

the magazine for music listeners march • 60 cents

# High Fidelity

In this issue

## Why Wagner Was No Lady

*by Ashley Montagu*

## At Home With the Shostakovitchs

*a photographic visit*

## Hi-Fi Doctoring Without Instruments

*by John T. Frye*

R. Lindstrom

# the pause that will keep your records young



## an exclusive feature of the new Glaser-Steers GS-77

Your records can be a lasting joy, their original brilliance preserved for many hundreds of performances. This takes special care to guard against undue record wear. The new GS-77 handles records more gently than any other automatic record playing mechanism.

**TURNTABLE PAUSE** is a dramatic example of this fact. During the record-change cycle, the GS-77 turntable comes to a complete halt, and doesn't resume motion until the stylus has come to rest in the run-in groove of the next record. This completely eliminates the grinding action which occurs where records are dropped onto a moving turntable or disc.

The GS-77 **TONE ARM** affords further protection. Improved mass distribution and low pivot friction have so minimized arm resonance and tracking error that these flagrant causes of groove and stylus wear are now virtually eliminated. In addition, the arm has been so designed that stylus pressure between the first and top records in a stack does not vary more than 0.9 gram.

**SPEEDMINDER** goes still further—for by simply setting the appropriate stylus into play position, the GS-77 automatically plays at the correct record speed, and in the microgroove position, intermixes 33 $\frac{1}{3}$

and 45 rpm records regardless of their sequence in the stack.

The GS-77 is the perfect high fidelity record changer. It combines traditional turntable quality with modern automatic conveniences—and it does this with incredible mechanical simplicity. No wonder

... audiophiles are switching to the new  
**GLASER-STEERS GS-77**

See your hi-fi dealer today, or write to:  
**GLASER-STEERS CORPORATION**  
20 Main Street, Belleville 9, New Jersey  
In Canada: Glaser-Steers of Canada, Ltd., Trenton, Ont.  
Export: M. Simons & Sons Co., Inc. N. Y. 7, N. Y.



Have the best in Hi-Fi Sound

... and save with a **Jensen**  
High Fidelity Speaker **KIT**

Now you can have famous Jensen authentic high fidelity loudspeaker performance plus the fun and satisfaction of building your own speaker system (and save money) with any one of Jensen's eight Hi-Fi loudspeaker kits. Choose from kits ranging from the modest KDU-12 two-way Budget Duette to the superlative KT-31 Imperial 3-way system. You can build your own enclosure, build into your custom home music installation, or install in a Jensen factory-built cabinet. In every speaker kit you get the same high quality matched components used in Jensen's factory assembled reproducers—and at far less cost, too. Select the kit that best fits your budget and space, follow simplified plans, and enjoy the finest in sound reproduction. Send for our free Catalog 165-B.

INSTALL A JENSEN SPEAKER KIT IN A JENSEN ENCLOSURE.

If you don't want to build your own enclosure, you can install a Jensen speaker kit in one of Jensen's many fine furniture speaker cabinets. Catalog 165-B gives complete details and suggestions for cabinet-kit combinations.



KT-21



KT-22



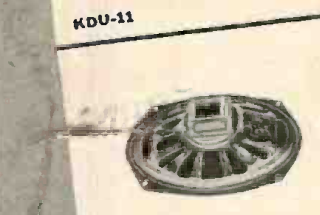
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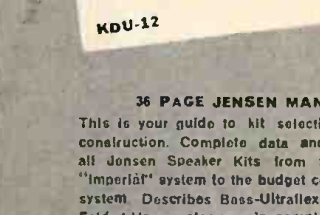
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KDU-11



KDU-12

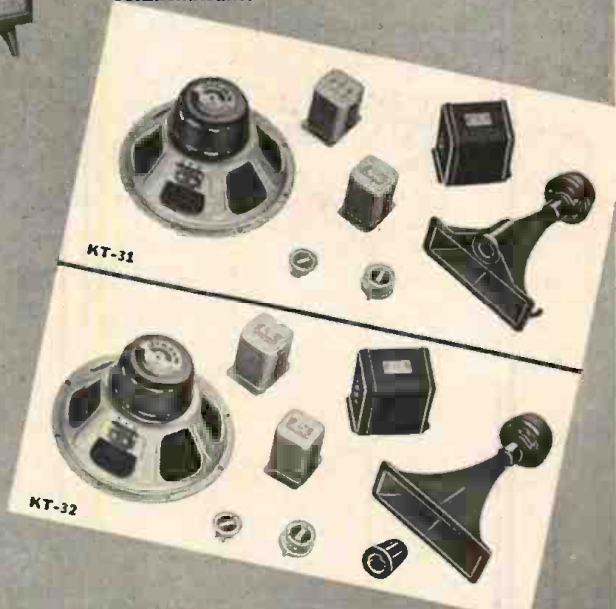


KDU-12

36 PAGE JENSEN MANUAL 1060

This is your guide to kit selection and enclosure construction. Complete data and instructions for all Jensen Speaker Kits from the famous 3-way "Imperial" system to the budget cost 2-way "Duette" system. Describes Bass-Ultralex and Back-loading Folded Horn enclosures in complete detail with exploded views and simplified wiring instructions.

JENSEN MANUAL 1060 — Net Each ..... 50c



KT-31

KT-32

Model	KT-31††	KT-32††	KT-21	KT-22	KT-23	KDU-10	KDU-11	KDU-12
Type	3-way Imperial	3-way Tri-plex	2-way Concerto-15	2-way Concerto-12	2-way Contemporary	2-way Duette or Contemporary	2-way Automobile or Duette Table	2-way Duette
Frequency Range†††	25-UHL	30-UHL	30-15,000	30-15,000	40-15,000	50-15,000	50-15,000	55-13,000
Power Rating (Watts)	35	35	30	25	20	20	20	15
Impedance (Ohms)	16	16	16	16	16	8	4	4
Components:								
L-F ("Woofer")	P15-LL*	P15-LL	P16-LL	P12-NL	P12-RL	P8-RL	P69-RL†	69J10†
M-F (Mid-Range)	RP-201	RP-201						
H-F ("Tweeter" or "Supertweeter")	RP-302	RP-302	RP-102	RP-102	RP-103	RP-103	RP-103	P35-VH
Networks	A-61; A-402	A-61; A-402	A-204	A-204	A-204	Capacitor	Capacitor	Capacitor
Controls	**	ST-917; ST-901	ST-901	ST-901	ST-901			
Shipping Wt. (Lbs.)	43	43	29	19	15	7	6 1/4	3 1/4
Net Price	\$184.50	\$169.50	\$99.50	\$73.00	\$42.75	\$24.75	\$23.75	\$10.50

\*Special "woofer" for "Imperial" Back-Loading folded horn—not available separately. †6 x 9 Oval—not available separately.  
 ††Includes M-1131 Inrange equalizer—not available separately. \*\*Special M-F and H-F Controls—not available separately.  
 †††L-F response depends on enclosure. (UHL—Upper Hearing Limit).

**Jensen**

MANUFACTURING COMPANY

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6601 S. Laramie Ave.  
Chicago 38, Illinois

In Canada: J. R. Longstaffe Co., Ltd., Toronto

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

# Come on—CELEBRATE!

## PICKERING'S 12th Anniversary Special



THIS YEAR — 1958 — PICKERING & CO. marks its twelfth year as leader in the field of high quality transducers and precise electronic devices for the most exacting engineering applications.

THIS YEAR — 1958 — PICKERING & CO. announces its readiness for the new stereo-disk. Yes, it is twelve years since PICKERING & CO. was first with a high quality miniature magnetic pickup for high fidelity reproduction from records and broadcast transcriptions. And now, PICKERING & CO. is ready for the stereo-disk with the STANTON 45/45, a stereo model of the renowned FLUXVALVE cartridge.

THIS YEAR — 1958 — PICKERING & CO., in its twelfth year of progress, will celebrate their anniversary by giving each purchaser of a FLUXVALVE product a bonus gift valued at (\$6) six dollars to extend the utility of the product they have purchased.

THIS YEAR — 1958 — marks another first for PICKERING & CO. with the PICKERING \$6 BONUS BILL! Beginning February 1, 1958 and until April 15, 1958—each PICKERING FLUXVALVE product will be packaged with a bonus bill valued at \$6. Redeem it on the spot at your PICKERING dealer.

NOW! When you buy a PICKERING FLUXVALVE Model 350, 370, or 194-D, you receive a gift of a bonus bill for which you can receive—

1. Any PICKERING "T-GUARD" sapphire stylus... value \$6... absolutely FREE!
2. A credit of \$6 toward the purchase of any PICKERING "T-GUARD" diamond stylus you choose.

NOW! You can get the \$24 amazing PICKERING ½ mil diamond stylus for only \$18!... or, any of the other \$18 diamond "T-GUARD" styli for only \$12!

**BUILD UP THE QUALITY OF YOUR HI-FI SYSTEM WITH A PICKERING FLUXVALVE**



**FLUXVALVE TWIN SERIES 350**—A turnover cartridge providing a rapid change of stylus point radius. Available in 12 models featuring many combinations of styli. Prices start at a modest \$24.



**FLUXVALVE SINGLE SERIES 370**—A miniature high quality cartridge for use in any type of auto-changer or manual player arm. Available in 5 models. Prices start at a low \$17.85.

**Model 194D UNIPOISE Pickup Arm**—This new... lightweight... integrated arm and cartridge assembly containing the FLUXVALVE with exclusive "T-Guard" stylus—is only a fraction of the weight of conventional tone arms. High compliance and single friction-free pivot bearing assure distortionless tracking of



microgroove and standard groove recordings. Available with the ½, 1 or 2.7 mil diamond stylus. Prices from \$59.85.



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

Enjoy a demonstration at your hi-fi sound studio... you'll hear the difference. For the dealer nearest you or for literature write Dept. Q-38





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**John M. Conly**  
Editor

**Roland Gelatt**  
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**Charles Fowler**  
Publisher

**Warren B. Syer**  
Associate Publisher

**Claire N. Eddings**  
Advertising Sales Manager

**Andrew J. Csida**  
Marketing and Merchandising Manager

**Arthur J. Griffin**  
Circulation Manager

**Lee Zhita**  
Western Manager

ADVERTISING

Main Office

Claire N. Eddings, The Publishing House  
Great Barrington, Mass. Telephone 1300.

New York

1564 Broadway  
Telephone: Plaza 7-2800

Chicago

John R. Rutherford & Associates,  
Inc., 230 East Ohio St. Telephone:  
Whitehall 4-6715.

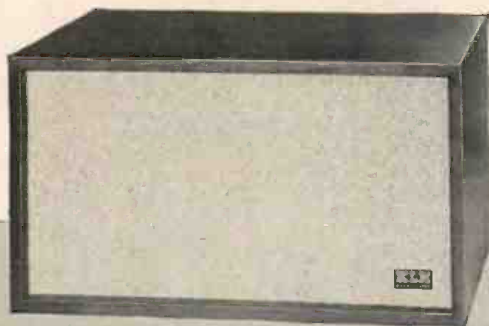
Los Angeles

1520 North Gower, Hollywood 28  
Telephone: Hollywood 9-5831

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MARCH 1958

# KLH PRESENTS



## THE MODEL FOUR

A complete-range loudspeaker system of distinctly superior performance

The superiority of the KLH Model Four stems from an exhaustive effort to bring as close to perfection as possible every factor affecting loudspeaker performance.

- The KLH Model Four is a two-way loudspeaker system housed in a 13½" H x 25" W x 12" D cabinet. The low-frequency section is the same acoustic suspension mechanism used in the KLH Models Two and Three. Its very low distortion and smooth extended low-frequency response result in a quality of reproduction which is unique among loudspeaker systems.

- The high-frequency section uses a small diameter direct radiator designed to operate as a piston throughout most of its range. Its wide dispersion and exceptionally smooth extended frequency response immediately distinguish it as one of the very few available high-frequency reproducers which fill every part of the room with sound free from any harshness.

- Unequaled smoothness throughout the mid range is achieved by use of specially developed loudspeaker cones and by exceedingly careful attention to the design of a cross-over network which integrates the low- and high-frequency speakers into a complete-range system of such smoothness that the presence of two different speakers is undetectable.

A new standard of quality control in the manufacture of loudspeakers was introduced into the industry by KLH with the production of its Models One, Two, and Three. The same scrupulous care is applied to the production of the Model Four, thus assuring the uniformly high quality of every Model Four that leaves the KLH factory.

Although the development of the Model Four involved extensive engineering measurements, a truly fine loudspeaker system cannot be adequately described in terms of numbers, graphs, or other technical data. An appreciation of the magnificent performance of the Model Four can really be developed only by careful listening. When you do listen to the Model Four, you will notice that its superiority as an instrument for reproducing music becomes especially evident when it is compared, at the same volume level, with any other loudspeaker system.

At selected dealers. \$209.00 to \$231.00.  
Slightly higher in West and Far South.

RESEARCH AND DEVELOPMENT CORPORATION

30 CROSS STREET CAMBRIDGE 39, MASSACHUSETTS



Ah, me!

There is now available one of the most revolutionary products ever to come to our attention. The whole radio industry is likely to change its character; some businesses will collapse, others will burgeon. This remarkable unit, selling for only a little over \$12 list price, will enable you to convert your present high-fidelity amplifier to operate with a variable reluctance cartridge! No kidding . . . that's what it says, right in the publicity piece, and there's a fine, heavily retouched photograph of the unit to prove that such a device is really available. At last. Just think what this means to the future of music reproduction . . . now we can hear our records with a reluctance cartridge, by converting our high-fidelity amplifiers with this doodad.

Just what do these people think the "Mag Input" terminal is for, on the hundreds of thousands of amplifiers now in use all over the world??? Ah, me, indeed yes!

### Copying Phonograph Records

Some months ago we published an inquiry from a reader about the legal aspects of copying records onto tape for library use. We are very much indebted to one of our readers for giving a detailed opinion. He prefers to remain anonymous, so we'll just say "Thank you, sincerely" and publish the letter in full:

"In my last issue of HIGH FIDELITY I notice an inquiry concerning the legal aspects of copying of phonograph records by libraries for circulation to borrowers. While I am primarily a patent rather than a copyright man, I have just finished an article for a library periodical, on photocopying by libraries of copyrighted materials. Perhaps, therefore, the results of my investigation may have some bearing on your inquiry, though they did not directly concern phonograph records.

"My advice to a library is: Don't.

*Continued on page 6*

HIGH FIDELITY MAGAZINE



# The RCA Victor Society of Great Music

... A SENSIBLE PLAN TO ENABLE YOU TO BUILD  
A BALANCED RECORD LIBRARY UNDER GUIDANCE



HEIFETZ



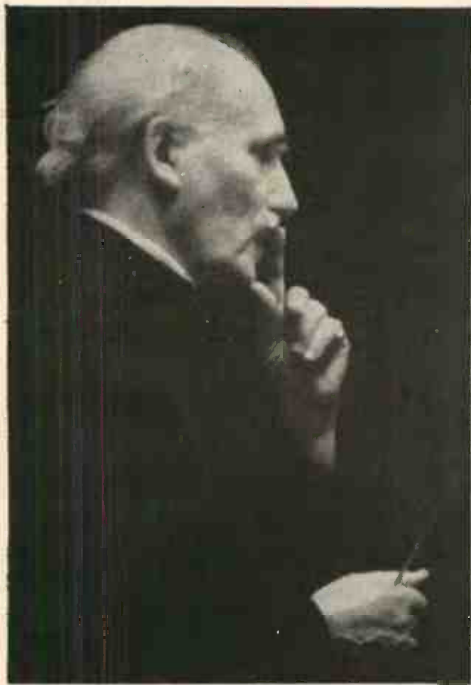
HOROWITZ



RUBINSTEIN



ANDERSON



BEGINNING MEMBERS WILL RECEIVE

## The Nine Symphonies of Beethoven



## Arturo Toscanini

CONDUCTING THE NBC SYMPHONY ORCHESTRA

IN AN ALBUM OF SEVEN 12-INCH  
LONG-PLAYING RECORDS FOR

**\$3<sup>98</sup>**

(plus a small charge for postage)

Nationally advertised price: \$34.98

THE SOLE CONDITION IS THAT BEGINNING MEMBERS AGREE TO BUY SIX RCA VICTOR RED SEAL RECORDS FROM THE SOCIETY DURING THE NEXT YEAR

## THE WORLD'S GREATEST MUSIC PERFORMED BY WORLD-CELEBRATED ARTISTS

... at a 45% saving the first year and 33 1/3% thereafter

... this can be done by building up your collection systematically, instead of haphazardly — and always with the help and the guidance of the distinguished panel listed below

**M**OST MUSIC-LOVERS, in the back of their minds, certainly intend to build up for themselves a representative record library of the World's Great Music. Under this plan, since this can be done systematically, operating costs can be greatly reduced, thus permitting extraordinary economies for the record collector. The remarkable Introductory Offer at the left is a dramatic demonstration. It represents 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 is to recommend "must-have" works that should be included in any well-balanced library. Members of the panel are as follows:

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 *San Francisco Chronicle*

DOUGLAS MOORE, composer and Professor of Music, Columbia University

WILLIAM SCHUMAN, composer and president of Juilliard School of Music

CARLETON SPRAGUE SMITH, chief of Music Division, N. Y. Public Library

G. WALLACE WOODWORTH, Professor of Music, Harvard University



BRAILOWSKY



LANDOWSKA



PIATIGORSKY



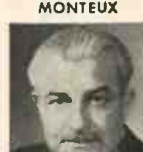
MUNCH



REINER



MONTEUX



FIEDLER



GOULD

### HOW THE SOCIETY OPERATES

**E**ACH month, three or more RCA VICTOR Red Seal Records will be announced to members. One will always be 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 the member does not want the work he may specify an alternate, or instruct the Society to send him nothing. For every record purchased, members will pay \$4.98, the nationally advertised price of RCA VICTOR Red Seal Records (plus a small charge for mailing).

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

Please register me as a member and send me the seven-record *Toscanini-Beethoven Album* under the conditions stated at the left and above, billing me \$3.98, plus postage. I agree to buy six additional records within twelve months from the Society. Thereafter, if I continue, for every two records I purchase from the Society, I will receive a third RCA Victor record, free. To maintain membership after the first year, I need buy only four records from the Society in any 12-month period.

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 \_\_\_\_\_

VI2-3

## NOTED WITH INTEREST

Continued from page 4

"Records, as such, are not copyrightable under our present statutes, but that is far from giving carte blanche to copy and circulate them. First, the common law of unfair competition, quite aside from copyright, has been held to protect a record upon which the manufacturer has spent a lot of money producing and promoting. Second, although the record is not copyrightable, the music or other material recorded on it may be, and if it is music, ASCAP is very astute to protect its members' interests, by actions for damages and injunction. Third, even if the recorded matter has not been statutorily copyrighted, it still may be and probably is protected by common law copyright if not 'published,' and an injunction might lie for copying a record. Whether selling or otherwise circulating a record constitutes general publication of the recorded material is a point still at issue, to be determined by the law of the state where the record was made. Two federal (federal jurisdiction required by diversity of citizenship of the parties) and a state case have held that there is publication, and therefore dedication to the public; but a decision of the U. S. Court of Appeals for the Second Circuit has construed the New York law to mean that there is no publication. The U. S. Supreme Court has not yet ruled. The commercial (not library) aspect was fully discussed in an article and a note in the *Columbia Law Review* for January and February, 1956.

"Although much classical music is so old as to be in the public domain, or was never copyrighted in this country at all, the unfair competition doctrine probably would still protect the record manufacturer from unauthorized copying. In any case, it would seem prudent for the library to abstain from what probably is unlawful copying and circulation of commercial phonograph records. This is a very brief and undocumented disquisition, but it's good law."

### What's a Watt?

Having just received a release about a product rated at "15 British Watts (30 U. S. Watts)" we would like to point out once again, for the umpteenth time, that there is *no* technical difference between a British and a U. S. watt. If an amplifier is capable of putting out, with a specified

Continued on page 8

HIGH FIDELITY MAGAZINE



## Fleetwood® and friend...

and how much they have in common — both topflight performers, both quality entertainers. You hear more about Mr. Crosby because Bing belongs to everybody. Fleetwood belongs to those who want television that is *truly different* in every way.

Fleetwood is, unmistakably, the finest television system made. No manufacturing shortcuts are taken. You get the benefit of the finest components assembled with consummate care. Fleetwood is custom crafted in remote and self-contained control units for built-in installation *anywhere* in your home — with sound outputs to your hi fi system. Remote control is fully electronic. With the remarkable Fleetwood Definition Control, you choose picture texture most pleasing to you. You discover television anew in the far superior quality of Fleetwood. Eliminate the weak point of your home entertainment system... see Fleetwood at your hi fi dealer's.

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DEPARTMENT A, GLENDORA, CALIFORNIA

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WRITE FOR A FREE BOOKLET OF INSTALLATION IDEAS, COMPLETE INFORMATION AND THE NAME OF THE DEALER NEAREST YOU.



*new!*



# TRUSONIC FREE CONE SUSPENSION



A COMPLETE LINE OF FULL-RANGE FREE-CONE SPEAKERS  
8", 12" and...the new 15"

A loudspeaker generates sound by moving air. If the speaker cone suspension is tight, the excursion buckles and binds the cone during operation. Stephens Trusonic has engineered the speaker cone in "free suspension," mounting it flexibly with a newly developed plastic-impregnated compliance. This allows the speaker cone to move as a true piston. The cone has a free excursion, eliminating distortion, giving a maximum bass response and the best transient response. The clarity and definition of Stephens Trusonic's new "free-cone suspension" speakers herald a new engineering achievement in high fidelity equipment.



Sound reproduced by TRUSONIC free-cone speakers is unbelievably clean... distortion is practically eliminated... clarity is crisp and refreshing. Engineered by Bert Berlant and the TRUSONIC engineering staff, this new line of speakers is the culmination of years of experience in audio equipment development.

There's a full range model in three different sizes to meet your individual needs... the 80FR, the 120FR and the new 150FR. Hear them at your audio dealer's.



Listen... You'll always hear more from: **STEPHENS TRUSONIC INC.**

85378 WARNER DRIVE, CULVER CITY, CALIFORNIA

## NOTED WITH INTEREST

*Continued from page 6*

amount of distortion, 15 British watts, it will put out 15 U. S. watts with the identical amount of distortion.

Some U. S. manufacturers talk of their products in terms of, for example, "10 watts continuous, 20 watts peak." So do the British! What our release laddie was doing—he was talking about speakers—was to say in effect: "This speaker is capable of handling 15 watts continuous, 30 watts peak." He could have said, "15 U. S. watts continuous, 30 British watts peak" with equal accuracy.

**In Boston? Then Note . . .**

Joe Cook, of Boston's station WCRB, has had an idea which may appeal to those who want the absolute ultimate in fidelity. He's re-viving the idea that chamber music belongs in the home, and has arranged with a group of professional musicians to play in concert in private homes for a nominal fee. We don't know just what will happen when someone wants less bass or more highs, but at least the possibilities for re-arrangement of optimum room acoustics are almost unlimited. Given a quartet, how do you arrange the players? One in each corner? And so on . . . but seriously, it's a fine idea. Chamber music belongs in the home, not on the enormous concert stage . . . so good luck to Joe Cook. His phone is TWinbrook 3-7080, Tuesday through Saturday evenings.

**In Ithaca, N. Y.? Then Note . . .**

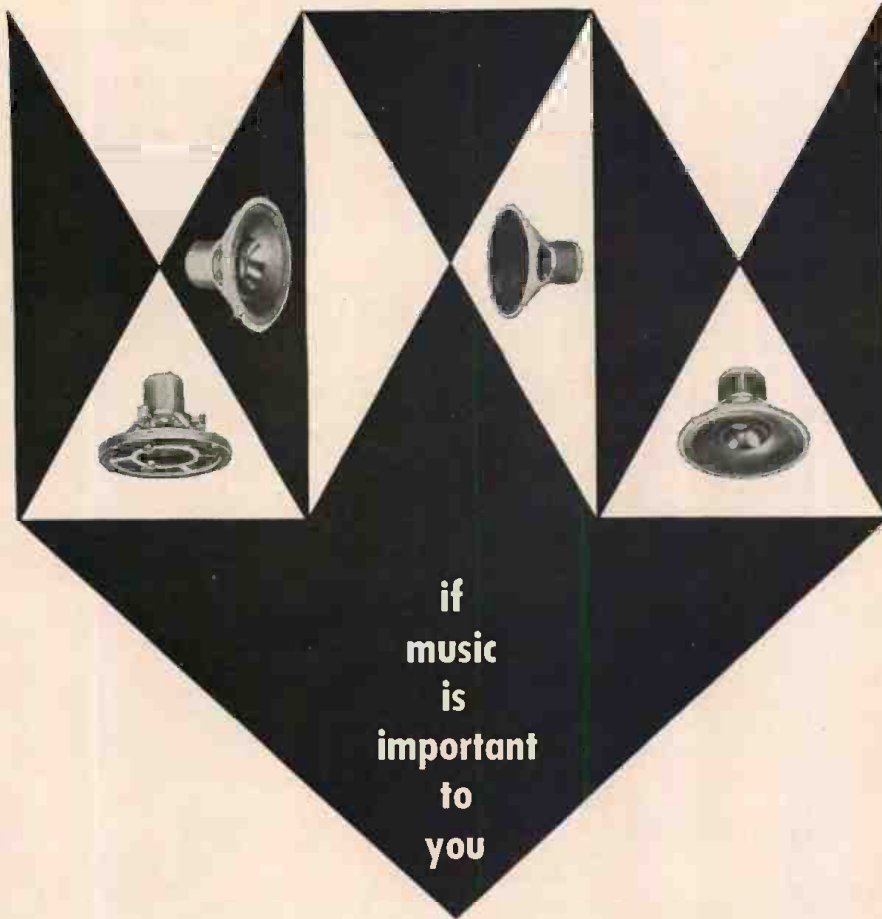
The Music Committee of Willard Straight Hall, Cornell University's Student Union, is planning a high-fidelity exhibition for the first week in April. Be sure to see it . . . and good luck to them!

**In Detroit, Mich.? Then Note . . .**

Ronald P. Sillman, 619 Kennesaw, Birmingham, Mich., is forming a high-fidelity music club . . . has a few members now, wants more. Please get in touch with him if you're interested.

**In Williams Bay, Wisc.? Then Note . . .**

Electron Associates, Box 671, Williams Bay is looking for business . . . sales of first-line merchandise, trad-ins . . . and service of balky equipment. Put this address on your desk if you live in southern Wisconsin or northern Illinois.



if  
music  
is  
important  
to  
you

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Goodmans  
speakers are . . .  
one of the uniformly  
best lines on the market today."  
Audioposker Bulletin

Write for free 12  
page brochure on  
Goodmans extended  
range loudspeakers,  
multiple speaker  
systems, speaker  
enclosure kits and the  
famous Goodmans  
Acoustical Resistance  
Units. We will also  
send you the name of  
your nearest dealer.

**ROCKBAR**  
*Corporation*

Rockbar Corp. Dept. RG-15

Mamaroneck, N. Y.



# LETTERS



## Prejudice Deplored

SIR:

In the December issue under "Records in Review," I completely disagree with your review of: Chaikov: Concerto for Accordion; Shishakov: Concerto for Balalaika; Gorodovskaya: Suite for Orchestra of Folk Instruments; Vitolyn: *Village Polka*. Westminster XWN 18464.

If this is typical of the record reviewer's taste then "God help the people" who swallow his prejudice against these fine Soviet compositions and the superb artists who performed them. I'm no Communist nor a sympathizer in any way, shape or form, but one who believes that all music should be reviewed truthfully and appraised honestly, not degraded because it isn't in our political camp. I have noticed this same alarming trend in reviews of David Oistrakh, Emil Gilels, Sviatoslav Richter, Kurt Sanderling, Leonid Kogan (others also), and many definitely high-fidelity Soviet orchestral recordings of late.

It certainly is disgusting to think that you can't be more objective.

Donald I. Cohen  
Omaha, Nebr.

## Correspondence Invited

SIR:

I recently returned from London where the Elgar centenary concerts were magnificent. I would very much appreciate hearing from any of your readers who would be interested in having more of Elgar's music available on records.

D. Dorricott  
747A Palmerston Ave.  
Toronto, Ont.  
Canada

## A & R Men—Addendum

SIR:

Re installment II of "These Men Shape Your Listening" by Hollis Alpert as printed in your January issue, far be it from me to detract in any measure from the enormous credit due Wilma Cozart and Bob Fine in building up

Continued on next page

## ALLIED'S OWN knight® HI-FI COMPONENTS

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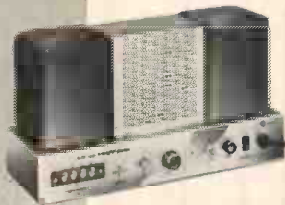
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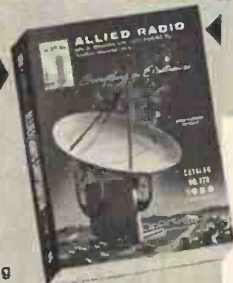


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## LETTERS

*Continued from preceding page*

the Mercury classics line of LP and stereo recordings.

I think it is worth noting, though, that I functioned as Musical Director for Mercury Classics from the inception of the Olympian series until September of 1956, at which time I resigned to accept a Fulbright grant to Denmark. . . .

In my capacity at Mercury, I took basic responsibility for choice of repertoire and for musical supervision of all classics-recording sessions save those which were done in England during the summer of 1956. I was likewise in charge of most of the tape-to-disc mastering and personally edited all domestically recorded tapes during my tenure with the company.

Since my departure from the Mercury scene, Harold Lawrence, formerly of WQXR, took over most of my musical and editing chores—and this with the competence and taste that one can expect from a first-rate musician and sensitive colleague.

I trust, if he will accept the validity of the statements tendered herewith, that Mr. Lawrence and myself deserve in Mr. Alpert's eyes inclusion among the select company of those who "Shape Your Listening."

*David Hall*  
Wilton, Conn.

Retrospectively, we would like to point out that Mr. Hall belatedly received credit for his work at Mercury—in the February article on the Eastman-Rochester Symphony.—Ed.

### Dubbings Wanted

Sir:

I'd like to contact somebody in the New York City area who recorded the Boston Symphony concert of October 26: Hindemith's *Die Harmonie der Welt*, and the Chicago Symphony concert of November 1: Eppert's *Speed*, and Schumann's Symphony No. 2. I would like to exchange dubbings of them for tapes I have in my collection.

*Bob Seifert*  
479 Dimmick Lane  
Glendale, Ohio.

### Schonberg's Schumann

Sir:

The long awaited Schumann discography [Dec.] was appreciatively received. . . . Mr. Schonberg hewed close to the artistic line. But, a heavy sardonic streak creeps in here and there that spoils an otherwise objec-

*Continued on page 12*



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**HFS2 Speaker System:** Uniform loading & natural bass 30-200 cps achieved via slot-loaded split conical bass horn\*\* of 12-ft path. Middles & lower highs from front side of 8½" cone, edge-damped & stiffened for smooth uncolored response. Suspensionless, distortionless spike-shaped super-tweeter\*\* radiates omni-directionally. Flat 45-20,000 cps, useful to 30 cps. 16 ohms. HWD: 36", 15¼", 11½". "... rates as excellent... unusually musical... really non-directional!" — Canby, AUDIO. "Very impressive" — Marshall (AUDIOCRAFT). Walnut or Mahogany, \$139.95. Blonde, \$144.95.

**HFT90 FM Tuner** equals or surpasses wired tuners up to 3X its cost. New, pre-wired, pre-aligned, temperature-compensated "front end" — drift-free. Sensitivity, 1.5 uv for 20 db quieting, is 6X that of other kit tuners. DM-70 traveling tuning eye. Response 20-20,000 cps±1 db. Cathode follower & multiplex outputs. Kit \$39.95\*. Wired \$65.95\*. Cover \$3.95. \*Less cover, excise tax incl.

**HF61A Preamplifier**, providing the most complete control & switching facilities, and the finest design, offered in a kit preamplifier, "... rivals the most expensive preamps... is an example of high engineering skill which achieves fine performance with simple means and low cost." — Joseph Marshall, AUDIOCRAFT. HF61A Kit \$24.95, Wired \$37.95, HF61 (with Power Supply) Kit \$29.95, Wired \$44.95.

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**HF52 50-Watt Integrated Amplifier** with complete "front end" facilities and Chicago Standard Output Transformer. Ultra-Linear power amplifier essentially identical to HF50. The least expensive means to the highest audio quality resulting from distortion-free high power, virtually absolute stability, flawless transient response and "front end" versatility. Kit \$69.95. Wired \$109.95. Matching Cover E-1 \$4.50.

**HF20 20-Watt Integrated Amplifier**, complete with finest preamp-control facilities, excellent output transformer that handles 34 watts peak power, plus a full Ultra-Linear Williamson power amplifier circuit. Highly praised by purchasers, it is established as the outstanding value in amplifiers of this class. Kit \$49.95. Wired \$79.95. Matching Cover E-1 \$4.50.

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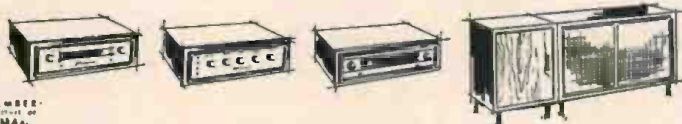
S-1000 II front panel controls include 6-db presence-rise button; record, microphone and tape-play-back equalization; exclusive "center-set" loudness control, loudness compensation switch, scratch and rumble filters, phono level control, tape-monitor switch 6 inputs, output tube balance control and test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

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## LETTERS

Continued from page 10

tive and even poetic idea. . . . I quote: "The symphonies of Mendelssohn are formally much superior specimens than the flawed Schumann ones, but I would not trade the *pretty prissy five* (my italics) of Mendelssohn for any one of Schumann's." We may agree to the superiority of the Schumann symphonies, yet not to such absurd sarcasm.

Also, the choral music of Mendelssohn contains more than a germ of Wagner's operatic musical elements. His instrumental music contains an instantaneous atmospheric quality that is world acknowledged. Further, Mendelssohn was a robust man—hardly prissy. A fine account of Schumann was spoiled by an uncontrolled tendency toward omniscience tinged by overstressed subjectivity.

Leon Handler  
Portland, Me.

### Linguists Alerted

SIR:

I very much doubt that any Salzburger has ever been called "Herbertchen" (see Paul Moor's "The Operator," Oct. 1957). More likely possibilities are "Bertl" or "Beterl."

Ellen Jane Halpern  
Stamford, Conn.

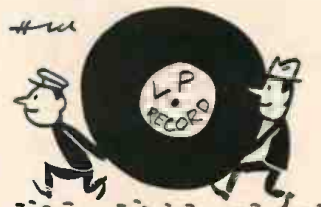
### Open Letter to A & R Men

SIR:

As your plans for 1958 are formulated, I would like to suggest that the music of Joachim Raff (1822-1882) be examined as a possible artistic as well as a profitable addition to your recorded repertory.

Eleven symphonies as well as many smaller works are available. The music has a strong Brahmsian flavor. Highly programmatic, it is romantic following a classical structure and combines polyphonic context with elegant melody. Boldly orchestrated for full orchestra and punctuated with bright passages for brasses and percussion, this music certainly meets the qualifications for a successful hi-fi disc. . . .

J. L. Sommerville  
Indianapolis, Ind.







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Biflex loudspeakers are the result of the practical application of a new principle in loudspeaker design developed by ALTEC. The speakers have an efficient frequency range far greater than any other type of single voice-coil speaker and equal to or exceeding the majority of two or three-way units. This truly amazing frequency range which is guaranteed when the speaker is properly baffled, is the result of the ALTEC developed viscous damped concentric mid-cone compliance.

