

**Martha Schlamme Sings Jewish Folk  
Songs**  
Vanguard VRS-9011: Sep 57

**Of Maids and Mistresses**  
Elektra 137: Dec 57

**Richard Dyer-Bennet**  
Dyer-Bennet DYB-3000: Feb 58  
Dyer-Bennet DYB-4000: Apr 58

**The Songs of Robert Burns**  
Riverside RLP 12-823: Jul 58

**Susan Reed Sings Old Airs**  
Elektra EKL 126: Apr 58

**When Dalliance Was In Flower, Vol. 2**  
Elektra EKL 140: Mar 58

**La Zambra**  
Audio Fidelity AFLP-1848: Apr 58

### STAGE, SCREEN & TV

**Annie Get Your Gun**  
Capitol W-913: Apr 58

**The Columbia Album of Richard Rogers**  
Columbia C2L-3 2-12": Feb 58

**David Rose Plays Music from "Jamaica"**  
MGM E-3612: Feb 58

**George London on Broadway**  
London 5390: Jun 58

**Gigi**  
MGM E-3641 ST: Jul 58

**Hans Brinker or The Silver Skates**  
Dot DLP 9001: May 58

**Hooray for Hollywood**  
Columbia C2L-5 2-12": Jun 58

**South Pacific**  
RCA Victor LOC-1032: May 58

**West Side Story**  
Columbia OL-5230: Feb 58

### POPULAR

**ARLEN:** Blues-Opera  
Andre Kostelanetz and his orchestra  
Columbia CL 1099: Jun 58

**Diahann Carroll sings Harold Arlen songs**  
Diahann Carroll with Ralph Burns Orch.  
RCA Victor LPM-1467: Dec 57

**Ring Around Rosie**  
Rosemary Clooney and the Hi-Lo's  
Columbia CL-1006: Dec 57

**Having Wonderful Time**  
Tommy Dorsey, others  
RCA Victor LPM-1643\*: Jun 58

**The Fabulous Dorseys in Hi-Fi**  
The Dorsey Brothers  
Columbia C2L 8: Jul 58

**Heavenly Sounds in Hi-Fi**  
Ferrante and Teicher, pianos  
S  Paramount Stereo ABCS-221:  
Jul 58

**The Torch with the Blue Flame**  
Jackie Gleason. Capitol W 961: Jun 58

**Temptation**  
Morton Gould and his Orchestra  
RCA Victor LM-2128: Dec 57

**Love Nest**  
The Hi-Lo's. Columbia CL 1121: Jul 58

**Lea in Love**  
Barbara Lea. Prestige 7100: Dec 57

**Dream Street**  
Tommy Leonetti. Vik LX-1111: May 58

**While the Lights Are Low**  
The McGuire Sisters  
Coral CRL 57145: Jun 58

**Come Fly with Me**  
Frank Sinatra. Capitol W-920: Apr 58

**The Many Sides of Pat Suzuki**  
Pat Suzuki. Vik LX-1127: May 58

### JAZZ

**Dukes of Dixieland (Vol. 3)**  
The Assuntos  
S  Audio Fidelity AFLP 1851:  
Jun 58

**LoVern Baker Sings Bessie Smith**  
Atlantic 1281: Jun 58

**Word from Bird**  
Teddy Charles. Atlantic 1274: Jul 58

**Gil Evans and Ten**  
Prestige 7120: May 58

**Ella Fitzgerald Sings**  
Verve MGV-4010 4-12": May 58

**The Modern Touch**  
Benny Golson. Riverside 12-256: Jul 58

**Bill Harris and Friends**  
Fantasy 3263: Jul 58

**Zen**  
Fred Katz. Pacific Jazz PJ-1231: Dec 57

**Sing a Song of Basie**  
Dave Lambert  
ABC-Paramount 223: Apr 58

**John Lewis Piano**  
Atlantic 1272: Jun 58

**The Gerry Mulligan Songbook (Vol. 1)**  
World Pacific PJ-1237: Jul 58

**West Coast Jazz Compositions (Vol. 1)**  
Bobby Scott ABC-Paramount 148: Sep 57

**The Art Tatum — Ben Webster Quartet**  
Verve MGV 8220: May 58

**Leroy Walks**  
Le Roy Vinnegar  
Contemporary C-3542: May 58

**Reissues:**  
**Gain' to Chicago**  
Jimmy Rushing  
Vanguard VRS 8418\*: Apr 58

### STEREO TAPES

#### ORCHESTRAL MUSIC

**BEETHOVEN: Leonore Overture No. 3;**  
Coriolan Overture  
RCA Victor BCS-48: Apr 58

**BEETHOVEN: Overtures: Leonore No. 3,  
Op. 72b; Fidelio, Op. 72c; Coriolan, Op.  
62; Egmont, Op. 84**  
Vanguard VRT 3021: May 58

**BEETHOVEN: Symphony No. 3 In E flat,  
Op. 55 ("Eroica")**  
Vanguard VRT 4003: May 58

**GRIEG: Two Elegiac Melodies**  
Phono.-Cameo (Vox) SC-406: Mar 58

**IBERT: Escales**  
RCA Victor ACS-57: Feb 58

**MENDELSSOHN: Symphony No. 4 In A  
("Italian")**  
Phono.-Sonore (Vox) S-705: Sep 57

**OFFENBACH: La Belle Héloïse: Overture;**  
La Périchole: Selections  
Victor BCS-50: May 58

**PROKOFIEV: Symphony No. 1 in D  
("Classical")**  
RCA Victor ACS-37: Feb 58

**SESSIONS: Suite from "The Black Mask-  
ers"**  
Mercury Stereo MSS-16: May 58

**STRAUSS, J. Jr.: Selections from "Die  
Fledermaus"**  
RCA Victor CCS-91: Jun 58

**STRAVINSKY: Firebird Suite**  
Phono.-Sonore (Vox) S-710: Dec 57

**STRAVINSKY: The Rite of Spring**  
Phonotapes (Vox) S-903: Feb 58

**TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (excerpts)**  
RCA Victor GCS-151: Jul 58

**TCHAIKOVSKY: Symphony No. 6 In B minor ("Pathétique")**  
Livingston 4002 K: Jun 58

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**CONCERTOS**

**TCHAIKOVSKY: Violin Concerto in D, Op. 35**  
Sonotape (West.) SWB-8016: Sep 57

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**CHAMBER MUSIC**

**BARTÓK: String Quartet No. 2**  
Stereo Age Recordings: May 58

**MOZART: Quintet in B flat, K.174**  
Columbia JMB-5: Feb 58

**SPOHR: Nonette in F, Op. 31**  
Concertapes 24-9: Jun 58

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**VOCAL MUSIC**

Walter Schumann presents The Voices  
RCA Victor APS-103: Jun 58

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**MISCELLANY**

**The Book of Psalms (Selections)**  
Omegatape 10001: Dec 57

**Sounds of Sports Car Races**  
Phonotapes Cameo (Folkways)  
SC-405: Mar 58

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**FOLK**

Pete Seeger Sings  
Phonotapes Cameo (Folkways) PMC-1015:  
Sep 57

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**STAGE, SCREEN, AND TV**

**West Side Story**  
Columbia TOB-13 (two 7" reels): Apr 58

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**POPULAR**

**Moods in Music**  
Herman Clebanoff  
Mercury MDS 2-5: Apr 58

**Play Melancholy Baby**  
Mat Dennis RCA Victor BP-54: Sep 57

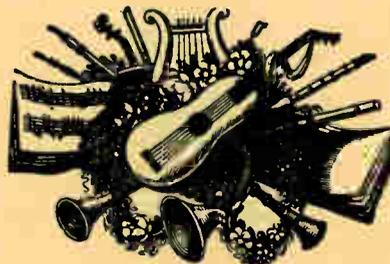
**Caution: Man Swinging**  
Dennis Farnon  
RCA Victor BPS-78: Feb 58

**Feyer Plays Kern**  
Phonotapes (Vox) S-901: Mar 58

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**JAZZ**

**The Blues**  
Jimmy Rushing  
Vanguard VRT-3008: Feb 58





# stereo tapes



## Reviews & Ratings

For Names of Reviewers and Explanation of Ratings, See the Record Review Section

**Music for Strings:** A to C  
**BACH: "Mein Jesu . . ." Preludio** A  
**BORODIN: Nocturne** A  
**PAGANINI: Moto Perpetuo**  
**Others**  
 Leopold Stokowski and his Symphony  
 Orchestra  
 Stereo 7½ ips. Time: about 37 mins.  
 Capitol ZF-65

The ways of Leopold Stokowski with a string orchestra are well known. While one may disagree about the musical value of the selected works in their presented transcriptions (included also are Rachmaninov's *Vocalise* and Gluck's *Musette, Lento* and *Sicilienne*), what Stokowski does with them is truly extraordinary. Lushness, extreme warmth and pure virtuosity characterize the performances. Stereophonic sound enhances such an approach and in this case the Capitol engineers are equal to Stokowski's concept. The sound strikes one by its depth and definition. The order of pieces as marked on the tapes is erroneous; it is as noted above. A. Skulsky

**KHACHATURIAN: Concerto for Piano and Orchestra** C  
 Leonard Pennario, piano B  
 Concert Arts Orchestra A  
 under Felix Slatkin  
 Stereo 7½ ips. Time: about 36 mins.  
 Capitol ZF-52

This gaudy work in the grand manner of the Tchaikovsky-Rachmaninov Concerto has little to commend it beyond professional competence. Empty, flashy, incredibly long and tedious in its endless sequence of musical clichés, it serves merely as a grandiose show-piece for piano and orchestra. Pennario gives it the necessary virtuoso treatment; the Concert Arts Orchestra under Felix Slatkin's warm direction plays the resonant accompaniment with great beauty of tone and a conviction worthy of a nobler cause. The best thing about this release is the first-rate quality of the taping, which captures to perfection the sound of the piano and brings an authentic concert-hall atmosphere to the whole performance. C. McPhee

**STRAVINSKY: The Firebird; Petrouchka** A-B  
 The Berlin Philharmonic Orchestra A-A  
 under Leopold Stokowski A-A  
 Stereo 7½ ips. Time: about 37 mins.  
 Capitol ZF-49

No one, to my mind, can approach Stokowski in brilliance and imaginative glamor when it comes to performing these two lavishly scored works of Stravinsky. He brings to *Firebird* a very special enchantment and romance; his *Petrouchka* is a marvel of swirling color and dynamic rhythm. It is a great disappointment then to find this latter work, perhaps Stravinsky's most perfect in conception, presented here with many omissions. The opening Fair-music, the hurdy-gurdy numbers, the Moor's dance, and many charming passages for solo instruments—all have been left out, so that the present version is little more than a suite of Russian dances. One wonders why, since there is room on the reel for the complete ballet. However, both performances are superb, and the recording is outstanding for balance and range. C. McPhee

**TCHAIKOVSKY: Concerto No. 1 in B-flat minor, Op. 23** A  
 Van Cliburn, piano; Orchestra under Kiril Kondrashin A  
 Stereo 7½ ips. Time: about 35 mins.  
 RCA Victor ECS-187

Here is a performance that after many hearings maintains its quite monumental stature. Van Cliburn's sonorous Steinway is excellently balanced with

a slight emphasis on the left speaker but enough presence on the right to focus it on one's imaginary stage squarely in front of the conductor. Cliburn's subtle yet shimmering *pianissimo* is captured with a delicacy only stereo tape can accomplish. The orchestral balance is perfection itself. Notice especially the interplaying runs between violins and cellos in the first movement; a magical Kondrashin achievement in a performance on the whole distinguished for wonderfully clean precision, integration, and structural poetry. All in all, a landmark in the catalogue of stereo tape. D. Cross

**Organ Recital** A to C  
 John Eargle, organ B  
 Stereo 7½ ips. Time: about 31 mins. A  
 Klipschtape KST-7001

This tape is issued by the Klipschtape Division of Klipsch and Associates (Hope, Arkansas), of which the talented organist John Eargle is staff musical director. Two organs were used, the Aeolian Skinner in the First Presbyterian Church of Kilgore, Texas and that of the First Baptist Church of Longview, Texas. The tonal spectrums of both organs are beautifully realized on this stereo tape. The music ranges from Bach's *Tocatta in D minor* (without the fugue), and a Bach *Chorale Prelude* through various pieces by Langlais, Albinoni-Walther, Mulet, Karg-Elert, Elmore and Alain. A. Skulsky

**Let's Face the Music and Dance** A  
 Urbie Green and his Orchestra A  
 Stereo 7½ ips. Time: about 24 mins. A  
 Victor CPS 125

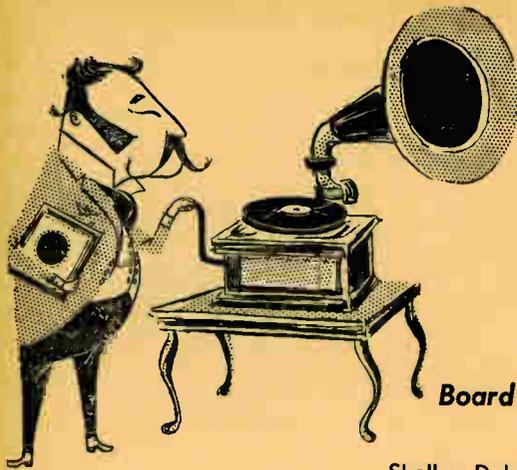
Those in jazz have known for quite some time that Urbie Green is a trombonist of superior ability. This is his first venture as a leader of a dance orchestra and it is highly successful. The band, although no personnel is given, is undoubtedly made up of New York's finest musicians. They come over beautifully in stereo, playing unpretentious but effective arrangements by Al Cohn and Irvin Kostal of numbers like *Dinner for One*, *Please, James*, *Love Walked In* and Irving Berlin's title tune. Recommended for dancing and listening. Notes: Unsigned short blurbs. I. Gitter

**Between 18th and 19th on Any Street** B  
 Bob Scobey's Frisco Jazz Band B  
 with Clancy Hayes A  
 Stereo 7½ ips. Time: about 20 mins.  
 Victor BPS 128

This is not Dixieland played by Stan Rubin or someone of that ilk. Hayes was born in '08 and Scobey in '16. They grew up with the music. This collection contains standards like *Struttin' with Some Barbecue* and *Undecided* but also includes material that hasn't been done often before. Scobey plays a virile, singing trumpet and there are also good solos from clarinetist Pete Dovidio and trombonist Jack Buck (or Doug Skinner; no information as to who plays where is given). Hayes plays banjo and sings six numbers. His singing is relaxed and pleasant enough but invites comparison with Jack Teagarden and suffers thereby. Notes: Unsigned blurbs. I. Gitter

**Top Percussion** B  
 Tito Puente A  
 Stereo 7½ ips. Time: about 16 mins. A  
 Victor APS 120

Tito Puente, who leads one of the best and most authentic Latin bands, here fronts a group of top Afro-Cuban percussionists. There are five men on Latin drums, one bassist and Puente himself on timbales. This is not recommended for the average mambo fan because there ain't no melody and the rhythms get a little wilder than the usual dance band fare. You can dance, if you are in the mood for rituals. The listening is something, however, in stereo. The basic rhythmic patterns may get monotonous to some but much of the power of the compelling Latin rhythms stems from the monotony. Notes: Short explanatory quote from Puente. I. Gitter



# MONO/STEREO RECORDS

## Reviews & Ratings

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### ORCHESTRAL MUSIC

**BARTÓK: Concerto for Orchestra** A  
 Chicago Symphony Orchestra under A  
 Fritz Reiner A  
 S RCA Victor LSC-1934

There is simply nothing to criticize in this performance—it is stupendous, and comes as close to perfection on all counts as one could wish. And the sound? Victor, it seems to me, is further ahead in producing a disc which approaches stereo tape than even the most optimistic of us dared hope for at this early stage. Everything is clear, brilliant, deep, and lustrous. The instruments are where they should be. The hall resonance is ideal, and the surfaces on my copy were flawless. *D. H. Miller*

**BEETHOVEN: Symphony No. 6 in F, Op. 68 ("Pastorale")** A  
 Lamoureux Orchestra, Paris, under B  
 Igor Markevitch B  
 Decca DL 9976

This version of Beethoven's *Pastorale* cannot be counted among Markevitch's better realizations. In the first place, the balance between the orchestral choirs is often faulty, with the strings outweighing the winds much of the time. Certain of the conductor's tempi are arguable, such as the slow pace of the first movement and the slowing down to an adagio, almost, at the end of the last movement. Both the slow movement and the Scherzo (with all the repeats) are very well done, but the "Storm" has almost no impact at all. Here the fault may lie with the engineers, who seem to have lowered the volume in the two last movements. The sound in general is not the best. *A. Skulsky*

**BEETHOVEN: Symphony No. 6 in F, Op. 68** A  
 Philharmonic Promenade Orchestra of A  
 London under Sir Adrian Boult A  
 S Vanguard VSO-2004

This performance is truly pastoral in spirit and in color: the clarity of detail, the subtlety of the shadings, the balancing of the choirs keep one intently fascinated throughout. Only in the "Storm" section does the performance slip from its lofty pinnacle. It lacks the playful histrionics of the Walter, and the turbulence of the Toscanini; the orchestra is solid enough but not brilliant, and the first desk men are all capable but lack the brightness of our major ensembles. The stereo is almost perfect and there is little distortion in balancing. *E. Laderman*

**BEETHOVEN: Symphony No. 7 in A, Op. 92; Egmont Overture** A-A  
 Berlin Philharmonic Orchestra under B-B  
 Andre Cluytens A-A  
 Angel 35526

This performance is not quite in a class with Klemperer's (Angel 35330) but is highly persuasive nonetheless. There is clarity and feeling for texture in the orchestral playing but that extra spark of fire, of frenzy, if you will, which makes the Toscanini and Klemperer readings memorable, is absent. Egmont's heroism is reflected in Cluytens's approach to the *Overture*, but here again in the beautiful orchestral tone of the BPO may, for some, compensate for the comparative lack of exuberance and intensity. Reproduction is most satisfying. *W. Stegman*

**BEETHOVEN: Symphony No. 7 in A, Op. 92** A  
 Philharmonic Promenade Orchestra of A  
 London under Sir Adrian Boult C  
 S Vanguard Stereolab USD-2005

This disc is a little disappointing from the stereo standpoint. The recording level is very low, and you may bring in considerable hum before you reach room volume. Also, I found the left channel on my copy to be of definitely inferior sound, adding an overall gruff quality, especially in the frequent orchestral outbursts. The depth illusion is not consistent, either: a strange now-stereo, now-monaural effect. The performance is vigorous and vital, but with the sound the way it is, Boult doesn't have half a chance. *D. H. Miller*

**BERLIOZ: Symphonie Fantastique** A  
 The Paris Conservatoire Orchestra A  
 under Ataulfo Argenta A  
 S London CS-6025

The *Symphonie Fantastique*, written in 1830 when Berlioz was still in his 20's, is the true starting point for the romantic and pictorial tone-poem. In five parts, it was planned as a program symphony which would recount the effects of love and opium on the hypersensitive nature of a lover, in imagination the composer himself. Musically, however, the *Symphonie* magnificently transcends the naive story; Berlioz' pungent and at times savagely brilliant instrumentation comes wonderfully to life in this recording which throws new light on the orchestral organization. Ataulfo Argenta, tragically killed in a motor accident shortly after making this recording (January 1958) gives a superb reading; fiery, poetic, and at times indescribably ominous. *C. McPhee*

**BRAHMS: Symphony No. 3 in F, Op. 90; Tragic Overture** B-B  
 Chicago Symphony Orchestra under B-B  
 Fritz Reiner A-A  
 RCA Victor LM-2209

The odiousness of comparisons notwithstanding, one cannot appraise any reading of this symphony without being mindful of Klemperer's. Reiner is duly affectionate and romantic — perhaps a shade too much so in the third and fourth movements. Following the colorful splash of romanticism in the opening movement and the pure song of the *Andante*, the latter sections usually seem dull by comparison; Reiner may be attempting to make them less so. The orchestra follows him faithfully and effectively and the recording

### RATINGS OF CLASSICAL MUSIC

The following explanation of the Record Ratings which accompany the Record Reviews is given so that you will understand exactly the significance of the three letters which appear at the right of each review heading.

#### COMPOSITION (Top Letter)

- A: Outstanding**  
Indicates that the composition is one of the composer's best works, or that it is outstanding in a particular class of music. Assignment of this rating is on unqualified recommendation.
- B: Important**  
This rating is but slightly below the A rank.
- C: Worthy**  
A composition which may merit representation in a library

of the composer's works, or in a collection of that particular music.

#### PERFORMANCE (Middle Letter)

- A: Outstanding**  
Indicates a superb performance. Assignment of this rating is an unqualified recommendation.
- B: Excellent**  
A noteworthy performance, subject only to minor criticism.
- C: Satisfactory**  
A performance not without flaws, yet deserving public notice.

#### RECORDING QUALITY (Bottom Letter)

- A: Outstanding Realism**  
Representing the highest present attainments in acoustic and recording techniques.

**B: Excellent Quality**  
Slightly below A rating because of minor faults in the acoustics or recording, or because the noise is considered somewhat above the minimum currently attainable.

**C: Acceptable Quality**  
Representing the current average of the better LP records.

**R:** Indicates a re-issue.

**Important Note:** Records which are rated below C as to the composition, artist or orchestra, or recording quality are not ordinarily reviewed here.

**S** This symbol indicates a stereo disc.

## REVIEWERS' TRIPLE-A-RAVES IN THIS ISSUE

All the compositions, performances, and recording techniques on the following discs have been given unqualified recommendation

### ORCHESTRAL MUSIC

**BARTÓK: Concerto for Orchestra**  
S RCA Victor LSC-1934

**BERLIOZ: Symphonie Fantastique**  
S London CS-6025

**DEBUSSY: Images pour Orchestre**  
S London CS-6013

**MAHLER: Symphony No. 2 in C minor**  
("Resurrection") Columbia M2L-256

**RIMSKY-KORSAKOV: Scheherazade,**  
Op. 35 RCA Victor LM-2208

### CONCERTOS

**BARTÓK: Violin Concerto** Columbia ML-5283

### CHAMBER MUSIC

**BOULEZ: Le Marteau sans Maître**  
**STOCKHAUSEN: Zeitmasse** Columbia ML-5275

### KEYBOARD

**BACH: Three Chorale Partitas** Urania UR-8012

### MISCELLANY

**The Best of the Stan Freberg Shows** Capitol WBO-1035

### JAZZ

**The Swinging Shepherds** EmArcy MG-36133  
**After Hours at the London House** Mercury MG-20383

is without blemish. All in all, you can't go wrong with this pressing of the *Opus 90*, but Klemperer's is still the favorite in my book. The *Tragic Overture*, for all Reiner's dramatic intensity, will not outclass other versions either. Fine recorded sound in both. W. Stegman

**COPLAND: Rodeo: Four Dance Episodes; El Salon Mexico; Danzon Cubano** A-A-B  
B-A-B  
A-A-A

Minneapolis Symphony Orchestra  
under Antal Dorati  
Mercury MG-50172

Dorati's experience as a ballet conductor is exemplified in the performance of *Rodeo*; every note and nuance is measured exactly. However, while this approach is exactly what is demanded for stage performance, it does not add up to total accomplishment in terms of concert performance. *Rodeo*, a bold and striking work, has a sense of stiffness in this recording. Reiner's is a professional job which lacks only the persuasiveness that arises from interpretational aliveness. The same tightness of statement is heard in the *Danzon Cubano*. But the Mexican opus is splendidly done. Copland's acute measurement of sound combinations is matched by Mercury's engineers; the squealy clarinet and the percussion are reproduced stunningly. A. Cohn

**DEBUSSY: La Boite à Joujoux (Orch. Caplet); Printemps (arr. Büsser)** A-C  
A-A  
A-A

L'Orchestre de la Suisse Romande  
under Ernest Ansermet  
London LL 1734

There is probably no more treacherous undertaking in the realm of music than the mature composer's attempt to evoke the world of childhood. But here, Debussy is an outstanding success. There is nothing precious or cute about his little descriptive ballet designed for performance by children or marionettes. It is full of charm and magic and accomplishes what it sets out to do. The secret of its success is probably nothing more than a compound of simplicity, imagination and good solid musicianship. Ansermet adds his own well-known alchemy and sends us all on a happy trip back to the nursery. *Printemps* is a nice bonus. G. L. Mayer

**DEBUSSY: Images pour Orchestre: Giges, Iberia, Rondes de Printemps** A  
A  
A

L'Orchestre de la Suisse Romande  
under Ataulfo Argenta  
S London CS-6013

These three separate works were composed between 1906 and 1912. They show the same successful search for new sonorities that is to be found in all Debussy's orchestral music. *Giges*, based on a Scotch folk-tune, is perhaps the most enchanting of the three. It has an indefinable melancholia, never completely dispelled by the joyful orchestral outbursts. The more widely known *Iberia* is as Spanish as a work of De Falla in its melodic material, rhythms, and evocative orchestration. It is good to have included here the less frequently played *Rondes*, thus making the set complete. All three works are given ideal interpretations by the late Spanish conductor, Ataulfo Argenta, and the prismatic colors of Debussy's orchestral music seem to find their ultimate blending in stereophonic recording. C. McPhee

**MAHLER: Symphony No. 2 in C minor ("Resurrection")** A  
A  
A

Emilia Cundari, soprano; Maureen Forrester, contralto; the Westminster Choir with the New York Philharmonic  
under Bruno Walter  
Columbia M2L-256 2-12"

A new recording of this grandiose Mahler opus was long overdue; this is a first-rate version from every aspect. Bruno Walter, a well known Mahler

specialist, has surpassed himself in this performance, and one feels his devotion to the work from beginning to end. Here is spaciousness and lyricism; the tempi are slower than is usual but the performance carries such conviction that they seem absolutely right. The two vocal soloists as well as the Westminster Choir sing with the utmost devotion to the encompassing vision of the conductor. The sound of this monaural version is absolutely marvelous. A. Skulsky

**OFFENBACH: Gaité Parisienne** A  
Boston Pops Orchestra under Arthur Fiedler B  
S RCA Victor LSC-1817

Right from the racy introduction it is obvious that this is the "Gaité Parisienne". All the boisterousness of the demi-mondaine world of 2nd Empire Paris is here, and so is its delicacy, style, and wit. There is not a dull moment in this performance and the playing is warm and beautiful throughout. One of the most impressive sections is the wonderfully melodramatic fight between the Baron and the Duke which is allowed to build up to thrilling tension. No ballet collection can be complete without such a performance as this. The stereo reproduction enhances the champagne sound of this score but the review copy contained distortion at the end of Side 1. G. L. Mayer

**RIMSKY-KORSAKOV: Scheherazade, Op. 35** A  
A  
A

London Symphony Orchestra under Pierre Monteux  
RCA Victor LM-2208

It is a real joy to hear a much-recorded work played with freshness and keen attention to its musical values. Here is further proof that Pierre Monteux, at 83, remains one of the world's truly great conductors. Under his sure hands, Rimsky-Korsakov's well known opus appears for what it is: a beautiful tone picture with every element in its place—melody, rhythm and orchestral color. The sound is excellent. A. Skulsky

**SAINT SAËNS: Symphony No. 3 in C minor, Op. 78** A  
B  
A

Hans Eibner, organ, with the Vienna Philharmonic Orchestra under Hans Swarowsky  
S Urania USD-1001

Here is a stunning record that bodes well indeed for future Urania stereo releases. The sound is excellent throughout; the instruments stay solidly in place, and spread out effectively. The organ entrance in the last movement is little short of overwhelming. This mellow instrument is behind the orchestra, as the excellent depth illusion will quickly tell you. Performance-wise, this is certainly not the epitome of technical perfection, but the enthusiasm and intensity more than compensate for whatever few slips there are. After this, who can help but be eager for more stereo from Urania? D. H. Miller

**SMETANA: The Moldau** A  
**WEBER: Invitation to the Dance** B to C  
**LISZT: Mephisto Waltz** B to C

**BERLIOZ: Damnation of Faust** (three excerpts)  
The Philadelphia Orchestra under Eugene Ormandy  
Columbia ML-5261

This well-chosen collection of familiar concert pieces disappoints both in the level of performance and soundwise. While *Mephisto Waltz* displays the renowned virtuosity of the orchestra admirably, there have been more fervent renditions of *The Moldau*, and the *Rakoczy March*, and *Invitation to the Dance*, *Dance of the Sylphs*, and *Minuet of the Will o' the Wisp*s have certainly been played with greater delicacy and nuance. The recording itself is excessive in the highs and in acoustical reverberation. G. Cory

## CONCERTOS

**BARTÓK: Violin Concerto** A  
 Isaac Stern, violin; the New York Philharmonic Symphony Orchestra under Leonard Bernstein A  
 Columbia ML-5283 A

This is unquestionably the moment to urge this work upon inquiring listeners whether they ordinarily feel a fancy for "modern" music or not. There is so much that is readily accessible in Bartók's *Violin Concerto* (1938)—the grandeur of melody, the vivid use of the orchestra, the exciting nature of the solo part—that the more difficult aspects, such as the awesome complexity of the total organization and its component parts, can wait for exploration; there is enough to occupy the hearer in the meantime. Stern's performance is breathtaking—more imaginative and articulate, even, than Menuhin's with the Minneapolis—with tremendous power of projection and beautiful coloring of tone. Bernstein and the N. Y. Philharmonic are absolutely at one with the soloist, and the recorded sound is excellent. S. Fleming

**BEETHOVEN: Concerto No. 5 in E flat** A  
 Emil Gilels, pianist; the Philharmonia Orchestra under Leopold Ludwig A  
 S  Angel S-35476 B

The orchestra in this recording is very clear, and spreads out quite nicely. The piano spreads out, too—it sounds about fifty feet wide, giving a very strange impression indeed. I prefer the monaural version which was released some months ago, as it gives a considerably more realistic piano sound. No quibbling with the performance, though. It is one of the finest *Emperors* anywhere, and is another feather in the cap of young Gilels, who continues to amaze us with his poetry and strength of style. Stereo discs seem to have problems with solo instruments, and I hope the engineers will solve them in time. D. H. Miller

**BOCCHERINI: Cello Concerto in B flat** A  
**VIVALDI: Cello Concerto in E minor** B  
 Aldo Parisot, cello; the Baltimore Conservatory Orchestra under Reginald Stewart C  
 S  Counterpoint CPT-555

There are bound to be some poor items in these early days of stereo discs, and this, I am afraid, is one of them. The sound is very close and uncomfortably harsh in the highs. The solo cello is especially strident and thin in quality. The cello sound is obviously supposed to come from directly between the two speakers, but try as I might, I simply could not keep it from wandering all over the place, as though poor Parisot were playing his instrument while swinging from a pendulum. In addition, the performance in general could have stood a few more rehearsals, which might have increased the interpretive sensitivity. D. H. Miller

**GEMINIANI: Concerti Grossi, Op. 7:** A to B  
**No. 1 in D; No. 2 in D minor; No. 3 in C; No. 5 in C minor; No. 6 in B flat** A  
 I Musici A  
 Epic LC-3467 A

Geminiani—born in Italy, achieving fame in London and Paris, and dying in Dublin—was nothing if not cosmopolitan, and his *Opus 7* reflects this to a considerable degree. He himself seems to have taken pleasure in his musical sophistication, and designated the movements of *Concerto No. 3* as representing three different styles—"Francese, Inglese, e Italiano". *I Musici* perform these works in their own cosmopolitan (yet so superbly Italian!) manner, and as usual the results are impressive. Recorded sound is sharp and true. S. Fleming

**MOZART: Flute Concerto No. 2 in D, K.314** B-B-B  
**SCHUMANN: Adagio and Allegro for Horn, Op. 70 (orch. by Ansermet)** B-B-C  
**HAYDN: Trumpet Concerto in E flat** B-B-B  
 André Pepin, flute; Edmond Leloir, French horn; Paolo Longinotti, trumpet; L'Orchestre de la Suisse Romande under Ernest Ansermet  
 London LL-3020

The coupling of these seldom heard works proves to be somewhat more attractive than the playing of them. Most satisfying is the exposition of the *Flute* (originally oboe) *Concerto* of Mozart by Pepin, whose technical abilities could hardly be bettered. A greater degree of dynamic coloration and subtlety of shading would enhance this noteworthy effort however. Leloir, the horn player, more closely regards the *f*'s and *p*'s of Schumann's pensively moving *Adagio* and *Allegro*, but lacks the flutist's tonal and articulative security. I find the nasal and banal French style trumpet production of Longinotti rather strident to the ears. Throughout, the stylistically knowing and refined hand of Ansermet is a positive factor. The recording tends to relegate the ensemble to a somewhat distant position. A. Kaine

**MOZART: Piano Concerto No. 20 in D minor, K.466** A-A  
**BACH: Brandenburg Concerto No. 5 in D** B-A  
 Edwin Fischer, pianist and conductor with the Philharmonia Orchestra. (Additional soloists in the Bach: Gareth Morris, flute; Manoug Parikian, violin; Raymond Clark, cello.) A-A  
 Angel 35593

Impressive as it is to watch a pianist conduct from the keyboard, the effect in a recording seems to result in less excitement from the solo instrument. The technical balance between instruments is admirable here, and Fischer's way with Mozart is unfailingly attractive and moving, but pre-occupation with orchestral control makes less a thing of the piano than it would be were there a separate conductor. For K.466 I still prefer Gieseking and conductor Rosbaud. The Bach is what makes this record valuable. Fischer joins his colleagues in a beautifully poised, richly satisfying re-creation of the *Brandenburg No. 5* which is a model of style and finesse in execution. Superior recorded sound in both works. W. Stegman

**TCHAIKOVSKY: Piano Concerto No. 1 in B Flat Minor, Op. 23** B  
 Witold Malcuzyński, piano; Orchestre National de la Radiodiffusion Française, under Nicolai Malko B  
 Angel 35543 A

What distinguishes this version is a poetic, lyrical slow movement of great beauty; the first and last movements are somewhat less impressive. Perhaps an electronic brain could recall the pluses and minuses in each of the many recorded performances of this *Concerto*; we can't. Coming so close, however, on the heels of Cliburn's RCA-Victor disc, it would be a pity if this one were entirely lost in the shuffle. Malcuzyński's brilliant digital work and the sterling orchestra add up to a highly creditable demonstration, if one somewhat lacking the excitement or the glamor of his competitors. Not the best, but surely among them. Fine sound. W. Stegman

**TCHAIKOVSKY: Violin Concerto in D, Op. 35** A-A  
**MENDELSSOHN: Violin Concerto in E minor, Op. 64** A-A  
 Christian Ferras, violin; Philharmonia Orchestra under Constantin Silvestri B-B  
 Angel 35606

If this auspicious debut recording is representative of Ferras' musicianship, he will most certainly leave his mark on the musical scene in coming years. The two *concerti* are offered with a degree of dedicated sensitivity and discriminating intelligence not always attained by performers of twice the young Frenchman's (25) years and experience. Silvestri, having wisely curbed his distortive tendencies, provides helpful and well-integrated support; however, the desire to tamper just a bit must have proven irresistible, as evidenced by the strange thirteen bar excision (193-206) in an orchestral *tutti* of the first movement. Angel's reproduction places the orchestra too far back where they are overly subdued. A. Kaine

**VIVALDI: Violin Concerto in G minor, Op. 12, No. 1** A-B-B  
**RAMEAU: Concerto No. 6 in G minor** A-A-A  
**HANDOSHKIN: Viola Concerto in C** B-B-B  
 Leonid Kogan, violin; Rudolf Barshai, viola; Moscow Chamber Orchestra under Rudolf Barshai  
 Monitor MC 2018

Perhaps the biggest news concerning this record is the Handoshkin *Viola Concerto*, composed by this all-but-unknown Russian in 1801, and published in Moscow only eleven years ago. To write for solo viola at all in that day was to invite raised eyebrows, but Handoshkin demonstrated his independence with vigor and a good deal of color. He also brings home the fact that an 18th century Russian could sound very like his German contemporaries; there is more than a little of Carl Stamitz in this work. Barshai is a born violist, and his performance is a pleasure to hear. The Rameau, too, is of special interest, so clearly does it give the feeling of the extraordinary mind and personality behind it. Performances of all three works are well shaped, and the sound is close and clean. S. Fleming

## CHAMBER MUSIC

**BEETHOVEN: Trio in E flat, Op. 3** B  
 Heifetz, violin; Primrose, viola; Piatigorsky, cello A  
 RCA Victor LM-2180 A

The positive factors of a deliciously performed interpretation and excellent sound suffice to outweigh the relative unimportance of this early opus and the

meager total of only 35 minutes of music on the disc. The trio is more likely a loosely-constructed divertimento with two minuets in a good-humored 18th century style, and each of the six movements has its individual charm. The brilliant artists—who recently gave us on one release two trios from the Opus 9, both of greater substance than the Opus 3—here repeat their expected demonstration of flawless ensemble playing, exquisite intonation and style. It may be grade B Beethoven, but it's grade A everything else.

W. Stegman

**BOULEZ: Le Marteau sans Maître** A-A  
(for alto voice and six Instru- A-A  
ments) A-A

**STOCKHAUSEN: Zeitmasse** (for five woodwinds)

Robert Craft conducting  
Columbia ML-5275

Here is the last word in 12-tone music by two brilliant young European composers. Both works stem from Schönberg via Webern, both are filled with bright new sounds and are a joy to listen to. Boulez' *Marteau* is especially fascinating for the brittle and crystal-clear resonance resulting from the combination of flute, viola, guitar, vibraphone, xyloimba and an unusual assortment of percussion instruments. The Stockhausen *Zeitmasse* (Tempos) is more contrapuntal in texture but wonderfully aerial and transparent in sound. Both works are rhythmically highly complex and Robert Craft, conductor, does an amazing job, as do the musicians themselves. This is controversial music, hard to grasp at first; the astonishing thing is the immediate sensuous appeal through delicate resonance. This release is the first in Columbia's new series, *New Directions in Music*. The recording is all one could wish for. C. McPhee

**BRAHMS: Violin Sonata No. 1 in G,** A-A  
**Op. 78 ("Rain"); Violin Sonata** A to B  
**No. 3 in D minor, Op. 108** B-B

Joseph Szigeti, violin;  
Mieczyslaw Horszowski, piano  
Columbia ML-5266

The fine taste and heartfelt devotion that have characterized Szigeti's musicianship throughout the three decades he has graced the American musical scene are still very much in evidence in his playing of the Brahms literature at hand. What is no longer in prime estate is his security with the bow, particularly in the sustained notes' of lesser dynamics in the lower and lower-middle registers. Yet, when one has heard these accounts, there remains the unmistakable impression of artistry of signal stature and telling communication, productive shortcomings notwithstanding. The excellent Horszowski deserves better than the beclouded and over-subdued reproduction accorded him.

A. Kaine

**MENDELSSOHN: Variations Concer-** C-B-B  
**tantes, Op. 17** C-B-C

**SCHUBERT: Sonata in A minor** B-B-B  
**("Arpeggione")**

**CHOPIN: Sonata in G minor, Op. 65**  
Aldo Parisot, cello; Leopold Mittman,  
piano  
Overtone 17

I have been most impressed with this team's previous recordings, but am disconcerted by this one. Both Parisot and Mittman seem to be at a loss with the music they play. This may well be due to the strictly minor-league material chosen. Mendelssohn's duologue is small talk indeed; Schubert's work is the best music on the disc, has the grace of his vocal compositions, but falls far short of the violin and piano duos, the trios, and the quartets. Chopin's work poses a problem because the piano melodicism is overdone and the string instrument is utilized mainly for counterpoint. Parisot does not help matters by the too-frequent use of harmonics, which tend to deflate already weakened lines. The sound is quite often pinched and dry.

A. Cohn

**TSCHAIKOVSKY: Souvenir of Flor-** B-A  
**ence, Op. 70 (Sextet for Strings)** A-A

**HANDOSHKIN: Variations on a** A-A  
**Russian Theme (Duo for Violin**  
**and Cello)**

Leonid Kogan, Elizaveta Gilels, violins;  
Rudolph Barshai, Heinrich Talalian,  
violas; Sviatoslav Knushevitzky, Msti-  
slav Rostropovich, cellos. (Kogan and  
Rostropovich in the Har Jashkin)

Monitor MC-2019

I don't know what the Russians pay their recording artists, but a similar sextet of solo virtuosi would be financially prohibitive in the U.S.A. unless there were assurance of high-volume sales. The Tchaikovsky, pleasant and well scored but middle-drawer music, emerges with considerable effectiveness in performance. The playing is wondrous indeed. Musical values and virtuosity are matched perfectly in the Handosshkin duo—this alone would be worth the price of the disc. For all its brevity, it is a real and beautiful contribution to the Baroque catalog. Highly recommended.

W. Stegman

**SCHUBERT: Trio No. 2 in E flat, Op.** A  
**100** B  
The Immaculate Heart Trio B  
Capitol P8442

Just why one feels compelled to state at the beginning that this ensemble consists of three Sisters (who are also sisters) in the Order of the Immaculate Heart of Mary is something I cannot account for—it is, after all, hardly the first time the Church has harbored music, and it has nothing to do with the merits or demerits of the performance. While the sisters do not play with entire freedom—the performance gives the feeling of having been carefully and conscientiously plotted, and having about it still some remnants of self-consciousness—it is, nevertheless, honest, musical, and technically respectable. A little more polish and abandon, and the Sisters would be there! The sound is close, but there is at times too great a predominance of piano. S. Fleming

## VOCAL MUSIC

**BACH: Magnificat in D** A  
**PURCELL: Funeral Music for** B  
**Queen Mary** A

Ilse Wolf, soprano; Helen Watts, con-  
tralto; Richard Lewis, tenor; Thomas  
Hemsley, baritone; Geraint Jones  
Singers and Orchestra under Geraint  
Jones

Angel 45027

This thoroughly professional reading of the *Magnificat* never quite manages to get off the ground. Of the soloists, Helen Watts and Richard Lewis do the best work, with the honors going to Lewis for the ease, freedom and excitement with which he sings the "Deposit". The rest of the performers, and especially the chorus, miss the exaltation which this music must have. More interesting are the Purcell works—two a cappella anthems, beautifully sung, a march for trombones (with timpani in this version) and a canzona for trombones that reveals itself as a rich and sombre piece of the greatest musical strength.

J. Bowen

**FOSS: Psalms; Behold! I Build an** B-B-B  
**House** A-A-A

**SHIFRIN: Serenade for Five** B-B-B  
**Instruments**

Robert Wagner Chorale under Robert  
Wagner; Melvin Kaplan, oboe;  
Charles Russo, clarinet; Robert Cecil,  
French horn; Ynez Lynch, viola; Har-  
riet Wingreen, piano

Composers' Recordings Inc. CRI-123

Of the three works presented here, the Shifrin *Serenade* is the one with the most genuine musical impulse behind it. In spite of a rather unconvincing first movement, the work is an expressive one, particularly the second movement, which is beautifully written and notable for the delicacy and restraint with which it handles the often-abused piano. The Foss works are effective choral pieces in which the composer handles a large bag of tricks with complete assurance and not much personal conviction. Performance standards are high, although one could wish for less sound from the two pianos in the Foss.

J. Bowen

**SHOSTAKOVICH: From Jewish Folk** A to B  
**Poetry, Op. 79** A to C

**KABALEVSKY: Shakespeare Son-** A  
**nets, Op. 52**

**MUSSORGSKY: The Nursery**

Nina Dorlyak, Zara Dolukhanova, Alexei  
Maslennikov, Mark Reizen, singers;  
Dmitri Kabalevsky, Sviatoslav Rich-  
ter, Dmitri Shostakovich, pianists

Monitor MC-2020

In his settings of Jewish folk lyrics for three voices and piano, Shostakovich has tried to wed the melismatic idiom of Jewish folk music to his own personal style. When he is light-hearted he is convincing, inventing melodic ideas of insinuating grace. But when he is impassioned he is also bombastic. The Kabalevsky songs, in their turn, are disappointing; even Mark Reizen's beautiful singing cannot give freshness to so many clichés. As for the Mussorgsky, musically the most interesting work of the lot, its charm is dissipated by soprano Dorlyak's cool, unimaginative performance.

J. Bowen

**Agrupación Coral de Pamplona de** B to C  
**España** B

Pamplona Choir under Luis Morondo B  
Columbia ML-5278

This sixteen voice choir is a thoroughly disciplined and expertly conducted body capable of a wide variety of sounds and sound effects. However, this program, featuring Grau's *Songs of the Cabin Boys*, Power's *Songs of the Canary Islands* and five songs of de Falla, scarcely taxes their musicianship. One longs to hear them perform some of the 15th to 17th century Spanish liturgical works which Morondo himself has unearthed and for the performance of which he organized this group.

G. L. Mayer

**Great Day!** B  
 The Choir of the Metropolitan Spiritual C  
 Church of Christ, Simon Payne, B  
 director  
 Epic LN 3454

There's no denying that this amateur group from Kansas City sings with ardor and deep sincerity, or that the gospel songs and spirituals (performed here as in the actual church services) are full of rhythmic drive. By the same token, however, there can be no confusing this choir with one of professional caliber, and I find the raucous, frequently off-key singing rather tiresome after a while. In short, while the choir earns a resounding "A" for effort, those listeners who are looking for the musicality and precision, or the glorious voices characteristic of so many Negro choruses, had best look elsewhere. R. Sherman

**Jerome Hines Sings Concert Encores** C  
 Jerome Hines, bass; Alexander Alexay, B  
 piano A  
 London 5397

Most of the selections here will be familiar to those who must depend upon community concert organizations for their musical sustenance. These songs are built upon obvious humor and unashamed sentimentality. Musical values are almost non-existent. All selections, including the three Mussorgsky and the Beethoven and Wolf items, are wisely sung in English. Hines allows his magnificent voice to suffer some indignities of production for the sake of clowning, and he gropes his way onto some of the top tones. But this disc makes one continue to yearn for a less hackneyed and more characteristic Hines recording. G. L. Mayer

**The Lighter Side of Lauritz Melchior** C  
 Lauritz Melchior, tenor, with orchestra A to B  
 Camden CAL-424 R

Rather clearly defined standards exist for good taste but forces are still at work to set new ones for bad taste. This pace-maker clearly and unmistakably documents just what happened to opera stars who went west during the 40's. The gems here are a couple of pseudo-opera sequences from "Two Sisters from Boston". The one entitled *Marie Antoinette* is made up of orchestral pieces by Mendelssohn with a libretto laid on—the main theme is the slow movement of the *Violin Concerto*. Here Nadine Conner enters the picture, sounding suspiciously like Snow White. Melchior gives his formidable all, but even that redeems only some of the material on this disc. Please, Camden, give us Melchior's full weight. G. L. Mayer

**Russian Art Songs** A to C  
 Maxim Karolik, tenor; Robert Pettitt, B  
 Kalman Novak, Tan Crone, pianists B  
 Unicorn UNS 2 3-12"

This is a fascinating selection of thirty songs, many rarely heard, and some worthy of cheers for their beauty and freshness. Ten composers, ranging from Balakirev to Gretchaninoff, are included. There are some points of criticism, but these are outweighed by the positive qualities. Karolik's voice is agreeable and acceptable. But he should be listened to as an intelligent (intellectual, if you wish) singer-musician, not as a voice per se. If his control of dynamics and phrasing is at times uncertain, it does not falsify the music itself at any time, and his ability to make clear the meaning of an art song is rarely cultivated by our great voices. The forty-eight page brochure is an excellent bonus. A. Cohn

## OPERA

**BRETÓN: La Verbena de la Paloma** B  
 Ana María Iriarte, Julita Bermejo, B  
 Miguel Ligeró, Manuel Ausensi and B  
 others with Gran Orquesta Sinfónica  
 under Ataúlfo Argenta  
 London A 4126

This one-act farcical zarzuela dates from 1894 and is considered one of the classic models for this genre. It's meagre plot is centered around the Festival of the Dove, and features a doddering old druggist and his two young girl friends, one of whom is merely using him as an escort to make her lover jealous. The proceedings, however, only serve to set the scene for a heady dose of local color à la Madrid. None of the roles call for taxing vocalism; the emphasis is strictly on characterization. The cast is nowhere dismayed by and, indeed, is probably grateful for, this stress. Ligeró croaks the role of the druggist to perfection. G. L. Mayer

**MUSSORGSKY: Boris Godunov** A-C  
 (Highlights) B-B  
**RACHMANINOV: Aleko (Cavatina** C-C  
 of Aleko)  
 Mark Reizen, Ivan Kozlovsky, Georgi  
 Nelepp and others with the Chorus  
 and Orchestra of the Bolshoi Theater  
 under Vassili Nebolsin and Nikolai  
 Golovanov  
 Monitor MC 2016

Reizen's vocal splendor is not exploited here as much as his gift for characterization. None of Boris' great monologues are here — except for the inevitable death scene. Instead, we have Varlaam's lusty song, the St. Basil Cathedral scene (in which Kozlovsky does a magnificent job as the Simpleton), and the scene between Gregory and Pimen in the monastery cell. Reizen, who is in his 60's, gives every indication of being a great artist and scores his points by imaginative, not mighty, singing. The "Aleko" aria is a weak novelty. This would make a nice companion disc for those owning the superb Kipnis excerpts, for there is little duplication. G. L. Mayer

## KEYBOARD MUSIC

**BACH: Three Chorale Partitas** A  
 Robert Noehren, organ A  
 Urania UR-8012 A

How often does it happen that one listens to a new recording, in the company of several other people, and finds everyone present so absorbed and deeply moved as the music unfolds that each is literally on the verge of tears and unable to speak, when it is ended? Such was my own rare experience when first hearing this superlative disc. As for the music itself, what words of praise can one utter about Bach in a greatly inspired mood, as surely he was in these *Chorale Partitas*? The beauty comes from some realm beyond the reaches of this planet. The organ playing of Robert Noehren (who, unapardonably, was given no biography or any other word about him on the album cover) is enthralling in every way, capturing the essence of this great music. The sound is superb. B. Gabriel

**BRAHMS: Three Intermezzi, Op.** A  
**117; Variations and Fugue on a** B  
**Theme of Handel, Op. 24** B  
 Eugene Istomin, piano  
 Columbia ML-5287

Beauty of tone, sensitivity, color, understanding, style, technical security — how important these are in molding a great performance. Istomin seems to have all these qualities but there are also less tangible matters which may be quite as important, such as vitality, sweep, bigness of line, striking individuality and great fervor. Some of these elements are lacking in the performances on this record. The *Intermezzi* are played intimately, quietly, beautifully, but with little endearing animation. The *Variations and Fugue* have finesse, splendid control and intelligence, but, for this listener, lack fervor and vitality. The piano tone sounds a bit thin. B. Gabriel

**BRAHMS: Variations and Fugue on** A to B  
**a Theme of Handel; Rhapsodies** B  
**Nos. 1 in B minor, Op. 79, No. 2** B  
**in G minor, Op. 79, No. 3 in E flat,**  
**Op. 119**

**HANDEL: Aria con Variazioni**  
 Sylvia Zaremba, piano  
 Unicorn

Sylvia Zaremba has been known to concert audiences around the country for perhaps fifteen years (she made her New York debut at the age of ten) but until now she has remained reticent as far as records were concerned. Her first recording does her great credit. She plays with style, understanding, and a technique which only occasionally falls short of her musical intentions (this, in passages which demand starkly clean articulation). Her playing is "all out"; one senses that there are few reserves of skill or subtlety tucked away for the moment, untapped. But this is premature criticism of an artist in her twenties, for she does present her Brahms with flair and a certain bigness of concept. The recorded sound, however, blows up the loud passages and minimizes the soft ones unrealistically. It has obviously been tinkered with. S. Fleming

**HAYDN: Sonata No. 3 in E flat** A-A-A  
**MOZART: Sonata No. 10 in C, K.330** B-B-B  
**MOZART: Fantasia and Fugue in C,** A-A-A  
**K.394**  
 Glenn Gould, piano  
 Columbia ML-5274

The sensitivity, the sincerity of this pianist's attempts to get to the core of the music, as well as the security and clarity of his fingerwork, are constantly in evidence in these performances, making them among his best recorded efforts to date. If one applied the highest standards for critical comment, one might be tempted to say that the playing seems self-conscious, and when the tonal volume exceeds a *mezzoforte*, there is a tendency to be over-energetic and brusque. These shortcomings aside, the record has much to recommend it. Good sound. B. Gabriel

**KUHNAU: Biblical Sonatas** A  
 Albert Fuller, harpsichord; C. Ray B  
 Smith, narration A  
 Washington W-409

The quaint little world of drama to be found in these *Biblical Sonatas* by Bach's Leipzig predecessor is for the most part persuasively and imaginatively realized in these harpsichord performances. Playing four of the six

*Bible Sonatas*, Albert Fuller lacks only two characteristics which would put this recording in the outstanding class: the rare ability to make every single note count, and a steadier rhythmic sense. There is a fresh approach in the verbal comments at frequent intervals describing the events to follow. The labels on the disc incorrectly identify some of the sonatas as they are performed in sequence. Clear sound. B. Gabriel

**SCHUMANN: Waldscenen, Op. 82** A-A  
**SCHUBERT: Moments Musicaux, Op. 94** B-A  
 A-A

Wilhelm Backhaus, piano  
 London LL 1725

The great authority, control and all-around mastery that have made Backhaus one of the world's great pianists for fully half a century are not lacking in these performances. The Schubert pieces, however, fare better than the Waldscenen for, great artist that he is, Backhaus has never been known primarily as a pianist of wide-ranging tone color or charm. And it is just these qualities that the Schumann music requires. With the rather massive approach he brings to this music, these short, imaginative works emerge a bit heavily-handedly and lacking in the ultimate grace and intimacy they might have. The *Moments Musicaux* strike a more responsive note. Good sound. B. Gabriel

**Bach at Zwölle: Prelude (Concertato) and Fugue in D ("The Great"); Prelude and Fugue in C minor ("Arnstadt"); Prelude and Fugue in E flat ("St. Ann")** A  
 B  
 A

E. Power Biggs, organ  
 Columbia KL-5262

Zwölle is a small town in Holland where E. Power Biggs discovered the Arp Schnitger organ, built in 1720—the same type of instrument upon which Bach himself was known to have played. There is a particular fascination in hearing the composer's own works on such an organ, and the project presents musical documentation of a special kind. Biggs, in this case, seems to be so taken up with the instrument itself that his interpretations of the three works are somewhat lacking in spiritual content. This is particularly true of the *Prelude and Fugue in D*; the *E flat* fares best. The sound of the organ is most beautifully captured by the Columbia engineers. There is an accompanying booklet written by Mr. Biggs with notes on the organ's structure and on the music played. A. Skulsky

## MISCELLANY

**John Sebastian Plays Bach** A  
**BACH: Sonata No. 1 in B minor for Flute and Piano; Sonata No. 2 in E flat for Flute and Piano** A to B  
 A

John Sebastian, harmonica;  
 Paul Ulanowsky, piano  
 Columbia ML 5264

This listener fully expects one day to hear effective, musically worthwhile performances of masterpieces of Bach, Mozart, Beethoven and other great composers — on the musical saw, ocarina and the ukulele, if not the kazoo. For, granted a far-reaching technique and keen musical insight, hardly any medium seems too outlandish to realize (to a large extent, anyway) the wishes of the most serious composer. Segovia proved this to us years ago on the guitar; now John Sebastian does so with his harmonica. These two sonatas are performed with astonishing skill and the most catholic taste, and provide a thoroughly enjoyable presentation of this music. Only a certain monochromatic tone quality, inherent in the instrument, mars the pleasure. Fine accompaniments, good sound. B. Gabriel

**An Anthology of Guitar Music: The Sixteenth Century** B to C  
 B  
 A

Charles Byrd, guitar

The list of various dances, sets of variations, sonatas, songs and fantasias from the sixteenth century Spanish literature for the guitar (featuring five composers whose names are unfamiliar to all but historians and musicologists) is intriguing and provocative indeed. A glimpse into an all but forgotten world of charm is anticipated. But as assembled here, and as performed by Charles Byrd, the over-all effect of this music is disappointingly doleful and monotonous. The numbers are arranged with little contrast of mood or tempo, and despite Byrd's mastery of his instrument, he doesn't bring to the music all the imagination and vitality possible. B. Gabriel

**The Best of the Stan Freberg Shows** A  
 Stan Freberg and Company, Billy May's Orchestra A  
 Capitol WBO-1035 2-12"

Tell me, friend, what were you doing during the summer of '57? If you were busy deploring the state of comedy in America, and in Radio in particular, then you weren't listening to the 15 half-hour shows on which Stan Freberg and his able zanies were doing something about it! Neither was the undersigned,

who therefore has no way of knowing whether the two hours just released here are representative of the entire series. What is certain, though, is that this entire album is hilarious. Freberg's comic mind is infinite, and ranges from an interview with an abominable snowman to a TV western (sound track only) which takes a hefty poke at the U.S. Marshall racket, and radio commercials. Billy May's orchestra and the Jud Conlon Rhythmaires are as important as the talented cast. There is, of course, the problem of gags-grown-stale upon re-hearing but there will always be someone for whom you can play it—their fresh enjoyment will revitalize your own. S. Dobbins

**Hi-Fi Square Dances** B  
 The Nashville Squares A  
 Camden CAL-432 A

If you've got someone to do the calling for you (calls are omitted here), you'll find in this disc an excellent set of standard reels and square dance tunes. The fiddlers are in top form, the tempos are steady as a rock, and the sound, as advertised, is indeed hi-fi. Naturally, the basic similarity of all the numbers makes for rather unvaried listening, but then again, you're not supposed to sit back and "appreciate" this sort of music. It's strictly for dancing, and as accompaniments for do-si-dos and allemandes left, it can hardly fail to please. R. Sherman

**Music for Non-Thinkers** —  
 Guckenheimer Sour Kraut Band —  
 under Dr. Fritz Guckenheimer A  
 (Richard Gump)  
 S RCA Victor LSP-1721

Assure yourself that your new stereo equipment is in perfect working order before you put this disc on the turntable, for the next sound you hear could conceivably be the result of a bizarre mechanical accident. Incredibly enough, however, these slurpings and burpings are the product of a human—even literate—mind. There are moments when this troupe sounds like the under-rehearsed municipal band of a very small community but at all other times it is a thousand times worse. This spoof does not recall the sound of Germany as I remember it and it is open to question whether it is for those who love band music or for those who detest it. G. L. Mayer

## FOLK

**Absolute Nonsense** B  
 Oscar Brand A  
 Riverside RLP 12-825 B

One of Canada's gifts to the U.S. is Oscar Brand. As "Shoeless Troubadour" for New York's municipal radio stations, Mr. Brand's brand of urbane humor was a happy counterpoint to his weekly folksong festival. This album contains 18 ballads of the more amusing (and bloody) variety, with brief paragraphs of nonsense explanations to be read either before or following their performances. Where more than one voice is required, arranger Dave Sear materializes to join in. Some of the original lyrics have been altered to protect the innocent, but the gusto makes up for the lack of lusto. S. Dobbins

**Folksongs and Ballads** A  
 Peggy Seeger B  
 Riverside RLP 12-655 B

As the great folklorist Cecil Sharp showed with his extensive studies of music in our Southern mountains, hundreds of English ballads travelled with the early settlers to the New World, and become firmly entrenched in American folk tradition. Peggy Seeger here presents fourteen of these Anglo-American songs (several in variants collected by Sharp), some of the best known of which are *The Mermaid, I Married Me a Wife, Hangman Hangman, and The Roving Gambler*. Miss Seeger's performances are unassuming and always tasteful (if somewhat lacking in flexibility) and she is particularly successful with the more lively, humorous ditties. Quality of sound varies from band to band, but is always quite acceptable. R. Sherman

**Gold Rush Songs** A-B  
 Pat Foster, with Dick Weissman A-B  
 Riverside RLP 12-654 B

This colorful album contains thirteen songs of the great California gold rush, telling of the miners' trials and tribulations, their dreams, their successes and failures, and ranging in mood from the satiric humor of *Sweet Betsy From Pike* to the pathos of *The Dying Californian*. Although many of them are of greater historical than musical interest (and several are much too long), the ballads come alive in Pat Foster's straightforward, convincing performances, and are greatly enlivened by Dick Weissman's vocal and instrumental support. Recorded sound is clean, if a little lacking in resonance. R. Sherman

**The Kingston Trio** B  
 Capitol T 996 A  
 A

Bob Shane, Dave Guard and Nick Reynolds, who collectively call themselves The Kingston Trio, are three extremely talented young men who have been

performing at many of the folksong bistros around the country. Bursting with exuberance and buoyant, high spirits, they sail happily through a varied program of folk and semi-folk songs, mostly in slick, but highly imaginative arrangements by Mr. Guard. Although their interpretations could hardly be called "authentic", they have a remarkable feeling for style, and for the most part succeed fully in capturing the flavor of the various songs (which here range from an English drinking song, *Three Jolly Coachmen*, to Tom Dooley, an American badman ballad, to a semi-burlesque version of the Mexican *Coplas*). Bright, full-bodied sound. *R. Sherman*

**Movin' West** A  
The Merrill Staton Choir B  
Epic LN-3472 A

The loping, melancholy folk songs of the Old West seem to lend themselves better than most to the type of lush choral arrangements favored by the Merrill Staton Choir. This disc, needless to say, is not for the purist, who will find in the rich harmonies and choral "effects" the very antithesis of what the lonely cowboy's singing must have been like. There is no questioning the beauty of the music, however, and for most listeners, the collection can hardly fail to please. The performances are excellent, as is the quality of sound. *R. Sherman*

**Singing Family of the Cumberlands** A-B  
Jean Ritchie A  
Riverside RLP 12-653 B

Jean Ritchie, who has already recorded more than a dozen albums of songs from the Southern mountains, adds a new dimension on this disc by speaking as well as singing. She precedes each of the ballads (included are *Fair Ellen*, *Gonna See My True Love* and *The Cuckoo*, along with seven others) with detailed accounts of how she came to learn them, of the circumstances under which they were sung, and of their particular significance in her life. On the whole, it is an interesting and a warmly personal document, as well as a colorful bit of Americana. *R. Sherman*

**Songs Children Sing in Italy** A  
Bob and Louise De Cormier B  
Judson J-3025 A

Children of all ages should really enjoy this altogether captivating collection of Italian nursery rhymes, dancing songs and fun games, all of which are performed with charm and graceful humor by Bob and Louise De Cormier. Although they sing in English, the De Cormiers have, in several instances, retained some of the original Italian words and nonsense phrases, thus further enhancing the unique flavor of the delightful ditties. The success of the disc may also be attributed in large measure to the efforts of Rudi Goehr, who fashioned the tastefully clever musical settings, and Leo Israel, whose translations are unstilted and natural sounding. Bright, well-balanced sound. *R. Sherman*

**Songs of a Russian Gypsy** B  
Theodore Bikel C  
Elektra EKL 150 A

In the light of Theodore Bikel's many outstanding recordings, I am especially sorry to report that I find his latest release disappointing, both vocally and stylistically. Bikel's tone is often hard and forced, his interpretations labored and exaggerated; seldom does one sense the abiding warmth and understanding which made his recent "Jewish Folk Songs" so rewarding. A quintet of musicians playing balalaikas, guitars, violin and accordion provide the Russian cafe style accompaniments. Elektra's sound is first rate, as usual, and the company further obliges with full texts and translations. *R. Sherman*

**Unholy Matrimony** A to B  
Paul Clayton B  
Elektra EKL 147 A

This pleasantly bawdy set of ballads contains some eighteen amusing tales of marital, premarital and extra-marital adventures, somewhat along the lines of Elektra's earlier and highly successful "When Dalliance Was in Flower" discs. Included are such revealing testimonials to bachelorhood as *I Wish I Was Single Again*, *The Mother-in-law Song*, and *Home, Sad Home*, all of course dedicated to the proposition that marriage is the root of all evil. Paul Clayton sings them with disarming nonchalance, in a straightforward, dead-pan manner that is usually quite effective, if occasionally a little lacking in sparkle and humor. Explanatory notes and full texts are thoughtfully provided. *R. Sherman*

**The Weavers on Tour** A to B  
Vanguard VRS-9024 A  
B

The Weavers are back with another entertainingly varied collection of traditional and almost-traditional songs, all performed with the quartet's customary gusto and vitality. Highlights in the "almost-traditional" category include Pete Seeger's warmly sincere version of Lee Hays' *Empty Pockets Blues* and Fred Hellerman's lead singing of his own Calypso extract, *Come Little Donkey*; while of the standard folk tunes, the familiar *Aunt Rhody* and

*Every Night When The Sun Goes In* are outstanding. One unfortunate arrangement mars this otherwise excellent collection: in *Tina*, the singers must contend with an inane, tasteless trumpet obbligato. *R. Sherman*

## STAGE, SCREEN, AND TV

**Four on the Aisle** A  
The Four Lads Sing; Ray Ellis B  
Orchestra A-B  
Columbia CL 1111

Everyone likes Rodgers and Hart, Irving Berlin, and Cole Porter. With this fact very much in mind, The Four Lads have put together a musical survey of 22 songs from the scores of "Babes In Arms", "Annie Get Your Gun", and "Kiss Me Kate". It's an excellent album, with the accent on melody and simplicity of performance. There is little attempt to wring laughs from the more amusing but familiar tunes. Yet a surprising variety has been achieved by this quartet, which first earned its popularity among the teen age crowd. This latest program should widen their circle of fans. Ray Ellis and his Orchestra provide fine assistance to a worthy effort. *S. Dobbins*

**As Long As There's Music** A  
Eddie Fisher with orchestra under B  
Hugo Winterhalter A  
RCA Victor LPM-1647

Here is an excellent compendium of romantic songs, most of them from show scores, that fit the Fisher voice and personality perfectly. While I deplore his tendency to choke up in a song's more tender moments, Mr. Fisher can sing with enjoyable warmth. The songs include Sigmund Romberg's *Close As Pages in a Book*, Rodgers' *You Are Too Beautiful*, and *I Wish I Were In Love Again*, Vincent Youmans' *Time On My Hands*, Porter's *I Am In Love*, Loewe's *There But For You Go I*, Schwartz' *I'll Buy You a Star* (from "A Tree Grows in Brooklyn"), Coward's *I'll See You Again* and Kern's *In Love in Vain*. Superb collection. *E. Jablonski*

**"South Pacific" & "Oklahoma!"** A  
George Feyer B to C  
RCA Victor LPM-1731 A

George Feyer has been successfully tilling the Lisztian transcription approach to popular songs. Quite simple melodies end up transfigured into concerto-like lace-patterns, highly filigreed sugar coating, dextrous finger painting, but — alas — little music. Now I admit there are those who like their "South Pacific" and "Oklahoma!" songs all fancied up, and they might even think they are being subjected to "high class" music. These excellent Rodgers and Hammerstein songs sound best in their natural settings to my taste. Mr. Feyer is without doubt a most skilled instrumentalist, but how about a chord now and then? *E. Jablonski*

## POPULAR

**Althea Gibson Songs** B  
Althea Gibson B  
Dot DLP 3105 A to B

This experiment in talent-transplanting comes fairly close to succeeding. Still, this first musical off-shoot from a tennis star in vocal soil will not flower. Not this season, at any rate. My admiration for Miss Gibson's athletic prowess is equal to anyone's, but even admitting her rich contralto assets, the fact remains that the Champ's personality does not illuminate the twelve songs in this set. (*Because of You*, *If*, and *Once In Awhile* are the better ones.) Performers who earn that title bring to their work a special "individual" quality, such as is Miss Gibson's at Wimbledon and Forest Hills. A few more sets of "singles" will help. *S. Dobbins*

**The Art of Chevalier** B  
Maurice Chevalier B  
London TWB 91183 B

Though the thirteen songs which make up the two sides of this disc may represent the art of Maurice Chevalier, they curiously manage to exclude most of the numbers for which he has become famous—at least in this country. Also, they represent him only as he has sung in recent years; the characteristic charm, personality and showmanship are all still here, but the voice itself is pretty well shot. While the listener cannot escape the sense of considerable effort on the part of the singer, it is all quite delightful nonetheless. His excursions into straight speech are in the best Chevalier tradition. The orchestral accompaniment seems disappointingly humdrum, and rather too soft. *B. Gabriel*

**Billy Eckstine's Imagination** A to B  
Billy Eckstine A to B  
Mercury MG-36129 B

A sudden burst of memory, as this record began, took this reviewer back some twenty years to the days of "Fatha" Hines' great band, when the legends

of jazz and swing moved forward with Eckstine's own legend. I remembered *Skylark* and *Jelly Jelly*, neither of which are in this set. Then, in an instant, I was back in the present, listening. Imagination or no, the Eckstine voice was never better. The style, confident and relaxed—but *disciplined*. Side II is so relaxed there is time for only 5 songs, but all eleven deserve the extra effort displayed here. *Lullaby of the Leaves* gets away from him for a moment, but only that. S. Dobbins

**Coffee Break** B  
Reg Owen and his Orchestra A  
RCA Victor LPM-1582 A

Mainly these selections are fashioned by easy listening, "background music to doing something else by". Nice innocuous non-thinking stuff, tastefully arranged and discreetly played by the skilled orchestra of Reg Owen. But I do feel we are indebted to Mr. Owen for bringing his lush string treatment to a very lovely Vernon Duke melody, *Suddenly* (from the "Ziegfeld Follies of 1934"), which is unaccountably neglected except by such aficionados of obscure showtunes as Bobby Short. Included also are the Arthur Schwartz tune *Oh, But I Do*, Sammy Fain's *Ev'ry Day*, both haunting melodies, hauntingly played. E. Jablonski

**Coffee Time** B to A  
Morton Gould and his Orchestra A  
RCA Victor LPM-1656 A

If you are new to the miracles of Morton Gould as arranger-conductor, this is a good album for your initiation. Devotees will not be disappointed, either. This latest offering contains twelve of Mr. Gould's variegated best. They include at least one old faithful (*Besame Mucho*) of earlier releases. (It's a new recording, however, not a repress.) Other songs include *Hora Staccato*, *Serenata*, and *Jamaican Rumba*. Each section of the orchestra is used for its own individual color, but strings and percussion steal the show. S. Dobbins

**Cole Porter Dance Book** A  
Nat Brandwynne and his Orchestra B  
Vik LX-1008 A

As a dance album this collection of vintage Porter is most effective, but I must admit I'd rather not listen to it. Not that the Porter songs aren't fine—they are, but the Brandwynne approach is not for me. The orchestra has the typical hotel band sound with the conductor's piano rippling through it all. The whole business is quite nondescript and the band seems to be without any real character, sounding as it does like every other hotel band. But I must say the beat is steady and danceable, which is what they were after, after all. E. Jablonski

**Hi Fi-esta** A to B  
Edmundo Ros and his Orchestra A  
London LL-3000 A

If placing the right foot directly in front of the left were all that the South American dance styles required, this poor mortal would still prefer listening to Cha cha cha, baion, and tango, to the more exhausting appreciation available on the dance floor. This album does well for Señor Ros, who is to England what Señor Cugat is to America. One reason the listening is so pleasant is the fact the tempos are up (in England all dance tempos are faster). A brief nod to the waltz and fox trot are included (*Ramona*, *Jealousy* and *Dolores*), and most arrangements are heavy on brass, for melody, with equal time and space given to percussion for rhythm. In each case, the accents are well placed. S. Dobbins