This unusual compliance serves as a mechanical crossover, providing the single voice-coil with the entire cone area for the propagation of the lower frequencies and reducing the area and mass for the more efficient reproduction of the higher ranges. Below 1,000 cycles per second the inherent stiffness of the Biflex compliance is such that it effectively couples the inner and outer sections of the cone into a single integral unit. The stiffness of the compliance is balanced to the mechanical resistance and inertia of the peripheral cone section so that the mass of this outer section effectively prevents the transmission of sounds above 1,000 cycles beyond the mid-compliance and the cone uncouples at this point permitting the inner section to operate independently for the reproduction of tones

above 1,000 cycles. Proper phasing between the two sections is assured by the controlled mechanical resistance provided by the viscous damping applied to the mid-compliance.

In each of the three Biflex speakers this outstanding cone development is driven by an edge-wound aluminum ribbon voice-coil operating in an extremely deep gap of regular flux density provided by an Alnico V magnetic circuit shaped for maximum efficiency.

Biflex speakers are perhaps the only true high fidelity single voice-coil speakers made, and can be considered to fill the complete speaker necessity for any system or as the bass speaker component for more comprehensive systems intended to cover the entire audio spectrum. Ask to hear these outstanding speakers at your dealer's.

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12-B

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I. M. Distortion: 1.5%

200 cps and 7,000 cps at 2.8 volts. 1:1 ratio.

This input corresponds to an instantaneous power input of 4 watts.

Power response: Linear within 3 db

Dispersion: 80°

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Voice coils: ¾-inch on aluminum form

Magnet structure: 6.8 oz. Alnico V

Flux density: 13,000 Gauss

Impedance: 8 ohms

DC Resistance: 5.2 ohms

Dimensions:

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Weight—3 lbs.

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Woofers—more than 100 watts

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Tweeter—1500 to 20,000 cps

I. M. Distortion: 1.4%

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This input corresponds to an instantaneous power input of 6 watts.

Power response: Linear within 3 db

Dispersion:

Woofers—180°

Tweeter—100° with acoustic lens multiple layer dispersion system

Resonance in free air:

Woofers—38 cps

Voice coils:

Woofers—3-inch on aluminum form

Tweeter—1½-inch on aluminum form

Magnet structure: 168 oz. Alnico V (parallel gap)

Flux density:

Woofers—15,500 Gauss

Tweeter—11,000 Gauss

Impedance: 16 ohms

DC Resistance:

Woofers—7.8 ohms

Tweeter—5.2 ohms

Dimensions:

Diameter 15¾ inches

Depth 10½ inches

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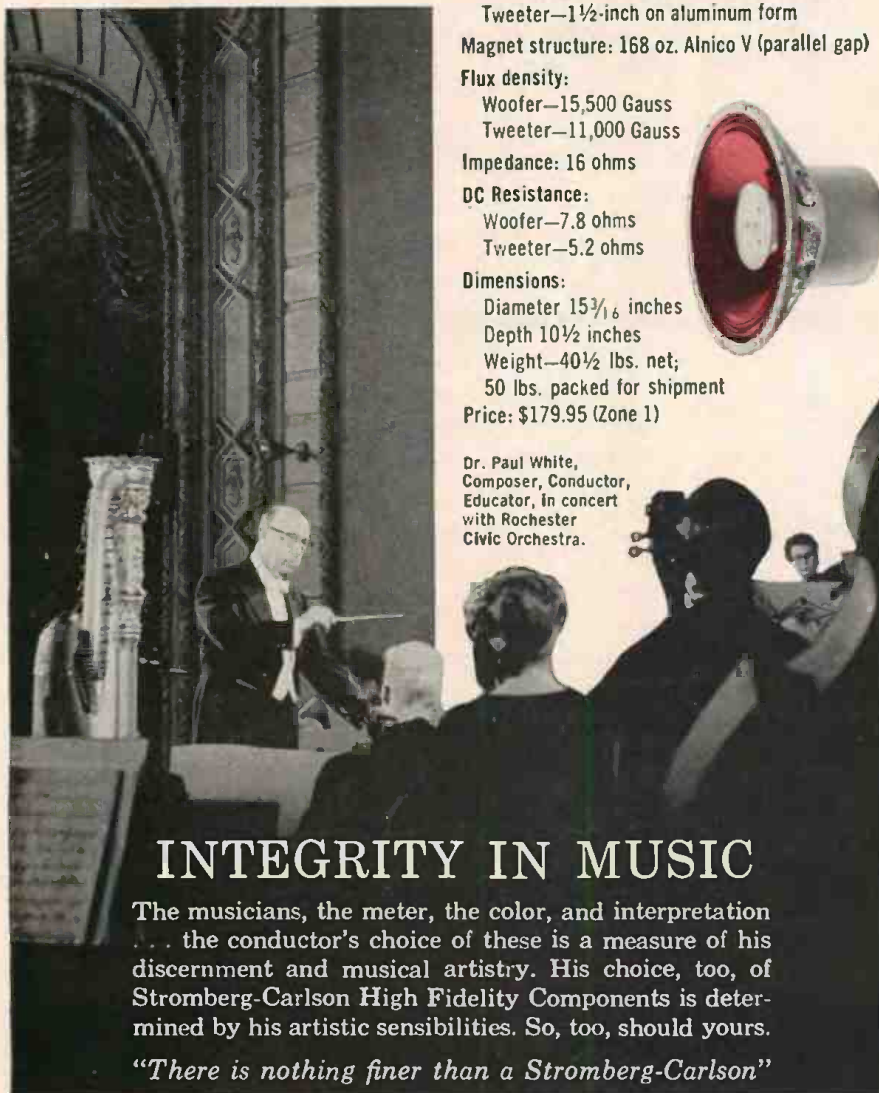
Allied's Knight KN-530 30-watt **AMPLIFIER** can be used with any hi-fi system. Included are nine front-panel controls, seven inputs, and outputs for 4-, 8-, and 16-ohm speakers. Frequency response quoted is 20 to 40,000 cps,  $\pm\frac{1}{2}$  db at 30 watts; IM is said to be less than 2% at rated output; harmonic distortion specified as  $\frac{1}{2}$ % at middle frequencies, never exceeding  $1\frac{1}{2}$ % from 30 to 20,000 cps. Price is \$94.50.

The Klipsch Model H **LOUDSPEAKER** gets its name from "Klipsch's Heresy" and is the only noncorner, nonhorn speaker in the company line. It is compatible with all other Klipsch models and may be used as a second or third stereo channel or in any other small-speaker application. Further details are available from the manufacturer.

Klipsch also has announced that all its speaker systems are now provided with a **CROSSOVER-BALANCING NETWORK**, the W-2 for systems using the current standard tweeter, and the W-5 for systems with the optional 1958 tweeter. Both the tweeter and the network are available to owners of equipment in which they are not included. No price is given.

Just announced by Stancil-Hoffman is the Minitape 13-lb. battery-operated **TAPE RECORDER**. It is available with any standard speed and is said to have flat response to 10,000 cps at 7½-ips speed. Price is \$494.

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Continued on page 16





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Professional-type Master Audio Control, features a new PRESENCE CONTROL, seven input channels, mixing and fading facilities. Complete record equalization.
- **THE "100"**  
30-Watt Amplifier, handles 70-watt peaks! Power response constant at full output over the entire audible range. Z-MATIC Variable Damping Factor Control.
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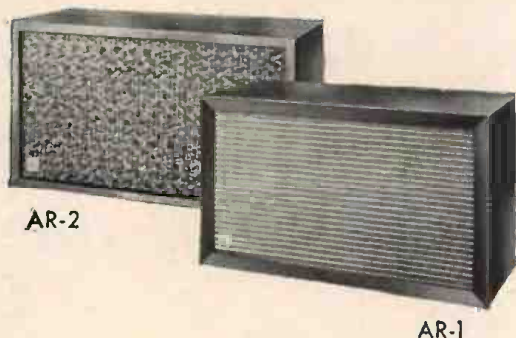
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# AR-1

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AR-2

AR-1

### Quotation from High Fidelity

(From Roy F. Allison's article "New Directions in High Fidelity,"  
a survey of progress in reproducing equipment design since 1952.)

"It is difficult to draw a line between new methods of exploiting old techniques and radically new developments in loudspeaker systems, but I will risk a charge of arbitrariness by citing three of the latter produced commercially during the past five years. First, the acoustic suspension principle, by means of which linear deep-bass response was obtained (with a decrease in average acoustic efficiency) from a very small system for the first time."

\*The acoustic suspension speaker requires a cabinet of small size, so that the enclosed air-spring--without which the special speaker mechanism cannot operate properly--will provide sufficient restoring-force to the cone. This air-spring is more linear than the finest mechanical suspensions that can be devised. Therefore the small enclosure, far from involving a compromise with quality, has established new industry standards in low-distortion speaker performance. (Covered by U.S. Patent 2,775,309 issued to E. M. Villchur, assignor to Acoustic Research, Inc.)

Prices for AR speaker systems, complete with cabinets, are \$89.00 to \$194.00. Literature is available on request from:

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

## ON THE COUNTER

*Continued from page 14*

22,000 cps); the Corona 832A (same components as Capistrano, but corner design); and the Verde 833A (two Duplex speakers, 35 to 22,000-cps range). No prices.

The Spico Viscount indoor TV ANTENNA has telescoping dipoles that may be concealed in the antenna cabinet when not in use, and dial adjustments for tuning and fine tuning. It retails for \$19.95.

From Sherwood: a 36-watt AMPLIFIER, the Model S-1000 II, with eleven front-panel controls; outputs for 4, 8, and 16 ohms. Specifications include power output of 36 watts (72 watts peak) at 1½% IM; frequency response, 20 to 20,000 cps ±1½ db at 36 watts; preamp sensitivity, 2µv. Size of the amplifier is 14 by 10½ by 4 in. and the price is \$109.50 less cabinet, which is available at extra cost.

Wendell Plastics is offering forty-two patterns of Mellotone GRILLE-CLOTH FABRIC. No prices are quoted.

Cletron has published an 8-page BROCHURE describing their medium-priced Cathedral Series of loudspeakers.

Lafayette's LT-60 FM TUNER is a 9-tube model with Armstrong circuitry, Foster-Seeley discriminator, and AFC for drift-free operation. Sensitivity, according to specs, is 3 to 5 microvolts for 20 to 30 db of quieting; harmonic distortion, less than 1%. The LT-60 sells for \$49.95.

Clean Sound is a liquid ANTISTATIC CLEANER and LUBRICANT offered by Robins Industries. A 2-oz. bottle with a special sponge applicator costs \$1.00.

Recently announced by Stephens is a line of Bass-Plane LOUDSPEAKER ENCLOSURES to house their free-cone-suspension speakers. Upright, lowboy, and bookshelf models range in price from \$79.50 to \$147.50 including speakers.

Irish 400 double-play RECORDING TAPE is made on a Mylar polyester base and is claimed to withstand a pull of 3 lbs. without deformation. One 7-in. reel carries 2,400 ft. of tape and costs \$11.95.

Fisher's 90-C master AUDIO CONTROL is designed to supersede the 80-C model. Harmonic and IM distortion are said to be virtually unmeasurable. Featured are eleven controls, seven inputs, and a separate high-gain mike preamp for mixing. Price: \$119.50 (with optional mahogany or blond cabinet at \$9.95).

An EARPHONE AGGREGATE BOX manufactured by Audio-Master Corp.

*Continued on page 18*





Now  
you can  
hear it  
**all!**

ON ONE  
COMPACT CHASSIS!

# THE FISHER "500"

FM-AM Tuner • 30-Watt Amplifier • Audio Control Center

**R**ELIABLE RECEPTION on signals as low as one microvolt! Harmonic and IM distortion, *inaudible!* Hum and noise, 80 db below rated output! This is the sterling performance that will delight you at your *first* meeting with THE FISHER "500"—and in the years *ahead*. And, as your acquaintance with the "500" grows, so also will its dependable, flexible performance provide a never-ending source of pride and pleasure.

On one compact, integrated chassis, THE FISHER "500" combines an extreme-sensitivity FM-AM Tuner, a powerful 30-Watt Amplifier (with 60 watts reserve for orchestral peaks) and a completely versatile Audio Control Center. Just add a record changer and a loudspeaker system—and you have a complete high fidelity installation for your home!

In appearance and construction, the quality of the "500" is instantly apparent. The simple and easy-to-use arrangement of the controls and control panel designation make it a delight to use—whether by a novice or a technically-minded high fidelity aficionado.

Flywheel tuning and a professional tuning meter for both FM and AM, make for convenient station selection. The audio controls include a Volume Control, continuously variable Bass and Treble tone controls, a 4-position Loudness Contour Control, and complete equalization for all disc and tape recordings.

Chassis, **\$249.50**

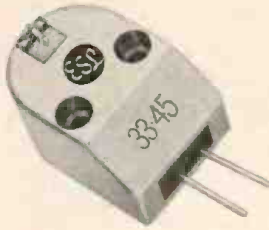
Blonde, Mahogany or Walnut Cabinet, \$19.95

#### SPECIFICATIONS OF THE FISHER "500"

- Operates on FM signals as low as 1 microvolt.
- AM sensitivity is better than 3 microvolts.
- Micro-accurate tuning meter for both FM and AM.
- Overall frequency response, uniform from 25 to 30,000 cycles, within 1 db.
- Harmonic distortion, less than 0.5% at 30 watts.
- IM distortion, less than 1% at 30 watts.
- Hum and noise *inaudible*, (better than 80 db below full output.)
- 4 inputs, including *separate* tape playback preamplifier-equalizer.
- 4, 8 and 16-ohm speaker connections.
- Separate monitoring output—listen while you record.
- Seven simple controls, including 9-position Channel Selector with pinpoint channel indicator lights.
- Easy-to-read two-tone tuner dial, with logging scale.
- FM Dipole and AM Ferrite Loop antennas included.
- SIZE: 13½" wide, 13¾" deep, 6¾" high.
- SHIPPING WEIGHT: 35 pounds.

WRITE TODAY FOR COMPLETE SPECIFICATIONS

**FISHER RADIO CORPORATION • 21-25 44TH DRIVE • LONG ISLAND CITY 1, N.Y.**



THE CARTRIDGE THAT'S

# Years Ahead

If you always insist upon the very best, here is the one phono pickup for you: the superlative new ESL C-60 Series electrodynamic cartridge.

Your ears will soon tell you of the C-60 Series perfection in record reproduction: unmatched clarity, smoothness, and naturalness. No other pickup is so truly musical.

The reasons why are many, including a response which is inherently linear, unlike the inherently non-linear response of most pickups. The C-60 Series is distinguished, too, by complete absence of system damping. Only an undamped cartridge can actually have the extraordinarily small dynamic mass of the C-60 Series (only one one-thousandth of one gram), its superb transient response, and its ability greatly to increase the life of records and styli.

Frequency response of the C-60 Series is flat within one db from 18 cps to 20,000 cps (Elektra 35 test record), and response extends well beyond 30,000 cps. No need to change the input resistor of your preamplifier for the C-60 Series, because its magnificent performance is completely unaffected by load resistance. And no transformer is required with modern preamplifiers.

Complete details of C-60 Series superiority may be obtained without cost from ESL. Meanwhile, visit your record dealer's, and hear this cartridge that's years ahead!

## THE Automatic RECORD CLEANER



If you always insist upon the very best, here is the one record cleaner for you: the unique new ESL Dust Bug.

Experts the world over acclaim the Dust Bug as the surest, safest way to clean records and eliminate surface static. They acclaim its convenience, too, because the Dust Bug cleans records automatically while they are being played.

The Dust Bug for record changers (above) is easily slipped onto the arm of your changer. Special Dust Bug fluid is provided in a dispenser. After a wipe with the dispenser across the Dust Bug bristles and plush pad, the changer is operated as usual. The Dust Bug sweeps each groove scrupulously clean just before it is played by the stylus, and eliminates the record static which would attract more dust.

Extend the life of your valuable records and styli with the ESL Dust Bug. The changer model, with fluid in dispenser, costs only \$4.75. If yours is a manual player, the regular model Dust Bug is only \$5.75 complete. Try it at your dealer's today.



FOR LISTENING AT ITS BEST

### Electro-Sonic Laboratories, Inc.

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

## ON THE COUNTER

Continued from page 16

can distribute sound to as many as twenty headsets. Price not stated.

For those who want to keep sound low: Packard-Bell's Control-Master, a REMOTE CONTROL FOR TV, with self-contained speaker. Price not stated.

Pentron has added the A-4 LP magazine repeater to its line of TAPE RECORDERS. Allows recording and continuous or intermittent playback of sales messages, etc., ranging in length from one to fifty-five minutes. No price given.

Salmanson & Co., makers of Aristobilt ready-to-paint furniture have entered the hi-fi picture. Three unfinished-pine EQUIPMENT CABINETS designed to house a record player and other audio gear are the result. Prices: \$28.90, \$38.90, and \$39.95.

Roberts Electronics Model 90 is a TAPE RECORDER with hysteresis-synchronous drive motor and precision-balanced flywheel; may be played back through own 7-in. speaker or external output to other equipment. Frequency response is quoted at 40 to 15,000 cps for 7½ ips and 50 to 7,000 cps for 3¾ ips. Price is \$299.50.

Pilot Radio is now marketing the Model PT-1041 radio-phonograph CONSOLE incorporating a Garrard RC-88 changer. Cost is \$575 and \$585 depending on finish.

Ercona has recently added three COAXIAL LOUDSPEAKERS (Series 700) to their line of British R & A imports. Model 780 is an 8-in. unit with a power capacity of 15 watts; Model 7100 is 10 in. with a capacity of 20 watts; Model 7120 is 12 in. with a power capacity of 25 watts. No prices stated.

From Cable Covers Ltd. (British): The CCL Universal earth clamp (or GROUND CLAMP, to translate from the King's English). The clamp will fit on a variety of sizes of pipe and is supplied with 6 in. of plated copper wire.

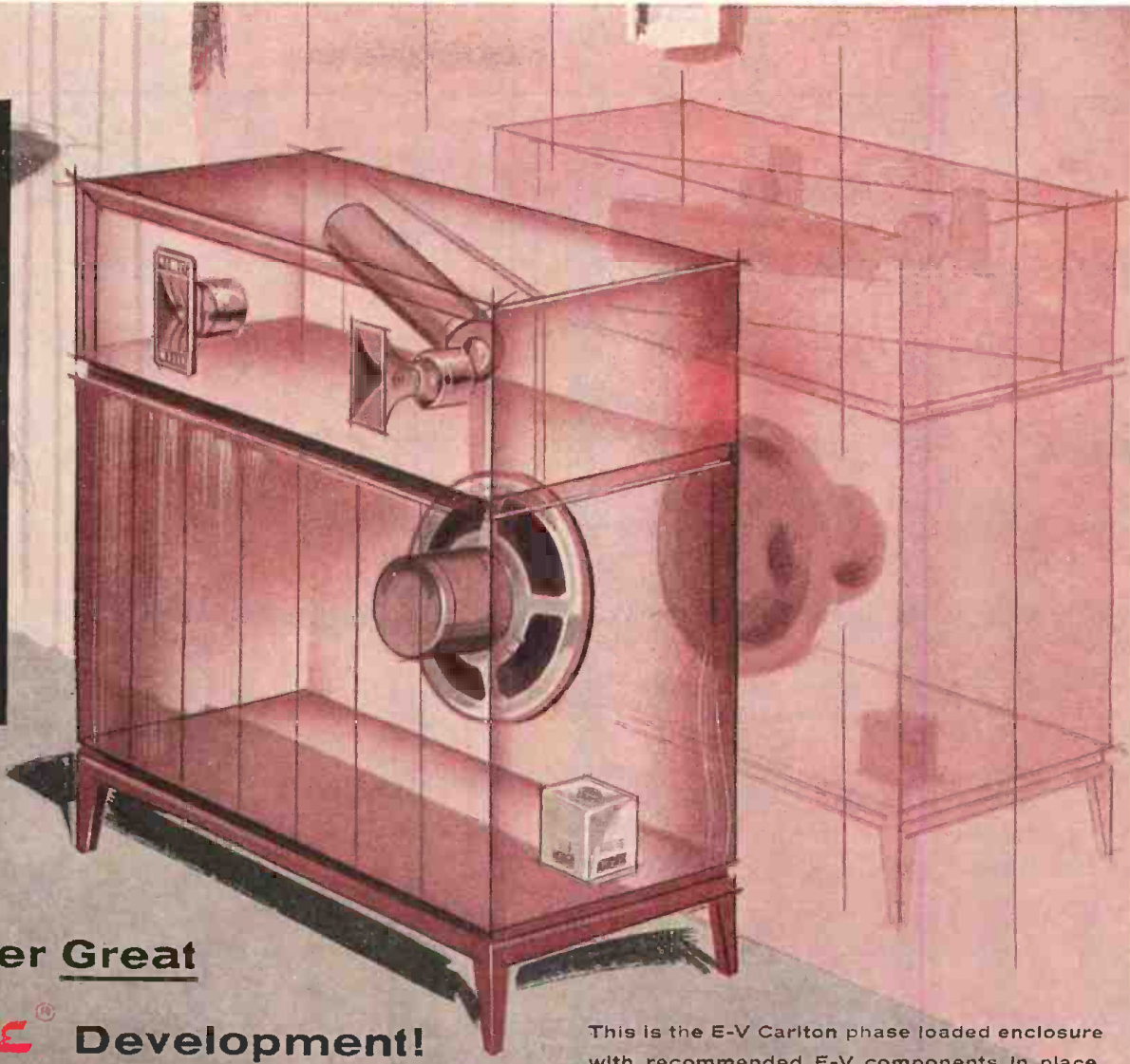
Bradford Audio has announced U.S. distributorship for the Bakers Ultra 12-in. LOUDSPEAKER. It has a 20-cps to 25,000-cps frequency response; has been dust-, rust-, and damp-proofed; and sells for \$85.

Fen-Tone's Trix Sixty Special is a bi-directional ribbon-velocity MICROPHONE. Frequency response is ±2db from 50 cps to 12 kc; cost is \$96.50.

CBC Electronics is marketing a Music Minder SWITCH for \$11.95 which shuts off the entire hi-fi rig after the last record has finished.

The latest RECORD CABINET from Yield House stores 250 records and is available as a kit for \$24.95 or assembled with knotty-pine finish for \$37.50.





Here's Another Great  
**Electro-Voice®** Development!

This is the E-V Carlton phase loaded enclosure with recommended E-V components in place.

## Exciting New **PHASE LOADED** Enclosures Make Hi-Fi History!

For the first time—and only from ELECTRO-VOICE—you get performance from along-the-wall speaker enclosures which approaches the performance of a corner horn! E-V does it with the exciting new principle of PHASE LOADING, the most important advance in baffle design since the Folded Corner Horn!

Designed specifically for use along a wall, phase loaded cabinets give you almost a full added octave of bass range and completely eliminate the "boomy" characteristics of bass reflex enclosures.

Flat, fundamental response is obtained in *two* ways with PHASE LOADING:

First, by placing the driver at the rear of the cabinet close to the floor and facing the wall. The wall and floor act as reflecting surfaces, close and almost equi-distant from the driver cone, eliminating phase difference between reflections and the source.

Secondly, PHASE LOADING permits a sealed cavity behind the cone of precise volume. The compliance of this cavity is made to react with the mass of the cone and the outside air throughout the second octave, adding this range to the response not otherwise attainable except through corner horns.

E-V utilizes the most efficient type of crossover network. The low crossover of 300 cps makes this system possible, for higher frequencies are not propagated properly by indirect bass radiators.

Other Phase Loaded Enclosures available:  
 The SUZERAIN, The DUCHESS and The EMPIRE

E-V offers a wide choice of corner horn and phase loaded speaker enclosures, each carefully made by dedicated craftsmen, designed by audio experts, styled to integrate with furnishings in mahogany, limed oak or walnut. Products of E-V's Martin Furniture Division.

**And Still Another Unique E-V Development!**

**MID-BASS AND TREBLE DRIVER-HORN ASSEMBLY.** A single coaxial driver exhausts into treble and mid-bass horn sections. Ideal for phase loaded systems.



MT30 For use with deluxe components. Frequency response with recommended baffle assembly, 200-10,000 cps. Program material capacity, 30 watts, peak 60 watts.

MT30B Frequency Response, 200-10,000 cps with recommended baffle assembly. Program material capacity, 20 watts, peak 40 watts.

NO FINER CHOICE THAN —

**Electro-Voice®**

ELECTRO-VOICE, INC.

• BUCHANAN, MICHIGAN

EXPORT: 13 EAST 40th ST., NEW YORK 16. U.S.A. CABLES: ARLAB



LISTEN TO

JansZen\*

*Hear the speaker  
without a "voice"*



The Model 130 Electrostatic Tweeter . . .  
the most nearly perfect loudspeaker.  
\$184 in mahogany.



The Z-200 . . . a combination of the 130 Electrostatic and 250  
Dynamic. The woofer and tweeter are so smoothly matched and  
blended that nearly perfect realism results. \$329 in mahogany.



The Model 250 . . . a Dynamic Woofer  
specially designed for use with the  
Electrostatic. \$171 in mahogany.

Most knowledgeable high fidelity experts agree that a perfect loudspeaker should reproduce music as it was originally recorded without adding to or subtracting from the music. In pursuit of this aim, Arthur A. JansZen began his research several years ago. The result of his explorations into new design concepts, new materials and new principles was the JansZen Electrostatic loudspeaker . . . now recognized by authoritative research groups and music lovers throughout the world as . . . the most nearly perfect loudspeaker.

Why?

The JansZen Electrostatic has no "voice" of its own. It doesn't add to the music . . . exaggerate the instruments . . . distort the sound. Instead, it reproduces music with a clarity that borders on the superb. The JansZen Electrostatic, combined with the new JansZen Dynamic—a widely acclaimed, low frequency counterpart—gives you a complete high quality loudspeaker that produces the musical realism you've always wanted but could never obtain.

Listen to JansZen\*. Write for literature and the name of your nearest dealer.

*Hear the Music, Not the Speaker*

\*Designed by Arthur A. Janszen

Products of **NESHAMINY ELECTRONIC CORP.**, Neshaminy, Pa.  
Export Division: 25 Warren Street, N.Y.C. 7 • Cable *Simontrica*, N.Y.



Books in Review

Metropolitan Opera Annals. To every devotee of opera in general and the activities of the Met in particular it is enough merely to announce that William H. Seltsam (also admired by many discophiles for his International Record Collectors Club disc-reissues), who compiled the original *Annals* volume of 1947, now has brought it up to date with a *First Supplement: 1947-1957*. As before, complete performance and cast data are augmented by pertinent excerpts from press reviews—not all of them laudatory, either! In addition, the supplement contains a foreword by Rudolf Bing, five pages of artist photographs, an index, and a list of errata in the 1947 publication (H. W. Wilson & Co., \$3.50).

Opera Annual, No. 4. Another slightly older, more specialized, British series of yearbooks, edited by Harold Rosenthal, admirably maintains its high reputation for both authoritatively informative content and sumptuous appearance with a fourth volume centered around the 1956-7 international operatic season. Again there are summaries of activities in the United States (Ericson and Milburn), Great Britain (Rosenthal), Germany (Koegler), Vienna (Wechsberg), and Czechoslovakia (Eckstein) . . . specialized essays on Covent Garden (Rosenthal), Weber's *Oberon* (Warrack), Berlioz (Reid), New Opera Houses (Ruppel), Argentina (Pascal and Cebreiro), and—in lighter vein—on Italian Opera House Traditions (Hughes) and Audience Manners and Mannerisms (Wechsberg) . . . a survey of complete opera recordings (Porter), and documentary tabulations of world opera houses, artists, and repertoires, and 1956-7 premières and obituaries. But, as always, the immediate impact of the book is visual, for it is superbly illustrated by 9 full-color plates and 42 pages of well-chosen photographs. (Lantern Press, \$6.00).

Calypso Song Book. Do you secretly long to emulate Harry Belafonte, or would you like to explore the calypso repertory at your own piano? If so, Belafonte's arranger, William Attaway, himself a calypsonian composer as well, has provided the words, tunes, and simplified accompaniments of some twenty-five haunting or ribald examples, prefaced by informative notes on the history and recent vogue

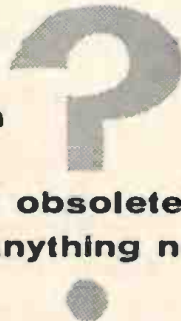
Continued on page 22



# STEREO DISKS

what about them  
are they any good

will they make my present equipment obsolete  
should I wait before buying anything new  
will disk replace tape



These and dozens of similar questions are on many lips today. FAIRCHILD RECORDING, as a pioneer in cartridge development and in development of stereo pickups, feels obligated to give its many faithful customers its best possible answers on this newest of audio developments.

As you undoubtedly know, FAIRCHILD is the builder of the first commercial stereo cartridge, and many major studios as well as principal equipment manufacturers are now using the FAIRCHILD STEREO CARTRIDGE for test purposes. The first demonstration of stereo disks open to the general public also used a FAIRCHILD stereo cartridge (in New York City on December 13, 1957). The following opinions are based on this intimate acquaintance in the field, but they must be regarded as subject to change although we believe that in all important respects are they substantially correct.

**WHAT ARE STEREO DISKS?** They, are, to the eye, exactly like current LP records. But, the tiny groove carries the two independent signals required for the stereo-effect sound. By using a special pickup and two independent amplifying and speaker systems, a completely new dimension is added to reproduced sound, bringing it one step nearer the original.

**WILL STEREO DISKS MAKE MY SYSTEM OBSOLETE?** No, fortunately, they will not. To add stereo it is only necessary to add a second channel and the pickup designed for these records. If you already enjoy stereo tape, you may need only a new pickup, and possibly another preamp. But you should have a high quality turntable, such as the FAIRCHILD 412-1.

**IS TURNTABLE RUMBLE MORE SERIOUS WITH STEREO DISKS?** Yes, because stereo pickups give a sound output for both lateral and vertical motion, whereas conventional pickups respond only to lateral motion. Hence there is twice the opportunity for pickup rumble with stereo playback and a good table is a vital necessity.

**CAN STEREO RECORDS BE PLAYED WITH CONVENTIONAL CARTRIDGES?** Yes, especially with those having high vertical compliance such as the FAIRCHILD 225A, XP-3 or 230. A cartridge with low vertical compliance will tend to wear the vertical signal away, ruining the records for stereo use.

**CAN CONVENTIONAL RECORDS BE PLAYED WITH STEREO PICKUPS?** Yes, if the proper coil connections are provided, as in the XP-4, 603 or other FAIRCHILD stereo cartridges yet to be released.

**HOW CAN BEST RESULTS BE ACHIEVED?** By all means, whenever possible, stereo records should be played with stereo pickups and LPs by cartridges especially designed to play LPs. While stereo and LP are "compatible," each has its special problems and it is only natural that equipment designed for a specific purpose will give the best results.

## WILL DISK REPLACE TAPE FOR STEREO USE?

We do not think so. Each system has its advantages and we think that advances will be made in both fields, just as has happened in the past. The phonograph was thought to be "dead" when radio arrived, but a few new ideas proved it to be very live indeed — it is now the basis of the entire HI-FI industry. Similarly, past dire predictions that "tape will replace phonograph records" and present "phonograph records will replace tape" both seem improbable to us. We think a healthy competition — which means improvements and customer benefits — will continue.

**WHAT ABOUT ARMS — CAN I USE MY PRESENT ARM FOR STEREO CARTRIDGES?** Stereo cartridges will require four (or in some cases, three) wires instead of the conventional two. Therefore any regular arm will require at least the addition of extra wiring. Many high quality arms will be suitable for stereo, others not. FAIRCHILD will supply adapters for converting single channel arms to stereo, and doubtless other manufacturers will do the same.

## I UNDERSTAND THAT THERE ARE TWO SYSTEMS POSSIBLE FOR RECORDING STEREO ON DISK. WILL BOTH BE IN USE, OR WILL A CHANGE BE MADE?

We feel very sure about this one. No major company, and most probably no recording company at all, will issue commercially any stereo disks until there is complete agreement, and all records both here and abroad will undoubtedly be made by the same system. Since RIAA (Record Industries Association of America) and EIA (Electronic Industries Association) have both publicly announced approval of the 45-45 (Westrex) system, there seems little doubt that this method of recording will be universally adopted. ALL FAIRCHILD stereo cartridges sold to date have been made for this system.

## I WANT TO BE UP TO DATE, AND HAVE THE BEST POSSIBLE SOUND EQUIPMENT I CAN GET, BUT I DON'T WANT TO BUY SOMETHING WHICH WILL BE OBSOLETE IN A SHORT TIME. WHAT DO YOU RECOMMEND?

FIRST, we recommend the world-famous FAIRCHILD type 225 Micradjust Cartridge for the best value today in terms of sound improvement obtained for dollars invested. This cartridge, thanks to FAIRCHILD'S policy of constant improvement, is vastly superior even to earlier production of this same model. Current production units feature greatly increased vertical compliance, and unusually high lateral compliance also. This means that your 225 will not damage stereo records (because of high vertical compliance) and that arm resonances will come at extremely low frequencies. At the same time, the 225 will work beautifully in changers, since it is unusually rugged and has almost zero flux leakage (this means no magnetic attraction for steel turntables, which causes extra high needle pressure and fast record wear). Even the least expensive systems will show a night-and-day difference in sound when a 225 is used for replacement.

The 225A is not a compromise cartridge, usable on 78s and microgrooves, but is specifically engineered for use with microgroove (33 or 45 RPM) records. It is your best possible investment in improved sound at its modest price of \$37.50.

SECOND, we recommend our new Model 230. This latest cartridge is based upon the XP-3 design, featuring air damping and other advanced developments. (The XP-3 is continued, however, for those who wish to obtain its special custom features.) Model 230 contains so many changes and improvements in the FAIRCHILD moving-coil design, that it was felt necessary to introduce it as a new model. It does not replace the 225, but supplements it. The 230 is a premium quality pickup, intended for use only in high quality arms. Its tracking force is lower, its vertical and lateral compliances even higher, and its performance is better by that little extra margin which is always difficult to achieve or define. For this reason it should be used only with the best associated equipment — arms, turntables, amplifiers and so on. For the man who has perfected his system in most details, the 230 at \$49.50 is just what he needs.

**XP-4 STEREO PICKUP.** Ordinarily we do not advertise XP products. As you know, these are advanced designs released on a limited basis to experienced audiophiles and other experimenters. Because of its XP POLICY, FAIRCHILD has already available the mechanisms for releasing the most advanced designs — in this case, the STEREO CARTRIDGE. The XP-4 is a dual rotating coil type of pickup, designed for the 45-45 system. Its output is approximately 5 millivolts and it sounds just beautiful on all stereo disks. Because of the limited production its price (\$79.50) is somewhat higher than that of subsequent production models. But it is a quality product, hand-crafted and individually tested and, of course, guaranteed. Also available is the 282 Arm, designed for use with either stereo cartridges or monaural cartridges. Because of the plug-in feature of the 280 series arms, this is the ideal arm for best results with both stereo and microgroove records.

Your dealer has full information on these latest FAIRCHILD products. Ask him also about the 412 series Turntables, the new 245 series Preamplifiers, and the superb 255A Power Amplifier, all designed for optimum performance with stereo and therefore the perfect choice for all installations, present or future.

**FOR THE BEST IN SOUND,** whether pickups, turntables, amplifiers (or recording equipment) it pays to consult FAIRCHILD, the leader in AUDIO.

**AND,** for the latest information on stereo disk, see your FAIRCHILD dealer. He will be kept up to date on developments and will be able to give you sound advice. Or, write for booklet (K)

FAIRCHILD RECORDING EQUIPMENT CO., Long Island City 1, New York



the finest turntable



requires the finest tone arm

## THEY'RE BOTH MADE BY GRAY!

America's First, Quality Turntable  
designed for the new Stereo Discs!

The new Gray 33-H Turntable, designed specifically for stereo discs, is your best buy in High Fidelity equipment. Since stereo disc reproduction demands turntable components with extremely low vibration, this insures the highest quality reproduction of conventional microgroove recordings. Shock-mounted hysteresis synchronous motor. Superior construction and a minimum of moving parts assure long trouble-free life. Price \$79.95.

New Gray Micro-Balanced Tone Arm  
with Dual Viscous Damping!