**Irving Berlin** A  
Frank DeVol and his orchestra B  
Columbia C2L 12 B

It is Irving Berlin alone who shines throughout this 4-sided survey of fifty years of songwriting. He glows far brighter than the orchestra, arranger, or conductor. As a result, there is something lacking, not in the music, but in the emphasis. The main hitch to my complete enjoyment of this record is the overabundance of simple dance tempos. There are many variations, but most of the two hours is set up for dancing. Each band contains at least two (and often three) separate songs, usually placed side by side for reasons of chronology or former association. S. Dobbins

**'S Awful Nice** A to B  
Ray Conniff and his Orchestra A  
Columbia CL-1137 A to B

Take twelve songs, such as *June In January*, *Lovely To Look At*, and *April In Paris*, and add a vocal group. The problem: how to present these standards, include the human voice, and not retrace familiar patterns. Ray Conniff came up with the answer three albums ago, by his use of the vocal sounds as one more instrument in the band. He wasn't the first to do it, but he's as successful as ever in this newest release. Though his basic tempos are geared to dancing, these fine arrangements will please even if you're not sure of how to tap your foot. Brass and percussion dominate and the voices are just close enough for comfort. Next stop, according to Gershwin: *'S Paradise*. I won't mind. S. Dobbins

**Just You, Just Me** B  
Jaye P. Morgan B  
RCA Victor LPM-1682 A

This uniquely named vocalist is representative of the current crop of pop singers. Her style is not greatly different from so many others of her ilk; they sing mechanically with a peculiar metallic quality in their voices. Having long given up trying to comprehend their popularity, I feel I must also not treat them too harshly because, no doubt, widespread popularity has its reasons. But frankly, I find Miss Morgan's singing without any warmth or real beauty; even when she sings such lovely songs as Schwartz' *I See Your Face Before Me* and Kern's *The Song Is You*. This album may be just for you, but not for me. E. Jablonski

**Legrand in Rio** B-A  
Michel Legrand and his Orchestra B-A  
Columbia CL-1139 A-A

Fourteen songs of Latin coloring are touched by the formidable arranging talents of Michel Legrand, who has placed them arbitrarily in Rio. They don't all belong there, except as tourists. And, as such, they are slightly overdressed in Legrand's very festive orchestral fabrics. Beginning with Ellington's *Caravan*, and concluding with *Adios*, the hand of Legrand points out the wonders of *Brazil*, *Bahia*, and *Granada*—this last an error in geography only, due to the limitations of the album title. Legrand's imagination, however, steps nimbly over borders and such man-made hurdles, and yet it's as exhausting to the ear as carnivals often are. S. Dobbins

**Portraits** A  
Frank DeVol and his Orchestra B  
Columbia CL-1108 B

Almost everyone connected with a hit record that sells over a million copies receives a copy in gold, for casual display in a conspicuous spot. The Honor Roll for Columbia includes the names of Rosemary Clooney (*Come On-a My House*), Frankie Laine (*Jezebel*), and other notables. Twelve of these top tunes have been reassembled in the name of their big selling stars (thus the *Portraits*), and conductor-arranger Frank DeVol has fashioned of them a dozen occasionally interesting treatments. The album, for the most part, is a dance party, and as such, it offers little that is original or fresh. *The Yellow Rose of Texas* recalls its former glory, but the rest are merely agreeable. S. Dobbins

**A Twist of Lemmon** B  
Jack Lemmon with orchestra B  
conducted by Marion Evans A  
Epic LN-3491

Jack Lemmon joins the parade of film personalities who are not content to confine their vocalistics to the Saturday night dip in the tub. Mr. Lemmon goes a couple better; not only does he sing, he also plays the piano (very well) and even contributes a couple of compositions to the album. While I consider Jack Lemmon one of the brighter talents in films, and I find his voice pleasant enough, he is an obvious amateur at the singing trade. Which is all right, but he sometimes swallows lyrics and maybe changes the tune here and there. But he is one of the best of the Hollywood lot and includes some nice songs. E. Jablonski

**Under Western Skies** B  
George Melachrino and his B to C  
Orchestra B  
RCA Victor LPM 1676

British born Melachrino, having toured our American West, repays us with a dozen tone pictures of that section, eight of which are as familiar to Americans as the National Anthem. The remaining four are also British-born. (*Colorado River*, *San Francisco*, *Northwest Trail*, and *One Armed Bandit*.) The American eight include, *Empty Saddles*, *Wagon Wheels*, and *Coal Water*, but Melachrino has added nothing new to them but his personal admiration. Four of them depend on wood blocks to simulate the slow jog of horse and rider, and all eight lack lustre. The English impressions fare better, but this Far West is more coy than coyote. S. Dobbins

## JAZZ

**Hot Cargo** B  
Ernestine Anderson A  
Mercury MG 20354 B

Almost unknown at home, Ernestine toured Sweden in the summer of '56 and became a prophetess with honor under Scandinavian scrutiny. She has a vibrant, jazz-tinged quality that makes her performance of *Mad About the Boy* the best of its type yet recorded. Other standards (*Day Dream*, *Ill Wind*, *My Man*, *Experiment*, *Little Girl Blue*, etc.) are deftly handled, though the Harry Arnold backgrounds are harmonically limited. The liner notes credit none of the Swedish musicians involved. Unmistakable signs of promise indicate that Ernestine's next LP will be a gas. L. Feather

**Louis and the Good Book** A  
Louis Armstrong B  
Decca DL-8741 A

As the notes point out, the *Spiritual* is nothing new to Louis, who has been using this type of material off and on for twenty years, and indirectly even longer. The choir and arrangements are in the hands of Sy Oliver. This is, of course, essentially a vocal album, though Louis' horn leads the ensemble through a rousing instrumental interlude on *Down By The Riverside*. It is agreeably muted, to organ background, on *Swing Low Sweet Chariot*, and beautifully blended with the choral setting on *Motherless Child*. In sum, this is the essence of Armstrong's personality; warmth and sincerity nestling with sly comedy that stops short just this side of sacrilege—or occasionally just the other side, which pulls the rating down from a triple A. Liner notes: Martin Williams. Valuable background data. L. Feather

West Coast Waiters C  
 Conte Candoli-Lou Levy B  
 Atlantic 1268 A

Conte's trumpet plays simple unisons or two-part harmony with Bill Holman's tenor sax, supported by a supple rhythm section with Levy on piano, Larry Marable on drums and the peerless Leroy Vinnegar's bass. How you react to the eight tracks will depend on how much you have been exposed to these over-recorded soloists. It is hard for anything new to be said by, or about, Candoli or Holman. Possibly realizing this, Atlantic had the unique idea of turning over what would normally be liner note space about them to an essay on an unrelated subject, the role of the bass in jazz, well written by Bill Russo. L. Feather

The Swinging Shepherds A  
 Buddy Collette A  
 EmArcy MG-36133 A

Of all the countless LPs of its kind this is the fullest-fledged flute fiesta yet, with Collette, Bud Shank, Harry Klee and Paul Horn running between C flute and alto flute and bass flute and piccolo, in a set of seven original works and two remarkable improvisations. Because of the variety in writing and various permutations of horns I never found the coloration monotonous. Paul Horn's *Pony Tale* and *Four Winds Blow* are the swayingest tracks. Notes are interesting but should have included a play-by-play rundown of solo credits, almost none of which are listed. L. Feather

Exploring the Future B  
 Curtis Counce Quintet A  
 Dooto DTL 247 B

Unlike the above-mentioned Messrs. Candoli and Holman, these West Coast residents have been heard with comparative infrequency on records. They play a more muscular, hard-driving brand of modern music, the Swedish Rolf Ericson's trumpet and the tenor sax of ex-Max Roachster Harold Land stand out. Four originals by the pianist, Elmo Hope, one by Land and three standards, of which *Move* is a meaningless drum solo by Frank Butler. Counce's bass is admirable throughout. Cover art, photography and liner notes are far below the standards of the music—but don't let this deter you! L. Feather

Black, Brown and Beige B  
 Duke Ellington's Orchestra featuring A  
 Mahalia Jackson A  
 Columbia CL-1162

As presented in its original form in 1943 this work ran almost 50 minutes and was an unprecedented masterpiece of extended jazz writing. Alas, Duke is, as the notes here state, never content merely to repeat something he once did well. As a result, the work has now been stripped of its original meaning (it was "a tone parallel to the history of the American Negro"); many of the delightful themes have been dropped entirely, even the superb *Blues*, which included Ellington's most masterful lyrics. The exquisite *Come Sunday* is ruined by being taken away from Hodges and split between Carney and Baker, and by undergoing interminable repetition on the second side. Mahalia Jackson does her best, singing and humming, Nance's violin sinks into its most glutinous mood, and the work concludes for no apparent reason with Miss Jackson singing the 23rd Psalm. For those who never had the luck to hear the real *Black, Brown and Beige*, this new treatment can still be recommended. Despite its faults there are many moments of great Ellingtonian beauty. L. Feather

The Best of Ella B  
 Ella Fitzgerald A  
 Decca DXB-156 R

This two-record package traces Ella's career all the way from *A Tisket a Tasket* (May, 1938) to *The Tender Trap* (August, 1955). Though it provides an uncomfortable reminder of the inadequacy of many of the settings surrounding her, there are moments of great excitement—even on the track in which she's saddled with the Ink Spots, and even on the bop treatments, now wearily over-familiar, of *Flyin' Home*, *Lady Be Good*, and *How High the Moon*. The production is handsome and there are no less than four sets of liner notes. Accompanying groups are led by Camarata, Gordon Jenkins, Sy Oliver and, of course, Ella's original boss, the late Chick Webb. L. Feather

Terry Gibbs Plays the Duke A  
 Terry Gibbs B  
 EmArcy MG-36128 A

Eight Ellington tunes and two of Strayhorn's, wrapped up in a neat and un-spectacular series of performances in which the only facts of unusual interest are that Pete Jolly plays accordion (successfully) and Gibbs, on a couple of tracks, doubles on marimba and xylophone. The quartet swings throughout, but the arrangements could have been a little more imaginative. It is ironic to see four writers credited as co-composers of Duke's two-note *C Jam Blues*. What did they compose, half a note each? Liner notes: Jack Tracy. Competent. L. Feather

Chuck Gould Plays C  
 A La Fletcher Henderson B  
 Vik LX 1123 A

Even Benny Goodman, who popularized Henderson's arrangements, had trouble delivering them unwilted at Newport; when the style is imitated by a complete stranger with an unknown band it has even less meaning. Fletcher was a giant of the 1930s, but this view of him is like looking through the wrong end of a telescope. The 12 tunes are all stale standards, never particularly associated with Henderson. Best soloist is an Eldridge-like trumpet; all individuals are buried in the brief, uninformative liner notes by Stephen Longstreet. L. Feather

Chico Hamilton Trio B  
 World Pacific PJ-1242 A  
 A

Chico's name is used here to launch what is in fact the debut solo LP of Freddie Gambrell, a blind pianist he found in San Francisco. Gambrell has the technical competence that one now takes for granted in these days of academic jazzmanship; too, he can take ideational dictation with his left hand and swing with both. He plays funkily on a blues, feelingfully on a minor-moded revision of *These Foolish Things*. On *Devil's Damise*, written by the bassist, Ben Tucker, he sounds like a more galvanic Phineas Newborn. The album is almost worth the price for Gambrell's very touching statement of his credo in the liner notes, quoted by Ray Combs. L. Feather

The Weary Blues With A  
 Langston Hughes A  
 Langston Hughes reading his own B  
 poems accompanied by Red Allen, A  
 Vic Dickerson, Sam "The Man" Taylor, B  
 Charlie Mingus, Jimmy Knepper, A  
 Shafi Hadi & others  
 MGM E-3697

As the notes state, this is not the usual "jazz-and-poetry hopscotch". Hughes' poetry is simple, direct, humorous, human, rooted in the blues with a natural jazz feeling. Side I has fine and functional music written by Leonard Feather, played by Red Allen (in excellent form) and band. Side II's appropriate backgrounds are the compositions of Charlie Mingus and are played by that bassman's quintet under the name of its pianist, Horace Parlan. On my copy, Hughes seemed too close to the mike on Side I. Notes: Martin Williams. Intelligent discussion of the poetry of jazz; short biographical data. I. Gitter

J. J. in Person B  
 J. J. Johnson B  
 Columbia CL-1161 B

The group heard here is Johnson's most recent quintet, featuring Nat Adderley (whose name is misspelled in the liner notes) on cornet. Since most of the material is familiar and has been done at least as well in previous versions (Parker's *Now's the Time*, Monk's *Misterioso*, plus *Laura*, *Walkin'*, *Tune-Up*, etc.), the value of the set depends on the solos which, fortunately, are uniformly good. Johnson's announcements are included. Liner notes: Charles Edward Smith, who apparently is trying hard to understand this kind of music. He neglects to state at what concert the performance took place. L. Feather

**RATINGS OF JAZZ AND POPULAR RECORDS AND TAPE**

It must be obvious to everyone that popular music, jazz and music of the theatre and motion picture, cannot be rated in the same manner as classical music, save for the audio quality of the records. Therefore, the following explanation is given so that you will fully understand the significance of the three letters which appear at the left of reviews of popular, jazz, theatre and motion picture albums:

**COMPOSITION (Top Letter)**

**A: Extraordinary**  
 Indicates that the collection is of superior character, both from a standpoint of material and programming. Assignment of this rating means an unqualified recommendation.

**B: Good**  
 In general the collection is excellent, but additions or substitutions might have made the work more attractive and more lastingly enjoyable.

**C: Satisfactory**  
 A collection that is highlighted by only a few numbers yet the over-all is quite acceptable. This might often apply to collections that have a limited appeal, yet are important to those who specialize in specific types of music. It might often apply to collections of historic importance where the artistic performance is the primary factor.

**PERFORMANCE (Middle Letter)**

**A: Extraordinary**  
 Indicates a superior performance throughout the collec-

tion. Assignment of this rating means an unqualified recommendation.

**B: Good**  
 In general the performance is excellent, save that there are minor imperfections or breaches of artistry.

**C: Satisfactory**  
 To all intents and purposes an enjoyable recording, yet one that does not qualify for B rating.

**RECORDING QUALITY (Bottom Letter)**

**A, B, C:** The same as for classical recordings.

**R:** Indicates a re-issue.

Wynton Kelly  
Riverside 12-254

B  
B  
A

Kelly, who has only one previous LP to his credit (a 10-incher, six years ago) was buried too long as accompanist to Dinah Washington and sideman with Gillespie and others. On these seven tracks he has strong support, with Kenny Burrell on guitar, Paul Chambers on bass and the ubiquitous Philly Joe Jones on drums. Kelly's influences seem to range all the way from Earl Hines to Bud Powell. The seven tunes include Benny Golson's *Whisper Not*, Billie Holiday's *Don't Explain* and a lightly-swinging up-tempo treatment of *Dark Eyes*. Liner notes: Orrin Keepnews, who never fails us. L. Feather

Beverly Kenney Sings for Playboys  
Beverly Kenney  
Decca DL-8743

C  
C  
A

Jazz critics eagerly embraced the sound of Beverly Kenney a couple of years ago as a great new jazz voice. On this set she is accompanied by piano and bass only, the former being Ellis Larkins, than whom there is no more sympathetic accompanist on earth. Beverly has pleasant ideas and phrases well; she is an agreeable sight in a small, intimate night club. Her voice, however, is small and very limited in dynamic range and emotional expression; and the inclusion of such songs as *A*, *You're Adorable* and *Mama, Do I Gotta?* in an album for adults seems questionable. Notes: Steve Allen. Adequate. L. Feather

Back to Balboa  
Stan Kenton  
Capitol T 995

B  
B  
B

This disc was made during Kenton's return to the *Rendezvous Ballroom* at Balboa, Cal., with an orchestra he has since disbanded. It was one of Stan's better bands. Of the ten arrangements heard here seven are by Johnny Richards, two by Marty Paich, one by Bill Holman, and they are performed with the taut, Brooks Brothers precision one expects from Stan's bands. Richards' *Rendezvous at Sunset*, featuring Noto's muted trumpet, achieves an effectively relaxed mood contrasting well with *The Big Chase* preceding it. Notes: unsigned, brief but adequate. L. Feather

Harold in the Land of Jazz  
Harold Land  
Contemporary C-3550

B  
B  
A

This set provides a stimulating reminder that the brand of jazz sometimes known as "hard bop" is by no means the exclusive property of the East Coast. Land, former tenor man with Max Roach, heads an assertive quintet that includes the greatly improved trumpet work of the Swedish Rolf Ericson and a fine rhythm section, outstanding among whose members is the late Carl Perkins on piano. Arrangements for the seven long tracks were by Land and Elmo Hope. Liner notes by Nat Hentoff, who rightly points out that this set should be instrumental in bringing Land belated recognition. L. Feather

Detour to the Moon  
Mary Ann McCall  
Jubilee 1078

B  
B  
B

The veteran vocalist has two settings here, one an odd group with viola and 'cello. Ten of the twelve tunes have "moon" titles. Mary Ann, who often hits a note as if it were a punching bag, is a jazz singer as claimed here, and at times her imaginative phrasings and contrived settings come off admirably; at others they are as unusual (and as practical) as an oblong wheel. She does manage to reap an earworthy crop out of *Harvest Moon*, and captures a warm mood on a new *Detour Ahead*, the tune she once sang in WoodyHerman's band. The notes were written, it seems, without hearing the record. Teddy Charles, whose vibraphone is nowhere to be heard, is listed as playing throughout, and arrangers are credited on a couple of tracks where virtually nothing but intro and coda were arranged. L. Feather

Modern Jazz Quartet and Oscar  
Peterson Trio at the Opera House  
Verve MG V 8269

B  
B  
B

This is one of a series of just-released Verve LPs that seem to take the place of what in previous years was released under the title *Jazz at The Philharmonic*. Recorded (with variable presence) in Carnegie Hall, the Los Angeles Shrine Auditorium and the Chicago Civic Opera House, they include in addition to the record listed above, sets by Ella Fitzgerald (8264), Coleman Hawkins-Roy Eldridge (8266), and the JATP All Stars with Stitt, Getz, Young, Jacquet, Hawkins and Flip on a saxmen's holiday (8267). Production is careless (the MJQ's titles are listed in the wrong order, etc.) but the music is up to the general Granz level. Liner notes: Granz. Skimpy. L. Feather

Red Plays the Blues  
Red Norvo  
RCA Victor LPM-1729

C  
A  
A

Red has made so many LPs during the last year or two, and has maintained such a high standard on all of them, that it is possible we expected too much of this one. Despite his great strength as a blues artist the material has a certain sameness, even though two different groups are heard, one a sextet with Ben Webster and Harry Edison; the other a big band with Willie Smith

and Harold Land. Helen Humes, vocalist with the Basie band of the 1930s, sings on a couple of tracks, one of which, the anticlimactic *I Sing the Blues*, would have been great if it had stopped half-way through. All in all, though, this is a pleasant enough album. Good notes by Nat Hentoff. L. Feather

Jorgen Ryg Quartet  
Jorgen Ryg  
EmArcy 36099

C  
C  
A

Ryg is a Danish trumpeter who names Bobby Hackett as his favorite and also evinces a liking for Miles Davis and Chet Baker. Upon listening you will hear more of the Baker (and even Jack Sheldon) influence than the others. What comes out is neither good nor bad but a kind of competent mediocrity. Ryg is abetted by a piano, bass and drums rhythm section. The originals are undistinguished; the standards include *Ain't Misbehavin'*, *Mean to Me*, *Autumn Leaves* and *Whispering*. Notes: Leonard Feather. Biographical for the most part. I. Gitler

Sonny Terry-Brownie McGhee  
Fantasy 3254

C  
A  
A

Folk music: guitar and harmonica plus the players' voices in fourteen tracks, almost all blues. (*Water Boy Cry* is a moving, plaintive exception.) Scarcely a phrase of melody or a line of lyrics here that have not been heard a million times before, but the tradition is a durable one; though the items are too similar for continuous listening, each has a naive sincerity that assures its validity. The clichés of folk music at least have an advantage over those of modern jazz in that the performers mean every note and do not repeat them merely out of disinterest. Notes: Harvey Haddix. As simple and unpretentious as the music. L. Feather

A Toast to the Girls  
Caterina Valente with Kurt Edelhagen  
and his Orchestra  
Decca DL-8755

B  
A  
A

The Italian born, multi-lingual Miss Valente sings in English here; the only time we hear any strong foreign accent is when she intends it. Caterina does twelve songs, each one representing the American songstress associated with it. Examples: *Golden Earrings* (Peggy Lee), *Secret Love* (Doris Day), *You Better Go Now* (Jeri Southern), *C'est Si Bon* (Eartha Kitt), *Side By Side* (Kay Starr). In some cases, Caterina outdoes the originals; in none does she imitate. Edelhagen's support is excellent. Notes: Leonard Feather. Information of interest about Miss Valente and the tunes. I. Gitler

After Hours at the London House  
Sarah Vaughan  
Mercury MG-20383

A  
A  
A

Producer Jack Tracy deserves an award from *Down Beat* (which he used to edit) for providing Sarah with an informal setting that strips her of all affectation. The scene: a Chicago night spot at 2:30 A.M. The men: four Basie horns plus her regular rhythm section. To quote one of the songs heard here, we like the "east, west, north and the south" of her under these loose, deflating conditions. (Even her trouble with a twice-fluffed word "Parthenon" is amusingly retained.) In fact, all that's wrong here is that sack dress on her cover picture. Tunes include *Detour Ahead*, *Speak Low*, *All of You*. Liner notes: Tracy. Short, sensible. L. Feather

Soulville  
Ben Webster  
Verve MG V-8274

B  
A  
A

Webster's tenor here is the guiding force of a superb quintet with Oscar Peterson, Ray Brown, Herb Ellis and Stan Levey. The two long tracks that occupy most of the first side are nothing but blues; the same traditional pattern that has been heard on hundreds of other records by the same men, yet intrinsically the results are as moving as ever. But Webster's forte is his delineation of ballads, to the tritest of which he can lend a suppleness and melodic strength few other jazz soloists on any instrument could parallel. An ideal illustration is *Where Are You* in this set. Good quotes in the Nat Hentoff notes from Webster himself and a couple of his admirers. L. Feather

14 Blue Roads to St. Louis  
Benny Goodman, Louis Armstrong,  
Dizzy Gillespie, Duke Ellington, Fats  
Waller, and 11 others  
Victor LPM-1714

A  
A to C  
A

A collection of various versions of W. C. Handy's immortal *St. Louis Blues* in which the level of performances runs from excellent to poor. Of interest to collectors are the John Kirby version wherein Buster Bailey holds a note for 45 seconds, a Fats Waller-Benny Payne duet and Earl Hines' *Boogie Woogie On The St. Louis Blues*. Louis Armstrong and Dizzy Gillespie, at opposite ends of the jazz pole, are both successful. Vocally, Lena Horne and Jack Teagarden each come through strongly. Eartha Kitt should stay with *Santa Baby*. Notes: Leonard Feather. Informative, with background of song and description of each group. I. Gitler

# Index of Tape Reviews, with Ratings

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ORCHESTRAL MUSIC	
<b>ALBÉNIZ: Iberia</b> (orchestrated by Arbos) Minneapolis Symphony under Antal Dorati 7½ ips. Stereo Mercury MBS5-19: Apr 58	B B A
<b>BACH: Brandenburg Concertos</b> Cento Soli Orchestra under Hermann Scherchen 7½ ips. Double Track Omegatape Serie Elan 9001: Dec 57	A A-B B
<b>BEETHOVEN: Leonore Overture No. 3; Coriolan Overture</b> Boston Symphony Orchestra under Charles Munch 7½ ips. Stereo RCA Victor BCS-48: Apr 58	A-A A A
<b>BEETHOVEN: Overtures: Leonore No. 3, Op. 72b; Fidelio, Op. 72c; Coriolan, Op. 62; Egmont, Op. 84</b> Philharmonic Promenade Orchestra of London under Sir Adrian Boult 7½ ips. Stereo. Time: approx. 36 mins. Vanguard VRT 3021: May 58	A A A
<b>BEETHOVEN: Symphony No. 2 In D</b> Frankfurt Opera Orchestra under Carl Bamberger 7½ ips. Stereo Concert Hall Society CHT/BN-35: Sep 57	B A A
<b>BEETHOVEN: Symphony No. 3 In E flat, Op. 55 ("Ereica")</b> Philharmonic Promenade Orchestra of London under Sir Adrian Boult 7½ ips. Stereo Time: approx. 46 mins. Vanguard VRT 4003: May 58	A A A
<b>BEETHOVEN: Symphony No. 5 In C minor, Op. 67</b> Philharmonic Promenade Orchestra of London, under Sir Adrian Boult 7½ ips. Stereo Time: approx. 31 mins. Vanguard VRT 3018: May 58	A B B
<b>BEETHOVEN: Symphony No. 6 In F, Op. 68</b> Philharmonic Promenade Orchestra of London, under Sir Adrian Boult 7½ ips. Stereo Time: approx. 38 mins. Vanguard VRT 3019: May 58	A B A
<b>BEETHOVEN: Symphony No. 7 In A, Op. 92</b> Philharmonic Promenade Orchestra of London, under Sir Adrian Boult 7½ ips. Stereo Time: approx. 43 mins. Vanguard VRT 3020: Jun 58	A B B
<b>BRAHMS: Symphony No. 3 In F, Op. 90</b> South West German Radio Orchestra under Jascha Horenstein 7½ ips. Stereo Time: approx. 36 mins. Phonotapes (Vox) S-905: May 58	A B A
<b>BRAHMS: Symphony No. 4 In E minor</b> Frankfurt Opera Orchestra under Carl Bamberger 7½ ips. Stereo Concert Hall Society CHT/BN-33: Dec 57	A B A
<b>CAMPOS-PARSI: Divertimento del Sur</b>	
<b>MARTIN: Ballade for Flute</b> (arr. Ansermet) Casals Festival Orchestra under Milton Katims and Collegium Musicum Orchestra under Kurt Rapf, respectively Stereo 7½ ips. Time: about 27 mins. Cook 1061 st: Jul 58	
<b>CHABRIER: Bourée Fantasque</b> see RAVEL: Ma Mère l'Oye	
<b>DVOŘÁK: Symphony No. 5, E minor</b> Bamberg Symphony Orchestra under Heinrich Hollreiser 7½ ips. Stereo Phonotapes (Vox) S-902: Mar 58	A B A
<b>GABRIELI: Symphoniae Sacrae (1597)</b> New York Brass Ensemble, under Samuel Baron 7½ ips. Stereo Time: approx. 33 mins. Period PST-6: May 58	A A C
<b>GRIEG: Two Elegiac Melodies</b> Pro Musica Symphony, Vienna, under Edouard van Remoortel 7½ ips. Stereo Phonotapes-Cameo (Vox) SC-406: Mar 58	A A A
<b>HAYDN: Symphony No. 99 In E flat</b> Vienna State Opera Orchestra under Mogens Wöldike 7½ ips. Stereo Vanguard VRT-3001: Feb 58	A B A
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<b>IBERT: Escales</b> Boston Symphony Orchestra under Charles Munch 7½ ips. Stereo (In Line Only) RCA Victor ACS-57: Feb 58	A A A
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<b>LISZT: Mephisto Waltz</b> Vienna State Opera Orchestra under Hermann Scherchen 7½ ips. Stereo Sonotape (Westminster) SWB-7007: Feb 58	A A B
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<b>MENDELSSOHN: Symphony No. 4 In A ("Italian")</b> Pro Musica Symphony Orchestra, Vienna, under Edouard Van Remoortel 7½ ips. Stereo Phonotapes-Sonore (Vox) S-705: Sep 57	A A A
<b>MITCHELL: Shivaree</b> see Fiesta in Hi-Fi	B-A
<b>MOZART: Eine kleine Nachtmusik</b> see VIVALDI: Concerto Grosso, Op. 3, No. 11 in D minor	A A
<b>MOZART: Symphonies In F and A, K.130 and 134</b> Philharmonic Symphony Orchestra of London under Erich Leinsdorf 7½ ips. Stereo Sonotape (Westminster) SWB-8018: Sep 57	B-B A-A A-A
<b>NELSON: Savannah River Holiday</b> see Fiesta in Hi-Fi	
<b>OFFENBACH: La Belle Hôlène: Overture; La Périchole: Selections</b> The Boston Pops Orchestra, under Arthur Fiedler 7½ ips. Stereo Time: approx. 19 mins. Victor BCS-50: May 58	A A A
<b>ORFF: Carmina Burana</b> Soloists, Hartford Symphony Chorale, Hartford Symphony Orchestra under Fritz Mahler 7½ ips. Stereo Vanguard VRT-3011-2: Feb 58	A B A
<b>PROKOFIEV: Lieutenant Kijé, Op. 60</b> Chicago Symphony Orchestra under Fritz Reiner 7½ ips. Stereo Time: approx. 20 mins. RCA Victor BCS-96: Jun 58	B A A
<b>PROKOFIEV: Symphony No. 1 In D ("Classical")</b> Philharmonia Orchestra under Nicolai Malko 7½ ips. Stereo (In Line Only) RCA Victor ACS-37: Feb 58	A A B
<b>RAVEL: Ma Mère l'Oye</b> see CHABRIER: Bourée Fantasque	
<b>CHABRIER: Bourée Fantasque</b> Detroit Symphony Orchestra under Paul Paray 7½ ips. Stereo Time: approx. 20 mins. Mercury MS5-22: Jun 58	B-B A A
<b>RIMSKY-KORSAKOV: Schéhérazade</b> Vienna State Opera Orchestra under Mario Rossi 7½ ips. Stereo Vanguard VRT-4001: Feb 58	A B A
<b>ROSSINI: William Tell: Overture</b> see TCHAIKOVSKY: Marche Slave	
<b>TCHAIKOVSKY: Marche Slave</b> Boston "Pops" Orchestra under Arthur Fiedler 7½ ips. Stereo RCA Victor BCS-41: Dec 57	A-B A-A A
<b>SAINT-SAËNS: Symphony No. 3 In C minor</b> Vienna Philharmonica Symphony Orchestra under Hans Swarowsky 7½ ips. Stereo Urania UST-1201: Dec 57	A B B
<b>SESSIONS: Suite from "The Black Maskers"</b> Eastman-Rochester Symphony Orchestra under Howard Hanson 7½ ips. Stereo Time: approx. 21 mins. Mercury MS5-16: May 58	A A A
<b>SMETANA: The Bartered Bride</b> (excerpts)	B B
<b>WEINBERGER: Schwanda the Bagpiper</b> (excerpts) Bamberg Symphony under Heinrich Hollreiser 7½ ips. Stereo Phonotapes (Vox) S-713: Feb 58	A A A

**Orchestral Music, Cont.**

**STRAUSS, J., Jr.:** *Die Fledermaus* A-A-A  
*Overture; Tales from the Vienna Woods; Blue Danube Waltzes* C  
 Hallé Orchestra under Sir John Barbirolli A  
 7½ ips. Stereo (In Line Only)  
 Mercury MCS5-4: Feb 58

**STRAUSS, J. Jr.:** *Selections from "Die Fledermaus"* A  
 Boston Pops Orchestra under Arthur Fiedler A  
 7½ ips. Stereo Time: approx. 25 mins.  
 RCA Victor CCS-91: Jun 58

**STRAUSS, R.:** *Suite from Der Rosenkavalier* B  
 Minneapolis Symphony Orchestra under Antal Dorati A  
 7½ ips. Stereo Time: approx. 23 mins.  
 Mercury MASS-23: Jun 58

**STRAUSS, R.:** *Till Eulenspiegel's Merry Pranks* A  
 Vienna Philharmonic Orchestra under Fritz Reiner B  
 7½ ips. Stereo  
 RCA Victor ACS-27: Dec 57

**STRAUSS, R.:** *Waltzes from "Der Rosenkavalier"* see WEBER: Invitation to the Dance

**STRAVINSKY:** *Firebird Suite* A  
 Netherlands Philharmonic Orchestra under Walter Goehr B  
 7½ ips. Stereo  
 Concert Hall Society CHT/BN-1: Dec 57

**STRAVINSKY:** *Firebird Suite* A  
 Southwest German Radio Orchestra, Baden-Baden, under Jascha Horenstein A  
 7½ ips. Stereo  
 Phonotapes-Sonore (Vox) S-710: Dec 57

**STRAVINSKY:** *The Rite of Spring* A  
 Southwest German Radio Orchestra, Baden-Baden, under Jascha Horenstein A  
 7½ ips. Stereo  
 Phonotapes (Vox) S-903: Feb 58

**STRAVINSKY:** *Symphony in Three Movements; Firebird Suite* A-A  
 Cento Soli Orchestra under Rudolph Albert C-C  
 7½ ips. Double Track C-B  
 Omegatape 3008: Sep 57

**TCHAIKOVSKY:** *Marche Slave* see ROSSINI: William Tell: Overture

**TCHAIKOVSKY:** *Serenade, Op. 48; Nutcracker Suite* A-A  
 Boston Symphony Strings under Charles Munch; Boston Pops Orchestra under Arthur Fiedler, respectively A-A  
 7½ ips. Stereo  
 RCA Victor CCS-66; BCS-62: Feb 58

**TCHAIKOVSKY:** *The Sleeping Beauty, Op. 66 (excerpts)* A  
 London Symphony Orchestra under Pierre Monteux A  
 Stereo 7½ ips. Time: about 43 mins.  
 RCA Victor GCS-151: Jul 58

**TCHAIKOVSKY:** *Symphony No. 2 In C minor, Op. 17 ("Little Russian")* B  
 Vienna Philharmonica Symphony Orchestra under Hans Swarowsky A  
 7½ ips. Stereo  
 Urania UST 1205: Apr 58

**TCHAIKOVSKY:** *Symphony No. 4 in F minor* A  
 Bamberg Symphony, under Heinrich Hollreiser B  
 7½ ips. Stereo Time: approx. 41 mins.  
 Phonotapes (Vox) S-904: May 58

**TCHAIKOVSKY:** *Symphony No. 6 in B minor, Op. 74 ("Pathétique")* A  
 Philharmonic Symphony Orchestra of New York under Dimitri Mitropoulos B  
 7½ ips. Stereo Time: approx. 40 mins.  
 Columbia LMB 19: Jun 58

**TCHAIKOVSKY:** *Symphony No. 6 in B minor ("Pathétique")* A  
 Sinfonia di London under Muir Mathieson A  
 7½ ips. Stereo Time: approx. 45 mins.  
 Livingston Stereophonic 4002 K: Jun 58

**TCHAIKOVSKY:** *Waltz from Eugene Onegin* B  
 Bamberg Symphony Orchestra under Heinrich Hollreiser A  
 7½ ips. Stereo  
 Phonotapes-Cameo (Vox) SC-403: Mar 58

**VIVALDI:** *Concerto Grosso, Op. 3, No. 11 in D minor* A  
**MOZART:** *Eine kleine Nachtmusik* A  
 Sorkin Symphonette under Leonard Sorkin B  
 7½ ips. Stereo  
 Concertapes 23-3A: Feb 58

**WEBER:** *Invitation to the Dance* B-B  
**STRAUSS, R.:** *Waltzes from "Der Rosenkavalier"* B-B  
 Bamberg Symphony Orchestra under Heinrich Hollreiser A  
 7½ ips. Stereo  
 Phonotapes-Sonore (Vox) S-711: Dec 57

**WEINBERGER:** *Schwanda the Bagpiper (excerpts)* see SMETANA: The Bartered Bride (excerpts)  
 Miscellaneous Orchestral

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**Fiesta In Hi-Fi:** C-B-A  
**McBRIDE:** *Mexican Rhapsody* A  
**NELSON:** *Savannah River Holiday* A  
**MITCHELL:** *Shivaree* A  
 The Eastman-Rochester Symphony Orchestra under Howard Hanson A  
 Stereo 7½ ips. Time: about 24 mins.  
 Mercury MAS 5-28: Jul 58

**L'Italia**  
 Hollywood Bowl Symphony Orchestra under Carmen Dragon B  
 7½ ips. Stereo  
 Capitol ZF-3: Sep 57

**The Music of Johan Strauss**  
 Sinfonietta under Leonard Sorkin B-C  
 7½ ips. Stereo  
 Concertapes 101-A: Sep 57

**Vienna**  
 Chicago Symphony under Fritz Reiner B  
 7½ ips. Stereo  
 RCA Victor ACS-63: Apr 58

**CONCERTOS**

**BACH:** *Brandenburg Concertos* see Orchestra Section

**BEETHOVEN:** *Piano Concerto No. 4 in G, No. 5 in E flat* A  
 Artur Rubinstein, piano; Symphony of the Air under Josef Krips B  
 7½ ips. Stereo  
 RCA Victor FCS-60, FCS-61: Mar 58

**BERLIOZ:** *Reverie and Caprice* B-B  
**SAINT-SAËNS:** *Havanaise; Introduction and Rondo Capriccioso* B-B  
 Aaron Rosand, violin; Southwest German Radio Orchestra, Baden-Baden, under Rolf Reinhardt A  
 7½ ips. Stereo  
 Phonotapes-Sonore (Vox) S-712: Dec 57

**FALLA:** *Nights in the Gardens of Spain* B  
 Artur Rubinstein, piano; San Francisco Symphony Orchestra under Enrique Jorda B  
 Stereo 7½ ips. Time: about 22 mins.  
 Victor CCS-95: Jul 58

**HAYDN:** *Trumpet Concerto; Overture in D* A-A  
 Vienna Philharmonica Symphony Orchestra under Hans Swarowsky; Adolph Holler, trumpet B-A  
 7½ ips. Stereo C-B  
 Urania UST-1203: Dec 57

**MOZART:** *Clarinet Concerto, K.622; Horn Concerto, K.417; Oboe Concerto, K.314; Bassoon Concerto, K.191; Masonic Funeral Music, K.477* A to C  
 Orchestra of the Camerata Academica: Sep 57 B to C  
 B to C

**SAINT-SAËNS:** *Havanaise; Introduction and Rondo Capriccioso* see BERLIOZ: Reverie and Caprice

**STRAVINSKY:** *Capriccio for Piano and Orchestra* A  
 Charlotte Zelka, piano; Southwest German Radio Orchestra under Harold Byrns B  
 Stereo 7½ ips. Time: approx. 18 mins.  
 Phonotapes (Vox) S-714: May 58 A

**STRAVINSKY:** *Concerto in D* see Vocal Music Section

**VILLA-LOBOS:** *Bachianas Brasileiras No. 5*

**TCHAIKOVSKY:** *Violin Concerto in B, Op. 35* A  
 Erica Morini, violin; Philharmonic symphony Orchestra of London under Artur Rodzinski A  
 7½ ips. Stereo  
 Sonotape (Westminster) SWB-8016: Sep 57

**VIVALDI:** *Concerto Grosso, Op. 3, No. 11 in D minor* see Orchestra Section

**CHAMBER MUSIC**

**BARTÓK:** *String Quartet No. 2* A  
 Kohon String Quartet A  
 7½ ips. Stereo Time: approx. 30 mins.  
 Stereo Age Recordings: May 58 A

**GABRIELI:** *Symphoniae Sacrae* see Orchestra Section

**MOZART:** *Quintet for Horn and Strings in E flat, K.407; Quartet for Oboe and Strings in F, K.370* A  
 John Barrows, French horn; Ray Still, oboe; The Fine Arts Quartet B  
 7½ ips. Stereo Time: approx. 28 mins.  
 Concertapes 24-10: Jun 58 A

**MOZART:** *Quintet in B flat, K.174* A  
 Budapest String Quartet; Walter Trampler, second viola A  
 7½ ips. Stereo  
 Columbia JMB-5: Feb 58 A

**SPOHR:** *Nonette in F, Op. 31* A  
 Fine Arts Quartet and New York Woodwind Quintet A  
 7½ ips. Stereo  
 Concertapes 24-9: Jun 58 A

**Oistrakh Cameo** B  
 David Oistrakh, violin; Vladimir Yamolsky, piano A  
 7½ ips. Double Track B  
 Phonotapes-Sonore Cameo (Monitor)  
 PMC-1017: Sep 57

**VOCAL MUSIC**

**HANDEL:** *Messiah (Excerpts); Vols. 1 and 2* A  
 Adele Addison, Lorna Sidney, Donald Gramm; Chorus of the Handel and Haydn Society of Boston with the Zimble Sinfonietta under Thompson Stone B  
 Stereo 7½ ips. Time: about 1 hr. total C  
 Boston Tape Library BO 7-9 and BO 10 F (2 reels): Jul 58

**VILLA-LOBOS:** *Bachianas Brasileiras No. 5* B-A  
**STRAVINSKY:** *Concerto in D* A  
 Phyllis Curtin, soprano; Orchestral Society of Boston, under Willis Page A  
 Stereo 7½ ips. Time: about 23 mins.  
 Cook 1062 st: Jul 58

**Vocal Music, Cont.**

**Barber Shop Quartet**  
 Cadet Glee Club Quartet, West Point  
 7½ ips. Stereo  
 Phonotapes-Cameo (Vox) SC-401:  
 May 58

**Halloran Concert**  
 John Halloran Choir  
 7½ ips. Stereo  
 Concertapes 22-5: Mar 58

**House of the Lord**  
 Roger Wagner Chorale  
 7½ ips. Stereo  
 Capitol ZF-9: Sep 57

**A Stereophonic Study in Double Chorus**  
 Masterwork Chorus under David Randolph  
 7½ ips. Stereo  
 Sonotape (Westminster) SWB-8020:  
 Sep 57

**Walter Schumann presents The Voices**  
 Various soloists, chorus, and orchestra under Henri René  
 7½ ips. Stereo Time: approx. 15 mins.  
 RCA Victor APS-103: Jun 58

**OPERA**

**KALMAN: Gypsy Princess (Highlights)**  
 Friedl Loor, Karl Terkal, Vienna State Opera Chorus and Orchestra under Hans Hagen  
 7½ ips. Stereo  
 Omegatape ST-3009: Dec 57

**LEHÁR: The Merry Widow**  
 Uta Graf, soprano, Kurt Herbert, tenor, Opera Society Orchestra under Walter Goehr  
 7½ ips. Stereo  
 Concert Hall Society CHT/BN-17:  
 Dec 57

**LEHÁR: The Merry Widow**  
 Friedl Loor, Karl Terkal, Mimi Engela-Coertse, with the Vienna State Opera Chorus and Orchestra under Hans Hagen  
 7½ ips. Stereo  
 Omegatape ST-3011: Apr 58

**MOZART: The Abduction from the Seraglio (Abridged)**  
 Soloists, Cologne Opera Chorus, Guerenich Orchestra of Cologne under Otto Ackermann  
 7½ ips. Stereo  
 Concert Hall Society RX-52: Mar 58

**WAGNER: Die Meistersinger von Nurnberg (Concert Version)**  
 Rudolf Gonszar, Karl Liebl, Gerhard Misske, Georg Stern, Uta Graf, others; Frankfurt Opera Orchestra and Chorus under Carl Bamberger  
 7½ ips. Stereo Time: approx. 1 hour 50 mins.  
 Concert Hall Society RX62 (2 reels):  
 Jun 58

**KEYBOARD MUSIC**

**Novaes Plays Chopin**  
 Guiomar Novaes, piano  
 7½ ips. Double Track  
 Phonotapes-Sonore Cameo (Vox)  
 PMC-1014: Sep 57

**Organ Concert—Austin Lavelace**  
 Austin Organ at First Methodist Church, Evanston, Illinois  
 7½ ips. Stereo  
 Concertapes 24-3: Sep 57

**MISCELLANY**

**The Book of Psalms (Selections)**  
 Alexander Scourby, reader  
 7½ ips. Double Track  
 Omegatape 10001: Dec 57

**Boardwalk Pipes**  
 Robert Elmore, organist, playing the Ballroom Organ of the Atlantic City Auditorium and Convention Hall  
 7½ ips. Stereo  
 Mercury MDS 5-5: Feb 58

**Concertapes Stereo Starter Set**  
 Four 15-minute Stereo Tapes  
 7½ ips.  
 Concertapes Starter Set Vol. 1-4:  
 Jun 58

**Duelin' Demon Drums**  
 Richard Campbell & Harry Coon  
 7½ ips. Stereo Time: approx. 14 mins.  
 Concertapes 5121: Jun 58

**Guitarra Espanol**  
 Richard Pick, Guitarist  
 7½ ips. Stereo  
 Concertapes 24-1: Sep 57

**In a Monastery**  
 Recorded at Ramakrishna Monastery  
 7½ ips. Stereo  
 Omegatape ST-55: Apr 58

**Military Marches**  
 Orchestra of the Army Battalion, Vienna, under Gustav Gaiff  
 7½ ips. Stereo  
 Omegatape ST-2006: Feb 58

**The Original Trinidad Steel Band**  
 7½ ips. Stereo  
 Dyna-Tapes DY-3002: Apr 58

**Ruffle and Flourishes**  
 Music for Field Trumpets and Drums  
 7½ ips. Time: approx. 16 mins.  
 Mercury MS5-13: May 58

**Sounds of Sports Car Races**  
 Annual International Sports Car Grand Prix of Watkins Glen, N. Y.  
 7½ ips. Stereo  
 Phonotapes Cameo (Folkways)  
 SC-405: Mar 58

**Sounds of Sports Car Races**  
 Annual International Sports Car Grand Prix of Watkins Glen, N. Y.  
 7½ ips. Double Track  
 Phonotapes-Sonore Cameo (Folkways)  
 PMC-1016: Feb 58

**FOLK MUSIC**

**Pete Seeger Sings**  
 Pete Seeger with 5-String Banjo  
 7½ ips. Double Track  
 Phonotapes-Sonore Cameo (Folkways) PMC-1015: Sep 57

**Russian Folk Songs**  
 Ivan Skobtsov, bass  
 7½ ips. Double Track  
 Phonotapes-Sonore (Monitor) PM-165:  
 Dec 57

**STAGE, SCREEN & TV**

**"My Fair Lady" and "Oklahoma"**  
 Hollywood Radio City Orchestra & Don Ralke Chorus  
 7½ ips. Stereo  
 Omegatape ST-2025 and Omegatape ST-2024, respectively: Apr 58

**West Side Story**  
 Leonard Bernstein, Stephen Sondheim, Original Cast Recording in Stereo  
 7½ ips. Stereo  
 Columbia TOB-13 (two 7" reels):  
 Apr 58

**POPULAR**

**Moods in Music**  
 The Herman Clebanoff Strings  
 7½ ips. Stereo  
 Mercury MDS 2-5: Apr 58

**Play Melancholy Baby**  
 Matt Dennis, vocalist and pianist, with instrumental ensemble  
 7½ ips. Double Track  
 RCA Victor BP-54: Sep 57

**A Toast to Tommy and Jimmy Dorsey**  
 Members of Dorsey Orchestras under Maxwell Davis  
 7½ ips. Stereo Time: approx. 28 mins.  
 Omegatape 7026: May 58

**Viva! The Music of Mexico**  
 Percy Faith and his Orchestra  
 Stereo 7½ ips. Time: about 21 mins.  
 Columbia GBC 15: Jul 58

**Caution: Men Swinging**  
 Dennis Farnon and his orchestra  
 7½ ips. Stereo  
 RCA-Victor BPS-78: Feb 58

**Feyer Plays Kern**  
 George Feyer, piano, and his orchestra  
 7½ ips. Stereo  
 Phonotapes (Vox) S-901: Mar 58

**Music for Lovers Alone**  
 Bobby Hammack, pianist  
 7½ ips. Stereo  
 Omegatape ST-2015: Mar 58

**Champagne at the Pops**  
 Ketelby, Khachaturian, Albéniz, etc.  
 Concert Hall Society Ex-60: Apr 58

**Lavalle in Hi-Fi**  
 Paul Lavalle, His Woodwinds & Band  
 7½ ips. Stereo  
 RCA Victor CPS-72: Apr 58

**Stereo Dance Festival!**  
 Fred Martin and His Radio Dance Orchestra; Will Fantel and His Orchestra; The Heinz Rusza Quartet and accompanying orchestra  
 7½ ips. Stereo  
 Livingston 719 BN: Mar 58

**Music and Songs of the Caribbean**  
 The Millard Thomas Group  
 7½ ips. Stereo Time: approx. 24 mins.  
 Victor CPS-84: Jun 18

**The Glenn Miller Sound in Stereo**  
 The New Glenn Miller Orchestra in Hi-Fi  
 7½ ips. Stereo  
 Omegatape ST-7026 and RCA Victor CPS-82, respectively: Apr 58

**Swingin' Easy**  
 The Modernes  
 7½ ips. Stereo  
 Concertapes 508: Mar 58

**Music from Distant Places**  
 There's Something in the Wind  
 Andre Montero and his Orchestra  
 7½ ips. Stereo  
 Omegatape ST-2011, ST-2007, respectively: Mar 58

**Dance Hits of the '30s and '40s**  
 New World Theatre Orchestra  
 7½ ips. Stereo Time: approx. 23 mins.  
 Bel Canto ST-30: May 58

**Honeymoon in Manhattan**  
 New World Theatre Orchestra  
 7½ ips. Stereo Time: approx. 20 mins.  
 Bel Canto ST-31: May 58

**While My Lady Sleeps**  
 Phineas Newborn, pianist; Dennis Farnon's Orchestra  
 7½ ips. Stereo  
 RCA Victor BPS-80: Apr 58

**Perez Prado and His Orchestra**  
 7½ ips. Stereo Time: approx. 13 mins.  
 RCA-Victor APS-105: Jun 58

**Central Park South**  
 Joe Rene and his Orchestra  
 7½ ips. Stereo Time: approx. 16 mins.  
 Manhattan MRC-101: May 58

**Popular Music, Cont.**

**Sarah Vaughan sings George Gershwin** **A**  
 Orchestra conducted by Hal Mooney  
 7½ ips. Stereo Time: approx. 20 mins.  
 Mercury MS2-17: May 58

**Fred Waring and the Pennsylvonians in Hi-Fi** **A-B**  
 Chorus and Orchestra under Fred Waring  
 7½ ips. Stereo  
 Capitol ZD-12: Sep 57

**JAZZ**

**Dixieland Jamfest in Stereo** **C**  
 Red Allen, Cozy Cole, Coleman Hawkins  
 Reeves Soundcraft Special Promotion: Apr 58

**The Jazz Pickers** **C**  
 Harry Babasin, Buddy Collete et al.  
 7½ ips. Stereo Time: approx. 18 mins.  
 Mercury MVS3-5: Jun 58

**Vibe-rant** **C**  
 Teddy Charles  
 7½ ips. Stereo  
 Dynatape (Elektra) Dy-4001: Apr 58

**Buckin' the Blues**  
 Buck Clayton Septet  
 7½ ips. Stereo  
 Vanguard VRT 3006: Apr 58

**All That Jazz**  
 Johnny Guarneri  
 7½ ips. Stereo Time: approx. 16 mins.  
 Manhattan MRC-102: May 58

**Kaz Jaz**  
 The Fred Kaz Trio with Peggy Taft, vocalist  
 7½ ips. Stereo  
 Concertapes 507: Mar 58

**Streamline**  
 Rolf Kuhn Quartet  
 7½ ips. Stereo  
 Vanguard VRT-3007: Feb 58

**Down the Middle**  
 Jimmy McPartland and his orchestra  
 7½ ips. Stereo  
 Concert Hall Society CHJT/BN-13: Feb 58

**Monk's Music**  
 Theolonius Monk, Coleman Hawkins, Art Blakey and others  
 7½ ips. Stereo Time: approx. 28 mins.  
 Livingston RT 7-20 F: May 58

**Mulligan Meets Monk**  
 Gerry Mulligan and Theolonius Monk  
 7½ ips. Stereo Time: approx. 15 mins.  
 Livingston 2007 C: Jun 58

**The New York Jazz Quartet Goes Notive** **B**  
 New York Jazz Quartet plus Bongo Drummers  
 7½ ips. Stereo  
 Livingston (Elektra) EL 7-7 BN: Feb 58

**New Orleans** **A**  
 Kid Ory's Creole Band and Lizzie Miles  
 7½ ips. Double Track  
 Jazztape 4008: Dec 57

**Brass in Hi-Fi** **B**  
 Pete Rugolo and His Orchestra  
 7½ ips. Stereo  
 Mercury MDS2-11: Apr 58

**The Blues** **A**  
 Jimmy Rushing and Octet; Buck Clayton Septet  
 7½ ips. Stereo  
 Vanguard VRT-3008: Feb 58

**Black Satin** **A-B**  
 George Shearing Quintet and Orchestra  
 7½ ips. Stereo  
 Capitol ZC-13: Sep 57

**Jazz at Stereoville, Vol. 2** **B**  
 Cootie Williams, Rex Stewart, Coleman Hawkins  
 7½ ips Stereo  
 Concert Hall Society EX-50: Mar 58

# Index of Record Reviews with the Reviewer's Ratings

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## ORCHESTRAL MUSIC

### A

- ALBÉNIZ: Iberia** B-A  
**FALLA: La Vida Breve, Interlude and Dance No. 1** A-A  
 Minneapolis Orchestra under Antal Dorati  
 Mercury MG-50146: Mar 58  
**ALBÉNIZ: Suite Española (No. 3); Cantos de España (No. 4)** see Concerto Section, FALLA: Nights in the Gardens of Spain; Three Cornered Hat (excerpt)  
**ARNOLD: Homage to the Queen — Ballet** B  
 Philharmonia Orchestra under Robert Irving  
 RCA Victor LM-2037: Sep 57

### B

- BALLOU: Prelude and Allegro** see BERLINSKI: Symphonic Visions  
**BARBER: Medea's Meditation and Dance of Vengeance** A-B  
**PROKOFIEV: Piano Concerto No. 2 in G Minor, Op. 16** A-A  
 Nicole Henriot, pianist; Boston Symphony under Charles Munch  
 RCA Victor LM-2197: Jun 58  
**BARRAUD: Offrande à une ombre** see RAVEL: Ma Mère l'Oye  
**BARTÓK: Concerto for Orchestra** A  
 Berlin Radio Symphony Orchestra under Ferenc Fricsay  
 Decca DL-9951: Mar 58  
**BARTÓK: The Miraculous Mandarin — Suite** A-A-C  
**STRAVINSKY: Firebird Suite, Fireworks** B-C-C  
 Royal Philharmonic Orchestra under Fernando Previtali  
 Angel 35550: Mar 58  
**BEETHOVEN: Leonore Overture No. 2** see MOZART: Symphony No. 25 in G minor, K.183  
**BEETHOVEN: Symphony No. 3 in E flat ("Eroica")** A  
 Cleveland Orchestra under

- George Szell  
 Epic LC-3385: Feb 58  
**BEETHOVEN: Symphony No. 3 in E flat ("Eroica")** A  
 Symphony of the Air conducted by Igor Markevitch  
 Decca DL-9912: Sep 57  
**BEETHOVEN: Symphony No. 4 in E Flat, Op. 66 ("Eroica")** A  
 Minneapolis Symphony Orchestra under Antal Dorati  
 Mercury MG 50141: Apr 58  
**BEETHOVEN: Symphony No. 5 in C minor, Op. 67** A  
**MOZART: Ein Kleine Nachtmusik, K.525** B  
 Berlin Philharmonic Orchestra under Karl Böhm  
 Decca DL-9942: Mar 58  
**BEETHOVEN: Symphony No. 5 in C minor, Op. 67** A-A  
**MOZART: Symphony No. 41 in C, K.551 ("Jupiter")** A-B  
 Pro Musica Symphony, Vienna, under Jascha Horenstein  
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**BEETHOVEN: Symphony No. 5 in C minor, Opus 67; Egmont Overture** B  
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 Liberty SWL-15003: Feb 58  
**BEETHOVEN: Symphony No. 7 in A, Op. 92** A  
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 Columbia ML-5200: Feb 58  
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- B flat, Op. 20  
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 Angel 35435: Dec 57  
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**BIZET: Jeux d'Enfants** see STRAVINSKY: Firebird Suite  
**BIZET: Petite Suite from "Jeux d'enfants"; Scènes Bohémiennes** see DEBUSSY-CAPLET: Children's Corner Suite  
**BORODIN: In the Steppes of Central Asia; "Prince Igor" Overture** see KHACHATURIAN: Gayne Suite  
**BORODIN: In the Steppes of Central Asia** see MUSSORGSKY: Night on Bald Mountain  
**BRAHMS: Hungarian Dances Nos. 1, 5, 6, 10** see Concerto Section, TCHAIKOVSKY: Piano Concerto No. 1 in B flat minor  
**BORODIN: Polovetsian Dances from "Prince Igor"** A-A  
**RIMSKY-KORSAKOV: Le Coq d'Or Suite** C-C  
 London Symphony Orchestra and Chorus under Antal Dorati  
 Mercury MG-50122: Sep 57

## RATINGS OF CLASSICAL MUSIC

The following explanation of the Record Ratings which accompany the Record Reviews is given so that you will understand exactly the significance of the three letters which appear at the right of each review heading.

### COMPOSITION (Top Letter)

- A: Outstanding**  
 Indicates that the composition is one of the composer's best works, or that it is outstanding in a particular class of music. Assignment of this rating is an unqualified recommendation.  
**B: Important**  
 This rating is but slightly below the A rank.  
**C: Worthy**  
 A composition which may merit representation in a library

of the composer's works, or in a collection of that particular music.

### PERFORMANCE (Middle Letter)

- A: Outstanding**  
 Indicates a superb performance. Assignment of this rating is an unqualified recommendation.  
**B: Excellent**  
 A noteworthy performance, subject only to minor criticism.  
**C: Satisfactory**  
 A performance not without flaws, yet deserving public notice.

### RECORDING QUALITY (Bottom Letter)

- A: Outstanding Realism**  
 Representing the highest present attainments in acoustic and recording techniques.

**B: Excellent Quality**  
 Slightly below A rating because of minor faults in the acoustics or recording, or because the noise is considered somewhat above the minimum currently attainable.

**C: Acceptable Quality**  
 Representing the current average of the better LP records.

R: indicates a re-issue.

**Important Note:** Records which are rated below C as to the composition, artist or orchestra, or recording quality are not ordinarily reviewed here.

S  This symbol indicates a stereo disc.

**Orchestral Music, Cont.**

<b>BRAHMS: Symphony No. 1 in C minor, Op. 68</b> Boston Symphony Orchestra under Charles Munch RCA Victor LM-2097: Dec 57	A A A	<b>CHAUSSON: Symphony in B flat, Op. 20</b>	A-B	Sir John Barbirolli	
<b>BRAHMS: Symphony No. 1 in C minor, Op. 68</b> Cleveland Orchestra under George Szell Epic LC-3379: Dec 57	A A	<b>BERLIOZ: Benvenuto Cellini Overture, Op. 23</b> L'Orchestre de la Société des Concerts du Conservatoire de Paris and L'Orchestre de la Suisse Romande under Robert F. Denzler London LL-1505: Sep 57	A-A A-A B-B-B	Mercury MG-50159: May 58	A
<b>BRAHMS: Symphony No. 1 in C minor, Op. 68</b> Philharmonia Orchestra under Otto Klemperer Angel 35481: Apr 58	A A A	<b>CHOPIN: Les Sylphides</b>	C-B-B	Hallé Orchestra under Sir John Barbirolli Mercury MG-50162: Jul 58	A
<b>BRAHMS: Symphony No. 1 in C minor, Op. 68</b> Jienna Philharmonic Orchestra under Josef Krips London LL-1608: Sep 57	A C A	<b>MASSENET: Espada (ballet); Le Cid (ballet music)</b> Orchestre de l'Opéra de Paris under George Sebastian Urania UR 8013: Jul 58	C-B-B C-B-B B-B-B	<b>DVOŘÁK: Symphony No. 5 in E minor, Op. 95 ("From the New World")</b> Vienna Philharmonic Orchestra under Rafael Kubelik London LL-1607: Sep 57	A A A
<b>BRAHMS: Symphony No. 2 in D, Op. 73</b> Berlin Philharmonic Orchestra under Karl Böhm Decca DL-9933: Feb 58	A A A	<b>COUPERIN: L'Apothéose de Lully</b>	A-A	<b>E</b>	
<b>BRAHMS: Symphony No. 2 in D, Op. 73</b> Philharmonia Orchestra under Herbert von Karajan Angel 35218: Feb 58	A A A	<b>CORRETTE: Concerto in G for Three Flutes and Orchestra</b> Hewitt Chamber Orchestra under Maurice Hewitt Epic LC-3383: Mar 58	A-A A-A A-A	<b>ELGAR: Cockaigne Overture, Op. 40</b> see BRITTEN: Young Person's Guide to the Orchestra	
<b>BRAHMS: Symphony No. 2 in D, Op. 73</b> Vienna Philharmonic Orchestra under Rafael Kubelik London LL-1699: Mar 58	A A A	<b>COWELL: Persian Set</b> see HARRISON: Suite for Violin, Piano, and Small Orchestra		<b>ELGAR: Enigma Variations, Op. 36</b>	A-A
<b>BRAHMS: Symphony No. 3 in F, Op. 90; Tragic Overture, Op. 81</b> Berlin Philharmonic Orchestra under Eugen Jochum (Symphony) and Fritz Lehmann (Overture) Decca DL-9899: Dec 57	A-B A-B A-B	<b>D</b>		<b>VAUGHAN WILLIAMS: Fantasia on a Theme by Thomas Tallis</b> Pittsburgh Symphony Orchestra under William Steinberg Capitol P-8383: Dec 57	A-A A-A
<b>BRAHMS: Symphony No. 4 in E minor, Op. 98</b> Philharmonia Orchestra under Otto Klemperer Angel 35546: Jun 58	A A A	<b>DEBUSSY: L'Après-midi d'un faune; Nuages; Fêtes</b>	A-A B-B	<b>ENESCO: Roumanian Rhapsody No. 1; Roumanian Rhapsody No. 2</b>	B-B-B A-A-A
<b>BRAHMS: Variations on a Theme of Haydn, Op. 56a; Academic Festival Overture, Op. 80; Tragic Overture, Op. 81</b> Vienna Philharmonic Orchestra under Hans Knappertsbusch London LL-1752: Apr 58	A A A	<b>RAVEL: "Daphnis et Chloé" Suite No. 2;</b> Pavane pour une infante defunte Philharmonia Orchestra under Guido Cantelli Angel 35525: Feb 58	A-A B-B A-A	<b>DVOŘÁK: Carnival Overture</b> <b>TCHAIKOVSKY: Francesca da Rimini</b> Philadelphia Orchestra under Eugene Ormandy Columbia ML 5242: Jun 58	A-A-A A-A-A
<b>BRAHMS: Variations on a Theme of Haydn, Op. 56a; Seven Hungarian Dances</b> London Symphony Orchestra under Antal Dorati Mercury MG-50154: Apr 58	A A A	<b>DEBUSSY-CAPLET: Children's Corner Suite</b>	A-B-B C-C-C C-C-C	<b>F</b>	
<b>BRITTEN: Matinéés Musicales; Solrées Musicales</b> Philharmonic Promenade Orchestra under Sir Adrian Boult Westminster W-LAB 7055: Feb 58	C A A	<b>BIZET: Petite Suite from "Jeux d'enfants"; Scènes Bohémiennes</b> L'Orchestre des Concerts Lamoureux under Jean Fournet Epic LC-3288: Sep 57		<b>FALLA: El Amor Brujo</b> see Concerto Section, FALLA: Nights in the Gardens of Spain	
<b>BRITTEN: The Prince of the Pagodas</b> Orchestra of the Royal Opera House, Covent Garden, under Benjamin Britten London LL 1690/1: Mar 58	A A A	<b>DEBUSSY: La Mer</b>	A-B B-A A-A	<b>FALLA: Homage (Homenajes)</b> see VILLA-LOBOS: The Surprise Box (Caixinha de Bóas Festas)	
<b>BRITTEN: Young Person's Guide to the Orchestra</b>	A-B	<b>IBERT: Escalas</b> Boston Symphony Orchestra under Charles Munch RCA Victor LM-2111: Dec 57	A-B B-A A-A	<b>FALLA: Love by Witchcraft (El Amor Brujo)</b> see STRAVINSKY: The Firebird Suite	
<b>ELGAR: Cockaigne Overture, Op. 40</b> Philharmonic Promenade Orchestra under Sir Adrian Boult Westminster W-LAB-7056: Sep 57	B-A A-A A-A	<b>DEBUSSY: La Mer</b>	A-A B-B B-B	<b>FALLA: Nights in the Gardens of Spain</b> see Concerto Section	
<b>BRITTEN: The Young Person's Guide to the Orchestra, Op. 34</b> see PROKOFIEV: Peter and the Wolf, Op. 67		<b>RAVEL: "Daphnis et Chloé" Suite No. 2</b> Los Angeles Philharmonic Orchestra under Erich Leinsdorf Capitol P-8395: Feb 58		<b>FALLA: La Vida Breve, Interlude and Dance No. 1</b> see ALBENIZ: Iberia	
<b>BRUCH: Scottish Fantasy, Op. 46</b> see Concerto Section, WIENIAWSKI: Violin Concerto No. 1 in F sharp minor, Op. 14		<b>DELIBES: "Coppélia" (complete)</b> L'Orchestre de la Suisse Romande under Ernest Ansermet London LL-1717/18 2-12": Feb 58		<b>FRANCK: Symphony in D minor</b> Bamberg Symphony under Fritz Lehmann Decca DL-9887: Dec 57	A B B
		<b>DONIZETTI: Daughter of the Regiment Overture</b> see ROSSINI: William Tell, Barber of Seville Overtures		<b>FRANCK: Symphony in D minor</b> Boston Symphony Orchestra under Charles Munch Victor LM-2131: Feb 58	A A A
		<b>DUKAS: L'Apprenti Sorcier</b> see ROSSINI-RESPIGHI: La Boutique Fantasque — Ballet (complete)		<b>G</b>	
		<b>DVOŘÁK: Carnival Overture</b> see ENESCO: Roumanian Rhapsody No. 1; Roumanian Rhapsody No. 2		<b>GERSCHEFSKI: Saugatuck Suite</b> see BERLINSKI: Symphonic Visions	
		<b>DVOŘÁK: Serenade for String Orchestra in E, Op. 22; Slavonic Rhapsodies, Nos. 2 and 3</b> Bamberg Symphony Orchestra under Fritz Lehmann Decca DL-9850: Dec 57	B-B A-B B-R	<b>GLIÈRE: "The Red Poppy" — Ballet Suite</b>	C-C B-B B-B
		<b>DVOŘÁK: Slavonic Dances</b> Philharmonia Orchestra under Nicolai Malko RCA Victor LM-2096: Sep 57		<b>IPPOLITOV-IVANOV: Caucasian Sketches</b> London Philharmonic Orchestra under Anatole Fistoulari RCA Victor LM-2133: Feb 58	
		<b>DVOŘÁK: Slavonic Dances, Op. 72, Nos. 3-7</b>	A-B C-C B-C	<b>GLIÈRE: Symphony No. 3 in B minor, Op. 42 ("Ilya Murometz")</b> Philadelphia Orchestra under Eugene Ormandy Columbia ML-5189: Dec 57	B B A
		<b>GREIG: Lyric Suite, Op. 54</b> Philharmonia Orchestra under Nicolai Malko RCA Victor LM-2107: Feb 58		<b>GLINKA: Kamarinskaya</b> see MUS-SORGSKY: Night on Bald Mountain	
		<b>DVOŘÁK: Symphony No. 2 in D Minor</b> Berlin Philharmonic Orchestra under Ferdinand Leitner Decca DL-9909: Sep 57	A B B	<b>GRANADOS: Goyescas (excerpt); Danzas Españolas (No. 5)</b> see Concerto Section, FALLA: Nights in the Gardens of Spain; Three Cornered Hat (excerpt)	
		<b>DVOŘÁK: Symphony No. 2 in D minor, Op. 70</b> Hallé Orchestra under	A B A	<b>GRIEG: Holberg Suite, Op. 40</b>	A-B
				<b>MOZART: Les Petits Riens — Ballet, K.Anh.10</b> The Stuttgart Chamber Orchestra under Karl Münchinger London LL-1685: Mar 58	A-A A-A
				<b>GRIEG: Lyric Suite, Op. 54</b> see DVOŘÁK: Slavonic Dances, Op. 72, Nos. 3-7	

**C**

**CHABRIER: Bourrée Fantasque** see RAVEL: Ma Mère l'Oye

**Orchestral Music, Cont.**

**GRIEG: Peer Gynt Suites; Four Norwegian Dances**  
Philharmonia Orchestra under Walter Susskind  
Angel 35425: Sep 57

**GRIEG: Peer Gynt Suites Nos. 1 & 2; Lyric Suite**  
Eileen Farrell, soprano; Boston Pops Orchestra under Arthur Fiedler  
RCA Victor LM-2125 12": Feb 58

**GRIEG: Peer Gynt Suite; Symphonic Dances; Elegiac Melodies**  
Hallé Orchestra under Sir John Barbirolli  
Mercury MG-50164: May 58

**H**

**HAIFF: Ballad in E** A-B

**NABAKOV: Symbeli Chrestiani, for Baritone and Orchestra**  
William Pickett, baritone; the Louisville Orchestra under Robert Whitney  
Louisville LOU-58: Apr 58

**HANDEL-HARTY: Water Music Suite; Music for the Royal Fireworks**  
London Symphony Orchestra under Antal Dorati  
Mercury MG-50158: Jul 58

**HANSON: Elegy in Memory of My Friend Serge Koussevitzky; Song of Democracy** B-B-B  
A-A-B  
B-B-B

**LANE: Four Songs for Mezzo-Soprano**  
Eastman Rochester Symphony Orchestra and Chorus under Howard Hanson; Patricia Berlin, mezzo-soprano  
Mercury MG-50150: Mar 58

**HARRISON: Suite for Violin, Piano and Small Orchestra** A-B  
A-A

**COWELL: Persian Set** R-A  
Chamber Orchestra under Leopold Stokowski  
Composers Recordings, Inc. CRI-114: Feb 58

**HAYDN: Divertimento see Concerto Section, SCHUMANN: Cello Concerto in A minor, Op. 129**

**HAYDN: Symphony No. 86 in D; Symphony No. 92 in G ("Oxford")**  
Scarlatti Orchestra under Franco Caracciolo  
Angel 35325: Sep 57

**HAYDN: Symphony No. 96 ("Miracle"); Symphony No. 104 ("London")** A  
B  
B

The Vienna Philharmonic Orchestra under Karl Münchinger  
London LL 1756: Jun 58

**HAYDN: Symphony No. 101 in D; Symphony No. 104 in D** A-A  
C-C  
B-B

Pro Musica Symphony, Vienna, under Jascha Horenstein  
Vox PL-9330: Sep 57

**HINDEMITH: Mathis der Maler** A-B

**TOCH: Symphony No. 3** A-A  
A-A

Pittsburgh Symphony Orchestra under William Steinberg  
Capitol P8364: Mar 58

**HOLST: The Planets** A  
A  
A

Los Angeles Philharmonic Orchestra under Leopold Stokowski  
Capitol P-8389: Dec 57

**HONEGGER: Symphony No. 5 see MILHAUD: Les Choéphores**

**I**

**IBERT: Escales see DEBUSSY: La Mer**

**IPPOLITOV-IVANOV: Caucasian Sketches see GLIERE: "The Red Poppy" — Ballet Suite**

**IVES: Three Places in New England; Symphony No. 3** A-B  
A-A  
A-A

Eastman-Rochester Symphony Orchestra under Howard Hanson  
Mercury MG-50149: Apr 58

**K**

**KENNEN: Three Pieces** C-B-A

**BERGSMÄ: Gold and the Señor Commandante** B-B-B  
B-B-B

**ROGERS: Once Upon a Time**  
Eastman-Rochester Orchestra under Howard Hanson  
Mercury MG-50147: Mar 58

**KHACHATURIAN: Gayne Suite** A to C  
B  
B

**MUSSORGSKY: A Night on Bald Mountain**

**BORODIN: On the Steppes of Central Asia; "Prince Igor" Overture**

**RIMSKY-KORSAKOV: Flight of the Bumble-Bee**  
Hallé Orchestra under George Weldon  
Mercury MG 50137: Sep 57

**M**

**MAHLER: Symphony No. 4 in G** A  
A  
A

Anny Schlemm, soprano; Saxon State Orchestra, Dresden, under Leopold Ludwig  
Decca DL-9944: Mar 58

**MASSENET: Espada (ballet); Le Cid (ballet music) see CHOPIN: Les Sylphides**

**MENDELSSOHN: Incidental Music to A Midsummer Night's Dream see TCHAIKOVSKY: Nutcracker Suite**

**MILHAUD: Les Choéphores** A-A

**HONEGGER: Symphony No. 5** A-A  
A-A

Genevieve Moizan, Hélène Bouvier, Heinz Rehfuß, soloists; Claude Nollier narrator; Chorale de l'Université with Lamoureux Orchestra under Igor Markevitch  
Decca DL 9956: May 58

**MILHAUD: The Globetrotter Suite; The Joys of Life** B-B  
A-A  
A-A

Chamber Orchestra under Darius Milhaud  
Decca DL 9965: Jul 58

**MOMPOU: Cancos I Danza see Concerto Section, FALLA: Nights in the Gardens of Spain: Three Corners Hat (excerpt)**

**MOZART: L. Musical Sleigh Ride; Cassatio in G (for Orchestra and Children's Instruments)** A-B  
A-A  
A-A

Bach Orchestra of Berlin under Carl Garvin  
Decca Archive ARC 3093: Jun 58

**MOZART: Cassations, Nos. 1 in G (K.63) and 2 in B Flat (K.99)** B  
C  
B

M-G-M Orchestra under Arthur Winograd  
M-G-M E-3540: Dec 57

**MOZART: Eine kleine Nachtmusik, K.525; Serenata Notturna, K.239; Divertimento No. 11, K.251** A-B-B  
B-B-A  
A-A-A

Boyd Neel Orchestra  
Unicorn UNLP-1042: Dec 57

**MOZART: Eine Kleine Nachtmusik; K.525 see BEETHOVEN: Symphony No. 5 in C minor, Op. 67**

**MOZART: Les Petits Riens — Ballet, K.Anh. 10 see GRIEG: Holberg Suite, Op. 40**

**MOZART: Serenade No. 6 in D ("Serenata Notturna") see REGER: Variations and Fugue on a Theme by Mozart**

**MOZART: Serenade No. 9 in D, K.320; Symphony No. 29 in A, K.201** B-A  
B-A  
B-B

Concertgebouw Orchestra of Amsterdam under Eduard Van Beinum  
Epic LC-3354: Sep 57

**MOZART: Symphony No. 25 in G minor, K.183** B-C-C  
B-C-C  
C-B-C

**BEETHOVEN: Leonore Overture No. 2**

**BERLIOZ: Overture to Waverley, Op. 1**

Leningrad State Philharmonic Orchestra under Nikolai Rabinovitch  
Liberty SWL-15002: Feb 58

**MOZART: Symphonies: No. 32 in G, K.318; No. 35 in D, K.385 ("Haffner"); No. 36 in C, K.425 ("Linz")** A to B  
A  
A

Pro Musica Symphony, Vienna, under Jonel Perlea  
Vox 10.140: Jul 58

**MOZART: Symphony No. 38 in D, K.504 ("Prague")** A  
B  
B

**Symphony No. 39 in E flat, K.543**  
Bamberg Symphony Orchestra under Joseph Keilberth  
London Telefunken LGX-66054: Sep 57

**MOZART: Symphony No. 39 in E Flat, K.543; Symphony No. 40 in G minor, K.550** A-A  
A-A  
A-A

Concertgebouw Orchestra of Amsterdam under Karl Böhm  
Epic LC-3357: Dec 57

**MOZART: Symphony No. 39 in E flat, K.543; Symphony No. 40 in G minor, K.550** A-A  
B-B  
A-A

Bavarian Radio Symphony Orchestra under Eugen Jochum  
Decca DL 9977: Jul 58

**MOZART: Symphony No. 39 in E flat, K.543; Symphony No. 40 in G minor, K.550** A-A  
A-A  
A-A

Royal Philharmonic under Sir Thomas Beecham  
Columbia ML-5194: Dec 57

**MOZART: Symphony No. 40 in G minor, K.550; Symphony No. 41 in C, K.551 ("Jupiter")** A-A  
A-A  
A-A

Philharmonic Symphony Orchestra of London under Erich Leinsdorf  
Westminster XWN-18527: Feb 58

**MOZART: Symphony No. 40 in G minor, K.550; Eine Kleine Nachtmusik** A-A  
A-A  
A-A

The Pittsburgh Symphony Orchestra under William Steinberg  
Capitol PAO 8432: Jul 58

**MOZART: Symphony No. 41 in C, K.551; Divertimento in D, K.131** A-B  
A-A

Royal Philharmonic Orchestra under Sir Thomas Beecham  
Angel 35459: Feb 58

**MOZART: Symphony No. 41 in C, K.551 ("Jupiter") see BEETHOVEN: Symphony No. 5 in C minor, Op. 67**

**MUSSORGSKY: Night on Bald Mountain** A  
A to B  
A

**BORODIN: In the Steppes of Central Asia**

**RIMSKY-KORSAKOV: Capriccio Espagnol, Op. 34**

**GLINKA: Kamarinskaya**  
Orchestre des Concerts Lamoureux under Jean Fournet and Oran Dourion  
Epic LC-3432: May 58

**MUSSORGSKY: A Night on Bald Mountain see KHACHATURIAN: Gayne Suite**

**MUSSORGSKY-RAVEL: Pictures at an Exhibition** A  
A  
A

Philharmonia Orchestra under Herbert von Karajan  
Angel 35420: Dec 57

**OFFENBACH-ROSENTHAL: Gaîté Parisienne—Ballet** B  
C  
B

Hollywood Bowl Orchestra under Felix Slatkin  
Capitol PAO-8405: Apr 58

**OFFENBACH-ROSENTHAL: Gaîté Parisienne—Ballet** B-B  
B-B  
B-B

**JOHAN STRAUSS-DORATI: Graduation Ball—Ballet** B-B

Minneapolis Symphony under Antal Dorati  
Mercury MG-50152: Apr 58

**Orchestral Music, Cont.**

**P**

**PETER:** *Sinfonia in G* see Concerto Section, **HERBERT:** Concerto No. 2 for Cello and Orchestra, Op. 30

**PROKOFIEV:** *Classical Symphony* see Concerto Section, **PROKOFIEV:** Piano Concerto No. 3

**PROKOFIEV:** *Lieutenant Kijé Suite* B-B  
**STRAVINSKY:** *Song of the Nightingale* A-B  
Chicago Symphony Orchestra under Fritz Reiner  
RCA Victor LM-2150: May 58

**PROKOFIEV:** *Peter and the Wolf, Op. 67* A-A  
**BRITTEN:** *The Young Person's Guide to the Orchestra, Op. 34* A-A  
Cyril Ritchard, narrator, with the Philadelphia Orchestra under Eugene Ormandy  
Columbia ML-5183: Feb 58

**PROKOFIEV:** *Peter and the Wolf, Op. 67* B-B  
**SAINT-SAËNS:** *Carnival of the Animals* A-A  
Garry Moore, narrator; Philharmonic Symphony Orchestra of London under Artur Rodzinski, and the Vienna State Opera Orchestra under Hermann Scherchen respectively, plus natural sounds of animals of the Bronx Zoo.  
Westminster XWN-18525: Feb 58

**PROKOFIEV:** *Romeo and Juliet (Selections from Suites I and II)* A  
Boston Symphony Orchestra under Charles Munch  
RCA Victor LM-2110: May 58

**PROKOFIEV:** *Romeo and Juliet (Selections from Suites I and II)* A-A  
**TCHAIKOVSKY:** *Romeo and Juliet* A  
Berlin Philharmonic Orchestra under Lorin Maazel  
Decca DL-9967: May 58

**PROKOFIEV:** *Scythian Suite, Op. 20; Suite from "The Love for Three Oranges"* A  
London Symphony Orchestra under Antal Dorati  
Mercury MG-50157: Apr 58

**PROKOFIEV:** *Symphony No. 5 in B flat, Op. 100* A  
The Philadelphia Orchestra under Eugene Ormandy  
Columbia ML 5260: Jul 58

**R**

**RACHMANINOV:** *Isle of the Dead* see **RAVEL:** *Rhapsodie Espagnole; Pavan for a Dead Princess*

**RACHMANINOV:** *Symphony No. 2 in E minor, Op. 27* A  
London Philharmonic Orchestra under Sir Adrian Boult  
RCA Victor LM-2106: Jul 58

**RAVEL:** *"Daphnis et Chloé" Suite No. 2; Pavane pour une enfant defunte* see **DEBUSSY:** *L'Après-midi d'un faune; Nuages; Fêtes*

**RAVEL:** *"Daphnis et Chloé" Suite No. 2* see **DEBUSSY:** *La Mer*

**RAVEL:** *Ma Mère l'Oye* A to C  
**CHABRIER:** *Bourrée Fantasque* A to C  
**ROUSSEL:** *Suite in F, Op. 33* A-B  
**BARRAUD:** *Offrande à une ombre*  
Detroit Symphony Orchestra under Paul Paray  
Mercury MG-50156: Apr 58

**RAVEL:** *Rhapsodie Espagnole; Pavan for a Dead Princess* A-A-A  
**RACHMANINOV:** *Isle of the Dead* B-B-A  
Chicago Symphony Orchestra under Fritz Reiner  
RCA Victor LM-2183: Jun 58

**REGER:** *Variations and Fugue on a Theme by Mozart* B-B  
**MOZART:** *Serenade No. 6 in D ("Serenata Notturna")* B-B  
Berlin Philharmonic Orchestra under Karl Böhm  
Decca DL-9979: Jul 58

**RIMSKY-KORSAKOV:** *Capriccio Espagnol, Op. 34* see **MUSSORGSKY:** *Night on Bald Mountain*

**RIMSKY-KORSAKOV:** *Christmas Eve (Suite); Sadko (Musical Picture); Flight of the Bumble-Bee (from Tzar Saltan); Dubinushka* B  
L'Orchestre de la Suisse Romande under Ernest Ansermet  
London LL-1733: Apr 58

**RIMSKY-KORSAKOV:** *Le Coq d'Or Suite* see **BORODIN:** *Polovetsiah Dances from "Prince Igor"* A

**RIMSKY-KORSAKOV:** *Scheherazade* A  
Royal Philharmonic Orchestra under Sir Thomas Beecham  
Angel 35505: Jul 58

**RIMSKY-KORSAKOV:** *Tsar Saltan Suite; May Night Overture; Russian Easter Overture* A to C  
L'Orchestre de la Suisse Romande under Ernest Ansermet  
London LL-1635: Sep 57

**ROGERS:** *Once Upon a Time* see **KENNEN:** *Three Pieces* A

**ROSSINI-RESPIGHI:** *La Boutique Fantasque—Ballet (complete)* A-A  
**DUKAS:** *L'Apprenti Sorcier* A-A  
Israel Philharmonic Orchestra under Georg Solti  
London LL-1715: Feb 58

**ROSSINI:** *William Tell, Barber of Seville Overtures* B-B-B  
**DONIZETTI:** *Daughter of the Regiment Overture* A-A-B

**TCHAIKOVSKY:** *Marche Slav*  
Orchestre des Concerts Lamoureux and Concertgebouw Orchestra of Amsterdam under Paul Van Kempen  
Epic LC-3349: Dec 57

**ROUSSEL:** *Suite in F, Op. 33* see **RAVEL:** *Ma Mère l'Oye*

**ROZSA:** *Concert Overture, Op. 26; Three Hungarian Sketches, Op. 14; Theme, Variations and Finale, Op. 13* C-C-C  
Frankenland State Symphony Orchestra under Miklos Rozsa  
Decca DL 9966: Jun 58

**S**

**SAINT-SAËNS:** *Carnival of the Animals* see **PROKOFIEV:** *Peter and the Wolf, Op. 67*

**SAINT-SAËNS:** *Carnival of Animals* see Concerto Section, **MOZART:** Concerto in E flat for 2 Pianos, K.365

**SAINT-SAËNS:** *Symphony No. 3 in C minor, Op. 78* B  
Marcel Dupré, organist; the Detroit Symphony Orchestra under Paul Paray  
Mercury MG-50167: Jul 58

**SCHÖNBERG:** *Variations for Orchestra, Op. 31; Serenade for Baritone and Septet, Op. 24; Four Pieces, Op. 27; Canon: The Parting of the Ways, Op. 28, No. 1* A  
An Orchestra under Robert Craft  
Columbia ML-5244: Jun 58

**SCHÖNBERG:** *Verklärte Nacht, Op. 4; Chamber Symphony, Op. 9* A-A  
Symphony Orchestra of the Southwest German Radio, Baden-Baden, under Jascha Horenstein  
Vox PL 10.460: Mar 58

**SCHUBERT:** *Symphony No. 2 in B flat; Symphony No. 6 in C* B-B  
Bamberg Symphony under Marcel Couraud  
Vox PL-10240: Feb 58

**SCHUBERT:** *Symphony No. 6 in C; Symphony No. 8 in B minor ("Unfinished")* A-A  
Concertgebouw Orchestra of Amsterdam under Eduard van Beinum  
Epic LC 3441: Jun 58

**SCHUBERT:** *Symphony No. 7(9) in C* A  
Bamberg Symphony Orchestra under Jonel Perlea  
Vox PL-10,200: Sep 57

**SCHUBERT:** *Symphony No. 7(9) in C* A  
Cleveland Orchestra under George Szell  
Epic LC 3431: Jul 58

**SCHUMAN:** *Credendum* A-A  
**KIRCHNER:** *Piano Concerto* A-B  
Philadelphia Orchestra under Eugene Ormandy; Leon Kirchner, pianist; Philharmonic Symphony Orchestra of New York under Dimitri Mitropoulos  
Columbia ML-5185: Mar 58

**SCHUMANN:** *Symphony No. 1 ("Spring")* B-B  
**SMETANA:** *Die Moldau* A-A  
Berlin Radio Symphony under Ferenc Fricsay  
Decca DL-9960: Jul 58

**SHAPERO:** *Serenade for String Orchestra* B  
Arthur Winograd String Orchestra under Arthur Winograd  
M-G-M E-3557: Dec 57

**SHOSTAKOVICH:** *Symphony No. 9, Op. 70; Festive Overture, Op. 96; Memorable Year 1919, Op. 89* B-B-B  
State Radio Orchestra of the U.S.S.R. under Alexander Gauk  
Monitor MC-2015: Jun 58

**SHOSTAKOVITCH:** *Symphony No. 10* A  
Philharmonia Orchestra under Efreim Kurtz  
Victor LM-2081: Mar 58

**SIBELIUS:** *En Saga, Op. 9; Pohjola's Daughter, Op. 49; Oceanides, Op. 73; Tapiola, Op. 112* A  
Philadelphia Orchestra under Eugene Ormandy  
Columbia ML-5249: May 58

**SIBELIUS:** *Tapiola (Tone Poem for Orchestra), Op. 112; The Swan of Tuonela; Karelia Suite, Op. 11; Bolero ("Festivo")* B  
Berlin Philharmonic Orchestra under Hans Rosbaud  
Decca DL-9938: Feb 58

**SMETANA:** *Excerpts from "The Bartered Bride"* see **WEINBERGER:** *Excerpts from "Schwanda"*

**SMETANA:** *Die Moldau* see **SCHUMANN:** *Symphony No. 1 ("Spring")*

**STAMITZ, J.:** *Orchestral Trio, Op. 1, No. 2; Oboe Concerto in C; Clarinet Concerto in B flat Sinfonia à 8, in D* A to B  
Munchener Kammerorchester under Carl Gorvin  
Decca Archive ARC 3092: Jun 58

**STRAUSS, J., JR.:** *The Blue Danube; Emperor Waltz; Voices of Spring; Tales from the Vienna Woods; Roses from the South* A  
Philharmonic Symphony Orchestra of London under Artur Rodzinski  
Westminster XWN-18500: Sep 57

**STRAUSS, J., JR.:** *The Blue Danube—Ballet* C-B  
**BIZET:** *Jeux d'Enfants—Ballet* B-B  
London Philharmonic Orchestra under Antal Dorati  
RCA Camden CAL-365: Sep 57

**STRAUSS, J.-DORATI:** *Graduation Ball—ballet* see **OFFENBACH-ROSENTHAL:** *Gaité Parisienne—ballet*

**STRAUSS, R.:** *Waltzes from "Der Rosenkavalier", Op. 59* see **WEINBERGER:** *Excerpts from "Schwanda"*

**STRAUSS, R.:** *Le Bourgeois Gentilhomme (Suite); Till Eulenspiegel* A-A  
Orchestre National de la Radiodiffusion Française under Igor Markevitch  
Angel 35447: Mar 58

**Orchestral Music, Cont.**

**STRAUSS, R.:** *Domestic Symphony, Op. 53* B  
Chicago Symphony Orchestra under Fritz Reiner A  
Victor LM-2103: Mar 58 A

**STRAUSS, R.:** *Don Juan; Waltzes from "Der Rosenkavalier"; Till Eulenspiegel's Merry Pranks; Love Scene from "Feuersnot"* A  
Philadelphia Orchestra under Eugene Ormandy B  
Columbia ML-5177: Sep 57 A

**STRAUSS, R.:** *Ein Heldenleben* A  
Saxon State Orchestra, Dresden, under Karl Böhm B  
Decca DL-9927: Sep 57 A

**STRAUSS, R.:** *Till Eulenspiegel's Merry Pranks; Don Juan; Death and Transfiguration* A-A-A  
Cleveland Orchestra under George Szell A-B-A  
Epic LC 3439: Jun 58 A-A-A

**STRAVINSKY:** *Firebird Suite; Chant du Rossignol* A  
Berlin Radio Symphony Orchestra under Lorin Maazel B  
Decca DL-9978: Jul 58 B

**STRAVINSKY:** *Firebird Suite, Fireworks* see BARTÓK: *The Miraculous Mandarin* A

**STRAVINSKY:** *Firebird Suite* B  
**BIZET:** *Jeux d'Enfants* B  
**RAVEL:** *Mother Goose* A  
Philharmonia Orchestra under Carlo Maria Giulini A  
Angel 35462: Feb 58

**STRAVINSKY:** *The Firebird Suite* A-A  
**FALLA:** *Love by Witchcraft (El Amor Brujo)* C-C  
Netherlands Philharmonic Orchestra under Walter Goehr; Anny Delorie, contralto C-C  
Crowell-Collier Record Guild CCRG-128: Mar 58

**STRAVINSKY:** *Firebird Suite* A-A  
**TCHAIKOVSKY:** *Romeo and Juliet—Overture-Fantasy* B-B  
Philharmonic Symphony Orchestra of New York under Leonard Bernstein A-A  
Columbia ML-5182: Dec 57

**STRAVINSKY:** *Petrouchka, Firebird Suites* A-B  
Paris Conservatoire Orchestra under Pierre Monteux A-A  
RCA Victor LM-2113: Dec 57

**STRAVINSKY:** *Le Sacre du Printemps* A  
L'Orchestre de la Suisse Romande B  
under Ernest Ansermet A  
London LL-1730: Apr 58

**STRAVINSKY:** *Song of the Nightingale* see PROKOFIEV: *Lieutenant Kijé Suite*

**SUPPÉ:** *Overtures* B to C  
Hallé Orchestra under Sir John Barbirolli A  
Mercury MG-50160: May 58 A

**SUPPÉ:** *Overtures—Light Cavalry; Poet and Peasant; Morning, Noon and Night in Vienna; Pique Dame; Tantalusqualen; Die Infahrt ins Glück* A to B  
Philharmonia Promenade Orchestra under Henry Krips A  
Angel 35427: Sep 57 A

**T**

**TCHAIKOVSKY:** *Aurora's Wedding—Ballet Divertissement* A  
Ballets Russes Orchestra under Milan Horvath B  
Concert Hall XH 1504: Feb 58

**TCHAIKOVSKY:** *Francesca da Rimini* see ENESCO: *Roumanian Rhapsody No. 1; Roumanian Rhapsody No. 2*

**TCHAIKOVSKY:** *Marche Slave* see ROSSINI: *William Tell, Barber of Seville Overtures*

**TCHAIKOVSKY:** *Nutcracker Suite* A to C  
**CHABRIER:** *España* A to B  
**PONCHIELLI:** *Dance of the Hours* A to B  
**SUPPÉ:** *Morning, Noon and Night in Vienna*  
Royal Philharmonic Orchestra under Sir Thomas Beecham  
Columbia ML-5171

**TCHAIKOVSKY:** *Nutcracker Suite* A-A  
**MENDELSSOHN:** *Incidental Music to A Midsummer Night's Dream* C-C  
Hollywood Bowl Symphony Orchestra under Felix Slatkin B-B  
Capitol P-8404: Mar 58

**TCHAIKOVSKY:** *Romeo and Juliet* see PROKOFIEV: *Romeo and Juliet (Selections from Suites I and II)*

**TCHAIKOVSKY:** *Romeo and Juliet—Overture-Fantasy* see STRAVINSKY: *Firebird Suite*

**TCHAIKOVSKY:** *"Sleeping Beauty"—Ballet (excerpts)* A  
London Symphony Orchestra under Pierre Monteux A  
RCA Victor LM-2177: Apr 58

**TCHAIKOVSKY:** *Swan Lake (highlights)* A  
The Ballet Theatre Orchestra under Joseph Levine B  
Capitol PAO 8416: May 58 A

**TCHAIKOVSKY:** *Swan Lake (highlights)* A  
The London Symphony Orchestra under Anatole Fistoulari A  
London LL-1768: May 58

**TCHAIKOVSKY:** *Symphony No. 3 in D, Op. 29 ("Polish")* C  
London Philharmonic Orchestra under Sir Adrian Boult C  
London LL-1442: Sep 57

**TCHAIKOVSKY:** *Symphony No. 4 in F minor, Op. 36* A  
Orchestre National de la Radiodiffusion-Télévision Française under Igor Markevitch C  
Angel 35446: Feb 58

**TCHAIKOVSKY:** *Symphony No. 5 in E minor, Op. 64* A  
Paris Conservatory Orchestra under Georg Solti A  
London LL-1506: Dec 57

**TCHAIKOVSKY:** *Symphony No. 5 in E minor, Op. 64* A  
Philharmonia Orchestra under Constantin Silvestri B  
Angel 3556: Apr 58

**TCHAIKOVSKY:** *Symphony No. 6 in B minor, Op. 74 ("Pathétique")* A  
New York Philharmonic under Dimitri Mitropoulos B  
Columbia ML-5235: Jul 58 A

**TCHAIKOVSKY:** *Waltz and Polonaise from "Eugene Onegin"* see WEINBERGER: *Excerpts from "Schwanda"*

**TOCH:** *Symphony No. 3* see HINDEMITH: *Mathis der Maler*

**V**

**VAUGHAN WILLIAMS:** *Fantasia on a Theme by Thomas Tallis* see ELGAR: *Enigma Variations, Op. 36*

**VILLA-LOBOS:** *The Surprise Box (Caixinha de Boas Festas)* A-C  
**FALLA:** *Homage (Homenajes)* A-B  
Rome Symphony Orchestra under J. J. Castro A-A  
RCA Victor LM-2143: Feb 58

**VIVALDI:** *The Four Seasons* A  
I Solisti di Zagreb under Antonio Janigro, with Jan Tomasow, solo violinist B  
Vanguard BG-564: Mar 58 A

**VIVALDI:** *The Four Seasons* see Concerto Section

**W**

**WAGNER:** *Bacchanale and Venusberg Music; Ride of the Valkyries; Good Friday Music; Forest Murmurs; Siegfried's Rhine Journey and Funeral March* A  
Württemberg State Orchestra, Stuttgart, under Jonel Perlea B  
Vox PL-10.130: Sep 57 A

**WAGNER:** *Overtures to "Die Meistersinger" and "Tannhäuser"; Prelude and Liebestod from "Tristan und Isolde"* A  
Berlin Philharmonic under Herbert von Karajan A  
Angel 35482: Apr 58 A

**WEBER:** *Overtures—Der Freischütz; Oberon; Preziosa; Euryanthe; Jubel; Peter Schmall* A-B  
Various orchestras and conductors R  
Decca DL-9906: Dec 57

**WEINBERGER:** *Excerpts from "Schwanda"* A to B  
A

**SMETANA:** *Excerpts from "The Bartered Bride"* A  
A

**WEBER:** *Invitation to the Dance* A  
**STRAUSS, R.:** *Waltzes from "Der Rosenkavalier", Op. 59* A  
**TCHAIKOVSKY:** *Waltz and Polonaise from "Eugene Onegin"* A  
Bamberg Symphony under Heinrich Hollreiser A  
Vox PL-10.590: May 58 A

**WEISS:** *Theme and Variations for Orchestra* see Concerto Section, LORA: *Concerto for Piano and Orchestra*

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**American Anthology Vol. 1** A  
Hopkinson: *A Toast to Washington; Gram: Death Song of an Indian Child; Fry: Overture to "Macbeth"; Gottschalk: Andante from Symphony "A Night in the Tropics"; Paine: Overture to "As You Like It"; MacDowell: Lamia, Tone Poem; Chadwick: "Hobgoblin" from Symphonic Sketches; Parker: Orchestral Interlude from "Mona"; Griffes The Valse of Dreams from Three Tone Pictures, Op. 5; Hadley: Scherzo Diabolique* B to C  
Karl Brock, tenor; James Pease, baritone; Concord Philharmonia under Richard Korn B to C  
Concord 3007: Feb 58 A

**Concert Miniatures** A  
Neal Hefti and His Orchestra B to C  
Vik LX-1092: Feb 58 A

**Encore Please, Sir John!** A to C  
The Hallé Orchestra under Sir John Barbirolli A to C  
Mercury MG-50161: Jul 58 C

**Hi-Fi Fiedler** A to B  
Boston Pope Orchestra under Arthur Fiedler A to B  
ECA Victor LM-2100: Sep 57 A

**Johann Strauss in Hi-Fi** A  
Symphony Orchestra under Valentino S. ABC Paramount ABCS-143: Jul 58 C

**Munch Conducts Wagner** A  
Tannhäuser: *Overture and Venusberg Music; Die Götterdämmerung; Siegfried's Rhine Journey; Die Walküre: Magic Fire Music* C  
Boston Symphony Orchestra under Charles Munch B  
RCA Victor LM-2119: Feb 58

**Music of Johann Strauss** A  
Minneapolis Symphony Orchestra under Antal Dorati B  
Mercury MG-50131: Dec 57 A

**Music for Strings** A to C  
Leopold Stokowski conducting his Symphony Orchestra A  
Capitol PAO 8415: May 58 A

**Often Heard Offenbach** B  
L'Orchestre de la Radio-Télévision Nationale Française under Jean Allain B to C  
Concord 3006: Dec 57 B

**Orchestral Music, Cont.**

**Overture** B  
Hollywood Bowl Symphony Orchestra under Felix Slatkin B  
Capitol P-8380: Dec 57  
**The Sadler's Wells Ballet:** A to B  
**A Silver Jubilee Tribute** A  
The Royal Opera House Orchestra, Covent Garden, under Robert Irving A  
Angel 35521: Feb 58  
**The Sound of Wagner** A  
The Concert Arts Symphony Orchestra under Erich Leinsdorf B  
Capitol PAO-8411: Apr 58  
**Vienna** A  
Chicago Symphony Orchestra under Fritz Reiner A  
RCA Victor LM-2112: Dec 57  
**Vox 16 2/3 rpm. recordings** —  
Music of Beethoven, Bizet, Borodin, Dvořák, Rimsky-Korsakov, and Tchaikovsky —  
Performed by various orchestras and artists —  
Vox VXL-1, 2, 3, 4, 5: Mar 58

**CONCERTOS**

**A**

**ALBINONI:** Oboe Concerto in D, Op. 7, No. 6; Sonata in A, Op. 2, No. 3 A to B  
**VIVALDI:** Concerto for 2 Oboes in C A  
**PERGOLESI:** Concerto in G A  
Virtuosi di Roma, under Renato Fasano  
Angel 45019: Apr 58

**B**

**BACH:** Harpsichord Concerto No. 1 in D minor see HAYDN: Harpsichord Concerto in D  
**BACH:** Clavier Concertos No. 1 in D minor, No. 5 in F minor; Toccata and Fugue in C minor A  
Jean Casadesus, piano; Paris Conservatoire Orchestra under André Vandernoot B  
Angel 45003: Dec 57  
**BACH:** Double Concerto and Double Sonata (2 violins) A-B  
**BACH:** Violin Concerto No. 2 in E David and Igor Oistrakh, violins; David Oistrakh in Concerto No. 2, National Philharmonic Orchestra under Kondrashin and Barshai, respectively, Vladimir Yampolsky, piano A  
Bruno Hi-Fi BR14008: Jul 58  
**BACH:** Violin Concerto in D minor; Sonata No. 6 in G A  
**SARASATE:** Navarra A  
**HINDEMITH:** Sonata in E flat, Op. 11, No. 1 C  
David and Igor Oistrakh violins, with an orchestra under Rudolf Barshai (in the Bach) and with Vladimir Yampolsky, piano  
Monitor MC-2009: Feb 58  
**BACH:** Violin Concerto No. 2 in E see BACH: Double Concerto and Double Sonata

**BARTOK:** Concerto for Orchestra see Orchestral Music Section  
**BEETHOVEN:** Piano Concerto No. 4 in G, Op. 58 A  
Emil Gilels, piano; Philharmonia Orchestra under Leopold Ludwig A  
Angel 35511: Apr 58  
**BEETHOVEN:** Piano Concerto No. 5 ("Emperor"); Piano Concerto No. 4 in G A-A  
Jacob Lateiner, piano; with Vienna State Opera Orchestra under Armando Aliberti; and Paul Badura-Skoda, piano, with the same orchestra under Herman Scherchen, respectively B-B  
Westminster XWN-18540: Mar 58

**BEETHOVEN:** Piano Concerto No. 5 in E flat, Op. 73 ("Emperor") A  
Emil Gilels, piano; Philharmonia Orchestra under Leopold Ludwig A  
Angel 35476: Feb 58

**BEETHOVEN:** Piano Concerto No. 5 in E flat, Op. 73 ("Emperor") A  
Clifford Curzon, piano; the Vienna Philharmonic Orchestra under Hans Knappertsbusch A  
London LL-1757: Apr 58

**BEETHOVEN:** Violin Concerto in D, Op. 61 A  
Igor Oistrakh, violin; Pro Arte Orchestra of London, under Wilhelm Schuechter B  
Angel 35516: Jul 58

**BLOCH:** Schelomo (Hebraic Rhapsody for Cello and Orchestra) see WALTON: Concerto for Cello and Orchestra

**BRAHMS:** Piano Concerto No. 2 In B flat A  
Emil Gilels, piano; Chicago Symphony Orchestra under Fritz Reiner A-B  
RCA Victor LM 2219: Jul 58

**BRAHMS:** Violin Concerto in D A  
Yehudi Menuhin, violin; the Berlin Philharmonic Orchestra under Rudolph Kempe A  
Capitol PAO-8410: Apr 58

**BRAHMS:** Violin Concerto in D; Four Hungarian Dances A-A  
David Oistrakh, violin; The National Philharmonic Orchestra under Kiril Kondrashin; Vladimir Yampolsky, piano A  
Bruno BR 14004: Jun 58

**BRAHMS:** Concerto for Violin and Cello in A minor, Op. 102 A  
Mischa Mischakoff, violin; Frank Miller, cello; NBC Symphony Orchestra under Arturo Toscanini B  
RCA Victor LM-2178: May 58

**BRUCH:** Violin Concerto No. 1 in G minor, Op. 26 see MENDELSSOHN: Violin Concerto in E minor, Op. 64

**BRUCH:** Violin Concerto No. 1 in G minor, Op. 26 see TCHAIKOVSKY: Violin Concerto in D, Op. 35

**BRUCH:** Scottish Fantasy, Op. 46 see WIENIAWSKI: Violin Concerto No. 1 in F sharp minor, Op. 14

**C**

**CHAUSSON:** Poème for Violin and Orchestra, Op. 25 A to B  
**RAVEL:** Tzigane A  
**DVOŘÁK:** Trio in E minor, Op. 90 C  
(Dumky)

David Oistrakh, violin; Leo Oborin, piano; Sviatoslav Knushevitzky, cello; National Philharmonic Orchestra under Kiril Kondrashin  
Bruno Hi-Fi BR-14009: Jul 58

**CHAUSSON:** Poème for Violin and Orchestra, Op. 25 A to C  
**SAINT-SAËNS:** Introduction and Rondo Capriccioso; Havanaise A-A-A  
**SARASATE:** Zigeunerweisen A to B  
Zino Francescatti, violin; the Philadelphia Orchestra under Eugene Ormandy, and the Columbia Symphony under William Smith (in Havanaise, Zigeunerweisen)

Columbia ML-5253: Jul 58

**CORELLI:** Concerto Grosso in D A-A-C  
**A. SCARLATTI:** Concerto in F minor A-A-A  
**GEMINIANI:** Concerto Grosso in E minor A-A-A

Boyd Neel Orchestra under Thurston Dart  
London/L'Oiseau-Lyre OL-50129: Dec 57

**CORRETTE:** Concerto in G for Three Flutes and Orchestra see Orchestral Music Section  
**COUPERIN:** L'Apothéose de Lully

**D**

**DVOŘÁK:** Violin Concerto in A minor, Op. 53 A-C  
**GLAZUNOV:** Violin Concerto in A minor A-A  
Nathan Milstein, violin, Pittsburgh Symphony Orchestra under William Steinberg

Capitol P-8382: Dec 58  
**DVOŘÁK:** Violin Concerto in A minor, Op. 53 A-B  
**GOLDMARK:** Violin Concerto in A minor, Op. 28 A-A  
Bronislaw Gimpel, violin; Southwest German Radio Orchestra under Rolf Reinhardt B-A  
Vox PL 10-290: Sep 57

**F**

**FALLA:** Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello; "El Retablo de Maese Pedro" (Master Peter's Puppet Show) B-A  
Robert Veyron-Lacroix harpsichord, with soloists of the National Orchestra of Spain under Ataúlfo Argenta; Julita Bermejo soprano, Carlos Munguia tenor, Raimundo Torres baritone; same Orchestra and conductor B-A  
London LL-1739: Jun 58

**FALLA:** Nights in the Gardens of Spain; El Amor Brujo B-B  
Eduardo de Puyo, piano; Corinne Voza, contralto; Orchestre des Concerts Lamoureux under Jean Martinon A-A  
Epic LC-3305: Dec 57

**FALLA:** Nights in the Gardens of Spain; Three Cornered Hat (excerpt) A to B  
**GRANADOS:** Goyescas (excerpt); Danzas Españolas (No. 5) B  
**ALBÉNIZ:** Suite Española (No. 3); Cantos de España (No. 4) A  
**MOMPOU:** Cancos I Danza

Artur Rubinstein, piano; San Francisco Symphony Orchestra under Enrique Jorda  
RCA Victor LM-2181: May 58

**FALLA:** Nights in the Gardens of Spain A-B  
**RODRIGO:** Concerto for Guitar and Orchestra B-A  
Gonzalo Soriano, piano; Narciso Yepes, guitar; National Orchestra of Spain under Ataúlfo Argenta A-A  
London LL-1738: Mar 58

**FALLA:** Suite populaire espagnole; Ritual Dance of Fire see SCHUMANN: Cello Concerto in A minor, Op. 129

**G**

**GEMINIANI:** Concerto Grosso in E minor see CORELLI: Concerto Grosso in D  
**GLAZUNOV:** Violin Concerto in A minor see DVOŘÁK: Violin Concerto in A minor, Op. 53

**GOLDMARK:** Violin Concerto in A minor A  
Nathan Milstein, violin; Philharmonia Orchestra under Harry Blech A  
Capitol PAO 8414: May 58

**GOLDMARK:** Violin Concerto in A minor, Op. 28 see DVOŘÁK: Violin Concerto in A minor, Op. 53  
**GRIEG:** Piano Concerto in A minor, Op. 16 A  
**MENDELSSOHN:** Piano Concerto No. 1 in G minor, Op. 25 A

Ania Dorfmann, piano; Robin Hood Dell Orchestra under Erich Leinsdorf  
Victor LM-2102: Feb 58

**GRIEG:** Piano Concerto in A minor B-A  
**SCHUMANN:** Piano Concerto in A minor, Op. 54 B-A  
A-A

**Concertos, Cont.**

Claudio Arrau, piano; Philharmonia Orchestra under Alceo Galliera Angel 35561: Apr 58

**H**

- HAYDN: Harpsichord Concertos in C and F** B  
Helma Elsner, harpsichord; Reinhold Barcher, violin; Pro Musica Chamber Orchestra, Stuttgart, under Rolf Reinhardt  
Vox PL-10.300: May 58
- HAYDN: Harpsichord Concerto in D** A  
**BACH: Concerto No. 1 in D minor** B  
Sylvia Marlowe, harpsichord, and conducting the Concert Arts Chamber Orchestra  
Capital P-8375: Feb 58
- HERBERT: Concerto No. 2 for Cello and Orchestra, Op. 30** A-A  
**PETER: Sinfonia in G** A-A  
George Miquelle, cello; Eastman-Rochester Symphony Orchestra under Howard Hanson  
Mercury MG-50163: May 58
- HINDEMITH: Concert Music for Piano, Brass and two Harps, Op. 49; Concerto for Orchestra, Op. 38; Cupid and Psyche** A-A-B  
Monique Haas, piano; Berlin Philharmonic Orchestra under Paul Hindemith  
Decca DL 9969: Jun 58
- HINDEMITH: Concerto for Organ and Chamber Orchestra, Op. 46, No. 2** A-B  
**RHEINBERGER: Sonata No. 7 in F minor for Organ, Op. 27** A-A  
E. Power Biggs, organ; Columbia Chamber Orchestra under Richard Burgin  
Columbia ML-5199: Mar 58

**K**

- KABALEVSKY: Violin Concerto Op. 48** see KHACHATURIAN: Violin Concerto
- KHACHATURIAN: Piano Concerto** see PROKOFIEV: Piano Concerto No. 3
- KHACHATURIAN: Violin Concerto** B  
Ruggiero Ricci, violin; London Philharmonic Orchestra under Anatole Fistoulari  
London LL-1537: Sep 57
- KHACHATURIAN: Violin Concerto** B-B  
**KABALEVSKY: Violin Concerto Op. 48** A-A  
David Oistrakh violin; National Philharmonic Orchestra under Aram Khachaturian and Dmitri Kabalevsky, respectively  
Bruno 14001: Jun 58
- KHACHATURIAN: Violin Concerto** B-B  
**SAINT-SAËNS: Havanaise, Op. 83** A  
Leonid Kogan, violin; Boston Symphony Orchestra under Pierre Monteux  
RCA Victor LM-2220: Jul 58
- KIRCHNER: Piano Concerto** see Orchestral Music Section SCHUMAN: Credendum

**L**

- LOCATELLI: Violin Sonata in F** see TCHAIKOVSKY: Violin Concerto in D, Op. 35
- LORA: Concerto for Piano and Orchestra** B-B  
Eva Wollmann, piano  
**WEISS: Theme and Variations for Orchestra** B-B  
Vienna Orchestra under F. Charles Adler  
Composers Recordings CRI-113: Feb 58

**M**

- MENDELSSOHN: Piano Concerto No. 1 in G minor, Op. 25** B-B  
**STRAUSS, R.: Burleske in D minor** C-C  
Poldi Mildner, piano; RIAS Symphony Orchestra conducted by Arthur Rother  
London Telefunken LGX-66062: Sep 57
- MENDELSSOHN: Piano Concerto No. 1 in G minor, Op. 25** see GRIEG: Piano Concerto in A minor, Op. 16
- MENDELSSOHN: Violin Concerto in E minor, Op. 64** A-B  
**BEETHOVEN: Romances** A-A  
Johanna Martzy, violin; Philharmonia Orchestra under Paul Kletzki  
Angel 35236: Sep 57
- MENDELSSOHN: Violin Concerto in E minor, Op. 64** A-A  
**BRUCH: Violin Concerto No. 1 in G minor, Op. 26** A-A  
Ruggiero Ricci, violin; London Symphony Orchestra under Pierino Gamba  
London LL-1684: Dec 57
- MENDELSSOHN: Violin Concerto in E minor, Op. 64** A-B  
**VIEUXTEMPS: Violin Concerto No. 5** A-A  
David Oistrakh and Leonid Kogan, violins, respectively; National Philharmonic Orchestra under Kiril Kondrashin  
Bruno Hi-Fi BR-14011: Jul 58
- MILHAUD: Cello Concerto No. 1** B-C  
**PROKOFIEV: Cello Concerto, Op. 58** A-A  
Janos Starker, cello; Philharmonia Orchestra under Walter Susskind  
Angel 35418: Feb 58
- MOMPOU: Cancó I Danza** see FALLA: Nights in the Gardens of Spain; Three Cornered Hat (excerpt)
- MOZART: Piano Concerto No. 13 in C, K.415; Piano Concerto in C minor K.491** A-A  
Ingrid Haebler, piano; Pro Musica Orchestra of Vienna under Paul Walter  
Vox PL-10080: Dec 57
- MOZART: Piano Concerto No. 17 in G, K.453; Piano Concerto No. 21 in C, K.467** A-A  
Andor Foldes, piano; Berlin Philharmonic under Fritz Lehmann and Paul Schmitz, respectively  
Decca DL 9973: Jul 58
- MOZART: Piano Concerto No. 17 in G, K.453; Piano Concerto No. 25 in C, K.503** B-B  
Denis Matthews, piano; London Mozart Players under Harry Blech  
Capitol P-18048: Sep 57
- MOZART: Piano Concerto No. 17 in G, K.453; Piano Concerto No. 25 in C, K.503** A-A  
Rudolf Serkin, piano; Columbia Symphony Orchestra under George Szell  
Columbia ML-5169: Sep 57
- MOZART: Piano Concerto in C minor, K.491** A-A  
**CHOPIN: Barcarolle, Op. 60, in F sharp minor** A-A  
Walter Gieseking, piano; Philharmonia Orchestra under Herbert von Karajan  
Angel 35501: Jul 58
- MOZART: Concerto in E flat for 2 Pianos, K.365** A  
**SAINT-SAËNS: Carnival of Animals** B  
Emil Gilels and Yakov Zak, pianos; State Orchestra of the USSR under Kiril Kondrashin and Kurt Eliasberg  
Monitor MC-2006: Dec 57

**P**

- PAGANINI: Violin Concerto No. 1 in D, Op. 6; Cantabile in D, Op. 17** A-C  
Leonid Kogan, violin; Paris Conservatory Orchestra under Charles Bruck; Andrei Mitnik, piano  
Angel 35502: Apr 58

- PAGANINI-KREISLER: Violin Concerto in One Movement** C-B  
**SAINT-SAËNS: Violin Concerto No. 3 in B minor** A-A  
Campoli, violin; London Symphony Orchestra under Pierino Gamba  
London LL-1624: Sep 57
- PERGOLESI: Concertino in G** see ALBINONI: Oboe Concerto in D, Op. 7, No. 6; Sonata in A, Op. 2, No. 3
- PROKOFIEV: Cello Concerto, Op. 58** see MILHAUD: Cello Concerto No. 1
- PROKOFIEV: Piano Concerto No. 1 in D flat** see RACHMANINOV: Piano Concerto No. 1 in F sharp minor
- PROKOFIEV: Piano Concerto No. 2 in G minor, Op. 16** see Orchestral Music Section BARBER: Medea's Meditation and Dance of Vengeance
- PROKOFIEV: Piano Concerto No. 3; Classical Symphony** A-A  
Gary Graffman, piano; San Francisco Symphony Orchestra under Enrique Jorda  
Victor LM-2138: Mar 58
- PROKOFIEV: Piano Concerto No. 3** B  
**KHACHATURIAN: Piano Concerto** B  
Emil Gilels piano, and Lev Oborin piano, respectively; the National Philharmonic Orchestra under Kiril Kondrashin and Aram Khachaturian, respectively  
Bruno BR 14007: Jun 58
- PROKOFIEV: Violin Concerto No. 1 in D, Op. 19; Violin Concerto No. 2 in G minor, Op. 63** A-A  
David Oistrakh and Leonid Kogan violins, respectively; National Philharmonic Orchestra under Kiril Kondrashin  
Bruno BR-14002: Jun 58
- PROKOFIEV: Violin Concerto No. 1 in D, Op. 19; Violin Concerto No. 2 in G minor, Op. 63** A-A  
Isaac Stern, violin; the New York Philharmonic under Dimitri Mitropoulos and Leonard Bernstein, respectively  
Columbia ML-5243: Jun 58

**R**

- RACHMANINOV: Piano Concerto No. 1 in F sharp minor** B-A  
**PROKOFIEV: Piano Concerto No. 1 in D flat** A-A  
Moura Lympany, piano; Philharmonia Orchestra under Nicolai Malko and Walter Susskind, respectively  
Angel 35568: Jun 58
- RACHMANINOV: Piano Concerto No. 1 in F sharp minor** see STRAUSS, R.: Burleske in D minor
- RACHMANINOV: Piano Concerto No. 2 in C minor, Op. 18** A  
**CHOPIN: Nocturne in D flat, Op. 27, No. 2** C  
Eugene Malinin, piano; Philharmonia Orchestra under Otto Ackermann  
Angel 35396: Sep 57
- RACHMANINOV: Piano Concerto No. 3 in D minor, Op. 30** A  
**LISZT: Three Grand Etudes after Paganini, Nos. 4 in E, 5 in E, 3 in G sharp minor** B-A  
Victor Merzhanov, piano; State Orchestra of the USSR under Nikolai Anosov  
Monitor MC-2012: Jul 58
- RAVEL: Tzigane** see CHAUSSON: Poème for Violin and Orchestra, Op. 25
- RODRIGO: Concerto for Guitar and Orchestra** see FALLA: Nights in the Gardens of Spain

**S**

- SAINT-SAËNS: Carnival of Animals** see MOZART: Concerto in E flat for 2 Pianos, K.365

**Concertos, Cont.**

**SAINT-SAËNS: Violin Concerto No. 3**  
In B minor see PAGANINI-KREISLER:  
Violin Concerto in One Movement

**SAINT-SAËNS: Havanaise, Op. 83** see  
KHACHATURIAN: Violin Concerto

**SAINT-SAËNS: Introduction and  
Rondo Capriccioso; Havanaise** see  
CHAUSSON: Poème for Violin and  
Orchestra, Op. 25

**SARASATE: Navarra** see BACH: Violin  
Concerto in D minor; Sonata No. 6 in G

**SARASATE: Zigeunerweisen** see  
CHAUSSON: Poème for Violin and  
Orchestra, Op. 25

**SCARLATTI, A.: Concerto in F minor**  
see CORELLI: Concerto Grosso in D

**SCHÖNBERG: Concerto for Violin and  
Orchestra, Op. 36; Concerto for  
Piano and Orchestra, Op. 42**  
A-B  
A  
A  
Alfred Brendel, piano; Wolfgang  
Marschner, violin; Symphony Orches-  
tra of the Southwest German Radio,  
Baden-Baden, under Michael Gielen  
Vox 10,530: May 58

**SCHUMANN: Cello Concerto in  
A minor, Op. 129** A-B-C  
**HAYDN: Divertimento** A-A-A  
**FALLA: Suite populaire espagnole;  
Ritual Dance of Fire** A-A-A  
Daniel Shafran, cello; State Orchestra  
of the U.S.S.R. under Kiril Konradshin;  
Nina Musinian, pianist  
Vanguard VRS-6028: Sep 57

**SCHUMANN: Piano Concerto in A  
minor, Op. 54** see GRIEG: Piano  
Concerto in A minor

**SCHUMANN: Piano Concerto in  
A minor, Op. 54** A-B  
B-A  
A  
**STRAUSS, R.: Burlesque in D minor**  
Rudolf Serkin, piano; Philadelphia  
Orchestra under Eugene Ormandy  
Columbia ML-5168: Sep 57

**SHOSTAKOVICH: Concerto for Violin**  
David Oistrakh, violin; Leningrad Phil-  
harmonic under Eugene Mravinsky  
Monitor MC 2014: Jun 58

**STAMITZ, J.: Oboe Concerto in C;  
Clarinet Concerto in B flat** see Or-  
chestral Music Section STAMITZ, J.:  
Orchestral Trio, Op. 1, No. 2; and  
others

**STRAUSS, R.: Burleske in D minor** see  
MENDELSSOHN: Piano Concerto No. 1  
in G minor, Op. 25

**STRAUSS, R.: Burleske in D minor** A-B  
**RACHMANINOV: Piano Concerto**  
No. 1 in F sharp minor A-A  
Byron Janis, piano; Chicago Symphony  
Orchestra under Fritz Reiner  
RCA Victor LM-2127: Dec 57

**STRAUSS, R.: Burlesque in D minor**  
see SCHUMANN: Piano Concerto in  
A minor, Op. 54

**STRAVINSKY: Concerto for Piano and  
Winds** B-B  
A-A  
**BARTÓK: Sonata for Two Pianos  
and Percussion** A  
Carl Seemann, piano, with the Berlin  
Philharmonic Orchestra under Thomas  
Scherman; Carl Seemann and Edith  
Picht-Axenfeld, pianos, with Karl Pein-  
kofer and Ludwig Porth, percussion  
Decca 9963: May 58

**T**

**TCHAIKOVSKY: Piano Concerto No. 1**  
In B flat minor, Op. 23 A  
Van Cliburn, piano; Orchestra under  
Kiril Kondrashin A  
RCA Victor LM-2252: Jul 58

**TCHAIKOVSKY: Piano Concerto No. 1**  
In B flat minor A  
Jose Iturbi, pianist and conductor; B  
Colonne Orchestra  
Angel 35477: Mar 58

**TCHAIKOVSKY: Piano Concerto No. 1**  
In B flat minor A  
**BRAHMS: Hungarian Dances**  
Nos. 1, 5, 6, 10 A  
Kyla Greenbaum, piano; Sinfonia of  
London under Richard Austin  
Liberty SWL-15005: Mar 58

**TCHAIKOVSKY: Piano Concerto No. 2**  
in G, Op. 44 B  
C  
C  
Shura Cherkassky, piano; Berlin Phil-  
harmonic Orchestra under Richard  
Kraus  
Decca DL-9916: Sep 57

**TCHAIKOVSKY: Violin Concerto in D,**  
Op. 35 A  
C  
B  
Campoli, violin; London Symphony  
Orchestra under Ataulfo Argenta  
London LL-1647: Dec 57

**TCHAIKOVSKY: Violin Concerto in D,**  
Op. 35 A-A  
A-A  
A-A  
**BRUCH: Violin Concerto No. 1 in G**  
minor, Op. 26  
Arthur Grumiaux, violin, with the  
Vienna Symphony Orchestra under  
Bosco Lescovitch  
Epic LC-3365: Feb 58

**TCHAIKOVSKY: Violin Concerto in D,**  
Op. 35 A-A  
C-C  
C-C  
**LOCATELLI: Violin Sonata in F**  
**VIVALDI: Violin Concerto in G**  
minor, Op. 12, No. 1  
Leonid Kogan, violin; Andrei Mitnik,  
piano; Paris Conservatory Orchestra  
under Andre Vandernoot  
Angel 35444: Apr 58

**V**

**VIEUXTEMPS: Violin Concerto No. 5**  
see MENDELSSOHN: Violin Concerto  
in E minor, Op. 64

**VIVALDI: 4 Concerti** A  
B  
B  
Ensemble Instrumental Sinfonia under  
Jean Witold  
London International TWV-91052:  
Sep 57

**VIVALDI: Concerti, Nos. 9 in D minor,**  
10 in B flat, 11 in D, 12 in C (from  
"Il cimento dell' armonia e dell'  
Invenzione", Op. 8) A  
A-B  
A  
Felix Ayo, violin; I Musici  
Epic LC-3443: Jul 58

**VIVALDI: Concerto for 2 Oboes in C**  
see ALBINONI: Oboe Concerto in D,  
Op. 7, No. 6; Sonata in A, Op. 2, No. 3

**VIVALDI: Violin Concerto in G minor,**  
Op. 12, No. 1 see TCHAIKOVSKY:  
Violin Concerto in D, Op. 35

**VIVALDI: L'Estro Armonico: 12**  
Concerti Grossi, Op. 3 A  
A  
A  
Chamber Orchestra of the Vienna  
State Opera under Mario Rossi, with  
Jan Tomasow and Willi Boskowsky,  
solo violins  
Vanguard BG 572/3/4 3-12": Apr 58

**VIVALDI: The Four Seasons** A  
C  
B  
Ensemble Instrument Sinfonia under  
Jean Witold  
London International TWV-91157:  
Dec 57

**VIVALDI: The Four Seasons** see  
Orchestral Music Section

**W**

**WALTON: Concerto for Cello and  
Orchestra** A-A  
A  
A  
**BLOCH: Schelomo (Hebraic Rhap-  
sody for Cello and Orchestra)**  
Gregor Piatigorsky, cello; Boston Sym-  
phony Orchestra under Charles Munch  
RCA Victor LM-2109: May 58

**WIENIAWSKI: Violin Concerto No. 1**  
in F sharp minor, Op. 14 A-A  
A  
A  
Michael Rabin, violin; Philharmonia  
Orchestra under Sir Adrian Boult  
Angel 35484: Feb 58

**Virtuoso Program** B  
Campoli, violin; London Symphony  
Orchestra and Pierino Gamba B  
London LL-1625: Dec 57 B

**CHAMBER MUSIC**

**A**

**ALBINONI: Sonata in A, Op. 2, No. 3**  
see Concerto Section ALBINONI: Oboe  
Concerto in D, Op. 7, No. 6

**B**

**BACH: Complete Works for Flute and  
Harpichord** A  
C  
A  
Phillip Kaplan flute, Melville Smith  
harpichord B  
Boston Records B-408/9: Jun 58

**BARTÓK: Sonata for Two Pianos and  
Percussion** see Concerto Section,  
**STRAVINSKY: Concerto for Piano and  
Winds**

**BEETHOVEN: The Complete Works for  
Cello and Piano** A  
A  
A  
Zara Nelsova, cello; Artur Balsam,  
piano  
London set LLA-52 3-12": Jan 58

**BEETHOVEN: String Quartet No. 7 in  
F major, Op. 59, No. 1** A  
B  
A  
Koeckert Quartet  
Decca DL-9917 12": Dec 57

**BEETHOVEN: The Late Quartets: Opp.  
127, 130, 131, 132, 133, 135** A  
A  
A  
Hollywood String Quartet  
Capitol PER-8394 5-12": Feb 58

**BEETHOVEN: Romances** see Concerto  
Section, MENDELSSOHN: Violin Con-  
certo in E minor

**BEETHOVEN: Sonata No. 7 in  
C minor, Op. 30, No. 2** A-A  
A-B  
B-B  
**MOZART: Sonata in F, K.376**  
Leonid Kogan, violin; Andrei Mitnik  
and Gregory Ginsburg, pianists, re-  
spectively  
Monitor MC-2011: Apr 58

**BEETHOVEN: Sonata No. 9 in A, Op.  
47 ("Kreutzer"); Sonata No. 8 in  
G, Op. 30, No. 3** A-A  
A-B  
A-A  
Nathan Milstein, violin; Artur Balsam,  
piano  
Capitol PAO 8430: Jul 58

**BEETHOVEN: Sonatas for Violin and  
Piano, Op. 12, Nos. 1 and 3** B-B  
A-A  
A-A  
Leonid Kogan, violinist; Gregory  
Ginsburg, pianist  
Vanguard VRS-6029: Sep 57

**BEETHOVEN: Trio No. 7 in B flat,  
Op. 97 ("Archduke")** A  
A  
C  
Emil Gilels, piano; Leonid Kogan, violin;  
Mstislav Rostropovich, cello  
Monitor MC-2010: Apr 58

**BEETHOVEN: Trios: Op. 9, No. 1 in G;  
Op. 9, No. 3 in C minor** A-A  
A-A  
A-A  
Jascha Heifetz, violin; William Prim-  
rose, viola; Gregor Piatigorsky, cello  
RCA Victor LM 2186: Jun 58

**BENDA: Trio Sonata in E** see HANDEL:  
Sonata in G minor, Op. 2, No. 7

**BLOCH: Poème mystique** see GRIEG:  
Violin Sonata in G

**BRAHMS: Sonatas for Violin and  
Piano, Opp. 78, 100, and 108** A  
C  
B  
Eudice Shapiro, violin; Ralph  
Berkowitz, piano  
Vanguard VRS-1009: Jul 58

**BRAHMS: Violin Sonata No. 2 in A,  
Op. 100; Violin Sonata No. 3 in D  
minor, Op. 108** A  
A  
A  
Erica Morini, violin; Leon Pommers,  
piano  
Westminster XWN-18592: Mar 58

**BRAHMS: Trio in E flat, Op. 40, for  
Piano, Violin and Horn** A-A  
A-B  
A-A  
**SCARLATTI: Sonatas No. 449 in B  
minor, No. 345 in A, No. 487 in G,  
No. 104 in C, No. 23 in E**

**Chamber Music, Cont.**

Emil Gilels piano, Leonid Kogan violin,  
Yakov Shapero horn  
Bruno BR-14010: Jun 58

**C**

**CARTER:** Eight Etudes and a Fantasy  
for Woodwind Quartet see **PORTER:**  
String Quartet No. 8

**CASADESUS, R.:** Quintet for Piano  
and Strings in C, Op. 16; Sonata  
No. 2 in A for Violin and Piano,  
Op. 25 **A-B**  
Gaby Casadesus, piano; Daniel  
Guilet, violin; Guilet String Quartet  
M-G-M E-3521: Sep 57 **A-A**  
**B-B**

**D**

**DEBUSSY:** Quartet in G minor, Op. 10 **A-A**  
**LEES:** Quartet No. 1 **A-A**  
Paganini String Quartet **A-A**  
Liberty SWL-15004: Feb 58

**DEBUSSY:** Sonata No. 1 in D minor **B-B-A**  
**MENDELSSOHN:** Sonata No. 2 in D, **A-B-A**  
Op. 58 **A-A-A**

**SCHUMANN:** Fantasiestücke,  
Op. 73 **A-A-A**  
Aldo Parisot, cello; Leopold Mittman,  
piano

Overtone 16: Jul 58

**DEBUSSY:** Sonata for Violin and  
Piano see **FRANCK:** Sonata in A for  
Violin and Piano

**DVOŘÁK:** String Quartet No. 7 in A **B**  
flat, Op. 105 **A**

Janacek String Quartet **A**  
Decca DL-9919: Sep 57

**DVOŘÁK:** Trio in E minor, Op. 90 see  
Concerto Section, **CHAUSSON:** Poème  
for Violin and Orchestra, Op. 25

**DVOŘÁK:** Trio in E minor, Op. 90 **A-A**  
("Dumky") **A**

**SMETANA:** Trio in G minor, Op. 15 **A**  
Trio di Bolzano

Vox PL 10440: May 58

**F**

**FAURÉ:** Berceuse see **FRANCK:** Sonata  
in A for Violin and Piano

**FRANCK:** Sonata in A for Violin and **A**  
Piano **A to B**

**DEBUSSY:** Sonata for Violin and **A**  
Piano

**RAVEL:** Pièce en Forme de

**Habanera**

**FAURÉ:** Berceuse

David Nadien, violin; David Hancock,  
piano

Monitor MC 2017: Jul 58

**G**

**GRIEG:** Quartet in G minor, Op. 27 see

**SIBELIUS:** Quartet in D minor, Op. 56

**GRIEG:** Violin Sonata in G **A-B**

**BLOCH:** Poème mystique **A-A**

Jascha Heifetz, violin; Brooks Smith,  
piano **A-A**

RCA Victor LM-2089: Dec 57

**H**

**HANDEL:** Sonata in G minor, Op. 2 **A-B**  
No. 7 **A**

**SARASATE:** Navarra **B**

**WIENIAWSKI:** Three Etude-  
Caprices, Op. 18

**BENDA:** Trio Sonata in E

David and Igor Oistrakh, violins; Vladi-  
mir Yampolsky, piano; Leipzig Ge-  
wandhaus Orchestra under Franz  
Konwitschny

Decca DL-9962: May 58

**HARRISON:** Suite for Violin, Piano  
and Small Orchestra see **Orchestral**  
Music Section

**HAYDN:** Quartet in C, Op. 74, No. 1; **A**  
Quartet in G, Op. 77, No. 1 **A**  
Juilliard String Quartet **A**  
RCA Victor LM-2168: Feb 58

**HAYDN:** Trio No. 1 in G, Op. 73, No. 2  
see **SCHUBERT:** Trio No. 1 in B flat,  
Op. 99

**HINDEMITH:** Sonata in E flat, Op. 11,  
No. 1 see **Concerto Section, BACH:**  
Violin Concerto in D minor; Sonata  
No. 6 in G

**L**

**LEES:** Quartet No. 1 see **DEBUSSY:**  
Quartet in G minor

**M**

**MENDELSSOHN:** Sonata No. 2 in D, **A-A**  
Op. 58 see **DEBUSSY:** Sonata No. 1 in **A-A**  
D minor **A-A**

**MENDELSSOHN:** Sonata in D for **A-A**  
cello and piano **A-A**

**STRAUSS:** Sonata in F, Op. 6, **A-A**  
for cello and piano

André Navarra, cello; Ernest Lush,  
piano

Capitol P-18045: Sep 57

**MOZART:** Quartet in G, K.387; **A-A**

Quartet in C, K.465 **A**

The Juilliard Quartet **A**

RCA Victor LM-2167: Feb 58

**MOZART:** Flute Quartets, K.285a, **A to B**  
285b, 298, 285 **A**

Hubert Barwahser, flute; members of  
the Netherlands String Quartet **A**

Epic LC-3368: Dec 57

**MOZART:** Quintet in E flat, K.452; **B-A**

Trio in E flat, K.498 **B-B**

Walter Panhoffer, piano; members of  
the Vienna Octet **B-B**

London LL-1609: Dec 57

**MOZART:** String Quintet in C, K.515 **A**

Amadeus Quartet; Cecil Aronowitz,  
second viola **A**

Angel 45020: Feb 58 **B**

**MOZART:** Serenade for Wind Instru- **B**  
ments, No. 10 in B flat, K.361 **A**

Members of the Berlin Philharmonic **A**  
Orchestra under Fritz Lehmann

Decca DL-9918: Sep 57

**MOZART:** Sonata in F, K.376 see

**BEETHOVEN:** Sonata No. 7 in C minor,  
Op. 30, No. 2

**P**

**PORTER:** String Quartet No. 8 **A-A**

**CARTER:** Eight Etudes and a **A-A**  
Fantasy for Woodwind Quartet **A-A**

The Stanley Quartet of the University  
of Michigan; members of the New  
York Woodwind Quintet

Composers Recordings CRI-118: Apr 58

**POWELL:** Trio for Piano, Violin and **A-B-B**  
Cello; Divertimento for Violin and **A-A-A**  
Harp; Divertimento for Five Winds **A**

Helena Trio; Herbert Sorkin, violin and  
Margaret Ross, harp; Fairfield Wind  
Ensemble

Composers Recordings, Inc. CRI-121;  
Jul 58

**PROKOFIEV:** Sonatas No. Op. 80; **A-B**  
No. 2, Op. 94 **A-B**

David Oistrakh, violin; **B-B**

Vladimir Yampolsky, piano

Bruno BR-14010: Jun 58

**R**

**RAVEL:** Pièce en Forme de **Habanera**  
see **FRANCK:** Sonata in A for Violin  
and Piano

**S**

**SAINT-SAËNS:** Sonata for Clarinet **B to C**  
and Piano, Op. 167 **A**

**TEMPLETON:** Pocket Size Sonata **B**  
for Clarinet and Piano

**SZALOWSKI:** Sonatina for Clarinet  
and Piano

**VAUGHAN WILLIAMS:** Six Studies  
in English Folk Song

Reginald Kell clarinet; Brooks Smith  
piano

Decca DL-1141: Mar 58

**SARASATE:** Navarra see **HANDEL:**  
Sonata in G minor, Op. 2, No. 7

**SCARLATTI:** Sonatas No. 449 in B  
minor, No. 345 in A, No. 487 in  
G, No. 104 in C, No. 23 in E see

**BRAHMS:** Trio in E flat, Op. 40, for  
piano, Violin and Horn

**SCHÖNBERG:** Four Pieces, Op. 27;  
Canon: The Parting of the Ways,  
Op. 28, No. 1 see **Orchestral Music**  
Section

**SCHÖNBERG:** Variations for  
Orchestra, Op. 31; others

**SCHUBERT:** Trio No. 1 in B flat, **A-A**  
Op. 99 **A**

**HAYDN:** Trio No. 1 in G, Op. 73, **R**  
No. 2

Alfred Cortot, piano; Jaques Thibaud,  
violin; Pablo Casals, cello

Angel COLH 12: Jul 58

**SCHUMANN:** Fantasiestücke, Op. 73  
see **DEBUSSY:** Sonata No. 1 in D minor

**SIBELIUS:** Quartet in D minor, Op. 56 **A-B**  
(Voces Intimae) **A-A**

**GRIEG:** Quartet in G minor, Op. 27 **A-A**  
Budapest String Quartet

Columbia ML-5202: Feb 58

**SMETANA:** Trio in G minor, Op. 15  
see **DVOŘÁK:** Trio in E minor, Op. 90

**STRAUSS:** Sonata in F, Op. 6, for cello  
and piano see **MENDELSSOHN:** Son-  
ata in D for Cello and Piano

**SZALOWSKI:** Sonatina for Clarinet  
and Piano see **SAINT-SAËNS:** Sonata  
for Clarinet and Piano, Op. 167

**T**

**TARTINI:** Devil's Trill Sonata; Varia- **A**  
tions on a Theme of Corelli; Sonata **A**  
in G minor **A**

Erica Morini, violin; Leon Pommers,  
piano

Westminster XWN-18594: Mar 58

**TEMPLETON:** Pocket Size Sonata for  
Clarinet and Piano see **SAINT-**  
**SAËNS:** Sonata for Clarinet and Piano,  
Op. 167

**V**

**VAUGHAN WILLIAMS:** Six Studies In  
English Folk Song see **SAINT-SAËNS:**  
Sonata for Clarinet and Piano, Op.  
167

**W**

**WIENIAWSKI:** Three Etude-Caprices,  
Op. 18 see **HANDEL:** Sonata in G  
minor, Op. 2, No. 7

**Francescatti Plays Kreisler** **B**

Zino Francescatti, violin; Artur Balsam, **A-B**  
piano **A**

Columbia ML 5255: Jul 58

**Fritz Kreisler Favorites** **A-B**

Rafael Druian, violin; John Simms **B**  
piano **B**

Mercury MG-50119: Dec 57

**Julian Bream Plays Dowland** **A**

Julian Bream, lute **A**

Westminster XWN-18429: Sep 57 **A**

**Mischa Elman Program** **B**

Mischa Elman, violin; Joseph Seiger, **B**  
piano **A**

London LL-1467: Sep 57

**Chamber Music, Cont.**

- Music by Alan Hovhaness** A to C  
 M-G-M Orchestra under Carlos Surinach; Marga Richter, piano; Manhattan Piano Quartet; Anahid and Maro Ajemian, violin and piano  
 M-G-M E3517: Mar 58
- New York Philharmonic Cello Quartet:** Works by Moór, Bartók, Vivaldi, Jongen A to B  
 Laszlo Varga, Nathan Stutch, Martin Ormandy, Anthony Sophos, cellos  
 Decca DL-9946: Apr 58
- Reginald Kell plays Clarinet Encores** A-C  
 Reginald Kell, clarinet; Brooks Smith, piano  
 Decca DL-9926: Mar 58
- Segovia and the Guitar: Pieces by** A-B  
 Manén, Narváez, Dowland, A. Scarlatti, D. Scarlatti, Espló  
 Andrés Segovia, guitar  
 Decca DL-9931: Sep 57

**VOCAL MUSIC**

**A**

- ALFONSO EL SABIO: Las Cantigas de Santa Maria** A  
 Russell Oberlin, countertenor; Joseph Iadone, lute  
 Expériences Anonymes EA-0023: Dec 57

**B**

- BACH: Magnificat in D** A  
 Antonia Fahberg, Margarethe Bence, Helmut Krebs, Peter Roth-Ehrang, Philippe Caillard Chorus, Pro Arte Chamber Orchestra of Munich under Kurt Redel  
 Westminster XWN 18465: Mar 58
- BACH: Magnificat in D; Cantata No. 50** A  
 Coertse, Sjøstedt, Rössl-Majdan, Dermota, Guthrie, soloists; Choir and Orchestra of the Vienna State Opera under Felix Prohaska  
 Vanguard BG-555: Apr 58

- BOWLES: The Wind Remains; Music for a Farce** B-B-C  
**GLANVILLE-HICKS: Letters from Morocco** B-B-B  
 Dorothy Renzi, soprano; Loren Driscoll, tenor; MGM Orchestra under Carlos Surinach  
 MGM E 3549: Jul 58

- BRITTEN: Les Illuminations** A  
**RAVEL: Don Quichotte; Shéhérazade** A to B  
**DEBUSSY: Trois Ballades** A

- Janine Micheau, soprano; Camille Maurane, baritone; Orchestre des Concerts Lamoureux under Jean Fournet and Paul Sacher  
 Epic LC-3355: Sep 57

- BUXTEHUDE: Missa brevis; Magnificat in D** A  
 Alles, was ihr tut; Was mich auf dieser Welt betruet  
 Boatwright, Wheeler, Oberlin, Bressler, Matthen, soloists; the Cantata Singers, string orchestra, and John Strauss, organ, under Alfred Mann  
 Urania UR-8018: Apr 58

**D**

- DEBUSSY: Trois Ballades** see Britten: Les Illuminations

**G**

- GESUALDO: Madrigals and Sacred Music** A  
 Vocalists under Robert Craft  
 Columbia ML 5234: May 58

- GLANVILLE-HICKS: Letters from Morocco** see BOWLES: The Wind Remains; Music for a Farce