Three years of Gray research brings you exclusive *dual viscous damping* providing maximum tracking stability and static balance. Result: finest sound reproduction designed for all popular cartridges. Adjustable stylus force. Price \$34 for 12-inch and \$36.50 for 16-inch arm.

New Gray Micro-balanced Pressure Gauge  
Saves Your Styli, Your Records, Your Money!

Incorrect pressure on your stylus produces distortion and record damage. The easy-to-use Gray pressure gauge helps you to check and adjust your tone arm, tells you at a glance when the stylus pressure is correct. Price \$2.50.

THE **GRAY** MANUFACTURING CO., 16 ARBOR ST., HARTFORD 1, CONN.

## BOOKS IN REVIEW

*Continued from page 20*

of calypso singing and gaily adorned by William Charmatz's two-color illustrations (McGraw-Hill, \$2.95).

**The Divine Quest in Music** can be safely recommended to clergymen seeking apt materials for sermons or Sunday-School talks dealing with music. But I can't imagine who else might be willing to plough through Robert Mendl's 265-page "sweetness-and-light" survey of the "sublime" in tonal art or to accept the devout author's forced and protracted thesis that the boundaries of "sacred" music are infinitely extensible (Philosophical Library, \$7.50).

**Schubert's Songs.** As every experienced lieder connoisseur knows, *the* definitive study of the greatest song-composer's works was produced by Richard Capell in 1928. But that priceless reference volume long has been out-of-print, and Capell himself died in 1954 before he could revise it for reissue. Happily, Martin Cooper, working from the author's notes and with advice and new data from the Schubertian authorities Otto Erich Deutsch and Maurice Brown, now has provided the long-needed revised second edition—surely as nearly ideal product of combined scholarly analysis and loving insight as is humanly possible to achieve (Macmillan, \$6.00).

**Pirro's Bach.** By some strange oversight, one of the standard critical biographies of the baroque master, originally published in 1906 by the French musicologist André Pirro and soon widely read and translated, never has appeared in English until a new American publishing house (Orion) located in Italy set Mervyn Savill (as translator) and their Italian presses to work on it. Unhappily, the noble gesture is too little and too late. The materials, drawn largely from Spitta and Schweitzer, are by now thoroughly familiar in later biographies and studies; and nothing has been done to bring Pirro's text up-to-date except for the editors' addition of a meager 4-page selected bibliography and 9-page selected LP discography. Admirable a scholar as the author was (he died in 1943), his style now seems embarrassingly flowery when it is not baldly matter-of-fact—although probably the present unidiomatic and indeed quite inept translation is partly to blame. And while the volume is handsomely

*Continued on page 24*





**AT Livingston  
Studios...**

**recorded tapes get a  
quality boost with Audiotape**

Say "recorded tape" and chances are someone will say "Livingston." Livingston Audio Products in Caldwell, N. J., was one of the pioneers in the recorded tape field. Today, the Livingston library includes over 160 monaural tape titles and more than 90 stereos. And the list is expanding every month.

Art Cooper, executive vice-president at Livingston, says, "In this high fidelity age, the key to success in the recording business is quality. Our engineers have chosen equipment which they feel is the finest available. We make inspections and maintenance checks on this equipment every hour. And we approach magnetic tape in the same way—constantly testing and checking the quality. Our studies have shown that Audiotape consistently delivers outstanding performance. That's why we've been an Audiotape customer for years."

Livingston is just one of the hundreds of professional recording studios which rely on Audiotape for the finest sound reproduction.

The complete line of professional quality Audiotape offers a base material and thickness to meet every recording need. And no matter which type you select, you can be sure you're getting the very finest tape that can be produced. There's a complete range of reel sizes and types, too, including the easy-threading C-Slot reel for all 5 and 7-inch Audiotapes. Why settle for less, when professional-quality Audiotape costs no more?

**IT'S**

**audiotape**  
TRADE MARK

*it speaks for itself*

**AUDIO DEVICES, INC.**, 444 Madison Ave., N. Y. 22, N. Y.  
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Export Dept.: 13 East 40th St., N. Y., 16 • Cables "ARLAB"  
Rectifier Division: 620 E. Dyer Rd., Santa Ana, Calif.

# BEST BUY IN HI-FI



## NEW PG SERIES HIGH FIDELITY AMPLIFIERS

### 20PG 20 Watt High Fidelity Amplifier

A deluxe amplifier with new styling and exceptional performance . . . the best buy in the medium priced field. The new 20PG has greater flexibility of controls, new advanced circuitry and the highest quality components. Features: Feedback throughout, separate turnover and roll-off record compensators, new loudness control, wide range bass and treble controls, rumble and scratch filters and six inputs including tape head. The 20PG is designed for the audiophile who wants all the features and flexibility of the finest amplifiers built and knows that 20 watts is all the power he can utilize in his home.

#### SPECIFICATIONS

Frequency response:  $\pm 0.5$  DB. 20 to 30,000 CPS. at 1 watt.  
 Power response:  $\pm 1$ . DB. 20 to 20,000 CPS. at 20 watts.  
 Distortion: 1% harmonic and 2% intermodulation at 20 watts.  
 Feedback: 70 DB. plus throughout; 15 DB. around output transformer.  
 Outputs: 4, 8 and 16 ohms plus high impedance for tape recorder.  
 Sensitivity: Aux.; tuner; tape amp. channels—4 volts. Phono channel—.008 volts at 20 watt output.  
 Hum and Noise: 75 DB. below rated output on high level inputs.  
 Tubes: 3-12AX7, 2-6L6GB and 5U4GB.  
 Cabinet: In charcoal gray with brushed brass control plate.  
 13"W x 5"H x 9"D. Weight 21 lbs.

Net Price .....\$89.50

**15PG8 15 Watt High Fidelity Amplifier.** The all new deluxe 15PG8 has less power but the same advanced circuitry, the highest quality components and greater flexibility of controls. Features feedback throughout, record compensators, new loudness control, wide range bass and treble controls, rumble and scratch filters, and six inputs including tape head. Frequency Response:  $\pm 0.5$  DB. 20 to 20,000 CPS. Distortion: 2% harmonic and 3% intermodulation at 15 watts. In charcoal gray and brass.

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## BOOKS IN REVIEW

*Continued from page 22*

printed and illustrated, the typeface itself has an unappetizingly old-fashioned appearance, and—in my copy at least—the binders have carelessly duplicated one form, pages 27-42. Nevertheless, the work does remain a monument, however outdated and flawed, particularly for its detailed program notes for the cantatas, to which Pirro devoted disproportionate attention (Orion Press, via Crown, \$3.50).

**Gustav Mahler. Walterians** as well as Mahlerians will rejoice in the reappearance, in a new translation supervised by Lotte Walter Lindt, of Bruno Walter's heartwarming recollections of his friend, mentor, and hero. Originally written in 1936 and published here (1941) in a less satisfactory translation, now long out of print, the main text is unchanged, but there is a new preface, and the passage of years—which has seen a steady growth of interest in Mahler and his music, fostered in large part by recordings—lends new point and depth to Walter's insights into the demon-driven composer-conductor's personality and creative achievements (Knopf, \$3.50).

**Wood Winds (General).** Since Adam Carse's superb *Musical Wind Instruments* (London, 1939) remains inexplicably out of print, Anthony Baines fills a serious gap in the specialized literature with his *Woodwind Instruments and their History*: a less scholarly but more practical study than that by Carse, and one which may be even more useful to wind players and students for its exhaustive survey of technical details, fingerings, reed making, etc. For the nonexecutant, however (especially the listener who has learned to cherish the piquancies of wood winds primarily through recordings), the outstanding attractions of Baines's work are its concise historical reviews, helpful 10-page bibliography, and exceptionally fine illustrations: some 78 figures and musical examples, plus 16 pages of photographs, including several x-ray shots uniquely revelatory of inner-bore designs and constructional details (Norton, \$6.50).

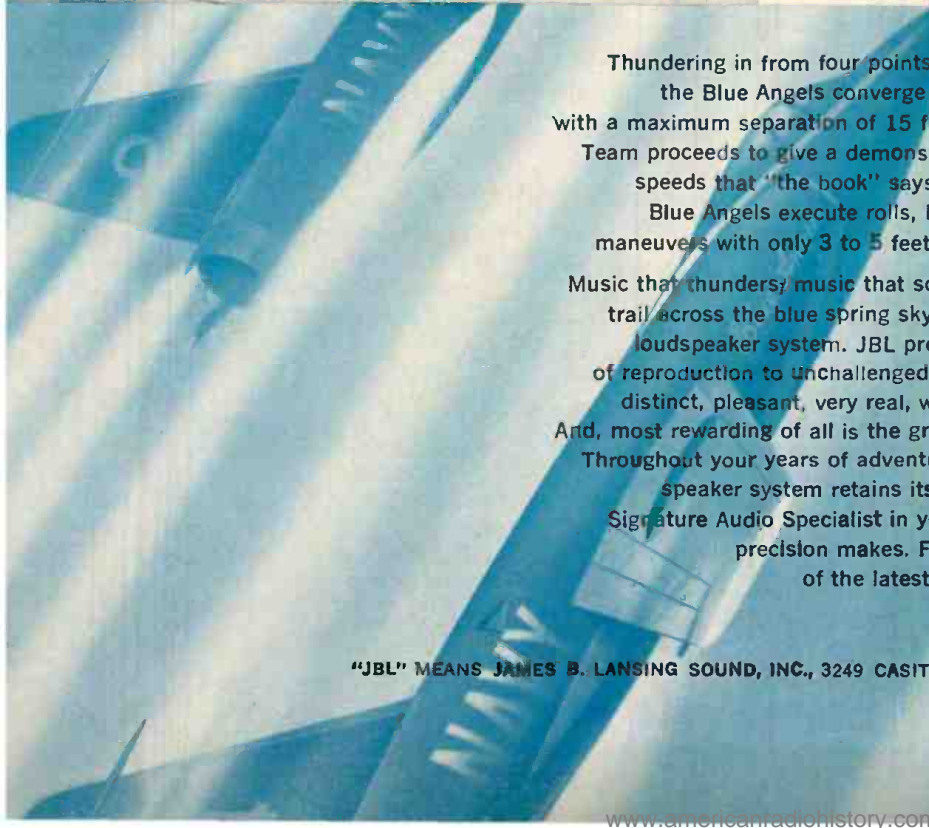
**Wood Winds (The Clarinet).** In reviewing Philip Bate's definitive study of *The Oboe* (Oct. 1956) I did not have first-hand knowledge of its predecessor in the same Williams & Norgate series (issued in the United

*Continued on page 26*





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BOOKS IN REVIEW

Continued from page 24

States by the Philosophical Library): the late F. Geoffrey Rendall's *The Clarinet: Some Notes Upon its History and Construction* (1954). Happily this now reappears in a second edition (basically the same except for an additional 2-page subject index) and proves to be every bit as valuable a work as Bate's. Similarly, it covers not only its main subject, with an *aficionado's* infectious enthusiasm, but the whole family of related instruments—in this case, the soprano clarinets, basset horn, and bass clarinet. Again, too, there are excellent black-and-white drawings and photographs of a wide variety of current and early models, and the appendix includes detailed lists of the musical repertory and famous makers as well as a short bibliography (Philosophical Library, \$7.50).

*Lady Sings the Blues*. The seamier side of popular music—and the life of a Negro jazz singer—is baldly exposed in Billie Holliday's ultracandid autobiography written with the assistance of William Dufty, who has the good sense to preserve unretouched both the salty language and frank self-portrait of its subject. A shocking little book, but one that cannot be put down once it is started, either by admirers of Miss Holliday's singing or any reader willing to learn what life can be—both at its worst and its best—on the other side of the tracks and the other side of the spotlight (Popular Library paperback reprint, 35¢).

*Thomas Mann Essays*. Many of us who have been waiting patiently for the badly needed anthology of all Mann's writings dealing in any way with music will be disappointed that the current paperback collection drawn from the *Essays of Three Decades* (1947) includes only two of those on musical subjects. However, since these are the famous "Suffering and Greatness of Richard Wagner" (originally written in 1933) and "Goethe's *Faust*" (1938), and since the six other essays also rank among Mann's finest nonfiction, the present volume makes a treasurable traveling and bedside companion for confirmed Mann devotees, as well as an ideal introduction to the late master for young people encountering him, outside his novels at least, for the first time (Vintage Books, \$1.25).





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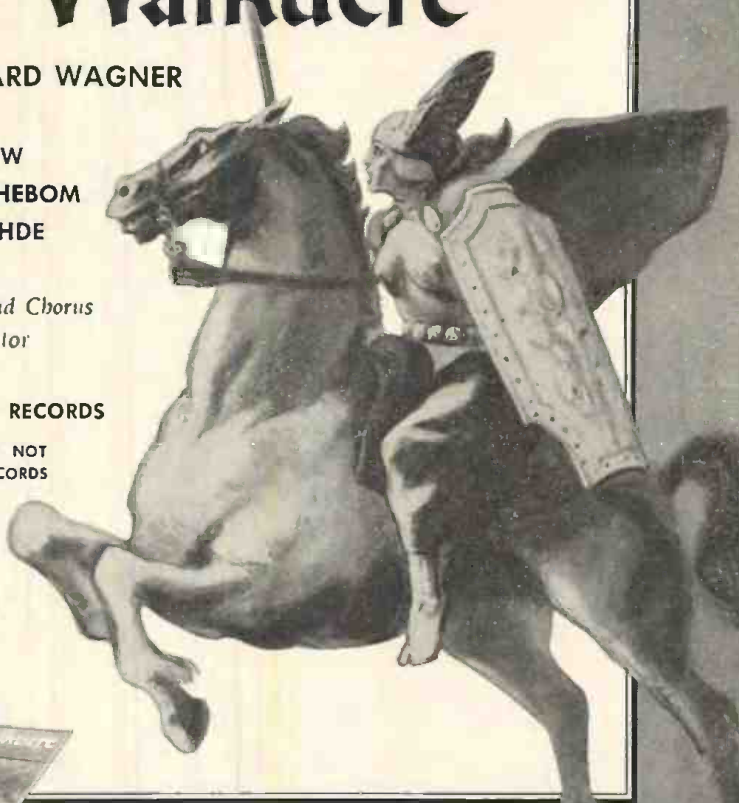
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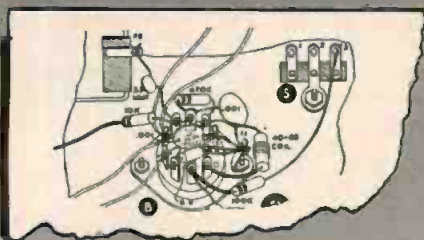
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✓ Install a .001 µfd disc condenser from socket B7 (NS) to ground lug B11 (NS). Cut the leads so that they are just long enough to reach and dress the condenser close to chassis, over the wires already present.

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# 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.



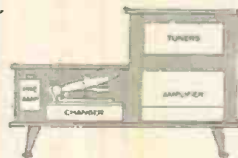
CE-1C Mahogany  
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TRADITIONAL



Be sure to specify model you prefer

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## high fidelity FM tuner kit

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

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



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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.

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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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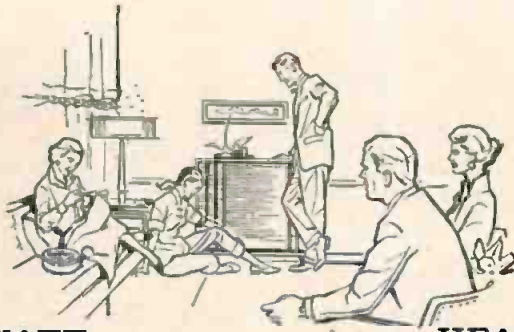
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**HEATHKIT 25-WATT**

MODEL W-5M

**\$59<sup>75</sup>**



**HEATHKIT 70-WATT**

MODEL W-6M

**\$109<sup>95</sup>**

**high fidelity amplifier kits**

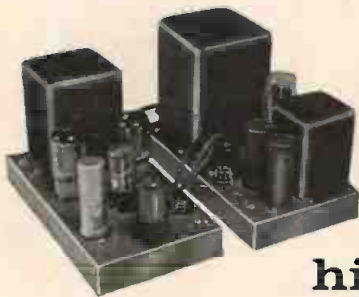
To provide you with an amplifier of top-flight performance, yet at the lowest possible cost, Heath has combined the latest design techniques with the highest quality materials to bring you the W-5M. As a critical listener you will thrill to the near-distortionless reproduction from one of the most outstanding 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 WA-P2 preamplifier recommended. Shpg. Wt. 31 lbs.

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MODEL W3-AM

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**\$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.

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**HEATHKIT**

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MODEL A-9C **\$35<sup>50</sup>**



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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>**

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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!



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A new  
dual purpose  
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**NEW UNITIZED CONTROL**  
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changes 12" and 10" records in any order. Exclusive new spindle positively prevents double record drop. Affords extra protection against center hole wear.



**STOP / PAUSE FEATURE.**  
A control that interrupts performance at any point and permits it to be started again without losing groove position, or the record rejected at option of user.

**TRUE TURRET DRIVE** with over-sized "soft tread" idler wheel presents long-arc heavy traction surface; guarantees just the right torque. Self-neutralizing, pull-away feature keeps idler round and true... no wows or flutter. Sensi-matic trip re-designed for operation at very low tracking pressures.



**NEW CAST ALUMINUM TONE ARM** assures freedom from resonance, vibration and structural distortion. Enlarged professional type metal finger lift. Plug-in shell takes all cartridges. New arm rest has safety clip, spring-loaded to guard against mechanical accidents or jamming. Especially convenient stylus pressure and height adjustments.



**ALL GARRARD-BUILT "INDUCTION SURGE" MOTOR.** Quiet 4-pole shaded type; heavy-duty for minimum vibration and rumble. Dynamically balanced rotor. No hum even with the most sensitive pickups.

Changer comes ready for plug-in, with UL approved line cord and pickup cable fitted with jack.

Minimum Cabinet Dimensions: Left to right: 14½", front to rear: 13", above motor board: 5", below motor board: 3¼".



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Super  
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## Of Puzzles and Perils in Boxes

OVER THE HORIZON and heading our way comes something new and to some people—I gather—appalling. (It doesn't appall me much.) It is the *hi-fi*, pronounced always with the accent on the first syllable. We sense its advent in the conversation of schoolchildren, or of young adults newly suburbanized. And, not infrequently, the master of revels on a TV show will glad the heart of some deserving contestant by making him owner of "a *hi-fi*."

This alarms the veteran fidelitarian, partly through a semantic confusion. When, if ever, he himself uses the term *hi-fi*, he uses it to describe a cultural phenomenon or a frame of mind. He knows of no such thing as "a *hi-fi*." When he speaks of his acoustico-electronic gear, he refers to it as a music system, or a sound system, or perhaps a high-fidelity system or set (the word "rig" is supposed to convey the impression, true or false, that he built most of it himself, and is getting rarer). Hardly ever would it occur to him to clump it under the title "a *hi-fi*." So what *is* a "*hi-fi*"?

A "*hi-fi*" is simply an old friend, once endangered by extinction, now reappearing in new nomenclature. A "*hi-fi*" is a phonograph.

Remember phonographs? There were a lot of them on display floors in 1948. And then suddenly there were almost none, as the joint impact of TV and the record Speed War smashed the advance of living-room music. All at once the record-listening army was reduced to two small hardy bands of guerillas. On the far left flank, the juvenile jukebox contingent, their flag the jaunty beard of Mr. Mitch Miller. On the remote right, the dauntless audiophiles, gloriously redolent of solder steam, marching under such oddly varied leaders as Emory Cook and Dr. Hermann Scherchen.

There never was very much contact between the two groups, but there is small doubt in my mind that both did a great deal to keep alive, and to spread, the urge to listen. They launched many a dashing raid into the sleepy-eared populace, and music—of all kinds—recommenced its advance. The audio irregulars especially made their force felt among manufacturers, by dint of a peculiar, relentless, and highly articulate vocality, which compensated for their lack of numbers.

What Mitch Miller's kids did was less evident until lately, though it could be foreseen. They grew up and became part of the buying public. They still have their discipline: they want to listen. As yet they are only vaguely aware of Beethoven, and some never will be.

Neither do they appreciate the desirability of a fundamental resonance point below 50 cycles per second in a loudspeaker array and, again, many of them never will.

However, *some will*. That's the point to keep in mind. As analogy, take NBC-TV's production of *Pinocchio*. It was a poor thing, but quite probably it induced a number of children to find and read the delightful original. And those that didn't *wouldn't have anyway, ever*. So nothing was lost, whatever was gained.

The same thing applies to young Mr. and Mrs. Doakes, who buy from their local appliance store a \$129 or \$210 "*hi-fi*"—complete with four speeds, six watts, and two modest loudspeakers—and some "pop" or "mood" LPs to go with it. If they have the perceptive potential between their pairs of ears, they may well in time discover good music and the fun of fitting it to their listening room through home high-fidelity experimentation.

And if they don't, why grieve about it—even you component manufacturers who may be reading this? Deplore it or not, there *are* people who don't care if records sound like records, and who have no desire for music that requires attention or stirs the intellect.

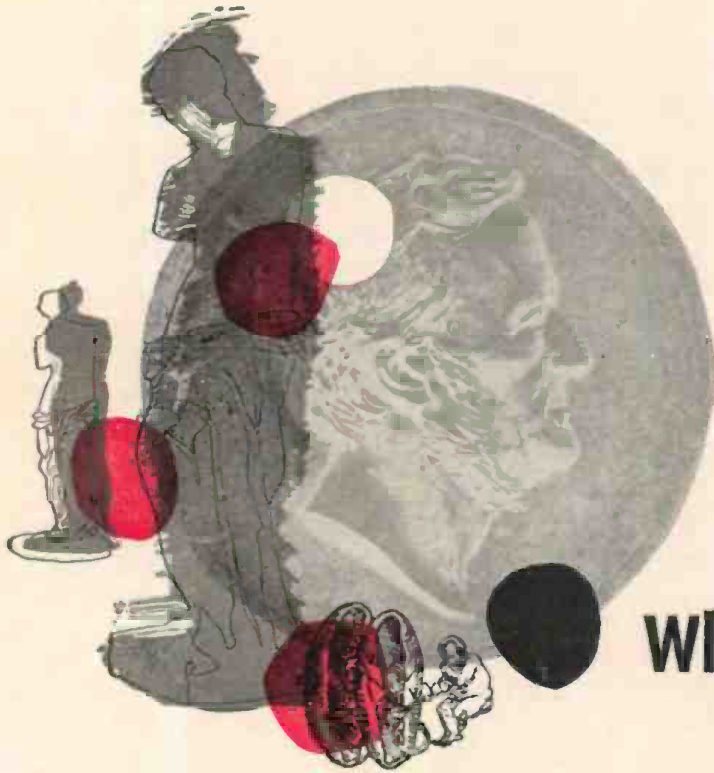
Still, as a loyal high-fidelity man, I'd like to see the makers of our beloved custom equipment show a little more aggressiveness, especially along the nation's byways and on its airwaves. A nonmetropolitan radio-TV dealer I know says: "High fidelity is simply a way of going broke." People don't want to pay him installation fees. So he won't carry components. Couldn't a manufacturer run a line of advertising occasionally, down under his "audiophile net" prices, saying: "And remember, an installation fee to a good service man is a worthwhile investment."?

Further, some time when I watch "The Price Is Right" or one of its kindred television shows, I should like to see revealed to the price-guessing panel, and to the enraptured audience and viewers, *not* a mahogany-clad "*hi-fi*," but a nicely glistening array of top-grade audio components. And I'd like to hear some familiar names mentioned. (Mac? Hermon? Avery? You listening?) There isn't much point, either, in contending that this kind of thing should be left up to the Institute of High Fidelity Manufacturers. The Institute must act with democratic deliberation, i.e., slowly. A small volunteer group of manufacturers could act at once, after nothing but a few telephone calls. And I have a feeling the time to act is right now.

J. M. C.

AS THE EDITORS SEE IT





by Ashley Montagu

## Why Wagner Was No Lady

*An anthropologist well known as champion of the gentler, stronger sex here expounds an original explanation of why we have never had a great woman composer.*

MANY YEARS AGO Anton Rubinstein wrote, in his *Music and Its Masters*, "It is a mystery why it should just be music, the noblest, most beautiful, refined, spiritual and emotional product of the human mind, that is so inaccessible to woman, who is a compound of all these qualities." The mystery remains. There have been great women singers, but not really many great instrumentalists, although the contemporary presence among us of Wanda Landowska and Myra Hess suggests the possibility that women instrumentalists of the first rank may become more frequent in the future. Women, it should be remembered, only in our own era are beginning to emerge from a long period of social and economic subjection.

But, it will be rightly urged, there have been great women novelists and even poets during this same period, and we may even allow a painter or two; but there is no composer of even second-rate rank among women. What is the explanation?

I don't know what the explanation is. No one does. The most frequent conjecture has been that women just don't have what it takes—the genius of musical composition, it is held, being *homme* and that of appreciating it essentially *femme*. Another theory has it that since woman is essentially emotional by nature, she does not experience the necessity of replicating her emotions, the emotions being part of herself, and as natural to her

as breathing. "She feels its influences, its control, and its power; but she does not see these results as man looks at them. He sees them in their full play, and can reproduce them in musical notation as a painter imitates the landscape before him. It is probably as difficult for her to express them as it would be to explain them. To confine her emotions within musical limits would be as difficult as to give expression to her religious faith in notes. Man controls his emotions, and can give an outward expression of them. In woman they are the dominating element, and so long as they are dominant she absorbs music. Great actresses who have never been great dramatists may express emotions because they express their own natures; but to treat emotions as if they were mathematics, to bind and measure and limit them within the rigid laws of harmony and counterpoint, and to express them with arbitrary signs, is a cold-blooded operation, possible only to the sterner and more obdurate nature of man." These words are from George Upton's *Woman in Music*, and were written in 1880. I think there is more than a little that is of value in what he says, but I am sure there is more involved in the composition of music than the ability to treat emotions as if they were mathematics. Note an apparent paradox: women, it appears, are unable to mathematicize their own emotions, but apparently they are perfectly able to teach other persons to do so.



It is generally agreed that the greatest living teacher of musical composition is a woman, Nadia Boulanger. For many years Mme. Boulanger has been head of the American Conservatory of Music at Fontainebleau. Among her pupils have been such eminent contemporary composers as Aaron Copland, Marc Blitzstein, Roy Harris, Darius Milhaud, Walter Piston, and Virgil Thomson. This remarkable woman celebrated her seventieth birthday last September.

Nadia Boulanger has dismissed her own early attempts at composition as "useless music." She is *not* a composer, but a teacher of composers. Her knowledge of music is said to be unequalled. Why is it, then, that she is not as distinguished a composer as she is a teacher of distinguished composers?

The answer must be that she lacks the necessary qualities—whatever they may be—that make a composer compose. She has had the opportunities and she possesses more than the necessary technical equipment, but she has excelled as a teacher only and not as a composer.

As for these necessary qualities that make a composer compose, what are they? Again, no one knows. We cannot, therefore, say what their distribution may be in each sex. It is possible, but not at all probable, that women simply do not have them at all. What, then, *can* be the explanation of the fact that no woman has ever created an important and enduring work in music?

Let us try to unscramble this particular mystery. I cannot promise that we shall succeed.

As a social biologist, that is, as a student of man as the product of the interaction between his biological character and his social experience, I have had occasion to think long and earnestly over the differences in achievement between the sexes. Are males by nature better endowed than females? Is there any biological basis for the sexual differential in achievement which is everywhere observed? The answer to both questions is in the negative. Indeed, upon examination of the evidence the indications are nearly all in favor of the female and against the male.

As is well known, sex is determined by chromosomal structures known as sex-chromosomes. All females carry in their ovaries thousands of ova containing exclusively so-called X-chromosomes. The male sperm cells carry sex-chromosomes of two kinds: about fifty per cent of the spermatozoa carry exclusively X-chromosomes while the other fifty per cent carry exclusively so-called Y-chromosomes. When an X-bearing sperm hitches up with an ovum, the resulting fertilized egg contains two X-chromosomes, and this invariably develops into a female. A female is double-X. When a Y-bearing sperm fertilizes an ovum the result is an XY egg, and this always develops into a male. The X-chromosome is a complete chromosome, well upholstered, well proportioned, and sort of top-drawer looking. The Y-chromosome, on the other hand, is called a chromosome at all

only by grace of the fact that it was discovered and named by a prejudiced observer, a male; for it is the merest iota of a thing, difficult to see through a microscope, and we now know that it is virtually empty.

The consequences of this difference in the chromosomal structure of the sexes are of the first order of importance, for they determine the very lives of their carriers. The 2-X chromosome system of the female provides her with a complementary set of building blocks, so to speak. Where one chromosome may be deficient in certain kinds of bricks, the other is almost certain to be able to supply them. Not so in the case of the male. If he acquires from his mother an X-chromosome which is deficient, say, in certain building bricks for vision, there will be nothing in his Y-chromosome to compensate for the deficiency, and so his vision will almost certainly be affected. That is why males are eight times more frequently color-blind than females, for example. That is also the reason why males often are afflicted by hemophilia and females seldom are. This, also, is the explanation of the female's greater constitutional strength, her greater physical resistance, her superior emotional resilience, *und so weiter*. And that "*und so weiter*" covers a great deal.

The female, then, undoubtedly is biologically equipped with an hereditary endowment superior to that of the male. It surely does not seem possible that she is in any way lacking in any potentialities with which the male is endowed. Where would they be in the male's chromosomal structure, a structure which he obtains chiefly from his mother?

Well, the male is taller, heavier, and bigger-boned, on the average, than the female—where does he get the potentialities for these physical traits from? If we assume that something in the Y-chromosome is responsible, then following the same line of reasoning we might argue that something in the Y-chromosome is responsible also for the male's musical achievements. I think this extremely unlikely in view of the virtual emptiness of the Y-chromosome.

A more likely explanation is to be seen in the fact that the male's metabolic rate is from five to six per cent higher than that of the female's, and that gradients of growth are determined by the sexual composition of the developing egg along different metabolic rates, yielding in the one case an organism that grows at a faster rate, and therefore *eventually* becomes larger than the slower growing organism. The analogy from size will, therefore, not do.

Are we then to argue that the male's greater musical achievement is due to some deficiency in him which the female lacks? That the capacity for musical composition is due to some imbalance in the male, like the imbalances of the organ systems of the body which keep the organism in its steady states? Or like the sound of silence, which is so soothing not because of what is there but because of what is not? *Continued on page 137*

# a cat may look at a king

by CHARLES BURR



*Last August we ran an editorial entitled "Query for Hipsters." The query: can jazz carry content comparable to that of a good classical composition? Mr. Burr, something of a hipster, considerable of a classicist, sent us this very interesting answer.*

ON RAINY AFTERNOONS children play games and argue. We are now, apparently, in a rainy period of serious musical composition and consequently in the midst of some enjoyable critical controversy. At the heart of the battle is the still animate if ailing body of modern music; and the head of the forces assailing it is Mr. Henry Pleasants who, in his book *The Agony of Modern Music* and various articles including one in last August's *HIGH FIDELITY*, has sounded its doom with a jazz beat.

In his book Mr. Pleasants has cogently described the progress of European art music of past centuries as a gradually total exploitation of its various elements (harmony, melody, rhythm, orchestration) towards a grand climax and a dead end. On harmony, for instance, he writes: "Every combination or succession of combinations was felt to be tolerable if not pleasurable. The ear no longer capable of tonal outrage can no longer be fascinated by progression, excited by modulation, disturbed by dissonance, or assuaged by resolution and cadence. Where everything goes, nothing matters! This is the case with the average ear today. It spells the end of tonal harmony, and this, in turn, spells the end of what we call serious music."

While this tradition of music is being left to die, more or less gracefully, in an era of emptying concert halls, Mr. Pleasants foresees and to some extent invokes a new music based on the rhythmic formula of jazz. This music is to be written for jazz orchestra or smaller instrumental combinations, and while not "serious," it is to be music of major intention which will replace

the former musical dichotomy of serious and popular arts with one all-purpose music. In Pleasants' view, in fact, we are at this moment crossing an invisible barrier, involving development from one principle to another after the manner of the evolutions from monody to polyphony and from polyphony to harmonic music. The present evolution is towards music dominated by the jazz beat.

It seems to me that before we can take this evolutionary step without anxiety we must bury with appropriate honors the element of expressive meaning often cited as belonging to serious music of the past and beloved of program annotators and record-jacket writers. Furthermore, it seems fair to ask if jazz is capable of being made the basis for so radical a change. Can it, in fact, evolve at all?

Mr. Pleasants sees jazz as "a new art music shaped by the intellectual and emotional character of the twentieth-century society." But he has elsewhere stated flatly that "jazz does not lend itself to analysis in terms of meaning." For my part, I do not believe that a music not subject to analysis in terms of meaning is, properly, an *art* music at all. Nor do I believe that jazz was shaped by anything or anybody but the American Negro, his white followers, and the later ramifications of United States musical commerce.

Pleasants points out that the difference between jazz and nonjazz lies in the basically different function of the beat. In jazz it is the beat pulsation that is the *ground*. In other Western music it is what might be called the emotional time signature. Pleasants put it



admirably in his HIGH FIDELITY article: "When the classical musician deviates rhythmically, he takes the beat with him. When the jazz musician deviates, the beat remains where he left it, an explicit point of rhythmic reference. . . ."

This doesn't take us all the way, though, since there are works of serious music, so called, where the beat is undeviating, and there are jazz pieces where an increase or decrease of tempo takes place. The differentiation is subtler than this.

The jazz beat, to my ears, is a very special thing, unlike even the strictest nonjazz beat as found in, say, a Sousa march, the cancan music in *Gaité Parisienne*, or the finale of Beethoven's Seventh Symphony. In the first place, the jazz beat is not one beat but two, which is why virtually all jazz is written in some multiplication of two (2/4, 4/4). Between these two beats there is a specific relationship that can be felt, if not easily described in words.

In effect the beat in jazz is like the human pulse or heartbeat, the synonym for the immediate moment, for action and movement in the absolute present. As such it expresses the strongest kind of physical immediacy, and therein lies its basic excitement. In terms of time the ascendancy of the jazz beat keeps the music forever keyed to the present moment.

Over this beat there is presented some kind of tune; and if jazz is not subject to *analysis* in terms of meaning, it is because the expressive meaning always is presented totally, spontaneously, and right away. Once the tempo and the tune are chosen, the expressive meaning is complete except for the element that makes jazz complex and interesting—the improvisational nature of what happens in performance. Even if improvisation is planned beforehand, it is this individual and unpredictable element that makes one man's *Sweet Lorraine* sweeter than another's. In any case jazz pieces must *never* be rendered simply as written by the composer.

This characteristic, too, keeps meaning in jazz steadfastly on the surface, tied to the beat that always means Right Now. The real interest-producing jeopardy in jazz is this jeopardy of performance: what, exactly, will the trumpet do with its chorus; or where will the arrangement lead; or how will the vocalist bring it off? There is a similarity here to the excitement in sports: will the next pitch strike out the side or be sent into the bleachers for a home run? The suspense is essentially that of observing people doing something difficult and

extraordinary in the immediate moment, and I don't think it would be grossly unfair to call jazz not an art music but a sport music.

I think that the term art music implies a *considered* element, one specifically alien to music that exists primarily as execution. As with poetry, painting, architecture, an essential insight must have been achieved before the art materials can be arranged in form, and there is a necessary time lag involved, a specific quality of *not* being of the immediate moment. The element of execution in serious music is (or should be) completely at the service of this predetermined expressive meaning. The essential reason for this is that our serious music stems directly from a musical tradition, originally fostered by religious and aristocratic institutions, where the expressive meaning of the music was all important.

Harmonically considered, it may have begun one bright day in the dim past, when the Duke of Somewhere, to be facetious about it, turned to the servants in his household who could double on instruments and said: "Boys, the King and Queen just drove in. Play something appropriate." What they played was the major triad, and we have been playing it ever since and still do when we wish to dignify the moment on behalf of persons or institutions we wish to honor as *noble*.