**H**

- HARRISON: Four Strict Songs for Eight Baritones and Orchestra** B-B  
**KORN: Variations on a Tune from "The Beggar's Opera", Op. 26** B-A  
 Members of the Southern Baptist Theological Seminary Choir, Davis Bingham, soloist; The Louisville Orchestra under Robert Whitney  
 Louisville LOU 58-2: Jun 58

- HONEGGER: Le Roi David** B-A  
**STRAVINSKY: L'Histoire du Soldat (Suite)** A-A  
 Suzanne Danco, soprano; Marie-Lise de Montmollin and Pauline Martin, mezzos; Michel Hamel, tenor; Stéphane Audel, narrator; Choeur des Jeunes de l'Eglise Nationale Vaudoise; L'Orchestre de la Suisse Romande under Ernest Ansermet  
 London XLL-1651/2 2-12'': Mar 58

- HOVHANESS: Upon Enchanted Ground; Suite for Violin, Piano and Percussion** see WOLPE: Ten Songs from the Hebrew

**K**

- KLEINSINGER: I Hear America Singing** C-C  
 Victor Symphony under Nathaniel Shilkret with I.L.G.W.U. Chorus; Orchestra and chorus under Victor Young; Carroll Hollister, pianist  
 John Charles Thomas Sings Songs and Spirituals  
 RCA Camden CAL-367: Sep 57

- KORN: Variations on a Tune from "The Beggar's Opera", Op. 26** see HARRISON: Four Strict Songs for Eight Baritones and Orchestra

**L**

- LANE: Four Songs for Mezzo-soprano** see Orchestral Music Section  
**HANSON: Elegy in Memory of My Friend Serge Koussevitzky; Song of Democracy**

**M**

- MAHLER: Kindertotenlieder; Lieder eines fahrenden Gesellen** A  
 Kirsten Flagstad, soprano; the Vienna Philharmonic Orchestra under Sir Adrian Boult  
 London 5330: Jun 58

- MAHLER: The Song of the Earth; Songs of a Wayfarer** A  
 Nan Merriman, mezzo-soprano; Ernst Häfliger, tenor; Concertgebouw Orchestra of Amsterdam under Eduard van Beinum  
 Epic set SC-6023 2-12'': Feb 58

- MILHAUD: Les Choéphores** see Orchestral Music Section

- MILHAUD: Le Pauvre Matelot (Lament in Three Acts—Words by Jean Cocteau)** A  
 Jacqueline Brumaire, Jean Giraudeau, Xavier Depraz, André Vessieres, members of l'Orchestre du Théâtre National de l'Opéra under Darius Milhaud  
 Westminster — OPW 11030: Mar 58

- MILHAUD: Nuptial Cantata; Four Songs of Ronsard; The Four Elements; Two Arias from "Belivar"; Fountains and Springs** A  
 Janine Micheau, Soprano; Paris Conservatoire Orchestra under Darius Milhaud  
 Angel 35441: Apr 58

- MONTEVERDI: Selected works** A  
 Vocal and instrumental ensemble under Nadia Boulanger  
 Angel COLH 20: Jul 58

- MOZART: Mass in C, K.317; Vesperae solennes de confessore, K.339** A  
 Wilma Lipp, Christa Ludwig, Murray Dickie, Peter Bender; Vienna Oratorio Choir and Pro Musica Symphony under Jascha Horenstein  
 Vox PL 10.260: May 58

**N**

- NABAKOV: Symboli Chrestiani, for Baritone and Orchestra** see Orchestral Music Section  
**HAEFF: Ballet in E**

**P**

- PERGOLESI: Stabat Mater** A  
 Margot Guillaume, soprano; Jeanne Deroubaix, alto; Carl Gorvin, positive organ; Südwestdeutsches Kammerorchester under Matthieu Lange  
 Archive ARC 3091: Jun 58

- PURCELL: An anthology comprising the most celebrated songs, sacred airs and concerted pieces for strings and harpsichord** A-B  
 Alfred Deller, counter-tenor; April Cantelo, soprano; Maurice Bevan, baritone; instrumental soloists  
 Vanguard BG 570/71 2-12'': Jul 58

**R**

- RAVEL: Don Quichotte; Shéhérazade** see BRITTEN: Les Illuminations
- ROSSI, Salomone** see Music of Salomone Rossi

**S**

- SCHÖNBERG: Serenade for Baritone and Septet, Op. 24** see Orchestral Music Section  
**SCHÖNBERG: Variations for Orchestra, Op. 31; others**

- SCHUBERT: Rosamunde, Op. 26; Magic Harp Overture; Serenade, Op. 135; Psalm 23** A-B-B  
 Diana Eustrati, alto; Berlin Motet Choir with Michael Raucheisen, piano; Berlin Philharmonic Orchestra under Fritz Lehmann  
 Decca set DXB-144 2-12'': Dec 57

- SCHUMANN: Manfred, Op. 115** A-B  
 George Rylands, Jill Balcon, Raf de la Torre, Laidman Browne, David Enders (actors); soloists, chorus, Royal Philharmonic Orchestra under Sir Thomas Beecham  
 Columbia MSL-245 2-12'': Jul 58

- STRAUSS: Four Last Songs** see Opera Section, STRAUSS: Arabella

- STRAUSS: Lieder** A  
**WOLF: Lieder** A  
 Elisabeth Schumann, soprano with various pianists and instrumental ensemble  
 Angel COLH 102: Jul 58

- STRAUSS: 6 Songs** see WOLF: 8 Songs  
**STRAVINSKY: L'Histoire du Soldat (Suite)** see HONEGGER: Le Roi David

**W**

- WOLF: Lieder** see STRAUSS: Lieder  
**WOLF: 8 Songs** A  
 STRAUSS, R.: 6 Songs  
 Kirsten Flagstad, soprano; Edwin McArthur, piano  
 London LL-1680: Dec 57

- WOLF: 16 Songs** A  
 Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano  
 Angel 35474: Dec 57

- WOLPE: Ten Songs from the Hebrew** A-B  
**HOVHANESS: Upon Enchanted Ground; Suite for Violin, Piano and Percussion** A-A  
 B-B

**Vocal Music, Cont.**

Arlene Carmen, alto; Leon Lishner, bass; David Tudor, piano; various soloists under Alan Hovhaness; Anahid Ajemian, violin; Maro Ajemian, piano; Elden Bailey, percussion; respectively Columbia ML-5179: Mar 58

These Recordings have been alphabetized by jacket title and soloist's name

- Album de Musique** (presented by G. Rossini to Mademoiselle Louise Carlier) A to C
- Suzanne Danco, soprano; Francesco Molinari-Pradelli, piano A
- Epic LC 3442: Jun 58
- De los Angeles Recital** see Five Centuries of Spanish Song
- The Art of Bidú Sayão—** A-C
- Bidú Sayão, soprano; orchestral and piano accompaniment A-A
- Camden CAL-373: Dec 57 R
- The Art of Ezio Pinza** A
- Arias by Verdi, Meyerbeer, Thomas, Gounod, Bellini, Halevy, and Mozart A
- Ezio Pinza, basso R
- Camden CAL-401: Mar 58
- The Art of Galli-Curci: Arias and Songs** by Proch, Moore, Verdi, Gounod, Bizet, Bishop, Meyerbeer, Foster, and Benedict A to C
- Amelita Galli-Curci, soprano A
- Camden CAL-410: Jul 58 R
- Bach and Handel Recital** A-B
- Kirsten Flagstad, soprano; London Philharmonic Orchestra under Sir Adrian Boult B
- London LL-1641: Sep 57 A
- The Best of Caruso** A to C
- Enrico Caruso with various orchestras and accompanists in 30 songs and arias A to C
- RCA Victor LM-605 2-12": May 58 R
- Caruso Recital** see Best of Caruso
- Danco Recital** see Album de Musique
- Davy Recital** see Gloria Davy Concert Recital
- Erich Kunz sings German University Songs, Vol. 2** B
- Erich Kunz, baritone; Male Chorus and Orchestra of the Vienna State Opera under Anton Paulik A
- Vanguard VRS-1010: Mar 58 B
- Fischer-Dieskau Recital** see WOLF: 16 Songs
- Five Centuries of Spanish Song (1300-1800)** A
- Victoria de los Angeles, soprano, with Instrumental Ensemble A
- RCA Victor LM-2144: Feb 58 A
- Flagstad Recitals** see Bach and Handel Recital; also Great Sacred Songs; also Kirsten Flagstad Brahms Recital; also MAHLER: Kindertotenlieder; also WOLF: 8 Songs
- Galli-Curci Recital** see Art of Galli-Curci
- Gigli Recital** see Songs of Italy
- Gloria Davy Concert Recital: Songs by Purcell, Brahms, Turina, and Poulenc** A
- Gloria Davy, soprano; Giorgio Favaretto, piano B
- London 5395: May 58 A
- Golden Moments of Song** A-C
- Jan Peerce, tenor, accompanied by orchestra A
- RCA Victor LM-2101: Dec 57 A-B
- Great Sacred Songs** B to C
- Kirsten Flagstad, soprano; London Philharmonic under Sir Afrian Boult B
- London 5335: Mar 58 B
- Irmgard Seefried: Goethe Songs** A
- Irmgard Seefried, soprano; Erik Werba, piano A-B
- Decca DL 9974: Jul 58 C
- John McCormack Sings Irish Songs** A
- John McCormack, tenor; various orchestras and pianists B
- RCA Camden CAL-407: Jul 58 A

- Kirsten Flagstad Brahms Recital** with Edwin McArthur, piano A
- London 5319: Apr 58 A
- Kunz Recital** see Erich Kunz sings German University Songs
- Lehmann Recital** see Lotte Lehmann Sings Lieder
- Lotte Lehmann Sings Lieder—Vol. I** A
- Lotte Lehmann, soprano; Erno Balogh and Paul Ulanowsky, pianos A
- Camden CAL-378: Dec 57 R
- Marshall Recital** see Oratorio Arias
- McCormack Recital** see John McCormack Sings Irish Songs
- Micheau Ricital** see MILHAUD: Nuptial Cantata
- The Music of Salamone Rossi, Hebreo, of Mantua** A
- New York Pro Musica under Noah Greenberg A
- Columbia ML-5204: Feb 58
- Operatic Recital** A
- (Arias from "La Traviata", "I Puritani", "La Sonnambula" "Lucia Di Lammermoor", "La Bohème") A to B
- Virginia Zeani, soprano; Orchestra of the Maggio Musicale Fiorentino under Gianandrea Gavazzeni A
- London LL-1650: Jan 58
- Oratorio Arias** A
- (Handel, Haydn, and Mendelssohn) B-C
- Lois Marshall, soprano; London Symphony Orchestra under Anthony Bernard A
- Angel 35531: Feb 58
- Peerce Recital** see Golden Moments of Song
- Pinza Recital** see Art of Ezio Pinza
- Ponselle Recital** see Rosa Ponselle in Song
- Rita Streich Sings Great Opera Arias** A-B
- Rita Streich, soprano, with RIAS Symphony and Munich Philharmonic under Leitner, Rother, and Sandberg A-B
- Decca DL 9943: Feb 58 B
- Rita Streich Sings Mozart** A
- Rita Streich, soprano; Erik Werba, piano B
- Decca DL-9915: Sep 57 A
- Rita Streich: Song Recital** A
- Rita Streich, soprano; Erik Werba, piano A to B
- Decca DL 9972: Jul 58 B
- Rosa Ponselle in Song** A-B
- Rosa Ponselle, soprano A
- RCA Victor LM-2047: Dec 57 A
- Sayão Recital** see Art of Bidú Sayão
- Schumann Recital** see STRAUSS: Lieder
- Seefried Recital** see Irmgard Seefried: Goethe Songs
- Songs of Italy** A
- Beniamino Gigli, tenor, accompanied by orchestra A
- RCA Victor LM-2095: Dec 57 B
- Songs of Naples** A
- Giuseppe di Stefano, tenor A
- Angel 35469: Dec 57 A
- Sorrento: Richard Tucker** B to C
- Richard Tucker, tenor; Columbia Concert Orchestra under Alfredo Antonini B
- Columbia ML 5258: Jul 58 B
- di Stefano Recital** see Songs of Naples
- Streich Recitals** see Rita Streich Sings Mozart; also Rita Streich: Song Recital; also Rita Streich Sings Great Opera Arias
- Tucker Recital** see Sorrento: Richard Tucker
- Zeani Recital** see Operatic Recital

**Miscellaneous**

- American Colleges Sing** A
- Stephen Foster C
- Request RLP-8028: Feb 58 C
- Children's Songs of Shakespeare's Time** A
- New York Pro Musica Antiqua A
- Counterpoint CPT-540: Feb 58 A

- Pancratius Royal Men's Chorus of Heerlen** B-C
- Henri Heijndael, director B
- Angel 35406: Sep 57 B
- A Program of Favorites** B
- Soviet Army Chorus and Band under Boris Alexandrov A
- Monitor MP-520: Feb 58 B
- St. Joseph's Abbey Choir** B
- Cambridge CRS-402: Feb 58 B

**OPERA**

- BEETHOVEN: Fidelio** A
- Leonie Rysanek, Irmgard Seefried, Dietrich Fischer-Dieskau, Ernst Häffiger C
- Gottlob Frick, soloists; Chorus of the Bavarian State Opera, Bavarian State Orchestra under Ferenc Fricsay C
- Decca DXH-147 2-12": Apr 58
- BERNSTEIN: Trouble in Tahiti** B
- Beverly Wolff, David Atkinson, with Miriam Workman, Earl Rogers, and Robert Bollinger as The Trio; M-G-M Orchestra under Arthur Winograd B
- M-G-M E3646: Jul 58 B
- DANKEVICH: Bogdan Khmel'nitski** C
- Mikhail Grishko, others from the Kiev Raras Shevchenko Theater; Chorus and Orchestra under Vladimir Piradov A
- Westminster OPW-1403 4-12": Sep 57 A
- DEBUSSY: Pelléas et Mélisande** A
- Victoria De los Angeles, Gérard Souzay, Jacques Jansen, others under André Cluytens A
- Angel set 3561C/L 3-12": Dec 57 A
- GIORDANO: Andrea Chenier (Complete)** B
- Renata Tebaldi, Mario del Monaco, Ettore Bastianini, Fernando Corena and others. Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome under Gianandrea Gavazzeni A
- London A-4332 3-12": Jun 58 A
- GLUCK: Alceste** A
- Kirsten Flagstad, Raoul Jobin, Alexander Young, Marion Lowe, Thomas Hemsley, Joan Clark; Geraint Jones Orchestra and Singers under Geraint Jones A
- London set XLLA-49 4-12": Sep 57 A
- GLUCK: Orfeo (abridged)** A
- Margarete Klose, Erna Berger, Rita Streich, others under Arthur Rother A
- Urania URLP-8015: Dec 57 R
- GLUCK: Orfeo and Euridice** A
- Risë Stevens, Lisa Della Casa, Roberta Peters, Chorus and Orchestra of the Rome Opera under Pierre Monteux C
- RCA Victor LM-6136 3-12": May 58 C
- MEYERBEER: Les Huguenots (Abridged)** B
- Renée Doria, Jeanne Rinella, Simone Couderc, Guy Fouché, Adrien Legros, Charles Cambon, Henri Médus, Orchestre de l'Association des Concerts Padeloup; Académie Chorale de Paris under Jean Allain C
- Westminster set OPW-1204 2-12": Sep 57 B
- MOZART: La Finta Semplice** B
- Dorothea Siebert, George Maran, Alois Pernerstorfer, August Jaresch, Edith Oravez, Karin Küster, Camerata Academica of the Salzburg Mozarteum under Bernhard Paumgartner A
- Epic set SC-6021 2-12": Sep 57
- MOZART: The Marriage of Figaro** A
- Paul Schöffler, Sena Jurinac, Christa Ludwig, Walter Berry, Rita Streich, Vienna Opera Choir, Vienna Symphony Orchestra under Karl Böhm B
- Epic set SC-6022 3-12": Dec 57 A
- OFFENBACH: La Périochole (Abridged)** A
- Patrice Munsel, Theodor Uppman, Cyril Ritchard, Ralph Herbert, Paul Franke and others with the Metropolitan Opera A

**Opera, Cont.**

- Chorus and Orchestra under Jean Morel  
RCA Victor H2RP-3768: Sep 57
- ORFF: Der Mond**  
Hans Hotter, Rudolf Christ, Karl Schmitt-Walter and others; Philharmonia Orchestra and Chorus under Wolfgang Sawallisch  
Angel 3567 B/L 2-12'': Jul 58
- PONCHIELLI: La Gioconda**  
Anita Cerquetti, Giulietta Simionato, Mario Del Monaco, Ettore Bastianini, Cesare Siepi, with the Chorus and Orchestra of the Maggio Musicale Fiorentino under Gianandrea Gavazzeni  
London A 4331 3-12'': May 58
- PUCCINI: La Bohème**  
Maria Callas, Giuseppe di Stefano, Rolando Panerai, Anna Moffo, others, La Scala Orchestra and Chorus under Antonino Votto  
Angel set 3560 B/L 2-12'': Dec 57
- PUCCINI: La Bohème**  
Beniamino Gigli, Licia Albanese, others with La Scala orchestra and chorus members under Berrettoni  
H.M.V. set CSLP 513/14 2-12'': Apr 58
- PUCCINI: Turandot**  
Maria Callas, Eugenio Fernandi, Elisabeth Schwarzkopf, Nicola Zaccaria and others  
Orchestra and Chorus of La Scala under Tullio Serafin  
Angel 3571 C/L 3-12'': Apr 58
- SCHÖNBERG: Moses und Aron**  
Hans Herbert Fiedler, Helmut Krebs, soloists; Orchestra and Chorus of the Norddeutscher Rundfunk, under Hans Rosbaud  
Columbia K3L 241: May 58
- STRAUSS: Arabella**  
Lisa della Casa, Hilda Gueden, George Landon, Otto Edelmann, Anton Dermota and others with the Vienna State Opera Chorus and the Vienna Philharmonic under Georg Solti  
A  
A  
A
- Four Lost Songs**  
Lisa della Casa with the Vienna Philharmonic under Karl Böhm  
London A-4412 4-12'': Jun 58
- STRAUSS, R.: Die Frau ohne Schatten**  
Leonie Rysanek, Christel Goltz, Elizabeth Höngen, Hans Hopf, Paul Schoeffler, Kurt Böhme; Vienna State Opera Orchestra and Chorus under Karl Böhm  
London set XLLA-46 5-12'': Sep 57
- TCHAIKOVSKY: Eugene Onegin**  
Galina Vishnevskaya, Larissa Avdeyeva, Eugene Belov, Sergei Lemeshev, Ivan Petrov, others; Bolshoi Theater Chorus and Orchestra under Mikhail Shorin  
Westminster set OPW-1303 3-12'': Sep 57
- VERDI: La Forza del Destino (highlights)**  
Maria Callas, Elena Nicolai, Richard Tucker, Carlo Tagliabue, Nicola Rossilemeni, Renato Capecchi; Chorus and Orchestra of La Scala under Tullio Serafin  
Angel 35432: Jul 58
- VERDI: Rigoletto**  
Roberta Peters, Jussi Bjoerling, Robert Merrill, Giorgio Tozzi, others, Rome Opera House Orchestra and Chorus under Jonel Perlea  
RCA Victor set LM-6051 2-12'': Dec 57
- WAGNER: Tannhäuser (Overture and Venusberg Music); The Flying Dutchman (Overture); "Götterdämmerung" (Daybreak and Siegfried's Rhine Journey)**  
Women's Chorus of the Berlin State Opera; Berlin Philharmonic Orchestra under Rudolf Kempe  
Angel 35574: Jul 58
- WAGNER: Tannhäuser (Abridged)**  
Leonie Rysanek, Wolfgang Windgassen, Eberhard Waechter, Josef Greindl  
Various orchestras and conductors  
Decca DL-9928: Sep 57
- WAGNER: Tristan und Isolde (excerpts)**  
Various artists and orchestras  
Decca DL-9897: Sep 57
- WAGNER: Die Walküre: Act 3 (complete); Act 2, Scene 4 (Todesverkündigung)**  
Kirsten Flagstad, Otto Edelmann, Set Svanholm, Marianne Schech; Vienna Philharmonic Orchestra under Georg Solti  
London A-4225 2-12'': Apr 58
- 
- Albert Da Costa Opera Concert**  
(Arias by Wagner, Meyerbeer, Leoncavallo, Bizet, Bellini, Verdi, and Strauss)  
Albert Da Costa, tenor; Concord Philharmonia under Hans-Jürgen Walther  
Concord 3004: Sep 57
- Alexander Kipnis in Russian Opera**  
Scenes and arias by Mussorgsky, Tchaikovsky, Rimsky-Korsakov, Borodin, and Dargomijsky  
Victor Symphony under Nicolai Berezowsky  
RCA Camden CAL-415: May 58
- The Art of Rosa Ponselle**  
(Arias by Spontini, Verdi, Bellini, Meyerbeer & Ponchielli as well as selected songs)  
Rosa Ponselle, soprano, assisted by Martinelli, Pinza, and Telva  
RCA Victor Camden set CBL-100 2-12'': Sep 57
- Bergonzi Recital: see Carlo Bergonzi Operatic Recital**
- Carlo Bergonzi Operatic Recital**  
Arias by Verdi, Puccini, Meyerbeer, and Cilèa  
Carlo Bergonzi, tenor; Orchestra of the Accademia di Santa Cecilia, Rome, under Gianandrea Gavazzeni  
London 5346: May 58
- Cerquetti Recital: see Operatic Recital by Anita Cerquetti**
- Choliopin Sings Scenes from "Boris Godounov" and other Russian Operas**  
Angel COLH 100: Jul 58
- Claudia Muzio: Arias from Italian Opera by Bellini, Verdi, Boito, Mascogni, Puccini, Giordano, and Cilèa**  
Orchestra under Lorenzo Molajoli  
Angel COLC 101: Jul 58
- Da Costa Recital: see Albert Da Costa Opera Concert**
- Ezio Pinza Recital: Arias by Mozart, Puccini, Rossini, Mussorgsky, Verdi, and Halévy**  
Ezio Pinza, basso; the Metropolitan Opera Orchestra under Bruno Walter, Fausto Cleva, and Emil Cooper  
Columbia ML-5239: Jun 58
- Farrar Recital: see Geraldine Farrar in "Carmen"**
- Flaviano Lobo Operatic Recital**  
Arias by Puccini, Ponchielli, Giordano, and Verdi  
Flaviano Lobo, tenor; Orchestra of the Accademia di Santa Cecilia, Rome, under Fernando Previtali  
London 5408: May 58
- Geraldine Farrar in "Carmen"**  
Geraldine Farrar, Giovanni Martinelli, Pasquale Amato  
RCA Camden CAL-359: Sep 57
- Giulietta Simionato Operatic Recital**  
A to C  
Giulietta Simionato, mezzo-soprano; Orchestra of the Accademia di Santa Cecilia, Rome, under Franco Ghione and Fernando Previtali  
London LL-1580: Sep 57
- Kipnis Recital: see Alexander Kipnis in Russian Opera**
- Labo Recital: see Flaviano Lobo Operatic Recital**
- Leopold Simoneau: An Operatic Recital (Arias by Méhul, Thomas, Massenet, Donizetti, Verdi, Flo-tow)**  
A to B  
A to B  
B  
Leopold Simoneau, tenor; Berlin Radio Symphony Orchestra under Paul Strauss  
Decca DL 9968: Jun 58
- Muzio Recital: see Claudia Muzio Operatic Recital by Anita Cerquetti**  
B  
B  
A
- Pinza Recital: see Ezio Pinza Recital**
- Ponselle Recital: see Art of Rosa Ponselle**
- Presenting Tozzi**  
A to B  
A  
B  
Giorgio Tozzi, bass; Rome Opera House Orchestra under Jean Morel  
RCA Victor LM 2188: Jun 58
- Simionato Recital: see Giulietta Simionato Operatic Recital**
- Simoneau Recital: see Leopold Simoneau**
- Tozzi: see Presenting Tozzi**
- Zorzuola Highlights**  
B to C  
B to C  
B  
Soloists with La Gran Orquesta Sinfonica under Ataulfo Argenta  
London 5317: Jul 58

**KEYBOARD MUSIC**

- BACH: 3 Chorale Preludes; Dorian Toccata and Fugue; Toccata and Fugue in F**  
A to B  
A to B  
B to C  
Marcel Dupré, organ  
Overtone 13: Feb 58
- BACH: English Suite No. 6 in D minor; French Suite No. 5 in G; Preludes and Fugues in G, Book 1, No. 15; Book 2, No. 39**  
A to B  
B to C  
B to C  
Wilhelm Backhaus, piano  
London LL-1638: Sep 57
- BACH: Toccata and Fugue in C minor**  
see Concerto Section BACH: Clavier Concertos No. 1 in D minor, No. 5 in F minor
- BACH: Two Part and Three Part Inventions**  
A  
C  
Alexander Borovsky, piano  
Vox PL 10550: May 58
- BACH: Partita No. 2 in C minor; Capriccio on the Departure of His Beloved Brother; Fantasia in C minor**  
A  
A  
A
- FISCHER, J. K. F.: Passacaglia in D minor**  
Wanda Landowska, harpsichord  
RCA Victor LM 2194: Jun 58
- BACH: C minor Passacaglia; C major Prelude and Fugue; Variations on "Sei gegrüßet, Jesu gütig"**  
A  
A  
A  
Anton Heiller, organ  
Epic LC-3261: Dec 57
- BEETHOVEN: Piano Sonatas: No. 14 in C sharp minor, Op. 27, No. 2 (Moonlight); No. 26 in E flat, Op. 81a (Les Adieux); No. 24 in F sharp, Op. 78 (Áthyrse); No. 23 in F minor, Op. 57 (Appassionata)**  
A-B  
A  
A  
Robert Casadesu, piano  
Columbia ML-5233: May 58
- BEETHOVEN: Sonata No. 17, Op. 31, No. 2**  
A  
B  
B
- CHOPIN: Études, Op. 25, Nos. 1, 5, 8; Mazurka, Op. 17, No. 4; Scherzo, Op. 39**  
A  
B  
C

## Keyboard Music, Cont.

- Dorothy Eustis, piano  
Alfa 1001; Dec 57
- BEETHOVEN: Sonatas in C, Op. 53** ("Waldstein"); E. Op. 109  
Lili Kraus, piano  
London Ducretet-Thomson DTL-93108; Dec 57
- BEETHOVEN: Sonata No. 21 in C, Op. 53** see PROKOFIEV: Sonata No. 4, Op. 29; Sarcasm Op. 17, No. 3
- BEETHOVEN: Sonata in F minor ("Appassionata") Op. 57; Sonata in C, Op. 53 ("Waldstein")**  
Louis Kentner, piano  
Capitol PAO-8409; Apr 58
- BEETHOVEN: Sonata in E minor, Op. 90; Sonata in A, Op. 101**  
Ernst Levy, piano  
Unicorn UNLP 1051; Apr 58
- BEETHOVEN: Piano Sonatas, No. 30, Op. 109; No. 31, Op. 110; No. 32, Op. 111**  
George Solchany, piano  
Angel 45014; Apr 58
- BEETHOVEN: Sonata No. 30 in E, Op. 109; Sonata No. 32 in C minor, Op. 111**  
Victor Schioler, piano  
Capitol P-18046; Sep 57
- BEETHOVEN: 32 Variations in C minor; Andante Favori in F; Bagatelle, "Für Elise"; Six Bagatelles, Op. 126; Ecossaises in F flat**  
Andor Foldes, piano  
Decca DL-9964; May 58
- BEETHOVEN: Variations on a Theme of Diabelli, Op. 120**  
Leonard Shure, piano  
Epic LC-3382; Feb 58
- BRAHMS: Fantasia, Op. 116; Capricci and Intermezzi, Op. 76**  
Daniel Wayenberg, piano  
London/Ducretet-Thomson DTL-93059; Dec 57
- BRAHMS: Six Pieces, Op. 118; Capriccio in B minor, Op. 76, No. 2; Rhapsody in B minor, Op. 79, No. 1; Four Intermezzi**  
Wilhelm Backhaus, piano  
London LL-1637; Dec 57
- BRAHMS: Variations on a Theme by Paganini**  
**SCRIABIN: Sonata No. 5; Four Etudes**  
Victor Merzhanov, piano  
Monitor MC2013; Jun 58
- BUXTEHUDE: 6 Preludes and Fugues**  
Alf Linder at the Organ of Vårfrukyrka in Skänninge, Sweden  
Westminster SWN-18221; Sep 57
- CHOPIN: Barcarolle, Op. 60, in F sharp minor** see Concerto Section, MOZART: Piano Concerto in C minor, K.491
- CHOPIN: Études, Op. 25, Nos. 1, 5, 8; Mazurka, Op. 17, No. 4; Scherzo, Op. 39** see BEETHOVEN: Sonata No. 17, Op. 31, No. 2
- CHOPIN: Études, Op. 25; Ballade in G minor, Op. 23**  
Geza Anda, piano  
Angel 35420; Apr 58
- CHOPIN: Impromptu and Ballades (complete)**  
Agi Jambor, piano  
Capitol P-8403; Mar 58
- CHOPIN: Impromptu and Balades (complete)**  
Orazio Frugoni, piano  
Vox PL-10-490; Mar 58
- CHOPIN: Mazurkas (complete)**  
Nikita Magaloff, piano  
London set LLA-53 3-12"; Dec 57
- CHOPIN: Mazurkas, Waltzes, Ballades, Etudes**  
Wilhelm Backhaus, piano  
London LL-1556; Mar 58
- CHOPIN: Nocturne in D flat, Op. 27, No. 2** see Concerto Section, RACHMANINOV: Piano Concerto No. 2 in C minor, Op. 18
- CHOPIN: Nocturnes, Vol. 2 (Nos. 11-20)**  
Peter Katin, piano  
London LL-1499; Feb 58
- CHOPIN: Nocturne E flat; Polonaise C minor; Scherzo B flat minor; Barcarolle; Waltz C sharp minor; Nocturne D flat; Grande Valse Brillante**  
Rudolf Firkusny, piano  
Capitol PAO 8428; Jul 58
- CHOPIN: Scherzi, Nocturnes, and Barcarolle, Op. 60**  
Vladimir Horowitz, piano  
RCA Victor LM 2137; Mar 58
- CHOPIN: The Four Scherzi: No. 1 in B minor, Op. 20; No. 2 in B flat minor, Op. 31; No. 3 in C sharp minor, Op. 39; No. 4 in E, Op. 54**  
Ruth Slenczynska, piano  
Decca DL-9961; May 58
- CHOPIN: Sonata in B flat minor, Op. 35** see Art of Sergei Rachmaninov, Vol. 1
- DEBUSSY: Pour le Piano; Reflets dans l'Eau; La Soiree dans Grenade; L'Isle Joyeuse**  
Ravel: Sonatine; Valses Nobles et Sentimentales  
Friedrich Gulda, piano  
London LL 1785; Jun 58
- DEBUSSY: Preludes, Book 1**  
Guimar Novaes, piano  
Vox PL-10,180; Sep 57
- FISCHER: Passacaglia in D minor** see BACH: Partita No. 2 in C minor
- FRANCK: Pièce Héroïque; Three Chorales: No. 1 in E, No. 2 in B minor, No. 3 in A minor**  
Marcel Dupré, organ  
Mercury MG-50168; May 58
- FRANCK: Prelude, Chorale and Fugue**  
**SCHUMANN: Fantasia in C, Op. 17**  
Leonard Pennario, piano  
Capitol P-8397 12"; Feb 58
- GRANADOS: Danzas Españolas, Op. 37**  
Gonzalo Soriano, piano  
London/Ducretet-Thomson DTL-93101; Dec 57
- LISZT: Three Grand Etudes after Paganini, Nos. 4 in E, 5 in E, 3 in G sharp minor** see Concerto Section, RACHMANINOV: Piano Concerto No. 3 in D minor, Op. 30
- LISZT: Six Paganini Etudes; Spanish Rhapsody; Feux Follets**  
Ruth Slenczynska, piano  
Decca DL-9949; Mar 58
- LISZT: Transcriptions from Operas**  
Alfred Brendel, piano  
Vox PL-10.580; May 58
- MENDELSSOHN: 17 Songs Without Words**  
Walter Gieseking, piano  
Angel 35428; Sep 57
- MENDELSSOHN: Variations sérieuses, Op. 54; SCHUMANN: Three Romances, Op. 28; SCHUBERT: Sonata in A minor, Op. 164**  
Gonzalo Soriano, piano  
Boston B-303; Sep 57
- MUSSORGSKY: Pictures at an Exhibition**  
Nadia Reisenberg, piano  
Westminster W-Lab 7036; Mar 58
- PROKOFIEV: Sonata No. 4, Op. 29; Sarcasm Op. 17, No. 3**  
**BEETHOVEN: Sonata No. 21 in C, Op. 53 ("Waldstein")**  
**SCRIABIN: Two Poems Op. 32, Nos. 1 and 2**  
Eugene Malin, piano  
Angel 35402 12"; Sep 57
- PROKOFIEV: Visions Fugitives** see RAVEL: Gaspard de la Nuit
- RAVEL: Gaspard de la Nuit**  
**PROKOFIEV: Visions Fugitives**  
André Tchaikowsky, piano  
RCA Victor LM-2145; Feb 58
- RAVEL: Sonatine; Valses Nobles et Sentimentales** see DEBUSSY: Pour le Piano; Reflets dans l'Eau; La Soiree dans Grenade; L'Isle Joyeuse
- RHEINBERGER: Sonata No. 7 in F minor** for Organ, Op. 27 see Concerto Section, HINDEMITH: Concerto for Organ and Chamber Orchestra, Op. 46, No. 2
- SCHUMANN: Carnival, Op. 9** see Art of Sergei Rachmaninov, Vol. 1
- SCHUMANN: Fantasia in C, Op. 17** see FRANCK: Prelude, Chorale and Fugue
- SCHUMANN: Symphonic Etudes, Op. 13; Kreisleriana, Op. 16**  
Wilhelm Kempff, piano  
Decca DL-9948; Mar 58
- SCRIABIN: Two Poems Op. 32, Nos. 1 and 2** see PROKOFIEV: Sonata No. 4, Op. 39; Sarcasm Op. 17, No. 3
- SCRIABIN: Sonata No. 5; Four Etudes** see BRAHMS: Variations on a Theme by Paganini
- SOLER: Sonatas**  
Rena Kyriakou, piano  
Vox 10.400; Feb 58
- SOLER: 9 Sonatas; Fandango**  
Frederick Marvin, piano  
Decca DL-9937; Feb 58
- The Art of André Marchal**  
André Marchal, organ  
Unicorn UNLP-1048; Mar 58
- The Art of Frescobaldi**  
Gustav Leonhardt, organ and harpsichord  
Vanguard/Bach G id BG-568; Sep 57
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- The Art of Sergei Rachmaninov, Vol. 1**  
**CHOPIN: Sonata in B flat minor, Op. 35**  
**SCHUMANN: Carnival, Op. 9**  
Sergei Rachmaninov, piano  
Camden CAL-396; Mar 58
- Baroque Organ Music**  
Robert Noehren, organ  
Concord 4002; Sep 57
- First International Congress of Organists**  
Mirrosonic DRE 1001-3; Jun 58
- First International Congress of Organists, London (Vol. II)**  
Robert Baker (U.S.A.); C. H. Trevor (England)  
Mirrosonic DRE 1004 2-12"; Jul 58
- Keyboard Fantasies**  
Leonard Pennario, piano  
Capitol P-8391; Feb 58
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- ## MISCELLANY
- 
- GERSHWIN:** see Music of George Gershwin
- HOLLANDER: The Psalms of David (Two Cycles for Violin and Speaker)**  
Agnes Moorehead, speech; Ralph Hollander, violin; choric ensemble under Ralph Hollander  
Lyric Art Recordings AMRH-003; Jul 58
- RACHMANINOV:** see The Romantic Music of Rachmaninov
- Breaking the Sound Barrier**  
**VARÈSE: Ionisation**  
**HARRISON: Canticle No. 3**  
**BARTLETT: Four Holidays**  
**McKENZIE: Introduction and Allegro**  
**COLGRASS: Three Brothers**  
American Percussion Society under Paul Price  
Urania UX 106; Mar 58

**Miscellany, Cont.**

**Adventure in the Sun** B  
Percy Faith and His Orchestra A  
Columbia CL-1010: Sep 57 B  
**The American Scene: A Concert of American Bond Music** B-C  
Band of Her Majesty's Welsh Guards A-B  
under Major F. L. Statham A  
Vox VX-25.280: Sep 57  
**The Art of Mabel Mercer** A  
Mabel Mercer, and accompanying A  
ensembles R  
Atlantic 2-602 2-12": Mar 58  
**Band Music** A-B  
Band of Her Majesty's Irish Guards A  
under Capt. C. H. Jaeger A  
RCA-Victor LM-2020: Dec 57  
**The Best of Henry Morgan** A to C  
Judson L-3016: Jun 58 A to C  
**Boardwalk Pipes** B  
Robert Elmore, Organ B  
Mercury MG-50109: Sep 57 B  
**Bullring!** B  
Banda Taurina of the Plaza Mexico B  
S Audio Fidelity AFLP 1835: A  
Jul 58  
**Champions and Sporting Blades** A  
Ewan MacColl and A. L. Lloyd A  
Riverside RLP 12-652: Jun 58 B  
**Darkest Africa** —  
Anna Russell A  
Columbia ML-5195: Feb 58 B  
**The Deutschemeister Band** B-C  
Captain Julius Herrmann, conductor B-C  
Angel 35498: Dec 57 B  
**Dom Frontiere Plays the Classics** B-C  
Dom Frontiere, accordionist B  
Liberty LRP-3032: Dec 57 B  
**Exotica** B  
The Sounds of Martin Denny A  
Liberty LRP-3034: Sep 57 B  
**Gobbledegook Songs** A  
Stanley Holloway with the Gobblede- A  
gook Symphony Orchestra A  
Judson J 3026: Jul 58  
**Hallmark Stereo Records** A to C  
Ten Assorted 12" Discs A to C  
S HLP 300-309: Jun 58 B-C  
**Hi-Fi in an Oriental Garden** B to C  
Cely Carrillo, Stephen C. Cheng, Sirat, B to C  
Noni Espina, Christina Cha, singers; B  
The Frank Raye Chorus; Melodies B  
adapted and arranged by James N. Peterson  
S Paramount Stereo ABCS-224: Jul 58  
**Hoffnung Music Festival Concert** A-C  
Angel 35500: Dec 57 A-C  
**Honky-Tonk in Hi-Fi** B  
Nickelodeons A  
Westminster WP-6033: Sep 57 A  
**Impressoes da Brasil** A  
Laurindo Almeida, guitarist; C  
Ray Turner, pianist C  
Capitol P-8381: Feb 58 B  
**Johnny Puleo and His Harmonica Gang** C  
Harmonica and Mouth Organs A  
S Audio Fidelity AFLP 1830: A  
Jun 58  
**Julie Andrews: The Lass with the Delicate Air** A  
Music arranged and conducted by A  
Irwin Kostal A  
RCA Victor LPM-1403: Mar 58  
**Julie Wilson at the St. Regis** B to C  
With the Marshall Grant Trio B  
Vik LX-1118: May 58 B  
**The Music of George Gershwin** A  
Sondra Bianca, pianist; Pro Musica A to C  
and Philharmonia Orchestras of Ham- R  
burg under Hans-Jurgen Walther  
M-G-M set 3EL 3-12": Sep 57  
**Pavlova Ballet Favorites** C  
Philharmonia Orchestra under A  
Efrem Kurtz A  
Angel 35544: Feb 58 A

**Portrait of Eleanor Roosevelt** —  
in conversation with Arnold Michaelis —  
Recorded Communications RCI-102: B  
Mar 58  
**Railroad Sounds** —  
Steam and Diesel Railroad Trains and —  
Engines A  
S Audio Fidelity AFLP 1843: Jun 58  
**Romance—The Mood of Enchantment** C  
Eric Robinson and his "Music for You" C  
Orchestra A  
Westminster WP-6011: Sep 57  
**The Romantic Music of Rachmaninov** A to C  
Andre Kostelanetz and his orchestra; A  
Leonid Hambro, pianist A  
Columbia CL-1001: Dec 57  
**Songs For a Shuttered Parlor** A  
Elsa Lanchester and Charles Laughton; A  
Ray Henderson, piano A  
Hifirecord R 406: Jul 58  
**Souvenir of Austria** A to B  
Various artists A to B  
Angel 65036: Dec 57 A to B  
**Stokowski** A-C  
Capitol P-8399: Feb 58 A-C  
**The True Story of the Civil War** B  
From The Original Sound Track B  
Coral CRL 59100: Jul 58 B  
**Woody Woodpecker's Family Album** A  
Woody, Andy Panda, Oswald Rabbit, A  
Chilly Willy, Homer Pigeon, Pepito, A  
Sad Cuckoo  
Decca DL 8569: Jun 58

**FOLK MUSIC**

**Alvarado, Domingo:** see La Zambra  
**America's Best Loved Folk Songs** A  
Milt Okun B  
Baton BL-1203: Sep 57 A  
**Banjo Songs of the Blue Ridge and Great Smokies** A to B  
Obroy Ramsay B to C  
Riverside RLP 12-649: Jul 58 A  
**Bikel, Theodore:** see Jewish Folk Songs  
**Campbell, Gerard:** see The Wandering Minstrel  
**Charles, Lee:** see Swing Low, Sweet Chariot  
**Child, Marilyn:** see Folk Songs  
**Documentary Talking Blues** A  
Pat Foster and Dick Weissman A  
Counterpoint CPT-550: Mar 58 A  
**Dyer-Bennet, Richard:** see Richard Dyer-Bennet  
**Ferrier, Kathleen:** see Kathleen Ferrier Sings Northumbrian, Elizabethan, and Irish Folk Songs  
**Folk Music of Northern and Central Italy** A  
**Folk Music of Southern Italy and the Islands** A  
Compiled and Edited by Alan Lomax B  
Columbia KL-5173-4: Feb 58  
**Folk Songs** A-B  
Marilyn Child and Glenn Yarbrough A-B  
Elektra EKL 143: May 58 A  
**Folk Songs of Many Lands** A  
Martha Schlamme A  
Vanguard VRS-9019: Jul 58 A-R  
**Folk Songs of Poland** A  
The Mazowsze Choral Ensemble A  
Vanguard VRS-9016: Jul 58 R  
**Foster, Pat:** see Documentary Talking Blues  
**Gene and Francesca** A  
Elektra EKL-144: Jul 58 A to B  
**A Hungarian Rhapsody** A-B  
Orchestra of the Hungarian State A  
Folk Ensemble A  
Vox VX-25,240: Sep 57  
**Ives, Burl:** see Songs of Ireland

**Jewish Folk Songs** A  
Theodore Bikel A  
Elektra EKL-141: May 58 A  
**Jewish Folk Songs:** see Martha Schlamme Sings Jewish Folk Songs  
**Juerga Flamenca!** A  
Audio Fidelity AFLP-1852: Jun 58 A  
**Kathleen Ferrier Sings Northumbrian, Elizabethan, and Irish Folk Songs** A-B  
Kathleen Ferrier, contralto; Phyllis A  
Spurr, piano B  
London 5411: Jun 58  
**Kines, Tom:** see Of Maids and Mistresses  
**Madrigals, Ballets, and Folk Songs of Four Centuries** A to B  
The English Singers of London A to B  
Angel 35461: Dec 57 A  
**Martha Schlamme Sings Jewish Folk Songs** A  
Martha Schlamme; orchestra under A  
Robert DeCormier A  
Vanguard VRS-9011: Sep 57  
**McCurdy, Ed:** see When Dalliance Was In Flower, Vol. 2  
**Music For Moonshiners** C  
The Laurel River Valley Boys B  
Judson J-3031: Jun 58 B  
**Music and Songs of the Caribbean** B  
The Millard Thomas Group B  
Victor LPM-1551: May 58 A  
**Of Maids and Mistresses** A  
Tom Kines A  
Elektra 137: Dec 57 A  
**Okun, Milt:** see America's Best Loved Folk Songs  
**Oncina, Juan:** see Songs of Italy; also Songs of Spain  
**Parham, Walter:** see Pickin' and Blowin'  
**Pegram, George:** see Pickin' and Blowin'  
**Pickin' and Blowin'** B  
George Pegram and Walter Parham A  
Riverside RLP 12-650: Jul 58 B  
**Ramsay, Obroy:** see Banjo Songs of the Blue Ridge and Great Smokies  
**Reed, Susan:** see Susan Reed Sings Old Airs  
**Reyes, Goyo:** see La Zambra  
**Richard Dyer-Bennet** A  
Dyer-Bennett DYB-3000: Feb 58 A  
**Richard Dyer-Bennett** A  
Dyer-Bennett DYB-4000: Apr 58 A  
**Russian Folk Songs** A  
Monitor MF-302: Apr 58 A  
**Sablcas (Vol. III)** B  
Elektra EKL 145: Jul 58 A  
**Sanders, Betty:** see The Songs of Robert Burns  
**Schlamme, Martha:** see Martha Schlamme Sings Jewish Folk Songs; also Folk Songs of Many Lands  
**Shalom!** A to B  
The Oranim Zabor Israeli Troupe A to B  
Elektra EKL 146: Jul 58 A  
**The Shanty Boys** B  
Elektra EKL-142: May 58 B  
**Sirvent, Fernando:** see La Zambra  
**Songs of Ireland** B  
Burl Ives B  
Decca DL-8444: Jun 58 B  
**Songs of Italy** A to B  
**Songs of Spain** A to B  
Juan Oncina A  
Westminster WP 6046, -6047: Mar 58  
**The Songs of Robert Burns** A  
Betty Sanders A  
Riverside RLP 12-823: Jul 58 A  
**Songs of Scotland** A to B  
Joe Stafford, with Paul Weston A  
and his Orchestra A  
Columbia CL-1043: Mar 58

**Folk Music, Cont.**

**Stafford, Jo:** see Songs of Scotland  
**Stan Wilson—Folk Songs**  
 Verve MGV-2076: Feb 58

**Susan Reed Sings Old Airs**  
 Elektra EKL 126: Apr 58

**Swing Low, Sweet Chariot**  
 Lee Charles  
 Riverside RLP 12-651: Jul 58

**The Wandering Minstrel**  
 Gerard Campbell  
 London LL-1714: Jul 58

**The Weavers on Tour**  
 Vanguard VRS 9013: Mar 58

**Weissman, Dick:** see Documentary  
 Talking Blues

**When Dalliance Was In Flower, Vol. 2**  
 Ed McCurdy  
 Elektra EKL 140: Mar 58

**Wilson, Stan:** see Stan Wilson—Folk Songs

**Yarborough, Glenn:** see Folk Songs

**La Zambra**  
 Fernando Sirvent, Domingo Alvarado, Goyo Reyes  
 Audio Fidelity AFLP-1848: Apr 58

**STAGE, SCREEN & TV**

**Aladdin**  
 Cyril Ritchard, Dennis King, Anna Maria Alberghetti, Sal Mineo, chorus and orchestra under Robert Emmett Dolan  
 Columbia CL 1117: Jun 58

**Annie Get Your Gun**  
 Mary Martin, John Raitt, chorus and orchestra under Louis Adrian  
 Capitol W-913: Apr 58

**BERNSTEIN: Trouble in Tahiti** see Opera Section

**Broadway!**  
 The Norman Luboff Choir  
 Columbia CL 1110: Jun 58

**The Columbia Album of Richard Rodgers**  
 André Kostelanetz and his Orchestra  
 Columbia C2L-3 2-12": Feb 58

**Dancing with Gigi**  
 Ray Ellis and his Orchestra  
 Columbia CL 1122: Jul 58

**David Rose Plays Music from "Jamaica"**  
 David Rose and his Orchestra  
 M-G-M E-3612: Feb 58

**The Desert Song**  
 Giorgio Tozzi, Kathy Barr, Warren Galjour, Peter Palmer, Eugene Morgan, with chorus and orchestra under Lehman Engel  
 RCA Victor LOP-1000: Jun 58

**FilmLand's Famous Fifty**  
 Billy Rowland  
 Dot DLP 3106: Jul 58

**George London on Broadway**  
 George London with the Roland Shaw Orchestra  
 London 5390: Jun 58

**The Girl Most Likely**  
 Jane Powell, Kaye Ballard, Cliff Robertson, chorus and orchestra under Nelson Riddle  
 Capitol W-930: Apr 58

**Gigi**  
 Maurice Chevalier, Hermione Gingold and other artists of the original sound track recording. Orchestra and chorus under André Previn  
 MGM E 3641 ST: Jul 58

**Gigi**  
 Gogi Grant, Tony Martin with Dennis Farnon and orchestra  
 RCA Victor LPM-1716: May 58

**Hans Brinker or The Silver Skates**  
 Tab Hunter, Peggy King, Jarmila Novotna and Irwin Kostal and orchestra  
 Dot DLP 9001: May 58

**Hollywood**  
 Paul Weston and his Orchestra  
 Columbia CL 1112: Jun 58

**Hooray for Hollywood**  
 Doris Day with orchestra under Frank DeVol  
 Columbia C2L-5 2-12": Jun 58

**Jamaica**  
 Lena Horne, Ricardo Montalban, Adelaide Hall, Ossie Davis, Josephine, chorus and orchestra under Lehman Engel  
 RCA Victor LOC-1036: Feb 58

**The Lady From Philadelphia**  
 Marian Anderson, Contralto; Franz Rupp, piano; Edward R. Murrow, narrator  
 RCA Victor LM-2212: Mar 58

**Merry Andrew**  
 Danny Kaye, Pier Angeli, Salvatore Baccaloni; orchestra under Nelson Riddle  
 Capitol T 1016: Jul 58

**The Music Man**  
 Robert Preston, Barbara Cook, The Buffalo Bills, and other members of the Broadway Cast. Orchestra and Chorus under Herbert Greene  
 Capitol WAO-990: Apr 58

**The Music Man**  
 Hill Bowen and his orchestra  
 Camden CAL-428: Jun 58

**Oh Captain!**  
 With Tony Randall, Jacquelyn McKeever, Edward Platt, Susan Johnson, Paul Valentine, other members of the Broadway Cast, and Eileen Rodgers. Musical direction: Jay Blackton  
 Columbia OL 5280: Jun 58

**Oh, Kay!**  
 Barbara Ruick, Jack Cassidy, Allen Case, Roger White; chorus and orchestra under Lehman Engel  
 Columbia CL-1050: Feb 58

**Pajama Game**  
 Doris Day, John Raitt, Carol Haney et. al.; Orchestra under Ray Heindorf  
 Columbia OL-5210: Dec 57

**Say, Darling**  
 David Wayne, Vivian Blaine, Johnny Desmond and other members of the original cast. Orchestra and Chorus under Sid Ramin  
 RCA Victor LOC-1045: Jul 58

**Sayonara**  
 Soundtrack orchestra under Franz Waxman, Miiko Taka, soprano  
 RCA Victor LOC-941: Mar 58

**Silk Stockings**  
 Fred Astaire, Janis Paige, Carol Richards; studio orchestra under André Previn  
 M-G-M E-3542: Dec 57

**Slaughter on 10th Avenue**  
 U-I Orchestra  
 Decca DL 3657: Jun 58

**Songs from "Mother Courage"**  
 Germaine Montero  
 Vanguard VRS 9022: Jul 58

**South Pacific**  
 Percy Faith and his orchestra  
 Columbia CL 1105: Jun 58

**South Pacific**  
 Mitzi Gaynor, Giorgio Tozzi, and other voices of the original soundtrack recording. Orchestra and Chorus under Alfred Newman  
 RCA Victor LOC-1032: May 58

**West Side Story**  
 Carol Lawrence, Larry Kert, Chita Rivera, et. al.; chorus and orchestra under Max Goberman  
 Columbia OL-5230: Feb 58

**POPULAR MUSIC**

Popular albums are listed alphabetically by performer

**A**

**The Dancing 'Twenties**  
 The Andrews Sisters with orchestra under Billy May  
 Capitol T973: Jun 58

**ARLEN: Blues-Opera**  
 Andre Kostelanetz and his orchestra  
 Columbia CL 1099: Jun 58

**B**

**The Beat of My Heart**  
 Tony Bennett, with Chico Hamilton, Jo Jones, Billy Exiner, Art Blakey, Candido, Sabu and Ralph Sharon  
 Columbia CL-1079: Apr 58

**Pat Boone Sings Irving Berlin**  
 Pat Boone  
 Dot DLP-3077: Feb 58

**C**

**Diahann Carroll sings Harold Arlen songs**  
 Diahann Carroll with orchestra under Ralph Burns  
 RCA Victor LPM-1467: Dec 57

**Sing Sing Sing!**  
 The Clark Sisters  
 Dot DLP 3104: Jul 58

**Ring Around Rosie**  
 Rosemary Clooney and the Hi-Lo's  
 Columbia CL-1006: Dec 57

**This Is Nat "King" Cole**  
 Nat Cole  
 Capitol T-870: Dec 57

**St. Louis Blues**  
 Nat "King" Cole with orchestra under Nelson Riddle  
 Capitol W 993: Jun 58

**A Young Man's Fancy**  
 Frank Comstock and His Orchestra  
 Columbia CL-1021: Dec 57

**Sometimes I'm Happy**  
 Jill Corey with orchestra under Glenn Osser  
 Columbia CL 1095: Jun 58

**D**

**Mood to Be Wooped**  
 Sammy Davis, Jr.  
 Decca DL 8676: Jun 58

**Having Wonderful Time**  
 Tommy Dorsey's Clambake Seven, vocals by Edythe Wright, Frank Sinatra, Hughie Prince and Sy Oliver  
 RCA Victor LPM-1643: Jun 58

**The Fabulous Dorseys in Hi-Fi**  
 The Dorsey Brothers  
 Columbia C2L 8: Jul 58

**E**

**The Piano Artistry of Jonathan Edwards**  
 Jonathan Edwards and Darlene Edwards  
 Columbia CL-1024: Dec 57

**For Dancers Also**  
 Les Elgart and His Orchestra  
 Columbia CL-1008: Dec 57

**Hims**  
 Anita Ellis with orchestra under Hal Schaefer  
 Epic LN 3419: May 58

**F**

**Heavenly Sounds in Hi-Fi**  
 Ferrante and Teicher, pianists  
 S Paramout Stereo ABCS-221: Jul 58

**Popular Music, Cont.**

**G**  
**"Ooooh!"** A  
 Jackie Gleason C  
 Capitol W-905: Feb 58 B  
**The Torch with the Blue Flame** A  
 Jackie Gleason A  
 Capitol W 961: Jun 58 A  
**Eydie Gormé Vamps the Rearing 20's** A to B  
 With Orchestra under Don Costa B to C  
 S Paramount Stereo ABCS-218: Jul 58 A  
**Temptation** A  
 Morton Gould and His Orchestra A  
 RCA Victor LM-2128: Dec 57 A  
**Hi-Fi Shades of Gray** B  
 Jerry Gray and His Orchestra C  
 Liberty LRP-3038: Sep 57 B

**H**  
**All Time Top Twelve** A  
 Ted Heath and His Orchestra B  
 London LL-1716: Feb 58 B  
**Now Hear This** B  
 The Hi-Lo's A  
 Columbia CL-1023: Feb 58 A  
**Love Nest** A  
 The Hi-Lo's A  
 Columbia CL-1121: Jul 58 A  
**Stormy Weather** A  
 Lena Horne with orchestra under A-B  
 Lennie Hayton A  
 RCA Victor LPM-1375: Dec 57 A

**K**  
**Kenton with Voices** C  
 Stan Kenton B  
 Capitol T-810: Sep 57 B  
**St. Louis Blues** A  
 Eartha Kitt with Shorty Rogers and A-B  
 his Giants A  
 RCA Victor LPM-1661: Jun 58 A

**L**  
**Rockin'** B  
 Frankie Laine A  
 Columbia CL-975: Sep 57 B  
**Dance Till Dawn** A  
 Howard Lanin and His Orchestra X  
 Decca DL-8612: Jan 58 X  
**Dance Time in Hi-Fi** A to B  
 Howard Lanin and his Orchestra A  
 Decca DL-8698: Feb 58 B  
**Old Wine** A  
 Dana Lawrence Orchestra C  
 Concord 3005: Sep 57 C  
**Lea in Love** A  
 Barbara Lea w'th orchestra under Dick A  
 Cary and the Jimmy Lyon Trio A  
 Prestige 7100: Dec 57 A  
**The Man I Love** B  
 Peggy Lee A  
 Capitol T-864: Dec 57 B  
**Dream Street** A  
 Lommy Leonetti with Marion Evans A  
 and his orchestra A  
 Vik LX-1111: May 58 A  
**The Lively Guy** A  
 Guy Lombardo and His Royal B  
 Canadians A  
 Capitol T-892: Feb 58 A

**Make Love To Me** B  
 Julie London C  
 Liberty DRP-3060: Feb 58 B  
**Scotch Mist** A to B  
 Marilyn Lovell A to B  
 Jubilee JLP 1068: Jul 58 A  
**A Grand Night for Swinging** B  
 Mundell Lowe A  
 Riverside RLP 12-238: Feb 58 B

**M**  
**The Jerome Kern Song Book** A to B  
 Betty Madigan A to B  
 Coral CRL 57192: Jun 58 A  
**Gems Forever** A to B  
 Mantovani and his orchestra A  
 London LL-3032: Jun 58 A  
**Mary Martin Sings—** A  
**Richard Rodgers Plays** B  
 Mary Martin, Richard Rodgers at the A  
 piano, with orchestra under John Lesko  
 RCA Victor LPM-1539: Jun 58 A  
**Wonderful, Wonderful** A  
 Johnny Mathis A  
 Columbia CL-1028: Dec 57 B  
**While the Lights Are Low** A  
 The McGuire Sisters A  
 Coral CRL 57145: Jun 58 A  
**After Glow** B  
 Carmen McRae B  
 Decca DL-8583: Dec 57 B  
**Mad About The Man** B  
 Carmen McRae with orchestra under B  
 Jack Pleis A  
 Decca DL 8662: Jun 58 A

**Accentuate the Positive** B  
 Johnny Mercer with orchestra under A  
 Paul Weston R  
 Capitol T-907: Apr 58 B  
**One Dozen Roses** A-C  
 The Mills Brothers B  
 Decca DL-8491: Dec 57 A-C  
**Dance Party in Hi-Fi** A to B  
 Werner Müller and his Orchestra A to B  
 Decca DL-8688: Jun 58 A

**N**  
**Star Eyes** A  
 Ted Nash and His Orchestra A  
 Columbia CL-989: Sep 57 B

**O**  
**Olay!** A to B  
 The New Sound of Ruth Olay B  
 Mercury EmArcy 36125: Jun 58 B  
**The Best of Irving Berlin** A to B  
 Reg Owen and his Orchestra A  
 RCA Victor LPM-1542: Apr 58 A

**P**  
**Happy Pierre in Hi-Fi** C  
 Happy Pierre C  
 Liberty 3052: Dec 57 B  
**Elvis' Golden Records** A to C  
 Elvis Presley, the Jordanaires and A  
 other groups A  
 RCA Victor LPM-1707: Jul 58 A

**R**  
**Johnny Ray in Las Vegas** B to C  
 Columbia CL 1093: Jul 58 B  
 A

**S**  
**Lehárana** B  
 Heinz Sandauer, pianist; with B-C  
 rhythm accompaniment B  
 Vox VX-25,440: Sep 57  
**Lizabeth** A to B  
 Lizabeth Scott with Henri René and B  
 His Orchestra A  
 Vik LX-1130: Jul 58  
**I Gotta Right To Sing** A  
 Roberta Sherwood A-C  
 Decca DL-8584: Dec 57 C  
**Come Fly with Me** A  
 Frank Sinatra A  
 Billy May and His Orchestra A  
 Capitol W-920: Apr 58  
**Sothern Exposure** B to C  
 Ann Sothern Sings C  
 Zenith L 1611: Jul 58 A to B  
**The Many Sides of Pat Suzuki** A  
 Pat Suzuki with Henry Rene and A  
 His Orchestra A  
 Vik LX-1127: May 58 A

**V**  
**Sail Along, Silv'ry Moon** A to B  
 Billy Vaughn A  
 Dot DLP 3100: Jun 58 A  
**London Hit Parade** B  
 London LL-1613: Sep 57 B  
 B

**JAZZ**

Jazz albums are listed alphabetically by performer

**A**  
**Critics' Choice** B  
 Pepper Adams A  
 World Pacific PJM 407: May 58 A  
**The Jazz Greats of Our Time, Vol. 2** B  
 Manny Albam and his Orchestra A  
 Coral CRL-57142: Apr. 58 B  
**Satchmo** A  
 Louis Armstrong A  
 Decca set DXM-156 4-12": Dec 57 B  
**Dukes of Dixieland (Vol. 3)** A  
 Frank, Fred, Jac Assunto and A  
 Accomplices A  
**S Audio Fidelity AFLP 1851:**  
 Jun 58  
**Selections of Rodgers and Hammerstein** B  
 Australian Jazz Quintet C  
 Bethlehem BCP 6022: May 58 B

**B**  
**LaVern Baker Sings Bessie Smith** A  
 LaVern Baker A  
 Atlantic 1281: Jun 58 A  
**Jazz from the San Francisco Waterfront** C  
 Burt Bales and the Marty Marsala Band B  
 ABC-Paramount 181: May 58  
**Basie** B  
 Count Basie and his Orchestra A  
 Roulette R-52003: Apr 58 B  
**The Count** A-C  
 Count Basie and his Orchestra A-B  
 RCA Camden CAL-395: Feb 58 R

**RATINGS OF JAZZ AND POPULAR RECORDS AND TAPE**

It must be obvious to everyone that popular music, jazz and music of the theatre and motion picture, cannot be rated in the same manner as classical music, save for the audio quality of the records. Therefore, the following explanation is given so that you will fully understand the significance of the three letters which appear at the left of reviews of popular, jazz, theatre and motion picture albums

**COMPOSITION (Top Letter)**

**A: Extraordinary**  
 Indicates that the collection is of superior character, both from a standpoint of material and programming. Assignment of this rating means an unqualified recommendation.

**B: Good**  
 In general the collection is excellent, but additions or substitutions might have made the work more attractive and more lastingly enjoyable.

**C: Satisfactory**  
 A collection that is highlighted by only a few numbers yet the over-all is quite acceptable. This might often apply to collections that have a limited appeal, yet are important to those who specialize in specific types of music. It might often apply to collections of historic importance where the artistic performance is the primary factor.

**PERFORMANCE (Middle Letter)**

**A: Extraordinary**  
 Indicates a superior performance throughout the collection. Assignment of this rating means an unqualified

recommendation.  
**B: Good**  
 In general the performance is excellent, save that there are minor imperfections or breaches of artistry.

**C: Satisfactory**  
 To all intents and purposes an enjoyable recording, yet one that does not qualify for B rating.

**RECORDING QUALITY (Bottom Letter)**

**A, B, C:** The same as for classical recordings.  
**R:** Indicates a re-issue.  
**S**  This symbol indicates a stereo disc.

**Jazz, Cont.**

**One O'Clock Jump**  
Count Basie and his Orchestra  
Columbia CL-997: Sep 57

**Here Come the Swinging Bands**  
Basie, Krupa, Hampton, Herman and Gillespie  
Verve MGV-8207: Feb 58

**Sidney Bechet Has Young Ideas**  
World-Pacific PJ 1236: Jul 58

**Sidney Bechet In Paris**  
Sidney Bechet  
Brunswick BL 54037: Jul 58

**Barney Bigard**  
Barney Bigard and his Orchestra  
Liberty LRP-3072: Feb 1958

**Solemn Meditation**  
Paul Bley Quartet  
Gene Norman Presents GNP-31: Mar 58

**Hi-Fi Salute to Bunny (Berigan)**  
Ruby Braff & his men  
RCA Victor 1510: Mar 58

**Mallet Magic**  
Harry Breuer and His Quintet  
Audio Fidelity 1825: Dec 57

**Traditionalism Revisited**  
Bob Brookmeyer Quintet  
World Pacific Records PJ-1233: Feb 58

**Dave Digs Disney**  
Dave Brubeck Quartet  
Columbia CL-1059: Apr 58

**Rusty Bryant Plays Jazz**  
Rusty Bryant Quintet  
Dot DLP-3079: Mar 58

**They're Playing Our Song**  
Billy Butterfield & his Orchestra  
RCA Victor LPM-1441: Sep 57

**C**

**Word from Bird**  
Teddy Charles  
Atlantic 1274: Jul 58

**Buddy's Best**  
Buddy Collette Quintet  
Dooto DTL 245: Jul 58

**The Roaring Twenties**  
Eddie Condon and his All-Stars  
Columbia CL1089: May 58

**Music of Bob Cooper**  
Bob Cooper  
Contemporary C3544: Jul 58

**Strictly from Dixie**  
Morty Corb  
Tops L-1581: Apr 58

**D**

**Relaxin'**  
Miles Davis Quintet  
Prestige 7129: Jun 58

**Salute to Bunny (Berigan)**  
Rusty Dedrick & Orchestra  
Counterpoint 552: Mar 58

**Sweet and Lovely**  
The Buddy DeFranco Quartet  
Verve MGV 8224: Mar 58

**Swedish Modern Jazz**  
Arne Domnerus  
Camden CAL 417: Jul 58

**Marching Along with . . .**  
Dukes of Dixieland (Vol. 3)  
Audio Fidelity 1851: Sep 57

**E**

**Swing Goes Dixie**  
Roy Eldridge & His Central Plaza Band  
Verve MGV-1010: Sep 57

**Urbane Jazz**  
Roy Eldridge and Benny Carter  
Verve MGV-8202: May 58

**Ellington Indigos**  
Duke Ellington and his Orchestra  
Columbia 1085: May 58

**Such Sweet Thunder**  
Duke Ellington and his Orchestra  
Columbia CL-1033: Feb 58

**Gil Evans and Ten**  
Gil Evans and His Orchestra  
Prestige 7120: May 58

**F**

**Oh Captain!**  
Feather-Hyman All-Stars  
MGM E 3650: Jun 58

**Ella Fitzgerald Sings**  
the Duke Ellington Songbook  
Verve MGV-4010 (4 LPs): May 58

**G**

**All Mornin' Long**  
Red Garland quintet  
Prestige 7130: Jul 58

**The Legend of Bessie Smith**  
Ronnie Gilbert  
Victor LPM 1591: Jun 58

**The Anatomy of Improvisation**  
Gillespie, Eldridge, Young, Hawkins, Parker, Hodges et al.  
Verve MGV-8230: Mar 58

**Dizzy Gillespie Duets**  
with Sonny Rollins and Sonny Stitt  
Verve MGV 8260: Jul 58

**The Music Man**  
Jimmy Giuffre  
Atlantic 1276: Apr 58

**The Modern Touch**  
Benny Golson Sextet  
Riverside 12-256: Jul 58

**The Congregation**  
Johnny Griffin  
Blue Note 1580: Jun 58

**H**

**Juanita Hall Sings the Blues**  
Juanita Hall  
S Counterpoint 556: Jun 58

**Just Jazz**  
Lionell Hampton All Stars  
Decca DL 9055: Jun 58

**The Harris Touch**  
Bill Harris, guitar  
EmArcy MG 36113: May 58

**Bill Harris and Friends**  
Bill Harris, trombone  
Fantasy 3263: Jul 58

**The Big Reunion**  
Fletcher Henderson All Stars in Hi-Fi  
Jazztone J1285: May 58

**Seven Standards and a Blues**  
Ernie Henry quartet  
Riverside RLP 12-248: Apr 58

**Bijou**  
Woody Herman and his Orchestra  
Harmony HL 7013: Mar 58

**The Fabulous Bill Holman**  
Bill Holman  
Coral CRL 57188: Jun 58

**Juanita Hall Sings the Blues**  
with Claude Hopkins' All Stars  
S Counterpoint 556: Jun 58

**J**

**Flute Flight**  
Bobby Jaspar, Herbie Mann  
Prestige, 7124: Jun 58

**Man, We're Wailin'**  
Louis Jordan and His Tympany 5  
Mercury MG 20331: May 58

**K**

**Zen**  
Fred Katz, Paul Horn, and the Chico Hamilton Quintet  
Pacific Jazz PJ-1231: Dec 57

**Rendezvous with Kenton**  
Stan Kenton and his Orchestra  
Capitol T-932: Apr 58

**A-C**

**Sing a Song of Basie**  
Dave Lambert & His Singers  
ABC-Paramount 223: Apr 58

**The Soft Touch**  
Ellis Larkins  
Decca DL 9205: Jul 58

**Stable Mates**  
Yusef Lateef  
Sevof MG 12115: May 58

**Before Dawn**  
Yusef Lateef Quintet  
Verve MGV 8217: Apr 58

**The Sounds of Yusef**  
Yusef Lateef Quintet  
Prestige 7122: Apr 58

**Jump for Joy**  
Peggy Lee  
Capitol T979: Jul 58

**John Lewis Piano**  
John Lewis  
Atlantic 1272: Jun 58

**M**

**The King and I**  
The Mastersounds  
World Pacific PJM 405: Apr 58

**Jimmie Lunceford in Hi-Fi**  
Billy May's Orchestra  
Capitol TAO-924: Apr 58

**McPartland's Dixieland**  
Jimmie McPartland's Combo  
Epic LN-3371: Dec 57

**The Magic Horn**  
Leon Merian and His Orchestra  
Decca DL 8678: Jun 58

**The Gerry Mulligan Songbook (Vol. 1)**  
Gerry Mulligan and ensemble  
World Pacific PJ-1237: Jul 58

**N**

**Salute to Satch**  
Joe Newman and his Orchestra  
RCA-Victor LPM-1324: Feb 58

**Norvo—Naturally**  
Red Norvo Quintet  
Tampa TP-35: Jul 58

**O**

**Jimmie Lunceford in Hi-Fi**  
Sy Oliver and his Orchestra  
Decca DL-8636: Apr 58

**P**

**The Astounding Bernard Peiffer**  
The Bernard Peiffer Trio  
Decca DL-8628: May 58

**Swingin' with Bud**  
Bud Powell  
Victor LPM 1507: Jul 58

**Blues in the Closet**  
The Bud Powell Trio  
Verve MGV 8218: May 58

**Movin' In**  
Specs Powell & Co.  
Roulette R 52004: May 58

**Q**

**For Basie**  
Paul Quinichette  
Prestige 7127: Jun 58

**R**

**Swing From Paris**  
Django Reinhardt & Stephane Grappelly  
London LL-1344: Sep 57

**Portrait of Shorty**  
Shorty Rogers and his Giants  
RCA Victor 1561: May 58

**Way Up There**  
Shorty Rogers and his Giants  
Atlantic 1270: May 58

**Jazz, Cont.**

**Sonny Rollins Plays**  
(Also Thad Jones)  
Period SPL 1204: Jun 58

**Out on a Limb**  
Pete Rugolo and his Orchestra  
EmArcy MG-36115: Apr 58

**If This Ain't the Blues**  
Jimmie Rushing and band  
Vanguard VRS-8513: Dec 57

**S**

**West Coast Jazz Compositions, Vol. I**  
Bobby Scott & 2 Horns  
ABC-Paramount 148: Sep 57

**South Pacific Jazz**  
Tony Scott Quartet  
ABC-Paramount 235: Jul 58

**Further Explorations by the Horace Silver Quintet**  
Blue Note 1589: Jul 58

**Jimmy Smith at the Organ**  
Jimmy Smith Quartet  
Blue Note BN 1551: Vol. 1: Apr 58

**The Lion Roars**  
Willie Smith & Leonard Feather  
Dot 3094: Jul 58

**Mood in Blue**  
Willie the Lion Smith, Teagarden, Hawkins, et al.  
Urania 1209: Dec 57

**T**

**The Art Tatum—Ben Webster Quartet**  
Verve MGV 8220: May 58

**Out on a Limb**  
Clark Terry  
Argo 620: May 58

**V**

**Leroy Walks**  
Le Roy Vinnegar Sextet  
Contemporary C-3542: May 58

**W**

**Dinah Sings Bessie Smith**  
Dinah Washington  
EmArcy MG 36130: Jun 58

**Dinah Washington Sings Fats Waller**  
Dinah Washington  
EmArcy MG36119: Jul 58

**Moods in Jazz**  
Jimmy Wyble Quintet  
Bud Lavin Trio  
Vantage 1201: Dec 57

**Z**

**Sleepy Lagoon**  
Si Zentner  
Liberty LRP 3055: Apr 58

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**Collections, Anthologies & Reissues**

**Miscellaneous:**

**4th Annual Newport Jazz Festival**  
July 4, 5, 6 & 7, 1957, at Newport, R. I.  
Verve MGV 8232 to 8245 (14 LP's): Mar 58

**Jam Session No. 9**  
Jazz at the Philharmonic Stars  
Verve MGV-8196: Dec 57

**Jazz Omnibus**  
Various Jazzmen and Combinations  
Columbia CL-1020: Feb 58

**Playboy Jazz All-Stars**  
Selections featuring winners of the Poll  
Distributed by Columbia 2-12": Apr 58

**48 Stars of American Jazz**  
14 Various Jazz Selections  
MGM E 3611: Jun 58

**Anthologies:**

**Jazz for Lovers**  
Coleman Hawkins, Zoot Sims, Clark Terry, others  
Riverside RLP 12-224: Apr 58

**The Sound of Jazz**  
Rushing, Giuffre, Mal Waldron, others  
Columbia CL 1098: Apr 58

**Hi-Fi Drums**  
Rich, Bellson, D. Black Levey, Flores, others  
Capitol T 926: Apr 58

**Reissues:**

**Al Hibbler and the Ellingtonians**  
Hibbler, Ellington, Hodges, J. Hamilton, others  
Brunswick BL 54036: Apr 58

**Goin' to Chicago**  
Jimmy Rushing  
Vanguard VRS 8518: Apr 58

# FM Stations, by Call Letters

KABC-FM	Los Angeles, Cal.	95.5	KIRO-FM	Seattle, Wash.	100.7	KTJO-FM	Ottawa, Kans.	88.1
KACC-FM	Abilene, Tex.	91.1	KISS	San Antonio, Tex.	99.5	KTKT-FM	Tucson, Ariz.	99.5
KACE-FM	Riverside, Cal.	92.7	KISW	Seattle, Wash.	99.9	KTNT-FM	Tacoma, Wash.	97.3
KAFE	Oakland, Cal.	98.1	KITE-FM	San Antonio, Tex.	97.3	KTOY	Tacoma, Wash.	91.7
KAIM-FM	Honolulu, T. H.	95.5	KITT	San Diego, Cal.	104.7	KTRB-FM	Modesto, Cal.	104.1
KALB-FM	Alexandria, La.	96.9	KIXL-FM	Dallas, Tex.	104.5	KTRH-FM	Houston, Tex.	101.1
KALW	San Francisco, Cal.	91.7	KJLM	Sacramento, Cal.	95.3	KTTS-FM	Springfield, Mo.	94.7
KAMC-FM	Stillwater, Okla.	91.7	KLCN-FM	Blytheville, Ark.	96.1	KTWR	Tacoma, Wash.	103.9
KAMS	Mammoth Springs, Ark.	103.9	KLIR-FM	Denver, Colo.	100.3	KTYL-FM	Mesa, Ariz.	104.7
KANU	Lawrence, Kans.	91.5	KLON	Long Beach, Cal.	88.1	KTYM-FM	Inglewood Cal.	103.9
KANW	Albuquerque, N. M.	89.1	KLUB-FM	Salt Lake City, Utah	97.1	KUHF	Houston, Tex.	91.3
KARM-FM	Fresno, Cal.	101.9	KMFM	Mountain Park, N. M.	97.9	KUOA-FM	Siloam Springs, Ark.	105.7
KASU	Jonesboro, Ark.	91.9	KMJ-FM	Fresno, Cal.	97.9	KUOH	Honolulu, T. H.	90.5
KAYL-FM	Storm Lake, Iowa	101.5	KMLA	Los Angeles, Cal.	100.3	KUOW	Seattle, Wash.	90.5
KAZZ	Austin, Tex.	95.5	KMLB-FM	Monroe, La.	104.1	KUSC	Los Angeles, Cal.	91.5
KBAY-FM	San Francisco, Cal.	104.5	KMUW	Wichita, Kans.	89.1	KUTE	Glendale, Cal.	101.9
KBBI	Los Angeles, Cal.	107.5	KMYC-FM	Marysville, Cal.	99.9	KVCR	San Bernardino, Cal.	91.9
KBCO	San Francisco, Cal.	105.3	KNER	Dallas, Tex.	88.1	KVOF-FM	El Paso, Tex.	88.5
KBEE-FM	Modesto, Cal.	103.3	KNEV	Reno, Nev.	95.5	KVOK	Honolulu, T. H.	88.1
KBFM	Salt Lake City, Utah	93.9	KNOB	Long Beach, Cal.	97.9	KVSC	Logan, Utah	88.1
KBIQ	Los Angeles, Cal.	104.3	KNX-FM	Hollywood, Cal.	93.1	KVTT	Dallas, Tex.	91.7
KBMS	Los Angeles, Cal.	105.9	KOEN	Oceanside, Cal.	89.7	KWAR	Waverly, Iowa	89.1
KBOA-FM	Kennett, Mo.	98.9	KOIN-FM	Portland, Ore.	101.1	KWAX	Eugene, Ore.	91.1
KBTM-FM	Jonesboro, Ark.	101.9	KOKH	Oklahoma City, Okla.	88.9	KWFM	Minneapolis, Minn.	97.1
KBCA	Beverly Hills, Cal.	105.5	KONO-FM	San Antonio, Tex.	92.9	KWGS	Tulsa, Okla.	90.5
KCBH	Beverly Hills, Cal.	98.7	KOXR-FM	Oxnard, Cal.	104.7	KWIZ-FM	Santa Ana, Cal.	96.7
KCBM	Kansas City, Kans.	98.1	KPAX	San Bernardino, Cal.	99.9	KWJB-FM	Globe, Ariz.	100.3
KCBS-FM	San Francisco, Cal.	98.9	KPCS	Pasadena, Cal.	89.3	KWKH-FM	Shreveport, La.	94.5
KCFM	St. Louis, Mo.	93.7	KPEN	Atherton, Cal.	101.3	KWNO-FM	Winona, Minn.	97.5
KCLE-FM	Cleburne, Tex.	94.3	KPFA	Berkeley, Cal.	94.1	KWOC-FM	Poplar Bluff, Mo.	94.5
KCMC-FM	Texarkana, Tex.	98.1	KPFB	Berkeley, Cal.	89.3	KWOS-FM	Jefferson City, Mo.	98.5
KCMK	Kansas City, Mo.	93.3	KPFM	Portland, Ore.	97.1	KWPC-FM	Muscatine, Iowa	99.7
KCMO-FM	Kansas City, Mo.	94.9	KPIP	Riverside, Cal.	99.1	KWPM-FM	West Plains, Mo.	93.9
KCMS-FM	Manitou Springs, Colo.	102.7	KPOC-FM	Pocahontas, Ark.	97.7	KXLU	Los Angeles, Cal.	88.7
KCRA-FM	Sacramento, Cal.	96.1	KPOJ-FM	Portland, Ore.	98.7	KXOA-FM	Sacramento, Cal.	107.9
KCRW	Santa Monica, Cal.	89.9	KPOL-FM	Los Angeles, Cal.	93.9	KYA-FM	San Francisco, Cal.	93.3
KCUR-FM	Kansas City, Mo.	89.3	KPRC-FM	Houston, Tex.	102.9	KYFM	Oklahoma City, Okla.	98.9
KCVN	Stockton, Cal.	91.3	KPSR	Palm Springs, Cal.	92.1	KYSM-FM	Mankato, Minn.	103.5
KDBX	Los Angeles, Cal.	105.1	KPUP	San Francisco, Cal.	106.9	KYW-FM	Cleveland, Ohio	105.7
KDEN-FM	Denver, Colo.	99.5	KQFM	Portland, Ore.	100.3	WAAM-FM	Parkersburg, W. Va.	106.5
KDFC	Sausalito, Cal.	102.1	KQXM	Riverside, Cal.	97.5	WAAT-FM	Newark, N. J.	94.7
KDFR	San Diego, Cal.	105.3	KQXR	Bakersfield, Cal.	101.5	WABC-FM	New York, N. Y.	95.5
KDFW	Cedar Hill, Tex.	107.9	KRBC-FM	Abilene, Tex.	96.9	WABE	Atlanta, Ga.	90.1
KDKA-FM	Pittsburgh, Pa.	92.9	KRCC	Colorado Springs, Colo.	91.3	WABZ-FM	Albemarle, N. C.	100.9
KDMC	Corpus Christi, Tex.	95.5	KRCW	Santa Barbara, Cal.	97.5	WAER	Syracuse, N. Y.	88.1
KDNT-FM	Denton, Tex.	106.3	KRE-FM	Berkeley, Cal.	102.9	WAFM	Birmingham, Ala.	99.5
KDPS	Des Moines, Iowa	88.1	KRED	Eureka, Cal.	96.3	WAGA-FM	Atlanta, Ga.	103.3
KDWC	West Covina, Cal.	98.3	KREL-FM	Baytown, Tex.	92.1	WAHR-FM	Miami Beach, Fla.	93.9
KDYL-FM	Salt Lake City, Utah	98.7	KREM-FM	Spokane, Wash.	92.9	WAIL-FM	Baton Rouge, La.	104.3
KEAR	San Francisco, Cal.	97.3	KRFM	Fresno, Cal.	93.7	WAIR-FM	Winston-Salem, N. C.	93.1
KEDO	Ontario, Cal.	93.5	KRHM	Hollywood, Cal.	94.7	WAJC	Indianapolis, Ind.	104.5
KELE	Phoenix, Ariz.	95.5	KRIC-FM	Beaumont, Tex.	97.5	WAJR-FM	Morgantown, W. Va.	99.3
KELS	Nacogdoches, Tex.	100.1	KRKD-FM	Los Angeles, Cal.	96.3	WAKR-FM	Akron, Ohio	97.5
KEPH	Ephraim, Utah	88.9	KRLD-FM	Dallas, Tex.	92.5	WALK-FM	Patchogue, N. Y.	97.5
KERN-FM	Bakersfield, Cal.	94.1	KRMD-FM	Shreveport, La.	101.1	WAMC	Albany, N. Y.	90.7
KEX-FM	Portland, Ore.	92.3	KRNW	Boulder, Colo.	97.3	WAMF	Amherst, Mass.	88.1
KFAC-FM	Los Angeles, Cal.	92.3	KRON-FM	San Francisco, Cal.	96.5	WAMF	Amherst, Mass.	89.5
KFAM-FM	St. Cloud, Minn.	104.7	KROS-FM	Clinton, Iowa	96.1	WAPS	Akron, Ohio	89.1
KFBK-FM	Sacramento, Cal.	96.9	KRPM	San Jose, Cal.	98.5	WARD-FM	Johnstown, Pa.	92.1
KFCA	Phoenix, Ariz.	88.5	KRSN-FM	Los Alamos, N. M.	98.5	WARK-FM	Hagerstown, Md.	106.9
KFGQ-FM	Boone, Iowa	99.3	KRVM	Eugene, Ore.	91.9	WARL-FM	Arlington, Va.	105.1
KFH-FM	Wichita, Kans.	100.3	KSCU	Santa Clara, Cal.	90.1	WASH	Washington, D. C.	97.1
KFMK	Houston, Tex.	97.9	KSDB-FM	Manhattan, Kans.	88.1	WATG-FM	Ashland, Ohio	101.3
KFML-FM	Denver, Colo.	98.5	KSDS	San Diego, Cal.	88.3	WAUG-FM	Augusta, Ga.	105.7
KFMU	Los Angeles, Cal.	97.1	KSEL-FM	Lubbock, Tex.	93.7	WAVU-FM	Albertville, Ala.	105.1
KFMX	Council Bluffs, Iowa	96.1	KSFM	Dallas, Tex.	105.3	WAWZ-FM	Zarephath, N. J.	99.1
KFOX-FM	San Diego, Cal.	102.3	KSFR	San Francisco, Cal.	94.9	WAZL-FM	Hazleton, Pa.	97.9
KFSD-FM	San Diego, Cal.	94.1	KSHS	Colorado Springs, Colo.	90.5	WBAB-FM	Babylon, N. Y.	102.3
KFUO-FM	Clayton, Mo.	99.1	KSJO-FM	San Jose, Cal.	92.3	WBAI	New York, N. Y.	99.5
KGB-FM	San Diego, Cal.	101.5	KSJO-FM	San Jose, Cal.	95.3	WBAP-FM	Ft. Worth, Tex.	96.3
KGLA	Los Angeles, Cal.	103.5	KSJW	Alhambra, Cal.	107.1	WBBB-FM	Burlington, N. C.	101.1
KGLO-FM	Mason City, Iowa	101.1	KSL-FM	Salt Lake City, Utah	100.3	WBBM-FM	Chicago, Ill.	96.3
KGMS-FM	Sacramento, Cal.	100.5	KSLH	St. Louis, Mo.	91.5	WBBO-FM	Forest City, N. C.	93.3
KGO-FM	San Francisco, Cal.	103.7	KSMA-FM	Santa Maria, Cal.	102.5	WBBQ-FM	Augusta, Ga.	103.7
KGPO	Grants Pass, Ore.	96.9	KSMU-FM	Dallas, Tex.	89.3	WBBS	Crawfordsville, Ind.	106.3
KHBL	Plainview, Tex.	88.1	KSPC	Claremont, Cal.	90.7	WBCN	Boston, Mass.	104.1
KHFI	Austin, Tex.	98.3	KSPI-FM	Stillwater, Okla.	93.9	WBEC-FM	Pittsfield, Mass.	94.3
KHFM	Albuquerque, N. M.	96.3	KSTE	Emporia, Kans.	88.7	WBEN-FM	Buffalo, N. Y.	106.5
KHJ-FM	Los Angeles, Cal.	101.1	KSUI	Iowa City, Iowa	91.7	WBET-FM	Brockton, Mass.	97.7
KHOF	Los Angeles, Cal.	99.5	KTEC	Oretech, Ore.	88.1	WBEZ	Chicago, Ill.	91.5
KING-FM	Seattle, Wash.	98.1	KTGM	Denver, Colo.	105.1	WBFO	Buffalo, N. Y.	88.7
			KTIS-FM	Minneapolis, Minn.	98.5			

WBFM	New York, N. Y.	101.9	WEPS	Elgin, Ill.	88.1	WHFB-FM	Benton Harbor-St. Joseph, Mich.	99.9
WBGO	Newark, N. J.	88.3	WEQR	Goldsboro, N. C.	96.9	WHFI	Detroit, Mich.	94.7
WBGU	Bowling Green, Ohio	88.1	WERC-FM	Erie, Pa.	99.9	WHFM	Rochester, N. Y.	98.9
WBIR-FM	Knoxville, Tenn.	93.3	WERE-FM	Cleveland, Ohio	98.5	WHHI	Madison, Wisc.	91.3
WBJC	Baltimore, Md.	88.1	WERS	Boston, Mass.	88.9	WHHS	Havertown, Pa.	89.3
WBKW	Beckley, W. Va.	99.5	WESC-FM	Greenville, S. C.	92.5	WHIO-FM	Dayton, Ohio	99.1
WBKY	Lexington, Ky.	91.3	WEST-FM	Easton, Pa.	107.9	WHK-FM	Cleveland, Ohio	100.7
WBLY-FM	Springfield, Ohio	103.9	WEVC	Evansville, Ind.	91.5	WHKP-FM	Hendersonville, N. C.	102.5
WBNS-FM	Columbus, Ohio	97.1	WEVD-FM	New York, N. Y.	97.9	WHKW	Madison, Wisc.	89.3
WBNY-FM	Buffalo, N. Y.	92.9	WEWO-FM	Laurinburg, N. C.	96.5	WHLA	Madison, Wisc.	90.3
WBOE	Cleveland, Ohio	90.3	WEXI	St. Charles, Ill.	106.3	WHLD-FM	Niagara Falls, N. Y.	98.5
WBOR	Brunswick, Me.	91.1	WFAA-FM	Dallas, Tex.	97.9	WHLI-FM	Hempstead, N. Y.	98.3
WBOS-FM	Brookline, Mass.	92.9	WFAH-FM	Alliance, Ohio	101.7	WHLM-FM	Bloomsburg, Pa.	106.5
WBRC-FM	Birmingham, Ala.	106.9	WFAN	Washington, D. C.	100.3	WHMA-FM	Anniston, Ala.	100.5
WBRE-FM	Wilkes Barre, Pa.	98.5	WFAS-FM	White Plains, N. Y.	103.9	WHNC-FM	Henderson, N. C.	92.5
WBRL	Baton Rouge, La.	98.1	WFBC-FM	Greenville, S. C.	93.7	WHO-FM	Des Moines, Iowa	100.3
WBSM-FM	New Bedford, Mass.	97.3	WFBE	Flint, Mich.	95.1	WHOM-FM	New York, N. Y.	92.3
WBUR	Boston, Mass.	90.9	WFDS-FM	Baltimore, Md.	97.9	WHOO-FM	Orlando, Fla.	96.5
WBUT-FM	Butler, Pa.	97.7	WFHA-FM	Red Bank, N. J.	100.3	WHOP-FM	Hopkinsville, Ky.	98.7
WBUY-FM	Lexington, N. C.	94.3	WFHR-FM	Wisconsin Rapids, Wisc.	103.3	WHOS-FM	Decatur, Ala.	92.5
WBWC	Berea, Ohio	88.3	WFIL-FM	Philadelphia, Pa.	102.1	WHP-FM	Harrisburg, Pa.	97.3
WBZ-FM	Boston, Mass.	106.7	WFIL-FM	Philadelphia, Pa.	100.5	WHPE-FM	High Point, N. C.	95.5
WCAC	Anderson, S. C.	101.1	WFIL-FM	Philadelphia, Pa.	103.7	WHPR	Highland Park, Mich.	88.1
WCAO-AM	Baltimore, Md.	102.7	WFLA-FM	Tampa, Fla.	93.3	WHPS	High Point, N. C.	89.3
WCAU-FM	Philadelphia, Pa.	98.1	WFLN-FM	Philadelphia, Pa.	95.7	WHRB-FM	Cambridge, Mass.	107.1
WCBE	Columbus, Ohio	90.5	WFLY	Troy, N. Y.	92.3	WHRM	Madison, Wisc.	91.9
WCBS-FM	New York, N. Y.	101.1	WFMA	Rocky Mount, N. C.	100.7	WHSA	Madison, Wisc.	89.9
WCED-FM	Du Bois, Pa.	102.1	WFMB	Nashville, Tenn.	105.9	WHSR-FM	Winchester, Mass.	91.9
WCFM	Williamstown, Mass.	90.1	WFMB	Chicago, Ill.	100.3	WHTB-FM	Talladega, Ala.	97.1
WCHA-FM	Chambersburg, Pa.	95.9	WFMF	Cullman, Ala.	101.1	WHTN-FM	Huntington, W. Va.	100.5
WCKR-FM	Miami, Fla.	97.3	WFMH-FM	Washington, Ind.	106.5	WHUS	Storrs, Conn.	90.5
WCLI-FM	Corning, N. Y.	106.1	WFML	Pittsburgh, Pa.	99.7	WHWC	Madison, Wisc.	88.3
WCLM	Chicago, Ill.	101.9	WFMP	Pittsburgh, Pa.	96.5	WHYN-FM	Springfield, Mass.	93.1
WCLO-FM	Janesville, Wisc.	99.9	WFMR	Glendale, Wisc.	95.5	WHYY	Philadelphia, Pa.	90.9
WCLT-FM	Newark, Ohio	100.3	WFMS	Indianapolis, Ind.	98.7	WIAN	Indianapolis, Ind.	90.1
WCMJ-FM	Ashland, Ky.	93.7	WFMT	Chicago, Ill.	93.9	WIBG-FM	Philadelphia, Pa.	94.1
WCNB-FM	Connersville, Ind.	100.3	WFMW-FM	Madisonville, Ky.	100.7	WICA-FM	Ashtabula, Ohio	103.7
WCOD	Richmond, Va.	98.1	WFMZ	Allentown, Pa.	98.1	WICB	Ithaca, N. Y.	91.7
WCOH-FM	Newman, Ga.	96.7	WFNC-FM	Fayetteville, N. C.	93.9	WIFI	Glenside, Pa.	92.5
WCOL-FM	Columbus, Ohio	92.3	WFNS-FM	Burlington, N. C.	96.7	WIFM-FM	Elkin, N. C.	100.9
WCOP-FM	Boston, Mass.	100.7	WFOB-FM	Fostoria, Ohio	90.5	WIKY-FM	Evansville, Ind.	104.1
WCOS-FM	Columbia, S. C.	97.9	WFOS	South Norfolk, Va.	104.9	WILL-FM	Urbana, Ill.	90.9
WCOU-FM	Lewiston, Me.	93.9	WFOV	Madison, Wisc.	91.9	WILY	Kenmore, N. Y.	103.3
WCPO-FM	Cincinnati, Ohio	105.1	WFPK	Louisville, Ky.	89.3	WIMA-FM	Lima, Ohio	102.1
WCPS-FM	Tarboro, N. C.	104.3	WFPL	Louisville, Ky.	99.3	WINA-FM	Charlottesville, Va.	95.3
WCRB-FM	Waltham, Mass.	102.5	WFRO-FM	Freemont, Ohio	94.5	WINZ-FM	Miami, Fla.	99.9
WCSC-FM	Charleston, S. C.	96.9	WFSC-FM	Franklin, N. C.	97.7	WIP-FM	Philadelphia, Pa.	93.3
WCTA-FM	Andalusia, Ala.	98.1	WFST-FM	Caribou, Me.	91.5	WISC-FM	Madison, Wisc.	98.1
WCTC-FM	New Brunswick, N. J.	98.3	WFSU-FM	Tallahassee, Fla.	106.5	WJAX-FM	Jacksonville, Fla.	95.1
WCTW	New Castle, Ind.	102.5	WFTP-FM	Salisbury, N. C.	90.9	WJBC-FM	Bloomington, Ill.	101.5
WCUM-FM	Cumberland, Md.	102.9	WFR	Detroit, Mich.	104.9	WJKB-FM	Detroit, Mich.	93.1
WDAE-FM	Tampa, Fla.	100.7	WFUL-FM	Fulton, Ky.	107.1	WJBR	Wilmington, Del.	99.5
WDAS-FM	Philadelphia, Pa.	105.3	WFUM	Flint, Mich.	90.7	WJDX-FM	Jackson, Miss.	102.9
WDBJ-FM	Roanoke Va.	94.9	WFUV	New York, N. Y.	101.3	WJEF-FM	Grand Rapids, Mich.	93.7
WDBO-FM	Orlando, Fla.	92.3	WGAL-FM	Lancaster, Pa.	102.5	WJEJ-FM	Hagerstown, Md.	104.7
WDBQ-FM	Dubuque, Iowa	103.3	WGAI-FM	Athens, Ga.	99.5	WJHL-FM	Johnson City, Tenn.	100.7
WDDS-FM	Syracuse, N. Y.	93.1	WGAY-FM	Silver Spring, Md.	89.7	WJLB-FM	Detroit, Mich.	97.9
WDEL-FM	Wilmington, Del.	93.7	WGBH-FM	Cambridge Mass	91.1	WJLK-FM	Asbury Park, N. J.	94.3
WDEM-FM	Providence, R. I.	107.7	WGBI-FM	Scranton, Pa.	101.3	WJLN	Birmingham, Ala.	104.7
WDET-FM	Detroit, Mich.	101.9	WGBS-FM	Miami, Fla.	96.3	WJMC-FM	Rice Lake, Wisc.	96.3
WDFM	St. College, Pa.	91.1	WGCS	Goshen, Ind.	91.1	WJOB-FM	Hammond, Ind.	92.3
WDHF	Chicago, Ill.	95.5	WGEM-FM	Quincy, Ill.	105.1	WJPA-FM	Washington, Pa.	104.3
WDLP-FM	Panama City, Fla.	98.9	WGFM	Schenectady, N. Y.	99.5	WJBP	Fairmont, W. Va.	92.3
WDNC-FM	Durham, N. C.	105.1	WGH-FM	Newport News, Va.	97.3	WJR-FM	Detroit, Mich.	96.3
WDOD-FM	Chattanooga, Tenn.	96.5	WGHF	Newport News, Va.	95.1	WJTN-FM	Jamestown, N. Y.	93.3
WDOK-FM	Cleveland, Ohio	102.1	WGKA-FM	Atlanta, Ga.	92.9	WKAR-FM	East Lansing, Mich.	90.5
WDOV-FM	Dover, Del.	94.7	WGKI-FM	Babylon, N. Y.	103.5	WKAT-FM	Miami Beach, Fla.	93.1
WDSC-FM	Dillon, S. C.	92.9	WGMS-FM	Washington, D. C.	101.9	WKAZ-FM	Charleston, W. Va.	97.5
WDSU-FM	New Orleans, La.	105.3	WGNC-FM	Gastonia, N. C.	95.1	WKBN-FM	Youngstown, Ohio	98.9
WDUN-FM	Gainesville, Ga.	103.9	WGPA-FM	Bethlehem, Pa.	89.9	WKBR-FM	Manchester, N. H.	100.1
WDUQ	Pittsburgh, Pa.	91.5	WGPS	Greensboro, N. C.	91.7	WKCR-FM	New York, N. Y.	89.9
WDWS-FM	Champaign, Ill.	97.5	WGRE	Greencastle, Ind.	94.9	WKCS	Knoxville, Tenn.	91.1
WDXY	Spartanburg, S. C.	100.5	WGRV-FM	Greenville, Tenn.	91.9	WKFM	Chicago, Ill.	103.5
WEAU-FM	Eau Claire, Wisc.	94.1	WGTS-FM	Takoma Park, Md.	88.1	WKIP-FM	Poughkeepsie, N. Y.	104.7
WEAW-FM	Evanston, Ill.	105.1	WGVF	Gary, Ind.	92.3	WKIX-FM	Raleigh, N. C.	96.1
WEBH-FM	Chicago, Ill.	93.9	WGWR-FM	Asheboro, N. C.	88.7	WKJF	Pittsburgh, Pa.	93.7
WEBQ-FM	Harrisburg, Ill.	99.9	WHA-FM	Madison, Wisc.	90.7	WKL-FM	Clanton, Ala.	100.9
WEDK	Springfield, Mass.	91.7	WHAD	Madison, Wisc.	98.3	WKMH-FM	Dearborn, Mich.	100.3
WEED-FM	Rocky Mount, N. C.	92.1	WHAI-FM	Greenfield, Mass.	96.5	WKOK-FM	Sunbury, Pa.	94.1
WEEI-FM	Boston, Mass.	103.3	WHAT-FM	Philadelphia, Pa.	105.3	WKOP-FM	Binghamton, N. Y.	95.3
WEEL	Erie, Pa.	97.1	WHAT-FM	Philadelphia, Pa.	94.1	WKPT-FM	Kingsport, Tenn.	98.5
WEEX-FM	Easton, Pa.	98.3	WHBC-FM	Canton, Ohio	98.9	WKRC-FM	Cincinnati, Ohio	101.9
WEEX-FM	Easton, Pa.	99.9	WHBF-FM	Rock Island, Ill.	100.3	WKRG-FM	Mobile, Ala.	99.9
WEFM	Chicago, Ill.	99.5	WHBL-FM	Sheboygan, Wisc.	91.9	WKRT-FM	Cortland, N. Y.	99.9
WEHS	Chicago, Ill.	97.9	WHCI	Hartford City, Ind.	93.7	WKSD	Kewanee, Ill.	91.9
WEMC	Harrisonburg, Va.	91.7	WHCN	Hartford, Conn.	105.9			
WENR-FM	Chicago, Ill.	94.7	WHCN	Hartford, Conn.	97.3			
WEOL-FM	Elyria, Ohio	107.3	WHCU-FM	Ithaca, N. Y.	94.5			
WEPM-FM	Martinsburg, W. Va.	94.3	WHDH-FM	Boston, Mass.	95.7			
			WHDL-FM	Alleghany, N. Y.				

WKSU-FM	Kent, Ohio	88.1	WOI-FM	Ames, Iowa	90.1	WSJS-FM	Salem, N. C.	104.1
WKWK-FM	Wheeling, W. Va.	97.3	WOL-FM	Washington, D. C.	98.7	WSKS	Wabash, Ind.	91.3
WKYC	Paducah, Ky.	93.3	WOMC	Royal Oak, Mich.	104.3	WSLN	Delaware, Ohio	91.1
WLAB	Lebanon, Pa.	104.1	WOMI-FM	Owensboro, Ky.	92.5	WSLS-FM	Roanoke, Va.	99.1
WLAD-FM	Danbury, Conn.	98.3	WOPA-FM	Oak Park, Ill.	102.7	WSNJ-FM	Bridgeton, N. J.	98.9
WLAG-FM	La Grange, Ga.	104.1	WOPI-FM	Bristol, Tenn.	96.9	WSNS	Sanford, N. C.	103.1
WLAN-FM	Lancaster Pa.	96.9	WOR-FM	New York, N. Y.	98.7	WSNW-FM	Seneca, S. C.	98.1
WLAP-FM	Lexington, Ky.	94.5	WORA-FM	Mayaguez, Puerto Rico	97.5	WSOC-FM	Charlotte, N. C.	103.5
WLAV-FM	Grand Rapids, Mich.	96.9	WORG-FM	Orangeburg, S. C.	102.7	WSON-FM	Henderson, Ky.	99.5
WLBH-FM	Mattoon, Ill.	96.9	WORX-FM	Madison, Ind.	96.7	WSOU	So. Orange, N. J.	89.5
WLBJ-FM	Bowling Green, Ky.	101.1	WORZ	Orlando, Fla.	100.3	WSOY-FM	Decatur, Ill.	102.1
WLBR-FM	Lebanon, Pa.	100.1	WOSU-FM	Columbus, Ohio	89.7	WSPA-FM	Spartanburg, S. C.	98.9
WLDM	Oak Park, Mich.	95.5	WOTW-FM	Nashua, N. H.	106.3	WSPD-FM	Toledo, Ohio	101.5
WLDS-FM	Jacksonville, Ill.	100.5	WOUJ	Athens, Ohio	91.5	WSPE	Springville, N. Y.	88.1
WLET-FM	Toccoa, Ga.	106.1	WPAC-FM	Patchogue, N. Y.	106.1	WSRS-FM	Cleveland Heights, Ohio	95.3
WLFM	Appleton, Wisc.	91.1	WPAD-FM	Paducah, Ky.	96.9	WSRV	Carbondale, Ill.	91.9
WLIN	Merrill, Wisc.	100.7	WPAT-FM	Paterson, N. J.	93.1	WSTC-FM	Stamford, Conn.	96.7
WLLH-FM	Lowell, Mass.	99.5	WPAY-FM	Portsmouth, Ohio	104.1	WSTR-FM	Sturgis, Mich.	103.1
WLNA-FM	Peekskill, N. Y.	100.7	WPEN-FM	Philadelphia, Pa.	102.9	WSTV-FM	Steubenville, Ohio	103.5
WLOE-FM	Leaksville, N. C.	94.5	WPFB-FM	Middletown, Ohio	105.9	WSVA-FM	Harrisonburg, Va.	100.7
WLOG-FM	Logan, W. Va.	103.3	WPFM	Providence, R. I.	95.5	WSVS-FM	Crewe, Va.	104.7
WLOL-FM	Minneapolis, Minn.	99.5	WPHB-FM	Philipsburg, Pa.	94.9	WSYR-FM	Syracuse, N. Y.	94.5
WLOS-FM	Asheville, N. C.	104.3	WPIC-FM	Sharon, Pa.	102.9	WTAD-FM	Quincy, Ill.	99.5
WLYC-FM	Williamsport, Pa.	105.1	WPJB-FM	Providence, R. I.	105.1	WTAG-FM	Worcester, Mass.	96.1
WMAL-FM	Washington, D. C.	107.3	WPKM	Tampa, Fla.	104.7	WTAX-FM	Springfield, Ill.	103.7
WMAQ-FM	Chicago, Ill.	101.1	WPPA-FM	Pottsville, Pa.	101.9	WTBC-FM	Tuscaloosa, Ala.	95.7
WMAS-FM	Springfield, Mass.	94.7	WPRB	Princeton, N. J.	103.9	WTBO-FM	Cumberland, Md.	106.9
WMAZ-FM	Macon, Ga.	99.1	WPRK	Winter Park, Fla.	91.5	WTDS	Toledo, Ohio	91.3
WMBD-FM	Peoria, Ill.	92.5	WPRO-FM	Providence, R. I.	92.3	WTHI-FM	Terre Haute, Ind.	99.9
WMBH-FM	Joplin, Mo.	96.1	WPRP-FM	Ponce, Puerto Rico	104.7	WTHS	Miami, Fla.	91.7
WMBO-FM	Auburn, N. Y.	96.1	WPRS-FM	Paris, Ill.	98.3	WTIC-FM	Hartford, Conn.	96.5
WMBR-FM	Jacksonville, Fla.	96.1	WPSR	Evansville, Ind.	90.7	WTJS-FM	Jackson, Tenn.	100.7
WMCF	Memphis, Tenn.	99.7	WPTF-FM	Raleigh, N. C.	94.7	WTJS-FM	Jackson, Tenn.	104.1
WMCR	Kalamazoo, Mich.	102.1	WPWT	Philadelphia, Pa.	91.7	WTJU	Charlottesville, Va.	91.3
WMDF	Greensboro, N. C.	98.7	WQAL	Philadelphia, Pa.	106.1	WTMA-FM	Charleston, S. C.	95.1
WMFM	Madison, Wisc.	104.1	WQFM	Milwaukee, Wisc.	93.3	WTNC-FM	Thomasville, N. C.	98.3
WMFR-FM	High Point, N. C.	99.5	WQMS	Hamilton, Ohio	96.7	WTOA	Trenton, N. J.	97.5
WMGW-FM	Meadville, Pa.	100.3	WQXR-FM	New York, N. Y.	96.3	WTOC-FM	Savannah, Ga.	97.3
WMHC	So. Hadley, Mass.	88.5	WQXT-FM	Palm Beach, Fla.	97.9	WTOD-FM	Toledo, Ohio	99.9
WMHE	Toledo, Ohio	92.5	WRAJ-FM	Anna, Ill.	92.7	WTOL-FM	Toledo, Ohio	104.7
WMIT	Clingmans Peak, N. C.	106.9	WRAC-FM	Williamsport, Pa.	100.3	WTOP-FM	Washington, D. C.	96.3
WMIX-FM	Mt. Vernon, Ill.	94.1	WRAL-FM	Raleigh, N. C.	101.5	WTOW-FM	Towson, Md.	101.9
WMMI	Meridian, Miss.	88.1	WRBI	Fair Lawn, N. J.	105.5	WTRC-FM	Elkhart, Ind.	100.7
WMMI	Meridian, Miss.	91.5	WRBL-FM	Columbus, Ga.	93.3	WTRX-FM	Bellaire, Ohio	100.5
WMMW-FM	Meriden, Conn.	95.7	WRC-FM	Washington, D. C.	93.9	WTSV-FM	Claremont, N. H.	106.1
WMOH-FM	Hamilton, Ohio	103.5	WRCA-FM	New York, N. Y.	97.1	WTUN	Tampa, Fla.	88.9
WMOU-FM	Berlin, N. H.	103.7	WRCM	New Orleans, La.	97.1	WTVB-FM	Coldwater, Mich.	98.3
WMRI-FM	Marion, Ind.	106.9	WREV-FM	Reidsville, N. C.	102.1	WUNC	Chapel Hill, N. C.	91.5
WMRN-FM	Marion, Ohio	106.9	WRHI-FM	Rock Hill, S. C.	98.3	WUOA	Tuscaloosa, Ala.	91.7
WMSA-FM	Massena, N. Y.	105.3	WRKO-FM	Boston, Mass.	98.5	WUOM	Ann Arbor, Mich.	91.7
WMTI	Norfolk, Va.	91.5	WRLD-FM	Lanett, Ala.	102.9	WUOT	Knoxville, Tenn.	91.9
WMTW-FM	Mt. Washington, N. H.	94.9	WRFK	Richmond, Va.	89.1	WUSC-FM	Columbia, S. C.	89.9
WMUA	Amherst, Mass.	91.1	WRFL	Winchester, Va.	92.5	WUST-FM	Bethesda, Md.	106.3
WMUB	Oxford, Ohio	88.5	WRFM	Woodside, N. Y.	105.1	WUSV	Scranton, Pa.	89.9
WMUN	Muncie, Ind.	104.1	WRFS-FM	Alexander City, Ala.	106.1	WVAM-FM	Altoona, Pa.	100.1
WMUZ	Detroit, Mich.	103.5	WRNC	Oakland, Md.	95.5	WVBR-FM	Ithaca, N. Y.	101.7
WMVA-FM	Martinsville, Va.	96.3	WRNJ-FM	Racine, Wisc.	100.7	WVJS-FM	Owensboro, Ky.	96.1
WMVO-FM	Mt. Vernon, Ohio	93.7	WRNL-FM	Richmond, Va.	102.1	WKCO-FM	Columbus, Ohio	94.7
WNAS	New Albany, Ind.	88.1	WROK-FM	Rockford, Ill.	97.5	WVLN-FM	Olney, Ill.	92.9
WNEX-FM	Macon, Ga.	96.9	WROY-FM	Carmi, Ill.	97.3	WVSH	Huntington, Ind.	91.9
WMIB	Chicago, Ill.	97.1	WRPI	Troy, N. Y.	91.5	WWCF	Greenfield, Wisc.	94.9
WMIC	De Kalb, Ill.	91.1	WRR-FM	Dallas, Tex.	101.1	WWDC-FM	Washington, D. C.	101.1
WNUR	Evanston, Ill.	89.3	WRRR	Ithaca, N. Y.	103.7	WWGP-FM	Sanford, N. C.	105.5
WNAD-FM	Norman, Okla.	90.9	WRRC	Cherry Valley, N. Y.	101.9	WWHG-FM	Hornell, N. Y.	105.3
WNAV-FM	Annapolis, Md.	99.1	WRRE	So. Bristol Center N. Y.	95.1	WWHI	Muncie, Ind.	91.5
WNB-FM	Binghamton, N. Y.	98.1	WRRN	Warren, Pa.	92.3	WWJ-FM	Detroit, Mich.	97.1
WNBH-FM	New Bedford, Mass.	98.1	WRSW-FM	Warsaw, Ind.	107.3	WWKS	Macomb, Ill.	91.3
WNCN	New York, N. Y.	104.3	WRTC-FM	Hartford, Conn.	89.3	WWMT	New Orleans, La.	95.7
WNDB-FM	Daytona Beach, Fla.	94.5	WRTI-FM	Philadelphia, Pa.	90.1	WWOD-FM	Lynchburg, Va.	100.1
WNES-FM	Central City, Ky.	101.9	WRUF-FM	Gainesville, Fla.	104.1	WWOL-FM	Buffalo, N. Y.	104.1
WNEW-FM	Newark, N. J.	102.7	WRUN-FM	Utica, N. Y.	105.7	WWON-FM	Woonsocket, R. I.	106.3
WNGO-FM	Mayfield, Ky.	94.7	WRVA-FM	Richmond, Va.	94.5	WWPB	Miami, Fla.	101.5
WNHC-FM	New Haven, Conn.	99.1	WRVC	Norfolk, Va.	102.5	WWST-FM	Wooster, Ohio	104.5
WNOS-FM	High Point, N. C.	100.3	WSAI-FM	Cincinnati, Ohio	102.7	WWSW-FM	Pittsburgh, Pa.	94.5
WNOW-FM	York, Pa.	105.7	WSAM-FM	Saginaw, Mich.	98.1	WWVA-FM	Wheeling, W. Va.	98.7
WNRC-FM	New Rochelle, N. Y.	93.5	WSB-FM	Atlanta, Ga.	98.5	WWWS	Greenville, N. C.	91.3
WNTI	Hackettstown, N. H.	91.9	WSEI	Effingham, Ill.	95.7	WXCN	Providence, R. I.	101.5
WNYC-FM	New York, N. Y.	93.9	WSEL	Chicago, Ill.	104.3	WXXM	Elmwood Park, Ill.	107.1
WNYE	Brooklyn, N. Y.	91.5	WSFL-FM	Springfield, Mass.	101.9	WXHR	Boston, Mass.	96.9
WOAK	Royal Oak, Mich.	89.3	WSFM	Birmingham, Ala.	93.7	WXPN	Philadelphia, Pa.	88.9
WOAY-FM	Oak Hill, W. Va.	94.1	WSHS	Floral Park, N. Y.	90.3	WXYZ-FM	Detroit, Mich.	101.1
WOBN	Westerville, Ohio	91.5	WSIC-FM	Statesville, N. C.	105.7	WYSN	New Castle, Ind.	91.1
WOC-FM	Davenport, Ohio	103.7	WSJG	Miami, Fla.	94.9	WYSO	Yellow Springs, Ohio	91.5
WOCB-FM	West Yarmouth, Mass.	94.3				WYZZ	Wilkes-Barre, Pa.	103.3
WOHS-FM	Shelby, N. C.	96.1				WZOK-FM	Jacksonville, Fla.	96.9



WGBH-FM 89.7	WMMI 88.1	Auburn	Asheboro	Bowling Green	Grants Pass	Wilkes-Barre
WHRB-FM 107.1	WMMI 91.5	WMBO-FM 96.1	WGWR-FM 92.3	WBGU 88.1	KGPO 96.9	WBRE-FM 98.5
Greenfield		Babylon	Asheville	Canton	Oretech	WYZZ 103.3
WHA1-FM 98.3	<b>Missouri</b>	WBAB-FM 102.3	WLOS-FM 104.3	WHBC-FM 94.1	KTEC 88.1	Williamsport
Lowell		WGLI-FM 103.5	Burlington	Cincinnati	Portland	WLYC-FM 105.1
WLLH-FM 99.5	Clayton	Binghamton	WBAB-FM 101.1	WCPO-FM 105.1	KEX-FM 92.3	WRAC-FM 100.3
New Bedford	KFUO-FM 99.1	WKOP-FM 95.3	WFNS-FM 93.9	WKRC-FM 101.9	KOIN-FM 101.1	York
WBSM-FM 97.3	Jefferson City	WBNF-FM 98.1	Chapel Hill	WSAI-FM 102.7	KPFM 97.1	WNOW-FM 105.7
WNBH-FM 98.1	KWOS-FM 98.5	Brooklyn	WUNC 91.5	Cleveland	KPOJ-FM 98.7	<b>Rhode Island</b>
Pittsfield	Joplin	WNYE 91.5	Charlotte	KYWF-FM 105.7	KQFM 100.3	Providence
WBEC-FM 94.3	WMBH-FM 96.1	Buffalo	WSOC-FM 103.5	WBOE 90.3		WDEM-FM 107.7
So. Hadley	Kansas City	WBEN-FM 106.5	Clingmans Peak	WDOK-FM 102.1	<b>Pennsylvania</b>	WPFM 95.5
WMHC 88.5	KCMK 93.3	WBFO 88.7	WMIT 106.9	WERE-FM 98.5	Allentown	WPJB-FM 105.1
Springfield	KCMO-FM 94.9	WBNY-FM 92.9	Durham	WHK-FM 100.7	WFMZ 100.7	WPRO-FM 92.3
WEDK 91.7	KCUR-FM 89.3	WWOL-FM 104.1	WDNC-FM 105.1	Cleveland Heights	WFAM-FM 100.1	WXCN 101.5
WHYN-FM 93.1	Kennett	Cherry Valley	Elkin	WSRS-FM 95.3	WGPA-FM 95.1	Woonsocket
WMAS-FM 94.7	KBOA-FM 98.9	WRRC 101.9	WIFM-FM 100.9	Columbus	WCOL-FM 92.3	WWON-FM 106.3
WSFL-FM 101.9	Poplar Bluff	Corning	Fayetteville	WBNS-FM 97.1	WHLM-FM 106.5	<b>South Carolina</b>
Waltham	KWOC-FM 94.5	Cortland	WFNC-FM 98.1	WCBE 90.5	WBUT-FM 97.7	Anderson
WCRB-FM 102.5	St. Louis	Forest City	Forest City	WCOL-FM 92.3	Chambersburg	WCAC 101.1
West Yarmouth	KCFM 93.7	Franklin	WBBO-FM 93.3	WOSU-FM 89.7	Du Bois	Charleston
WOCB-FM 94.3	KSLH 91.5	Franklin	WFSC-FM 94.5	WVKKO-FM 94.7	WCED-FM 102.1	WCSC-FM 96.9
Williamstown	Springfield	Hempstead	Gastonia	Dayton	WCEW-FM 98.3	WTMA-FM 95.1
WCFM 90.1	KTS-FM 94.7	WHLI-FM 98.3	WGNC-FM 101.9	WHIO-FM 99.1	WEEEX-FM 98.3	Columbia
Winchester	West Plains	Hornell	WQSB-FM 96.9	Delaware	WEEW-FM 99.9	WCOS-FM 97.9
WHSR-FM 91.9	KWPM-FM 93.9	Jamesstown	WEQR 96.9	WLSN 91.1	WEST-FM 107.9	WUSC-FM 89.9
Worcester		WJTN-FM 93.3	Greensboro	Elyria	Erie	Dillon
WTAG-FM 96.1	<b>Nevada</b>	WJTN-FM 93.3	WGSP 89.9	WEOL-FM 107.3	WEEL 97.1	WDSC-FM 92.9
<b>Michigan</b>	Reno	WJTN-FM 93.3	WMD 98.7	Findlay	WERC-FM 99.9	Greenville
Ann Arbor	KNEV 95.5	WJTN-FM 93.3	Greenville	WFOB-FM 96.7	Glenside	WESC-FM 92.5
WUOM 91.7	<b>New Hampshire</b>	WJTN-FM 93.3	WVWS 91.3	Fremont	WIFI 92.5	WFBC-FM 93.7
Benton Harbor-	Berlin	WJTN-FM 93.3	Henderson	WFRM-FM 99.3	Harrisburg	Orangeburg
St. Joseph	WMOU-FM 103.7	WJTN-FM 93.3	WHNC-FM 92.5	Hamilton	WHP-FM 97.3	Rock Hill
WHFB-FM 99.9	Claremont	WJTN-FM 93.3	High Point	WMOH-FM 103.5	Havertown	WRHI-FM 98.3
Coldwater	WTSV-FM 106.1	WJTN-FM 93.3	WHPE-FM 95.5	WQMS 96.7	WHHS 89.3	Seneca
WTVB-FM 98.3	Manchester	WJTN-FM 93.3	WHPS 89.3	Kent	Hazleton	WSNW-FM 98.1
Dearborn	WKBK-FM 100.1	WJTN-FM 93.3	WMFR-FM 99.5	WKSU-FM 88.1	Johnstown	Spartanburg
WKMH-FM 100.3	Mt. Washington	WJTN-FM 93.3	WNOS-FM 100.3	Lima	WARD-FM 92.1	WDXY 100.5
Detroit	WMTW-FM 94.9	WJTN-FM 93.3	Laurinburg	WIMA-FM 102.1	WJAC-FM 95.5	WSPA-FM 98.9
WDET-FM 101.9	Nashua	WJTN-FM 93.3	LEWISVILLE	Marion	WLAN-FM 96.9	<b>Tennessee</b>
WFR 90.9	WOTW-FM 106.3	WJTN-FM 93.3	LEWISVILLE	Middletown	Lebanon	Bristol
WHFI 94.7	<b>New Jersey</b>	WJTN-FM 93.3	Lexington	WPFB-FM 105.9	WLAB 104.1	WOPI-FM 96.9
WJBK-FM 93.1	Asbury Park	WJTN-FM 93.3	WBUY-FM 94.3	Mt. Vernon	WLBK-FM 100.1	Chatanooga
WJLB-FM 97.9	WJLK-FM 94.3	WJTN-FM 93.3	Raleigh	WVMO-FM 93.7	Meadville	WDOB-FM 96.5
WJR-FM 96.3	Bridgeton	WJTN-FM 93.3	WKIX-FM 96.1	Newark	Philadelph	Greenville
WMUZ 103.5	WSNJ-FM 98.9	WJTN-FM 93.3	WPTF-FM 94.7	Oxford	WCAU-FM 98.1	WGRV-FM 94.9
WWJ-FM 97.1	Fair Lawn	WJTN-FM 93.3	WRAL-FM 101.5	Wfmd	WDAS-FM 105.3	Jackson
WXYZ-FM 101.1	WRBI 105.5	WJTN-FM 93.3	WREX-FM 102.1	WMOB 88.5	WFLM-FM 102.1	WTJS-FM 100.7
East Lansing	Hackettstown	WJTN-FM 93.3	Rocky Mount	Portsmouth	WFLN-FM 95.7	WTJS-FM 104.1
WKAR-FM 90.5	WNTI 91.9	WJTN-FM 93.3	WEED-FM 92.1	Springfield	WHAT-FM 96.5	Johnson City
Flint	Newark	WJTN-FM 93.3	WFMA 100.7	WPAV-FM 104.1	WHYY 90.9	WJHL-FM 100.7
WFBE 95.1	WAAAT-FM 94.7	WJTN-FM 93.3	Salem	WSTV-FM 103.5	WIBG-FM 94.1	Kingsport
WFUM 107.1	WBOG 88.3	WJTN-FM 93.3	Salisbury	Toledo	WIP-FM 93.3	Knoxville
Grand Rapids	WNEW-FM 102.7	WJTN-FM 93.3	WFTF-FM 106.5	Wmhe 92.5	WPN-FM 102.9	WBIR-FM 93.3
WJEF-FM 93.7	New Brunswick	WJTN-FM 93.3	Sanford	WSPD-FM 101.5	WPWT 91.7	WKCS 91.1
WLAV-FM 96.9	WCTC-FM 98.3	WJTN-FM 93.3	WNSN 103.1	WTDS 91.3	WQAL 106.1	WUOT 91.9
Highland Park	WPAT-FM 93.1	WJTN-FM 93.3	WVWS 105.5	WTOD-FM 99.9	WRTI-FM 90.1	Memphis
WHPR 88.1	Princeton	WJTN-FM 93.3	Shelby	WTOL-FM 104.7	WXPB 88.9	WMCN 99.7
Kalamazoo	WPRB 103.9	WJTN-FM 93.3	Statesville	Westerville	Philipsburg	Nashville
WMCZ 102.1	Red Bank	WJTN-FM 93.3	WVWS 105.5	WOBN 91.5	WPHB-FM 94.9	WFMB 105.9
Oak Park	WFHA-FM 100.3	WJTN-FM 93.3	WVWS 105.5	Wooster	Pittsburgh	<b>Texas</b>
WLDM 95.5	So. Bristo	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	KDKA-FM 92.9	Abilene
Royal Oak	WSOU 89.5	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WDUQ 91.5	KACCFM 91.1
WOAK 89.3	Trenton	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WFMP 99.7	KRBC-FM 96.9
WOMC 104.3	WTOA 97.5	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WKJF 93.7	Austin
Saginaw	Zarephath	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WWSW-FM 94.5	KAZZ 95.5
WJAM-FM 98.1	WAWZ-FM 99.1	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	Pottsville	KHFI 98.3
Sturgis	<b>New Mexico</b>	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WPPA-FM 101.9	Baytown
WSTR-FM 103.1	Albuquerque	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	Saint College	KREL-FM 92.1
<b>Minnesota</b>	KANW 89.1	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WDFM 91.1	Beaumont
Mankato	KHFM 96.3	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	Scranton	KRIC-FM 97.5
KYSM-FM 103.5	Los Alamos	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WGBI-FM 101.3	Cedar Hill
Minneapolis	KRSN-FM 98.5	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WUSV 89.9	KDFW 107.9
KTIS-FM 98.5	Mountain Park	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WVWS 105.5	Cleburne
KWFM 97.1	KMFM 97.9	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WVWS 105.5	KCLE-FM 94.3
WLOL-FM 99.5	<b>New York</b>	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WVWS 105.5	Corpus Christi
WLOL-FM 99.5	Albany	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WVWS 105.5	KDMC 95.5
St. Cloud	WAMC 90.7	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WVWS 105.5	Dallas
KFAM-FM 104.7	Allegany	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WVWS 105.5	WFAA-FM 97.9
Winona	WHDL-FM 95.7	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WVWS 105.5	
KWNO-FM 97.5	<b>North Carolina</b>	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WVWS 105.5	
<b>Mississippi</b>	Albamarle	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WVWS 105.5	
Jackson	WABZ-FM 100.9	WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WVWS 105.5	
WJDX-FM 102.9		WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WVWS 105.5	
Meridian		WJTN-FM 93.3	WVWS 105.5	WVWS 105.5	WVWS 105.5	



WPRO-FM WJPB	Providence Fairmont	R. I. W.Va.	WBEC-FM WOCB-FM WJLK-FM WBUY-FM KCLE-FM WEPM-FM	<b>94.3 MC.</b> Pittsfield W. Yarmouth Asbury Park Lexington Cleburne Martinsburg	Mass. Mass. N. J. N. C. Tex. W.Va.	WVJS-FM WTAG-FM WMBH-FM WMBO-FM WKIX-FM WOHS-FM	Owensboro Worcester Joplin Auburn Raleigh Shelby	Ky. Mass. Mo. N. Y. N. C. N. C.	WAKR-FM KRIC-FM WKAZ-FM WORA-FM	Akron Beaumont Charleston Mayaguez	Ohio Tex. W.Va. P. R.		
WHOS-FM WMBD-FM WOMI-FM WHNC-FM WMHE WIFI WESC-FM KRLD-FM WRFL	Decatur Peoria Owensboro Henderson Toledo Glenside Greenville Dallas Winchester	Ala. Ill. Ky. N. C. Ohio Pa. S. C. Tex. Va.	WNDB-FM WLAP-FM KWKH-FM WHDH-FM KWOC-FM WSYR-FM WFSC-FM WLOE-FM WWSW-FM WRVA-FM	<b>94.5 MC.</b> Daytona Beach Lexington Shreveport Boston Poplar Bluff Syracuse Franklin Leaksville Pittsburgh Richmond	Fla. Ky. La. Mass. Mo. N. Y. N. C. N. C. Pa. Va.	KRED KRKD-FM WGBS-FM WBBM-FM WJRF-FM KHF WQXR-FM WBAP-FM WMVA-FM WJMC-FM WTOP-FM	Eureka Los Angeles Miami Chicago Detroit Albuquerque New York Ft. Worth Martinsville Rice Lake Washington	Cal. Cal. Fla. Ill. Mich. N. M. N. Y. Tex. Va. Wisc. D. C.	KMFM KNOB WQXT-FM WEHS WFDS-FM WJLB-FM KMFM WEVD-FM WAZL-FM WCOS-FM WFAA-FM KFMA	<b>97.7 MC.</b> Pocahontas Caribou Brockton Butler	Ark. Me. Mass. Pa.		
KACE-FM WRAJ-FM	Riverside Anna	Cal. Ill.	KRHM WDOV-FM WENR-FM WNGO-FM WMAS-FM WHFI KTTS-FM WAAT-FM WPTE-FM WVKO-FM	<b>94.7 MC.</b> Hollywood Dover Chicago Mayfield Springfield Detroit Springfield Newark Raleigh Columbus	Cal. Del. Ill. Ky. Mass. Mich. Mo. N. J. N. C. Ohio	KFMX KRON-FM WTIC-FM WHOO-FM WEWO-FM WHAT-FM WDOD-FM WFMR	San Diego San Francisco Hartford Orlando Laurinburg Philadelphia Chattanooga Glendale	Cal. Cal. Conn. Fla. N. C. Pa. Tenn. Wisc.	WCTA-FM KAFE KCBM WBRL WNBH-FM WSAM-FM WBNF-FM WFNC-FM WCAU-FM WSNW-FM KCMC-FM WCOD KING-FM WISC-FM	Fresno Long Beach Palm Beach Chicago Baltimore Detroit Mountain Park New York Hazleton Columbia Dallas Houston	Cal. Cal. Fla. Ill. Md. Mich. N. M. N. Y. Pa. S. C. Tex. Tex.		
WGKA-FM WVLN-FM WBOS-FM WBNY-FM KDKA-FM WDSC-FM KONO-FM KREM-FM	Atlanta Olney Brookline Buffalo Pittsburgh Dillon San Antonio Spokane	Ga. Ill. Mass. N. Y. Pa. S. C. Tex. Wash.	KSFR WSJG KCMO-FM WMTW-FM WPHB-FM WGRV-FM WDBJ-FM WWCF	<b>94.9 MC.</b> San Francisco Miami Kansas City Mt. Washington Philipsburg Greeneville Roanoke Greenfield	Cal. Fla. Mo. N. H. Pa. Tenn. Va. Wisc.	KFBK-FM WZOK-FM WNEX-FM WLBH-FM WPAD-FM KALB-FM WXHR WLAV-FM WEQR KGPO WLAN-FM WCSC-FM WOPI-FM KRBC-FM	Sacramento Jacksonville Macon Mattoon Paducah Alexandria Boston Grand Rapids Goldsboro Grants Pass Lancaster Charleston Bristol Abilene	Cal. Fla. Ga. Ill. Ky. La. Mass. Mich. N. C. Ore. Pa. S. C. Tenn. Tex.	WCTA-FM KAFE KCBM WBRL WNBH-FM WSAM-FM WBNF-FM WFNC-FM WCAU-FM WSNW-FM KCMC-FM WCOD KING-FM WISC-FM	Andalusia Oakland Kansas City Baton Rouge New Bedford Saginaw Binghamton Fayetteville Philadelphia Seneca Texarkana Richmond Seattle Madison	Ala. Cal. Kans. La. Mass. Mich. N. Y. N. C. Pa. S. C. Tex. Va. Wash. Wisc.		
KNX-FM WKAT-FM WHYN-FM WJKB-FM WPAT-FM WDDS-FM WAIR-FM	Hollywood Miami Beach Springfield Detroit Paterson Syracuse Winston-Salem	Cal. Fla. Mass. Mich. N. J. N. Y. N. C.	WGHF WJAX-FM WFBE WRRE WGPA-FM WTMA-FM	<b>95.1 MC.</b> Brookfield Jacksonville Flint So. Bristol Center Bethlehem Charleston	Conn. Fla. Mich. N. Y. Pa. S. C.	WHTB-FM KFMU WNIB WRCM WWJ-FM KWFM WRCA-FM WBNS-FM KPFM WEEL KLUB-FM WASH	Talladega Los Angeles Chicago New Orleans Detroit Minneapolis New York Columbus Portland Erie Salt Lake City Washington	Ala. Cal. Ill. La. Mich. Minn. N. Y. Ohio Ore. Pa. Utah D. C.	WCTA-FM KAFE KCBM WBRL WNBH-FM WSAM-FM WBNF-FM WFNC-FM WCAU-FM WSNW-FM KCMC-FM WCOD KING-FM WISC-FM	West Covina Danbury Paris Greenfield Coldwater New Brunswick Hempstead Thomasville Easton Rock Hill Austin	Cal. Conn. Ill. Mass. Mich. N. J. N. Y. N. C. Pa. S. C. Tex.		
KYA-FM WFLA-FM WRBL-FM WKYC KCMK WJTN-FM WBBO-FM WIP-FM WBIR-FM WQFM	San Francisco Tampa Columbus Paducah Kansas City Jamestown Forest City Philadelphia Knoxville Milwaukee	Cal. Fla. Ga. Ky. Mo. N. Y. N. C. Pa. Tenn. Wisc.	KJML KSJO-FM WKOP-FM WSRS-FM WINA-FM	<b>95.3 MC.</b> Sacramento San Jose Binghamton Cleveland Hgts. Charlottesville	Cal. Cal. N. Y. Ohio Va.	KEAR KRNW WCKR-FM WTOC-FM WROY-FM WBMS-FM WHCU-FM WHP-FM KITE-FM WGH-FM KTNT-FM WKWK-FM	San Francisco Boulder Miami Savannah Carmi New Bedford Ithaca Harrisburg San Antonio Newport News Tacoma Wheeling	Cal. Colo. Fla. Ga. Ill. Mass. N. Y. Pa. Tex. Va. Wash. W.Va.	WCTA-FM KAFE KCBM WBRL WNBH-FM WSAM-FM WBNF-FM WFNC-FM WCAU-FM WSNW-FM KCMC-FM WCOD KING-FM WISC-FM	San Jose Denver Atlanta Boston Minneapolis Jefferson City Los Alamos Niagara Falls Cleveland Wilkes Barre Kingsport	Cal. Colo. Ga. Mass. Minn. Mo. N. M. N. Y. Ohio Pa. Tenn.		
KEDO WNRC-FM	Ontario New Rochelle	Cal. N. Y.	KELE KABC-FM WDHF WFMS WRNC WLDM KNEV WABC-FM WHPE-FM WJAC-FM WPFM KAZZ KDMC KAIM-FM	<b>95.5 MC.</b> Phoenix Los Angeles Chicago Indianapolis Oakland Oak Park Reno New York High Point Johnstown Providence Austin Corpus Christi Honolulu	Ariz. Cal. Ill. Ind. Md. Mich. Nev. N. Y. N. C. Pa. R. I. Tex. Tex. T. H.	WHTB-FM KFMU WNIB WRCM WWJ-FM KWFM WRCA-FM WBNS-FM KPFM WEEL KLUB-FM WASH	Talladega Los Angeles Chicago New Orleans Detroit Minneapolis New York Columbus Portland Erie Salt Lake City Washington	Ala. Cal. Ill. La. Mich. Minn. N. Y. Ohio Ore. Pa. Utah D. C.	WCTA-FM KAFE KCBM WBRL WNBH-FM WSAM-FM WBNF-FM WFNC-FM WCAU-FM WSNW-FM KCMC-FM WCOD KING-FM WISC-FM	Beverly Hills Chicago Hopkinsville New York Greensboro Portland Salt Lake City Wheeling Washington	Cal. Ill. Ky. N. Y. N. C. Ore. Utah W.Va. D. C.		
WSFM KRFM WHCN WDEL-FM WCFM-FM WJEF-FM KCFM WMVO-FM WKJF WFCB-FM KSEL-FM	Birmingham Fresno Hartford Wilmington Ashland Grand Rapids St. Louis Mt. Vernon Pittsburgh Greenville Lubbock	Ala. Cal. Conn. Del. Ky. Mich. Mo. Ohio Pa. S. C. Tex.	WTBC-FM WMMW-FM WSEI WWMT WHDL-FM WFLN-FM	<b>95.7 MC.</b> Tuscaloosa Meriden Effingham New Orleans Allegany Philadelphia	Ala. Conn. Ill. La. N. Y. Pa.	WHTB-FM KFMU WNIB WRCM WWJ-FM KWFM WRCA-FM WBNS-FM KPFM WEEL KLUB-FM WASH	Talladega Los Angeles Chicago New Orleans Detroit Minneapolis New York Columbus Portland Erie Salt Lake City Washington	Ala. Cal. Ill. La. Mich. Minn. N. Y. Ohio Ore. Pa. Utah D. C.	WCTA-FM KAFE KCBM WBRL WNBH-FM WSAM-FM WBNF-FM WFNC-FM WCAU-FM WSNW-FM KCMC-FM WCOD KING-FM WISC-FM	Beverly Hills Chicago Hopkinsville New York Greensboro Portland Salt Lake City Wheeling Washington	Cal. Ill. Ky. N. Y. N. C. Ore. Utah W.Va. D. C.		
KPOL-FM WAHR-FM WEBH-FM WFMA-FM WCOU-FM KWPM-FM WNYC-FM WFNS-FM KSPI-FM KBFM WRC-FM	Los Angeles Miami Beach Chicago Madisonville Lewiston West Plains New York Burlington Stillwater Salt Lake City Washington	Cal. Fla. Ill. Ky. Me. Mo. N. Y. N. C. Okla. Utah D. C.	WCHA-FM	<b>95.9 MC.</b> Chambersburg	Pa.	WHTB-FM KFMU WNIB WRCM WWJ-FM KWFM WRCA-FM WBNS-FM KPFM WEEL KLUB-FM WASH	Talladega Los Angeles Chicago New Orleans Detroit Minneapolis New York Columbus Portland Erie Salt Lake City Washington	Ala. Cal. Ill. La. Mich. Minn. N. Y. Ohio Ore. Pa. Utah D. C.	WCTA-FM KAFE KCBM WBRL WNBH-FM WSAM-FM WBNF-FM WFNC-FM WCAU-FM WSNW-FM KCMC-FM WCOD KING-FM WISC-FM	Beverly Hills Chicago Hopkinsville New York Greensboro Portland Salt Lake City Wheeling Washington	Cal. Ill. Ky. N. Y. N. C. Ore. Utah W.Va. D. C.		
KERN-FM KPFA KFSD-FM WMIX-FM WHBC-FM WIBG-FM WKOK-FM WQAY-FM WEAU-FM	Bakersfield Berkeley San Diego Mt. Vernon Canton Philadelphia Sunbury Oak Hill Eau Claire	Cal. Cal. Cal. Ill. Ohio Pa. Pa. W.Va. Wisc.	KLCN-FM KCRA-FM WMBR-FM KROS-FM KFMX	<b>96.1 MC.</b> Blytheville Sacramento Jacksonville Clinton Council Bluffs	Ark. Cal. Fla. Iowa Iowa	WHTB-FM KFMU WNIB WRCM WWJ-FM KWFM WRCA-FM WBNS-FM KPFM WEEL KLUB-FM WASH	Talladega Los Angeles Chicago New Orleans Detroit Minneapolis New York Columbus Portland Erie Salt Lake City Washington	Ala. Cal. Ill. La. Mich. Minn. N. Y. Ohio Ore. Pa. Utah D. C.	WCTA-FM KAFE KCBM WBRL WNBH-FM WSAM-FM WBNF-FM WFNC-FM WCAU-FM WSNW-FM KCMC-FM WCOD KING-FM WISC-FM	Beverly Hills Chicago Hopkinsville New York Greensboro Portland Salt Lake City Wheeling Washington	Cal. Ill. Ky. N. Y. N. C. Ore. Utah W.Va. D. C.		
						KQXM KRCW WDWS-FM WROK-FM KWNO-FM WTOA WALK-FM	Riverside Santa Barbara Champaign Rockford Winona Trenton Patchogue	Cal. Cal. Ill. Ill. Minn. N. J. N. Y.	WCTA-FM KAFE KCBM WBRL WNBH-FM WSAM-FM WBNF-FM WFNC-FM WCAU-FM WSNW-FM KCMC-FM WCOD KING-FM WISC-FM	San Jose Denver Atlanta Boston Minneapolis Jefferson City Los Alamos Niagara Falls Cleveland Wilkes Barre Kingsport	Cal. Colo. Ga. Mass. Minn. Mo. N. M. N. Y. Ohio Pa. Tenn.		
									KRPM KFML-FM KFML-FM WRKO-FM KTIS-FM KWOS-FM KRSN-FM WHLD-FM WRE-FM WBRE-FM WKPT-FM	San Jose Denver Atlanta Boston Minneapolis Jefferson City Los Alamos Niagara Falls Cleveland Wilkes Barre Kingsport	Cal. Colo. Ga. Mass. Minn. Mo. N. M. N. Y. Ohio Pa. Tenn.		
									KCBH WFMT WHOP-FM WOR-FM WADDE KPOJ KDYL-FM KWVA-FM WOL-FM	Beverly Hills Chicago Hopkinsville New York Greensboro Portland Salt Lake City Wheeling Washington	Cal. Ill. Ky. N. Y. N. C. Ore. Utah W.Va. D. C.		
									KCBS-FM WDLP-FM WHBF-FM KBOA-FM WSNJ-FM WHFM WKBN-FM KYFM WSPA-FM	San Francisco Panama City Rock Island Kennett Bridgeton Rochester Youngstown Oklahoma City Spartanburg	Cal. Fla. Ill. Mo. N. J. N. Y. Ohio Okla. S. C.		
												<b>99.1 MC.</b> Riverside	Cal.