Instrumental music making for the aristocracy made for certain specific conditions. The "seriousness" of the music was real. If you played for the King and you goofed, believe me, this was serious. When you played you sat still; you didn't move around. You played as you were told, not as you felt like playing. You played what your noble audience wanted to hear, not what you might have liked to play. And you wore the household livery so that you might not be mistaken for a guest.

Into this context the composer was injected as official arranger of music to His Majesty or His Grace. He showed his musicians exactly what to play and, reading notes, the instrumentalist was cut off even more from the experience of the audience. Head down, eyes following the page, motionless except for the practice of his craft, he was almost completely out of contact with his listeners. When the conductor came along the barrier became even more definite. The only road between instrumentalist and listener, by now, was the mind and art of the composer as expressed in the score. Therefore, the mind and art of the composer became decisive, and serious music rapidly became impossible without him. As his scores became more complicated, the art of the





instrumentalist became increasingly demanding, indeed breeding an artist who could by now no longer play at all unless given a page of written music. The considered aspect of serious music is mirrored in this dual artistic relationship, and the only performance jeopardy proper to serious music is the question: will it be performed accurately as written and played with understanding?

When jazz came along, it offered music that undercut the *social* rationale of the serious European \* music inherited from the aristocracy. It spoke directly of physical sensations: sex excitement, blues that were physical and not neuro-psychological, real animal gaiety and bone-tired fatigue. Most important, the original jazz musicians played what *they* felt, not what they were told to feel. I believe it when I read that a jazz man could feel too *good* to play blues. But whatever he played, he read no notes, his head was up, he could move around freely, talk to his audience if he wanted to. He could do with his instrument exactly what he liked, change its tone, make it squeak or bite or play it into a plumber's helper. And the audience, too, was free to move, to dance, to sing along. The jazz-playing Negro, bottom man on the social scale in the early days, had no starched pretenses to uphold and no nobility to glorify but that of his own musical vigor. He was his own composer, because if one tune wouldn't do another would, and he wrote many of them himself anyway. And he loved to get into instrumental duels with other jazz men, just for the *sport* of it.

Jazz happened to come along at just the right time to be the first folk art in the era of mass musical communication. It entered a world that had a vast going sheet-music business in popular tunes and then soon possessed mechanical means, in the phonograph and radio, for recording, duplicating, and dispensing this new instrumentalist's music in a way undreamed of in previous times. Through these media the musical experience of a particular moment could be made permanently available and also sampled immediately by a huge audience. The effect was to give to the rise of a strictly metropolitan American folk music the appearance of a burgeoning universal art, simply because by 1925 or thereabouts the *means* and the commercial reasons for communicating this new music were suddenly immensely enlarged.

It is elementary that the history of past jazz is told in terms of phonograph records, that jazz exists only as mechanical reproductions of actual moments of music, tied to the present in every way. The future great moments in jazz of necessity will be recordings of what happened at a particular time in a certain studio, or night club, or festival shed.

Jazz has been threatened by a surfeit of love and reverence—the urge to push it into Carnegie Hall. But there is something in it that resists intellectualization.

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\* Granted that Beethoven and some who followed him composed in revolutionary vein, they still were writing *on behalf of* Everyman rather than *to* him. They couldn't easily write to him: he couldn't pay his way in!

Transplanted, it dries up, loses its rhythmic juices.

A certain cerebral element has indeed been introduced into jazz today, in the music of the cool school. There now exists the long-haired musician (the hair is on the chin, not the head) who reads notes with the best serious instrumentalists, who chooses his coartists on the basis of whether or not they *think* alike no matter what they feel, and whose entire reorientation is towards a new serious respectability. Cool is a very good word for the music he makes. It won't make you dance or laugh or get hot under the collar, but it has all the latest chords. It is pleasant enough and still jazz, I suppose, but it is jazz for the head and not for the whole man.

If jazz is what I think it is—the immediate rhythmic expression of vital feelings—then the cool, intellectual (strictly uncommitted and nonparticipating) approach can only belittle it. For jazz and jazzmen have had their own nobility, the nobility of direct sensuous-kinetic expression without apology. Intellectualization calls forth ever more complicated and intricate contortions of jazz in order to give it a sort of bogus prestige among those who admire complexity for its own sake, exactly in the manner that some modern music and poetry seek stature through unintelligibility.

This brings us back to Pleasants' critique of the state of harmony. He wrote that "every combination or succession of combinations was felt to be tolerable . . ." *Felt* is wrong. They are not felt to be tolerable; they are *thought* to be tolerable. The general failure to win audiences of that modern music which practices an indiscriminate use of dissonance demonstrates that the tonal sense of the average listener is actively rejecting it, and, therefore, *is* still very much alive and functioning. Actually, audience empathy stops at a certain point beyond which a complex of tones no longer stays within the area of recognizable human emotional experience. It is possible to represent human madness, or the functioning of machines, via such music, but this can never be long admired by the ear which is waiting to recognize normal humanity in the musical context.

Meanwhile the basic folk-music devices continue to exist: the rising scale still means something optimistic to us; we still hear cheerfulness in the songs of birds. And in the sighs of lovers there still exists a kind of dying fall representable in music that requires, in response to it, that we melt.

Well, you just can't melt to a jazz beat. And there are many other emotional states available to both folk and serious music that cannot be expressed in jazz. And this is why any formal music derived solely from jazz cannot possibly be anything but sterile.

There still exists, in other words, a specific need for music which "carries the beat with it," which is keyed to reflective states of mind and representations of human aspiration. For this reflective-representational music there is, and surely must always be, an audience, no matter what the size. Popularity *Continued on page 141*



# Hi-Fi Doctoring Without Instruments

by JOHN T. FRYE



*Around 1920, in an Arkansas town, a boy named John Frye had an incomprehensible urge to build a radio (he never had seen one). Since his parents were away, he proceeded to take the innards out of the wall telephone and connect them with an antenna and a big, shiny piece of coal that looked as if it might serve as a galena detector. It didn't, but Mr. Frye has been an electronics experimenter ever since. He became a writer as well in the 1930s, preparing for this difficult and thankless craft as a student at Indiana, Chicago, and Columbia Universities.*

A DOCTOR usually takes a dim view of self-diagnosis and an even dimmer view of self-medication. It is not that he fears amateur competition, for eventually he usually gets the patient anyway; but he knows from experience that such self-doctoring is very likely to aggravate the original illness or cause other serious, even irreparable harm to the system. On the other hand, he favors the administration of intelligent first aid; and he seldom objects to treatment of minor cuts, scratches, bruises, and headaches with the contents of the bathroom medicine cabinet.

The service technician has a similar attitude toward a music-system owner's attempt to "treat" any trouble that may arise in his equipment. As long as these efforts are confined to first-aid measures—substituting plug-in units such as tubes and cartridges, trying to localize the trouble by manipulating the controls, using nothing in the way of tools except the five senses and ordinary intelligence—the technician has no quarrel with the owner. Many times the difficulty can actually be located and remedied by these simple measures. Even when this is not possible, the accurate cataloguing of the trouble symptoms can be of great assistance to the technician when he comes and may help cut down the repair time and consequently the repair bill.

The farther the high-fidelity enthusiast lives from an

adequate service center, the more important it is that he be able to perform simple checking and maintenance operations. Otherwise, he may have to do without the use of his equipment for several days and then pay several dollars simply to have a fuse replaced or a loose plug shoved back into its socket. This article has been prepared to help the non-technically-inclined hi-fi owner do all he *should* do when his equipment fails and to enable him to know when it is wise to desist and call in a qualified technician.

We must start with a few basic assumptions: (1) The equipment was working quite satisfactorily before the trouble showed up. We are concerned with locating some kind of failure and restoring the equipment to normal operation; critical evaluation of a system that is working normally is beyond the scope of this article. (2) The user has on hand an instruction manual that shows the location and type of every tube in the equipment. (3) A good replacement tube is available for every socket. Having these at hand—at least for the amplifier system—is *not* an extravagance. Bought in advance they cost no more than when purchased after a failure. (4) Access is had—by owning, borrowing, or light-hearted stealing—to a test record, a stroboscopic turntable speed chart, and a replacement pickup cartridge identical to the one normally used.

The best way to locate trouble in electronic equipment is to "corner" it. That is, you methodically note the symptoms, make tests, and substitute parts, each time narrowing down the area in which the difficulty *could* be, until finally this process of elimination exposes the offender. This is the method used by a professional electronic technician, a clever auto mechanic, and, to a degree, even by a good doctor. Let's apply it to a high-fidelity system.

Suppose some evening you turn on the switch that activates your music system, and nothing happens. Dial lamps do not light; no slightest sound is heard from the speakers; the turntable will not revolve; tubes stay stone cold—nothing! First make sure the plug of the main AC line cord of the system is making good connection with the wall socket. You would not think this suggestion foolish if you knew how many service calls are completed by spreading the prongs of a line plug a trifle and shoving it firmly into the wall socket. A plug that slips in and out of its socket too easily should be viewed with especial suspicion.

If nothing seems wrong with the AC plug, stop and think a bit. (This is the part that requires the strongest self-discipline. Doing something—anything—is always easier than thinking!) Usually one of the units of the system, such as a preamplifier, power amplifier, or control center, is plugged directly into a wall socket, and then other units are plugged into auxiliary output receptacles on the back of this unit or on the back of each other. For purposes of illustration, let's assume the power amplifier is plugged into the wall socket, the preamp is plugged into the back of the power amplifier—assuming a preamp with its own power supply—and the turntable is plugged into the rear of the preamp.

Current passes through the power amplifier switch to the auxiliary sockets, and then through a fuse to the power transformer of the power amplifier. Since neither the preamplifier nor power amplifier lights up, current is not reaching even the auxiliary AC sockets. First, let's make sure power is available at the wall socket. Plugging the turntable directly into the socket will decide this. If the turntable still fails to revolve when switched on, the trouble is in the house wiring. Probably the fuse in the circuit feeding the socket is blown.

On the other hand if power is available at the household AC socket, something must be wrong with either the power amplifier's fuse or the power amplifier switch. Cords, unless they are severely abused, seldom give

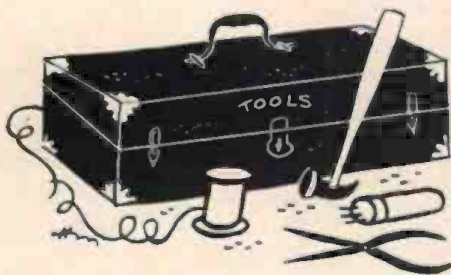
trouble; so it is probably the switch. If it is, replacement is ordinarily a job for a serviceman.

Ask yourself this question: has the equipment been left plugged in during a recent thunderstorm? If so, the switch may be a lightning casualty, and there may be other damage. Lightning does not have to strike your house to injure your hi-fi equipment, nor does the equipment have to be in operation during a thunderstorm to suffer damage. Lightning striking near the power lines miles away may induce a large voltage surge in your line that can leap the gap of an open switch and destroy it, damaging other components as well. Pulling AC plugs during a severe thunderstorm is a wise safety measure. The same thing applies to antenna leads for TV or FM tuners. Useful here are little plastic-block 300-ohm plug-in connectors that nearly every electrical shop sells for about fifteen cents. If you have reason to think lightning may have got into your equipment, be sure and have your household insurance agent check with the service technician to see if the cost of repairing is not the responsibility of the insurance company. It may well be.

If the auxiliary sockets are "live" when the amplifier switch is turned on, but the amplifier itself remains dead, then the amplifier fuse probably is open. In some amplifiers, a blown fuse may disable all the auxiliary sockets, too; so check this in either case. Replace it with a new one, *using only the exact fuse specified* by the manufacturer of your amplifier. This is very important. Not all "3-ampere" fuses, for example, are alike, even though they may look the same and fit the same fuse holder. A 3-ampere "slow blow" fuse has characteristics quite different from an ordinary 3-ampere type. Never yield to the temptation to use a fuse larger than specified, for any reason.

On the other hand, do not assume that a fuse failure necessarily indicates something wrong with your amplifier. Sometimes a line surge will take out a fuse, or the fuse element may be defective, or it may part from sheer fatigue. If a new fuse of the specified type holds, you have nothing to worry about.

But if the new fuse promptly goes out, too, remove the rectifier tube and try another fuse. Usually you can identify the rectifier by the fact that it is unpaired (power tubes, for instance, always are paired) and its code number probably begins with a "5." If the new fuse holds while the rest of the tubes in the amplifier light up, turn off the amplifier, insert a new tube in the rectifier socket, and turn the amplifier back on. If the rectifier tube has a glass envelope, keep your eye on the long metal plates inside the tube. If they start to turn a dark red, or if they flash a brilliant blue, switch off the amplifier at once. If you're quick enough, you may save a fuse. Red or flashing rectifier plates indicate a short circuit somewhere in the power supply—and a job for the service technician. Sometimes, though, a gassy rectifier or one with a broken filament lying against a plate will blow fuses. In this case a new rectifier will clear the trouble.





Suppose you see at least some of the tubes lighting up, but absolutely no sound, not even the normal low hum, is heard from the speaker. Carefully check the leads, terminals, and plugs connecting the amplifier to any crossover networks and thence to the speakers. Pay special attention to speaker leads; a short circuit here can burn out an amplifier's transformer—expensive business. Wiggle all plugs vigorously in their sockets to make sure they are making good connection. Try a new rectifier tube. If none of these measures helps and if the filaments of the output tubes are lighting, your trouble is probably beyond the reach of first aid.

A more common experience is to have a normal "live" sound, hum, or hiss from the speakers, but no program material coming through. The first thing to do is to switch to different program sources and see if any of them can be heard as usual. If an AM or FM tuner operates in customary fashion but the phono does not, do not jump to the conclusion that the cartridge is bad. In many combination amplifiers or separate preamplifiers, one or more tubes are used exclusively to build up the weak signals from the pickup cartridge, a tape deck, or a microphone, while the comparatively robust signals delivered by a tuner are inserted into the system "behind" these tubes. Failure of a preamp tube will cut out low-level sources while high-level sources will be heard normally.

When no program material at all can be heard, and if all interconnecting cables are intact and all plugs are firmly seated in their sockets, the next thing to do is start changing tubes. As in everything else, there is a right way to do this. First, see if you can detect any dead tubes. No glow in a glass tube or no warmth to the shell of a metal one indicates a dead filament, and of course such a tube should be replaced. However, a tube is much more than a light bulb, and the fact its filament lights up does not prove that the tube is performing its proper function.

Since the tubes in the power amplifier usually are more accessible than those in a separate preamplifier, commendable, intelligent laziness suggests these be changed first. Wear a glove to protect your hand from burns and cuts in case a tube should break. Switch off the amplifier and remove a tube. Be gentle, especially with miniature tubes, for these are easily damaged. A steady straight-up pull with a little rocking through a small arc will usually do the trick. Just remember how your dentist does it! Insert into the empty socket a new tube, double-checked to make sure it bears exactly the same type number as the one removed. Switch the amplifier back on and see if the trouble has been cleared up. If not, turn it off again, put back the tube you removed, replace the one next to it with a new tube, and turn the amplifier back on. Continue this process until the trouble has been corrected or all of the tubes in the amplifier and preamplifier have been changed. If it is an AM or FM tuner that delivers no signal, change the tubes in the

same way. If the trouble still persists, start thumbing the phone book for the number of your technician.

When only the phono is dead, make sure the cartridge is properly seated in the arm, examine the leads from it carefully, be certain the shielded cable going to the preamplifier is not frayed through or short-circuited, and check to see that it is properly plugged in. Substitute a new cartridge if you have one or can borrow one. That, plus changing the tubes in the preamplifier, is about all you can do.

It is a tossup whether it is worse not to get sounds you want from your speakers or to get sounds from them you do not want. This is especially true when the unwanted sound is hum. Hum is an annoying, sustained, low-pitched sound, usually of 60- or 120-cycle frequency. A small amount of hum will only be noticeable during quiet passages in the music, but a loud hum will chop up tones the way a blown muffler does in a car.

The first rule in tracking down hum is to divide and conquer, using the volume control and the program selector switch. Turn the volume control all the way down and see if the hum disappears. If it does, the hum must be originating ahead of the control; if not, behind it. Next, switch to different input sources, such as the phono pickup, tuner, etc. If the hum is heard on only one source, you simultaneously exonerate all the circuit between the program switch and the volume control, and point an accusing finger at the source yielding the hum. If the hum is coming from the phonograph only, be certain the cartridge terminals are making a good connection, that the leads coming from it are intact, and that the shielded cable going to the preamplifier is electrically sound and is firmly plugged into its socket. Check to be sure the cartridge is not in a strong magnetic field, such as that often emanating from a power transformer, an electric clock, or a fluorescent lamp. Then try changing the preamp tubes.

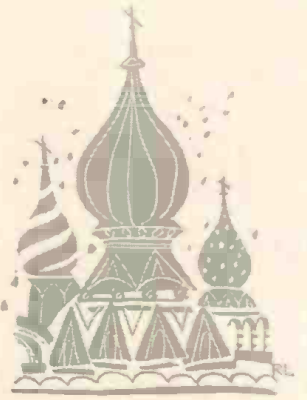
Hum coming from a microphone, tuner, or tape deck may also originate from a poorly grounded cable shield; so check these cables and their plugs carefully. In addition, change the tubes, if any, in the offending component. Heater-to-cathode leakage within a tube can be a rich source of hum. If your preamp has level-set controls on the rear, turn down any that are connected with inputs not being used.

When the hum infects all program sources, change the tubes ahead of the volume control or behind it, according to where tests show the hum is

*Continued on page 132*



a photographic visit



## At Home With the Shostakovitchs



ON OCCASION the Iron Curtain parts, but it is a rare occasion when it opens to permit us sight of a musician's life as lived behind the veil. Here, through the good offices of photographer Nicholas Tikhomirov, we are allowed a glimpse of composer Dmitri Shostakovitch *en famille*. The onetime concert pianist whose massive symphonies and other musical works perhaps are now the Soviet state's most important cultural export is shown in the six-room Moscow apartment that is both studio and home. At fifty-one an intense, nervous artist-intellectual—*vide* the two pairs of glasses which he is constantly changing and the cigarette, almost a facial appendage—he reflects on a recent composition and corrects the score thereof in his careful hand.





In more relaxed moments Shostakovich indulges a passion (not unique to Russians) for a hard-fought game of chess, which he plays with his twenty-one-year-old daughter Gallia; and as paterfamilias he presides at the very Russian institution of the samovar. Son of a musical family, he himself is father of a musical son. Young Maxim, a student of composition at Moscow Conservatory, accompanies the elder Shostakovich at one of the two grand pianos that occupy the living room, and the whole family shares the pleasure of an extensive record collection. But there is nothing chauvinistic about the Shostakovich taste; papa gets played—and Bach and Offenbach.

by JOSEPH KERMAN



From the Mass to the Madrigal...

## How Music Became Classical

THE fact is obvious enough: our general rough and ready acquaintance with old art and old literature does not extend to old music. In this curious area, even people keenly interested in the arts are likely to find themselves strangers. The man who likes *Hamlet* has learned to like Schubert and Bach, but he cannot find his bearings in Shakespeare's own musical environment. Botticelli and Raphael he can place, and sense something of their artistic personalities, but Josquin and Marenzio mean little or nothing to him. And while the ordinary music lover knows what to expect of a minuet or a concerto, he is uncertain of the very status—let alone the aesthetic—of a sixteenth-century Mass, motet, or madrigal. Which compositions are to be thought of as approximately on the level of a symphony, and which on the level of a bagatelle?

This situation of course is bound to change, in an age of paperbacks and LPs. But the large number of records of old music already available makes for some confusion, as well as for interest and opportunity. Record companies issue what is on hand, or what they hope will be instantly agreeable, or what some single-minded musician manages to promote; as a result, today's catalogues list a fairly arbitrary selection of Renaissance music. The listener who feels like making some sense out of it all will not be satisfied with random jacket notes. He needs some more general guidance, if only to be able to distinguish the main road of musical development from beguiling but subsidiary byways.

The term for a guide "who shows strangers the curiosities of a place" is *cicerone*, a word derived from the name of the famous Roman orator Cicero. Actually it is particularly appropriate to begin with Cicero, since he was the favorite classic author of the Italian humanists, and it is to Italy and humanism that modern music owes its main impetus. Music was a vital part of Renaissance

culture, and developed within that culture just as significantly as did art and architecture, poetry and drama, physical and political science. This becomes more and more clear to students of music, though general accounts—from Burckhardt's great basic study of a hundred years ago, *The Civilization of the Renaissance in Italy*, to Wylie Sypher's lively paperback, *Four Stages of Renaissance Style*—never have granted music its proper place.

It was with more than antiquarian enthusiasm that the Italian humanists investigated classic literature and classic antiquities. Their aim was to make the values of ancient Rome and Greece a part of their own existence. The age was certain that the style makes the man; and in the classics, notably in Cicero, the Renaissance found its ideal of the good life. Now according to the classic view, music plays a crucial role in the well-being of the spirit. Music is a profound ethical and rhetorical force which can move the emotions and regulate the soul; so in Plato's *Republic* Socrates wants to banish certain "modes" of music because they are dangerous to public ethics. (A strange notion? but we too hear of the dangers of "formalistic cacophony" or of rock'n'roll.) Furthermore, as the Greeks had insisted that music follow the words closely, Renaissance musicians tried to make music reflect its accompanying text. In this way they hoped to make of music an expressive art—expressive in order to move the soul into a more perfect harmony.

At first this thinking was slow in making its way. One reason was purely geographical: art music was mainly Northern in origin and inspiration. It is a strange fact that Italy, the land we think of today as representing the very embodiment of music, assumed no musical leadership during the Middle Ages. In the fifteenth century, the great age of Italian humanism, musical tradition was still in the hands of Frenchmen and Netherlanders; Italy was content to import music and musicians, rather as



England and America did in the nineteenth century. Fifteenth-century music still shows a strong medieval bias, together with signs of a new spirit.

The characteristic forms were the French *chanson* and the Netherlandish Mass. The *chanson* is the more retrospective, a tiny art with links to music of the Gothic period. The vocal melody is courtly, attenuated, and elaborate, the instrumental counterpoints unsubstantial, the musical form standardized—even stereotyped—as is the poetry to which the music is set. This is music for a cool clear voice with recorder, lute, and viol; the sharply differentiated colors and the delicate filigree seem to match the blue and gold miniatures of the Burgundian Books of Hours. Some of these *chansons*, by Guillaume Dufay, may be heard on a beautiful record by the Pro Musica Antiqua of Brussels, directed by an American, Safford Cape. This group, which has admirably performed and recorded much old music, has a special sympathy for the exquisite art of Dufay.

The Mass is made of sterner ingredients, much more ambitious, and to us perhaps more indigestible. In the fifteenth-century Mass, indeed, composers made the first sustained effort in musical history to construct the large form. To this end went the best efforts of the great Netherlanders, Dufay, Okeghem, Obrecht, and the young Josquin. They sought to bind together the Kyrie, Gloria, Credo, Sanctus, and Agnus into a rational whole, usually by means of a single melody as the basis of each section. The result was a technical feat of great scope and complexity, often mathematical in design, brilliant and very long—so that few works of this monumental genre are recorded or ever performed at all nowadays. Dufay's *Missa Caput*, for instance, takes two full sides of a single LP. One's first impression is of endless arabesque, powerful and fertile, and intensely mystical in effect; actually everything is contained within a rigorous predetermined scheme. One thing we note, and the humanists grimly noted it too, is the lack of any effort at expressivity. Just as in the *chanson*, the words are lost in tracery. And as composers wrote one such Mass after another, to the same texts every time, their fascination with technical problems of unification and extension must have stifled any interest in individual words or feelings.

But in spite of their purely musical preoccupation, it was with Masses and *chansons* that Northern musicians made their reputations and fortunes in Italy. At the end of the fifteenth century, dozens of the best French and Netherlandish singers were recruited for the brilliant Renaissance courts and their attendant chapels. Under Galeazzo Maria Sforza in Milan, Ercole d'Este in Ferrara, and Lorenzo de' Medici in Florence, composers came in contact with the most influential artists, poets, and philosophers. Both the atmosphere of humanism and the unsophisticated quality of native Italian song made for great changes in Netherlandish music, so that around 1500 a clear new style is recognizable, a rich amalgam of Northern and Italian features. This style forms a solid

basis for sixteenth-century music. Its greatest practitioner was Josquin Des Prez, a Belgian who traveled widely in Italy; its center may be thought of as the Sistine Chapel at the height of the Renaissance papacy, at a time when spiritual and temporal princes were not so very different. Leo X, the Medici pope who is supposed to have said "Since God has seen fit to give us the papacy, let us enjoy it," supported music as recklessly as he did art and architecture. Leo is well known for his encouragement of Bramante, *Continued on page 138*

### A Selective List of Renaissance Music on Records

Guillaume Dufay. *Five Sacred Songs*. Pro Musica Antiqua of Brussels, Safford Cape, cond. Archive ARC 3003.

Dufay. *Secular Works (Chansons)*. Pro Musica Antiqua of Brussels, Safford Cape, cond. EMS 206.

Dufay. *Missa Caput*. Ambrosian Singers, Denis Stevens, cond. Oiseau Lyre OL 50069.

Josquin Des Prez. *Tribulatio et angustia*. Schola Polyphonica, Henry Washington, cond. "The History of Music in Sound, Vol. 3." RCA Victor LM 6016 (with other works).

Heinrich Isaac. *Missa Carminum*. Wiener Akademie Kammerchor, Ferdinand Grossmann, cond. Westminster WL 5215.

G. P. da Palestrina. *Missa papae Marcelli*. Netherlands Chamber Choir, Felix de Nobel, cond. Epic LC 3045 (with other works).

Luzzasco Luzzaschi: *Quivi sospiri*. Luca Marenzio: *Scendi dal Paradiso*. London Chamber Singers, Anthony Bernard, cond. "The History of Music in Sound, Vol. 4." RCA Victor LM 6029.

Luca Marenzio and Claudio Monteverdi. *Madrigals on Texts from Il Pastor fido*. Golden Age Singers. Westminster WLE 105.

The English Madrigal School. Deller Consort, Alfred Deller, dir. Bach Guild BG 553, Vols. 1 and 2.

Thomas Morley. *Elizabethan Madrigals and Other Works*. Primavera Singers of the New York Pro Musica Antiqua, Noah Greenberg, cond. Esoteric ES 520.

Claudio Monteverdi. *Orfeo*. Krebs, Guillaume, Mack-Cosack, et al.; Choir and Orchestra, August Wenzinger, cond. Archive ARC 3035/6.



# JELLY ROLL MORTON

*Once again available to fanciers of jazz-as-Americana is the famous recorded interview, made at the Library of Congress in 1938, between folklorist Alan Lomax and one of the key figures in the early and inadequately documented growth of the art form.*

ONE MAY DAY, in 1938, Alan Lomax invited an aging, down-in-his-luck pianist, who had been lost in obscurity and neglect for eight years, to come to the Coolidge Auditorium of the Library of Congress to reminisce, play the piano, and sing.

Lomax, who was assistant curator of the Library's Folksong Archive, may have hoped to get some first-hand material on the early days of jazz in New Orleans, Chicago, St. Louis, Memphis, and other points east and west. But he could scarcely have realized how important a piece of Americana he was about to capture.

The pianist was Jelly Roll Morton, not so obvious a choice then as he seems now in retrospect. Morton's faith in his destiny and his love of the grand style never were quenched except by death. However, although his Red Hot Peppers had been one of the most popular jazz recording groups of the 1920s, he had not made a record since 1930. As swing moved into its jazz ascendancy, Morton had found himself ridiculed and rejected. Murray Kempton, now a New York newspaper columnist, remembers traveling with a friend from Baltimore to Washington at that time to see the great Jelly Roll. They found him operating a dingy night club, so obviously poverty stricken that wooden crates were being used for tables and chairs. Jelly had lost his audience, his money, and most of his friends—but he had not lost his style. There was nothing abject in his manner.



*Creation led straight to Mr. Ferdinand Joseph La Menthe.*

"Thieves broke in last night," he explained grandly to his visitors, with a lordly gesture around the barren room, "and stole all my fine wine."

This kind of braggadocio characterized Morton all his life. Some people were amused or touched by it, but without doubt it antagonized others, especially since he was so humorless about himself. His sense of self-importance was immense. Once it led him to write a letter to President Franklin D. Roosevelt proposing a means for ending the Depression. The government, he suggested, should back a Jelly Roll New Orleans Band in (say) Baltimore, using unemployed local musicians. Then with the money made from this obviously predestined success, the bands could spread out chain-letter fashion to other cities until every American musician was working again.

In similar vein was an abortive attempt at autobiography, beginning with two short paragraphs in which the Creation, the discovery of the New World, and the settling of Louisiana led with swift unerring logic to the birth of Ferdinand Joseph La Menthe, later known as Jelly Roll Morton.

Some of the qualities that drove him to such displays of almost desperate bravado could also, however, help him to rise brilliantly to a situation. That was certainly what happened during those May afternoons in the Coolidge Auditorium. He sat at a piano, a bottle of whisky conveniently at hand, and, prodded by Lomax's occasional questions, produced a perceptive, intimate, and colorful portrait of some of the places where jazz developed; of the people—musicians and otherwise—who gave these places their flavor; of early, previously unrecorded styles and songs; and of his own life and music. As he talked, he accompanied himself with accenting piano chords which emphasized the swinging cadences of his rich, expressive voice. He sang, too, and he played, and Lomax took it all down on acetate discs with a portable recording machine.

For years the existence of Lomax's acetates haunted the jazz world. They remained locked up in the Library of Congress until the late 1940s, when they were issued by Circle Records in twelve ponderous, expensive 78-rpm albums. In 1950 Circle transferred them to twelve LPs, but almost immediately thereafter went out of business, thus drying up the source of the Morton LPs. Now, remastered and fitted out with an excellent, informative series of supplemental notes by Martin Williams, the Morton Library of Congress LPs have been returned to currency by Riverside.\*

These twelve LPs are a record of something that can

\* JELLY ROLL MORTON: The Library of Congress Recordings, Vol. 1-12. Riverside 9001-9012. \$5.95 each.



# All That Jazz

by JOHN S. WILSON

never happen again. There are still a few jazz veterans around who can tell how things were in New Orleans, or in Chicago, at one particular time or another. But Jelly, a constant loner always on the move, traveled more widely than any of his contemporaries, saw more, had more to tell. And these recordings were made when he could still play, when he could still reproduce with what one may assume was reasonable accuracy the styles of others and could still sing (with a little throat-soothing help): "Oh, that good whisky!"

Actually these discs reveal—to many listeners for almost the first time—Morton's talent as a singer. Until the time of the Lomax interview session, Morton had sung on records only once, contributing a brief, brash, jaunty vocal on the RCA Victor recording of *Doctor Jazz*. Otherwise what we know of his singing is derived from recordings made in the brief period between June and December 1939. Particularly notable are his haunting and wistful *Mamie's Blues* (on General) and *Winin' Boy Blues* (on both General and Bluebird) and the more gruffly forthright *I Thought I Heard Buddy Bolden Say* (again on both General and Bluebird). None of these recordings is readily available today, although stray copies of LP versions of the Generals, once issued on both the Commodore and Jazztone labels but now cut out, may be uncovered by sharp-eyed and assiduous hunters.

Mainly, however, the inimitable flavor of the Lomax discs comes from Morton's almost hypnotic manner of recounting an incident, his eye for details, his fondness for hyperbole (often structured on atrocious grammar), and his flashes of warm, if limited, humor.

Morton, as has been noted, was without humor about himself. And, although he fancied himself as a comedian, his studied efforts at comedy were dreadful—so bad, in fact, that through some reverse alchemy they become grimly funny (the liveliest example of this is *Animule Ball*, in Volume Two). But he did have humor of a different sort. It comes out in the obvious relish that spreads through his voice as one memory kindles another and the details of half-forgotten experiences start flooding back to him.

The range of his recountals is wide. Lomax, primarily a folklorist, guided Morton into areas that might not have occurred to an out-and-out jazz interviewer. So he talks and sings about such legendary New Orleans characters as Aaron Harris, Robert Charles, and other "tough babies"; of his roving with a friend named Jack the Bear; of life in the New Orleans streets half a century ago. Closely woven in with this are his own experiences as a boy in New Orleans, and later in the

notorious Storyville section. He recalls the style and character of the most famous early, unrecorded New Orleans pianist, Tony Jackson, and dredges up memories of other, less well-known men who played in the honky-tonks of those days—Alfred Wilson, Albert Carroll, the Game Kid, Buddy Carter. With Morton, it goes without saying, there is always comment and pianistic illustration. In this case it extends to a brief lecture on the (alleged) shortcomings of a pianist named Benny French—very entertaining.

He expounds and illustrates his theories of jazz, the use of the riff and the break, his insistence that jazz is to be played "sweet, soft, with plenty rhythm." He traces piano rags from Missouri down the river to New Orleans, demonstrating the development of differences in style. In a fascinating bit of pianistic reconstruction, he shows how *Tiger Rag* was adapted from a French quadrille.

There is an occasional display of seemly modesty. Morton manages to cover the origins of scat singing, for instance, without bringing himself into the picture (he can tell us who *did* start it, though: one Joe Sims, of Vicksburg). But part of Morton's charm as a narrator is his amusing (in retrospect) inability to pass by anything that he deemed creditworthy without asserting at least a part-claim to it. After going through the four parts of the quadrille which became *Tiger Rag* ("call for partners," waltz strain, 2/4 strain, and what Morton calls "mazooka" time), he introduces the jazz version with the assertion, "It happened to be transformed by your performer at this particular time." When Lomax, an alert straight man, asks, "Who named it?" Morton adds, "I also named it." His demonstration of the difference between the St. Louis style of playing rags and the New Orleans, or Morton, style brings forth the comment, "I changed every style to mine." Even while he is accusing Clarence Williams of taking credit for a song that he, Morton, wrote, the egotist in Jelly suddenly recalls that "in fact, I happened to be the man who taught Mr. Williams how to play."

Morton's talent as a low-pressure spellbinder is emphasized by the discovery that none of his boastfulness detracts from his credibility as narrator of events in which he is not seeking credit for himself. The recollections roll on and on, the songs and musical memories fall, neatly and naturally, into place; and Morton's rolling piano interpolations throb under, around, and through it all. We may laugh when he says he changed every style to his, but it's true. No matter what he is playing or singing—the *Miserere*, a rag, the *Frankie-and-Johnny*-like ballad of

*Continued on page 134*

This  
is where  
the music  
begins



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HIGH FIDELITY MAGAZINE



by  ROLAND GELATT

# music makers

IN THE CITY OF BERN about twenty-five years ago, a Swiss maiden aged ten was taken by her parents to a performance of *Salome* at the local opera house. Most young ladies of such tender years would, we suspect, take Strauss's shocker somewhat amiss. But not this one. *Salome* induced in her both a strong love for the music of its composer and the desire to sing it herself. A good thing too, since the girl's name was Lisa Della Casa.

This and much else we learned the other day at lunch with Miss Della Casa, who seems to us one of the most lustrous (if least publicized) singers of our time. She combines opulence of voice with utter dependability (as Elisabeth Rethberg did a generation ago); she has musical taste and dramatic intelligence; and she is, surely, the most beautiful woman to appear on the Metropolitan stage since the days of fabled Lina Cavalieri. With all this, she is the very antithesis of the panoplied prima donna. In Switzerland her home is a thirteenth-century castle; but during her six-month stay in New York this season she has been living in an apartment in Queens with her husband and nine-year-old daughter, who attends a nearby public school.

Lisa Della Casa's first hours upon the stage were spent as a leading lady in an amateur theatrical group directed by her father, a physician in Bern. At the age of fifteen she was sent to Zurich to begin serious musical study and vocal training. There, seven years later, in 1943, Miss Della Casa made her operatic debut, as Mimi in *La Bohème*. For a while she alternated between opera and operetta, though she professes to have disliked the latter greatly and is not at all happy that she first became known in this country through a recording of Lehár's *Der Zarewitsch*. Her operatic idols were all of the *hochdramatisch* variety—Erna Schlütter, Maria Cebotari, Ljuba Welitsch, and Kirsten Flagstad.