WNHC-FM WMAZ-FM WNAV-FM KFUO-FM WAWZ-FM WHIO-FM WSLS-FM	New Haven Macon Annapolis Clayton Zarephath Dayton Roanoke	Conn. Ga. Md. Mo. N. J. Ohio Va.	WTRC-FM WCOP-FM WLNA-FM WFMA WHK-FM WFMZ WTJS-FM WJHL-FM WSVA-FM KIRO-FM WLIN WRNJ-FM	Elkhart Boston Peekskill Rocky Mount Cleveland Allentown Jackson Johnson City Harrisonburg Seattle Merrill Racine	Ind. Mass. N. Y. N. C. Ohio Pa. Tenn. Tenn. Va. Va. Wisc. Wisc.	WRVC	Norfolk	Va.	104.5 MC San Francisco Indianapolis Wooster Dallas	Cal. Ind. Ohio Tex.
KFGQ-FM WFRO-FM WAJR-FM	99.3 MC. Boone Fremont Morgantown	Iowa Ohio W. Va.	WKL-FM WABZ-FM WIFM-FM	100.9 MC. Clanton Albermarle Elkin	Ala. N. C. N. C.	WRLD-FM KRE-FM WCUM-FM WJDX-FM WPEN-FM WPIC-FM KPRC-FM	Lanett Berkeley Cumberland Jackson Philadelphia Sharon Houston	Ala. Cal. Md. Miss. Pa. Pa. Tex.	104.7 MC. Birmingham Mesa Oxnard San Diego Tampa Jasper Hagerstown St. Cloud Poughkeepsie Toledo Clewe Ponce	Ala. Ariz. Cal. Cal. Fla. Ind. Md. Minn. N. Y. Ohio Va. P. R.
WAFM KTKT-FM KHOF KDEN-FM WJBR WEFM WTAD-FM WSON-FM WGAY-FM WLLH-FM WLLOL-FM WBAI WGFM WMFR-FM KISS WBKW	99.5 MC. Birmingham Tucson Los Angeles Denver Wilmington Chicago Quincy Henderson Silver Spring Lowell Minneapolis New York Schenectady High Point San Antonio Beckley	Ala. Ariz. Cal. Colo. Dela. Ill. Ill. Ky. Md. Mass. Minn. N. Y. N. Y. N. C. Tex. W. Va.	WFMH-FM KHJ-FM WMAQ-FM KGLO-FM WLBJ-FM KRMD-FM WXYZ-FM WCBS-FM WBBB-FM KOIN-FM WCAC WRR-FM KTRH-FM WWDC-FM	101.1 MC. Cullman Los Angeles Chicago Mason City Bowling Green Shreveport Detroit New York Burlington Portland Anderson Dallas Houston Washington	Ala. Cal. Ill. Iowa Ky. La. Mich. N. Y. N. C. Ore. S. C. Tex. Tex. D. C.	KNOB WSTR-FM WSNS	Long Beach Sturgis Sanford	Cal. Mich. N. C.	104.9 MC Fulton Madison	Ky. Wisc.
KWPC-FM WFMP WMCF	99.7 MC. Muscatine Pittsburgh Memphis	Iowa Pa. Tenn.	KPEN WATG-FM WGAL-FM WGBI-FM	101.3 MC. Atherton Ashland Lancaster Scranton	Cal. Ohio Pa. Pa.	KBEE-FM WAGA-FM WEEI-FM WDBQ-FM WILY WYZZ WLOG-FM WFHR-FM	Modesto Atlanta Boston Dubuque Kenmore Wilkes-Barre Logan Wisconsin Rapids	Cal. Ga. Mass. Iowa N. Y. Pa. W. Va. Wisc.	105.1 MC. Albertville Los Angeles Denver Evanston Quincy Woodside Durham Cincinnati Williamsport Providence Arlington	Ala. Cal. Colo. Ill. Ill. N. Y. N. C. Ohio Pa. R. I. Va.
WKRG-FM KMYC-FM KPAX WINZ-FM WEBQ-FM WTHI-FM WHFB-FM	99.9 MC. Mobile Marysville San Bernardino Miami Harrisburg Terre Haute Benton Harbor- St. Joseph	Ala. Cal. Cal. Fla. Ill. Ind. Mich.	KQXR KGB-FM WWPB WJBC-FM KAYL-FM WRAL-FM WSPD-FM WXCN	101.5 MC. Bakersfield San Diego Miami Bloomington Storm Lake Raleigh Toledo Providence	Cal. Cal. Fla. Ill. Iowa N. C. Ohio R. I.	KGO-FM WBBQ-FM WTAX-FM WFIU WOC-FM WMOU-FM WRRR WICA-FM	San Francisco Augusta Springfield Bloomington Davenport Berlin Ithaca Ashtabula	Cal. Ga. Ill. Ind. Iowa N. H. N. Y. Ohio	105.3 MC. San Diego San Francisco New Orleans Hornell Massena Philadelphia Philadelphia Dallas	Cal Cal. La. N. Y. N. Y. Pa. Pa. Tex.
WKRT-FM WTOD-FM WEEY-FM WERC-FM KISW WCLO-FM	Cortland Toledo Easton Erie Seattle Janesville	N. Y. Ohio Pa. Pa. Wash. Wisc.	WVBR-FM WFAH-FM	101.7 MC Ithaca Alliance	N. Y. Ohio	KAMS KTYM-FM WDUN-FM WPRB WFAS-FM WBLV-FM KTWR	Mammoth Sprs. Inglewood Gainesville Princeton White Plains Springfield Tacoma	Ark. Cal. Ga. N. J. N. Y. Ohio Wash.	105.5 MC. Beverly Hills Fair Lawn Sanford	Cal. N. J. N. C.
WKBR-FM WVAM-FM WLBR-FM KELS WWOD-FM WIUS	100.1 MC. Manchester Altoona Lebanon Nacogdoches Lynchburg St. Croix	N. H. Pa. Pa. Tex. Va. Va.	KBTM-FM KARM-FM KUTE WCLM WNES-FM WTOW-FM WSFL-FM WDET-FM WRRR WBFM WGNC-FM WKRC-FM WPPA-FM	101.9 MC Jonesboro Fresno Glendale Chicago Central City Towson Springfield Detroit Cherry Valley New York Gastonia Cincinnati Pottsville	Ark. Cal. Cal. Ill. Ky. Md. Mass. Mich. N. Y. N. Y. N. C. Ohio Pa.	KTRB-FM WRUF-FM WLAG-FM WIKY-FM WMUN KMLB-FM WBCN WWOL-FM WSJS-FM WPAY-FM WLAB WTJS-FM WMFM	Modesto Gainesville LaGrange Evansville Muncie Monroe Boston Buffalo Salem Portsmouth Lebanon Jackson Madison	Cal. Fla. Ga. Ind. Ind. La. Mass. N. Y. N. C. Ohio Pa. Tenn. Wisc.	105.7 Siloam Springs Augusta Utica Statesville Cleveland York	Ark. Ga. N. Y. N. C. Ohio Pa.
KWJB-FM KMLA KLIR-FM WORZ WFMF WCNB-FM WHO-FM KFH-FM WKMH-FM WFHA-FM WNOS-FM WCLT-FM KGFM WMGW-FM WRAK-FM KSL-FM WHBL-FM WFAN	100.3 MC. Globe Los Angeles Denver Orlando Chicago Connersville Des Moines Wichita Dearborn Red Bank High Point Newark Portland Meadville Williamsport Salt Lake City Sheboygan Washington	Ariz. Cal. Colo. Fla. Ill. Ind. Iowa Kans. Mich. N. J. N. C. Ohio Ore. Pa. Pa. Utah Wisc. D. C.	KDFC WSOY-FM WMCR WREV-FM WDOK-FM WIMA-FM WCED-FM WFIL-FM WRNL-FM	102.1 MC. Sausalito Decatur Kalamazoo Reidsville Cleveland Lima Du Bois Philadelphia Richmond	Cal. Ill. Mich. S. C. Ohio Ohio Pa. Pa. Va.	KTRB-FM WRUF-FM WLAG-FM WIKY-FM WMUN KMLB-FM WBCN WWOL-FM WSJS-FM WPAY-FM WLAB WTJS-FM WMFM	Modesto Gainesville LaGrange Evansville Muncie Monroe Boston Buffalo Salem Portsmouth Lebanon Jackson Madison	Cal. Fla. Ga. Ind. Ind. La. Mass. N. Y. N. C. Ohio Pa. Tenn. Wisc.	106.1 MC Alexander City Toccoa Claremont Corning Patchogue Philadelphia	Ala. Ga. N. H. N. Y. N. Y. Pa.
WHMA-FM KGMS-FM WLDS-FM WTRX-FM WFIN-FM WDXY WHTN-FM	100.5 MC. Anniston Sacramento Jacksonville Bellaire Findlay Spartanburg Huntington	Ala. Cal. Ill. Ohio Ohio S. C. W. Va.	KFOY-FM WBAB-FM	102.3 MC. Long-Beach Babylon	Cal. N. Y.	KBIQ WSEL WAIL-FM WIFM-FM WOMC WNCN WLOS-FM WCPS-FM WJPA-FM	Los Angeles Chicago Baton Rouge Baltimore Royal Oak New York Asheville Tarboro Washington	Cal. Ill. La. Md. Mich. N. Y. N. C. N. C. Pa.	104.3 MC. Los Angeles Chicago Baton Rouge Baltimore Royal Oak New York Asheville Tarboro Washington	Cal. Ill. La. Md. Mich. N. Y. N. C. N. C. Pa.
WDAE-FM	100.7 MC. Tampa	Fla.	KSMA-FM WGAU-FM WCTW WCRB-FM WHKP-FM	102.5 MC. Santa Maria Athens New Castle Waltham Hendersonville	Cal. Ga. Ind. Mass. N. C.	WJPA-FM	Washington	Pa.	106.3 MC. St. Charles Crawfordsville Bethesda Nashua Woonsocket Denton	Ill. Ind. Md. N. H. N. I. Tex.
									106.5 MC Washington Buffalo Salisbury Wilmington Parkersburg	Ind. N. Y. N. C. Pa. W. Va.

WBZ-FM	<b>106.7 MC.</b> Boston	Mass.	WARK-FM WMIT WVRN-FM	Hagerstown Clingmans Peak Marion	Md. N. C. Ohio	WFUM	Flint	Mich.	WDEM-FM	<b>107.7 MC.</b> Providence	R. I.
WBRC-FM KPUP	<b>106.9 MC.</b> Birmingham San Francisco	Ala. Cal.	KSJW WXFM	<b>107.1 MC.</b> Alhambra Elmwood Park	Cal. Ill.	WRSW-FM WEOL-FM WMAL-FM	<b>107.3 MC.</b> Warsaw Elyria Washington	Ind. Ohio D. C.	KXOA-FM WEST-FM KDFW	<b>107.9 MC.</b> Sacramento Easton Cedar Hill	Cal. Pa. Tex.
WMRI-FM WTBO-FM	Marion Cumberland	Ind. Md.	WHRB-FM	Cambridge	Mass.	KBBI	<b>107.5 MC.</b> Los Angeles	Cal.			

# QUESTIONS & ANSWERS ABOUT STEREO DISCS

Twenty-two Questions, Covering All Aspects of Stereo Discs and the Equipment Used to Play Them, Are Answered in Simple Terms for the Benefit of Those Planning the Purchase of Factory-Built Phonographs, or Components Required for Systems to Play Stereo Records

**N**OTHING has happened since the beginning of hi-fi that has attracted as much public attention as the advent of stereo music on records. Tapes have laid the groundwork, but tapes and tape machines are new, compared to phonographs and records which have been known since childhood to everyone now living! Apparently the word *stereo* is an intriguing label that is in itself the promise of wonderful new music from the old and familiar phonograph. It's like anticipating one's first flight across the country in a jet-propelled plane. There's no doubt about its being more enjoyable, and excitingly different, but to be understood, it must be experienced. And for some time to come, there will be more people asking questions about stereo music (and jet flights) than those who can give the answers from personal experience.

To find out what questions are asked most frequently, we consulted the staff at Hi-Fi House, in the Grand Central Terminal, where thousands of people go each week to hear and to get information on stereo equipment. You'll find their questions here, together with the answers. Even though you know all about stereo records and equipment yourself, you may find it interesting to learn what others want to find out:

**Q. Can I play stereo records on my old phonograph if I add another loudspeaker?**

A. No, for these reasons: First, stereo records are damaged by mono (conventional) phonograph pickups. Second, even though you are willing to risk the damage to stereo records, they will probably not sound as good when played with a mono pickup as mono records will. Third, some phonograph manufacturers have implied in their advertising that *stereo* reproduction quality is provided by the use of two or more loudspeakers with monaural music. They have promoted the idea of being "surrounded" by sound. There are advantages in using two or more separate speakers for monaural music. For example, mono records played on stereo equipment sound much better when they are played over both speakers than on one speaker alone.

However, there is no way to get stereo reproduction from a monaural source. Equipment for stereo music must

include a stereo pickup, a stereo control unit or stereo preamp, two amplifiers, and two speakers.

**Q. How do I know whether I have a stereo pickup or a mono pickup?**

A. Unless you *know* it is a *stereo* pickup, you can assume that it is a mono type. Practically no phonographs with stereo pickups were sold prior to August 1, 1958. Any new machine sold with a stereo pickup will be labeled so clearly that there will be no doubt about it.

**Q. Would you advise me to replace my mono pickup with a stereo type?**

A. Yes, if you have a good factory-built instrument or a components system that you expect to use for some period of time in the future. If you make the change, first find out whether you now have a ceramic or a magnetic type of pickup. Replace it with a stereo pickup of the same type.

The reason for making the change is that you can use a stereo pickup in a mono instrument or components system. The instructions with the pickup will explain the wiring. If you are in doubt, consult the dealer from whom you purchased the pickup.

With a stereo pickup in a monaural system, you can play the mono records you already own, and start buying all stereo records in the future. Eventually, you will change to a stereo system. Then you will get the full advantage of stereo reproduction, and improved sound from your mono records that will result from playing them over both speakers of your new stereo setup.

**Q. How does the quality of music from stereo records compare with that from stereo tapes?**

A. Tape equipment has been developed to the point that this medium provides the highest recording and playback quality. All master stereo and monaural discs are cut from stereo tape recordings of the original music. Stereo tapes and tape equipment have electrical and mechanical advantages that make it possible to obtain wider audio range, wider dynamic (volume) range, less distortion, lower background noise level and, consequently, a

higher degree of realism. Copies of tape masters are less liable to have defects than discs. Of course, the quality of reproduction obtained from recorded tapes depends upon the particular playback machine used.

**Q. How do prices of stereo records and playback equipment compare with those of recorded tapes and tape playback machines?**

A. Higher audio quality always costs more. The price per minute of playing time is somewhat higher for tapes than discs. A good stereo tape machine costs substantially more than a stereo pickup, arm, and turntable or changer. However, all machines for stereo playback can be used for mono recording, and many of the new models are designed for stereo recording. Thus, you can make mono tapes from FM radio programs at only the cost of the raw tape or, if the machine is designed for stereo recording, you can tape stereo programs off the air whenever they are transmitted in your area.

**Q. Is there any difference between stereo discs and tapes as to the number of times they can be played before there are audible signs of wear?**

A. Tapes can be played upward of 1,000 times without any evidence of wear. Discs wear a little bit with each playing. If the stylus is in perfect condition, the pickup a type that requires only 2 or 3 grams pressure, and the stylus pressure is adjusted accurately, it may be possible to play a stereo disc 50 to 100 times before deterioration becomes audible, but a worn stylus and too much pressure might reduce this estimate to 10 or 12 times.

**Q. If I have a stereo system, must I change any of the connections when I shift from stereo to mono records?**

A. That is not necessary. You can intermix stereo and mono records without any wiring changes or switching, whether you use a turntable or stack them up on a changer. On mono records, the two outputs from the stereo pickup will be the same, but you will have the benefit of reproduction from both speakers. This is an important advantage of stereo equipment. However, it is not generally understood. Most people expect that only one speaker will be operated when they play mono discs.

**Q. I have a small AC-DC record player. Can I change it to stereo operation?**

A. You probably could, but we do not recommend the use of a stereo pickup on AC-DC machines. You might damage the machine, or you might make a mistake in the connections that would give you a severe electrical shock. Moreover, the audio quality of most AC-DC phonographs is such that it would not justify the expense of the additional equipment necessary.

**Q. What is the difference between *hi-fi* and *stereo*?**

A. There are now two kinds of hi-fi systems. One is *hi-fi monaural*, and the other is *hi-fi stereo*. The term *hi-fi* should be used only to identify the highest quality of music obtainable at the present state of the audio art. Thus, there are systems that give the highest quality of

audio reproduction obtainable from monaural music sources, and systems that give the highest quality of reproduction obtainable from stereo music sources.

**Q. How can I identify "the highest quality of audio reproduction"?**

A. Everyone concerned with hi-fi would like to find a simple answer to that one. The label HIGH-FIDELITY does not signify a specific measure of performance, such as CONTENTS: 1 LB. NET WEIGHT. There is a considerable element of individual judgment in deciding what qualifies as "hi-fi" and what does not. Since the human sense of hearing is not a precise facility, there is an area for disagreement on the quality of music reproduction, just as there is on the tone quality of pianos.

As to the selection of a piano, one person might say: "I wouldn't buy anything but a Baldwin." To which someone else might reply: "Van Cliburn plays on a Steinway." Then there might be this contribution: "We have a little spinet that only cost four hundred and fifty dollars, and we like it better than anything else we have heard." But what *information* is there in these opinions if you are looking for guidance in the selection of a piano?

The first relies on the reputation attached to a name, the second on the judgment of an expert, while the third is uninformed, inexperienced, or prejudiced.

You can't get the tone of a concert grand from a little upright piano, nor the quality of a Steinway at a modest price. If you want hi-fi music, don't expect it from a table-model phonograph, or a similar instrument mounted on legs. Don't be too quick to buy a phonograph marked STEREO that won't give two-channel stereo reproduction unless and until you add a second amplifier and speaker.

Some of these instruments are over-priced mono models that offer nothing new except a very cheap stereo pickup and two binding posts where you can connect another amplifier-speaker unit. If you want real stereo music, remember that the minimum space between left-channel and right-channel speakers is 6 ft., and preferably not less than 8 ft.

In factory-built instruments, brand names offer little assurance. Some of the best-known companies offer models marked HIGH FIDELITY at prices from less than \$100 to over \$1,500.

There is less chance of being led astray when you select components for a stereo system. First, standard, advertised components vary in price over a relatively narrow range, and such is the discrimination of the dealers and their hi-fi-minded customers that there is no market for poor performance. (You need be fearful only of close-outs, and sharply reduced prices.) Second, while department stores and appliance dealers will cheerfully assure you that any instrument they can sell you is guaranteed to be "genuine high fidelity", the hi-fi components dealers are generally well-informed and reasonably conservative in what they tell you.

**Q. How much must I spend to get really good stereo music from records?**

A. That depends on your choice between a factory-

built instrument and components. Using moderately-priced components, a system for playing records only figures out approximately this way:

Turntable, arm, magnetic pickup (A changer is somewhat cheaper)	\$120
Preamp and dual amplifiers	150
Two loudspeakers (Price includes enclosures)	200
<hr/>	
TOTAL	\$470

In other words, you can have excellent quality from stereo records at about five hundred dollars. The price of the preamp and dual amplifiers is for a single unit in which these elements are combined. For flexibility, there are advantages in using a preamp separate from the dual amplifier, rather than having them on one chassis.

The separate items cost more, but they may prove to be cheaper in the end if you want to substitute other components in step with further developments that will undoubtedly come along in the future. For example, if you start with the preamp and the amplifiers all on one chassis, and later you want a different kind of preamp, you will have to buy new amplifiers, too, and junk your original unit. Or you might want more output from your amplifiers. Then you would have to buy a new, separate preamp also. (Actually, you wouldn't throw away any components. You'd probably sell them to someone else who is just starting, for good components are good for years and years of service.)

**Q. What about the more expensive loudspeakers? Will they improve the stereo performance?**

A. You will get more in performance, appearance, or both when you pay more for any components. This applies to speakers and enclosures, too. Be sure, whatever speakers you select, that the power output of your amplifiers is adequate to drive them. Some speakers are less efficient than others, and require more power to drive them. Low efficiency is not an indication of inferior performance. Some of the finest performance is obtained from low-efficiency speakers. You can learn from your dealer or from the manufacturer's literature what power output is recommended for any specific speaker model.

**Q. Is it true that cheap speakers give excellent results on stereo reproduction, or that at least one of the speakers can be of an inexpensive type?**

A. No. There is nothing in stereo reproduction that is a substitute for full-range, distortion-free performance. The idea that cheap speakers can be used in stereo systems may stem from the experience of changing from mono music with an expensive speaker to stereo with two cheaper speakers. The latter, with good stereo components, will undoubtedly give an impressive improvement, but better speakers will give still better results. The foregoing applies also to combining an expensive speaker and a cheap one.

Listening experience indicates that it is best to use matched amplifiers and speakers. A particular advantage is that dual volume controls (both on one knob) are used

in stereo preamps, and if the amplifiers and speakers are of identical design, the single control will increase or decrease the volume of each channel by the same amount. If they are of different designs, there may be much more of a change in one channel than in the other, and the level balance will be upset.

**Q. Is there any way to reduce the cost of a stereo components system without a serious sacrifice in performance?**

A. Yes. If you use a ceramic stereo pickup, you will not need the extra amplification contributed by the preamp. You can probably save \$50, but you will need a dual amplifier with tone and volume controls. Your dealer can give you information and advice on this point. Be sure, though, to get a pickup with a .7-mil diamond stylus.

**Q. If I want a factory-built phonograph, how much will it cost to get performance comparable to that from a \$500 components system?**

A. Such an instrument, with a separate speaker and enclosure, and the second amplifier, will cost upward of \$750. Some models at \$1,000 or more are no better, if as good, as a \$500 components system. They cut corners on factory-built models. For example, the pickup may be a ceramic type with a sapphire stylus, the speakers may be of very cheap construction, or the speaker enclosures may be of inadequate, flimsy design. And always remember this: you can seldom judge from listening to stereo music in a store how a phonograph will sound in your home, so it is wise to be sure you can return the instrument for *full cash refund* if you are not satisfied after you have listened to it at home for a week or ten days.

**Q. If I start out with only the components for a stereo phonograph system, can I add radio and tape later?**

A. Yes. Stereo preamps have connections for stereo tape, and for FM-AM stereo broadcasting, as well as for stereo records. You can start with any one of these three music sources, and add the others at any time.

**Q. What about the new 4-track stereo tapes? Can I play them in the same system I use for 2-track stereo tapes?**

A. Yes. You can shift from 2-track to 4-track tapes without changing any of the connections in the audio system. You might want to make a slight adjustment of the volume control, but that would be all. Any machine that plays 3¾-ips., 4-track tapes on reels will play 7½-ips., 2-track tapes also. Note, however, that at least at this time of writing, it does not appear that machines designed for the 4-track stereo cartridge will accommodate tape reels, nor will it be possible to put 7½-ips. tapes in cartridges.

**Q. Can a tape machine designed for stereo recording be connected to a stereo preamp, for making stereo tapes from stereo broadcasting or records?**

A. Some stereo preamps have only one tape recording

output, and some have two. Most of the stereo machines now in use provide only for mono recording, but this question is important now because a number of the new stereo tape machines are designed for both stereo recording and playback. So check this point with your dealer before you decide finally on the purchase of a preamp if you want to record stereo material.

**Q. Can I expect to get stereo broadcasts? If so, what equipment must I add to a stereo phonograph in order to receive them.**

A. Very few factory-built phonographs have the circuits and connections for stereo broadcasting. This is an important point to consider, because it is certain that stereo broadcasting will be expanded greatly as time goes on. Its special advantage is that you have stereo music without the expense of buying the records or tapes.

Any stereo preamp you use in a components system, however, will handle the two radio channels. You can use separate FM and AM receivers, or a tuner that has separate FM and AM circuits designed specifically for stereo broadcasting reception.

**Q. What about multiplexed stereo reception from one FM station? Will I be able to use the same audio system as for FM-AM stereo?**

A. Probably. Most FM tuners, and FM circuits in FM-AM stereo tuners have terminals marked MULTIPLEX. When the two stereo channels are multiplexed on one FM station, you will be able to get a special FM adapter, by means of which you can take off the separate channels for connection to the preamp.

In this connection, one word of caution: some of the cheaper FM tuners have terminals for a multiplex adapter, but the circuits in those tuners are not of a design that will deliver satisfactory multiplexed stereo performance. This is a point raised by the manufacturers of the multiplexing equipment. Eventually, they may publish a list of tuners that they recommend for this purpose.

Elsewhere in this issue there is a discussion of FM multiplex broadcasting. At this time of writing, no spe-

cific information can be given on the subject, because the method of transmission has not been finalized by the Federal Communication Commission, and will not be until early in 1959.

Meanwhile, it can be said only that the top-quality FM tuners now available will give satisfactory results on multiplex FM stereo reception, whatever system of transmission is approved by the FCC. Since you can have stereo on radio without the expense of buying records or tapes, you'll save money, in the end, by putting more into an FM tuner.

**Q. Will stereo discs stand up under repeated playing as long as mono discs?**

A. Probably, if both are played with the same stereo pickup, so there is no difference in the stylus pressure or the condition of the stylus. No official information has been released on this point up to the present time.

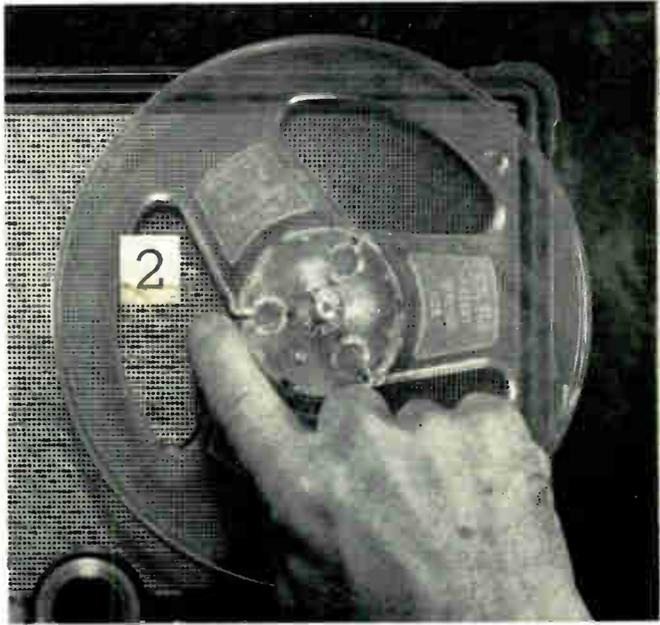
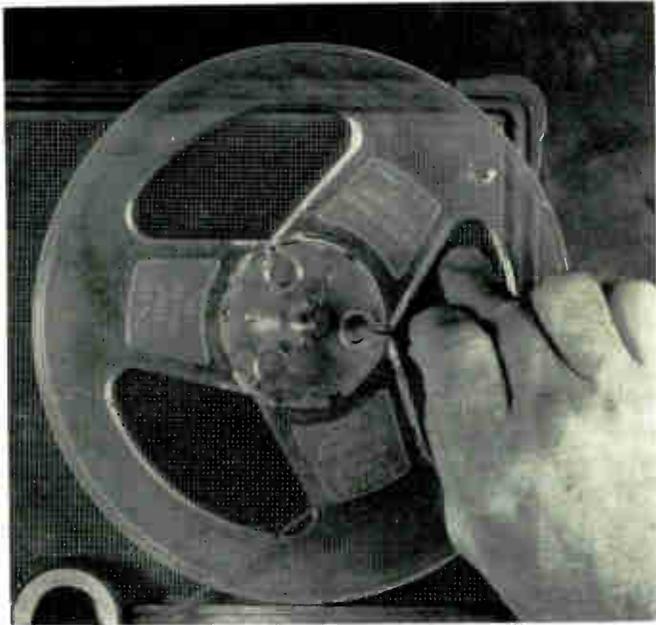
**Q. Will there be any further improvement in the audio quality of stereo discs?**

A. Undoubtedly. Efforts to improve the performance of each element involved in audio reproduction will not stop. It would be interesting to buy a stereo record today, put it away for a year, and then compare it with a record of the same composition by the same company bought at the end of that period of time. Since the latter would have descended from the same master tape, any improvement in audio quality would be the result of further work on the techniques of cutting master records.

**Q. Any other suggestions for those who are interested in stereo?**

A. Just one: The first cost of hi-fi equipment may seem high, but in the end it is cheaper than that capable of only marginal performance. It will last longer, and you will be happier with it.

Buy hi-fi equipment the way you would select a piano. Don't worry about spending more than you can afford. You'll enjoy the music long after the bill is paid, and the price forgotten.

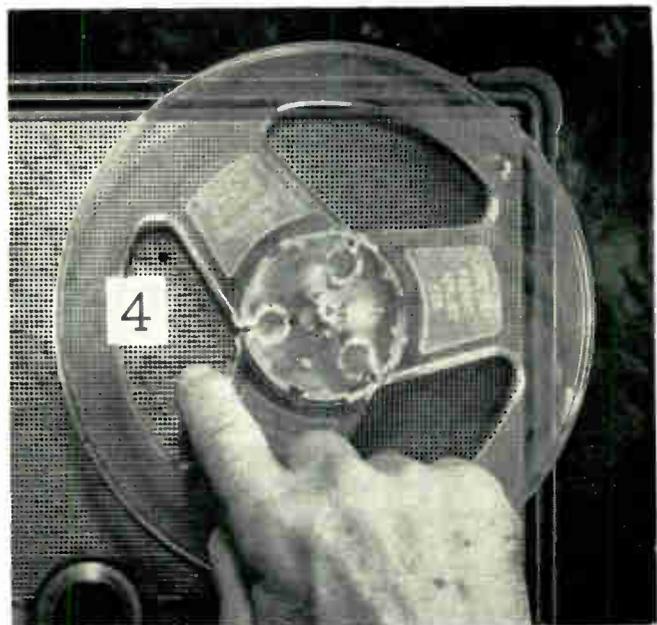
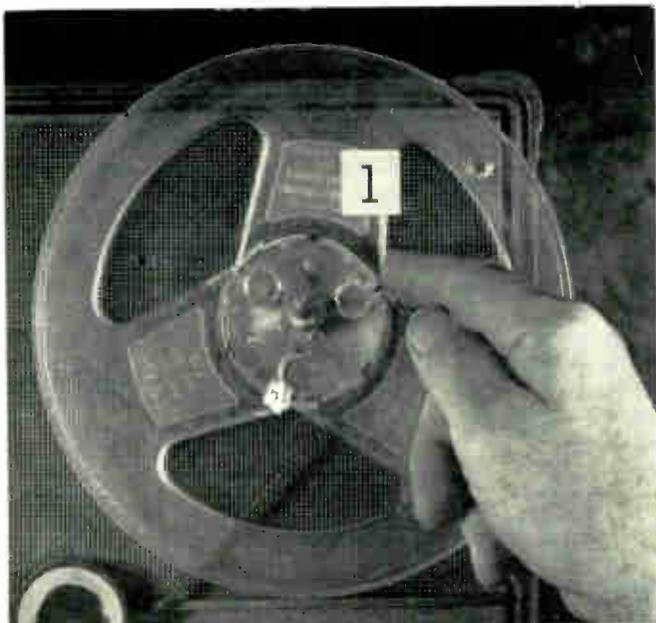
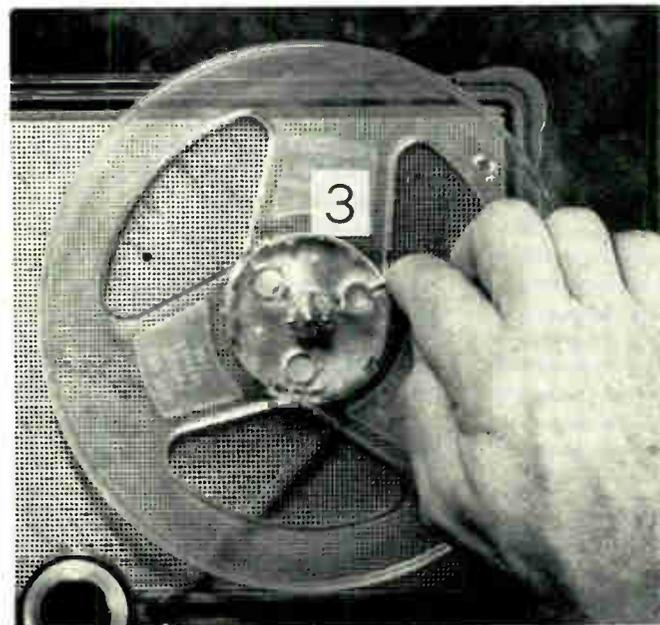


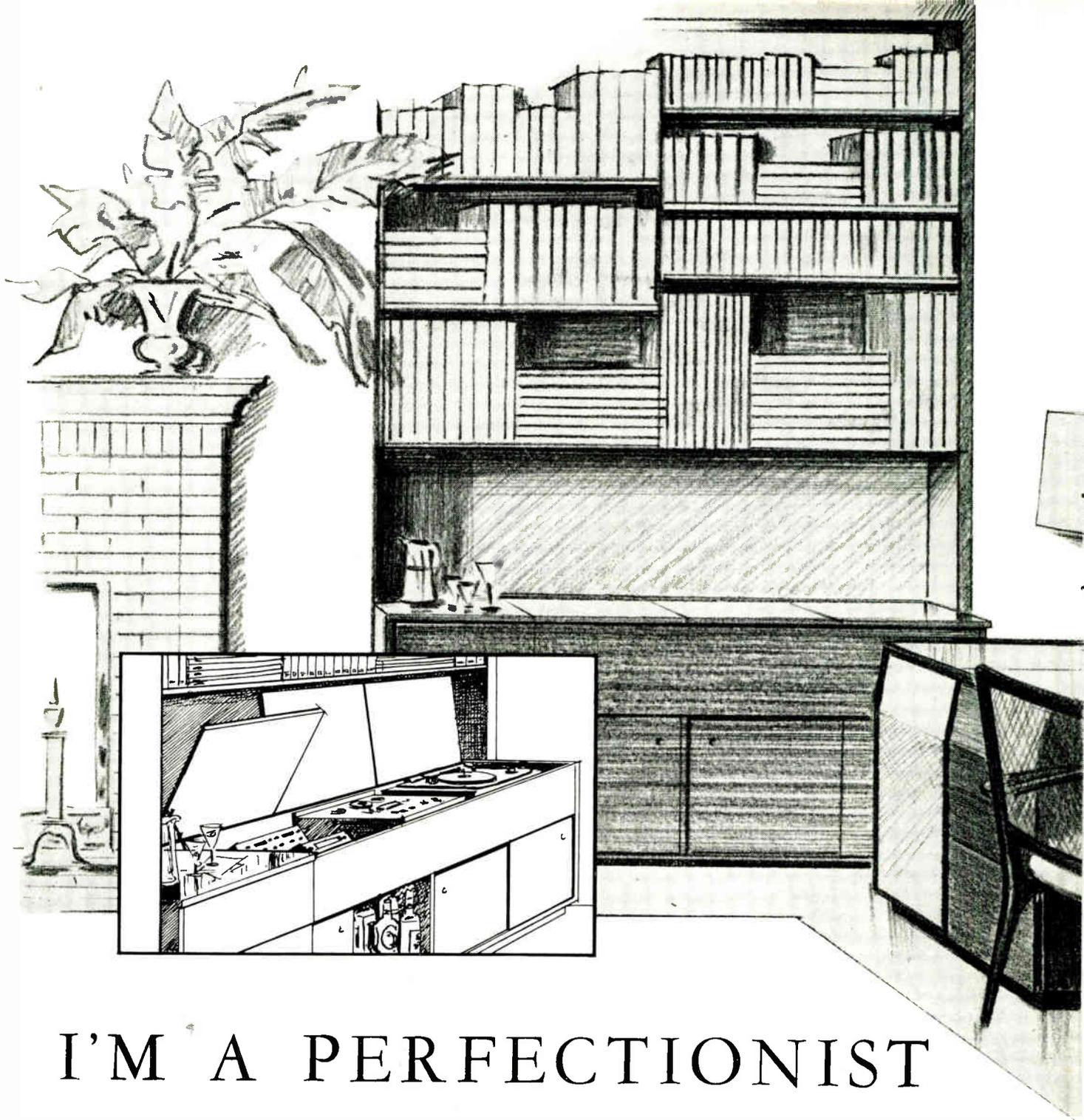
## How to Start a Tape

### This Is the Professional Way to Do It

When you start a tape, do you make a loop and try to sneak it through the slot in the reel, as in the picture at the top left? That's not the professional way to do it! If it were, broadcast stations just wouldn't use tapes, because it takes too much time and patience.

The easy way is to hold the tape against the hub, as in photo No. 1; swing the reel around (No. 2); keep going until you have turned the reel 360° and the tape is over your finger (No. 3). Then, when you pass the starting point (No. 1), pull your finger from under the tape but push the reel a little farther (No. 4) until the tape is tight on the hub. With a little practice, you can start a tape in a matter of seconds by doing it in this way.





# I'M A PERFECTIONIST

What Happened When a Serious Hi-Fi Enthusiast Decided to Be As Particular About the Appearance of His System As He Had Been About Its Performance

By MONROE REED

**A** GREAT MANY hi-fi systems, as I have had an opportunity to observe, start from simple beginnings, and then go through an extended period of experimentation, change, and expansion, during which the installations are always in a state of disorder that is most unattractive, no matter how beautiful the music that issues from them. The foregoing, I hasten to admit, applied to the condition of my own equipment, too, prompting my guests to remark: "Last time I was here, you said you had this job nearly ready to clean up, but now you have changed some more things, and it's still a mess."

Then one of my friends, even more outspoken than the others, told me: "I'm going to put up a sign over your hi-fi rig that will say **EXHIBIT OF UNFINISHED BUSINESS**. That's just what it looks like every time I come here." I couldn't think of a smart answer to that one because, to tell the truth, the only right answer was to get busy and do something about it!

It was time, because I had finally put together the combination of components that satisfied me completely, and I was sure I would be content to live with them and listen to the music from them for a long time to come. I had a Pilot stereo preamp as the control center, a pair of 40-watt Scott amplifiers and Neshaminy speakers. With



*This is the final sketch which the author OK'd. Then the working drawings were made. Compare this with the photographs on the pages following*

these I used a McIntosh FM-AM tuner, Ampex stereo tape machine, Rek-O-Kut turntable and arm with a Pickering pickup, and a Garrard changer with a G.E. pickup. My special interest is stereo tape. I have quite a library of choice mono records, and now that I can play them

through both speakers, I'm not in a hurry to switch to stereo records and a stereo pickup, although I suppose I'll put in a stereo pickup before long just to keep up-to-date. That will be the last change in my system (I think) for a long time to come!

### The Problem of Suitable Cabinets

It is much easier, I found, to decide to tidy up audio components by putting them in cabinets, than to settle on a plan for the overall arrangement, to say nothing of arriving at the actual design and final dimension drawings. I did have one essential starting point. I had already determined by listening tests just where I wanted the speakers, and how far they should be separated. Also, I had decided to have a desk between them. As for the equipment, the proper place for it was against the wall at the left, but that was about as far as I could go with the cabinets, except that I wanted Haig Babian, of The Country Workshop, at Pleasant Valley, New York, to build them for me.

So I consulted him, and his wife, who is a designer and decorator known professionally as Eleanor C. Rosendahl. The illustrations here show the sketch she made, and the installation as it materialized in the Workshop after the long discussions and planning sessions at which each detail of the design and the dimensions was worked out.

To start the project, I had set forth some basic specifications. I wanted to achieve a handsome appearance

through fine cabinet work and the use of beautiful woods, and I wanted clean, simple lines, free of any decorative hardware, so that there would be nothing to make the appearance dated a few years from now. I wanted a built-in appearance. At the same time, since this installation was to go into an apartment, it was necessary to make the cabinets free-standing, against the day when, however far in the future, I would move to some other address — an eventuality which every New Yorker must anticipate.

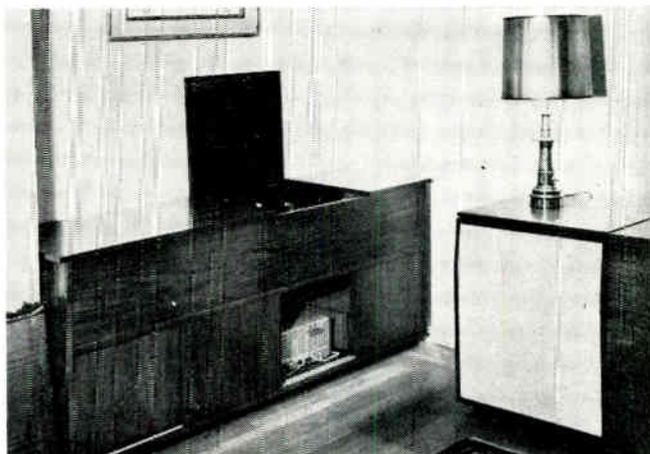
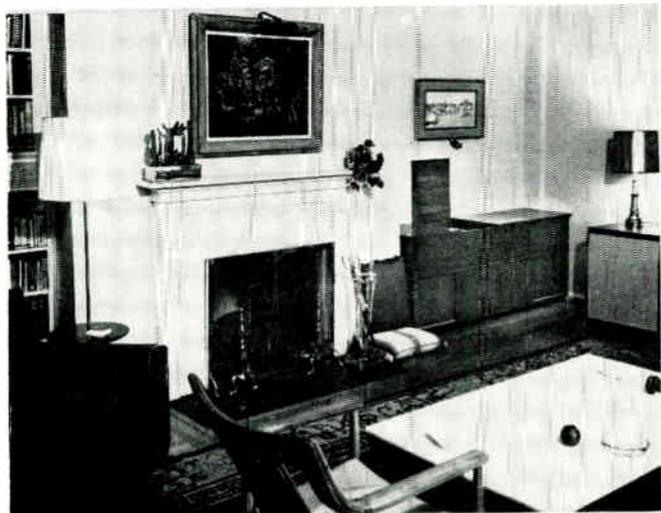
### Desk-and-Speakers Section

We tackled the desk first, because that seemed to be easy. At least, it seemed so, since it would be made up of just two sections of drawers, connected by a plain top, with the speakers on the ends. However, the Neshaminy speaker enclosures are only  $12\frac{3}{4}$  ins. deep at the top. To match the top of the desk to the top of the speakers wouldn't allow a decent space for writing, or sufficient depth for the drawers. I wanted the desk top to be 66 ins. wide — the distance between the speaker enclosures — and 24 ins. deep.

This meant moving the speakers forward to line up with the desk, but it left a space of  $11\frac{1}{4}$  ins. between the



Fig. 1. The desk-and-speakers section, with the equipment cabinet at the left. Here is a striking example of beautiful yet functional design. The desk provides the correct separation of the speakers, at the same time tying them together, without any feeling of awkward size



*Figs. 2 and 3. These photographs were taken before the record and tape shelves were installed over the equipment section. Note the sliding doors*

backs of the enclosures and the wall. That gave us Problem No. 1. Then I created Problems No. 2 and 3 by insisting that the top drawers must slant back at the same angle as the upper front sections of the enclosures, and refusing to accept any knobs or pulls on the drawers.

Fig. 1 is evidence of the fact that we found the solutions. They turned out to be simple enough, but they didn't come easily, I must admit. Figs. 4 and 5 show what we did. You can see in Fig. 4 the space behind the speaker enclosure, and in the original sketch the effect we wanted to achieve. The legs were removed from each enclosure, and were replaced by a simple base, Fig. 4. Then a top plate was made to match the desk, Fig. 5, with a side piece to fit between the enclosure and the wall. Fig. 1 shows the final result: the appearance of single-unit construction although, in fact, there are three separate pieces, providing the flexibility needed to take care of any future changes.

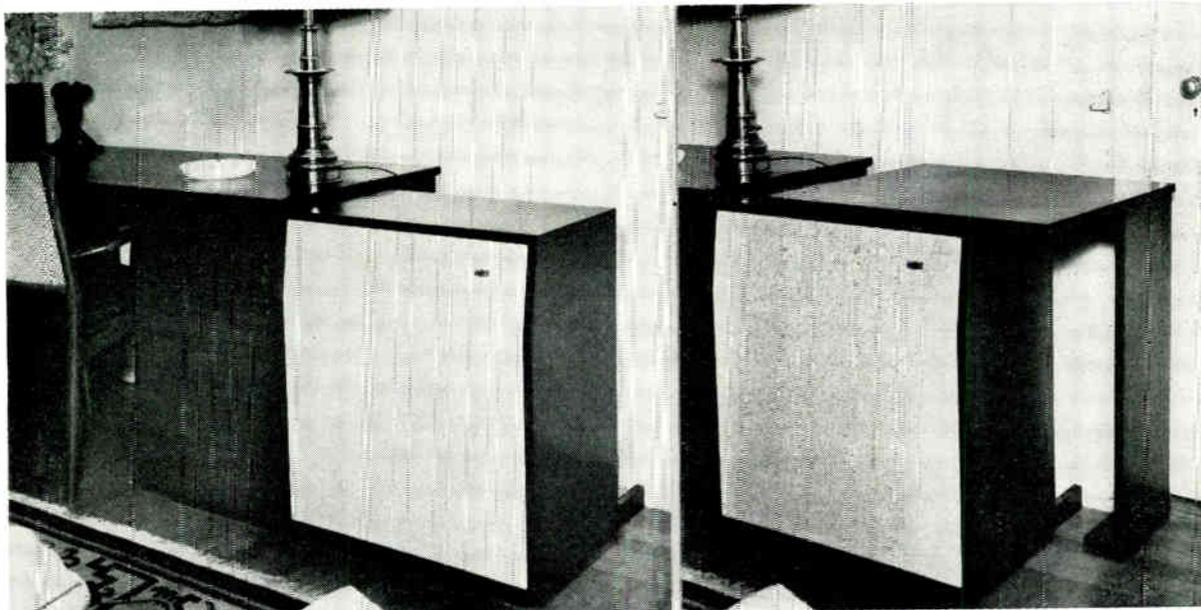
Looking at the desk drawers, you may wonder how they can be pulled out, since there are no knobs for that purpose. We simply eliminated the need for knobs by using

Grant slides, similar to those used for pull-out record-changers. Thus, any drawer can be pulled forward by a touch of the finger on the inside edge of the front.

#### Hi-Fi Equipment Section

On the wall at the left of the desk-and-speakers section, a space of 6½ ft. was available. This was more than I needed for the equipment but, I remembered Milton Sleeper's comment in the article describing his stereo installation: "What changes are indicated by the experience of putting in this system? Just one thing: a little more space in the equipment section, perhaps another two inches in depth, and about three in width." So where his cabinet was 18 ins. from front to back, I made mine 20 ins., and then I divided the total width of 76 ins. into four sections, making each one of generous size. As the small drawing in the sketch indicates, this provided for the changer, tuner and preamp, the tape machine, and turntable at the extreme right.

When we got together to work out the actual design,



*Figs. 4 and 5. The legs were removed from each speaker, a base substituted to match the 30-in. height of the desk, and this closure piece added*

the first question was the manner of access to the equipment. Should I have hinged top covers, or doors on the front? Using doors meant pulling the turntable and tape machine forward on slides, and bending down to adjust the tuner and preamp. "But," I was told, "if you have hinged top covers, you can't put things on them or, if you do, you'll have to move them in order to raise the cover of each section." The third possibility was to use doors, and then design the cabinet in such a way that the equipment would be almost up to eye level. I didn't want that, however, because I planned to have shelves above for records and tapes. This is indicated in the sketch, but the shelves had not been completed when the photographs were taken.

Because of the shelves, I felt that the only "things" I would put on the top of the equipment cabinet would be boxes or jackets when I played tapes or records, and I insisted on the hinged covers, as you will see in Figs. 2 and 3. This detail is purely a matter of personal preference, of course. The hinged covers have proved entirely satisfactory to me, because I keep them clear.

The stereo tape machine, turntable, and changer are mounted solidly, to prevent any vibration, but the tape machine is not fastened down, as I sometimes take it out to make recordings away from home.

Only the preamp and tuner presented a mounting problem. I didn't want to mount them with the front panels horizontal, as that would mean leaning forward over the cabinet to see the controls and the tuning scale. Without the record and tape shelves, that point is not important, but with the shelves in place, it would be awkward. That is the reason for mounting the preamp and tuner at an angle, as indicated in detail drawing. Now, as I stand at the cabinet to adjust the controls, the panels are at right angles to my line of vision.

In Fig. 3, one of the four sliding doors is open at the compartment where the two Scott amplifiers are located. Not knowing what ventilation would be required, I left that detail of construction to be settled after I found out by actual experience what would be needed. Now, with the amplifiers in use, I find that between the large volume of air in the compartment and the leakage around the sliding doors, plus six 1-in. holes in the rear of the cabinet, the amplifiers run without any excessive temperature rise.

### Quality of Construction

Most of the serious hi-fi enthusiasts I know are perfectionists at heart. I must confess that I am a qualified member of that nothing-is-good-enough-if-there's-any-way-to-make-it-better group. It's an expensive approach, but there is a lot of satisfaction in the result, for it represents, I like to think, true craftsmanship, which is its own justification and reward.

So, when our planning sessions reached the point of deciding on the material for the cabinets, I rejected the use of plywood, and insisted on solid walnut, and the finest cabinetwork. As for the finish, I agreed to the use of two coats of shellac, and two of varnish, each rubbed down by hand, and a final rubbing of Butcher's wax to bring out the soft, warm color of the wood. Again, it would have been much cheaper to spray on lacquer, in the manner that so much furniture is finished today, but to anyone who loves fine wood, putting lacquer on solid walnut would be just as wrong as re-plating a piece of old Sheffield plate because the copper is showing.

You may say: where is the economy in starting out with components if you're going to spend so much on cabinets? Why not buy a factory-built instrument in the first place? Well, to each his own. As to performance, no "packaged" instrument can approach my installation in the quality of music that it gives me. That was my first consideration. Cabinets which house regular radio and TV sets are made of light plywood, by no means of the best grade, and the design, workmanship, and finish represent the dictates of production methods in which cost-reduction is the primary concern.

Perhaps I was extravagant. But the enjoyment I get from the music, the pleasure I have from sharing it with my friends, and the satisfaction that comes back to me from the time, and thought, and effort I put into this installation will last for a long, long time. If you say, "Oh, well, you're a perfectionist," I guess I'll have to admit that you are right!

*Monroe Reed is a serious stereotape enthusiast, and a bachelor of meticulous tastes. The equipment shown in his article is installed in a Greenwich Village penthouse where he can watch the ships on the Hudson River while he listens to hi-fi music. By profession, he is a real estate and mortgage broker.*

# We Can Have Hi-Fi FM Stereo

But the FCC Will Decide Whether to Give Listeners the Benefit of This Improved Service, or Accede to the Opposition from Broadcasters Who Are Using Public FM Channels to Transmit Private, Commercial Background Music. Here Are the Arguments for and against Authorization by the FCC of Hi-Fi Stereo on FM, and an Elementary Explanation of Multiplexed Stereo

## PART 1: HOW TWO CHANNELS CAN BE MULTIPLEXED ON FM RADIO

**I**N MANY CITIES around the Country, the two channels required for stereo music have been transmitted over radio by feeding one channel to an FM station, and the other to an AM station. At the receiving end, an FM tuner-amplifier-speaker reproduces the first channel, and an AM tuner-amplifier-speaker is used to reproduce the second channel. The resulting stereo reproduction has all the audio quality of stereo records and tapes played at home, plus the advantage of enjoying an unlimited musical fare without the necessity of buying the records and tapes — at least, within the solid-coverage area of the AM station.

Another way to transmit stereo music is to use two FM stations, operating on different frequencies, with two FM receivers to pick up the separate stereo channels.

Those methods are only makeshifts, however, and do not employ the modern techniques now in common use in other fields of radio and wire communications, and readily adaptable to broadcast service. Moreover, FM-AM and the less-frequently employed FM-FM methods have certain basic limitations and disadvantages which will be pointed out later on in this discussion.

### What Multiplexing Does

Radio multiplexing is the practice of transmitting two or more separate messages simultaneously from one transmitter, and then, at one receiver, separating the messages so that each can be heard without interference from the other or others. Multiplexing has been used for many years to transmit a number of telegraph messages simultaneously over one wire. This was a logical development because the special equipment necessary costs much less than stringing additional lines.

More recently, equipment has been perfected for carrying two or more telephone conversations over one wire line, or by radio. Today, if you place a transcontinental telephone call, it may be carried across the Country in combination with a number of other calls *plus* a television program, yet there will be no audible evidence of their being multiplexed on a single circuit. It is now common

practice to multiplex as many as 48 telephone conversations over one transmitter and one receiver, and standard equipment is available for this purpose. AT & T radio relays carry a much larger number of multiplexed conversations.

What would be more logical, then, than multiplexing two stereo channels, for transmission from a single FM

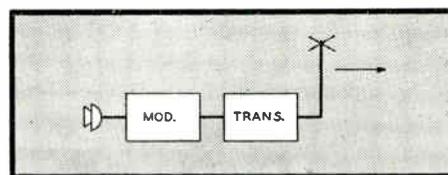


Fig. 1. Electrical energy transmitted at the super-audible frequency of 91.5 megacycles, for example, can be modulated by audible frequencies

station, and supplying the public with the simple device needed to separate the two channels at the receiver, so that they can be fed to separate amplifiers and speakers?

In the case of FM broadcast reception, an ordinary tuner would respond to one channel only, but by adding the multiplex unit and a second amplifier and speaker, the second channel would be heard separately, at the same time.

### How Stereo Is Multiplexed

Radio transmission of electrical energy is accomplished at inaudible frequencies — in the case of FM broadcasting

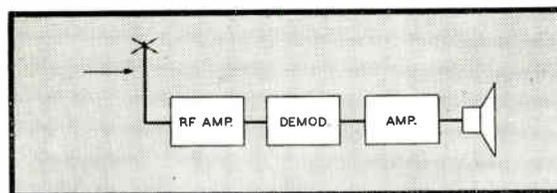


Fig. 2. At the receiver, the 91.5-mc. radio frequency signals can be amplified, demodulated to audio frequencies, and further amplified

at 88,000,000 to 108,000,000 cycles (88 to 108 megacycles). To take a specific example, consider a station operating on 91.5 mc. You can receive this frequency, amplify it, and connect it to a speaker, but no sound will be heard because 91,500,000 cycles is far above audibility.

But, at the transmitter, you can regulate or *modulate* that energy transmission by applying audible signals to it, as in Fig. 1. And at the receiving end, you can pick up and amplify the inaudible 91.5-mc. energy, and then put it through a detector or *demodulator* to take off and amplify the voice frequencies, and feed them to a loudspeaker, as in Fig. 2. This is called *simplex* transmission and reception, and is used for conventional broadcasting.

A super-audible frequency can be modulated at audio frequencies, and an audio-modulated super-audible fre-

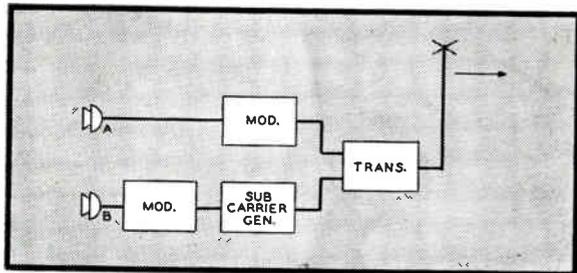


Fig. 3. This 91.5-mc. transmitter is modulated at audio frequencies (A) and also by an audio modulated (B) 50-kc. sub-carrier generator

quency can be used to modulate a still higher frequency. That is the basis of multiplex FM transmission. Fig. 3 represents a two-channel multiplexed transmitter. Here the Channel A microphone goes to a modulator by means of which the 91.5 mc. transmitted energy is modulated at 50 to 15,000 cycles. Channel B microphone goes to a modulator by means of which a 50,000-cycle (super-audible) oscillator is modulated at 50 to 15,000 cycles, and this modulated oscillator also modulates the 91.5-mc. transmitted energy.

At the receiver, Fig. 4, the 91.5-mc. signals are amplified and fed to a demodulator. This has two output products. One is the audio modulation from Channel A; the other is the 50-kc. modulation from Channel B. The latter signals must be put through a second demodulator, since 50 kc. is above audibility. Then its audio output can be amplified to drive the Channel B speaker.

Expressed in very simple terms, this is the way in which two entirely independent audio channels can be transmitted and received. The .2-mc. bandwidth of the FM broadcast channels can accommodate two 15-kc. audio channels for multiplexed stereo broadcasting or one 15-kc. channel for mono broadcasting, a narrower channel for background music, and one or more very narrow channels for voice or control signals for one kind or another.

The bandwidth the transmitter occupies (in the case of FM broadcasting it is .2 mc.), and the widths of the indi-

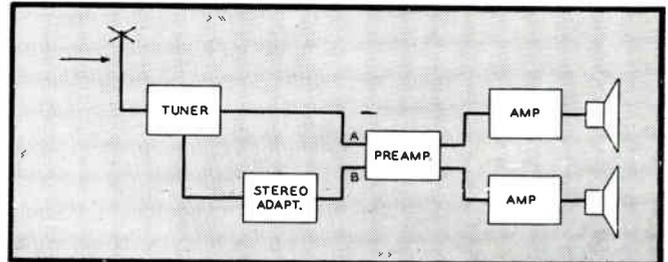


Fig. 4. The demodulated output of the tuner is comprised of an audio channel and a 50-kc. channel which must then be demodulated separately

vidual channels determines the number of channels that can be multiplexed.

#### Question Before the FCC

The foregoing explanation, elementary though it is, will help to clarify the points at issue in conflicting views of multiplexed FM broadcast operation. Part 2, a statement by the Northeast Radio Network, is presented in full because it explains the position of FM stations which transmit multiplexed background music and rent the special receivers to restaurants and other public places. This statement and the discussion of it in Part 3 also take up the new Crosby system for multiplexed hi-fi stereo broadcasting. Since the two applications of multiplexing appear to be mutually exclusive, the FCC must decide between them. A decision and rule-making by the Commission are expected early in 1959.

## PART 2: NRN VIEWS

**N**ORTHEAST Radio Network, (hereinafter referred to as NRN), respectfully submits its views and comments in response to the Commission's Notice of Inquiry Docket No. 12517, dated July 2, 1958.

### Composition of NRN

1. Northeast Radio Network, as presently constituted, is the largest commercial FM broadcast network now in operation. The network is comprised of eleven FM stations, five owned and operated by Northeast Radio Corporation, and six affiliated independent FM stations. The Network-owned stations, each with effective radiated power of approximately 5 kilowatts, are situated at strategic mountaintop locations across New York State. Because of the extended FM transmission range made possible by the relatively high elevations

of the stations, the Network is able to relay, entirely by FM broadcast method and without use of wire lines, high-fidelity programs to affiliated stations throughout upper New York State.

### NRN Services

2. Due to the strategic "backbone" nature of the basic network system and its ability to reach into practically every community of the upper part of the State, the network has functioned for a number of years as the central core of the Civil Defense communications system for the State-wide area, providing Conelrad signals to a total of eighty-five AM, FM, and TV stations. In addition, the network has provided, since its inauguration as the Rural Radio Network in 1948, a valuable public broadcast service to both the rural and urban population of one of the most important sectors of the United States. The State-wide weather roundups of the Network, for example,

have won awards from national organizations and have contributed in a major way to farmers and others in agriculture and industry, to whom accurate and timely weather information is essential. In addition to these services, the Network has, for many years, relayed by its FM stations many of the high-fidelity programs, including news bulletins, of WQXR-FM, New York City, which, in our opinion, provides one of the outstanding good-music services in the northeast section of the country.

### Present Multiplex Service

3. Because of the recent installation of multiplex equipment at all of the Northeast Radio Network-owned stations, it now is possible for the main channel of the Network to carry throughout each day, as the WQXR Network, the programs of WQXR, in addition to our locally-originated programs. These Network programs are relayed on the main channel of our

stations and our affiliated stations throughout most of the upper New York State area, including the principal cities of upper New York State. Previously, in order to derive revenue to assist in sustaining operation of the Network, the main channel of all of our stations had been used, during much of each day, for transmission of specialized music of "background" type and other program material that was suitable for reception in stores and other places of business. By the use of multiplex transmission methods, under Subsidiary Communications Authorization, the programs of specialized nature, such as background music, have been taken from the main channel of the NRN-owned stations and are now transmitted on a 67-kc. subchannel by multiplex method employing a multiplex relay system developed by W. S. Halstead, of Multiplex Services Corporation, and utilizing multiplex transmitting and receiving equipment supplied by that concern and its licensee, General Electronic Laboratories, Inc. Installation of the new multiplex equipment has improved the quality of our main-channel broadcasts and also has permitted the transmission of two subchannels without impairing our main-channel broadcasts. Thus, the main channel of each station, by the transfer of background music to one of the multiplex subchannels, is now free for use in transmitting the high-fidelity program signals from WQXR, New York City, as well as the State-wide and local weather reports, farm-market information, local news and other important services of the Network which originate at our Ithaca headquarters station and other stations associated with the Network.

#### Operation Under SCA

4. Because of our successful experience with the first State-wide transmission of our background service programs on our 67-kc. multiplex subcarrier, and successful tests of simultaneous transmission of two multiplex subchannels carrying different program services, we are of the opinion that FM broadcast multiplexing, as is made possible under SCA, is one of the most important new developments in the broadcast field, both from the viewpoint of economics and of techniques. We believe that FM broadcast multiplexing represents perhaps the most efficient use of the radio spectrum so far devised and, therefore, can be expected to make a major contribution to the general radio communications field which now is seriously handicapped by shortage of available radio channels for many important new services that have been developed or are proposed. When it is realized that at each FM station, under multiplex practice as permitted under SCA, there is available 55 kilocycles of useful channel space, which is required in any event in order to provide a high-fidelity FM broadcast service to the public, it can be understood that this appreciable additional channel space can, by sub-

division through use of a plurality of sub-carriers, supply transmission facilities of substantial service value throughout our area, which is largely rural, and which has limited transmission facilities for existing and proposed new services.

#### Other Multiplex Uses

5. As an example, we can refer to the possible development of selective paging services of improved type, effective over long distances, to reach doctors, farm supervisors, engineers, and others engaged in important public or private services throughout the upper part of the State, particularly in the large rural areas where availability of wire-line facilities is limited or is subject to damage from storms or floods at the time when reliable communication may be most needed. Present indications, based on initial field tests with our multiplex equipment at the five NRN-owned stations, suggest that the service range by FM multiplex on our 5 KW (ERP) stations will substantially exceed that of the relatively-low power transmitters, such as 250 watts, presently employed in radio paging and mobile communication services at frequencies in the 30-40 mc. band or higher. Also, preliminary field experience has indicated that better coverage may be provided by FM multiplex services in hilly terrain where communication services at the higher frequencies, such as in the 150-160 mc. band, are severely handicapped by propagation difficulties.

#### Multiplex Facsimile

6. Another example, already reduced to practice in tests on the network service several years ago, is the transmission of weather maps and other graphic material by facsimile for radio and television stations, farm organizations, airports, and other groups throughout the State. Such a record-communication service cannot effectively be handled in many rural areas by other means such as telephone lines because of technical limitations in the transmission characteristics of many of the rural telephone circuits in the central part of New York State which render these lines unsuitable for high-definition facsimile. It is known that wire lines in this part of the country are susceptible to damage during the winter months. By contrast, experience over a number of years has shown that our FM broadcast relay service is highly reliable at all times of the year. During the severe storms of the past winter, our stations remained in operation and provided valuable services to the State-wide community, including highway, fire, and police departments. Therefore, we feel that in the public interest, improved and expanded services of value to all communities throughout the area can be provided through the use of multiplex methods without in any manner reducing the quality of our main-channel program transmissions, which measurements have shown continue to meet the engineering require-

ments of the FCC with regard to FM broadcast service.

#### Objection to Crosby-Harkins Proposal

7. Referring to stereophonic broadcasting proposals, we are of the opinion that multiplex stereo techniques, as are presently developed, represent a major advancement in the radio broadcast art. However, we are strongly of the opinion that a public stereo broadcast service, as may be authorized by the Commission, should be fully compatible with the present Subsidiary Communications Authorization in order that we may, when desired, offer a stereo broadcast service and also permit the continuation and unhampered development of the supplementary services in which our station, and many other FM broadcast stations throughout the country, are now engaged. For this reason we must oppose vigorously the proposals of Crosby and Harkins as set forth in the Petition of Dwight Harkins, dated April 11, 1958, filed with the Commission, which would eliminate from participating in the important new stereo broadcast service all of the FM stations now engaged in supplementary communication services since, as proposed, the stations must make a choice between 1) engaging in services under SCA, and 2) public stereo broadcasting. We should like to point out that, in some instances, FM stations have converted to multiplex at the insistence of the Commission in order that they can continue to provide background music service and other functions of a revenue-producing nature but not considered to be normal public broadcast service. These stations would, if the Crosby-Harkins proposal were adopted by the Commission, be unable to continue their Subsidiary Communication services and at the same time participate in stereo broadcasting service to the public. Reference is made to proposed Subsection 3.294 (c), Page 15 of the Petition of Dwight Harkins, reading as follows: . . .

"This proposed rule is for the purpose of making it clear that the FM broadcast licensee must choose between broadcast usage or SCA type of operation if proposing to multiplex."

Adoption of such a rule would obviously constitute unfair discrimination against the many FM stations now in multiplex operation under SCA, and we believe would be unjust particularly to the independent FM stations such as ours that have for many years and at great expense faithfully served the public during the lean years when the FM broadcast service was struggling to survive.

#### Lack of Secrecy

8. In order to resolve the difficulties presented by a possible adoption of an FM stereo system that is not compatible with the rules and regulations governing the Subsidiary Communication services, we would recommend to the Commission, for serious consideration, the adoption of a

multiplex system such as is used successfully by us, in which two high-quality program subchannels can be provided without degrading main-channel program transmission and reception and which will permit FM stations to continue to engage in revenue-producing supplementary services under SCA, as well as render a high-fidelity multiplex stereocast service to the public. Such a system as employed on our Network could utilize a subcarrier frequency, such as 41 kc., or other suitable frequency below 40 kc., for the multiplex stereo transmission in association with the main channel. The 67-kc. subchannel would continue to operate, as at present, in providing a satisfactory background music service to subscribers under SCA. This proposed system would also mean that multiplex stereo adapters, to be placed in the hands of the public for reception of multiplex stereo broadcast, would not respond to the 67 kc. background-music signals, which are considered by the Commission to be a non-public service, for reception only by authorized listeners. We understand that the wideband multiplex stereo adapters, as are employed in the Crosby multiplex stereo system, utilize a subcarrier at a center frequency of 50-kc. and will enable any broadcast listener with such an adapter to receive the background music transmissions of any station to which the FM receiver may be tuned, regardless of the frequency of the background-music subcarrier. For this reason, we believe that such a wideband adapter would circumvent the intention of the Commission in establishing the Subsidiary Communications service as a new communications service not intended for public interception. As stated in the Commission's Report and Order of May 2, 1955, the opinion was expressed therein that Section 605 would be contravened by the unauthorized reception of signals associated with a non-public service rendered under Subsidiary Communications Authorization as transmitted by multiplex method.

#### Telemetering Signals

9. We also must oppose the Crosby-Harkins stereo multiplex proposals for the reason that the fundamental operation of our Network as presently constituted is dependent upon a number of superaudible control signals, relayed through our stations across the State at low modulation level (approximately 10%) within the lower portion of the multiplex spectrum above 20 kilocycles. These permit us to remotely control and telemeter, from our headquarters station in Ithaca, four of our five NRN-owned FM stations across the State, which normally function automatically on an unattended basis. Since the superaudible control and telemetering signals are located within portions of the available multiplex spectrum which would be occupied by the wideband multiplex stereo system, as advocated by Crosby and Harkins, we could not utilize, for basic technical reasons, the high-level multiplex

signals in their proposed wideband stereo system, as these signals would cause serious interference with the basic operation of our control and telemetering circuits at all stations. Our present multiplex relay system has demonstrated, over a substantial period of time in daily operation in commercial background music service, that it causes no interference with our remote control or telemetering signals, nor do the control and telemetering signals interfere with our background music service as automatically relayed by the Halstead multiplex system through all of our stations across the State. Also, we have found from a series of actual broadcast tests conducted over a substantial period of time, in simultaneously relaying two separate multiplex programs through our stations across New York State, that a second subchannel, conforming to the limitations currently set forth in the Commission's Subsidiary Communications Authorization, can be relayed successfully, with excellent quality as received at the terminal station of our Network in the Buffalo area. Measurements have shown that a signal-to-noise and interchannel crosstalk ratio of better than 52 db may be provided in the second program subchannel as received in the Buffalo area after relay through three of our FM Network stations from our headquarters station in Ithaca. As a result of these tests, we have determined that, if and when we so desire, we can accommodate on our State-wide relay system a second high-quality stereo subchannel which, in addition to our main channel, will permit reception of high-fidelity stereocast programs within our Network service area. It is obvious that we could not accommodate a second subcarrier for stereo broadcast relay if the Crosby-Harkins proposed system were to be adopted as a standard since there is not sufficient multiplex spectrum space on our Network to accommodate the wide band occupied by the high-level stereo subcarrier in that proposed system.

#### Channel Problems

10. In addition, measurement data made by us in connection with the development of our remote-control system indicates that if a high-level multiplex subcarrier, in excess of 30 or 40%, is placed on the main carrier, the basic performance characteristics of the main channel are degraded to the extent that the main-channel performance would not meet the present high-fidelity performance requirements of the Commission for FM broadcast stations. For example, we have determined that if one of our superaudible control signals is caused to modulate the main carrier to the extent of 40%, detectable high-frequency noise, appearing as a "hiss" is introduced in the background of the main channel, even though the control signal carries no modulation. We understand that this same effect has been noted at stations that have been engaged in simplex operation and that have utilized "beep" signals that have

been impressed on the main carrier at a relatively high-modulation level, such as 40%.

#### Modulation Problems

11. Another problem presented by the proposed high-level modulation of the main carrier by the subcarrier in the Crosby stereo multiplex system is the operational difficulty that, in our opinion, would be experienced by FM broadcast stations in maintaining proper modulation levels on the main channel, particularly when used in relay networks such as ours. If a stereo multiplex subcarrier were applied on our main carrier at a modulation level as high as 50%, as is advocated by Crosby and Harkins, it would be extremely difficult, from a practical operating point of view, to maintain an acceptable dynamic range and signal-to-noise performance at all of our relay stations since the average program level would, from experience, have to be maintained at a point substantially below the peak levels in order to protect against over-modulation. In this instance, to give adequate protection against over-modulation, the program peaks must be restricted to a point somewhat less than half of the normal modulation capability of the FM transmitter at each station, thus introducing an undesirable restriction in the dynamic range and, hence, lowering this performance characteristic of the FM broadcast service. If automatic program limiters are introduced at each station to reduce peak program levels, additional difficulties and distortion will be introduced, as we have determined from past experience with program-limiting services at the stations associated with our Network.

With the two-subchannel multiplex system employed by us on our Network, each subchannel is maintained at the relatively-low and constant modulation level of approximately 15%, thereby allowing a substantial dynamic range and providing a main-channel signal-to-noise performance that comfortably meets present requirements of the FCC for FM broadcast service. With these lower levels of modulation as applied to the main carrier by the subcarrier, we still are able to maintain a signal-to-noise ratio in the audio output circuits of multiplex receivers in excess of 50 db, which permits a high-quality music service at subscribers' receiving locations and which would, we believe, be satisfactory for stereo program reception inasmuch as the signal-to-noise ratio normally provided by operation of the best high-fidelity stereo tape reproducers is in the range of 50-60 db.

#### Subcarriers & Control Signals

12. As a result of our experience in using our present multiplex subcarriers and superaudible control signals in tests at various levels of modulation of the main carrier over an extended period of time, we are of the opinion that no stereo multiplex

system should be approved by the Commission that results in a degradation of the performance characteristics of the main channel as would, we believe, be experienced under the system proposed by Crosby and Harkins, in which modulation levels as high as 50% would be applied to the main carrier by the subcarrier, with sub-carrier deviation of the order of 25 kilocycles.

For reasons set forth above, we strongly urge that the Commission, in approving any multiplex stereo system, insure the continuation of the present high-fidelity FM broadcast standards of good engineering practice as now established by the Commission, both with respect to main-channel performance and with respect to services rendered under SCA, or under any proposed stereo broadcast service by multiplex to the public.

### Stereo & Background Music

13. We are concerned with the nature of the Crosby-Harkins multiplex stereo proposal since, as has been stated, we are relaying the high-fidelity programs of WQXR-FM to all of the important communities in upper New York State. This station is recognized as one of the pioneers in establishing successful stereo broadcast methods by use of a combination of the FM and AM transmitters of the station, and is, in our opinion, one of the leading exponents of stereo broadcasting. As the stereo art progresses, it is possible that stereo broadcasting will assume major proportions within the near future. In such event, it may be desirable to extend the stereocast service of WQXR, through the stations of the WQXR Network, in which all of our NRN-owned stations are now in successful multiplex operation throughout the area from the Hudson Valley to Buffalo. In order for this Network to relay stereo programs from WQXR without extensive use of wire lines, which we would consider to be completely impractical in the areas where our basic stations are located, it will be necessary, for reasons set forth above, to utilize a multiplex stereo system which is fully compatible with the rules and regulations presently established by the Commission for multiplex services under Subsidiary Communications Authorization.