Her emergence from apprenticeship occurred early in 1947, when she sang the role of Zdenka in Strauss's *Arabella* at Zurich. Strauss was then living in Switzerland, and he supervised all the rehearsals of this production. (A tape of the performance still exists in the archives of the Swiss broadcasting system; it is something we should very much like to hear.) Strauss predicted a great future for Della Casa as an interpreter of his music. More to the point, Maria Cebotari—the *Arabella* of this Zurich



Lisa Della Casa

cast—saw to it that Della Casa was engaged as the Zdenka for a production of *Arabella* at the 1947 Salzburg Festival.

Thereafter she encountered nothing but smooth sailing in her voyage through the Strauss repertoire and the opera houses of Europe and America. In the past decade she has sung Zdenka and *Arabella*, the Countess in *Capriccio*, Ariadne in *Ariadne auf Naxos*, and Chrysothemis in *Elektra*; moreover, she shares with Lotte Lehmann the distinction of having undertaken all three roles—Sophie, Oktavian, and the Marschallin—in *Der Rosenkavalier*. A few years ago Miss Della Casa was asked to sing The Empress in *Die Frau ohne Schatten* and Helen in *Die Aegyptische Helena*, but she

refused on the grounds that she was unready to cope with the steely vocal demands of those parts. Now she feels able to do them justice and hopes she will be asked again. Also she still wants to fulfill her original operatic goal: to perform the role of *Salome*.

Of the many Strauss heroines she has portrayed (heroes, too, if you count Oktavian) her favorite by far is *Arabella*. She identifies herself closely with the much-fêted young girl who resolutely waits for "the right one." "*Arabella*," she says, "gives me a chance to act as I feel." She has sung the opera in almost every major theater in the world, and she is the *Arabella* in London's new complete recording.

On the subject of records Miss Della Casa has some staunch opinions. She refuses to listen to recordings of other singers before her own conceptions are strongly formulated. The celebrated Lehmann-Schumann-Olszewska recording of *Rosenkavalier* never spun on the Della Casa turntable until she had mastered all the roles in the opera. "Now," she adds, "I listen to it often—and love it." As for her own record making, she much prefers to sustain the right mood at the cost of a few minor vocal bobbles than to patch together a note-perfect performance without character. This happily jibes with Decca-London's new policy of recording opera in long uninterrupted segments. Lisa Della Casa is convinced that the first "take" is usually the best, and she recalls in proof thereof that the version of Strauss's song *September* engraved on London 5093 was actually made as a test recording.

CONGRATULATIONS are in order for Mark Mooney, Jr., who has devoted a large part of the February issue of *Tape Recording Magazine* to a detailed history of magnetic recording. The American side of the story gets undue emphasis, but what's there makes fascinating reading.



Lucia: The Mad Scene



Madama Butterfly



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## **Verdi: Rigoletto**

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# Records in Review



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## CLASSICAL

**BACH:** *Partitas: No. 5, in G; No. 6, in E minor; The Well-Tempered Clavier, Book II: Fugues: in E, in F sharp minor*

Glenn Gould, piano.  
COLUMBIA ML 5186. 12-in. \$3.98.

Young Mr. Gould continues to gratify with his poetic and imaginative performances of Bach. The flexible and seemingly free weaving of the voices in his hands is actually possible only with complete control; only when one's fingers do precisely what one wishes them to do can embellishments be tossed off so casually and naturally. Each of the movements in the *Partitas* has a definite character here: the *Corrente* of No. 6 is capricious, the *Sarabande* and *Minuet* of No. 5 have a French elegance and grace. One might disagree with a tempo or two (the *Corrente* of No. 5 seems too fast), and the occasional faint humming by the pianist adds nothing to the aesthetic quality of the music; but on the whole these are fine readings whose only near rivals are Tureck's. N.B.

**BACH:** *Sonata for Unaccompanied Violin, No. 1, in G minor; Partita for Unaccompanied Violin, No. 2, in D minor*

Ruggiero Ricci, violin.  
LONDON LL 1706. 12-in. \$3.98.

In beauty of tone and in technical address Ricci is near the top among the

many fiddlers who have recorded these works. His playing is not as intense as that of some others, nor are his tempos as breathtaking; they are, however, sensible and by no means dragging. If the *Siciliano* of the *Sonata* lacks grace, the great *Chaconne* has a rhythmic flow it does not often have. Only Heifetz and Milstein, it seems to me, are superior here. Excellent recording. N.B.

**BEETHOVEN:** *Concerto for Piano and Orchestra, No. 4, in G, Op. 58*

Emil Gilels, piano; Philharmonia Orchestra, Leopold Ludwig, cond.  
ANGEL 35511. 12-in. \$4.98 (or \$3.98).

The second of the two Beethoven concertos Gilels recorded in London and the third of his complete edition to appear, this set reflects the merits of the recently released No. 5. Once more, the Central European tradition imposes discipline upon a robust Slavic temperament, producing music that has energy and a sense of spontaneous creativity without losing touch with the composer's dictates. And again the orchestra and conductor offer an accompaniment equal to the soloist's performance. No one is likely to surpass the Schnabel recordings of this work, two of which are still in the catalogue, but technically they are faded. This is one of the best of the newer editions.

I am puzzled about the first movement cadenza. The notes say it is Beethoven's, but it is not the Beethoven cadenza with which I am familiar, nor can I find it in my score where, I am told, all Beethoven cadenzas are given. A word from Angel to clarify this would be welcome, and until I hear differently I shall credit

it to Gilels. The cadenza in the final movement is by Beethoven. R.C.M.

**BEETHOVEN:** *Concerto for Violin and Orchestra, in D, Op. 61*

Arthur Grumiaux, violin; Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond.  
EPIC LC 3420. 12-in. \$3.98.

Although there is hardly a shortage of recordings of this work, Grumiaux's definitely deserves attention. For one thing, it fills the place of the Szigeti-Walter version recently deleted from the catalogue, providing an edition in which tradition and reserved classicism dominate the urge to strike sparks. Not that either Grumiaux or Van Beinum can be called dull, but their interest in communicating Beethoven is obviously greater than their desire to create excitement—which is as it should be.

In my opinion this now is the version to be preferred. Even though the Heifetz-Munch (especially in stereo) is sonically superior, Epic's registration transmits everything of importance and projects the soloist with unusually clean presence. R.C.M.

**BEETHOVEN:** *Sonatas for Piano: No. 30, in E, Op. 109; No. 31, in A flat, Op. 110; No. 32, in C minor, Op. 111*

George Solchany, piano.  
ANGEL 45014. 12-in. \$3.98.

The three final Beethoven sonatas on one record is a bargain package, but part of

*Continued on page 54*

## The Tribulations and Triumphs of Fricsey's *Fidelio*

THE IMPRESSIVE list of singers testifies at once to the seriousness with which the Deutsche Grammophon Gesellschaft, Decca's source for this album, approached the task of recording *Fidelio*. It is as well they were serious, and not only because of the demands the work itself makes; both Toscanini (RCA Victor) and Furtwängler (HMV) had previously recorded *Fidelio*, and their performances were not of a kind to encourage lighthearted competition. Decca's *Fidelio* was made without benefit of genius at the helm; and while no one need be told that Fricsey could not possibly outdo his more glorious colleagues, it is worth pointing out quite explicitly that the performance he conducts is a very good one. In spite of its disappointments, Fricsey's effort is, most emphatically, not unworthy of Beethoven.

Leonie Rysanek is the most celebrated Leonore in Europe today. I saw her in the part in 1955 and still have vivid recollections not only of an enormous voice—rich, brilliant, though without much warmth—but also of the extraordinary ease with which it was produced and used. I was a little less impressed with her interpretation of Leonore than with her singing as such: not much was conveyed of the mysterious meeting of the human and the sublime in this woman, and some weeks later I found greater rewards in the interpretation of Gré Brouwenstijn, a much deeper, if vocally less brilliant, artist. Nevertheless, my one experience of Rysanek was memorable, and all the greater was my disappointment at finding signs in this recently made recording of alarming vocal deterioration. Most of the time the voice is ravaged by tremolo, and the magnificent control is lost; her singing in "O namenlose Freude" amounts to little more than a series of helpless shrieks. Still, much of her work is compelling, especially in the earlier parts of the first act. Though Mödl (HMV) has her own vocal shortcomings, mostly in the nature of breathlessness, the vibrant warmth of her voice and the force of her diction make her work completely gripping. This is Leonore! Bampton (RCA) is almost entirely inadequate.

Häfliger is a tenor with a clear and sweet voice, a flexible technique, and an elegant sense of phrase. Although in America we generally hear heavier and darker voices sing Florestan, the role can respond well to a lighter sound. If I have some reservations about Häfliger, it is because he seems just a little sentimental (surely Florestan should sound proud rather than aggrieved) and because the end of his aria is more suggestive of the careful tenor than of the delirious and ecstatic prisoner. Both Peerce (RCA) and Windgassen (HMV) are magnificent, the latter even with his occasional roughness; both are stimulated by working with conductors with whom they feel more than ordinary rapport.

Fischer-Dieskau is marvelous. The part engages all of his tremendous dramatic imagination, while it gives him no opportunities to indulge in the affectations that spoil some of his lieder singing. One might not think of his as a Pizarro voice, and usually a more snarling instrument is preferred; but the very beauty of it enables him to suggest in quite an extraordinary way a sense of real psychic perversion. Janssen (RCA) is a good Pizarro in a more ordinary way, but Edelmann (HMV) is quite a dull one.

Frick is effective as Rocco, Lenz is a pleasant Jaquino, and the young American bass Keith Engen is exceptionally imposing as Don Fernando. Furtwängler also uses Frick, and in the other parts has Rudolf Schock (the German James Melton), who is a bit feeble, and Alfred Poell. In these parts Toscanini cast Sidor Belarsky, Joseph Laderoute, and Nicola Moscona—singers of no great distinction and linguists of spectacular ineptness. Seefried does well as Marzelline, not without becoming dangerously coy once or twice, though neither in freshness of voice nor in purity of musicianship is she comparable to Jurinac (HMV) or the Eleanor Steber of 1944 (RCA).

Fricsey's reading of the score is a bit on the surface, and his concern with elegance rather than force does not



Fischer-Dieskau: Pizarro par excellence.

make him an ideal Beethoven conductor. Nevertheless, he achieves some impressive things: the complete suspension of all motion in the Pizarro-Rocco duet at the words "Der kaum mehr lebt," the sense of numbed fear conveyed during the prisoners' chorus at "Sprecht leise," the shaping of the orchestral phrases surrounding Florestan's "Gott! Welch Dunkel hier!", the exciting horn crescendos at the beginning of the Act II quartet. On the other hand, he makes nothing of the richness of detail in Marzelline's aria or of the powerful string figures in the trio "Gut, Söhnchen, gut"—to pick out two points of conspicuous failure. There are also frequent difficulties with tempos: the buoyant finale is

subjected to so many slight adjustments of speed before Fernando's entrance that it makes no effect at all.

The Munich opera orchestra is good most of the time, but in Leonore's aria the horns' tone is coarse and the rhythm poor. The chorus sing well as prisoners, but unchained they become rhythmless and toneless shouters.

What this *Fidelio* does have that the Toscanini and Furtwängler sets do not offer is the complete spoken dialogue. That it is dramatically necessary needs no demonstration. What is less generally realized is that the dialogue is musically necessary because the air spaces between the numbers are part of Beethoven's plan. In one sense, then, Decca has given us the first real *Fidelio* (discounting the 1950 Oceanic set, derived from Leipzig radio tapes, which did have dialogue but was otherwise of minor interest). Sonnleithner's and Treitschke's play is nothing without Beethoven's music; yet it is also true that the music comes completely into its own only as part of the design of the play.

I question, however, the wisdom of assigning the lines to actors rather than to the singers who would speak them in the opera house. The device does not always work well. Borchert's brisk and rather intellectual sounding Rocco has nothing to do with the character Frick sings, and Walter Franek's Pizarro, while quite effective in an ordinary villainous way, has no points of contact with Fischer-Dieskau's unique interpretation. It is, moreover, wrong to assume that good singers cannot handle the *Fidelio* dialogue: the accomplishments of Mödl and Frick in their record of the grave-digging scene should remove any doubts on this matter. I happen to know that Rysanek speaks effectively, and I am completely certain that confidence in Seefried and Fischer-Dieskau would not have been misplaced.

The new *Fidelio* is a serious achievement, not free of serious limitations. The sound is well captured, but the pressing I heard suffers from the worst case of groove echo I can recall. Out of deference to a silly, arty idea about the format, the libretto is so arranged that the German and English texts cannot be read simultaneously.

CARL MICHAEL STEINBERG

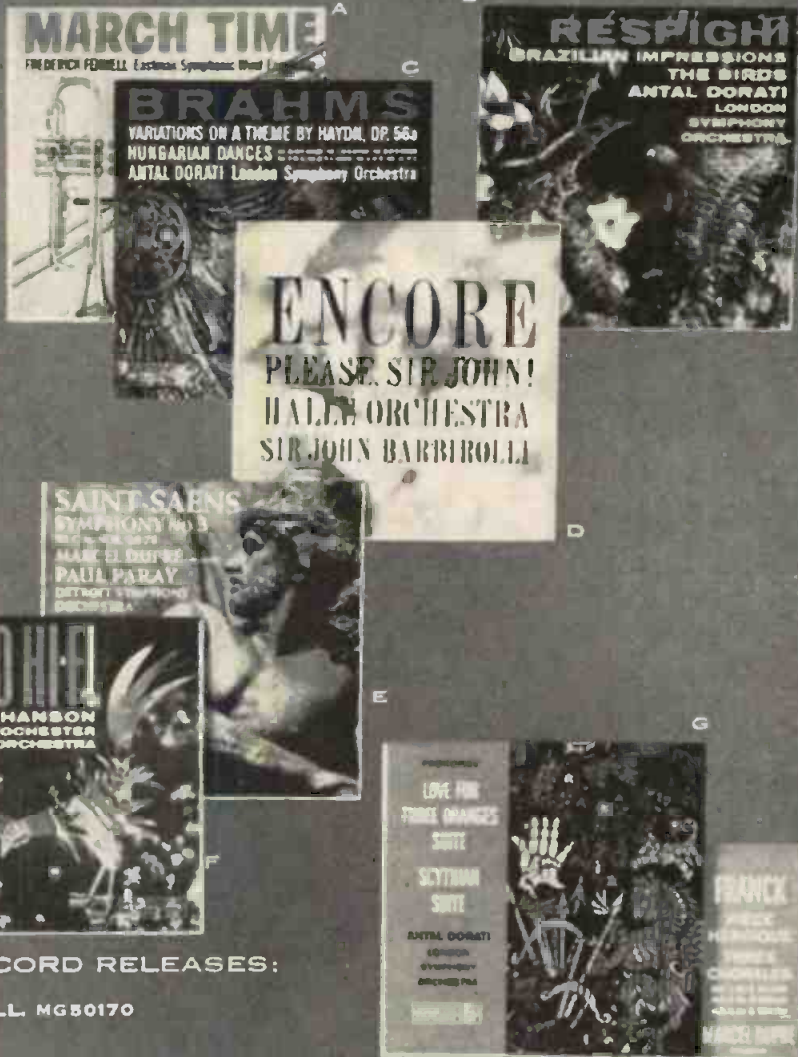
### BEETHOVEN: *Fidelio*

Leonie Rysanek (s), Leonore; Irmgard Seefried (s), Marzelline; Ernst Häfliger (t), Florestan; Friedrich Lenz (t), Jaquino; Dietrich Fischer-Dieskau (b), Don Pizarro; Gottlob Frick (bs), Rocco; Keith Engen (bs), Don Fernando. (Dialogue: Anne Kersten, Leonore; Ruth Hellberg, Marzelline; Siegmar Schneider, Florestan; Wolfgang Spier, Jaquino; Walter Franek, Don Pizarro; Wilhelm Borchert, Rocco.) Chorus of the Bavarian State Opera, Bavarian State Orchestra (Munich), Ferenc Fricsey, cond. DECCA DXH 147. Two 12-in. \$9.96.



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the price in this case is a trio of unusually fast performances. At the brisk pace Solchany sets, the slow movements really never are very slow and the fast passages become extremely quick. My own preferences are for a more orthodox and penetrating point of view, but these performances are consistently achieved in terms of their interpretative scheme and are undeniably exciting. Those who are more familiar with middle-period Beethoven may find Solchany's versions a more readily accessible entrée to the composer's later music than the Backhaus, Schnabel, Petri editions which I regard as more convincing. R.C.M.

**BEETHOVEN:** *Sonata for Violin and Piano, No. 7, in C minor, Op. 30, No. 2*—See Mozart: *Sonata for Violin and Piano, No. 24, in F, K. 376*.

**BEETHOVEN:** *Symphony No. 3, in E flat, Op. 55 ("Eroica")*

Minneapolis Symphony, Antal Dorati, cond.  
MERCURY MG 50141. 12-in. \$4.98.

Apart from some willfulness in interpretation (the exaggerated detachment of the staccato notes of the first violins in bars 408-16 of the finale), this is an almost bluntly straightforward performance with the usual merits and flaws of such an approach.

But where did they locate the microphone? In loud passages, the trumpets and timpani dominate the ensemble. Indeed, whenever the timpani are playing, they provide most of the low tones, blanketing the sound of the double basses. Except in very lightly scored passages, the details of the wind parts are unclear; and the strings almost always have a reduced, "off-mike" sound, as if Dorati were using only about five first violins. The horns are generally hard to pick out, with the vital horn solo at the recapitulation of the first movement indistinct even at a high level.

The upshot is a disc that is not competitive with the fine Klemperer, Jochum, and Markevitch sets. R.C.M.

**BEETHOVEN:** *Trio No. 7, in B flat, Op. 97 ("Archduke")*

Emil Gilels, piano; Leonid Kogan, violin; Mstislav Rostropovich, cello.  
MONITOR MC 2010. 12-in. \$4.98.

This is an excellent tape of a splendid performance. If, as it appears, it was made by Soviet engineers, nothing could be more welcome news for discophiles, since there is an abundance of interesting music in the U.S.S.R. that out-of-date recording methods have been unable to transmit to the rest of the world.

This is a "three million ruble" trio of superlative artists, all of whom have been introduced to American audiences. Their performance is the best modern version of the score available, representing, as the best of the past have done, sensitive collaboration at the highest level. R.C.M.

## BRAHMS: Lieder

*Vier ernste Gesänge, Op. 121; Treue Liebe, Op. 7, No. 1; Am Sonntag Morgen, Op. 49, No. 1; Auf dem Kirchhofe, Op. 105, No. 4; Wie Melodien zieht es, Op. 105, No. 1; Alte Liebe, Op. 72, No. 1; Bei dir sind meine Gedanken, Op. 95, No. 2; Wir wandelten, Op. 96, No. 2; Dein blaues Auge, Op. 59, No. 8.*

Kirsten Flagstad, soprano; Edwin McArthur, piano.  
LONDON LL 5319. 12-in. \$4.98.

If ever Flagstad was miscast, it is in the "Four Serious Songs." She sings in what is essentially a glorious monotone: that is, with an extraordinary fullness of voice employed with little dynamic variety. The one time she does convey some temperament in interpretation, in the fourth song of the cycle, she makes the music sound Wagnerian—all but a *Todesverkündigung*. While we can all marvel at the state of preservation of Flagstad's glorious voice, she is a long way from the full meaning of the music. (She sings the first two songs in the correct key and transposes the last two a semitone down.) Fischer-Dieskau remains the most convincing exponent of the music on LP.

In the other Brahms songs on the reverse, Flagstad is impressive but overpowering: too much so for the delicate lyricism of *Auf dem Kirchhofe* and *Wir wandelten*, to mention but two. H.C.S.

**BRAHMS:** *Variations on a theme of Haydn, Op. 56a; Academic Festival Overture, Op. 80; Tragic Overture, Op. 81*

Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond.  
LONDON LL 1752. 12-in. \$3.98.

If you want a deliberate, large-scale reading of Brahms, Knappertsbusch is your man. He is as unhurried as Gibraltar. At the end of the *Academic Festival Overture*, where Brahms writes "maestoso," you get a *maestoso* that's really *maestoso* and no nonsense about it. The *Haydn Variations* unfold spaciouly and somewhat unexcitingly. No sins of commission or omission are present; but we seem to have been brought up on a more nervous kind of conducting, and Knappertsbusch's disinclination to push his players along may make the interpretation sound too thick for some listeners. On the other hand, listeners brought up in a different tradition may especially appreciate this performance. The *Tragic Overture* receives an unexpectedly turbulent workout, though even here Knappertsbusch ends up with considerably less tension than his vigorous beginning would seem to foreshadow. Fine recorded sound. H.C.S.

**BUXTEHUDE:** *Cantatas: Alles, was ihr tut; Was mich auf dieser Welt betrübt; Missa brevis; Magnificat in D*

Helen Boatwright, Janet Wheeler, sopranos; Russell Oberlin, countertenor; Charles Bressler, tenor; Paul Matthen,

bass; Cantata Singers; String Orchestra, Alfred Mann, cond.

URANIA UR 8018. 12-in. \$3.98.

This disc, billed as a "250th anniversary program" (Buxtehude died in 1707), offers four representative compositions of varying types. *Alles, was ihr tut* is mostly simple, songlike, and chordal; in the Mass, on the other hand, the outstanding trait is smooth, flowing counterpoint, Palestrinian in texture, though not in tonality. In *Was mich auf dieser Welt betrübt*—a cantata for soprano, two violins, and continuo—the soprano sings three verses with continuo; the fiddles play a *ritornel* before, between, and after the verses. In the Magnificat, solo voices alternate with the chorus. All four works are lovely and unpretentious, and all are written with a skill that makes Bach's admiration of this master understandable. Mrs. Boatwright, the solo soprano, as usual turns in a first-class job, and the other soloists and the chorus are all competent. I found it necessary to turn up the bass considerably in order to deepen the otherwise rather shallow sound. N.B.

**FALLA:** *Noches en los jardines de España*—See Rodrigo: *Concerto for Guitar and Orchestra*.

**GRANADOS:** *Danzas Españolas, Op. 37 (complete)*

Eduardo del Pueyo, piano.  
ERIC LC 3423. 12-in. \$3.98.

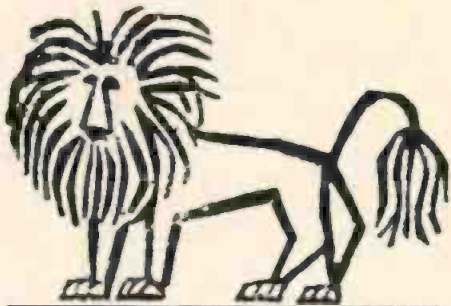
Some months ago Capitol brought out a disc of Smetana's *Czech Dances and Polkas*, played by Rudolf Firkušny, that was sheer delight. Here is the equivalent in the Spanish idiom. These twelve *Spanish Dances*, composed at intervals throughout Granados' life and published in four volumes, are vignettes in that they do not have the breadth and complexity of Albéniz's *Iberia* or Granados' own *Goyescas*, for instance. But they do avoid the dripping Victorian sentimentality found in so many equivalent collections of Spanish music of that period. Granados is sometimes light but, in these pieces, seldom trite. He was an original and fertile melodist, had a rich harmonic sense, and—as one of the better pianists of his time (his dates are 1867-1916)—he was perfectly familiar with the resources of the instrument.

These dances, intensely national in character, are rhythmic, attractive, and evocative. They are played extremely well by Del Pueyo, who, on the basis of this record (and also the *Iberia* he recorded about two years ago), appears to be a fine technician and a thoughtful artist. His style is on the massive side, but he has taste and he carefully refrains from overbalancing his interpretations on the louder side of the dynamic scheme. Of several prior recordings of these dances, only Alicia de Larrocha, on a Decca disc, challenges him. She is perhaps a bit more flexible and subtle; he has more strength and rhythmic excite-

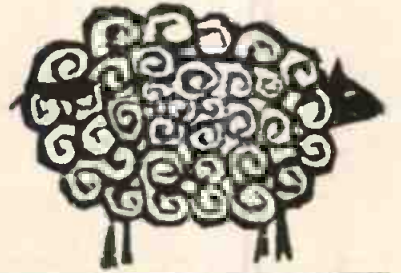
Continued on page 56



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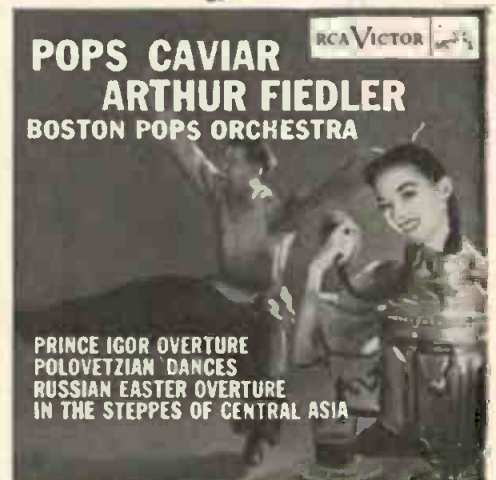
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ment. Both performances are worth having. The new disc has a slight edge in recorded sound. H.C.S.

**MILHAUD: Vocal Miscellany**

Janine Micheau, soprano; Orchestre de la Société des Concerts du Conservatoire de Paris, Darius Milhaud, cond. ANGEL 35441. 12-in. \$4.98 (or \$3.98).

Milhaud's vocal music has been most inadequately represented on records, but this collection should go far toward correcting that inadequacy. It also should go far toward correcting the all too prevalent notion that Milhaud's style does not change.

First is the *Cantate Nuptiale*, a setting of four passages from the Song of Songs, written in 1937 for the golden wedding of the composer's parents. It brings out the pastoral, Provençal aspect of Milhaud's imagination in an especially tender and eloquent form. Next is the *Quatre Chansons de Ronsard*, which was composed for Lily Pons. This is the virtuoso Milhaud, baroque, ornate, effervescent, and inclined toward South American dance rhythms. The cycle called *Les Quatre Eléments* is the elegant, fluid Milhaud one meets most often in the string quartets. The last cycle in the collection, *Fontaines et Sources*, belongs with the rugged, dramatic, robust Milhaud of the symphonies.

In addition to these four song cycles, the disc provides two short, quiet, tuneful arias from the opera *Bolivar*. The performances are, of course, completely authoritative, and the recording is first class. A.F.

**MOZART: Sonata for Violin and Piano, No. 24, in F, K. 376**  
**Beethoven: Sonata for Violin and Piano, No. 7, in C minor, Op. 30, No. 2**

Leonid Kogan, violin; Gregory Ginsburg, piano (in the Mozart); Andrei Mitnik, piano (in the Beethoven). MONRRON MC 2011. 12-in. \$4.98.

In the Mozart Kogan has no serious competition in the current catalogue; in the Beethoven he is up against the recent Grumiaux-Haskil edition on Epic. Since the Mozart is a lovely sonata and beautifully played, this side alone is justification for acquiring the record. The Beethoven, however, is stated with equal force and authority, performed somewhat more solidly than Grumiaux's version but retaining sensitivity. The piano recording has a somewhat barrel-like resonance in the Beethoven that makes Haskil's accompaniment preferable, but the engineering in the Mozart (presumably made at another session) is entirely acceptable. R.C.M.

**OFFENBACH: Gaité Parisienne**

Hollywood Bowl Symphony Orchestra, Felix Slatkin, cond. CAPITOL PAO 8405. 12-in. \$4.98.

*Gaité Parisienne*—light, frothy, highly rhythmic, and brilliantly orchestrated from various works of Offenbach—is per-

fect grist for the high-fidelity mill. Its hi-fi aspects are certainly accentuated here in a stunning display of sonic virtues. There have been a number of glittering *Gaités* before but none that shine as brightly as this from one end of the tonal spectrum to the other. Capitol is amply justified in calling this disc a "High Fidelity Showpiece"; and besides adorning the jacket with the usual high-kicking cancan girls, it has included some unusually sane and helpful guiding notes by Charles Fowler on what to expect from your reproducing equipment while playing this record.

About the physical sound, then, I cannot cavil, but I must take a few exceptions to Slatkin's interpretation of the music. There are times when he seems to forget his locale. His tempos become slow and unduly weighty, especially in the waltz movements, and his numerous retards tend to convert this Offenbach potpourri into a *Gaité Viennoise*. Nevertheless, Slatkin manages to retain enough of the light-hearted spirit in the work to keep his version at or near the top of the list. P.A.

**PAGANINI: Concerto for Violin and Orchestra, No. 1, in E flat, Op. 6; Cantabile in D, Op. 17**

Leonid Kogan, violin; Orchestre de la Société des Concerts du Conservatoire de Paris, Charles Bruck, cond. (in the Concerto); Leonid Kogan, violin; Andrei Mitnik, piano (in the *Cantabile*). ANGEL 35502. 12-in. \$4.98 (or \$3.98).

Of the seven extant recorded versions of the Paganini Concerto (often referred to as the D major), this is the first to present in its entirety the orchestral exposition in the first movement. Add to this the unidentified cadenza that Kogan employs at the end of this same movement, and you have a performance of the first movement that alone takes as long as most readings of the whole concerto. This difficult cadenza, in fact, with its numerous double-stops, is one of the longest I have ever encountered anywhere, running to nearly five minutes.

Lest the foregoing remarks suggest that I am not favorably inclined towards this disc, let me hasten to add that Kogan gives an altogether commanding account of the concerto. His tone is big, firm, and pleasing, and it is obvious from the very beginning that he believes in what he is playing. Perhaps he treats the music with more solidity and less froth than do most of his competitors, but there is nothing wrong in such an approach. And if, on the technical side, he is slightly off pitch in two or three double-stops, this should be no real cause for complaint in an otherwise noteworthy and note-perfect interpretation. Bruck, on the other hand, might have laid a slightly less heavy hand upon the accompaniment in the tutti passages, lightening instead of emphasizing Paganini's unnecessarily full scoring. From the standpoint of reproduction, the lustrous sound here virtually puts to shame all other recordings of the work.

Appended as an encore is a serenade-like *Cantabile*, a charming trifle that Pa-

ganini wrote originally for violin and guitar. It is well played, but not recorded with the clarity accorded the concerto. P.A.

**PROKOFIEV: The Love for Three Oranges: Suite, Op. 33a; Scythian Suite, Op. 20**

London Symphony Orchestra, Antal Dorati, cond. MERCURY MG 50157. 12-in. \$4.98.

Dorati offers strongly rhythmized interpretations of these two relatively early but nonetheless important Prokofiev scores. His forward drive is more forcefully effective in the balletic *Scythian Suite*, with its barbaric measures so closely related to those of its immediate predecessor, Stravinsky's *Sacre du printemps*, than in the subtler, sardonically witty excerpts from *The Love for Three Oranges*. Taken as a whole, though, these are most acceptable presentations of both works, well executed and cleanly, vibrantly reproduced. P.A.

**RIMSKY-KORSAKOV: Christmas Eve: Suite; Sadko, a Musical Picture; Flight of the Bumble Bee; Dubinushka**

Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON LL 1733. 12-in. \$3.98.

As a companion piece to Ansermet's recent excursion into Rimsky-Korsakov (London LL 1635), this offering makes for very grateful listening. Most of the music is esoteric, but Rimsky has the faculty of making friends with his listeners quickly. The suite from the opera *Christmas Eve*, presumably arranged by the composer himself, contains a brilliant polonaise (reminiscent of the one in *Eugen Onegin*) and a witches' sabbath to challenge comparison with Mussorgsky and leave Mendelssohn and Gounod trailing in the dust. The "musical picture" *Sadko* is not a suite taken from the opera, but an early symphonic study upon which Rimsky drew for the middle scenes of that mammoth work. Now that the fine Bolshoi Theater performance of *Sadko* is no longer available, Ansermet's glittering reading of its progenitor is no unwelcome substitute.

*Dubinushka* ("The Little Oak Stick"), Rimsky's rousing but rather blatant orchestration of a tune much favored by the young revolutionaries of 1905, gets here its first LP performance, although in the days of 78s it could boast versions by Koussevitzky and Fabien Sevitzky. As for the Bumble Bee's *Flight*, it was originally designed neither for fife, harmonica, nor banjo, but for full symphony orchestra. Ansermet and the Suisse Romande Orchestra prove this fact in sixty-one dazzling seconds.

The cover is a woeful example of that chic pornography which appears to be making the rounds of the art departments of the recording industry like an endemic disease. Not so much offensive as pathetic. D.J.

*Continued on page 58*





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**RODRIGO:** *Concerto for Guitar and Orchestra*  
 †Falla: *Noches en los jardines de España*

Narciso Yepes, guitar (in the Rodrigo); Gonzalo Soriano, piano (in the Falla); National Orchestra of Spain, Ataúlfo Argenta, cond.  
 LONDON LL 1738. 12-in. \$3.98.

"To play the guitar successfully with an orchestra," Andres Segovia told me recently, "you must have a good, modest conductor!" The late Ataúlfo Argenta conspicuously qualifies under Segovia's requirements, since guitarist Yepes here

receives an accompaniment that seems just about ideal.

Joaquín Rodrigo's concerto is a gay and unusually attractive piece. I have found myself playing it just for fun—which doesn't often happen with review records. The Falla is the only version with Spanish pianist, orchestra, and conductor. The result is the best account of the score available, although the Novaes remains a more powerful account of the solo part. In the new one, however, one finds a unity of approach that is essential for the full realization of the impressionistic character of the music.

Well engineered, this is an outstanding record all around. R.C.M.

**SCHUBERT:** *Trios for Piano and Strings: No. 1, in B flat, Op. 99; No. 2, in E flat, Op. 100*

Felix Galimir, violin; Laszlo Varga, cello; Istvan Nádás, piano.  
 PERIOD SPL 735. 12-in. \$4.98.

These lovely performances are seriously marred, at least for the devout Schubertian, by an almost total neglect of repeats and, what is more serious, two cuts in the finale of the E flat Trio amounting to 129 bars. By such means Period manages to get both trios (over an hour of music, despite the cuts) onto

*Continued on page 60*

## A New *Turandot*, With a Full Measure of Faults and Felicities

**TURANDOT** occupied Puccini from 1920 until his death from a long-neglected throat cancer in 1924. Containing both some of Puccini's most exciting writing and many of his greatest failures, the opera was submitted to the indignity of completion by the inadequate Franco Alfano, whose conclusion manages to be at once perfunctory and vulgar. *Turandot* succeeds best where it is most new. The creation of a fairytale world, the invention of a highly original pseudo-Oriental language, and above all the psychological exploration of a woman whose trouble is her repressed love (how different from the earlier Puccini heroines!)—all this is handled with skill and confidence. *Turandot* has pages as good as any in Puccini's masterpieces, *Gianni Schicchi* and *Il Tabarro*. But just as *Gianni Schicchi* is marred by "*O mio bambino caro*," both its most "popular" and its most popular number, so *Turandot* suffers from its constant lapses into the Puccini style of the 1890s.

Puccini was willing to come to terms with modern music. While he could not possibly have absorbed Schoenberg's *Pierrot Lunaire* into his own aesthetic system, he seems to have respected and understood the work when he heard it in Florence soon after the war. And in its own way, *Il Tabarro* is thoroughly contemporary, not only in its sound surface but in its tightly integrated harmonic plan. In *Turandot*, Puccini, perhaps already fatigued by the relatively slight success of *Il Tabarro*, seems to have been afraid of his own courage. From the powerful concentration of the opening scene, there is the disastrous drop into Liù's "*Signore, ascolta!*" and Calaf's "*Non piangere Liù*." We are back with "*Che gelida manina*" and "*Mi chiamano Mimi*." The later pieces are not as pretty, but they do contain all the mannerisms of text declamation, harmony, and orchestration that were established in *Manon Lescaut* thirty years before. Worse is the failure of Puccini's attempts at the grandiose. Nothing is more embarrassing than the impotence of the big "*Dieci mila anni*" chorus, a most dreary *Pomp and Circum-*

*stance alla cinese*. Still, *Turandot* has its contingent of admirers, including those who love it for the wrong reasons, i.e. to show their superiority to the man whose ideal is *Bahème* and *Butterfly*. Those who are interested in *Turandot*, and it is by no means a work to be ignored or rejected *in toto*, should be very much pleased with the new recording.

Callas and *Turandot*: a perfect match of singer and role! Callas has here her usual limitations of a harsh and wobbly sound above A, but nonetheless she is a superb *Turandot*. Fernandi is a new



Schwarzkopf and Callas

tenor, and though the role of Calaf is not very illuminating about a singer, he seems from this evidence to be far and away the best tenor to come out of Italy in years. His voice is not only powerful, but warm and beautiful as well. The supporting gentlemen could not have been better chosen. I was interested to hear the parts of the three Ministers of the Imperial Household sung "straight" as they probably were in the original Toscanini production of 1926. Their trios are a little long to sustain the nasal manner usually adopted, and the three very fine character singers in this recording show that Puccini's music is quite adequate to its task here without the exaggerations that have become traditional.

Veteran collectors of opera recordings

will remember the name of Giuseppe Nessi, who appeared on more than a dozen of the complete operas made in Milan for Columbia and HMV during the 20s and 30s. He must have provided La Scala with many fine Parpignols, Remendados, *et al.*, and he even figures in the history of *Turandot* as the creator of the role of Pang. As the ancient Emperor Altoum here, he produces exactly the right feeble quaver.

The inclusion of Schwarzkopf in this cast cannot have resulted from a serious attempt to answer the question "Who is the singer best suited to the part of Liù?" No doubt there were compelling reasons for this bizarre decision, but the customer can only feel cheated at being offered a Liù who sings with a German accent and who has to drive her naturally lovely voice into petulant shrillness in order to make herself heard among her strenuous colleagues. I am sorry to say that I can only characterize Schwarzkopf's participation as a disaster, both for herself and for what is otherwise an unusually distinguished recording.

Serafin is a more than competent guide through Puccini's somewhat disorganized score, and he gets beautiful sounds from the Scala chorus and orchestra. Recording and accompanying notes are up to Angel's high standards. There is a recording of *Turandot* on London, and its great glory is Tebaldi's well-nigh perfect Liù. However, neither the *Turandot* of Inge Borkh nor the Calaf of Mario del Monaco can equal what is offered on Angel.

CARL MICHAEL STEINBERG

### PUCCINI: *Turandot*

Maria Meneghini Callas (s), *Turandot*; Elisabeth Schwarzkopf (s), Liù; Eugenio Fernandi (t), Calaf; Giuseppe Nessi (t), Emperor Altoum; Renato Ercolani (t), Pang; Piero di Palma (t), Pong, Prince of Persia; Mario Borriello (b), Ping; Giulio Mauri (bs-b), Mandarin; Nicola Zaccaria (bs), Timur; Chorus and Orchestra of Teatro alla Scala (Milan), Norberto Mola, chorus master, Tullio Serafin, cond.  
 ANGEL 3571 C/L. Three 12-in. \$15.94.





### STERN DOUBLE BILL

Isaac Stern, who hails from San Francisco, made his Carnegie Hall debut on January 12, 1943—the first and only major violinist to have been entirely American-trained.

Since then, happy box-office personnel have been proudly posting the SRO signs every time he picks up his

250-year-old Guarnerius violin.

Equally at home in Baroque, Classical, Romantic and Modern works, Stern, who is

of Russian origin, has a particular affinity for modern

Russian music. His warm, succulent tone and ear-dazzling technique are just what is needed to bring to life such scores as the two Prokofiev concertos. His performances of them reveal him at his faultless best.

**PROKOFIEV:** Concerto No. 1 in D Major for Violin and Orchestra—Isaac Stern, violinist—

The New York Philharmonic, Dimitri Mitropoulos, conductor;

Concerto No. 2 in G Minor for Violin and Orchestra—

The New York Philharmonic, Leonard Bernstein, conductor.

ML 5243 \$3.98



### WALTZ PROS

Tchaikovsky and Strauss! You may wonder what kind of combination this is or what the poet of the Lonely Heart has in common with the Waltz King of the Vienna of Franz Josef.

Just this—in three-quarter time these two men are the champs. Strauss is the unchallenged expert in the ballroom, while Tchaikovsky has fashioned a host of the most delicate and danceable ballet waltzes in the world.

Intermingled, and sumptuously served up by Eugene Ormandy and the Philadelphia Orchestra, their waltzes serve as a perfect foil for each other. Ormandy and his men evoke both the glitter and brilliance of old Vienna and the sylphlike grace of a Russian ballerina.

**THE WONDERFUL WALTZES OF TCHAIKOVSKY AND STRAUSS.** Waltz from Swan Lake Ballet, Emperor Waltz, Waltz from Serenade for Strings, Waltz from Sleeping Beauty Ballet, Blue Danube, Waltz of the Flowers, Roses from the South. The Philadelphia Orchestra, Eugene Ormandy, conductor. ML 5238 \$3.98



### 19th-CENTURY PUBLICITY STUNT

Devotees of the piano music of Beethoven have been noticeably happier of late. The reason—a treasury of new recordings by Rudolf Serkin, whose Beethoven interpretations are undisputed cornerstones of recorded piano literature. His latest

undertaking: a set of variations by Beethoven on a theme of Diabelli. In 1823, the story goes, an upstart composer-publisher named Diabelli went looking for a set of variations.

Theme in hand, he approached Beethoven, Schubert, even the 11-year-old Franz Liszt. The venture smacked of a publicity stunt to promote the Diabelli publishing house. But the prettiness of the waltz tune apparently stuck in Beethoven's mind and tempted him. When he sat down to it, he turned out a grand total of thirty-three variations—more than Diabelli asked for or wanted. With reason they have been called the greatest set of variations ever created for the piano.

**BEETHOVEN:** Variations on a Theme by Diabelli—Rudolf Serkin, pianist.

ML 5246 \$3.98



### BLUES-OPERA

The exciting new music by Harold Arlen is a suite of 17 selections, each drawn from a larger work, "Blues-Opera," whose world premiere is scheduled to represent American music at the World's Fair in Brussels this spring. A look at the score shortly after the opera was completed so fired Andre Kostelanetz' admiration for its freshness and lyricism and authentically American vigor that he urged an orchestral suite be made from it. Arlen was agreeable and together they selected the music for this suite. Thus, not only do we have Mr. K. to thank for an extremely engaging performance of this music with the New York Philharmonic, but also for starting the ball rolling. And once again we have evidence of Kostelanetz' enthusiasm for the outstanding music of our time.

**HAROLD ARLEN:** Blues-Opera. Andre Kostelanetz and his orchestra.

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a single disc. All rival versions devote an entire LP to each work. Convenience and economy aren't sufficient compensation for those who glory in Schubert's "divine length" and demand every note of it. But the playing of Gallmair, Varga, and Nádás almost is. In the Opus 99 these three gentlemen come close to equaling the classic Rubinstein-Helfetz-Feuermann version (RCA Victor LVT 1000) and they are perhaps unrivaled in the Opus 100, although such names as Busch, Serkin, Schneider, and Casals are in the field. Their playing is characterized by an exquisite delicacy and a perfect ensemble: all three are formidable virtuosos, but they turn this fact into an advantage instead of a pitfall.

The balance of sound is slightly in favor of cello and piano, but it may be equalized by boosting the treble a bit.

D.J.

**SIBELIUS: King Christian II, Op. 27: Orchestral Suite; The Tempest, Op. 109: Suite**

Stockholm Radio Orchestra, Stig Westerberg, cond.  
WESTMINSTER XWN 18529. 12-in. \$4.98.

We have on this disc one of the first as well as the last sets of incidental music by the late Finnish master. The music for *King Christian II*, a play written by Sibelius' friend Adolf Paul, is roughly contemporaneous with *Finlandia*, but it is entirely different. Though the Sibelius stamp is on it, it has ample drama without much of the brooding Northern quality that was to come with the later works. In its complete form it comprises seven movements: *Elégie*, *Musette*, *Minuet*, *Fool's Song*, *Nocturne*, *Serenade*, and *Ballade*. Of these, only five are included here: *Nocturne*, *Elégie*, *Musette*, *Serenade*, and *Ballade*, in that order. These movements were once available on 78s issued many years ago by Odeon in Europe, but this marks their first, and most welcome, appearance on microgroove.

Some of the music for Shakespeare's *Tempest* was also once to be had on older-speed discs, but until now only a poor performance of the *Berceuse* had invaded the LP catalogues. Of the *Prelude* and seventeen other numbers included by Sibelius in two suites, eleven of the latter may be heard here, arranged in a different order for better concert balance. From the Suite No. 1, there are the *Humoreske*, *Caliban's Song*, *Scene*, *Berceuse*, and *The Storm*; from the Suite No. 2, the *Chorus of the Winds*, *Intermezzo*, *Dance of the Nymphs*, *Prospero*, *Miranda*, and *The Naiads*. Together with *Tapiola*, written about the same time (1925), the *Tempest* music was the last known orchestral creation to come from Sibelius' pen. With its wide range of moods, from the fierceness of *The Storm* to the quiet delicacy of *Miranda*, it constitutes one of his finest, most acutely sensitive creations and, in the opinion of Cecil Gray, the finest theater music ever written.

Our thanks, then, to Stig Westerberg and to Westminster for making all this

available to us, together with a wish that the rest of both *King Christian II* and *The Tempest* may soon be forthcoming. P.A.

**STRAVINSKY: Fire Birds Suite; Pétrouchka: Suite**

Berlin Philharmonic Orchestra, Leopold Stokowski, cond.  
CAPITOL PAO 8407. 12-in. \$4.98.

An amusing parlor game for seasoned discophiles might be to try to figure out how many different recordings Leopold Stokowski has made of the *Fire Bird Suite*. Some of them have been extremely good (I am thinking particularly of the second one with the Philadelphians, recorded on 78s during the late Thirties), while one or two showed certain interpretative eccentricities.

This newest version is the strangest of all. One wonders, first of all, why, of all the orchestras in the world, Stokowski should have chosen a German one. The players sound as if they are addressing the music for the first time: the tone is often ponderous; and there are several fluffed passages, especially in the brasses. Add to this an exceptionally long reverberation interval in the hall, for which the engineers have not compensated, and the result is a sound that is often blurred by overlapping echoes. Stokowski performs the *Fire Bird Suite* as scored; but there is little or no subtlety in his conception, and he is inclined to overaccentuate certain voices, thereby throwing everything out of balance. This is particularly disturbing in the finale, where a series of *glissandi* in the horns is pushed to the foreground with disconcertingly raucous effect.

*Pétrouchka* fares no better. Also recorded by Stokowski on several previous occasions—and quite well, too—it receives this time a thumping rendition that completely misses either the carnival spirit or the tragic pathos intended by the composer. P.A.

**SUPPE: Overtures**

*Light Cavalry*; *Jolly Robbers*; *Morning, Noon and Night in Vienna*; *Poet and Peasant*; *The Beautiful Galatea*; *Pique Dame*.

Hallé Orchestra, Sir John Barbirolli, cond.  
MERCURY MG 50160. 12-in. \$4.98.

It's easy to condemn the overtures of Franz von Suppé as old-hat, but an encounter with this disc is likely to alter the attitude of even the most jaded listener. Barbirolli and his men play this music as if they believe in it, imparting to it both dignity and excitement. Their performances have a wonderful combination of rapierlike sharpness and commanding stature. Mercury's reproduction is well focused, and never too loud or raspy, as has sometimes been the case. Henry Krips and the Philharmonia gave us an altogether splendid collection of Suppé overtures on Angel a few months back, but the present record is even better. P.A.

**TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (excerpts)**

London Symphony Orchestra, Pierre Monteux, cond.  
RCA VICTOR LM 2177. 12-in. \$4.98.

The London Symphony is not up to its best in parts of this recording. The string work is decidedly sloppy in the *Pas d'Action* from Act I. The brasses blare unrestrainedly when they get the opportunity—and Monteux gives them it too often—thereby effacing such delicate details as the flute countermelody in the recapitulation of the waltz. But there can be no doubt that British orchestras have a genius for Tchaikovsky ballet music. The Philharmonia has proven this on Angel and the Royal Opera Orchestra on RCA Victor. The sound, when it is not overwhelming, is admirable. D.J.

**TOMKINS: Miscellany**

Vol. I: *Musica Deo Sacra*; Vol. II: *Songs and Consort Music*.

The Ambrosian Singers; The In Nomine Players, Denis Stevens, cond.  
EXPERIENCES ANONYMES EA 0027/28. Two 12-in. \$4.98 each.

Thomas Tomkins (1572–1656), organist at Worcester Cathedral for most of his life, was one of the extraordinarily gifted group of composers that flourished in England in the first half of the seventeenth century. From his *Musica Deo Sacra*, a large collection of pieces for the Anglican liturgy, we have here five anthems, a psalm, part of a verse service, and three organ voluntaries. These are all well made, serious, dignified works. I was particularly struck by the noble and rich-textured *Thou Art My King*, the very moving *Then David Mourned*, and the lovely Voluntary in A.

Vol. II contains ten polyphonic songs and four instrumental pieces, played here by a group of strings. The level of quality is high here, too. Some of the madrigals, in their expressive gravity, make one think of Tomkins' friend John Dowland; others are quite gay. Among the latter is *Adieu, Ye City-Prisoning Towers*, which in sense and spirit would make a suitable theme song for the vacationer-in-the-country. Of the instrumental pieces, the Pavan in F is a beauty, and the one in A minor hardly less fine.

The singers here are not especially outstanding individually, but together they make an excellent ensemble under the able and understanding direction of their conductor, who has just published a book on Tomkins. N.B.

**VIVALDI: The Seasons**

Jan Tomasow, violin; I Solisti di Zagreb, Antonio Janigro, cond.  
VANGUARD BG 564. 12-in. \$4.98.

**VIVALDI: The Seasons; Concerto for Two Trumpets and Orchestra, in C, P. 75**

Continued on page 62



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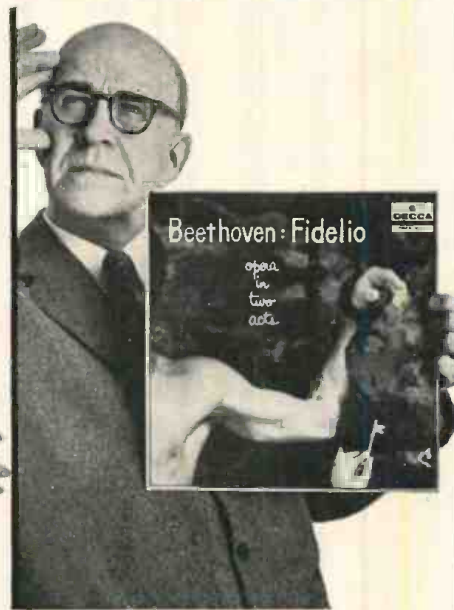


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\*Recorded by Deutsche Grammophon.



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Georges Alès, violin; Roger Delmotte, Maurice André, trumpets; Collegium Musicum of Paris, Roland Douatte, cond. PERIOD SHO 309. 12-in. \$1.98.

Both of the latest entries in the *Seasons* sweepstakes are admirable runners. The chief advantage of the Vanguard disc is the strong, attractive, beautifully reproduced playing of Tomasow. The rest of the Solisti sound a little rough on occasion, and some of the tempos seem a bit fast; there is less of this sort of thing in *Autumn* and *Winter* than in

the first two concertos. All in all, a serious challenge to the leaders, which in my opinion remain the Angel and RCA Victor versions.

There are two points of interest about the Period record. One is the fact that although its tempos are more or less normal, an extra concerto could be included. This Concerto for Two Trumpets (in C, not in E flat, as the sleeve has it) is the same as the one recently presented on Unicorn 1054. It is well played in both recordings. The other point of interest is the use of an organ

instead of a harpsichord in *The Seasons*. It is usually discreetly handled, but there are moments when it makes the bass sound ponderous. The sound in general on this disc is rather sharp for my taste. N.B.

**WAGNER: *Die Walküre: Act II, "Todesverkündigung"; Act III (complete)***

Kirsten Flagstad (s), Brünnhilde; Marianne Schech (s), Sieglinde; Oda Halsborg (s), Gerhilde; Ilona Steingruber (s), Ortlinde; Clare Watson (s), Helmwige; Grace Hoffman (c), Waltraute; Margarethe Bence (c), Schwertleite; Anny Delorie (c), Siegrune; Frieda Roesler (c), Gringerde; Hetty Plümacher (c), Rosswisse; Set Svanholm (t), Siegmund; Otto Edelmann (bs-b), Wotan. Vienna Philharmonic Orchestra, Georg Solti, cond.

LONDON A 4225. Two 12-in. \$9.96.

Flagstad is astounding. She commands a sound immense and rich, and she produces it with a power and steadiness that shame many colleagues half her age. These resources are at the service of a musicality itself almost legendary, and her taste and artistic integrity have never allowed room for anything but musical truth. In a profession that for centuries has been a byword for vanity, Flagstad has remained unspoiled by years of adoration as a kind of divinity in the Wagnerian cosmos; no one could be less of a *prima donna*, and few are more truly a first lady.

As performers grow older, especially those with a rather specialized repertory, one of two things tends to happen: either the performances become more comprehending and profound and therefore more communicative, or they are hammed up. It is one of the glories of Flagstad's career that her conceptions have in no way degenerated. At the same time, the great disappointment she has dealt us is in her failure to deepen her own insights, and thus eventually ours, into the music she sings. However handsomely she has produced the sounds and turned the phrases of Wagner's music, she always has been psychologically inadequate to deal with the complex creations of the nineteenth century's greatest dramatist. No musical problems and, even now, few vocal problems are beyond her, but she does not have it in her to become Isolde or Brünnhilde.

Unforgettable is not too big a word for some of Flagstad's phrases: "*Hier bin ich Vater: gebiete die Strafe!*" for example, where the utter simplicity is so completely right. But the terror of Brünnhilde's opening "*Schützt mich*," the profound anguish of everything that follows "*War er so schmähhch*" are beyond her ability to communicate to my satisfaction. As a singer, Flagstad is marvelous: as Brünnhilde, she is too neutral.

If Flagstad's statement that Edelmann was the finest Wotan she had ever sung with is to be taken literally, it is further

*Continued on page 64*

## A Short Glimpse of a Great Man

THE SCENE of the 1957 Casals Festival was shifted from Prades and Perpignan to Puerto Rico, Pablo Casals desiring thereby to do honor to the country of his mother's birth. While conducting the first orchestral rehearsal, the great musician suffered a heart attack, and it seemed for a time as though the whole project would be called off. But fortunately the festival had as assistant musical director the very capable Alexander Schneider. Through his efforts Puerto Rico was not deprived of the music of Bach, Mozart, and Schubert, although Casals was unable to direct it.

The present two discs are a sampling of what was heard between April 22 and May 8, 1957. All the music contained on them was recorded at actual perform-



Pablo Casals

ances, and therefore one must put up with frequent and distracting extraneous noises—muffled coughs, rustling scores, etc. But some of the music making is of a caliber to outweigh even more serious disadvantages.

The prize performance is the Mozart Second Piano Quartet. Eugene Istomin does not try to disguise the fact that the work is in reality a miniature piano concerto, but his healthy exuberance never obscures the string parts. Isaac Stern does some ravishingly beautiful violin playing, which makes one's initial disappointment all the keener when one turns over the disc and begins to listen to Alexander Schneider in the Schubert

sonata. The string tone is hard and (what is more surprising) the pitch is often inexact. But matters improve considerably in the Schumannesque Andante (although it, like the last movement, is taken too slowly). If Schneider is not at his best here, we should remember that he must have been a very busy and harassed man, taking over Casals' duties, as he did, at a moment's notice.

The other disc (ML 5236) contains a decent but not outstanding performance of the first suite for orchestra by Bach (minus both minuets), the very un-Bachlike Capriccio (well played by Rudolf Serkin, though it should be done on a harpsichord), and a portion of the initial orchestral rehearsal at which Casals suffered his heart attack. My first reaction was to think this rehearsal eavesdropping a bit ghoulish. But the charm of the old man as he urges (in English) "More-more-more-more-more *piano*," or sings a phrase in a voice as utterly toneless as Toscanini's, or threatens "I don't hear the chord . . . I had better hear the chord," or admits shyly "I know it is difficult, but we . . . we must have the tenderness"—all this amply justifies Columbia in putting the tape on LP.

The engineering in all selections except the Schubert rehearsal (which sounds as though it was taped with a crystal mike) is very good, considering the absence of studio conditions.

DAVID JOHNSON

### FESTIVAL CASALS DE PUERTO RICO

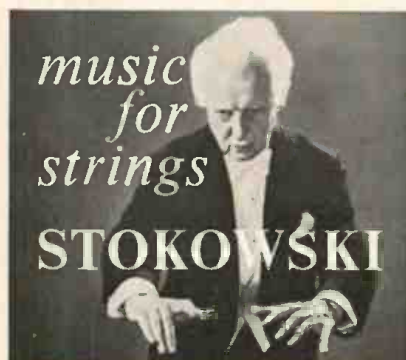
Schubert: Symphony No. 8, in B minor (*Unfinished*) (rehearsal performance). Bach: *Capriccio on the Departure of his Beloved Brother*; Suite No. 1, in C. Mozart: Quartet for Piano and Strings, in E flat, K. 493. Schubert: Sonata for Violin and Piano, in A minor, Op. 137, No. 2.

Festival Orchestra, Pablo Casals, cond. (in the Symphony), Alexander Schneider, cond. (in the Suite); Rudolf Serkin, piano (in the Capriccio). Isaac Stern, violin; Milton Katims, viola; Mischa Schneider, cello; Eugene Istomin, piano (in the Mozart). Alexander Schneider, violin, Mieczyslaw Horszowski, piano (in the Schubert).

COLUMBIA ML 5236/7. Two 12-in. \$3.98 each.



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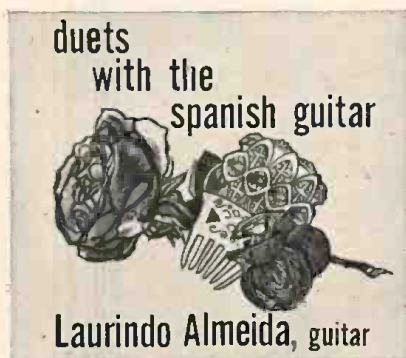
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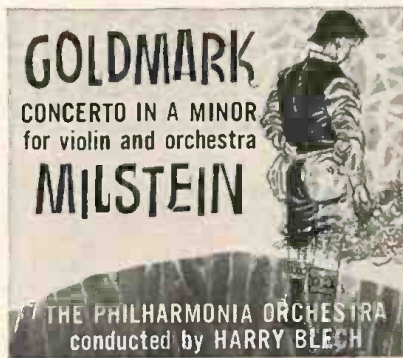
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evidence of a shallow view into the world of Wagner's gods and men. I never heard Seltor's Wotan except from recordings, but I have heard and absorbed the very different interpretations of Janssen, Berglund, Bjoerling, Frantz, Schoeffler, and—most memorably—Hotter. I hear in Edelmann's coarse-grained and hearty singing no suggestion at all of the character into whose creation Wagner poured so much of himself and in which his tragic and sinister genius is so movingly mirrored.

Marianne Schech is an impassioned Sieglinde. In her agitation she flies dangerously sharp of true pitch once or twice, but—as at the Metropolitan last year—I find her portrayal warm and satisfying. Brünnhilde's horsy sisters are a healthy-sounding lot, so much so that I wonder why Solti finds it advisable to double the voices on many solo lines during the "Ride." After all, the sound of solo voices in unison is a rather special coloristic effect, and not one to be used and abused by conductors at will.

My growing impression of Solti is that

of a conductor with a distinct tendency toward sensationalism. I don't believe I have ever heard the *Walküre* score realized in such blazing color (I wouldn't be surprised to hear that the Vienna Philharmonic employs only archangels in its brass choir), but often powerful floods of sound are unleashed far in excess of Wagner's frequent *p* or *mf*. I also do not find Solti's sense of temporal continuity quite compelling, and at one crucial transition (the tempo change at "Der Augen leuchtendes Paar") there is a distinct misreading of Wagner's intention.

On the whole, the "Todesverkündigung" goes better. Flagstad deals perfectly with the solemnity required of Brünnhilde here; and Svanholm has the nobility, if not the youthful voice, to make a very good Siegmund. However, the use of a concert ending here is deplorable. From the point at which the music is cut off, five minutes remain to the end of the act. Wotan and Sieglinde were already on hand, and somewhere in Vienna there must have been a bass

who could provide the nine measures of Hunding's part. It seems that just a little good will toward Wagner would have persuaded all of the advisability of continuing. Instead, at Siegmund's exit to battle, the orchestra makes an impossible cadence, and in C major, not even a whistle-stop in the composer's calculations, we are suddenly dumped out of Wagner's fast-moving vehicle, musically and dramatically *in medias res*. Will conductors and public never develop a mature distaste for these grisly amputations?

And now, how about a complete *Walküre*? C.M.S.

## RECITALS AND MISCELLANY

LYRIC OPERA: "An Evening at the Lyric Opera of Chicago"

Tchaikovsky: *Eugen Onegin*: Letter Scene. Boito: *Mefistofele*: *L'altra notte, in fondo al mare*. Ponchielli: *La Gioconda*: *L'amo come il fulgor del creato*. Saint-Saëns: *Samson et Dalila*: *Mon coeur s'ouvre à ta voix*. Mascagni: *Cavalleria Rusticana*: *Voi lo sapete*. Mozart: *Le Nozze di Figaro*: *Voi che sapete*. Giordano: *Andrea Chénier*: *Nemico della patria*.

Renata Tebaldi, soprano; Giulietta Simionato, mezzo-soprano; Ettore Bastianini, baritone; Orchestra of the Lyric Opera of Chicago, Georg Solti, cond. LONDON X 5320. 12-in. \$4.98.

This record preserves excerpts from a concert in the fall of 1956, and I judge it must have been quite an evening for lovers of singing. Tebaldi does some of her best work here, but as usual without being able to avoid the main defects of her style: a tendency to sing ever so slightly flat and a blithe disregard of words. The voice itself is of unbelievable beauty and warmth, and I myself was so intoxicated by the sheer sound that not until my third hearing did I discover that she gives the first line of Boito's beautiful aria as "L'altra notte, in fondoooooare."

Simionato's low register is now a little rough, perhaps from her habit of driving it into that lady-baritone boom beloved of Italian mezzos. The top of the voice sounds quite wonderful, and her vivacious style is most effective in the Mascagni and Saint-Saëns pieces. The Mozart aria is a little constrained. The two ladies join for a roof-raising version of a really horrible duet from *Gioconda*.

Bastianini's *Chénier* solo is well done. Solti's accompaniments are forcefully conceived and, except for some bad solo wind playing, well executed. The record is alive with vocal electricity—the presence of the public is obviously stimulating—but I fear that the applause on the record will get to be terribly tiresome. Everything is sung in Italian. C.M.S.

Continued on page 71

## Introducing the Two-Hour Disc

WITH canned music here to stay, it was inevitable that economy-(or profit-) minded engineers would be intrigued by the challenge of pouring more contents into the can without also having to increase its size. Five minutes on 12 inches of 78 grew to thirty minutes of 33 $\frac{1}{3}$ ; even a doughnut-holed 7-inch 45 grew from three to five to eight minutes. Microgrooves more than tripled the number of music spirals per side; and variable pitch recording came along to increase even further the number of "lines per inch" when the scoring warranted. Now Vox has taken the 33 "can" and, at 16 $\frac{2}{3}$  rpm, has poured nearly two hours of music into its standard 12-inch dimensions.

Four of the five discs contain classical war horses: Tchaikovsky's *Romeo and Juliet*, Symphony No. 6, and Piano Concerto No. 1 on VXL 1; Beethoven's *Coriolan* Overture, Violin Concerto in D, Piano Concerto No. 5, *Leonore* Overture No. 3 on VXL 2; a potpourri of familiar pieces by Beethoven, Dvořák, Schubert, Prokofiev, Rimsky-Korsakov, Bizet, and Borodin on VXL 3 and 5. VXL 4 is a musical Cook's tour of the globe, punctuated by throbbing airplane engines presumably to lend realism to around-the-world voyaging. All the works Vox has issued on these pioneer 16 $\frac{2}{3}$ -rpm recordings already are in the catalogue on the company's standard 33 $\frac{1}{3}$  speed.

Vox maintains that discs are compatible with any system comprising a turntable geared to what has come to be known as "the fourth speed." The recommended stylus diameter is the same .001 inch currently employed with 33 $\frac{1}{3}$ - and 45-rpm discs.

By high-fidelity standards, the sound of these super-slow-motion recordings is only fair. There is, understandably, a muting of the higher frequencies, and

playback treble-boosting only tends to increase distortion. On most of the records, however, the lower frequencies reproduce faithfully, with no muddiness and with agreeably solid sound. In fact, the records sound much like conventional AM radio reception on a moderate-quality tuner, reproduced on a top-notch high-fidelity system.

My chief criticism lies not so much with the restricted upper-frequency range as with stylus displacement irregularities which show up annoyingly as fuzz. (This same fault crops up occasionally on standard LPs and often can be traced to a dirty or deformed stamper.) Since this sonic fuzz appears to some degree on all of the 16 $\frac{2}{3}$  records Vox sent us, it appeared likely that a .001 inch stylus was physically just too large to trace accurately at the reduced speed.

With this in mind, we played some of the discs with .0005 and .0007 inch styli. Unfortunately, the fuzzy reproduction persisted and rose to harrowing peaks during loud passages, indicating deficiencies more in the processing of the particular records on hand than in the 16 $\frac{2}{3}$ -rpm technique itself.

Once these inherently routine problems have been solved, 16 $\frac{2}{3}$ -rpm records will offer the non-high-fidelity user a bargain product admirably suited to his pocketbook and to the standards of his equipment. Furthermore, the high-fidelity listener will find them adequate fare when his mood does not demand absolute sonic satisfaction.

PHILIP C. GERACI

### ORCHESTRAL SELECTIONS

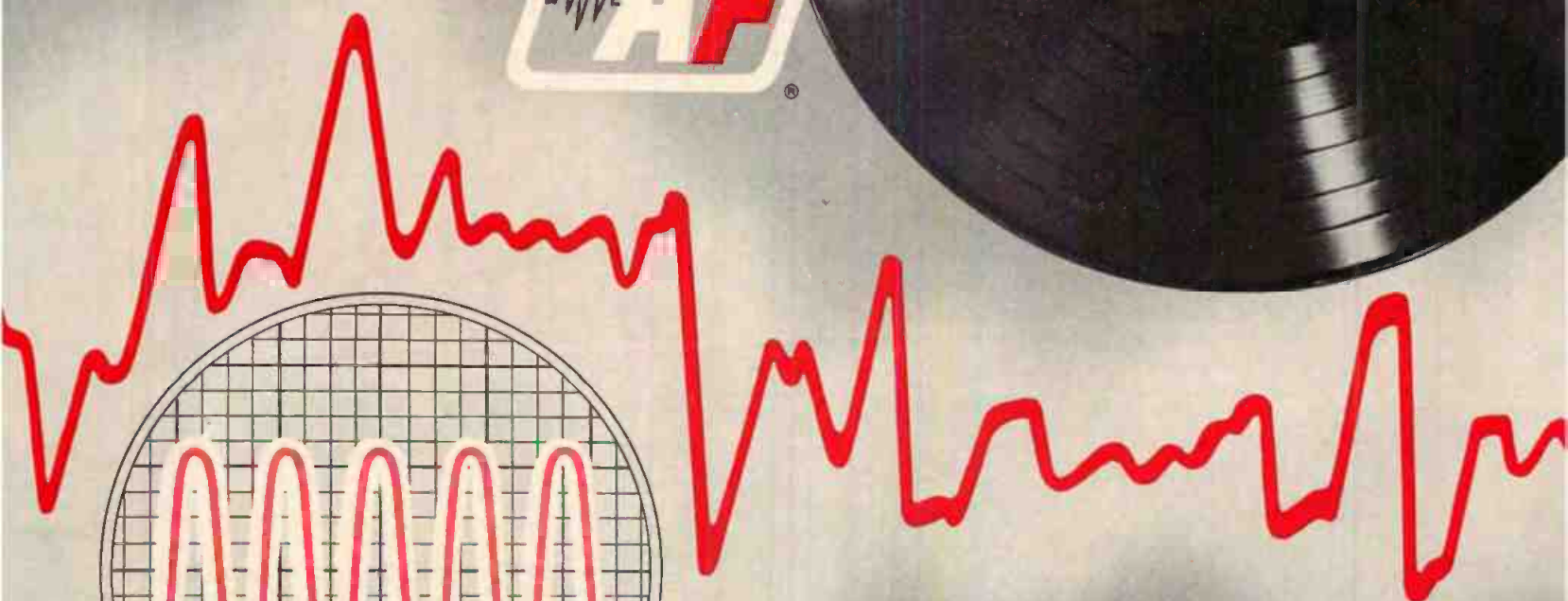
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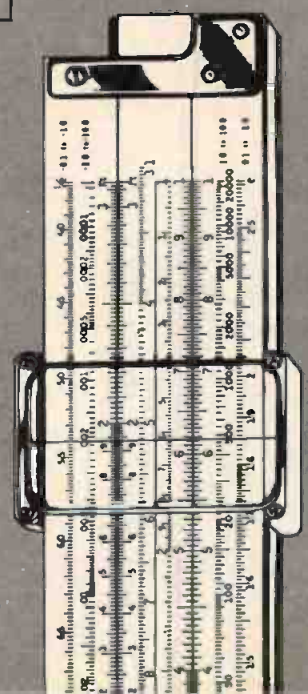
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Vol. 2: "Masters of French Organ Music."

André Marchal, organ.  
UNICORN UNLP 1046/47. Two 12-in.  
\$3.98 each.

The first issue of Vol. 1 of this set, reviewed in February, was mislabeled and recalled by the manufacturer. Of the new release I can now report that the A side offers a broad, majestic performance of the great E flat Prelude from Part III of the *Clavierübung*, and a reading of the Fugue that is rather plodding at first but picks up after a while. A thoroughly convincing recording of these giant works is still awaited.

Vol. 2 contains a group of attractive pieces, mostly by seventeenth-century composers. The weightiest work here is Nicolas de Grigny's *Veni Creator*, in which he set the four odd-numbered verses of the hymn and rounded it off with a splendid finale (the even-numbered verses are chanted by the M.I.T. Choir, directed by Klaus Liepmann). This is music of considerable distinction and variety, if a bit long. Other composers represented on this disc are Louis Couperin (*Chaconne in B minor*), François Couperin (*Offertory, from the Parish Mass*), Titelouze (*a Magnificat*), Le Bègue (*Les Cloches*), Marchand (*Fond d'Orgue*), and Daquin (*Noël*). Marchal plays here with deep understanding, fine rhythm, and imaginative registration.

N.B.

**DAVID AND IGOR OISTRAKH: Recital**

Bach: Concerto for Two Violins, in D minor, S. 1043; Trio Sonata for Two Violins and Harpsichord, S. 1037. Tartini: Trio Sonata for Two Violins and Harpsichord, in F. Vivaldi: Concerto Grosso in A minor, Op. 3, No. 8.

David Oistrakh, Igor Oistrakh, violins; Hans Pischner, harpsichord; Gewandhaus Orchestra (Leipzig), Franz Konwitschny, cond.  
DECCA DL 9950. 12-in. \$4.98.

These are the most acceptable performances of baroque music by the Oistrakhs that I have heard on records. The Bach Concerto receives a clean, straightforward performance free of the oversweetness that marred the recent recording by the same soloists on Monitor; and the Bach Sonata reading is as attractive as the previously recorded one (again by the same violinists, the only ones to have recorded this work so far) and has in addition the advantage of a harpsichord instead of a piano. The Vivaldi makes up for the overedited version of the same work, with a finale that didn't belong to it, that David Oistrakh recorded with Isaac Stern and the Philadelphia Orchestra; here everything is according to Hoyle. The Tartini, finally, is a very pleasant

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## THE SPOKEN WORD

ALBEN W. BARKLEY: "Veep"

Alben W. Barkley, interviewed by Sidney Shalett.  
FOLKWAYS FS 3870. 12-in. \$5.95.