### One-Channel Stereo Reception

14. With further reference to the stereo program transmissions of WQXR-FM and AM as relayed to us on a monaural basis by WQXR-FM, we are able to state that we have been relaying these programs over our State-wide broadcast system on the main channel for a number of months. We know from our experience, and from the response of our listeners, that these high-fidelity programs which originate at WQXR as stereo broadcasts are not less enjoyable to our monaural listeners by virtue of the fact that only one channel of the original stereo program pickup can be

heard by the public in upper New York State. If anything, the quality of the programs, as broadcast originally in stereo and as relayed by us, represents an improvement over normal monaural broadcasts since many of the programs originate in the WQXR studios as live "pickups". In general, the quality of the recorded programs, as broadcast in stereo by WQXR and as relayed by us through our stations, appears to be better than normal monaural recordings since the new stereo recordings employ advanced techniques and present better overall quality when reproduced on high-fidelity equipment at receiving points.

### "Compatibility"

15. As it has been demonstrated that our State-wide audience enjoys our FM broadcasts during WQXR's stereo transmissions, we are of the opinion that the use of the word "compatible" as related to the Crosby multiplex stereo system is both improper and misleading, since by definition (Ref. Webster's Standard Dictionary) and accepted usage, the word *compatible* means "capable of co-existing in harmony". The basis of this statement is that we can detect no effect during stereo transmission by WQXR as heard monaurally on our main channel that we properly could term as incompatible in any sense. We cannot detect any impairment or degradation in the overall quality of our broadcasts when WQXR-FM is engaged in transmitting stereo programs to its local audience in the New York City area, as heard by our many listeners in upper New York State on a monaural basis, using ordinary FM receivers tuned to the main channels of our stations. This certainly does not represent an incompatible situation, and it is regrettable that the use of the term "compatible" as related to reception by listeners to one channel only during stereo broadcasts will tend to create impressions that may confuse the public who will recall the issue of compatibility as it was related to color television systems. In the development of color television, a true issue of compatibility was presented since it involved the basic operational ability of a color system to co-exist with a black-and-white system, both of which could exist side by side and satisfactorily serve the public. The initial system of color television, first adopted as a standard by the Commission, obviously was not compatible as monochrome receivers used by the public could not receive the color television programs as transmitted by stations using the system. Subsequently, the present compatible system was adopted, replacing the earlier system, thereby enabling the public to use effectively their black-and-white receivers, as well as color receivers, in receiving programs when telecast in color.

### AM-FM Stereo

16. In the present instance, the record shows that 1) stereo programs can be

transmitted by AM and FM stations, as is accomplished successfully in many cities, and 2) there is nothing incompatible in connection with the reception of either of the two stereo channels by listeners equipped only for monaural reception. Both the AM and FM audience can enjoy the programs in normal manner, when listening with a single receiver, while the listeners who have the proper combination of AM and FM receivers can enjoy the full stereo effect. It appears to us that there is nothing here that is related to the issue of compatibility if this term is properly used. Likewise, FM stations now engaged in stereophonic broadcasts by main channel and a multiplex subchannel have demonstrated that the main channel alone can be received by the public with no lack of appreciation or enjoyment because of the absence of the second channel.

### Stereo & SCA Rules

17. However, we believe that there exists a real issue of compatibility with respect to the ability of any proposed stereo broadcast multiplex system to co-exist harmoniously with present background music and other services already operating at many FM stations throughout the country under Subsidiary Communications Authorization. We believe that a multiplex stereo system should be compatible, in the correct sense of the word, as related to its ability to co-exist with present services now rendered by FM stations engaged in multiplex services under Subsidiary Communications Authorization.

### FM and AM-FM Stereo

18. A related problem in connection with any proposed multiplex stereo broadcasting system is presented by the ability of the multiplex system to adapt itself successfully to the broadcast stereo methods of the many AM-FM stations throughout the United States which jointly employ their AM and FM transmitters in providing stereo program service to the public, equipped with conventional AM and FM receivers. We are of the opinion that this practical phase of the stereo multiplex problem has been neglected in discussing the advantages and disadvantages of the various proposed multiplex stereo systems. Yet it is clear to us, since we provide programs to both AM and FM stations throughout upper New York State, and as we derive our major programs from WQXR which, by means of that station's AM and FM transmitters, regularly provides stereo transmissions to the public several times each week, that very substantial weight should be given to the ability of any proposed multiplex stereo system to function equally well when used 1) by FM stations only, and 2) by combined AM and FM stations now rendering a stereo service to the public. We believe that it is essential that we keep this particular aspect of multiplex stereo systems in mind, for, if we are to provide a future multiplex stereo program

by State-wide relay through our Network stations, the system must be such that the two stereo channels can be transmitted locally with good quality by the joint AM-and-FM method as well as by the FM-only multiplex method at the program-originating station and at outlying stations associated with the Network.

#### Future of FM and AM-FM Stereo

19. We anticipate that AM-FM stereo broadcasts will meet with increasing popularity in the future, and that the FM multiplex method of transmitting stereo will be carried on simultaneously by the FM station as a supplemental service in order that the public can gradually add the necessary special multiplex receiving equipment to gain the improved stereo reproduction that would be possible by an all-FM system. This is the pattern that has been followed during the long transitional period in converting background music from the "simplex", or main-channel, transmission of these special music programs to the multiplex subchannel in order to sustain service for the subscribers while multiplex receiving equipment is being installed gradually at subscriber points.

#### The Crosby System

20. As we see it, the technical aspect of this phase of the problem is of primary importance since, in the Crosby FM multi-

plex stereo system, employing the so-called "sum-and-difference" method of stereo transmission, the main FM broadcast channel carries the "sum" or combined, or mixed signals from two stereo channels, while the FM multiplex subchannel carries the "difference" signals from the two channels.<sup>1</sup> In the case of transmission of two stereo channels by the joint use of a station's AM and FM stations, as is commonly employed at present, plus the addition of the multiplex channel at the FM transmitter, the "difference" signals, in the case of the Crosby method, would be applied to the multiplex channel and, to be consistent with the "sum-and-difference" technique, the "difference" signals would be carried by the AM transmitter. Thus, unless all listeners with regular FM and AM receivers had special adapters, they would be unable to obtain the proper stereo effect. In addition, Crosby has stated, in a published discussion of his system (Ref. 1, p. 73) that the channel carrying the "difference" signals is lacking in low frequencies. Therefore, in order to restore normal audio frequency response, it also would be necessary for listeners to the AM station to employ special corrective circuits for this purpose.

#### The Halstead System

21. In the Halstead multiplex system as used by us for State-wide relay of our

multiplex programs, as well as our main-channel programs, there is no problem in this regard, as no "sum-and-difference" signal-mixing methods are employed. The normal frequency response and other high-fidelity characteristics of both stereo channels are retained throughout the system from signal source to the loudspeaker, employing straight-forward techniques. Except for the use of the necessary radio transmission and receiving equipment, the signals in both stereo channels are amplified in a direct manner, similar, in basic respects, to the procedure in reproducing stereo sound directly from two tracks on tape or disc recordings, with no need to introduce special corrective circuits at the receiving points in order to restore proper stereo effect and full frequency response on both stereo channels. The two stereo channels, therefore, can be readily transmitted and received on conventional AM and FM equipment. Thus, the multi-channel system that we are using would, as we see it, resolve the problem which would otherwise be presented to stations with AM and FM outlets as they become interested in transmitted stereo programs by the improved all-FM multiplex method and gradually develop an audience for the multiplex stereocasts.

<sup>1</sup> M. G. Crosby, "A Compatible System of Stereo Transmission by FM Multiplex," *Journal of the Audio Engineering Society*, Vol. 6, No. 2, pp. 70-73, April, 1958.

## PART 3: DISCUSSION

IN THE following examination of the NRN statement, the items bear numbers corresponding to the NRN text, to facilitate reference to sections in Part. 2. This discussion presents the picture of multiplex FM broadcasting as we see it at Hi-Fi Music Magazine. It also reflects the views of many readers expressed by them in person, and in their letters.

#### Hi-Fi Broadcasting Defined

1. Although the term *high-fidelity* is used repeatedly by NRN, it is not defined. FCC Rules call for transmission of 50 to 15,000 cycles on FM, with the transmitter noise at least 60 db below 100% modulation, and total transmitter distortion not exceeding 3½% at 50 to 100 cycles, 2½% at 100 to 7,500 cycles, and 3% at 7,500 to 15,000 cycles. However, NRN refers to "high-fidelity" transmission on sub-carriers that cannot pass more than 6,000 cycles.

#### Background Music and SCA

2, 3. Broadcast stations and magazines have three aspects in common. These are: audience or circulation, program material or editorial contents, and sponsors or advertisers. A magazine must build circulation by promoting its contents. Armed with impressive circulation data, advertising can be sold. But aggressive management is required to provide the contents on which sufficient circulation can be built to attract advertisers.

Unfortunately, many of the FM stations that went on the air after the last war were owned by those who

thought that an FCC license was all they needed to make the money flow in. Few made any effort to promote FM, or to put pressure on the manufacturers to produce good FM sets. AM stations which owned FM transmitters simply duplicated their programs. They sold AM time to sponsors and gave away the FM time. Among the independent FM operators, some quit; others reduced their time on the air to the FCC's minimum requirement of 36 hours per week, and cut their expenses to the bone in order to hang on to their licenses.

Then, instead of promoting FM as a service superior to AM, a number of operators began to put on background music programs. They rented receivers for use in restaurants and public places, and equipped them with muting switches actuated by super-audible signals, to quiet the receivers during announcements. There was a demand for this service, because the line charges are high for music supplied over the telephone circuits.

However, the stations were programming for a special, commercial purpose, and not as a public service. The operators justified this by claiming that the revenue so derived made it possible for them to stay on the air. Finally, under a Subsidiary Communication Authorization effective as of May 2, 1955, stations were permitted to use multiplex operation for the simultaneous transmission of a regular public service program, and one or two special-purpose programs, such as background music.

The background music was easy to sell, and provided income to keep the stations on the air. But in most cases, instead of using this crutch for support until they could build the financial strength and develop audiences so as

to compete on an equal footing with the AM stations, they devoted their attention to developing the business of background music, and put very little thought or effort into the service they offered radio listeners.

NRN, for example, argues the importance of background music "to derive revenue to assist in sustaining operation of the Network". The five owned-and-operated NRN stations which comprised the original Rural Radio Network were set up ten years ago by the very wealthy GLF farm organization. It is difficult to believe that, over such a period of time, GLF brains, money, and influence could not build an audience sufficient to attract enough sponsors to assure profitable operations of the network without resorting to the sale of background music. This leads to the conclusion that the main stations of the NRN were inadequately financed, or indifferently managed, and this brings up the question of permitting them to continue on the air now that FM is expanding to the point where there is a shortage of available frequencies.

#### Efficient Channel Use

4, 5, 6. NRN states that, under SCA requirements, "there is available 55 kilocycles of useful channel space". That may mislead many readers. Under normal operation, the frequency swing is up to 5 times the maximum of 15,000 cycles, or 75 kc. Under rules set up by the Commission as emergency financial assistance to FM stations, they are permitted to reduce the swing on the main channel to 20 kc. ( $75 - 20 = 55$  kc.). This reduction was not made as a matter of good engineering practice, but as a temporary sacrifice-in-performance substitute for aggressive station management. However, as in other cases where the Government provides emergency assistance, those who benefit always conjure up reasons for making it permanent.

Now, NRN claims that "multiplexing represents perhaps the most efficient use of the radio spectrum so far devised" as an argument for using space allotted to public service broadcasting to get into the commercial communications business.

Actually, NRN is saying that the FM channels are wastefully wide, confirming the proposal of the communications interests that the FM channels be reduced in width, and the spectrum space so saved be given over to them! Or, if they should be kept at the present width of 200 kc. in order for FM stations to render optimum public service, the NRN argument is altogether specious.

#### Public Vs. Non-Public Service

7, 8. As a matter of keeping the record straight, it should be pointed out that the reference to the Harkins-Crosby proposal is incorrect. Murray Crosby had no part in the proposal filed on April 20, 1958 by Dwight Harkins, of 4444 E. Washington Street, Phoenix, although Mr. Harkins referred to the use of a multiplexed stereo broadcast method developed by Murray Crosby of 299 Robbins Lane, Syosset, N. Y.

The nature of the Crosby system will be explained in a subsequent section, but at this point only the factors brought up in NRN sections 7 and 8 will be discussed.

In asking the Commission to authorize only stereo

broadcasting "fully compatible with the present Subsidiary Communications Authorization", NRN is proposing, although it is not so stated, that the stereo channel on the main or public service carrier should cover audio frequencies up to 15,000 cycles, but that the second stereo channel be limited to 6,000 cycles, since that is the limit on the NRN sub-carriers of 41 and 67 kc. NRN calls 6,000-cycle transmission "high-quality"!

To limit one stereo channel to 6,000 cycles would be a serious disservice to the public, and is no more acceptable than such a limitation would be on one channel of a stereo disc or tape.

It is argued that stereo broadcasting "should be fully compatible". NRN wants compatibility not with factors involved in public interest, convenience, and necessity, but with the SCA Rules which were set up as an emergency assist to such stations as were in financial trouble. Further, NRN wants the FCC to make the SCA Rules permanent not only to assure the continuation of financial assistance, but to specifically "permit the continuation and unhampered development of the supplementary services in which our stations, and many other FM broadcast stations throughout the country, are now engaged." These supplementary services, according to NRN, are not only non-public, commercial program transmission on frequencies allocated to public broadcasting, but point-to-point and mobile business communication services.

NRN objects to authorization of the Crosby method of stereo broadcasting because a Crosby-equipped receiver will enable private listeners to hear the NRN non-public background music transmission. It is a Federal offense to use non-public radio transmission for personal gain. Thus, for example, it is unlawful for a restaurant, without authorization from a station transmitting multiplexed background music, to receive such transmission and play it over speakers in the dining room. But it does not appear that there is any restriction on reception in private homes of such music transmitted on public service broadcast frequencies.

Furthermore, there is a feature of background music that makes it highly objectionable for home reception. During silent intervals between selections transmitted for background music, the sub-carrier is cut off. This causes such a loud and most annoying roar from the speaker of an ordinary FM receiver that there is little likelihood that anyone will want that background music anyway. (The commercial background music receivers have special squelch circuits to quiet the speakers.)

If, as Dwight Harkins proposed, stations in the same service area are permitted to choose between the use of multiplexing for background music and the Crosby method of full-range stereo transmission, owners of FM sets equipped with Crosby adapters could hear the background music programs, but there would be no pleasure in doing so.

#### Telemetering Signals

9. For the benefit of those not acquainted with the use of telemetering signals employed by NRN and other FM stations, it should be explained that the FCC permits trans-

mitters on mountaintops and at other remote points to be operated without having engineers in attendance, provided that equipment is used at the station to transmit impulses to the studio which show the condition of essential circuit elements of the transmitter. This is called telemetering equipment, from which telemetering signals are transmitted. It is customary, as at NRN stations, to use super-audible signals for this purpose, multiplexed on the broadcast program.

Such signals could not, according to NRN, be multiplexed if the Crosby multiplexed stereo system is used. That may or may not be true, but if it is, there are other frequencies, outside the FM broadcast band, available for this purpose.

In section 9, NRN repeats the claim that, by using a second sub-carrier, the second channel for "high-fidelity stereocast programs" can be carried in addition to the background music. Again, the term "high-fidelity" is used to describe transmission that would be limited to 6,000 cycles, a limitation which is certainly incompatible with high-fidelity music reproduction. It is simply untrue that NRN "can accommodate on our State-wide relay system a second high-quality stereo subchannel which, in addition to our main channel, will permit reception of high-fidelity stereocast programs within our Network service area".

#### Irrelevant Matters

10, 11. These sections of the NRN statement cover technical points that are irrelevant, and do not call for discussion here.

#### Advantages of the Crosby System

12, 13, 14. NRN makes the qualified statement that "it is possible that stereo broadcasting will assume major proportions within the near future." That is the *unqualified* opinion now among manufacturers of home music equipment, records, and recorded tapes. However, NRN insists 1) that the present 50 to 15,000-cycle standards be maintained *only* on the main channel, 2) the second stereo channel be limited to 6,000 cycles, and 3) reception of *one* stereo channel "represents an improvement over normal monaural broadcasts".

In the light of these contentions, let us consider the operation of the Crosby multiplexed stereo system, and the service it provides to radio listeners — both those who have only conventional FM sets for monaural reception, and those whose FM sets are equipped with the Crosby adapter for stereo reception.

Fig. 5 is an elementary representation of a transmitter equipped for the Crosby method of multiplexed stereo broadcasting. The left and right microphones (or the two channels from stereo records or tapes) go to a mixing amplifier that has two outputs. In one output, audio channel A is combined with channel B ( $A + B$ ). This modulates the main carrier of the transmitter. The other mixer output represents the difference between the signals in channels A and B ( $A - B$ ). It goes to a sub-carrier generator which also modulates the transmitter.

With the Crosby method of transmission, conventional FM sets pick up the A and B channels combined. Thus, *all* the original music is heard. Similarly, the stereo channels are combined in recording studios to make master mono tapes. Otherwise, with mono playback equipment, only one channel would be reproduced.

However, on stereo programs originating at WQXR, New York, the Network listeners hear only one of the two stereo channels. NRN does not explain this, but it is perfectly true that reproduction from certain records and tapes sounds almost exactly the same on mono and stereo systems. George Marek of RCA Victor discussed this very point recently, explaining that it will be necessary to develop special techniques for stereo recordings of solo piano music, solo vocalists with piano accompaniment, string quartets, and small chamber music groups. They sound the same on stereo and mono because the left and right microphones pick up the same sounds!

This is not true of opera, choral, or orchestral music, however. If it were, there would be no reason for stereo! Actually, NRN listeners have complained about the deterioration of the program quality when the Network has carried WQXR's FM-AM stereo records and tapes, because the Network gets only the FM side of the music. WQXR's *live* stereo programs are limited to a chamber music ensemble, which sounds about the same on stereo or mono reproduction.

Fig. 6 shows how the Crosby stereo adapter, connected to a conventional FM tuner, separates the two stereo channels. Both the audio output and the multiplex output of the tuner are connected to the stereo sub-channel adapter. This is a simple unit which is already available at a price of about \$50.

In one circuit of the adapter, the main carrier signal ( $A + B$ ) is added to the sub-carrier signal ( $A - B$ ). The sum is  $2A$ , which is connected to one channel of a standard preamp, and to an amplifier and speaker. In the second circuit of the adapter, the main carrier signal ( $A + B$ ) is subtracted from the sub-carrier signal ( $A - B$ ) algebraically. The remainder is  $2B$ , which is connected to the other channel of a standard preamp, and to the second amplifier and speaker.

This system affords 15,000-cycle quality on each stereo channel, compared to the method proposed by NRN, which would carry up to 15,000 cycles on one channel, but not more than 6,000 cycles on the other. Even more important, perhaps, each channel provides 50% of the modulation, so that the received signal strength is equal on the two stereo channels.

NRN, in order to use two sub-carriers, one for stereo and one for background music, plus telemetering signals, proposed only 15% modulation on each sub-carrier, and 70% on the main carrier. This figures out that, on stereo transmission, the power on the second NRN stereo channel would be about 1/280 of the power transmitted on each channel by the Crosby system!

Dividing the transmitter power equally between the two channels of the Crosby system would affect reception from good FM tuners only at the very fringe of a station's service area. The NRN method, however, would reduce

<sup>1</sup> See "FM Must Withstand a New Attack", *HI-FI MUSIC*, 1958 Yearbook issue, page 192.

the receiving radius of the second stereo channel very sharply.

### “Compatibility”

15, 16, 17. NRN claims that “We cannot detect any impairment or degradation in the overall quality of our broadcasts when WQXR-FM is engaged in transmitting [one channel of] stereo programs to its local audience in the New York City area, as heard by our many listeners in upper New York State on a monaural basis.” This statement must be rejected as completely irresponsible and inconsistent. If there is no difference between music from a monaural source and from one channel of a stereo source, why should NRN believe that “it is possible that stereo broadcasting will assume major proportions in the near future”? And how can it be said that one part of the music from a stereo source is as acceptable as both parts combined in monaural reproduction?

From the point of view of the listeners, the Crosby system is truly compatible, for it affords the combination of

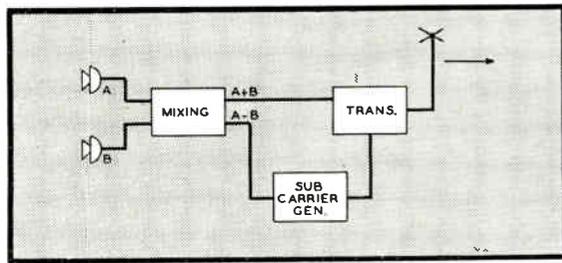


Fig. 5. The transmitter is modulated directly by both audio channels A and B, and also by a sub-carrier generator that is modulated by audio frequencies which are the difference between the two audio channels

the two stereo channels for those with mono systems, and the separation of the channels for those with stereo adapters. Further, there is compatibility between the stereo channels, since they are transmitted at the same power and with the same audio range.

The NRN stereo system is compatible with nothing except the emergency SCA Rules of The FCC. With a power ratio of 280 to 1 between the main carrier and the stereo sub-carrier, the stereo service area would be sharply limited, and the higher audio frequencies, which contribute so much to the superior quality of stereo reproduction, would be missing on one channel!

### AM-FM Stereo Broadcasting

18, 19. The combined use of an AM station and an FM station for stereo is valid only as an experimental means of determining public interest in this new technique. It contravenes the FCC requirement that the frequency spectrum be used in the most efficient way possible. Further, it is in conflict with the interests of station operators who are changing from FM-AM program duplication to the practice of separate programming in order to reach different audiences, and different tastes.

Looking ahead, as the Commission must do in any rule-making procedure, it is essential to anticipate the time in the not-too-distant future, when all broadcasting

will be done with FM transmitters, and the AM band will be released to other services. Certainly there is no justification for continuing indefinitely the use of two frequency bands for broadcast service.

### The Crosby System

20. It is sheer nonsense to discuss the use of combined FM and AM transmitters in connection with the Crosby system. The Crosby system only requires the use of an FM station. A slight deficiency at the low frequencies in one channel is not important to stereo reproduction, because there is practically no directional discrimination at that end. As for the necessity of purchasing an adapter in order to have stereo reproduction, that applies to any method of multiplexing, whether it is done by the Crosby method, or the method proposed by NRN.

### The Halstead System

21. It is not true that, with the system favored by NRN, “The normal frequency response and other high-fidelity

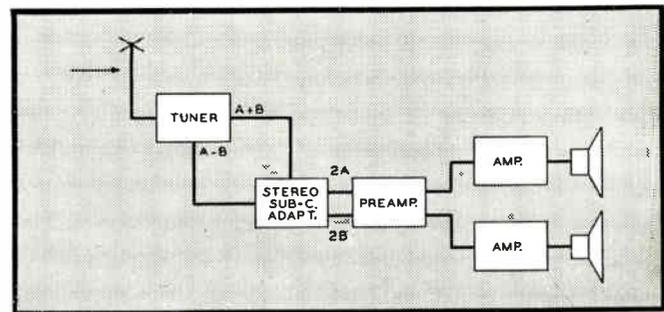


Fig. 6. The A + B channel and the sub-carrier channel modulated by A - B are demodulated. Then, in separate circuits, they are added to produce audio channel 2A, and subtracted to produce channel 2B

characteristics of both stereo channels are retained throughout the system from signal source to the loudspeaker.” The two stereo channels are very different in their audio characteristics, and the multiplexed channel is definitely not “high-fidelity” for it is limited to 6,000 cycles instead of 15,000 cycles, and the service range of the latter is sharply restricted in comparison to that of main carrier.

There is no reason to mention FM-AM stereo in a discussion of multiplexed FM stereo broadcasting except to becloud the issue. However, as a matter of clarification, it should be pointed out that, if the Crosby method is authorized by the FCC, the present FM-AM stereo broadcasts can be continued, and also the NRN multiplexed background music service — at least until such time as these practices are terminated by the Commission. Neither of these matters is at issue at this time.

### Credit Where Credit is Due

Multiplex transmission on FM is the invention of Major Armstrong. Much of his investigation of multiplex operation was carried out by John Bose, who was Major Armstrong’s assistant. The Serrasoid modulator used in multiplex FM broadcast transmitters was invented by James Day, vice president of engineering at Radio Engineering Laboratories, and is manufactured by the Standard Elec-

tronics division of REL. Murray Crosby's contribution is the "sum-and-difference" method of multiplexing, and the time, money, and effort he has put into developing the equipment and demonstrating it to FM station operators. To Louis Schweitzer goes the credit of recognizing the possibilities of Murray Crosby's system as an important advance in service to FM listeners, and for installing Crosby multiplex stereo equipment at his station WBAI New York. The first adapter units for stereo reception from WBAI are being manufactured by Madison Fielding Corporation, 5 Lorimer Street, Brooklyn, N.Y., and are now available.

#### **Your Opinion Is Important**

At the FCC, the Commissioners must consider the interests of all parties involved in controversial matters. The broadcasters, individually or through their associations, are represented by legal counsel and expert witnesses. Listeners

are represented only to the extent that they make their opinions known to the Commission.

The foregoing NRN statement and the discussion of the points covered were presented so that you will know that an effort is being made to persuade the FCC to authorize a system so inadequate as to discourage interest in stereo FM and therefore kill it, and to block authorization of a truly compatible system on which listeners with only conventional (monaural) FM receivers will hear the two stereo channels combined (as mono records are cut from stereo tapes), while those with stereo adapters will be able to amplify and reproduce the two 50 to 15,000-cycle channels separately, thereby realizing the full advantages of stereo programs from records, tapes, or live performances.

You can be certain that your opinion on this subject will receive careful consideration if you address a letter to the Federal Communications Commission, New Post Office Building, Washington, D. C. — MILTON B. SLEEPER



*All the audio equipment and controls are grouped together within this area. Photographs in this article are by the author*

## We Are Perfectionists, Too

This Installation Represents a Continuing Effort to Make Equipment Serve the Purpose of Providing the Finest Music for Home Entertainment—*By Lawrence Larkin*

THE HI-FI SETUP in our studio represents in no manner an ideal arrangement. It has grown irregularly, as our musical objectives have performed an erratic obligato against a theme of continually improving electronics. Back of it all, my wife and I never tire of listening to music well played. And as we live beyond the range of easy access to live music, we are in

the main dependent upon its reproduction. This we do under conditions to help give the illusion of listening to live music.

Prior to World War II, my fondness for the pipe organ led me into acquiring an electronic organ. And out of the struggle to make loud speakers emit a plausible organ tone, grew our present interest in hi-fi. About 1947, we

acquired a Hallicrafter SX42 tuner-amplifier and enjoyed listening to Major Armstrong's station in Alpine N. J. At that moment we seemed to be on the threshold of a new world of musical reproduction over the air, although the realization of our hopes was deferred much longer than we expected. Gradually, in the meantime, we assembled a record changer, FM tuner, and amplifier, and we began to think in terms of woofers, tweeters, and crossovers. Somewhere along the line, a small tape recorder muscled in.

After an eight months around the world trip in 1957, we decided that we would return to Bali and record some tapes of their wonderful gamalan music as it is played in their temple ceremonies — so much more entrancing than

in musical tone. The unenclosed pipe organ sounded superbly, prior to the hurricane of 1954 which swamped the blower motors. The acoustics were slightly damped deliberately for electronic reproduction by putting up many lanterns, banners, and other objects acquired in the far east.

During the monaural days we favored two sound reproduction systems which could be used separately or in variable combination. For detached listening, a floating tone that was non-directional coming in part from ceiling speakers was favored whereas, for critical listening, a directional source of sound was employed in the area of the studio where it would have been logical to place live music. Frequently a certain amount of both were mixed,



Two speakers of the phantom circuit, not visible in the illustration at the right, are indicated by arrows in the view above. Note that one is mounted behind a grille in the ceiling



Three more phantom-circuit speakers shown here augment the left and right woofer-tweeter sections

when the same players perform in metropolitan theatres. We realized stereo would be the only medium that could capture their delicate percussion tones. Thus we acquired a Concertone stereo recorder with two Telefunken microphones, hoping to learn from them in the way a veteran polo pony usually manages to teach a beginning player. And for the trip we planned a portable recorder prepared for tropical climate.

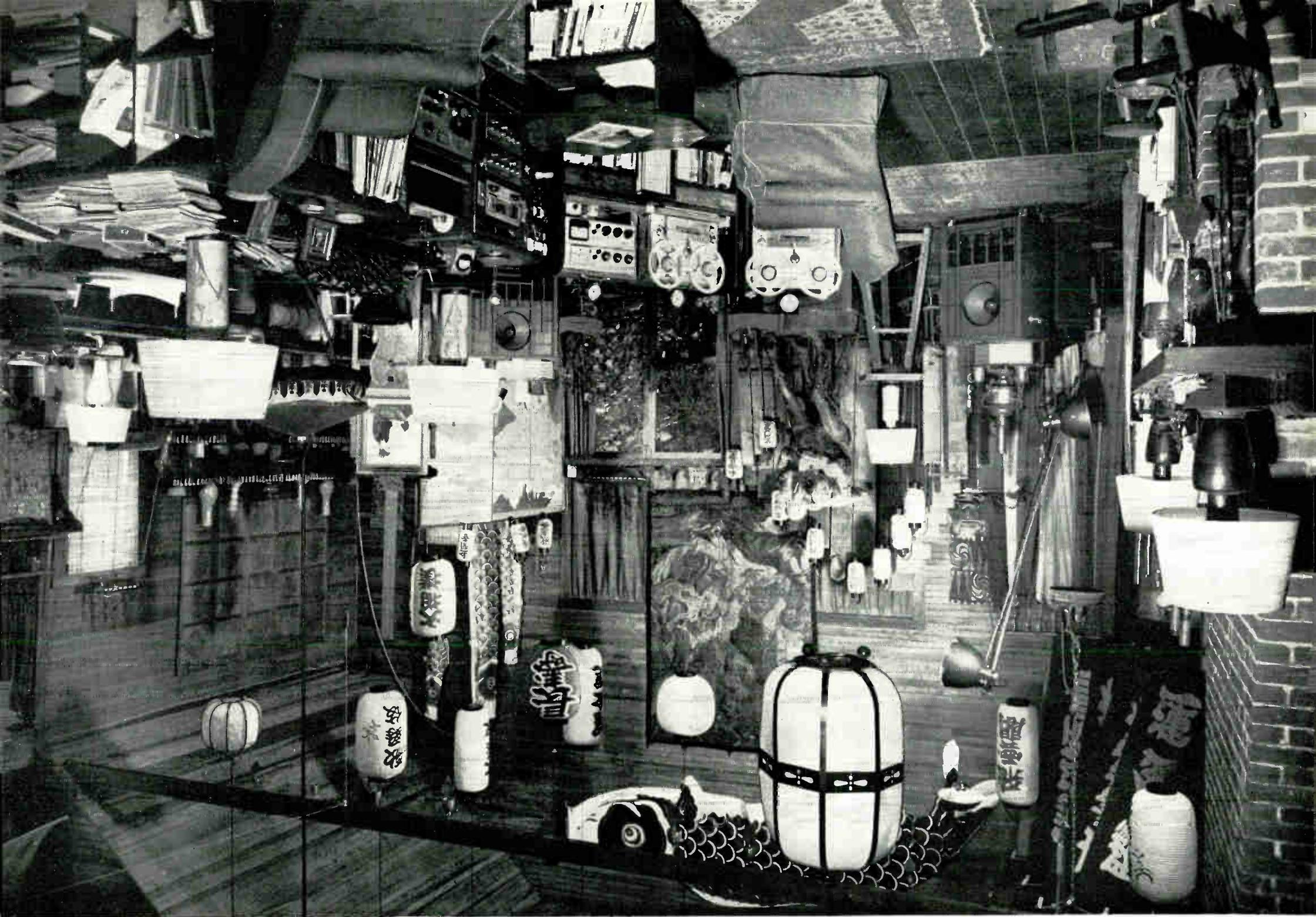
Unexpectedly, our objective changed, and while we are still on our eventual way to Bali, it will be without recorders. Having bought the Concertone however, we regarded it primarily as an instrument of musical reproduction. We delved into stereophonic sound — the experimenting with, and melding of electronic components into one instrument of beauty has been very exciting. As we were frequently in advance of our technical knowledge, hums, headaches, and frustrations were the order of the day. Eventually, though, we completed the installation illustrated here.

The studio is entirely wood-walled, and is very bright

the proportions depending on the type of music played and the mood we were in. Nothing is as tiresome as an organist who fails to change his stop registration — or a hi-fi enthusiast who plays everything at one setting.

In changing over to stereo sound reproduction, we eventually discovered we were blessed with architectural problems which prevented us from placing our speaker cabinets in the standard positions. Where we would have put our left-channel speaker, there was a built-in 16-ft. organ stop, plus an organ console. And the logical area to locate the right-channel speaker was occupied by a painted wooden screen that encloses the pottery-glazing corner. As a result, the speakers were placed about 7 ft. out from the back wall, against wooden background objects that go off at an angle. The breaking up of such sound as travels to the rear and is then reflected from the back wall produces an accoustical delay that is an unexpected success. In one of the illustrations, the present locations of our speakers are indicated.

Both left and right-channel speaker units are identical,



each consisting of a University C15 woofer and a Janszen electrostatic tweeter. The woofers are mounted in heavy cabinets which have been rebuilt to an extent that the manufacturers might not care to have their name associated with them. The partial horns incorporated within extend the base a reasonable amount. These speaker units are each driven by a McIntosh 60-watt amplifier, controlled by a Marantz audio console. Speaker balance and the volume level are controlled by the preamplifiers and amplifiers.

The distance between the left and right speakers was determined by listening to test tapes from the far end of the room. However, we soon found that while the test tapes were recorded under ideal conditions, some of our recorded tapes were not. To close the apparent gap between speakers caused by some tapes, would make it necessary to place the speakers too near together for other music. It so happened that the left speaker was mounted on heavy casters (to give ground when space is needed for photography), and it is easy to move. But the idea of shifting speakers seemed objectionable. The matter came to an unexpected solution as follows:

One afternoon Louis Sorrentino and Albert Freeman of Liberty Music Shops visited us. One of them said to the other, "How would this do for a phantom circuit?"

"That would call for a third amplifier," was the reply. These intriguing remarks were buried owing to concentrating on the advice they were giving in regards to speaker balance and single volume control. After they had gone, I found I was left with the terms "phantom circuit" and "third amplifier" and little else. A third amplifier naturally implied a third and central channel, which by necessity would have to be fed some way from the left and right channels without disturbing them appreciably. And this channel should have variable volume and speaker combinations and not three matched channels.

After experimenting, I found that a small amount of signal could be bled from each channel thru .47-meg resistors, one tapping each cable between a Marantz preamplifier and its associated McIntosh amplifier, and the sum fed into the phono input of a Waveform C5 preamplifier, a Waveform A-20 amplifier and then to the mid-channel speakers. The advantage of having a third preamp was the use of its treble, base, and volume controls.

Considerable time was taken in marshalling together various speakers, placing them about, and building special cabinets for them. Eventually we realized that we were using our phantom circuit much as a portrait painter employs a background to bring out his main figures. The sound from the phantom circuit is directed against the back wall from speakers under the statue; from the ceiling at the top of the back wall; and from three unmounted speakers placed across the back wall at a height of half way to the ceiling. These three groupings of speakers making up the phantom circuit can be controlled from the master control panel.

We are embarrassed in describing this phantom circuit as we are aware it violates much of good audio practice. Our feeble defense is that it sounds beautiful. We vary its composition and volume according as to what we feel

helps produce the illusion of live music. As a portrait painter frequently uses the scrapings of his palette to paint a background, so did we ransack our attic for equipment.

Part of the time we use the studio as a workshop, and enjoy detached listening to music. In that case we frequently only use the phantom circuit — and that only in part, saving the full system for more attentive listening. Another method of listening was made possible by piercing three sound ports in the wall between the living room and studio. From the living room, it sounds as if the entire adjoining studio is being used as an acoustic chamber. Again, if we are listening to someone speaking over the radio, the voice seems more intimate if a small monitoring speaker is connected and brought in close.

We feel that one of the most important factors in a hi-fi setup intended for pleasure is the ease of operation. We have worked towards evolving a system of controls that is both simple and visual. Wherever practical, neon indicator lights are mounted next to key switches to indicate which components are in circuit. We are in complete agreement with the ideas expressed by Thomas A. Kelly in his article "Listening in Comfort" [Hi-Fi Music, May-June 1957]. Thus we have our console in the form of an arc, with an armchair on casters in the center. There is space for tapes in shelves under the recorders, and in an adjacent table. The latter revolves on casters so that tapes can be extracted from either side without getting up.

A second Concertone tape recorder was added so that continuity in recording or playback can be maintained, or tapes duplicated. In order to avoid shifting connections, all recording and playback cables between the Concertone recorders and the Marantz preamplifiers lead through a two-gang, three-way switch, so that the shift from one recorder to the other is instantaneous. The third position permits one recorder to playback while a duplicate is being made on the second one, and passing the signal on to the amplifiers. In order to balance the two recorders a Heathkit VTVM is used either with a signal generator or a pre-recorded tone tape. This permits duplicate tapes to be made in reverse at 15 ips. without recourse to aural monitoring.

We found by accident that a signal, FM radio for example, can be fed from the Marantz preamplifier to the Concertone preamplifier, back through the Marantz, and out into the amplifiers and speakers. The advantage of this circuit is that the recording level of the tape machine is maintained without the tape being in transport. Thus at the end of an announcement we do not want to put on the tape, we can start to record instantly without loss of the first few notes of music, as frequently happens in conventional systems.

Two other conveniences come to mind. We have an electric clock in circuit so that it only runs when tape is being transported, and of course it is shut off when the tape runs out. In addition to timing recordings, this tape-timing clock is of considerable use in determining the length of play of miscellaneous tapes. Another convenience is a microphone kept plugged in for use in recording data on the first few feet of newly-recorded tapes. This



*Only the equipment cabinet at the right is fixed. The other units can be moved into convenient positions. Such ease of operating the system makes listeners unaware of the equipment. The second tape machine had been pushed out of sight before this photograph was taken*

information can be bypassed readily when playing the tapes to outsiders, and later be transcribed and erased.

Both Concertone recorders are on heavy bases with large casters. There is sufficient cable length so that they can be pushed aside without disconnecting any circuits. In our case, we occasionally need additional space for photographic purposes. In addition to the tape space below, there are two drawers underneath where various emergency tools are kept. With us the unexpected happens — one guest caught her shawl in one of the tape reels, from which it was fed into the tape transport, with results not covered by the manufacturer's book of instructions.

At this point, I should pass from the electronic to the harmonic side of music. While we frequently play music to ourselves either informally or carelessly, we have learned that outsiders gain much more pleasure if we increase the illusion of live music. This can be augmented by the use of two tape recorders preset and played in succession to avoid the whirring, rewinding periods in which attention of the audience is lost. Sometimes we put the recorders half way down the studio from the listeners, so that the sound seems to be emanating from the revolving tape wheels.

The best illusory effect is obtained in the evening. All the forty odd lights of the studio are controlled by three

dimmers, which permit us to lower the lights as in an auditorium prior to a concert. And in the dim glow of the lanterns at the far end of the studio, the music seems to come alive.

If our hi-fi system appears to be altogether unorthodox, let me reiterate that like Topsy, it just grew. We feel affection for it in spite of its seemingly unplanned disarray. Our musical friends find, as we do, that it produces extraordinarily beautiful music. And so do some of our engineering-minded hi-fi friends, on the rare occasions when they stop polishing cabinets or designing more complicated circuits long enough to visit us. We too, find ourselves often involved in the endless chase of perfection of musical reproduction. Then slightly out of breath we draw ourselves up and reflect on Gary Kramer's remark: "The great enjoyment of music comes from understanding its esthetic beauty, rather than from concern with the techniques by which music is made."

*Mr. Larkin says that his installation "grew like Topsy." He is too modest to admit that every element of his system "grew" from the most painstaking study and experimentation. In the same manner, he has developed techniques for handling color in portrait photography that have won him a leading position in this field. He does all his developing and printing in a laboratory which adjoins the studio illustrated here.*

# The Truth about FM Broadcasting

Here Are Some Amazing Facts about the Progress of FM Stations During the Past Two Years, and the Growth of FM Audiences, Disclosed for the First Time in a Survey Made for Brown University — *By Lyman Allen*

EVERY MONTH this year a growing number of the purveyors of statistics on Madison Avenue have noticed and frankly wondered at the FCC figures which are causing more and more people to say that we are in an "FM boom". That's a phrase which FM broadcasters haven't heard for a decade, and they and Madison Avenue alike are only beginning to adjust to the new state of affairs.

What are the statistical highlights to support the case for an FM boom?

- In eight cities — Boston, New York, Los Angeles, Philadelphia, Chicago, San Francisco, Washington, and Baltimore — all FM channels have been assigned. Availabilities have come to an end.

- On June 30, 1958, 108 construction permits for FM stations were issued to new FM broadcasters. The figure for the whole year of 1957 was just 71.

- The number of FM stations on the air had dropped to a low of 530 two years ago. There it stayed till June of 1957. By June of 1958 the total had risen to 549.

- Through June 30, 1958, FCC figures show only 2 FM license or construction permit deletions. That's .003% of the total authorized FM stations. Only 5 years ago the figure was as high as 13%.

- Most of the new growth in FM is taking place among FM stations *without* AM affiliates. Of the construction permits issued this year, about 65% have gone to FM independents. Only a year or so ago, the ratio of licensed FM independents to FM-AM stations was about 19%.

## Source of This Information

Those are some of the figures which are raising eyebrows and incomes in the American FM industry. But what is behind the FM boom? If incomes are going up for some stations in some areas, what can less fortunate FM broadcasters learn from the success of others? To find the answers to these questions and to establish as closely as possible the status of FM generally, in March of 1958 I sent a 35-question survey to every FM broadcaster in the United States. To make possible a comparison of FM then and now, the survey was modeled closely along the lines of the 1956 study by the National Association of Broadcasters (NAB) of its member stations.

Response was excellent. Of 419 commercial FM-AM stations, 36½% responded, and of the 83 commercial FM independents 58% replied. Why such good response? Because the FM broadcaster of 1958 is aware that the tide

has started to turn in his favor. He is anxious to continue a high standard of service to his listeners, and he knows that certain stations in certain areas are making big profits with concert music formats which a few years ago were regarded as radio suicide. While it is standard in AM radio to broadcast programs in order to sell advertising, the FM broadcaster as often as not sells advertising in order to broadcast programs. Such a philosophy has given birth to some radical concepts of commercial policy, and today's FM broadcaster is not likely to miss a trick if it can help him co-ordinate FM on the air with FM on his account books. Response to the survey showed stations were solving this problem with increasing success. What follows is a summary of the responses of the FM independents and FM-AM combinations tabulated separately to give the reader a rare view of what is happening on the other side of his loudspeaker.

## FM Program Preferences

What do you hear on the air and what success does your station have in finding sponsors for it? Asked to check a list of program features and to indicate if they had proven salable recently, FM stations noted these top ten features in their formats as being most often played. Column 1 lists the feature, column 2 how many times FM independents checked it, column 3 the percentage of independents who found it salable, column 4 how many times FM-AM combinations checked it as a feature of their FM-only programming, and column 5 the percentage of these finding it salable.

FEATURE	FM Independents		FM-AM Combinations	
	TIMES MEN- TIONED	% FINDING FEATURE SALABLE	TIMES MEN- TIONED	% FINDING FEATURE SALABLE
Classical music	30	80	34	59
Background music	28	68	7	71
Semi-classical	25	80	21	62
Jazz	21	80	9	22
Broadway musicals	21	57	9	56
News	19	74	7	71
Sports	6	67	17	94
Folk music	14	29	3	33
Stereo broadcasts	19	85	4	75
Popular music	13	46	7	57

FM sports programming by FM-AM stations is the feature which most distinguishes those stations from the

FM independents. The salability column shows that sports is the most lucrative feature of FM-only programming by FM-AM stations. For FM independents, the honors go to stereo, classical music, and jazz.

On the whole, the chart shows greater over-all sales success of those last features by FM independents than by FM-AM combinations. The reason is easy to guess: independents have no source of income to rely upon but their own, and they make their sales efforts accordingly. But FM satellites of AM stations usually can turn to poppa for their allowance if necessary.

Perhaps the most interesting comment written in concerning format came from a new station in Southern California. Part of this manager's letter follows:

"On an experimental run extending over several months, a new FM station which I operated in this area presented all types of music in order to avoid stacking an audience, and then put on a prolonged campaign to encourage listeners to express their preferences. The first 1,500 responses were analyzed with the following results.

Variety in programming	365 Yes	28 No
Organ	161	15
Classical	103	23
Semi-classical	80	0
Popular	69	9
Jazz	55	41
Stage & Film	37	1
Opera	31	6
Romantic or Mood	25	1
Piano	18	0
Folk	16	1
Dance	15	0
Hi Fi Demos	8	0
R & Roll, R & Blues	2	37
Hillbilly	1	6

"I might add that later on numerous announcements were made suggesting that the station might become a Rock-and-Roll-Rhythm-and-Blues outlet, and the request was made for listeners to indicate their preferences in this matter. In three days' time there were two yes, and 272 no."

For the FM independents, religion, local events, drama, live music, education, poetry, and readings followed popular music closely in frequency of mention. Of these, live music with 8 mentions and 75% salability deserves notice. Only one FM-AM station mentioned live music as a feature of its FM-only time, another indication of the greater efforts of FM independents to bring more interesting programming to their broadcast day.

### Big Demand Is for Stereo

But the most salable feature of the FM independents is stereophonic broadcasts, in my opinion quite certain to be the biggest boon to FM broadcasting since the advent of high fidelity itself.

Stereo is new. The battle over recording techniques still goes on. The Federal Communications Commission is currently deeply involved in debate over whether to allow FM stations to engage in the only perfect method of stereophonic broadcasting, multiplex stereo. This involves

an FM station's main channel in combination with a multiplex signal from the sub-channel.

Its advantages over other methods of stereo transmission are inherent. FM-AM stereo can be no better than the aurally imperfect sound of the AM. Stereo by two FM stations overcomes this problem but means some mismatch of coverage patterns and necessitates the broadcasting of only one program at a given time by two stations. Both those methods mean an imbalanced program for the person who has only one FM receiver. Multiplex stereo assures all-FM stereo, involves reception from only one FM station, thereby assuring a match of signal areas, and makes it possible for the FM listener who does not own an adapter to receive the FM multiplex signal still to hear a fully-balanced monaural program.

One question being debated by the FCC is whether FM multiplex receivers should be sold through the same outlets as other hi-fi gear or whether the present rule in regard to all multiplex services of an FM station shall remain in force: that multiplex receivers may be rented from and serviced by authorized FM stations and dealers only. The rental procedure would mean an enormous headache to the generally burdened and skimpy staffs of FM stations, while the selling of the receivers through regular outlets would mean an unlimited potential — both programmatically and financially — for multiplex stereo from FM stations.

Interest in stereo by FM independents is greater than by FM-AM stations. Currently engaged in stereo are 37% of the FM independents and 33% of the FM-AM stations. Planning to begin stereo broadcasts in the foreseeable future are 65% of the FM independents and 36% of the FM-AM stations. On the basis of total responses to the survey, this means that 75% of the nation's FM independents will be broadcasting stereophonically in the foreseeable future while 42% of the FM stations with AM companions will be so involved.

Current methods and future intentions of stereo broadcasting by FM independents brought interesting comparisons. At present just as many independent FM stations combine with other FM stations as do with other AM stations. Only 1 independent stated that he uses his multiplex signal for stereocasting, but of 24 independents planning to stereocast in the foreseeable future, 13 plan to do so with their FM multiplex signal, 6 with another FM station, 3 with another AM station, 1 with a television station, and 1 remains undecided.

FM-AM stations of course combine in their stereocasts, but on the question of future plans, 2 FM companions of AM stations indicated they would use multiplex signals and 7 were undecided. Thirty-two more plan stereocasts with their AM companions.

The implications to FM broadcasting of this trend to stereophonic sound are so great that it is almost impossible to foretell their total effect. But the effect is certain to be entirely positive.

### Separate Programming for FM

I have so far pointed up the gains on programming fronts by the independent FM broadcaster. These gains were highlighted in July of 1958 when CBS-owned WBBM in

2. It's nearly impossible to make it succeed in areas where there is commercial competition with similar programs.

3. Relations with listeners and listener complaints consume time, correspondence, nerves, and money. As one former public subscription broadcaster put it, "The blessing is definitely not unmixed. Every guy who gives you \$2.00 a year figures his donation gives him the right to program the station, and it often costs a lot more than \$2.00 to try to keep him happy."

A much more solidly commercial means of support which has captured the imagination of hordes of FM broadcasters is multiplex. Multiplex, which is the simultaneous transmission by a radio station of two or more independent signals on the same carrier, is possible on FM but not AM. Broadcasters see in multiplex the opportunity to supplement their commercial broadcast revenues with income from the rental of such services to subscribers as background music in stores, restaurants, and factories, stock reports to investment houses, traffic light control to city governments (now being tried in New York), and other diverse uses where one-way radio signalling is desired.

#### Multiplexed Background Music on FM

One of the most important applications of multiplex is in multiplex stereo, already discussed earlier. Hope is strong that the new FCC hearings will bring about the desired revision of multiplex rules, permitting the full development of multiplex stereo by broadcasters.

Thirty percent of the FM independents and eight percent of the FM stations with AM companions are already transmitting multiplexed background music. Of the FM independents who do not do this now, as many as 67½% plan to in the foreseeable future, as do 9% of the FM-AM stations. Another 16.9% of the FM-AM stations and only 7% of the FM independents remain undecided. Of the FM stations now carrying multiplexed background music, all but 2 are either profiting or holding their own. Only 2 said that they were losing money.

Multiplex seems to be justly regarded as a fairly safe venture by the majority of the FM industry. Certainly it promises to play a major — if not *the* major — role in the financial future of FM, provided it is permitted free growth by the FCC. The Commission, however, charged with regulating the broadcasting industry "in the public interest," is understandably concerned about those operators who open up FM stations not to provide broadcast service to the public, but rather to sell background music service to commercial subscribers. It is safe to say that if these so-called broadcasters increase in number, they will soon find themselves being closely watched by the FCC. The FCC views background music as a means of securing additional revenue in order to provide a better public broadcast service, not as an end in itself.

The opinion is strong among segments of the broadcasting industry that multiplex enthusiasm is responsible for the entrance into FM of the majority of newcomers. The interest *is* strong, but it is not nearly as strong as a general interest in broadcasting. Asked "Do AM-only

broadcasters in your area show more interest than in the past in applying for FM facilities?" 128 respondents said yes, 124 said no, and 16 did not know. (NAB comparison, 1956: 20 yes, 124 no, 1 don't know). The next question — "Why?" — brought a variety of responses, the most common of which were on the positive side: hi-fi interest 18; listener interest 11; multiplexing 8; to expand AM daytime operation 7; stereo 7; rise in FM penetration 7; FM resurgence 7.

Other responses mentioned "FM is profitable," "demand for good music", "fear loss of audience to FM," and "public demand". In all, of 86 replies, only 9 suggested non-broadcast services as an incentive.

Of the negative answers, the first 2 actually are positive, reflecting demand for FM facilities. They are "most others already have FM" 8, and "no more local FM channels available" 5.

Public enthusiasm for FM has kept pace with broadcaster interest. In answer to the question, "What change have you noticed in FM listening and response during the past year?" 107 said increase, 6 decrease, 24 no change, 17 no opinion. In 1956, the NAB tallies read increase 76, decrease 8, no change 71, and no opinion 13.

#### FM across the land

The above question has more meaning when it is related to specific areas of the country. In some areas no FM broadcaster could have honestly considered checking "decrease", and in some areas there were not even stations to which questionnaires could be sent.

In the past year or two 3 cities — Boston, Los Angeles, and New York — have each laid claim to being "the FM capital of the nation." Each has a good case for the title, and each — plus five others — deserves particular mention. In eight cities — Boston, New York, Los Angeles, Philadelphia, Baltimore, Washington, Chicago, and San Francisco — FM channel availabilities have come to an end.

**Boston:** Although born in New York, FM went through its teething and adolescent stages in Boston, home of the Yankee Network, from which Paxton and Mt. Washington were programmed. Boston FM penetration (total homes with FM in ratio to total homes with radio) rose higher faster than anywhere else. Now second to New York in this respect, it makes claim for the title on the grounds that it was the first city to which all FM channels were assigned; has as many FM stations as AM; has more FM on at night than AM; since late 1957 has seen two new independents join the FM field (WBCN and WBZ-FM); and now is the head city for the Concert Network, a group of 5 FM independents planning network operation from Boston to New York. On top of this FM activity, it is reliably reported that a new FM station will move into Boston from a nearby city and become an all-jazz station.

**New York:** FM came first to New York but did not experience rapid growth in the beginning. New York FM penetration leads the country with nearly 60% of the metropolitan area's homes FM equipped.

An FM milestone was made in metropolitan New York

when WPAT of Patterson, New Jersey, reinstated its FM last year after having abandoned it several years ago.

**Los Angeles:** No one will dispute Los Angeles' claim to being the nation's most active FM city. Los Angeles has gone mad over FM, and when Los Angeles goes mad over anything, it is an almost hysterical kind of frenzy. No generalizations about FM anywhere else apply in Los Angeles, and nothing about Los Angeles FM applies anywhere else. To wit:

1. Pulse, the nationally recognized survey organization, reports there is more FM listenership in Los Angeles than AM.

2. Two respondents observed that they were making money when they went on the air; one that he was sold out.

3. FM in Los Angeles serves a wider range of tastes than AM does anywhere. There are all-pops stations, all-classical stations, an all-religion station (commercial and profitable), and an all-jazz station.

4. FM is vigorously promoted in Los Angeles. The station with the religious programming regularly deploys sound trucks into the city streets for promotion.

Whether or not we hope to see FM in the United States develop as it has in Los Angeles, it is there that FM is most swiftly reaching maturity, the yardstick for which is black ink in the books of account. Only on the West Coast has FM been able to flourish on the basis of its merits, and that's why its stage of development is ahead of the East. In New England, New York, Washington D. C., and other areas, FM had a good technical pre-war start and advanced without the help of hi-fi.

In 1945, with about 55 stations on the air, the FCC changed the FM band, and FM was crippled. As soon as it recovered, it was hit by television. The hapless losing years then faced by FM broadcasters, the disillusion of advertisers and listeners, and the enormous financial burden of starting all over again from scratch left scars which salesmen of FM time will tell you are not yet entirely healed. In Los Angeles, FM started later, on the crest of the hi-fi wave, and has surged forward on the basis of its merits, often inundating AM. A station manager there remarked, "A customer in a hi-fi store in L.A. would no more buy a hi-fi rig without an FM tuner than one without a speaker." By contrast, a hi-fi dealer in a medium-sized city in the East once told me that he had found a great new way to sell FM. He runs advertising in the local paper saying, "Now you can add FM to your hi-fi system." The difference is promotion.

There are 22 FM stations on the air in Los Angeles with three applications pending for the last two channels.

**Philadelphia:** Perhaps the most striking thing about FM in Philadelphia is diversity. In Boston, 3 FM independents program, promote, and sell similarly. In Philadelphia WFIL-FM, WFLN, and WPEN-FM all follow different paths. WFIL's operating hours are short and its sales methods revolutionary. The average FM independent who makes much of his high standard of commercial presentation will find that WFIL consistently goes him one better. It sells no one-minute spots and no 5-minute programs. An advertiser can buy a minimum of three one-hour

programs per week only, and he has no say about when his program will be aired. They are systematically rotated by the management. Three time-tested sponsors now endorse the format. Programming at WFIL looks for a balance between the long and short hairs.

Catering more to the long hairs and operating longer hours is WFLN, one of the nation's older and more successful FM independents. (WFLN this year added AM to its facilities.) Announcers pay due respect to the station's heritage over the air by reversing the usual order of things and citing the station's FM call letters first. Probably on no other FM-AM station is the FM so played up by comparison to the AM.

The musical format of WPEN-FM is lighter and more attuned to the listener who prefers background music. The station has been a pioneer in the development of FM subsidiary services.

Three applications are pending for the last two FM channels in Philadelphia.

**Baltimore:** Development of FM in Baltimore has been rapid in the last two years, and now three applications are pending for the last 2 channels. The city's only FM independent with a concert music format is WITH-FM.

**Washington:** A broad base of FM interest in Washington has been fostered by WWDC-FM and WMAL-FM, offering light classics and pops, and WASH and WGMS-FM, programming on a more serious level. WASH was among the first stations on the original FM band, and their pioneering work may be credited with building much of near-by Baltimore's FM enthusiasm.

One application is pending for the city's last FM channel. Washington and Chicago can both boast of more FM stations than AM.

**Chicago:** The epitome of high standards in broadcasting come from Chicago's WFMT, winner of one of three Alfred I. du Pont Radio and TV Awards for using radio "to enlarge and enrich community experience". WFMT is what might be called a commercial educational station. It is successful in a market where 2 other FM independents, WNIB and WFMT, offer about 150 hours of classical music programming. In Chicago 2 applications are pending for the last channel.

**San Francisco:** San Francisco has six or seven FM stations, the oldest of which is KEAR, broadcasting a predominantly classical music format. FM interest in San Francisco is sufficiently strong to support the nation's only full-time exclusively public subscription FM station, KPFA, and its sister station, KPFB, each with exclusively concert music formats. Three applications are pending for the last 2 channels.

Other cities of vigorous FM activity are Miami, Detroit, Houston, Seattle, Newark, Pittsburgh, and Cleveland. Several states are still without FM service. They are Montana, Idaho, Wyoming, North Dakota, South Dakota, Nebraska, Vermont. In Alaska, the FM band is given over by law to Government use only.

#### The Future for FM

First and foremost, the FM band must be left alone by the FCC. This subject was thoroughly covered in the 1958

Yearbook issue of Hi Fi Music. Let it be said briefly here that demands for radio space by non-broadcast services — industrial, transportation, public safety, common carrier services, etc. — amount to a staggering quarter million applications each year, and the frequency space isn't there. A few channels could be created by the simple expedient of chopping up the FM band and giving some of it to the commercial applicants. The plan would make obsolete all present FM transmitters and receivers. It would kill FM, probably forever. The majority of survey respondents said they would not start over again in the FM business if this happened.

Appeals by FM stations and the Hi Fi Music article last year brought thousands of letters to congressmen and the FCC. Finally, in mid-winter, the FCC issued a statement that it was "literally flooded" with protests and inquiries. Would FM listeners please be advised that "no rule-making procedure" was presently contemplated? Now the subject of revision of the 25 to 890-mc. band (containing FM, VHF TV, and UHF TV) is up again for hearings to start in October.

Left alone, FM can expect continued and increasingly rapid development. This development could be speeded by some effective organization of FM networks, sales representation covering the major markets, or solid FM promotion by big networks.

But until FM networks appear, individual FM stations will have to do a more effective job in publicity and sales. It might be noted here that the New York advertising agency which buys more FM time than any other company or agency in the country is also an agency which specializes in getting immediate, concrete results for its clients. As FM operators know, every order for FM time coming from Maxwell Sackheim is replete with forms for filling in daily mail and telephone response.

As the man who buys more FM time than anyone else in the Country, Joe Gans's opinions are worth careful consideration. FM stations give him too few facts, he says. Not many FM stations have been able to afford the expensive quantitative audience studies provided by AM stations, but most FM stations do not give him the information they do have: operating hours, programs, news-cast times, radiated power, qualitative audience measure-

ments, success stories, and cost breakdowns. He also argues that FM salesmen take no for an answer too readily, and seldom go to the top when trying to make a sale.

What is Madison Avenue supposed to do about the FM station that does give all the facts but can't come up with the survey-backed figure of the number of listeners to a given program at a given time? This year admen are being told in articles and by spokesmen from within that they should stop judging FM as it does AM, that they pay too much attention to how many people can be reached at 8:00 P.M. on a given evening, and too little to the characters of the FM audiences. Yet these people are the same ones who often advise FM broadcasters that they should emphasize their differences from AM, not their sameness. For the time being the case rests on the statement of a New York timebuyer now experienced in FM: "If a time-buyer wants to know more about FM, he should try it. Its costs are so low that it won't hurt." Timebuyers gambled on TV before they had all the facts. Now why not on FM?

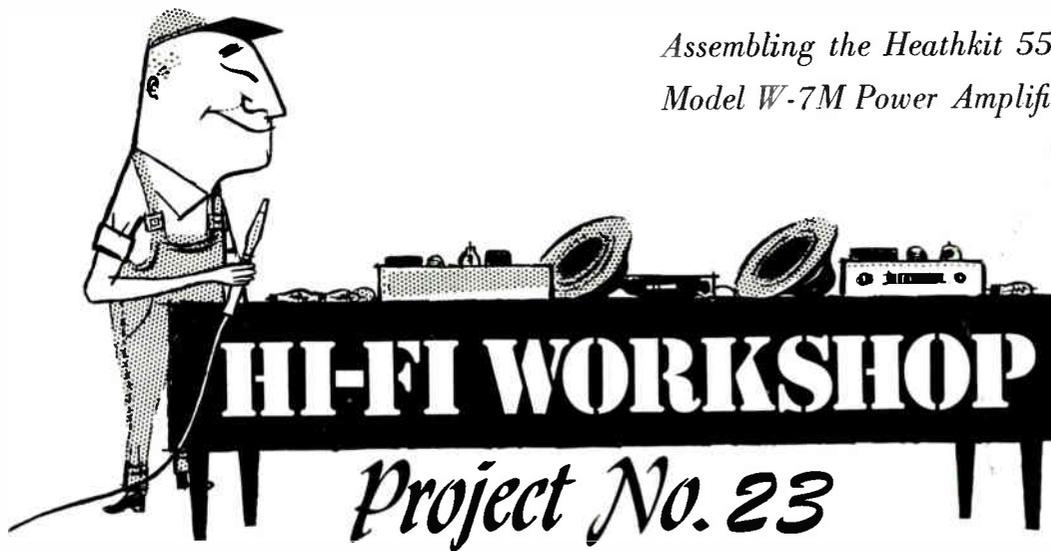
Madison Avenue's new uncertainty is a positive sign. If they are now undecided and debating ways to judge this new and different medium, that is more than they were doing two years ago.

The FM boom rolls on despite the recession. Predictions on FM's future range from cautious optimism to the statement that FM will replace AM, not just eventually dominate it. Those inclined to take the idea with a grain of salt will be interested to know that it is supported not only by those who sell FM but also by those who are the biggest buyers of it. In my opinion, FM will dominate AM as a natural course of events, not only because it is a superior broadcasting medium but also because it is beginning to get its well-deserved recognition as an advertising medium. This recognition makes it possible for FM to build audiences, improve programming, and sell itself more effectively. Now that the ball is rolling, I see no reason it should stop.

*This report on FM broadcasting summarizes a survey for the Department of American Civilization at Brown University. The author was Research Director of this project. Copies of the full survey can be obtained from Lyman Allen, Laurel Drive, South Lincoln, Mass.*

*Assembling the Heathkit 55-Watt*

*Model W-7M Power Amplifier — By James Jewell*



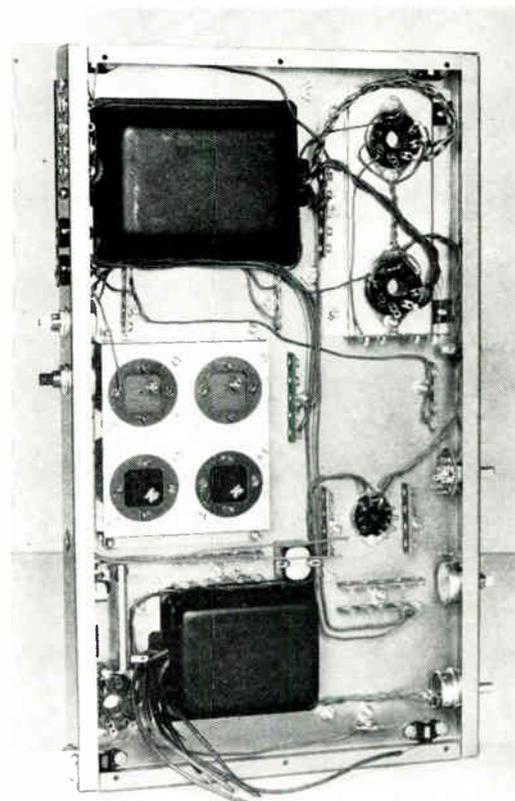
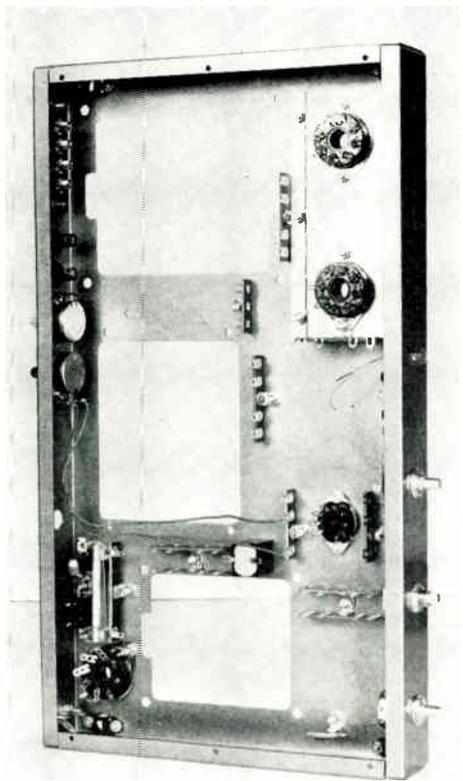
**T**HE Heathkit model W-7M power amplifier is of interest not only for its excellent performance, but because it breaks the power-price barrier at 55 watts for \$54.95! This low cost is not achieved by any compromise in the component parts or in performance, but by excellent design and the saving that can be effected by doing the assembly and wiring one's self, thereby eliminating the cost of factory labor. There is a complete presentation of performance characteristics in the curves furnished in the instruction book. Information on the test procedures includes a list of the laboratory instruments

employed for the measurements, and the oscillograms of transient response, over bad recovery, and stability.

**Details of the Circuitry**

According to the performance data, the output of the W-7M is 3.5 watts at .5 volt input, 14 watts at 1.0 volt, 31.5 watts at 1.5 volts, and 55 watts at 2.0 volts input.

From the volume control across the input jack the signal is applied to the control grid of the 6AN8 pentode section through a .1-mfd. coupling condenser and isolating network. Here the signal is amplified and fed through an



*Fig. 1. These parts are mounted before the wiring starts. Fig. 2. With the transformers and filter condensers in place, this much wiring is done*

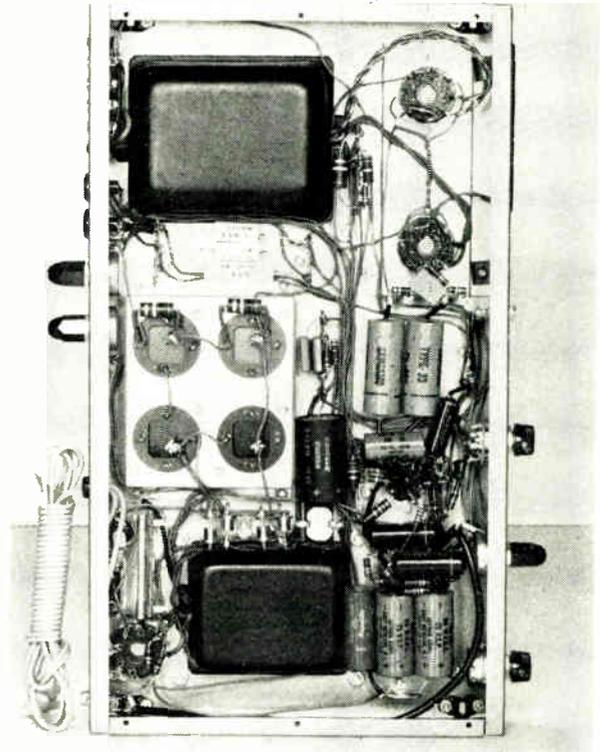
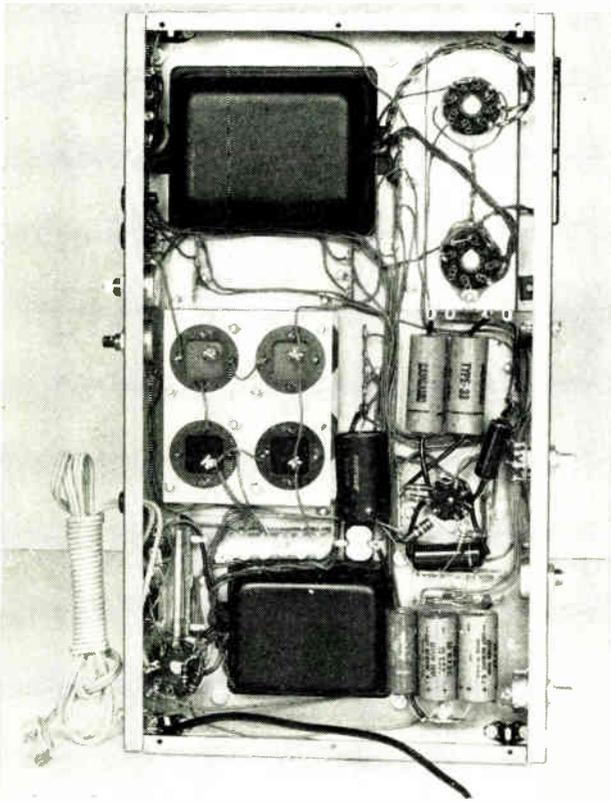


Fig. 3. Capacitors and resistors are added as the work proceeds. Fig. 4. The finished amplifier, ready for the bottom plate, tubes, and cover

RC network to the grid of the 6AN8 triode section, used as a split-load phase inverter. This stage is not used for amplification, but to produce signals on the cathode and plate opposite in phase and equal in amplitude to the signal on the grid. The out-of-phase signals are fed through .25-mfd. condensers to the grids of the EL-34 output tubes. The latter operate with fixed bias, supplied by a half-wave selenium rectifier, on the grid-cathode circuits. The output stage is operated in class AB1, with the plates connected to the full primary winding of the output transformer, and the screen grids to taps on the primary.