This recorded autobiographical portrait of Alben W. Barkley is one more piece of evidence that the tape recorder is becoming almost as indispensable to an author these days as the typewriter. When Sidney Shalett was asked by Doubleday in 1953 to help Alben Barkley prepare his autobiography, he suggested taking a tape recorder along on a vacation, during which he planned to work with Barkley on the book, and the "Veep" agreed. They planned to work only an hour or two a day, but so responsive was Barkley to the recorded interview that on many days they talked five and

six hours. Shalett finished his research on the book (published in 1954 under the title *That Reminds Me*) with forty-six hours of recorded Barkleyana.

From the tapes this record was made. It consists mostly of unrelated splices of Barkley brought together with running commentary by Shalett. There is no attempt to relate a unified "autobiography." Barkley talks about himself, his early career, his relations with Roosevelt, Truman, Adlai Stevenson, and others in such a way as seldom to lose the listen-

*Continued on page 74*

## What the Record Companies Plan to Do About Stereo

ADOPTION of the 45-45 system (proposed by Westrex) for single-groove stereo records is certain, now that it has the approval of European record companies and of our own Electronic Industries Association. Indeed, some standards have been worked out already. Probably most interesting of these is the size of the reproducing stylus: it will have a radius between  $\frac{1}{2}$  and  $\frac{3}{4}$  mil, compared to the 1-mil stylus used for current LPs.

But as this is written (early in February), the record companies are still playing it close to their jackets when asked about specific plans and release dates. One reason for this attitude may be uncertainty concerning the availability of low-cost playback equipment. Several manufacturers and importers of high-fidelity pickup cartridges have said that they are ready to produce stereo pickups when there are records to play; among them are Electro-Sonic, Fairchild, Fen-Tone, and Pickering. Electro-Voice is reported to be already in production with a ceramic stereo cartridge priced at \$19.50. Although these may precipitate some early record releases by smaller companies, they do not represent a potential market big enough to warrant stereo-disc releases by the majors. For that, we will probably have to wait for the development and production of ready-made stereo phonographs. It is logical to assume that such phonographs—and possibly adapter units for existing phonographs—are in or beyond the design stage in the laboratories of all large manufacturers of ready-to-play equipment.

Another reason for making haste slowly is the problem of compatibility. There is no question that a stereo pickup will be able to play a monophonic record or a stereo record with equal facility. Whether or not a monophonic pickup can play a stereo record acceptably is, however, another thing altogether. Standard LPs have very little vertical groove motion; 45-45 stereo discs have quite a lot, speaking comparatively. Since until now there hasn't been any need for the stylus of a pickup cartridge to have great freedom of motion over a large vertical distance, present-day cartridges—even very good ones—differ widely in this respect.

A standard cartridge with a stylus that is relatively free to move in both lateral and vertical directions will follow the complex motion of a stereo-disc groove easily, and will obtain from it a monophonic signal of excellent quality. If the stylus is only moderately free to move vertically, the sound it obtains from a stereo record may also be good, but it is probable that the record will be damaged for later playing with a stereo cartridge. And if the stylus is severely restricted in vertical motion, as some are, the monophonic sound obtained from a stereo record will be poor and the record is liable to be utterly spoiled for future stereo playback. We haven't yet had a chance to make any extensive tests of these effects, but an account of our experience with one stereo record—and one stereo pickup—accompanies this report.

If the claimed compatibility of the 45-45 stereo system is really only a unilateral sort of compatibility, it poses a serious problem for record companies and their dealers. They will have to face a long changeover period in which both monophonic and stereo records are made and stocked (with the stereo discs selling at higher prices, incidentally). Two of the biggest companies have expressed intentions to do just that, beginning in late summer or early fall, and to make clear statements to buyers that the new discs should not be played on nonstereo equipment. In rebuttal, at least one major record company considers decidedly premature any statement that a 45-45 disc cannot be made completely compatible. Too, it seems unlikely that record dealers will greet the necessity for carrying two parallel lines with enthusiasm; and as for the fact that a 45-45 disc will sound terrible played on present low-cost phonographs, it may well be asked what difference it will make. Do standard records sound any better on such units?

To summarize: it seems to us probable that there will be some stereo records on the market this spring, possibly by the time this is in print, with the deluge beginning in earnest this fall; that there will be plenty of hi-fi cartridges available to play them with; and that any incompatibility problems will be solved or quickly deemphasized, so that the period of dual releases will be held to a minimum.

ROY F. ALLISON

THE FIRST stereo disc to be made available for "test and laboratory purposes" is Audio Fidelity's AFLP 1872. It contains material cut by the Westrex method and includes excerpts from AFST 1851, *Marching Along with the Dukes of Dixieland*; and AFST 1843, *Railroad Sounds, Steam and Diesel*.

This record was auditioned on a Fairchild Model 603 moving-coil cartridge-and-arm combination and was heard in direct A-B comparison with AFST 1851 (AFST 1843 was not available at listening time) and AFLP's 1851 and 1843, the monophonic releases of the same material.

The first and most obvious test—a comparison between the stereo disc and the stereo tape—banished any question we may have held with respect to the stereo effect obtainable from the new stereo discs. They are truly stereo discs, and the sound from them was virtually indistinguishable from that obtained from the tape (played on an Ampex A-122). The Fairchild Model 603 translated the stereo information excellently.

Trouble arose, however, when we compared the sound of the stereo disc (played monaurally with the Model 603) and the monophonic discs, but the blame could be laid on microphoning, which is close-to for the monophonic discs and more widely spaced for stereo. Companies not contemplating parallel stereo-monophonic releases will be forced to compromise in their microphoning technique; but whether this compromise will sacrifice one for the other, or both for compatibility, remains to be seen.

The Fairchild Model 603 performed with remarkable competence on all monophonic discs, and appears to be a really compatible pickup.

We did note some latitude in the response of monaural cartridges of various brands to the stereo disc. Some performed beautifully, with a minimum of distortion and full response. Others fared not so well. But undoubtedly these problems will be worked out by manufacturers with an eye to the future, certainly by the time stereo discs are placed on sale in the corner record mart.

PHILIP C. GERACI

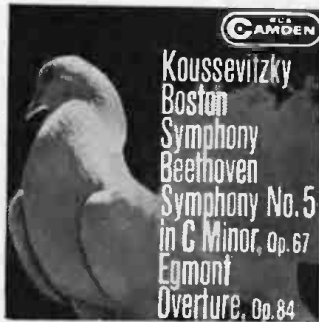




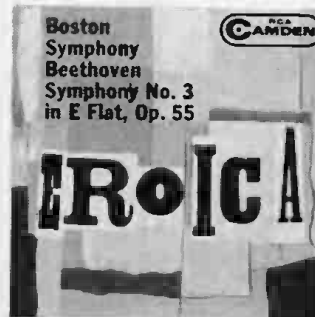
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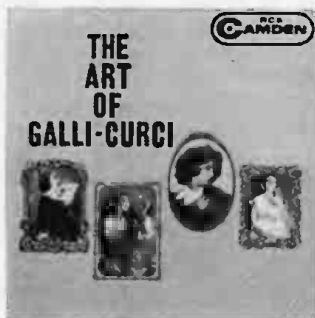
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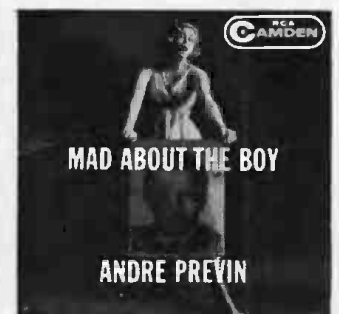
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er's attention. And if an occasional listener's interest does flag, there is always a famous Barkley story to revive it. He tells several, almost all knee-slappers.

From the microgrooves emerge the warmth and humor of a real human being. The record reaches a climax with Barkley's final speech in Washington and Lee University last April "... I would rather be a servant in the house of the Lord," Barkley concludes, "than to sit in the seat of the mighty." As he finishes the speech there is a burst of applause—but above the cheers you can hear the sound of a man falling to the

floor. It is a sound I will not soon forget, and neither will you. R.H.H., Jr.

#### BIBLICAL READINGS

Selections read by the Speak Four Trio; Paul Baker, dir.  
Wow W 4013. 12-in. \$4.98.

This record consists of a dramatic rendering of verses from six well-known passages in the Old Testament: the First Psalm; excerpts from the Book of Jonah; the account of the birth and infancy of Moses in Exodus 1 and 2; the story of creation in Genesis 1 and 2; the last

chapter of Ecclesiastes; and parts of Joshua. Three voices are heard, sometimes in unison, sometimes separately and often repeating the same words two, three or four times in widely varying tones, with the first voice peremptory, the second plaintive, the third like a far-off call, etc. The idea behind this unusual procedure is, I believe, to present, simultaneously, the essence of these Biblical classics and the total experience of the surrounding drama.

It is a fine piece of execution. If the purpose is, as I suspect, to express a

*Continued on page 78*

## The New Audio Books: Length Isn't Everything

IF recognition by *Time* magazine can be taken to signify that someone or something has finally "arrived," then I suppose we can safely say that spoken word recordings—given full-blown recognition in the "Books" section of *Time's* December 9, 1957 issue—now are a permanent facet of our contemporary culture. This, of course, comes as no surprise to the makers of Audio Books, who have been producing their seven-inch, 16-rpm full-length talking books since 1953 and whose most recent bundle of releases brings the total number in their catalogue to twenty-two. Undoubtedly their audience also has increased with the introduction of inexpensive adapters for 33 $\frac{1}{2}$ -rpm turntables and the availability of commercial turntables capable of handling four speeds.

Perhaps the most significant change in the most recent Audio Books is the wider range of speaking talent that has been called upon to read the selections. In the past, most of the burden was carried by the seemingly tireless vocal chords of Marvin Miller, better known as the narrator for the cartoon series featuring Gerald McBoing Boing. In the current releases, Mr. Miller is called upon for only one volume—*The Audio Book of Great Essays*—which is, however, the longest one of the group, containing forty-one essays by thirty-six different writers. Like any anthology it should be approached only for an occasional essay, chosen to fit a particular mood, never for steady listening. I cannot honestly say that the choice of Mr. Miller to read the essays is one I fully applaud. It seems to me that he tends to read the serious pieces with a little too much jocularity; that he sometimes tends to put the emphasis on the wrong things and in the wrong places; that in handling sarcasm and satire he tends to overact. Yet these are perhaps tenuous objections, since the essays themselves remain stimulating and engaging.

There is, however, certainly a difference between an acceptable reading and an artistic one, and the difference is very clear in the reading of *The Red Badge of Courage* and that of *The Strange Case of Dr. Jekyll and Mr. Hyde*. Robert Ryan's rendition of the former is perfectly unobjectionable, but it fails to capture the anguish of youth

going into battle for the first time, which Stephen Crane's novel itself makes the reader feel. On the other hand, Gene Lockhart's reading of *Dr. Jekyll and Mr. Hyde* is an artistic masterpiece. The important thing in Stevenson's classic horror tale is the stark contrast between the nineteenth-century London gentleman, Dr. Henry Jekyll, and his monstrous creation, Edmund Hyde. Mr. Lockhart portrays the two contrasting characters with remarkable effectiveness. In addition, he evokes the atmosphere of Victorian London as well as the horror of Jekyll's self-imposed degradation with admirable conviction and chilling success. Because the tale is so familiar, it is too often forgotten that *Jekyll and Hyde* is a first-rate classic mystery, ranking with the best of Sherlock Holmes and Wilkie Collins' *Woman in White*, if not *The Moonstone*. Listening to it again after not having read it for many years was a thoroughly enjoyable experience.

Also of considerable interest are the selections from Emerson as read by Lew Ayres. Although sometimes Dr. Kildare comes creeping in, Mr. Ayres's reading is a mature one and his voice is surprisingly suitable for the unembellished language of the New England philosopher. Like the anthology of essays, however, Emerson should be taken in small doses.

For the kiddies, there is Gene Lockhart's reading of Kipling's *Just So Stories* (selections from which also appear on Caedmon TC 1038). It is highly recommended, especially for parents whose eyes and voices tend to become weary at sundown when the little ones are just thirsting for knowledge. This volume should take care of twelve bedtime sessions.

The collection of Shakespeare's complete sonnets is definitely the most uninspiring of the recent Audio Books, a failure which I hesitate to attribute to the Bard. The culprit must be Ronald Colman whose somewhat restrained reading in a rather droning voice fails to communicate the emotional intensity of the predominant themes—friendship for a young man and passionate love for the "dark lady."

Considering the Audio Books production as a whole, I feel that, generally speaking, not enough consideration is

given to the choice of narrators. So far, the company seems to have selected merely competent readers, relying on literary or dramatic content of the work itself to sell the record. This, of course, is better than nothing, and fine so long as the selections are available on Audio Books only. An adequately read volume of Emerson's essays probably is better than no audible volume at all. But as the spoken-word recording projects of other companies become more extensive, the competition becomes keener. The readings on the Audio Book volumes of poetry, for instance, do not compare with the poetry readings available on other labels, and many people probably would choose the apparently excellent abridged Caedmon recording of the *Red Badge of Courage* (TC 1040) in preference to the routine, full-length Audio Book version.

In other words, what we are learning with each new spoken-word recording is that the oral re-creation of a book is as much an art as the writing of it, and that it is not enough to be just a good vocal typist.  
Roy H. Hoopes, Jr.

**ROBERT LOUIS STEVENSON:** *The Strange Case of Dr. Jekyll and Mr. Hyde*

Audio Book GL 605. Four 7-in. 16 rpm. \$4.95.

**STEPHEN CRANE:** *The Red Badge of Courage*

Audio Book GL 609. Six 7-in. 16 rpm. \$6.95.

**RUDYARD KIPLING:** *Just So Stories*

Audio Book C 308. Five 7-in. 16 rpm. \$5.95.

**WILLIAM SHAKESPEARE:** *Sonnets (complete)*

Audio Book GL 608. Three 7-in. 16 rpm. \$3.95.

**RALPH WALDO EMERSON:** *Basic Writings*

Audio Book GL 606. Five 7-in. 16 rpm. \$5.95.

**THE AUDIO BOOK OF GREAT ESSAYS**

Audio Book GL 608. Eight 7-in. 16 rpm. \$8.95.



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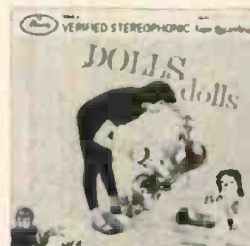


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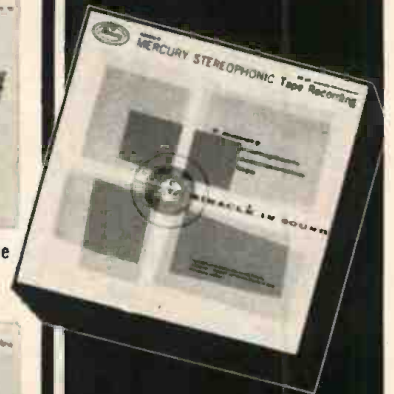
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Sym., Eugene List, soloist, H. Hanson, conducting  
**LOCO-MOTION:** Joe Loco Band  
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**BIZET:** Carmen Suite—L'Arlesienne Suite No. 1  
Detroit Symphony, P. Paray conducting  
**GREAT SONGS FROM HIT SHOWS:** Sarah Vaughan  
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Eastman-Rochester Sym., H. Hanson conducting  
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Minneapolis Symphony, Dorati conducting

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City Ballroom Organ  
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The Halle Orchestra, Weldon conducting  
**MOOOS IN MUSIC:** The Clebanoff Strings  
**500 MILES TO GLORY**  
1957 Indianapolis Speedway Race  
**HAVANA IN HI-FI:** Richard Hayman and Orchestra  
**BARTOK:** Violin Concerto  
Minneapolis Symphony, Menuhin, Dorati  
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## Here at Home

"Sayonara: Music from the Sound-track." RCA Victor LOC 1041. \$4.98. Franz Waxman, one of the better Hollywood composers, has become the latest to try to make East meet West harmoniously. No one will deny that Puccini did it better. But Puccini was not called upon to provide, among other sensations, a sort of Japanese rock 'n' roll. I think, all things considered, that Mr. Waxman has done remarkably well. When he works with Japanese themes his orchestration is delicately lyrical, yet marked with stateliness. He certainly does much better than Irving Berlin's title song, which is slushy Tin Pan Alley.

"September Song and Other Songs by Kurt Weill Sung by Lotte Lenya." Columbia KL 5229. \$5.98.

Long ago Miss Lenya established her mastery of the cynical, melancholy, sometimes boisterous songs of the Berlin theater and night clubs of the Twenties. In this decade the widow of Kurt Weill has reasserted her authority in the revival of *The Threepenny Opera* and a recording of Berlin theater songs (Columbia KL 5056). Now, in her latest record, with the same husky, quavering voice that was never her forte, Miss Lenya once again proves how great is the power of sheer artistry.

Here she addresses herself to the songs Weill wrote for Broadway. Her version of "Trouble Man" from *Lost in the Stars* is, I think, a masterpiece of pop singing that may be remembered along with Judy Garland's "Over the Rainbow" and Ethel Waters' "Stormy Weather." It is a study in anguish, so intense, so honest that words and music are fused into searing impact. To the "Saga of Jenny" from *Lady in the Dark* she brings sly humor and bogus tragedy, without sacrificing the tricky beat of this fine rhythmic number. In "Foolish Heart" from *One Touch of Venus*, though lacking the voice for this lovely waltz, she is inimitable at self-mockery. Her delivery of "Sweet and Low," also *One Touch of Venus*, is that of a grown woman, not a simpering addict of rock 'n' roll. She brings tenderness to "A Boy Like You" from *Street Scene* and buoyancy to "Green Up Time" from *Love Life*. For some reason, perhaps excessive caution, she seems short on emotion in "September Song" from *Knickerbocker Holiday*.

Those who love Mr. Weill's Broadway songs and who admire artistry in any field will want this record.

"Annie Get Your Gun." RCA Camden CAL 411. \$1.98.

This record is notable for the full, rich singing of "They Say It's Wonderful" by Jimmy Carroll. I would like to hear a disc of good Broadway songs by him.

"The Pump Room." Mercury MG 20280. \$4.98.

Until he came on television, David Le Winter's smooth orchestra and their reticent arrangements were known only to visitors to the Pump Room of Chicago's Ambassador East Hotel. The style here is the same; they know how not to disturb the digestion when playing "Falling in Love with You," "I Concentrate on You," or "Rumba Rhapsody."

"The Best of Irving Berlin." RCA Victor LPM 1542. \$3.98.

Reg Owen and his orchestra are good in a sort of soft-shoe version of "Easter Parade," but weak in rousing numbers such as "Alexander's Ragtime Band." Irving Berlin, who gives his songs plenty of sweet melody, requires more brass in an orchestra than Reg Owen has at his disposal.

MURRAY SCHUMACH

## Foreign Flavor

"Imperio Argentina Sings." Imperio Argentina, soprano; Orquesta Montilla, Francisco Betoret, cond. Montilla FM 102. \$4.98.

Ten songs from the Latin American film hit *El Ultimo Cuple*, sung by its star, the beautiful Imperio Argentina, whose clear, full-bodied soprano wrings maximum dramatic value from the material in the best Hispanic style. The songs themselves are all hardy and very listenable perennials of the stripe of *El Relicario*. Francisco Betoret and the Orquesta Montilla offer close-knit support, and the engineers have provided a sonic frame that displays Argentina in all her splendor.

"Bon Soir, Paris." Lucerne Festival Orchestra. Ernest Falk, cond. Period RL 1921. \$4.98.

Conductor Ernest Falk varies his arrangements so that an accordion etches the melody of one selection, while a

piano dominates the next. A tasteful choice of Parisian staples graces the disc; the most delightful touch, however, is the inclusion of two medleys of French children's songs—surely the most enchanting in the world. The engineers have more than done their part, and the release merits a place—along with the evocations of Michel Legrand and Frank Chacksfield—in the top echelon of Parisian portraits.

"La Fille de Madame Angot" (highlights), operetta in three acts by Charles Lecocq. Soloists, chorus, and orchestra, Jesus Etcheverry, dir. Epic LC 3424. \$3.98.

In his long, prolific lifetime, Charles Lecocq (1832–1918) wrote more than forty operettas. Of these the most popular and most enduring is *La Fille de Madame Angot*, first performed in 1872. The plot, as is often the case in this genre, is both complex and feeble. Unfolding in the politically seething Paris of the Directoire, the action involves the poor heroine, Clairette, her wealthy rival, Mlle. Lange, and the sometime object of their affections, royalist poet Ange Pitou. In three acts the triangle resolves itself happily for the ladies; Pitou is left to the doubtful solaces of his verse.

The French cast fairly sparkles in this deft tour of the operetta's high points. In particular, Claudine Collart's expressive soprano voice shapes a winsome, convincing Clairette. Jesus Etcheverry directs a close-textured performance, although he tends to understate the orchestra's role vis-à-vis the singers. But this, perhaps, is the proper approach to such a cascade of pure melody.

"Oompah Time In Bavaria." Bands directed by Paul Kuniss, Franz Reiter, Will Glahe, and Heinz Winkel. London TWB 91185. \$4.98.

Abetted by stunning sound, four German bands romp through a cheery assortment of Bavarian marches, polkas, and waltzes. Maestros Kuniss, Reiter, Winkel, and Glahe—each backed by his own first-class ensemble—impart to the catchy tunes the familiar beery-schmalzty patina that so becomes this kind of music.

"Tropical Cruise." Pedro Garcia and his Del Prado Orchestra. Audio Fidelity AFLP 1841. \$5.95.

The tug of the tropics—as delineated on Audio Fidelity's purple jacket notes—is hard to resist. Swallowing hard, one



reads: "She'll wear that white silk sheath that clings so. And you? You'll have your summer tux—white coat and bow tie. You'll follow the trail left by the scent of her perfume as you leave the ship."

Even if you can't afford (1) a cruise ticket, (2) a summer tux, or (3) a benzedrex inhaler to sharpen up the old sense of smell, \$5.95 will get you the next best thing—an album in which Pedro Garcia and his orchestra offer a

sparkling danceable array of Latin melodies. The sound is crisp and clear. As for me, I just spotted a white silk sheath. *Adios!*

"Vienna on Parade." The Deutschemeister Band; Singing Boys and Girls of the Vienna Woods; Grinzing Schrammel Ensemble; Karl Jancik, zither; Hedy Fassler, soprano; Karl Terkal, tenor. Angel 35499. \$4.98 (or \$3.98).

Far and away the best of the attempted vinyl syntheses devoted to the great city on the Danube. Angel's array of talent would seem to represent something of a mélange. But it is this very variety that finally captures something of the city's musical *ambiance*. Everything, from *Wienerblut* to the *Harry Lime Theme*, is expertly performed and brilliantly recorded. No Viennese—pseudo, neo, proto, crypto, or would-be—should miss this one. O. B. BRUMMELL

## You Never Know if You Can Sing High C Until You Try

QUITE OFTEN when Barbara Cook—feminine lead of *The Music Man*, this season's extraordinary Broadway hit musical with book, music, and lyrics all by Meredith Willson—is riding home in the subway with her husband, a little comedy is played. Other riders who have seen the show that evening will look up from her picture in the souvenir program and study Miss Cook, in the nicely curved flesh. They will look back at the program; stare at her some more; then confer. After a minute they will shake their heads and agree, as one of them says, "Nope. Can't be." For Miss Cook does not fit the popular conception of a Broadway celebrity. (She's now a disc celebrity too, being featured with Robert Preston and others of the original *Music Man* cast in Capitol's recent recording from the show—WAO 990, \$5.98). She looks in fact as though she belongs on a stool in the corner ice-cream parlor.

Thus the other day when Miss Cook traced her career in Sardi's, where pretense is as predominant as the caricatures on the walls, she seemed as refreshing as cool buttermilk. In a white sweater and dark skirt, blond hair slightly windblown, creamy complexion alive with her own color, and blue eyes gleaming, she might just have come off a ski slope. Not once during salad and coffee did she wave or call across the restaurant.

With engaging candor Miss Cook zig-zagged through her life from childhood and adolescence in Atlanta, to New York City office work, Boston night club, Pennsylvania summer camp, road company tour, off-Broadway revival, and, finally, Broadway. The pattern itself—from child-trouping through adult discouragement—was not unusual. The admissions, however, were.

Take, for example, Miss Cook's straightforward account of how she became Cinegonda in Leonard Bernstein's short-lived musical version of Voltaire's *Candide*. She had already been in the flop *Flahooley*, and was preparing her role of Amish ingenue for *Plain and Fancy*, when she was called to the telephone one day to answer a question from Ethel Reiner, coproducer of *Candide*. Miss Reiner wanted to know if she could sing high C.

"I always say yes first, in such cases," said Miss Cook, "and find out later. The truth is I had never sung over G." Leonard Bernstein's first question was to ask

where she had studied. "I almost blurted out that I had studied in high school in Atlanta. But I held back and said: 'I never have. I don't read music. I know one note from another and that's about all.'"

Then she sang for Mr. Bernstein. After she had finished "Make the Man Love Me," from *A Tree Grows in Brooklyn*, she realized the composer was not overwhelmed. Fearfully, she added: "I suppose you want to hear some high notes." Mr. Bernstein agreed. "I offered to do the Entrance Scene from *Butterfly*, but explained I didn't have my pianist. That was a mistake. Mr. Bernstein took over the piano and sang all parts from memory up to the Entrance. I didn't know where to come in. I forgot the words. When I finished, Mr. Bernstein said: 'You have great musical courage.' She needed the courage. For, after she had sung for Lillian Hellman, who wrote the book, and for Tyrone Guthrie, who directed, she found herself once more with Mr. Bernstein—and the score. "I was terrified. The score went up to E flat over high C."

Miss Cook dropped her knife and fork and laughed infectiously, before resuming her story. Getting into *The Music Man* was relatively simple. While working on a television production of *Yeomen of the Guard*, she was told by costar Alfred Drake that rumor had it she was being considered for *The Music Man*. "I had never heard of it," confessed Miss Cook. A few months later, after one audition, the part was hers.



Barbara Cook

The trek to Broadway began for Miss Cook when most little girls are learning to read and write. She was always singing, and by the time she was eight she was taking tap lessons as well. By the time she was in high school, she was touring movie houses on Friday nights as a supplement or substitute for free dishes. "I sang 'Wishing' until it came out of my ears." Later in high school she was in the chorus line of the Roxy Theater in Atlanta.

"It was all wonderful training in learning how to behave in front of an audience but it doesn't carry much weight when you come to New York and directors ask you what you've done."

Miss Cook toyed with the menu and the possibility of some calorie-rich tasty. She put both aside and sipped her coffee.

New York City became her immediate concern when she arrived with her mother on what was planned as a two-week visit but turned into eighteen months in the typists' pool of an oil company.

"I would hate to go through that first year and a half in New York again. I paid far too much for rent. I was taking two singing lessons a week. It boiled down to about \$15 a week for myself. I just didn't know nothin' about how to look for work in show business. Here I was on an island of strangers. You know two people, maybe. Two people out of eight million."

Finally, she met an agent who knew an agent who was looking for talent for the Darbury, a Boston night club. For eight months she worked there in revues built around the songs of Berlin, Gershwin, Rodgers, Kern, Porter. On the side she did television work. From there, on the advice of Vernon Duke, she worked at Camp Tamiment, in Pennsylvania, where she was spotted by a man from The Blue Angel, one of the more sophisticated New York clubs. Another audition and she was singing "Funny Valentine," "Little Girl Blue," "The Eagle and Me" at The Blue Angel. Came work in a touring company of *Oklahoma!* playing Ado Annie to the Ali Hakim of her husband, David Le Grant. This led to the part of Carrie in a revival of *Carousel*, and then Broadway.

Miss Cook finished off her lukewarm coffee, reflected for a moment, then grinned. "I must have been an awful office worker. I never had my mind on anything but show business." M.S.



Continued from page 74

multitude of conflicting and discordant emotional reactions to one particular situation, this purpose is accomplished with abundant acting ability. Judged as a theatrical performance, it is excellent.

But does this particular production have real artistic value? This question is bound to come up in the minds of those who hear it. No doubt there will be a variety of opinions about it as surely as there is variety of tone and interpretation in what it sets forth. To me it seems to lack the wholeness and harmony necessary for the presentation of Biblical material or any other great work of art. WALTER B. WRIGHT, S.T.B.

**EDWARD TELLER: *The Size and Nature of the Universe; The Theory of Relativity***

Informal discussions by Dr. Edward Teller.

SPOKEN ARTS 735. 12-in. \$5.95.

Since coming to the United States in 1935 as professor of physics at George Washington University, Budapest-born Edward Teller has been at various times a staff member of Los Alamos Scientific Laboratory; a member of the Metallurgical Laboratory, Professor of Physics, and a member of the Institute for Nuclear Studies at the University of Chicago; and Professor of Physics at the University of California, as well as consultant to that institution's Radiation Laboratory. He was intimately concerned with planning and developing the atomic bomb; and, as millions of Americans who have followed the recent national alarm set off by Sputniks I and II know, he is still a consultant to the government on matters of scientific interest and possibly the most eminent physicist in the country.

We can be certain, then, that Dr. Teller knows what he is talking about when he tries to make us understand something about the universe and Einstein's theory of relativity. What we might not suspect until we hear this record is the intensity with which he feels the need to make us understand, and the engaging, friendly wit that marks his informal speech. My own strong impression is that these talks were quite extemporaneous or delivered with the aid of a few notes at most.

Perhaps that is the weakness as well as the strength of the record; for I must confess that, even while holding me spellbound, Dr. Teller didn't succeed in making me accept the theory of relativity on an intuitive basis. There were moments when I felt the mystery was about to be revealed, but the key remained hidden. If his talk had been organized more formally, it might have been more successful. Two record sides devoted to each of these subjects would have given him opportunity to attack relativity in more detail and to expand on his discussion of the universe—in one record side he could hardly touch on many of its most fascinating aspects.

This is not to say that the record is without value. It is worth more than money simply to be introduced to such a uniquely forceful and dynamic personality. And his talk most certainly aroused in me a strong desire to learn more about these matters; if it has the same effect on other listeners, Dr. Teller may justifiably consider it successful indeed.

ROY F. ALLISON

## FOLK MUSIC

by Edward L. Randal

IT is a happy month that brings a brace of discs featuring Richard Dyer-Bennet and Susan Reed respectively. To my mind, each occupies a dominant niche in the ranks of concertizing balladeers. Neither is a "folk singer" as such; each brings musical training to the genre and each possesses superior talent. And finally, each knows how to imprint his own musical personality upon a ballad.

Of the two, Dyer-Bennet is the more original artist. While he approaches a folk song with deep respect and an almost jealous regard for its integrity, he is not afraid to "polish" it if such seems indicated; nor does he hesitate to alter words or melody or even to add verses of his own composition. What emerges, of course, is not a folk song in the true sense. It is rather a traditional ballad that has been transmuted, subtly and successfully, into an art song of immediate appeal.

Of the four records Dyer-Bennet has to date released under his own label, the latest one—*Richard Dyer-Bennet No. 4* (DYB 4000)—impresses me as the finest. Ultrarange sound, silky surfaces, an unusually attractive array of ballads, and Dyer-Bennet's consummate artistry make this a record that belongs in every collection, no matter how small.

Thirteen of the eighteen songs on *Susan Reed Sings Old Airs* (Elektra EKL 126) have been culled from a ten-inch predecessor released some four years ago. In view of the technical advances in even this short period, it is almost startling to hear the plangent sound of this reissue; even by today's highest standards, the engineering remains outstanding. In recent years, Miss Reed has forsaken the concert stage in favor of a Greenwich Village antique shop, bestirring herself occasionally for a recording session with neighboring Elektra. With maturity, her once-light voice has taken on a darker, richer coloration. Both in repertory and engineering, this release shows her at her best.

The cult of steam railroading—so manifest in the model railroad second-hand marts, where a GP-9 diesel is nothing and a 4-6-2 steamer commands a premium price—harks back to an era around the turn of the century when railroading sparked American internal expansion. When Thomas Wolfe was young, the sound of a whistle on a

through freight could—and in Wolfe's case did—awaken rhapsodies on faraway things and places; the railroad was the high road to romance. On Cabot's *Songs of the Railroad* (CAB 503), the Merrill Jay Singers, aided by luminous sound, weave the musical portrait of the men who built and ran and dreamed of America's railroads. Conductor Merrill Jay has assembled an ensemble of considerable musical poise and has clearly taken pains to preserve the ballads' original flavor. The result is musical Americana of a very high order.

A less impressive disc debut is that of Gerard Campbell on London's *The Wandering Minstrel* (LL 1714). A young man out of Belfast, Campbell has a rather amorphous style that brings no particular focus to any of the ballads he has chosen. In somewhat testy album notes, noted Irish folksinger Richard Hayward gives young Campbell an A for effort. This corner concurs, but would award a resounding A-plus to London's engineers.

## FI MAN'S FANCY

by Philip C. Geraci

"The Best of Golden Crest. High Fidelity in Good Taste." Golden Crest Records CRS 12. \$1.98.

Here is another sampler, intended to provide a showcase for this young but flourishing company's parade of sonic appetizers. Twelve in number and each one a complete selection (no fading in and out), the program covers Bill Bell and his tuba, Mark Laub and his organ, Johnny Guarneri, Allen Hanlon, Don Redman, and so on. The recording is topnotch, and those unfamiliar with Crest's flair for the unusual in recordings might do well to try this bargain album for size.

"Concert Encores." Mantovani and his Orchestra. London LL 3004. \$3.98. Typical Mantovani fare—*Song of India, Perpetuum Mobile, Clair de Lune*, and the like. For background enjoyment, the silky artistry perfectly fits the soothing scales. At the same time, with volume up for intent listening, the full tonal range and almost complete absence of distortion enhance Mantovani's intrinsically fluid styling. As delightfully pleasant and satisfying a record as anything in the light classics line on discs.

"Hoch und Deutschmeister Kapelle." Julius Herrmann, cond. London LL 1755. \$3.98.

The Hoch und Deutschmeister regimental band is to Austria as the band of the Grenadier Guards is to England, and the band of the Garde Républicaine to France. The Deutschmeisterkapelle is heard here in sixteen marches of European origin. The recording of these works is far more sensational than the playing

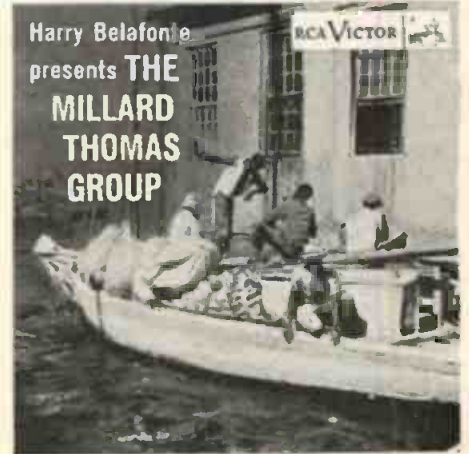
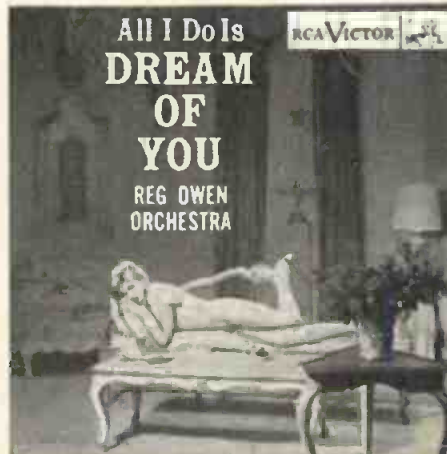
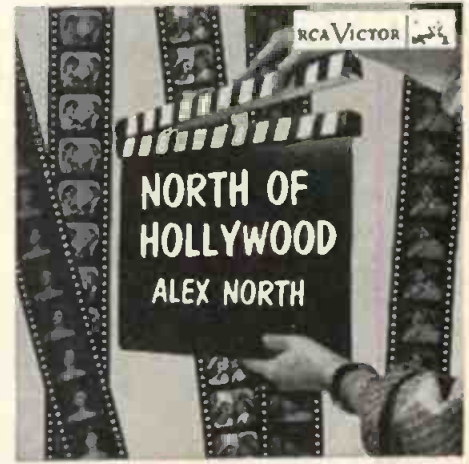
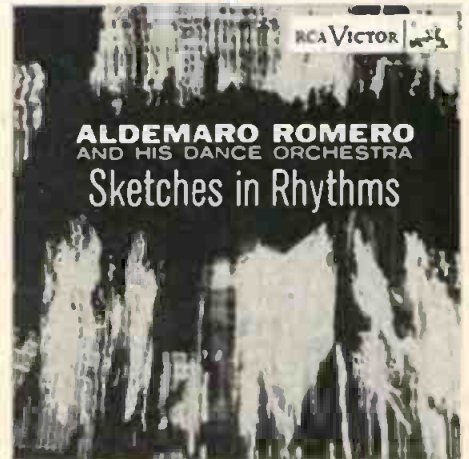
Continued on page 80



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thereof. Exceptionally clean and undistorted sound almost makes up for the lack of interpretative spirit—but not quite.