Negative bias of approximately 38 volts is supplied to the control grids of the EL-34's from a half-wave rectifier and filter circuit. Exact value and balance are obtained by

Fig. 5. This 55-watt amplifier packs a lot of power in a small space. Overall it is 15 in. wide, 8½ ins. deep, and it stands 6⅞ ins. high



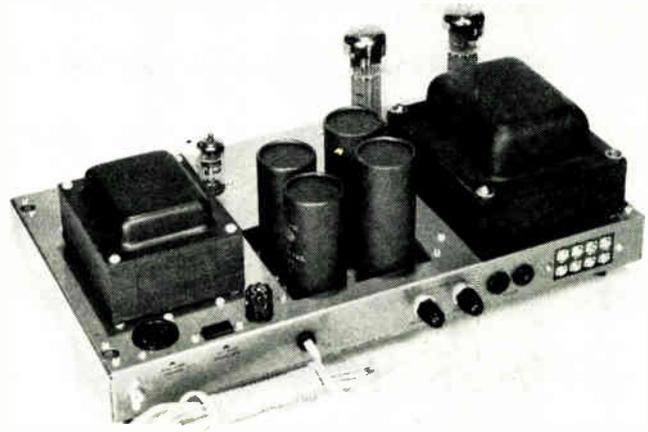
adjusting the controls at the rear of the chassis, Fig. 6, using a voltmeter for which jacks are provided.

The 490-volt plate supply is furnished by four silicon diodes in a full-wave voltage-doubler circuit. Voltage is more constant under the varying output power load than from a vacuum-tube rectifier.

On the front of the chassis, Fig. 5, there is a damping-factor switch for unity or maximum damping, gain control, and AC switch. Because of the special connections to the damping-factor switch, it is necessary to provide a pair of terminals for the four output impedance values of 4, 8, and 16 ohms, and 70 volts. It is important to note that there is no common ground for these outputs.

Fig. 6 shows the fuse, switched AC outlet, and the

Fig. 6. Two of these units will give excellent results in a stereo system. The power is adequate to drive any of the low-efficiency speakers that are coming into such wide use because of their relatively small size



socket for plugging in a power cable from a preamp that requires an external power supply, such as the Heath WA-P2. Filament current of 1 ampere at 6.3 volts, and plate voltage of 300 volts at 10 milliamperes are available from the socket.

#### Information on the Assembly and Wiring

As you can see by comparing the components and the wiring of the finished amplifier, Fig. 4, with the appearance of other designs, the W-7M is somewhat more complicated, but this results from the extra features and the circuitry required for the fine performance it delivers.

It is an interesting project, and one in which the results are an ample reward for patient, painstaking workmanship. The preliminary instructions suggest a very neat way of laying out the parts. I found it very helpful. Also, as I have learned to do from past experience, I made a careful study of the diagrams before I started the assembly. This is always time well spent.

The first stage in the instruction book is devoted to mounting various parts on the chassis, including the output transformer, filter capacitor mounting bracket, and the power transformer. The view, in Fig. 1, however, was taken before those last three items were mounted in order to show how the chassis is cut out to receive them.

Figs. 2, 3, and 4 correspond approximately to the succeeding pictorial wiring diagrams which accompany the text. I had one of the first W-7M kits released from the factory, and in my instruction book there was a correction sheet. This was a little confusing, but I made the right changes, although I never did understand the references to R36 and R7 on the correction sheet, for I could not locate those parts on the instructions. Apparently this was not necessary, since the finished amplifier functioned perfectly.

Everything else about the instructions was clear and easy to follow. The special notes and the sketches showing various assembly and wiring details were very helpful.

My time for completing the amplifier in the stages shown by Figs. 1 to 4 broke down in this way:

Fig. 1 — 2 hours, 30 minutes

Fig. 2 — 2 hours, 50 minutes

Fig. 3 — 3 hours, 55 minutes

Fig. 4 — 4 hours, 20 minutes

TOTAL — 13 hours, 35 minutes

Time for the last stage includes the work of putting on the cover, base, and mounting legs, but not the adjustment of the balance and bias controls. I may have spent half an hour on the finishing touches and voltage checks before I wired it into a complete audio system to try it out. I have been very fortunate with the numerous kits I have assembled, but I like to go through the voltage checks that are always given in the instruction manuals to see if I have made a mistake that might cause damage if it was not corrected immediately.

#### Special Notes about the W-7M

The four mounting feet that are fastened to the bottom cover serve an essential purpose. They provide space for ventilation and, for that reason, the amplifier should not be installed with the bottom plate in direct contact with a table or supporting shelf.

Once you have adjusted the controls for balance, voltage, and volume, be sure to put the molded covers over the shafts to protect them from being changed unintentionally.

The gain control on this amplifier is a very useful feature, making it possible to use it without a preamp in conjunction with high-level signal sources such as a tuner, tape machine, or phonograph with a ceramic pickup.

# Understanding the DB

A Simple Explanation, and a Set of Tables That You Can Keep in Your Pocketbook—By Herman Burstein

**DB** the familiar abbreviation for the term decibel, is so widely employed to express ratings of audio performance that its use has been practically forced on everyone interested in hi-fi. In fact, there is reason to wonder now if an exact understanding of the term is as widespread as its use.

This may be so, since the decibel is explained in any number of text books for those who read them. But for those who seek to find short-cuts, the author has devised a simple system that can be set forth on the back of a business card, and thereby kept at hand for ready reference.

As a starting point, this simple definition: *The decibel expresses a ratio between two values of power or voltage.* However, the ratio between two values of voltage expressed by, for example, 10 db is not the same as the ratio between two values of power expressed by 10 db. The following explanation, therefore, is divided into two parts.

## The DB as a Power Ratio

Suppose you are listening to a sound from a single loudspeaker. Then a second speaker producing an equal amount of sound, or acoustic power, is brought into the room. You would not say that acoustic power has increased by one speaker, but that there is twice as much power as before. Another way of saying that acoustic power has doubled is to say that it has increased a certain number of decibels.

In this example, the ratio (expressed in db) compares the acoustic power produced by two speakers with that produced by one.

Acoustic power is ordinarily generated by means of electrical power. Thus the electrical power from an amplifier causes the loudspeaker to produce acoustic power, and one varies with the other. Accordingly, while the decibel is fundamentally concerned with *acoustic* power, it is also used to express ratios between amount of *electrical* power.

If a loudspeaker produces a certain amount of sound power at a given moment, and later produces 1.259 times as much power, the increase in power is 1 db. In other words, *1 db denotes a ratio of 1.259 between two amounts of power.* Instead of saying there has been an increase of 1 db, we could just as well state that the difference between the two amounts of power is 1 db. Either statement signifies that the larger power is 1.259 times as great as the smaller.

If two speakers deliver equal power, there is obviously no difference between

them, which may be expressed as 0 db difference. A difference (or increase) of 0 db denotes a ratio of 1, that is, equality.

No doubt it appears strange that 1 db should correspond to such an odd ratio as 1.259. However, you will soon find that there is a perfectly straightforward reason for this seemingly odd value.

If 1 db signifies a ratio of 1.259, what do 2 db mean? We have just added 1 db, so we again multiply by 1.259, thus:  $1.259 \times 1.259 = 1.585$ , which is the ratio equivalent to 2 db. What do 3 db mean? The ratio represented by 2 db is multiplied by 1.259, to obtain the ratio represented by 3 db. Thus:  $1.585 \times 1.259 = 1.995$ , which is the ratio equivalent to 3 db. What about 4 db? The ratio represented by 3 db is multiplied by 1.259. Thus:  $1.995 \times 1.259 = 2.512$ , which is the ratio expressed by 4 db.

These illustrations demonstrate a vital point: Each addition of 1 db means that the previously existing power level is multiplied by 1.259. Table 1 shows what happens if the foregoing calculations are carried forward several more steps, to a ratio corresponding to 10 db.

**TABLE 1: DECIBELS and EQUIVALENT POWER RATIOS**

DB	Ratio	DB	Ratio
0	1.000	6	3.981
1	1.259	7	5.012
2	1.585	8	6.310
3	1.995	9	7.943
4	2.512	10	10.000
5	3.162		

Each ratio except the first is obtained by multiplying the preceding ratio by 1.259.

As you can see from this table, the increment per added db is small. But see what happens in Table 2, which shows the ratios represented by 10 to 100 db.

**TABLE 2: DECIBELS and EQUIVALENT POWER RATIOS**

DB	Ratio	DB	Ratio
10	10.00	25	316.2
11	12.59	30	1,000.0
12	15.85	40	10,000.0
13	19.95	50	100,000.0
14	25.12	60	1,000,000.0
15	31.62	80	100,000,000.0
20	100.00	100	10,000,000,000.0

Thus, the ratio represented by 20 db is not twice that of 10 db, but 10 times, and by 100db and 10 db not 10 times but 1,000,000,000 times! These values may seem to get out of hand, but they actually fit into a realistic scheme, as will be explained later.

## Translating Decibels to Power Ratios

The figures in Table 1 are all you need to translate any number of decibels into a power ratio. For example, if you are told that one power is 16 db greater than another, what is the ratio between the two powers? The first 10 db denotes a ratio of 10. Table 1 shows that the remaining 6 db corresponds to a ratio of 3.981. When you add decibels (in this case 10 plus 6) you are multiplying ratios (in this case  $10 \times 3.981$ ). Therefore 16 db is equivalent to a ratio of  $10 \times 3.981 = 39.81$ .

Only slightly more difficult is the following problem, which is about as complex as they come. If the difference between two amounts of power is 75 db, what is the ratio between them? The first 10 db represent a ratio of 10. The same is true for the next 10 db, the next 10 db after that, and so on as shown in Table 2.

Thus the first 70 db represent seven multiplications by 10, or  $10 \times 10 \times 10 \times 10 \times 10 \times 10 \times 10$ , which equal 10,000,000. But there is a much easier way to this result. Note that 10,000,000 consists of 1 followed by seven 0's, one for each 10 db. So, instead of multiplying seven 10's by each other, you can simply add seven 0's after the figure 1. This leaves 5 db to be accounted for. Table 1 shows that 5 db is equivalent to a ratio of 3.162. Thus 75 db represents  $10,000,000 \times 3.162$ , which is a power ratio of 31,620,000. Are such ratios encountered in audio equipment? Indeed they are, as you see in the section dealing with typical uses of the decibel.

## Translating Decibels into Voltage Ratios

Next, consider the useful but less frequent use of the decibel to express voltage ratios. Where electrical power is involved, a related voltage is always present. On the basis of the inherent relationship between voltage and power, decibels can be translated into ratios between two voltages. It is often useful to do so because the performance of certain audio equipment, such as preamplifiers, is evaluated in terms of voltage gain rather than power.

It is easy to translate voltage ratios into db by means of Table 1. But in order to understand the method, consider first the relationship between power ratios and voltage ratios.

It is a fundamental law of electricity that the power ratio equals the square of the voltage ratio. Thus if the power ratio is 4, the voltage ratio is 16.

*Multiplying ratios corresponds to adding*

decibels. Accordingly, squaring any ratio (multiplying it by itself) corresponds to doubling the number of decibels. To reverse the process, you can get back to the original ratio (square root) simply by taking half the number of decibels. To illustrate, in Table 1 the power ratio 6.310 corresponds to 8 db. Half of 8 db is 4 db, which corresponds to a ratio of 2.512; squaring 2.512 takes you right back to 6.310.

For example, what is the voltage ratio corresponding to 16 db? Half of 16 db is 8 db. Table 1 shows that 8 db corresponds to a ratio of 6.310, which is now to be interpreted as a ratio between voltages.

One more illustration: What is the voltage ratio corresponding to 27 db? Half of this is 13.5 db. The first 10 db of course represent a ratio of 10. It remains to account for the remaining 3.5 db. Actually, there is no such figure in Table 1, but a good approximation is a value mid-way between 3 and 4 db, or half way between 1.995 and 2.512, namely 2.254, found by adding 1.995 and 2.512 and taking half their sum. Thus 13.5 db corresponds to a voltage ratio of about  $10 \times 2.254$ , which is 22.54. (The mathematically correct equivalent of 13.5 db is a ratio of 22.38. For all practical purposes the difference between this and approximate figure of 22.54 is negligible.)

The relationship between decibels and voltage ratios is given in Table 3. You may wonder why this table was not presented at the beginning, instead of having you go through the process of cutting in half the decibel values in Table 1 and finding the corresponding ratios. The reason was to enable you to understand the relationship between power ratios and voltage ratios. Now that you understand, you can use Table 3 to convert decibels into voltage ratios.

You will see that, in terms of voltage, 1 db signifies a ratio of 1.122, and that each addition of 1 db denotes multiplication by 1.122. Table 3 is used in the same manner as Table 1, with a fundamental exception: A voltage ratio of 10 corresponds to 20 db. Thus for each 20 db you add one 0 to the figure 1.

What is the voltage ratio corresponding to 75 db? You can account for the first 60 db by saying it is equal to three times 20 db, or a ratio of 1,000 (1 followed by three 0's). Table 3 shows that the remaining 15 db correspond to a ratio of 5.623. Therefore 75 db represents a ratio of  $1,000 \times 5.623 = 5,623$ .

#### Significance to the Ear

If you were to pace off a football field, you would find that successive ten-yard stripes are an equal distance apart. To the eye and the foot, each additional unit of ten yards is the same. But the ear behaves differently. If you start with a low level sound (small amount of acoustic power) and make successive additions of some unit of acoustic power, you would find that each unit

**TABLE 3: DECIBELS and EQUIVALENT VOLTAGE RATIOS**

DB	Ratio	DB	Ratio
0	1.000	11	3.548
1	1.122	12	3.981
2	1.259	13	4.467
3	1.413	14	5.012
4	1.585	15	5.623
5	1.778	16	6.310
6	1.995	17	7.079
7	2.238	18	7.943
8	2.512	19	8.913
9	2.818	20	10.000
10	3.162		

creates a different impression upon the ear as to the increase in loudness. At first, each additional unit might seem to achieve a substantial change in loudness. But as the sound level grew higher and higher, the effect of one more unit would grow less and less until you would hear no difference as one unit was added.

To make the ear believe that successive changes in sound level are of the same order, the ratio between successive levels must remain the same.

Inasmuch as the decibel represents a ratio between two amounts of sound power — successive levels in this case — it is a most useful device for measuring increased loudness. For example, a 10 db increase in acoustic power has about the same effect on the ear regardless whether the original level of sound is low, medium, or high. Note the use of the word "about". Where the ear is concerned, hard and fast rules cannot be set down. So, with reservations, it can be said that the decibel comes much closer than an absolute unit of acoustic power to corresponding to the way the human ear detects changes in loudness.

While ears differ in sensitivity, on the average a difference of about 1 db is just barely perceptible when a single note is played. A difference of 3 db, particularly for the mixed sounds usually heard rather than a single note, is ordinarily judged as a change just great enough to be definitely noticeable, though not large. Since a difference of 3 db is roughly on the borderline between significance and insignificance, it is common practice to consider that a piece of audio equipment performs satisfactorily if its output (voltage, electrical power, or acoustic power) is within 3 db of meeting specifications. For example, if a power amplifier is supposed to provide a certain amount of power at a given limit of distortion, but actually delivers only one-half as much power at that distortion level (3 db difference, or a ratio of 2, between expected and actual power), the discrepancy is not usually considered very serious. On the other hand, it is expected that top flight equipment will come within 2 db or even 1 db of specifications.

#### Use of the Decibel

There are many ways in which the decibel is used to characterize the performance of

audio equipment or the conveyed sound. A few common examples will help you feel at home with the subject.

1. **DYNAMIC RANGE:** This refers to the difference between the softest and loudest passages on a disc or tape recording or other source of program material. One of the hallmarks of a hi-fi system is the ability to approach the dynamic range of the concert hall, and thus create the illusion of reality. Dynamic range is stated in decibels. A range of about 50 db is usually considered acceptable for high quality discs and tapes. In a live performance, a range of 50 db is usual for singers and chamber groups, although for an orchestra the range is about 70 db. Here 50 db signifies a ratio of 100,000 between the acoustic power of the loudest and softest passages; 70 db signifies a ratio of 10,000,000.

2. **SIGNAL-TO-NOISE RATIO.** This refers to the ratio between wanted and unwanted sound in audio equipment or program material or a combination of the two. Wanted sound is the music or whatever else is being reproduced. Unwanted sound consists of noise and hum contributed by the audio equipment in recording, transmission, or playback. Signal-to-noise ratio varies with the particular components in question. The finest power amplifiers achieve signal-to-noise ratios as high as 90 db; that is, the electrical power representing the program material, at full output of the amplifier, is 1,000,000,000 times as great as the electrical power representing noise and hum. But other equipment, in the present state of the art, cannot achieve such a spectacular ratio. For example, a tape recording and playback system operating at 7.5 ips. does very well if it achieves a signal-to-noise ratio above 25 db or so. Preamplifiers and FM tuners tend to do somewhat better.

3. **FREQUENCY RESPONSE.** Very often the following kind of statement is encountered: "Frequency response is  $\pm 2$  db between 30 and 20,000 cycles." Although not always specifically mentioned, 1,000 cycles is ordinarily used as a standard of reference. Thus the statement means that, between 20 and 20,000 cycles, the level at which any frequency is reproduced differs no more than 2 db from the level of reproduction at 1,000 cycles.

4. **ABSOLUTE LOUDNESS:** You may have heard of certain kinds of sound being rated in terms of *absolute loudness*, that is, without apparent comparison with any other sound. For example: an orchestra at full crescendo reaches about 110 or 120 db, some street noises are on the order of 90 db, a jet airplane hits 130 db or more, and so on. Actually, there is no contradiction of the basic concept that the decibel involves comparison between two quantities of power. All these decibel ratings have reference to a single arbitrary standard, which is the amount of acoustic power at the threshold of audibility. The ratings, therefore, are in terms of so many decibels (times) above a barely audible sound.

# Index of Articles

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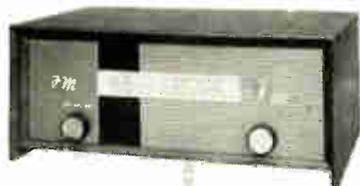
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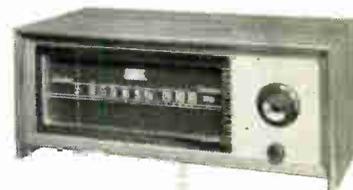
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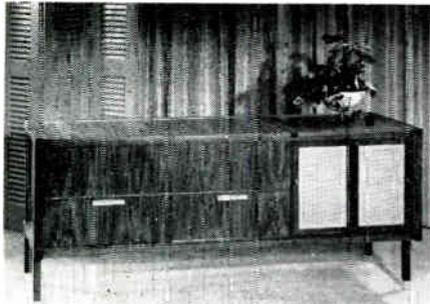
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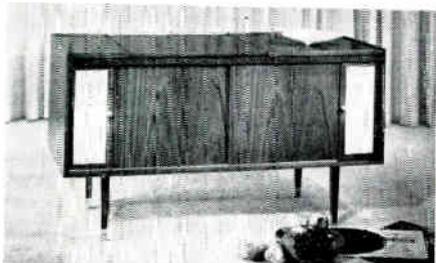
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for performance by children, have been widely published. Mr. Gabriel was formerly a scholarship student of Mme. Olga Samaroff-Stokowski at the Juillard Graduate School. He is an associate member of the Leschetitzky Association of America and the Bohemians.



IRA GITLER

Ira Gitler was born in Brooklyn, N. Y. and has lived in Manhattan, aside from a scholastic excursion to the University of Missouri (1946-1950), since 1943. He became interested in jazz at the age of ten through his older brother's record collection and began writing about it in his high school paper (*Columbia Grammar Prep*). He continued to write about jazz in the college weekly (*Missouri Student*) and since 1951 has written over 200 liner notes for jazz albums. Mr. Gitler has also contributed articles to *Metronome*, *Jazz Magazine* (France) and *Estrad* (Sweden). His chapter *Modern Jazz Today* was part of *Just Jazz*, an anthology published in England. He was chief assistant and researcher for Leonard Feather's *Encyclopedia of Jazz* and *Encyclopedia of Jazz Yearbook*.

Mr. Gitler plays the alto saxophone avocationally; his interests outside of jazz include sports like baseball and ice-hockey

Continued on page 156



Once upon a time, there was a giant who had two heads:

One head was a long-hair who loved the classics; the other was a crew-cut hipster who liked his jazz hot, and his popular music sweet and lowdown. Long-hair found the LP's he wanted in

## The Long Player

the comprehensive catalog of recorded classical music. In this 232-page volume, records are listed according to composer, and Long-hair was able to flip it open to the proper place quick as lightning.

Crew-cut on the other hand, turned to

## JAZZ 'n POPS

168-page catalog that lists practically every popular and jazz longplay. He liked the way listings were arranged according to *artists*—and he liked the title-by-title breakdown of *every* selection on *every* record by hundreds of recording stars.

Both fellows liked the fact that each catalog was the most complete in its field, and that they contained sections on folk music, international popular music, dance music, film and theater music, and the spoken word...and the new STEREO RECORDS!

THE LONG PLAYER costs only \$4.00 a year for 12 big issues. JAZZ 'N POPS is priced at \$3.00 a year. Single copies of each are regularly 35¢. But being an economy-minded giant, our friend put his heads together and subscribed to *both* for a year for just \$6.00.

MORAL: Two heads are better than one.

Send for Your  
SAMPLE COPY  
TODAY!

Clip Here

LONG PLAYER PUBLICATIONS, INC. HM  
P.O. Box 346, New York 19, N.Y.

Please rush me the latest copy of

THE LONG PLAYER (Classical)

JAZZ 'N POPS

I enclose 10¢ for each (20¢ for both) to cover costs of handling and mailing.

NAME.....

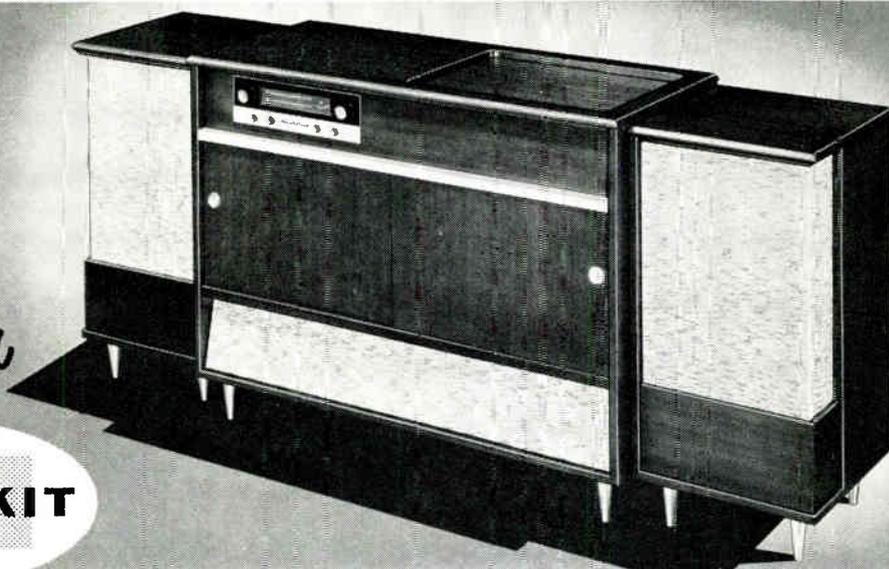
ADDRESS.....

CITY.....ZONE.....STATE.....

Dealer inquiries invited

You've  
been  
asking for

  
**HEATHKIT**



**stereo sound equipment... and here it is!**



### stereo tape deck kit

HEATHKIT  
MODEL TR-1D **\$143<sup>95</sup>**

Enjoy the wonder of Stereophonic sound in your own home! Precision engineered for fine performance, this tape deck provides monaural-record/playback and stereo playback. Tape mechanism is supplied complete. You build only the preamplifier. Features include two printed circuit boards—low noise EF-86 tubes in input stages—mic and hi-level inputs—push-pull bias-erase oscillator for lowest noise level—two cathode follower outputs, one for each stereo channel—output switch for instantaneous monitoring from tape while recording. VU meter and pause control for editing. Tape speeds 3 $\frac{1}{4}$  and 7 $\frac{1}{2}$  IPS. Frequency response  $\pm 2$  db 40-12,000 CPS at 7 $\frac{1}{2}$  IPS. Wow and flutter less than .3%. Signal-to-noise 55 db at less than 1% total harmonic distortion. NARTB playback equalization. Make your own high quality recordings for many pleasant listening hours.

### stereo equipment cabinet kit

CENTER SECTION MODEL SE-1 **\$149<sup>95</sup>**  
SPEAKER WING MODEL SC-1L or R **\$39<sup>95</sup> ea.**

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



### DELUXE AM-FM TUNER KIT

HEATHKIT  
MODEL PT-1 **\$89<sup>95</sup>**

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



### STEREO PRE- AMPLIFIER KIT

HEATHKIT  
MODEL SP-2 **\$56<sup>95</sup>**

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



### 55 WATT HI-FI AMPLIFIER KIT

HEATHKIT  
MODEL W-7M **\$54<sup>95</sup>**

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



### 12 WATT HI-FI AMPLIFIER KIT

HEATHKIT  
MODEL UA-1 **\$21<sup>95</sup>**

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

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

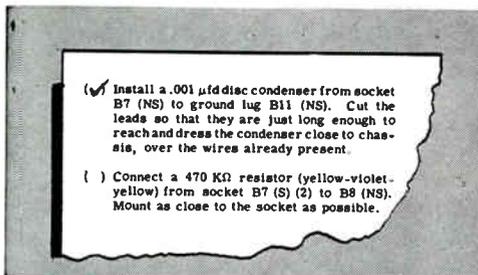
**HEATH COMPANY** • a subsidiary of  **Daystrom, Inc.** • **Benton Harbor 5, Mich.**

easy-to-build

high quality

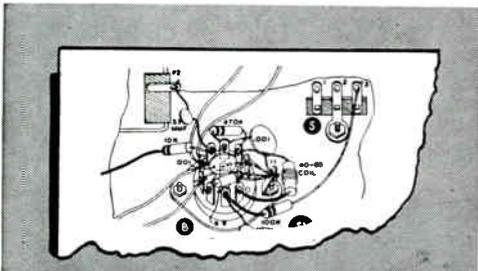
# HEATHKITS®

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



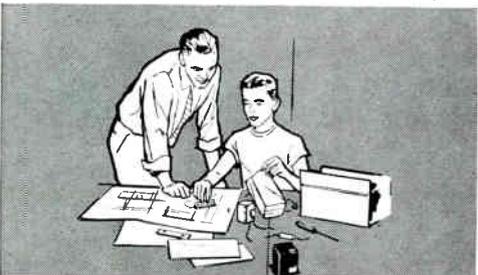
### Step-by-Step Assembly Instructions . . .

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



### Easy-to-follow Pictorial Diagrams . . .

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

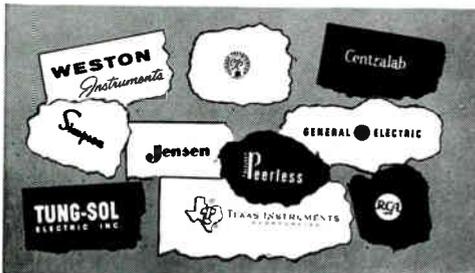


### Learn-by-doing Experience For All Ages . . .

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

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

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



HEATHKIT

## bookshelf 12-watt amplifier kit

MODEL EA-2

# NEW

**\$28<sup>95</sup>**

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

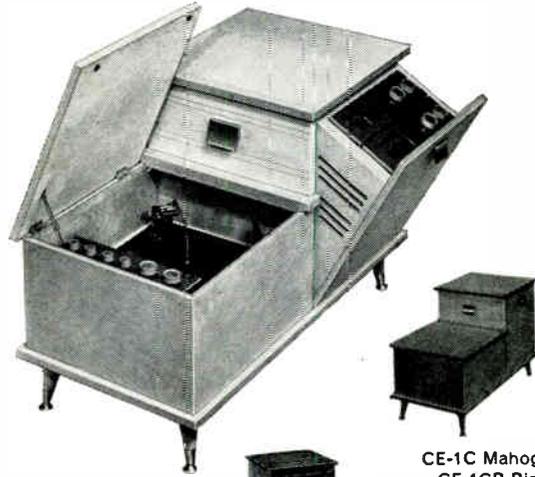
**TIME PAYMENTS AVAILABLE ON ALL HEATHKITS WRITE FOR FULL DETAILS**



## chairside enclosure kit

**NEW**

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



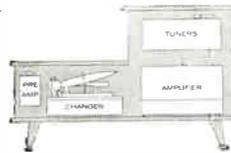
CE-1C Mahogany  
CE-1CB Birch

**CONTEMPORARY**



CE-1T Mahogany

**TRADITIONAL**



Be sure to specify  
model you prefer

**\$43<sup>95</sup>**  
each



**HEATHKIT**

### high fidelity FM tuner kit

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

**MODEL FM-3A \$26.95 (with cabinet)**



**HEATHKIT**

### broadband AM tuner kit

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

**MODEL BC-1A \$26.95 (with cabinet)**



**HEATHKIT**

### master control preamplifier kit

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

**MODEL WA-P2 \$19.75 (with cabinet)**

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electronics



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**HEATHKIT 25-WATT**

MODEL W-5M

**\$59<sup>75</sup>**



**HEATHKIT 70-WATT**

MODEL W-6M

**\$109<sup>95</sup>**

**high fidelity amplifier kits**

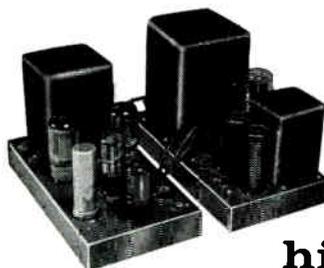
To provide you with an amplifier of top-flight performance, yet at the lowest possible cost, Heath has combined the latest design techniques with the highest quality materials to bring you the W-5M. As a critical listener you will thrill to the near-distortionless reproduction from one of the most outstanding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

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

**HEATHKIT DUAL-CHASSIS**

MODEL W3-AM

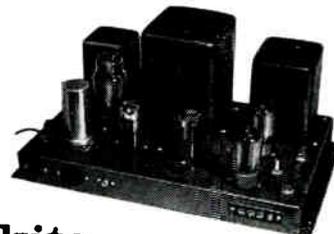
**\$49<sup>75</sup>**



**HEATHKIT SINGLE-CHASSIS**

MODEL W4-AM

**\$39<sup>75</sup>**



**high fidelity amplifier kits**

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

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

**HEATHKIT**

**high fidelity amplifier kit**

MODEL A-9C **\$35<sup>50</sup>**



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

**HEATHKIT**

**electronic crossover kit**

MODEL XO-1 **\$18<sup>95</sup>**



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

**NEW LOW PRICE!**



**"LEGATO"**

**high fidelity speaker system kit**

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



MODEL HH-1-C  
(imported white birch)  
MODEL HH-1-CM  
(African mahogany)  
**\$299<sup>95</sup>** each



**HEATHKIT  
BASIC RANGE**

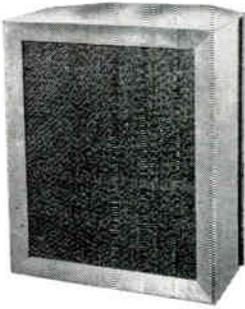
**HEATHKIT  
RANGE EXTENDING**

**high fidelity speaker system kits**

MODEL SS-2 **\$39<sup>95</sup>**

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

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



MODEL SS-1B **\$99<sup>95</sup>**

**Free Catalog!**

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



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



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

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pioneer in "do-it-yourself" electronics

a subsidiary of Daystrom, Inc.

- Please send the Free HEATHKIT catalog.
- Enclosed is 25c for the New HI-FI book.

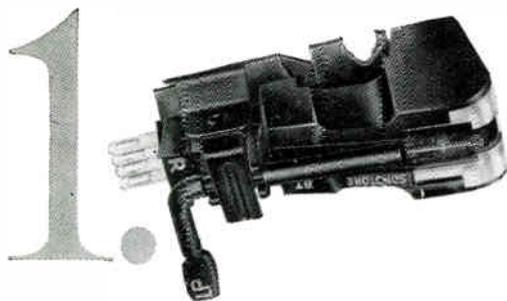
name \_\_\_\_\_  
address \_\_\_\_\_  
city & state \_\_\_\_\_

**ALSO SEND THE FOLLOWING KITS:**

QUANTITY	ITEM	MODEL NO.	PRICE

Enclosed find \$..... Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. NOTE: Prices subject to change without notice.

# Now! Convert to stereo for only \$26<sup>50</sup> plus amplifier!



## SPECIFICATIONS

Response . . . . . Smooth from 20 to 12,000 cycles, gradual rolloff beyond  
 Output Voltage . . . . . 0.3 volt  
 Compliance . . . . .  $2.0 \times 10^6$  cm/dyne  
 Recommended Load . . . . . 1-5 megohms  
 Tracking Pressure . . . . . 5-7 grams  
 Cartridge Weight . . . . . 7.5 grams  
 Channel Isolation . . . . . 20 decibels  
 Stylus . . . . . Dual jewel tips, 0.7-mil microgroove and 3-mil '78 rpm.  
 Mounting Dimensions . Standard  $\frac{7}{16}$  to  $\frac{1}{2}$  inch centers

Start with Sonotone 8T ceramic cartridge to **\$14<sup>50</sup>** play both stereo and regular discs, costs only

- Plays all 4 speeds—does *not* obsolete your present equipment!
- Has Sonotone's unique, built-in vertical rumble suppressor so vital to stereo use! Doesn't need pre-amp!
- Famous Sonotone quality with top specifications!



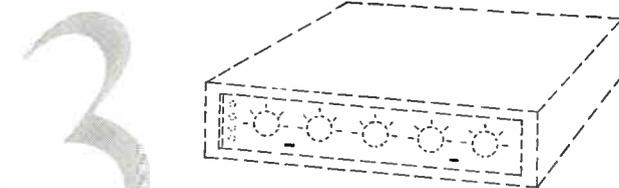
Add a Sonotone WR-8 speaker—experts' choice for stereo, **\$12<sup>00</sup>** costs only

- Brilliant reproduction of full fidelity spectrum from 55 to 15,000 cycles!
- Perfect for second stereo speaker... gives amazing stereophonic fidelity!

## SPECIFICATIONS

Frequency Range . . . . . 55 to 15,000 cycles  
 Resonant Frequency . . . . . .65 cycles  
 Power Input . . . . . .8 watts  
 Impedance . . . . . .8 ohms  
 Flux Density . . . . . .12,000 gauss  
 Voice Coil Diameter . . . . . .1-inch

New 8-inch speaker.



Choose the amplifier best for your set-up. You save on it, too, as Sonotone cartridge needs no extra rumble suppressor, no pre-amp!

# Sonotone<sup>®</sup> CORP.

Electronic Applications Division, Dept. CMM-108  
**ELMSFORD, NEW YORK**

## BOARD of REVIEWERS

*Continued from page 150*

(both playing and speciating) and the other lively arts. He is single.



DAVID IRA JABLONSKI

David Ira Jablonski is a New Yorker by birth, which event occurred on June 23, 1953. He has been listening to records ever since, evidencing an early preference for Bach; later maturity has expanded his interests to include *The Song of the Texas Rangers*, the entire score of "Oklahoma!", and *Davy Crockett*. Because he is able to work the phonograph David has more than once treated his parents to the strains of early (6 A.M.) morning serenades, good for the soul but bad for the disposition. An accomplished typist, David personally types all his reviews, accepting aid only in the spelling. His special pride is his sister Carla Leonore, who was a year old in September.



EDWARD JABLONSKI

Edward Jablonski is a New Yorker by way of Bay City, Michigan. He has studied music with Henry Cowell, Ernest T. Ferand, and John Tasker Howard. A former civil engineer and draftsman, and a student of anthropology, he has brought his scientific approach to his passion for the arts. Major interests are in American music—serious and otherwise—and contemporary music, with emphasis on Bartók and Vaughan Williams. He specializes in the study of the lyric theater—musical comedy, to most—as an important contribution to the American musical scene, and he is especially enthusiastic over the works of Ira and George Gershwin, Harold Arlen,

*Continued on page 157*

## BOARD of REVIEWERS

Continued from page 156

Vincent Youmans, among others. He has written articles, film and book reviews for *Films in Review*, *The Long Player*, *Playbill*, *Theater Arts*, and *The Saturday Review*. His book, "The Gershwin Years", written in collaboration with Lawrence D. Stewart, was published in September by Doubleday.



ALFRED KAINE

Although a Philadelphian by birth, Alfred Kaine has always considered himself a westerner. After early piano training and intensive study in harmony, counterpoint, and orchestration with Louis Gesensway, composer and Philadelphia Orchestra member, he journeyed to the Golden Gate for advanced studies with Pierre Monteux and remained in California for several years. While there he was a member of the musical staffs of the San Francisco Opera Company and the San Francisco Ballet, rising to the rank of assistant conductor with the latter. A scholarship at the Berkshire Music center followed, with the subsequent invitation to coach Leonard Bernstein's "Trouble in Tahiti" for a Tanglewood production. His early association with the dance world has stood in him in good stead through extensive conducting and accompanying engagements with such noted artists as Markova, Danilova, Eglevska, and Slavenska, to name but a few.



ULRIC KASKELL

Ulric Kaskell was born in Berlin, where he began piano studies at the age of 7. He attended schools in Germany and England, and holds B.A. and M.A. degrees from Ox-

Continued on page 158

## NEW! LAFAYETTE "STEREO" HI-FI PHONO MUSIC SYSTEM

An Ideal Quality System For Listening To The New High Realism Stereo Sound!

FOR STEREO & MONAURAL REPRODUCTION

### COMPONENTS

Lafayette LA-90 28-Watt Stereo Amplifier	72.50
Garrard RC121/II Changer	41.65
Lafayette PK-111 Wood Base	3.95
GE GC-7 Stereo Magnetic Cartridge	23.47
2-Lafayette SK-58 Coaxial 12" Speakers	59.00

Total Reg. Price ~~209.57~~

**YOU PAY ONLY 167.50 SAVE 33.07!  
ONLY 16.75 DOWN - 12.00 MONTHLY**

A superb complete phono music system brought to you by Lafayette's top-stereo engineers. Heart of the system is the new Lafayette LA-90 with 14 watts per channel and with all the inputs necessary for a complete stereo control center. Other fine components of the system are the famous new Garrard RC121/II 4-speed automatic record changer ready to accept stereo cartridges, the Lafayette PK-111 wood base for changer, of fine selected woods; the new GE GC-7 stereo/monaural variable reluctance cartridge with 0.7 mil genuine GE diamond stylus; and 2 of the



unbeatable, for performance-value, Lafayette SK-58 12" coaxial speakers with built-in crossover network and brilliance level control. Supplied complete with cables, connectors, and easy-to-install instructions. Shpg. wt., 66 lbs.

HF-374 Stereo Phono System, with mahogany or blonde wood changer base (please specify) ..... Net **167.50**

HF-375 Same as HF-374 but with 2-Lafayette CAB-16 mahogany or walnut or CAB-17 blonde Resonator-type speaker enclosures (specify which) ..... Net **222.50**

### LAFAYETTE STEREO FM/AM-PHONO MUSIC SYSTEM

Same as HF-374 above but with new Lafayette stereo Model LT-99 FM/AM Tuner.

HF-376 Stereo FM/AM-Phono System ..... Net **237.00**

HF-377 Same as HF-376

but with 2-Lafayette CAB-16 mahogany or walnut or CAB-17 blonde speaker enclosures ..... Net **292.00**

## NEW! LAFAYETTE 28-WATT STEREO AMPLIFIER

Superlative Features and Low Cost make it easy to GO STEREO NOW!



**LA-90  
72.50  
ONLY 7.25 DOWN  
8.00 MONTHLY**

- 28 WATTS MONAURALLY WITH 1 OR 2 SPEAKER SYSTEMS
- 14 WATTS PER STEREO CHANNEL
- SPEAKER PHASING SWITCH
- 3.5 MILLIVOLTS SENSITIVITY FOR TAPE HEAD OR PHONO CARTRIDGE
- 20-20,000 CPS RESPONSE

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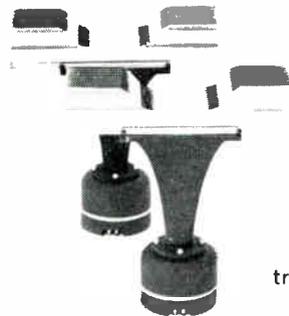
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*Continued from page 157*

ford University. Now an American citizen, he has been — since 1954 — a member of Decca's Gold Label (Classical) Department, charged with both recording, editorial and administrative functions. He enjoys musical research, has written program notes for a great variety of works, and made English translations of half a dozen opera libretti. His musical interests are wide, but his special field is vocal music and opera, and he is studying operatic conducting in New York.



EZRA LADERMAN

Ezra Laderman has been on the staff of Hi-Fi Music for over two years. He has been a music critic with *Musical America* for the past four years and before that for one year with *Musical Courier*. A graduate of Columbia University, he has worked with Paul Henry Lang in musicology and Otto Luening in composition. He received his second Guggenheim Fellowship in composition this past year, and at present divides his time between composing, reviewing, and raising a family.



GEORGE LOUIS MAYER

George Louis Mayer is second in command at the Music Library of The New York Public Library, where he is also in charge of the dance collection. He is musical director of the Pickwick Puppet Theater, which presents musical programs for both children and adults, and he was formerly musical director for the Library Drama Series at the Kingsbridge Hospital, which featured such stars as Eva Le Gal-

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lienne. A music major at New York University, he received his master's degree from Columbia, and has pursued his writing interests at the Bread Loaf Writer's Conference. Chief among many interests are vocal music, opera, and ballet. Mr. Mayer appears periodically on the WNYC radio program "Speaking Volumes". He is at present organizing a new series of rarely heard vocal chamber music to follow up the series presented last spring. Mr. Mayer spends as much time as possible traveling and his reports on musical events from Munich to Chicago have appeared in *The American Record Guide* and *Hi-Fi Music*.



COLIN MCPHEE

Colin McPhee, composer, writer, and noted authority on Indonesian music, was born in Montreal, Canada, but has lived and worked in the United States since 1926. He studied piano with Friedheim and Philipp, and composition with Gustav Strube in Baltimore and Paul Le Flem in Paris. Early works include the recently recorded *Concerto for Piano and Wind Octet*, and scores for two films, "H<sup>2</sup>O", and "Mechanical Principles".

It was in 1931 that McPhee heard some recordings of the little known music of the percussive *gamelan* orchestras of Java and Bali. So fascinated was he by the extraordinary music produced by these orchestras of gongs, gong-chimes, metallophones and drums, that he determined to investigate this music for himself at first hand. What began as a preliminary exploration trip ended with his building a house in Bali, and a stay until war threatened in 1939. These years are described in his book, *A House in Bali*.

McPhee's orchestral work, *Tabub-Tabuban*, based on Balinese *gamelan* technique, won an American Academy of Arts and Letters Award in 1947. This work was specially chosen for performance by the New York Philharmonic on the celebration of the 11th anniversary of the United Nations in 1956. It has recently been recorded by the Rochester Symphony. His most recent work, *Symphony No. 2* ("Pastoral"), commissioned by the Louisville Orchestra, has just been recorded by Columbia. McPhee

Continued on page 160

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

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In Canada: Alex L. Clark, Ltd., Toronto, Ont. Export: M. Simons & Sons Co., Inc., N. Y. C.

## BOARD of REVIEWERS

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last year composed scores for two UN documentary films. His book, *Music in Bali*, a technical work, will be published soon by Yale University Press.



LOUIS MENASHE

Brooklyn born and bred, 22-year-old Lou Menashe learned about recorded music via WQXR, WNYC and frequent visits to Goody's.

He worked for Phonotapes when the now-defunct company pioneered in the field of recorded tapes. He is now Production Co-ordinator for Monitor Records and in addition to contributing to Hi-Fi Music he does free-lance writing for other publications. Although strictly a "long-hair" before, since his recent marriage he has taken an avid interest in folk music, due to the fact that his wife, Sheila, is an authority on the subject.

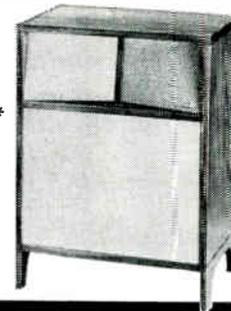


DAVID H. MILLER

David H. Miller was born in Newton Center, Massachusetts, in 1932. His interest in music was instinctive, and he started composing tunes at the age of six. Since that time, he has never stopped writing music. As is to be expected, however, his style has lost its Mendelssohnian flavor, and become rather severe and dissonant. Mr. Miller was graduated from Oberlin College in 1955, and has since studied music at Columbia and New York Universities. At present he is employed by the Railway Express Agency as a salary analyst, and reserves his musical activities for evenings and weekends — an arrangement

Continued on page 161

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*Continued from page 160*

which he finds extremely satisfactory. Needless to say, he is an avid record enthusiast, and his hi-fi set, two years in the building, is his prized possession — with the exception, of course, of the charming young lady who has recently become his wife.



ROBERT SHERMAN

A born and bred New Yorker, Robert Sherman has been surrounded by music and musicians all his life; his mother is the distinguished pianist Nadia Reisenberg. A graduate of New York and Columbia Universities, Mr. Sherman enlisted in the Army in 1953, and spent most of his time fighting the Battle of Brooklyn as a clarinetist in the Fort Hamilton Band. Also a pianist, he was one of the winners of the All-Army Talent Contest in 1955, appearing on the "Ed Sullivan Show", and then touring military bases in Alaska, Hawaii, Panama and the Far East for some four months with a Special Services show troupe. After returning to civilian life, Mr. Sherman joined the staff of New York's WQXR, where he is now Assistant to the Director of Recorded Music. His longtime interest in folk music found expression in that station's weekly "Folk Music of the World" programs, which he originated in December, 1956, and has produced ever since. His articles and reviews have appeared in *The New York Times*, *The American Record Guide*, and, of course, Hi-Fi Music.

Abraham Skulsky was born in Antwerp, Belgium. He studied violin, viola, and music theory in that city. In 1930 he moved to Brussels where he studied composition with the Belgian composer Paul Gilson. In 1936 he co-founded and co-edited a monthly music magazine, *Les Cahiers de la Musique*, which was published until the outbreak of the war in 1939. This publication was mainly devoted to contemporary music. Apart from his writing activity, Mr. Skulsky also participated as instrumentalist in various groups, and had many of his chamber works performed in Brussels, Antwerp and Paris. After the war he was music critic from 1945 to 1948 for

*Continued on page 162*

## Recent PRESS COMMENT on the AR-2



### audiocraft (Joseph Marshall)

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the weekly Brussels paper *De Spectator*. He came to the United States in 1948, has been living in New York ever since, and became an American citizen in 1955. Mr. Skulsky has contributed extensively to *Musical*



ABRAHAM SKULSKY

*America, The American Record Guide, The Juilliard Review*, and other publications. His special interest has always been contemporary music, for he feels that only participation in the present lends creativity to music criticism. Mr. Skulsky has just finished a book on contemporary opera, to be published by Oxford University Press.



WALTER STEGMAN

A life-time record-collector, linguist, and traveler, and a native of New York educated at Columbia and abroad, Walter Stegman has held an administrative post at WNYC for the past 13 years. He has interviewed, among others, David Oistrakh, Villa-Lobos, Walter Legge of E.M.I., André Mertens of Columbia Artists, and some of the top recording artists. He has prepared programs for West German transmission, was himself interviewed on the Voice of America, and in addition has translated opera libretti, and taught spoken French, German, Spanish, and Italian on the air. His twice-daily "Critics Choice" series, now in its fourth year and one of the most popular of all radio programs among New York record-collectors, is a guide to the best in recordings, publications, personalities, and events in the field of music.



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**BUY:** Complete operas (records or tape) not currently available commercially. Write price and condition to Guillermo Caprario, 110 Riverside Drive, New York 24, N. Y.

**SELL:** Fisher 90C audio control, without cabinet, six months old, like new; \$56 or best offer. Shipped express collect. Also Stephens 8-in. speaker. Ray Browne, 600 West 162 St., New York, N. Y. WA 7-1571

**SELL:** Livingston universal 16-in. transcription arm and GE VR11 plus diamond \$25; Rek-O-Kut L-34 turntable \$40; National 20-watt amplifier and preamplifier \$65; Pilot 10-watt amplifier and preamplifier \$35; University Diffusicone 12-in., C8W 8-in., HF206 tweeter, N-2A N-2B \$85; 300 12-in. classical LP's. R. Femano, 370 Davis Avenue, Kearny, N. J.

**SELL:** Leak pickup arm, transformer, and both LP and 78 cartridges each with diamond stylus. List \$90. Absolutely like new, will ship prepaid for \$45. Kenneth Massey, 3449 Winthrop Ave., Indianapolis 5, Indiana.

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**SELL:** Sherwood S1000 36 watt amplifier and Sherwood AM-FM S2000 tuner; National NC-88 receiver; Garrard RC-80 changer, tuner and amplifier, guarantee still in effect. Best cash offer. David Lauer, 1317 Blaine Ave., Racine, Wisc.

**SELL:** National Criterion stereo tuner with National Horizon 5-preamp, \$100; Revere T-11 tape recorder with stereo playback, \$100; both two years old in good condition. Robert M. Grubbs, 5155 N. Tripp, Chicago 30, Ill.

**SELL:** Radio Craftsman 19-in. TV; PX15 Bogen  
Continued on page 164



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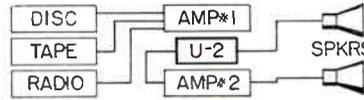
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amplifier 15 watts; Jensen 15-in. coaxial speaker with high-frequency switch. Best price. Call after 6:00 P.M. DE 9-8055. D. Aronson, 1411 Ave. N., Brooklyn 30 N. Y.

SELL: Fairchild 225-A cartridge, excellent condition, shipped postpaid \$18. Eugene A. Gladstone, 2012 Woodreeve Rd., Washington 18, D. C.

SELL: Heath FM-3 FM tuner excellent condition, \$25. H. Schwartzman, 75-50 Bell Blvd., Bayside 64, Queens, N. Y. HO 5-8577.

SELL: Pilot 10-watt amplifier model AA-903 \$30 (cost \$69.50). Victor Scannella, 3540 Rochambeau Ave., Bronx 67, N. Y. TU 2-2345.

SELL or SWAP: Pentron HF400 Emperor tape recorder with VU meter, 3-way speaker system, microphone. Will sell, or part exchange for Ampex or Concertone mono or stereo equipment. Fred Patton, 92 Pinehurst Ave., New York 33, N. Y.

SELL: Harman-Kardon TA-120 tuner-amplifier. Excellent condition, \$135. Paul E. Hylander, 16116 Eccorse Road, Allen Park, Michigan.

BUY: Bell L315 amplifier. Please state age, condition, price. Phil Rubenstein, 2120 Jerome Ave., Bronx 53, N. Y.

SELL: Marantz audio console. James Banks, 102-55 67th Drive, Forest Hills, N. Y. IL 9-1857.

SELL: Fisher 80-C preamp \$60; Dyna kit preamp \$27; Harman-Kardon Counterpoint FM tuner \$45; Electro-Voice T35 tweeter. All like new. J. Jewell, 140 W. 46th St., New York, N. Y. Judson 2-4757.

SELL: Custom-built speaker enclosure with 1-in. thick sand-loaded walls, designed for two Hartley 215's or 217's now equipped with one. Extra heavy construction, fine mahogany wood, matching grille cloth. Like new condition, \$100. Roger Norden, 7437 Monroe Avenue, Hammond, Indiana.

SELL: Web-cor 210 tape recorder, clean, little used. Best cash or trade offer. Also \$15.95 GE UPX-004 arm and cartridge, like new, \$6.00. Walter Bartell, 5536 Wilson Avenue, Chicago 30, Ill.

SELL: Stephens \$707 Continental 628. Mahogany enclosure, 3-way system including two 15-in. woofers, P-30 midrange driver, 214 tweeter. \$450 prepaid or best offer. Might sell mid-range only. Harold Melnick, 6708 Park Lane, Dallas 25, Texas.

BUY or SWAP: 12-in. speaker system and AM-FM tuner with AFC. Inspection of units required. New York area only. Cash or trade for surplus ham equip. Leo Diamond, 205 W. 88th St., New York 24, N. Y.

Swap: My LP's for yours. Jazz, Dixie, classic. Also 78's, all types. Stamp for list. Condition guaranteed. John Doyle, 776 Second Ave., Troy, N. Y.

SELL: Custom-built contemporary speaker enclosure, infinite baffle, heavily constructed, designed for Bozak B-305 speaker system. 17 by 16 by 24 plus 7½-in. legs. Solid walnut top and legs, gold grill. Highest bid over \$75. Baylis Glascock, New London, Missouri.

SELL: Knight-kit preamplifier and 25-watt amplifier with cover; assembled, wired, tested. Excellent condition. \$100 will ship. Andrew Kalayta, 1401 N. Ashland Ave., Chicago 22, Ill.

SELL or SWAP: Stephens 80FR speaker and enclosure, used sparingly for 4 months, like new; High Fidelity magazines 15-60 (5 copies missing); \$85 or swap for co-ax or 2-way speaker. Jim Hult, 309 Bradley Dr., Chicago Hts., Ill. SK 4-5191.

SELL: Wharfedale super 12/FS/AL speaker; Bogen FM50 tuner; Bogen K-DB-20DF 20-watt amplifier. Excellent condition, 8 months old, \$145. J. Pellechia, 130 Hawthorn Ave., Springfield, N. J.

SELL: E-V Regency III speaker \$285; E-V Peerless equipment console with Garrard RC90 changer G.E. RPX \$100; Campco Fleetwood remote control TV800 with 24-in. tube, mounted in E-V Regency kit cabinet almost new \$450. Robert H. Geedy, MD, 426 So. Second St., Elkhart, Indiana.

SELL: Ampex 122P tape recorder, brand new, still guaranteed, \$395. M. Tell, 214 Bergen St., Newark 3, N. J.

BUY: From the roaring 20's, any speed recordings from the musical "Rio Rita". Send list and condition to A. Maronello, 326 Sacramento St., Vallejo, Calif.

SELL: Large selection of hi-fi records, will swap, trade, or sell. Walter A. Klepacz, 22 N. Monmouth St., Dayton 3, Ohio.

SELL: Ampex A-122 tape recorder, monoaural-stereo, with 30 stereo tapes, 33 blank tapes, splicer, demagnetizer, 11 months old, used very little. Perfect, all for \$395. John Di Santis, 24 Gramercy Park, New York, N. Y. GR 3-4609.

SELL: Ampex A122 tape recorder, stereo playback \$350 or complete 3-piece Ampex portable stereo system \$600. 6 months old. Perfect condition. J. E. Chmiel, 2922 Pinewood Ave., Baltimore, Md. HA 6-7872.

SELL: Garrard RC-98, Crown II, 3-speed, with G.E. diamond/sapphire cartridge, \$87. Hardly used, guaranteed perfect, sell for \$60. J. D. Schick, 100 Memorial Drive, Cambridge 42, Mass.

SELL: Weathers MM-10 arm, FM oscillator, diamond stylus, \$75, new; ESL C-60, diamond, new, \$30; Pilot HF-30, 12-watt, AM-FM \$135; Sherwood S-2000 AM-FM tuner \$110. All excellent condition. M. Thomas, 3124-A Hudnall, Dallas 35, Texas.

SELL: Glaser-Steers GS77 changer with G.E. VR II diamond/sapphire. New, original carton \$60; base \$5. Donald L. Darling, 2715 Colorado, Caldwell, Idaho.

SELL: Grommes LJ6K brand new, completely wired and tested \$32. John Mazza, 1269 Waverly Street, Hewlett, L. I., N. Y.

BUY: Two Ampex model 620P amplifier-speakers or two model A-692 matching amplifier-speakers. Dr. L. E. Abt, 151 Rockland Ave., Larchmont, N. Y.

SELL: Ampex 601, half track, complete with accessories \$425; Electro-Voice 665 mike and desk stand \$62; Fisher 80AZ 30-watt amplifier \$55; Electro-Voice 6HD horn \$12. R. D. Dickson, 8375 Zeta Street, La Mesa, Calif.

SELL: Arkay SP6 stereo preamp, dual cathode outputs; SPA55 dual channel 30-watt amplifier. Brand new, \$169.50. James D'Amato, 5064 Gaviota Ave., Encino, Calif.

SELL: Dynakit 50-watt Mark II amplifier wired for Dyna or Heath preamp power takeoff; latest circuit refinements added, plus speaker plug connection and high voltage fuse for output transformer protection, \$70. J. R. Wetzel, 314 Chestnut St., Mifflinburg, Pa.

SELL: At about half price SR58 AM tuner; Pickering Fluxvalve cartridges 350DD and 350DS; Leak tone arm and cartridge; Garrard RC98 3-speed changer with base. Not used over 2 hours, moneyback guarantee. Cone, 775 South Madison, Pasadena, Calif. SYcamore 2-5271.

SELL: Heath preamp WA-P2, assembled, including Centralab Compentrol in excellent condition. \$18 plus postage. Irvin Block, 4002 Herndon St., Corpus Christi, Texas.

SELL: Fairchild 280-A arm, accommodates stereo cartridge, \$37.50, sell \$23. Shure Dynetic 16-in. arm and cartridge \$79.50, sell \$45. New, unused,

in original cartons. A. Lewis Limerich, 223 West 2nd Avenue South, Melrose, Minnesota.

SELL: Rek-O-Kut Rondine turntable B-12; Gray arm 108C; Pickering Fluxvalve 350DS. \$110. Richard L. Huberty, 661 E. Magnolia St., St. Paul 6, Minn. Tel. PR 6-5056.

SELL: Bogen DO-70 70-watt power amplifier in blonde metal cabinet, like new, cost \$125; sell \$79. Fred Breidbart, 1725 Broadway, Brooklyn, N. Y. Phone GL 5-2222.

SWAP or SELL: Altec speaker; AR-1 speaker; Bogen DO70 amplifier; Racon h.f. horn; University N-3 crossover network; Fairchild 225 cartridge and transformer. Want 15-in. Tannoy or Altec 604 speaker, AR-2 or similar speaker, high quality medium power amplifier; turntable or changer with stereo cartridge. Bob Campbell, 134-20 87th Avenue, Jamaica 18, N. Y. JA 6-6992.

SELL: Dynaco Mark II assembled with Biaset \$75; Knight preamp \$25; perfect working condition. John S. Anderson, M.D., 1704 W. 2nd St., Grand Island, Nebraska.

SELL: Bozak B-305 blonde or mahogany, perfect finish \$250. Unused Bozak 302-A \$175; Fairchild 240 preamp slight use \$45. New Glaser Steers changer GE VR 11 \$55; Fisher TR 1 preamp \$20. Donald Darling, 2715 Colorado, Caldwell, Idaho.

BUY: Altec 604B speaker and network and Williamson Hallmark amplifier. Carl Muller, 146 Avalonia St., Playa del Rey, Calif.

SELL: Fisher 80C preamp mahogany \$50; Electro-Voice 15 TRX speaker \$90; Pilot AA410 20-watt amplifier \$37; Miracord X100 changer, base; Pickering stereo cartridge new \$67. Will trade. Any or all above equipment. Leonard Golkin, 50 West Minster Road, Brooklyn, N. Y. Ingersol 9-4793.

SELL: Livingston universal arm and GE VR11 with diamond \$30; Pilot 10-watt preamp-amplifier \$40; National 20-watt preamp-amplifier \$70; University Diff. 12-in. C8W-HF206, N2A and N2B crossovers \$80; Rek-O-Kut L-34 \$40; 250 12-in. classical LP's. R. Femano, 370 Davis Avenue, Kearny, N. J.

SELL: Livingston pickup arm \$15; Presto 15G-2 turntable \$25; tweeter Stephens 814-H horn with driver \$50. All excellent condition. Vernon Schroeder, 522 Park St., Batavia, Illinois.

SELL: Fisher 80-C master audio control and cabinet brand new, never used, \$95. C. A. Hasek Jr., 2267 Rochester Rd., Pittsburgh 2, Pa.

SELL or SWAP: Wharfedale Super 12/FS/AL speaker in RJ enclosure, mahogany \$80. Or will swap for KLH model 6. Al Cohn, 100 Remsen St., Brooklyn 1, N. Y. MA 5-7786.

SELL: Old collector's 78-rpm. records made by famous artists such as Caruso, McCormack, etc. Will sell individually or by entire collection. James McGarity, 7304 Inzer St., North Springfield, Virginia.

SELL: Fisher 80-C master audio control \$65; National 10-watt amplifier \$25; Fairchild 280A arm and ESL C1 cartridge \$20; University Xover N2A \$8. Robert Forster, 1976 E. 16th St., Brooklyn 29, N. Y. ES 6-3523

SELL: University 4401 tweeter \$10; 4405 network \$3; Audak 16-in. arm and cartridge \$17.50; E-V V-1 velocity mike \$15; Turner 99 dynamic mike \$15; Fisher 50-CM control (mahogany) \$25; all excellent condition. J. Hartley, 103 Summit, Waldwick, New Jersey.

SELL: Lansing Hartsfield, McIntosh C30, Marantz audio console, Rondine deluxe mahogany base, ESL professional arm and cartridge, Fisher FM tuner series 90 mahogany cabinet, 100 LPs. All in mint condition \$1,150. Anthony D'Alessandro, 614 Interlaken Lane, N. Babylon, L. I., N. Y. Deer Park 2-5736

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## Literature Available on NEW PRODUCTS

To obtain literature or catalogs on the products described here, circle the corresponding letters on the Literature Request Card at the right, below.

### Allied Radio 1959 Catalog

The current edition of this annual encyclopedia of radio, TV, and audio equipment, kits, and parts lists over 32,000 items on 452 pages. This year, the catalog includes records and stereo tapes from leading labels and, of course, a wide choice of components for stereo from records, tapes, and radio. *Circle letter A*

### Bosch FM-AM Car Radio

At last we have a car radio capable of fine FM performance. In fact, four Blaupunkt models, manufactured in Germany, are now being distributed in the USA by Robert Bosch Corp. These models, furnished with escutcheons to fit the radio compartments of various American automobiles, are widely used in Europe, and they provide all the advantages of non-fading, static-free FM reception. *Circle letter B*

### Bozak Speaker Systems

Six-page condensed catalog contains illustrations and descriptions of Bozak speakers, networks, and speaker systems in ten cabinets of six very handsome designs. Included are two styles of Bozak stereo cabinets with end-mounted speakers and adjustable reflectors. *Circle letter C*

### Collaro Changers for Stereo

Three new models, the Continental, Coronation, and Conquest, have tone arms designed for stereo pickups. The first two have 5-contact plug-in heads, for changing from stereo to mono pickups. The last has a one-piece arm wired for stereo leads. All three take any of the standard mono or stereo pickups. *Circle letter D*

### Components Stereo Test Record

No. 58-45/45 stereo test record is for checking pickup and channel balance, channel separation, and rumble. It is for use at 33 rpm., with all 45/45 pickups. *Circle letter E*

### Ferrograph Stereo Machine

Model 88 is a tape machine for stereo recording as well as playback, operating at 7½ and 15 ips. It can be used for stereo recording from radio, records, or tape. Designed for both professional and home operation, this machine has three motors, including a synchronous hysteresis motor to drive the capstan. Matched preamps and recording amplifiers are included in the carrying case. *Circle letter F*

### Garrard Turntable & Arm

Model 4HF is a newly designed 4-speed

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turntable with an integral tone arm for mono or stereo pickups. Drive has vernier speed adjustment. The TPA/12 tone arm is also supplied separately. Wired for stereo pickups, this replaces the earlier TPA/10. *Circle letter G*

**G.E. FM-AM Tuner**

Sixth in a series of new G.E. components is an FM-AM tuner, designed for use with a preamp. In addition to the tuning knob, there is a switch for AM, FM, and FM with AFC. A tuning meter operates on both bands. There are high-level and low-level outputs, and a third for FM multiplex. Flat metal case is finished in russet or gray leather-vinyl. *Circle letter H*

**G.E. Speaker System**

A 12-in. woofer, 2-in. tweeter, and a crossover network are mounted in a cabinet 23¼ in. wide, 14½ high, and 15 deep. For vertical placement, a 3-in. base is provided. Model LH-12 is intended particularly for stereo systems. Impedance is 8 to 16 ohms. *Circle letter K*

**Heath Catalog**

Latest edition includes 12 pages devoted to hi-fi stereo and mono equipment and cabinet kits for home assembly. Among the new items are a stereo preamp, and stereo FM-AM tuner, both with printed circuits to simplify wiring. *Circle letter L*

**Madison Fielding FM Stereo Unit**

This FM stereo broadcast filter unit, designed for the Crosby multiplex system, separates the two audio channels for amplification and reproduction. It can be used for stereo reception from WBAI, New York, in conjunction with any high-quality FM tuner, and in any other area where the Crosby compatible method of transmission is employed. These units are sold with the express understanding that the FCC has not finalized its rules for Crosby multiplexed stereo FM, and that all such transmission now is under experimental authorization only. *Circle letter M*

**Marantz Amplifier & Adapter**

Model 5 is 30-watt amplifier to be used singly in a mono system, or paired for stereo. Model 6 is a stereo adapter, for use with two preamps. The design matches the Marantz Consolette preamp, and provides all the controls for stereo operation. *Circle letter N*

**Reeves Soundcraft Tape Bonus**

A special premium package can be obtained now which contains two reels of Soundcraft Hi-Fi or Red Diamond tape, plus a recorded stereo tape "Sweet Moods of Jazz in Stereo" made by a combo under band leader Larry Clinton. Purpose is to demonstrate the high quality that can be recorded on Soundcraft tape. *Circle letter O*

**Republic Stereo Conversion**

For those who want to convert mono

phonographs to stereo, Republic has a kit comprised of a 4-watt amplifier, coax speaker, a prewired stereo cartridge, isolation transformer, and the necessary leads and hardware. Instructions show how to complete the conversion by making only 12 connections. This is an excellent kit for those who want to try stereo from inexpensive phonographs. *Circle letter P*

**Revere Tape Machines**

Two new models are the stereo T-204 and the mono T-202. The T-204 has a built-in speaker for one channel, and a preamp output for the second. An added feature is an automatic stop that switches off the AC when the tape runs out. Speeds are 3¾ and 7½ ips. Recording circuits are for mono only. Model T-202 is similar in design, but permits only mono recording and playback. *Circle letter Q*

**Scheller Equipment Cabinets**

This company, long established in the furniture business, is now manufacturing equipment and speaker cabinets suited in design and quality to hi-fi systems. Available shortly will be a series of matched cabinets for flexible placement. *Circle letter R*

**Scott Preamp-Amplifier**

Model 209 is a mono preamp and 36-watt amplifier with very complete operating controls and added features to provide unusual flexibility of use and operation. It is particularly intended for use in a mono record-tape-radio system that will be converted to stereo later. *Circle letter S*

**Telectrosonic 4-Track Machine**

Model 300 is a moderately-priced machine for 2-track or 4-track stereo playback at 1⅞, 3¾, and 7½ ips., and mono recording. The carrying case contains the preamps and 8-watt amplifiers to drive external speakers, and one built-in speaker for mono playback or monitoring. *Circle letter T*

**Thoreus Turntables**

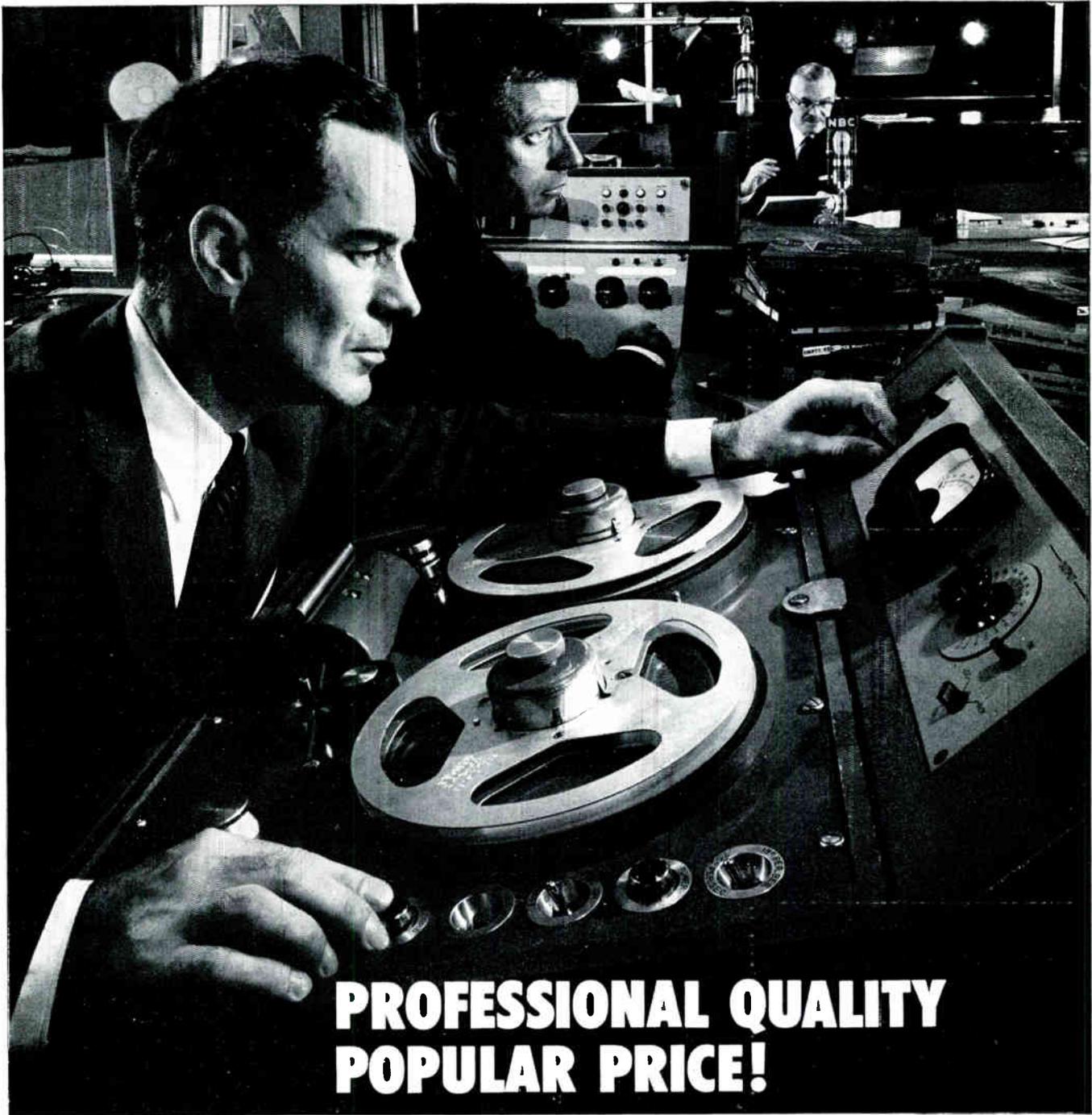
Models TD-134 and TD-184 are complete with tone arm and head with connections for stereo pickup. The TD-184 automatically starts the motor, positions the pickup for 7, 10, or 12-in. records, and stops the motor at the end of the record. *Circle letter U*

**Walsco Test Record**

This record, containing a series of test bands, is intended for checking the performance of both stereo and mono phonograph systems. The tests are explained in the instructions which accompany the record. *Circle letter V*

**Watson Networks**

Sealed in plastic cases, model FDS-1 has a crossover at 2,500 cycles; model FDS-2 has a crossover at 5,000 cycles. Inductors are air-core type, capacitors are 5% paper. Parts are also sold in kit form. *Circle letter W*



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