**"March Time." Eastman Symphonic Wind Ensemble, Frederick Fennell, cond. Mercury MG 50170. \$4.98.**

Side 1 of this record is dedicated to the memory of Dr. Edwin Franko Goldman, a Sousa-style champion of the march who wrote, among a bounteous lot of well-known pieces, the official march of the Boy Scouts of America. Six of his works, selected by Fennell (who also wrote the jacket notes), make up one of the most enjoyable sides of any band record available. His *Children's March*, resplendent with band-in-the-park bird calls, sleigh bells, and assorted snaps and crackles of varying timbre, is an instant hit with youngsters. The members of the wind ensemble sing the second chorus of a piece called *The Interlochen Bowl*; their voices blend as harmoniously as the instruments they play. Overside there are marches by other composers whom Fennell considers tops in the field.

Although C. R. Fine's recording is a bit muddy in spots, his attempt (and Mercury's) to stretch the dynamics to fit the mood shows such laudable intention that an occasional overload or two can be overlooked. The resounding bass drum sometimes clouds detail, however, and a little less of it might have produced better instrumental separation.

**"Overtures . . . in Spades." New Symphony Orchestra of London, Raymond Agoult, cond. RCA Victor LM 2134. \$4.98.**

The recording, probably made for RCA by its British affiliate (English Decca), is a humdinger, with a resounding lower region (fairly large hall acoustics), unbelievably powerful dynamics, excellent balance, and marvelously sweet string tone. The fi appeal of the works themselves (rousing overtures by Von Suppé, Herold, Adam, and Auber) is, of course, well established.

## THE BEST OF JAZZ

by John S. Wilson

**JULIAN ADDERLEY: *Sophisticated Swing***  
EMARCY 36110. \$3.98.

Adderley's superbly confident, full-toned attack and intense beat spill smoothly from his alto saxophone throughout this disc in selections deeply colored by the blues. It is a rugged little group he leads, functioning from basic jazz roots on which are superimposed some modern stylings that avoid glibness by the sturdiness of the foundation. Another saving grace is the rough-hewn quality of brother Nat Adderley's cornet, particularly when he injects himself into some of Julian's mellifluous lines. Good slam-bang fun most of the way.

**RUSTY BRYANT: *Plays Jazz***  
DOT 3079. \$3.98.

After establishing some reputation as a tenor saxophonist in rock 'n' roll territory, Bryant here switches to jazz with moderate success. He is refreshingly free of mannerisms, has the flexibility to range from a coarse, grainy tone to a light, almost altoish sound; from a cool, suave approach to a sharp, slicing attack. His solos are developed with a repetitive similarity of ideas, however, that drain them of interest in the course of a full LP when the only support is a rhythm section. A slightly larger group might have taken some of the heat off him.

**DON BYRD-GIGI GRyce JAZZ LAB**  
**QUINTET: *Modern Jazz Perspective***  
COLUMBIA CL 1058. \$3.98.

An attempt is made here to trace the development of some modern jazz styles, something done time and again on older jazz forms but rarely tried on the post-Swing idiom. It may be the discipline imposed by this idea or it may be that the Jazz Lab Quintet is getting expressively stronger but, whatever the reason, the group has not often swung as explicitly and infectiously as it does in these selections. Gryce's alto saxophone has a positive projection only erratically present in the past, while trumpeter Donald Byrd plays in leaner, less ornate lines than he often does. On two selections the group becomes an extremely effective octet with the addition of Julius Watkins, French horn; Sahib Shihab, baritone saxophone; and Jimmy Cleveland, trombone.

**JOHN COLTRANE: *Blue Train***  
BLUE NOTE 1577. \$4.98.

Coltrane's hard, fierce tone slashes through this disc like an urgent hack saw, but he is completely overshadowed by young Lee Morgan's fantastic excursions on trumpet. Morgan's horn crackles and roars through the up-tempo selections which, fortunately, dominate the disc. The single ballad in the set is as tedious as these affairs usually are in the hands of such hard-toned modernists.

**EDDIE COSTA-VINNIE BURKE TRIO**  
JUBILEE 1025. \$3.98.

The dark, driving piano that has spurred several discs on which Costa has appeared as a sideman is given an excellent display here. With only bassist Vinnie Burke and drummer Nick Stabulas as colleagues, he has an opportunity to stretch out and flex his bright, lithe piano muscles. On one selection he switches to vibes, providing a plausible suggestion of the origin of his hammered piano attack. The set contains only one slow ballad, which is just as well since Costa functions best at a cocky strut.

**RUSTY DEDRICK: *Salute to Bunny***  
COUNTERPOINT 552. \$4.98.

The second Berigan tribute of the month (the other being by Ruby Braff) leans

to a modernized treatment of tunes with which Berigan was associated. In this transposition, trumpeter Rusty Detrick, about whom the "tribute" naturally revolves, is less successful than Jack Keller, a light-fingered pianist, and John La Porta, a surprisingly virile baritone saxophonist. Detrick is at his best when he plays straight-out, full-toned Berigan style on the inevitable *I Can't Get Started*.

**DIXIE SMALL-FRY IN HI-FI**  
LIBERTY 3057. \$3.98.

An occasional shrill-voiced vocal ensemble reminds the listener that the ages of the musicians on this disc range from eleven to thirteen. But even judged as a novelty, two full sides of awkwardly enthusiastic Dixie become wearing.

**ROLF ERICSON AND HIS AMERICAN ALL-STARS**  
EMARCY 36106. \$3.98.

The All-Stars, a group taken to Sweden in 1956 by Ericson, a Swedish trumpet player who has worked on and off in the States for the past decade, consist of Cecil Payne, baritone saxophone, Duke Jordan, piano, John Simmons, bass, Art Taylor, drums. Spurred by Jordan's solid, meat-and-potatoes piano and Payne's playing—more vital and assertive than he usually shows on records—the group has a notably fresh, blithe quality. Jordan, in particular, plays with exciting logic and economy as his ideas pulsate along on uncluttered, almost classic lines. Ericson, once a strong open-horn man, apparently has been drawn into the Miles Davis orbit and now tends to mutter and mumble instead of joining in the essentially shouting, outgoing character of his group.

**FOUR ALTOS**  
PRESTIGE 7116. \$4.98.

The alto foursome is made up of Phil Woods, Gene Quill, Sahib Shihab, and Hal Stein—all of the neo-Parker school. This overconcentration on one type of alto performance eventually has a deadening effect on the ear. The most interesting of the four—if I have disentangled the solos properly—is the least publicized, Hal Stein, who distinguishes himself with a warm, controlled tone and a relatively calm lyricism. Woods's playing is harsh but strongly propulsive, Quill's overly ornate, Shihab's orderly and possibly the closest to Parker.

**BUD FREEMAN'S SUMMA CUM LAUDE ORCHESTRA: *Chicago/Austin High School Jazz in Hi-Fi***  
RCA VICTOR LPM 1508. \$3.98.

The risks attendant on attempts to recreate jazz performances, particularly adlib small-group performances, are clearly illustrated on this disc. Jack Teagarden, Pee Wee Russell, Jimmy McPartland, Billy Butterfield, Peanuts Hucko, George

*Continued on page 82*



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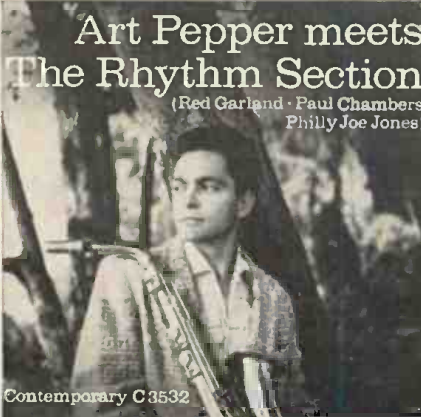
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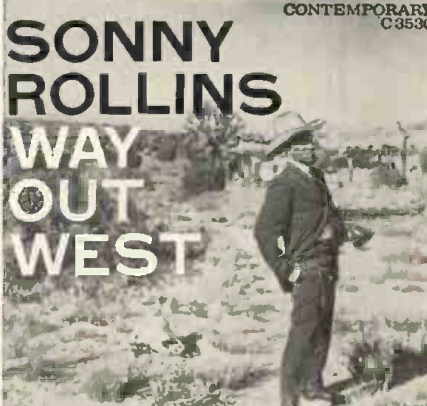


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Wetling, and others were assembled along with Freeman in three groups that took a second whack at selections which some of them made memorable twenty or thirty years ago and which, in the original versions, are currently available on LP.

On four selections dating from the McKenzie-Condon Chicagoans' sessions in the late Twenties—*China Boy*, *Sugar*, *Lisa*, *Nobody's Sweetheart*—Freeman joins with McPartland and Russell to produce something akin to the shattering, explosive quality of the Chicagoans' style. Freeman is at his latter-day best on these four, particularly on *Nobody's Sweetheart* which he digs into with biting, charging intensity. Without in any way overshadowing the originals (which can be heard on Columbia CL 632), these are performances that justify themselves.

This is not true of the remainder of the disc, however, most of which is based on the recordings Freeman made with Teagarden for Columbia in 1940 (re-issued on Harmony 7046). *Jack Hits the Road*, once an uncluttered little masterpiece, is callously mutilated despite the presence of Teagarden. The other selections hold to a level of adequate studio Dixie—which leaves them several cents below the bright exuberance of the originals.

**CURTIS FULLER: *Bone and Bari***  
BLUE NOTE 1572. \$4.98.

Fuller has been unimpressively thintoned and sluggish on his earlier recordings, but on most of this disc his trombone is bright, breezy, and smooth-flowing. He still gets tied up at a slow tempo, as he demonstrates on a ballad; but, given a beat that moves with any persuasiveness, his playing has warmth and validity. He works here with baritone saxophonist Tate Houston and a rhythm section headed by Sonny Clark, a pianist of rare strength and taste who does wonders with a gently swinging waltz. Houston is strong-voiced, lyrical when required, and has the gargle tone currently in fashion for baritone saxophones.

**RED GARLAND TRIO: *Groovy***  
PRESTIGE 7113. \$4.98.

In a day of one-fingered pianists, Garland's strong, full-range, two-handed piano is particularly welcome. Here he plays six varied pieces with a warmth, consistency, and wallop rhythmic drive having much of the same broad appeal found in Erroll Garner's playing, although Garland resorts to none of the stylistic devices that Garner has developed. Unpretentious, straightforward, and strongly swinging work.

**STAN GETZ: *In Stockholm***  
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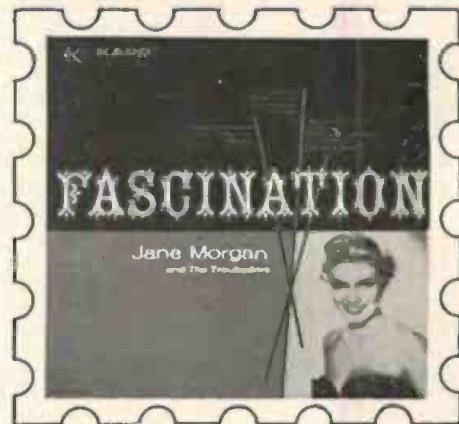
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try, these performances suggest that Getz found in Sweden an extremely relaxing atmosphere. He plays seemingly without effort, with spirit, and with a suaveness of tone unmarred by the fudgy quality that has dimmed so much of his work in the past. Pianist Bengt Hallberg offers him a constantly stimulating challenge in his solos and a sensitive accompaniment.

**LIONEL HAMPTON QUINTET:** *The High and the Mighty*  
VERVE 8228. \$4.98.

One of the selections Hampton plays on this disc, on which he is backed by the Oscar Peterson trio and Buddy Rich, is *Sweethearts on Parade*. It serves as an unhappy reminder of the days, more than fifteen years ago, when he was recording

with remarkable little studio bands that drew on the cream of the Ellington, Basie, and Goodman personnel. He recorded a rough, buoyant, vital *Sweethearts on Parade* with one of these groups, a performance in striking contrast to the routine grinding out of the tune that he offers here. These are more of the smooth-surfaced, faceless performances that have been par for such Hampton small groups in recent years.

**TED HEATH AND HIS MUSIC:** *Showcase*  
LONDON LL 1737. \$3.98.

These slick, precise performances are representative of the Heath band's great talents as a theater orchestra. There are only brief moments of jazz feeling and, as might be expected, not in such tunes

as *Canadian Sunset* or *Armen's Theme*, but in a well-cushioned version of *Bernie's Tune* and one of Don Lusher's trombone specialties, *Bone Idle*.

**TONY KINSEY QUINTET:** *Kinsey Comes On*  
LONDON LL 1672. \$3.98.

Kinsey's English group (tenor and baritone saxophones, piano, bass, drums) has an airy attack that serves the dual purpose of imbuing its work with a spirit of fun and keeping its faster efforts from taking on frantic overtones. Working out of tightly voiced ensembles, the two saxophonists bring a remarkable amount of variety to what might seem to be a limited front-line. Much of the group's floating power stems from the lithe, pulsing ease of tenor saxophonist Don Rendell, a good jazzman in any country. The arrangements are perky and adventurous, and Kinsey doesn't cavil at the tour de force—successfully carried off—of playing *Sweet and Lovely* as a drum improvisation over ensemble chords.

**LEE MORGAN:** *The Cooker*  
BLUE NOTE 1578. \$4.98.

Morgan's crisply fluent trumpet is paired here with Pepper Adams' baritone saxophone in a varied program that includes an electrifying development of the speciality Morgan uses with Dizzy Gillespie's band, *Night in Tunisia*; a bright attack on *Just One of Those Things*; and a slow, brooding version of *Lover Man*. Morgan frequently races through some of the forceful, beautifully projected and surprisingly meaningful passages which are his forte; and, on *Lover Man*, shows a sensitive and equally effective style at a slow tempo. Adam moves around his instrument easily and has a driving beat, but his creative limitations lead him into long and relatively empty passages.

**PEREZ PRADO AND HIS ORCHESTRA:** *"Prez"*  
RCA VICTOR LPM 1556. \$3.98.

Prado's attempts to focus his Latin-American barrage on jazz occupies one side of this disc. For this purpose he has borrowed Stan Kenton's wall-of-brass style, added shades of Harry James's trumpet, underlined them with a conga drum and his own instructive grunts. Yet Prado doesn't swing. His jazz is simply blatant and static.

**MAX ROACH AND STAN LEVEY:** *Drummin' the Blues*  
LIBERTY LRP 3064. \$3.98.

Two groups, identical except for drummer and tenor saxophonist, alternate in selections in which the intent seems to be the production of muscular swing. On this score at least, the ensemble with Max Roach on drums and Bill Perkins on saxophone easily outdrives the Stan



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Levey-Bob Cooper Group. There is, naturally, a good deal of drumming which makes all the selections rather colorless. But when Perkins is up and booting with Roach in *back* of him, things do move.

**PETE RUGOLO AND HIS ORCHESTRA:** *Out on a Limb*  
EMARCY 36115. \$3.98.

The onetime Stan Kenton arranger serves up a mixture of concert music and jazz. The emphasis on Rugolo's writing rather than the musicians means, almost inevitably, that jazz is here just a sometime thing. It has its moments, though—a lively Frank Rosolino trombone improvisation which Rugolo shrewdly calls

*Don't Play the Melody*, an excursion into Ellingtonia where Rugolo catches a suggestion of the characteristic sound of the Duke's band but at a tempo that is quite unEllingtonian. Rugolo's major interest seems to lie beyond jazz, and this disc is a varied display of the lush, sometimes provocative writing in which he specializes.

**SITTIN' IN**  
VERVE 8225. \$4.98.

Norman Granz, the profligate producer, has assembled here performers of the stature of Dizzy Gillespie, Stan Getz, Coleman Hawkins, and Paul Consalves and fed them two long ballad medleys and two long, fast solo frames. On the

latter the stars engage in frantic attempts to blow that simply blow out. Getz is the only one who shows some inventive agility. The ballad medleys are the customary collections of glue.

**SONNY STITT QUARTET:** *New York Jazz*  
VERVE 8219. \$4.98.

For most of its two sides, this is a brilliant recording by an alto saxophonist who has been growing with amazing rapidity during the past year or two. Already recognized as one of the most facile and invigorating alto saxophonists of the post-Parker age, Stitt reveals here wider ranges of talent than have been previously demonstrated at length on discs. The familiar storming, slashing Stitt is present on *Norman's Blues* but on *I Know That You Know* he takes on some of the light, floating quality that Jimmie Noone brought to this same tune on clarinet; on a slow version of *If I Had You* he displays the deep-rooted cry that is the hallmark of the true jazzman; on *Alone Together* he rides as lightly as a dandelion puff; on *Twelfth Street Rag* he unpretentiously turns a trick that has baffled several modernists—how to reassess a traditional jazz tune so that it is really revitalized and reasserted; and on a slow *Down Home Blues* he goes, as the title suggests, away down home. This constitutes about the first two-thirds of the disc; and if it seems better than the last third, this might be attributed to fatigue of the attentive critical ear rather than a diminution of Stitt's power. But for this much at least, Stitt plays a magnificent alto—sensitive, clear-toned, fluent, and fresh as a mountain stream.

**ARTHUR TAYLOR:** *Taylor's Wailers*  
PRESTIGE 7117. \$4.98.

More cohesive than most of the blowing sessions from Prestige, this one is given form by the use of compositions by Thelonious Monk, Ray Bryant, and Lee Sears. Trumpeter Donald Byrd sustains his solos more fully than he often does, tenor saxophonist Charlie Rouse adds a thoughtful element, and Bryant's piano lays down a helpfully strong foundation.

**TOUR DE FORCE**  
VERVE 8212. \$4.98.

Most of this disc is an unusual and heartening blowing session—heartening in that three trumpeters (Roy Eldridge, Dizzy Gillespie, and Harry Edison) are given free rein but manage to say what they have to say effectively and convincingly by holding themselves within a consistent stylistic area. One side of the disc is devoted to an improvisation in which all three use mutes, playing in a subdued, precise, almost chamberlike manner over a belting rhythm. It amounts to a glorious helping of John Kirby *in extensis*. This is the meat of the disc. The rest is an easy-rocking, open-horned series of solos and challenges, and one of the ballad medleys so dear to the heart of Norman Granz.

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**BONGO**

**BONGO**



**OLE! OLE!**

**BOOM!  
BOOM!  
BOOM!**

**BOOM!**

**WAH!**

**WAH!**

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# Bruckner on Microgroove

by Saul Taishoff



Bettmann Archive

*The author, born in Massachusetts and schooled at Harvard, is employed at present in San Francisco by an industrial design firm. From 1949 to 1953, however, he worked for the Haydn Society, whose Haydn Quartet series he produced. "Externals of style apart," he asserts with some conviction, "there is much in common between Haydn and Bruckner."*

WITH THE recent arrival from Vienna of the Mass in D minor, we now have available on records everything of major importance that Anton Bruckner wrote. As it has so many others, microgroove has worked this miracle, too. Before LP, Bruckner recordings were few and far between, and fully half of those issued were of the Seventh Symphony, his most popular work. Now we are able to survey the entire peak production of this unique composer.

Recordings of Bruckner have, with few exceptions, originated in Austria, Germany, and Holland—countries in which his music occupies a strong position in the concert repertory. Elsewhere, listeners must rely almost entirely on records. To be sure, one or another of the later symphonies—usually the Seventh—gets an occasional performance, but I have yet to discover the American orchestra which every season plays even one of these, not to speak of the earlier works. Deplorable as this situation is for those of us who rank Bruckner with the greatest composers, such neglect has at least negative compensations, not the least of which is our being spared terrible disappointment at the hands of conductors who instead elect to play havoc with Brahms and Tchaikovsky. Really good performances are also rare on discs, of course; but records at least permit frequent hearings, so necessary for an understanding of Bruckner's music, and the best of them may afford a

more powerful experience than we are likely to get in concert halls since Furtwängler is dead and Bruno Walter virtually retired.

I have listed Bruckner's works in more or less chronological order. For our present purpose their number is not large, and there is nothing to be gained by arbitrarily separating the church music from the symphonies. If ever a composer lived whose works in different forms show the strongest interrelationships, Bruckner was the man.

Mention must be made of the vexing but essential problem of texts. During his lifetime Bruckner himself constantly revised, and permitted or suffered others to revise, virtually all of his major works. The result has been complicated and often bitter controversy involving the merits of various versions. One example of the argument at its most picayune is the on-again, off-again status of the famous cymbal clash in the Adagio of the Seventh Symphony (it is currently on again). Important differences do exist, however, among the so-called revised and original versions of most of the works, and for the record listener the most serious of them are to be found in the Fifth and Ninth Symphonies. The fact that these works are available on LP in both the original and revised versions indicates that the issue is far from done with. My own preferences are discussed under the appropriate headings.



#### OVERTURE IN G MINOR (3 Editions)

The Overture is the strongest of several pieces which Bruckner composed more or less as matriculation exercises towards the end of his studies with Otto Kitzler, an opera conductor in Linz. Bruckner seems never to have counted it among his works, and it had to wait until 1921 for publication and a first performance.

The Overture's comparative popularity on records (in addition to the three performances now available it had long life in a 78-rpm version led by Sir Henry Wood) cannot be ascribed altogether to the short work's obvious value as filler material. It is, in fact, highly finished technically and very attractive. Of the real Bruckner there is almost nothing.

Von Maticic's performance is the most satisfying of the three. He holds his fundamentally dramatic conception within the bounds of the music's late classic-early romantic style. He also has by far the finest orchestra and is given the most beautiful recording. Van Otterloo provides a solid, straightforward reading, ably played. The recorded sound of his disc is, however, rather hard. The Adler version is the only one that cannot be recommended. This conductor seems to detect Wagner's heavy shadow hovering over the score; but portentousness is quite out of place here, and the orchestra plays sluggishly, to boot.

—Lovro von Maticic, Philharmonia Orchestra. ANGEL 3548B (or 35359/60) (with Symphony No. 4; Scherzo from Symphony No. "0"). \$9.96 (or \$6.96).  
—Willem van Otterloo, Hague Philharmonic. EPIC SC 6006 (with Symphony No. 7). \$6.96.

—F. Charles Adler, Vienna Symphony. SPA 24/25 (with Symphony No. 9). \$11.90.

#### PSALM 112 (1 Edition)

This Psalm for double chorus and orchestra, composed in 1863, is the earliest choral work by Bruckner that most of us are ever likely to hear. Like the Overture in G minor, which preceded it by just a few months, the Psalm shows considerable formal mastery, but provides only a rare glimpse of the amazing individuality which burst forth a year later in the Mass in D minor.

Bruckner apparently left the work unfinished. The published score, as well as the recording undoubtedly derived from it, solves the problem in a reasonably satisfactory manner by repeating the whole introduction, except for the Alleluja at the very beginning.

We owe the only recording—and it is a good one—to the early days of LP, when this Psalm and the later setting of Psalm 150 took up the fourth side of an album which featured the Sixth Symphony. That set (WL 5055/6) has been discontinued, and Psalms and symphony have gone their separate ways on single records.

—Henry Swoboda, Vienna Academy Chamber Choir, Vienna Symphony. WESTMINSTER XWN 18075 (with Psalm 150; Strauss: *Wanderers Sturmlied*). \$4.98.

#### SYMPHONY No. "0" IN D MINOR, SCHERZO ONLY (1 Edition)

By 1895, one year before his death, Bruckner had achieved sufficient stature in the eyes of the Austrian Imperial Court to be granted an apartment in the caretaker's quarters of Vienna's Belvedere Palace. While gathering his belongings together in preparation for the move, he ran across a Symphony in D minor, written thirty years earlier and since then laid aside and probably forgotten. The composer of nine greater symphonies hastened to note on the score: "This Symphony is wholly invalid. (Only an attempt)." His verdict kept the work from being uncovered until 1924, when it was finally performed and published as one of the major observances of Bruckner's centenary.

Bruckner was forgivably but unduly harsh in judging his own "attempt." Despite some structural weaknesses, it is a perfectly respectable piece. The two inner movements, presaging the magnificent Adagios and Scherzos of the numbered symphonies, are especially fine.

Unfortunately, Von Maticic's performance of the Scherzo lacks excitement. The movement gets far better treatment in a recently deleted Concert Hall recording of the whole symphony by the Hilversum (Netherlands) Radio Orchestra under Henk Spruit (CHS 1142). It is well worth hunting up.

—Von Maticic, Philharmonia Orchestra. ANGEL 3548B (or 35359/60, with Symphony No. 4; Overture in G minor). \$9.96 (or \$6.96).

#### MASS IN D MINOR (1 Edition)

From 1856 to 1868, when he went to live permanently in Vienna, Bruckner was organist at the Linz Cathedral. Here he had excellent luck in his superior, Bishop Franz Joseph Rudigier, whose intelligent and sympathetic treatment of Bruckner stands in happy contrast to the relationship between Mozart and his Archbishop Colloredo. Rudigier sensed the enormous, if largely latent, gifts of his organist, and he encouraged Bruckner's arduous studies with Simon Sechter and Kitzler. He was well rewarded when the Mass in D minor had its first performance, in his church, in 1864. Rudigier is reported to have confessed to being so much moved by the music that he could not pray.

We can believe him. The work rivals Haydn's *Nelson Mass* (which Bruckner probably knew by heart) in its intensity. All of it is memorable, but Bruckner's truly apocalyptic setting of the *Et resurrexit* portrays this central portion of the Mass more meaningfully than any other music with which I am familiar.

Adler has a sound understanding of the required style, and the result is a highly effective performance. The otherwise unidentified "Vienna Orchestra" is probably a group from the Vienna Symphony, as in Adler's other Bruckner recordings. The name of the chorus is not only omitted, but its very participation receives no recognition, either on the label or jacket. I would guess that it is the Vienna Academy Choir and

that its services, like those of the orchestra, are available to all solvent record firms, but its true identification permitted only to one.

—Adler, Vienna Symphony and Chorus, Soloists. SPA 72. \$5.95.

#### SYMPHONY No. 1, IN C MINOR (1 Edition)

Bruckner completed the First Symphony in 1866, and it received its first performance under his direction in Linz two years later. The work has been called the most original first symphony ever written. Aside from the matter of strict numerical accuracy (the Symphony is actually his third), the accolade is justified.

The symphony was certainly too original for its first audience. Put down as a bewildering failure, it had to wait until 1891 for a second performance, when Bruckner, who was always especially fond of it, dedicated it in a revised version to the University of Vienna in exchange for an honorary doctorate. Even then, so discerning a musician as Hugo Wolf was able to make neither head nor tail of the work. On the other hand, the score made a profound impression on such conductors as Bülow and Richter.

The difficulty which listeners both then and now have experienced with the First probably lies in its special character, which seems to me unlike that of Bruckner's later symphonies and closer to the style of Mahler and the early Schoenberg. In any case, it is full of wonderful things, particularly certain passages in the Adagio which Bruckner equaled but never surpassed.

A few years ago Remington released the first recording of the symphony on its Masterseal label. The conductor, Volkmar Andreae, belied his reputation as a Bruckner specialist, and inferior orchestral playing and recording added to the disappointment. Adler's more recent performance seems to me his finest recorded contribution to Bruckner. He conducts with enormous enthusiasm, and the orchestra matches him. They play the symphony in the same spirit in which Bruckner wrote it: as if their lives depended on it.

—Adler, Vienna Symphony. UNICORN 1015. \$3.98.

#### MASS IN E MINOR (1 Edition)

All that the second of Bruckner's three mature Masses has in common with its sisters is the genius of their composer. Temporarily departing from the style of the traditional symphonic Mass, he combined his own advanced harmonic idiom with the complex polyphony of an earlier age to create a work for the church unique in nineteenth-century music. In accordance with its stylistic basis and perhaps with the circumstance that it was to have its first performance outdoors, Bruckner dispensed with full orchestra and vocal soloists, and called instead for an eight-part chorus with wind and brass accompaniment.

Superficially, this Mass may have had its origins in an attempt on the part



of the ever devout Bruckner to please the advocates of Cecilianism, who sought to rid the Roman Catholic Church of such impurities as the Masses of Haydn and Mozart. If this was indeed the case, Bruckner succeeded in beating them at their own game.

There have been two recordings, both of which antedate LP. That by the Aachen Cathedral Choir under T. B. Rehmann probably introduced more American listeners to the score than did any other. Although it was a good performance, the use of boys' voices in the upper parts tended to overemphasize the Palestrinian side of the work's stylistic coin. RCA Victor never transferred this recording to microgroove.

Telefunken's version first reached us after the war on Capitol 78s. In due time Capitol dubbed the performance to LP, but the transfer and processing had defects common to much of that company's work at the time. Happily, the pressing now available on the Telefunken label is considerably better, although the sound is not up to today's standards. The performance was always excellent, apart from an inexplicable cut of ten measures in the Gloria.

—Max Thurn, Hamburg State Opera Chorus and Orchestra. TELEFUNKEN 66033. \$4.98.

#### MASS IN F MINOR (1 Edition)

In the spring of 1867 Bruckner suffered a nervous collapse so severe that it brought him close to insanity. Three months of treatment at a spa restored him, and on his return to Linz he began at once to work on this Mass. Unquestionably the most ambitious of Bruckner's Masses, it tends toward an explicit monumentality relatively absent in the earlier two. Johann Herbeck, the Viennese conductor who had recognized Bruckner's extraordinary accomplishment in the D minor Mass, lumped the later work with *Tristan und Isolde* as "mistakes." The comparison could not have displeased Bruckner, who had attended the première of the opera in 1865 and recognized its revolutionary importance long before history was to do so.

The Credo is, as always with Bruckner, the most powerful movement; again, he gives us his incredibly exciting best in the *Et resurrexit*. The most famous section is the Benedictus, whose main theme he was to use a few years later in the Second Symphony. There is no disputing Bruckner's expert handling of this material, but it seems to me to border on a saccharinity not elsewhere encountered in his music.

The Viennese, who perform Masses such as this one in their churches every Sunday, are past masters at communicating its baroque qualities. Grossmann's firm beat tempers the native ardor of his charges most effectively. The soloists are good—except for the bass, who has the most to do and does it in a declamatory style that Bruckner never can have intended.

—Ferdinand Grossman, Vienna Academy Chamber Choir, Vienna State Philharmonia, Soloists. Vox PL 7940. \$4.98.

#### SYMPHONY No. 2, IN C MINOR (1 Edition)

The death of Simon Sechter in 1867 provided Bruckner with a long-sought opportunity to try his luck outside Linz. The venerable theoretician (death had prevented Schuhert from working with him forty years before) had held down the post of lecturer at the Vienna Conservatory. After a good deal of hesitation—warranted, as it turned out—Bruckner accepted an invitation to become his successor.

With the Second Symphony, the first large work that he completed in Vienna, Bruckner immediately encountered the hostility that was to plague him for years to come. First the Philharmonic refused the work as unplayable. Then, when in 1873 he paid for a performance under his own direction, Eduard Hanslick uttered the first of those tiresome pronouncements on Bruckner's lack of form and longwindedness which have been echoed a thousand times since.

Ironically, in his Second, Bruckner made a conscious attempt, fortunately only partly successful, to restrain the inventiveness that had so completely mystified listeners to the First a few years back. To gain clarity he inserted long pauses between sections of movements (a practice which later was to become organic in his scheme of things). For the first time he also used folklike material in movements other than the Scherzo. He avoided the urgency of the First and instead strove for broad lyricism.

These qualities, it seems to me, make the Second a precursor of the Fourth and Seventh, but it is a completely winning achievement on its own, as Ludwig Georg Jochum's performance ably demonstrates. He captures the singing essence of the score, and his orchestra responds in a manner worthy of the man whose name it bears. The recording is on a similarly high level.

—Ludwig Georg Jochum, Linz Bruckner Orchestra. URANIA UURLP 402. \$6.96.

#### SYMPHONY No. 3, IN D MINOR (4 Editions)

Bruckner's "Wagner" Symphony, originally so called (by Bruckner himself) by reason of its dedication, was completed in 1873. The score underwent several revisions, the very first of which expunged literal allusions to themes from *Tristan* and the *Ring*.

The symphony's first performance in 1876 by Bruckner and the Philharmonic—which, true to form, had twice before refused to play it—provided the occasion for one of Vienna's most notorious scandals. Derision greeted Bruckner when he mounted the podium, and by the time the work was finished only a handful of people were left in the hall. Among them were the publisher Rättig, who brought the symphony out two years later, and the young Gustav Mahler, who collaborated with a fellow student in arranging it for two pianos.

Wherever Bruckner's music is frequently performed, the Third is by far the most popular of the earlier sym-

phonies, a fact that accounts for the relative plethora of recordings which it has been given. Unfortunately, none of them constitutes an adequate presentation of the work. Walter Goehr's performance with the Hilversum Radio Orchestra for Concert Hall (CHS 1195) came closest to hitting the mark, but it is no longer listed in the catalogue.

Andreae's is the best of the four versions currently available. Apart from a rather vulgar reading of the slow movement, he succeeds generally in projecting the grandeur in the score. He also receives good orchestral support and recording. Adler's leisurely approach makes the music sound pedestrian. However, he has one advantage over the others in that his two-record album permits uninterrupted hearing of the great Adagio. Knappertsbusch is disappointing. Whatever his standing as a Wagner conductor, he shows no insight whatever here into the demands that Bruckner makes. His performance proceeds by fits and starts, and the result is incoherence. Fekete's has the distinction of having been the first recording of the symphony ever made, but it is hard to detect any other.

—Volkmar Andreae, Vienna Symphony. EPIC LC 3218. \$3.98.

—Adler, Vienna Symphony. SPA 30/31 (with Mahler: Symphony No. 10). \$11.90.

—Hans Knappertsbusch, Vienna Philharmonic. LONDON LL 1044. \$3.98.

—Zoltan Fekete, Salzburg Mozarteum. REMINGTON 138. \$3.98.

#### SYMPHONY No. 4, IN E FLAT ("ROMANTIC") (9 Editions)

One of the most popular of Bruckner symphonies—the most popular of all in terms of frequency of recording—the Fourth was also one of the most radically revised. Bruckner completed his first version of the work in 1874, but by the time it received its first performance seven years later he had gone over it twice and it boasted a new Scherzo and Finale.

"Romantic" is the inscription at the head of Bruckner's manuscripts of the Fourth, and romantic this music certainly is, from its unforgettable opening horn call to the mammoth closing chords. Between them, we hear one of Bruckner's most secular Adagios and as splendid a Scherzo as he ever composed. After the work was written Bruckner liked to elaborate on his title with fanciful programmatic descriptions of the various movements, but these are best ignored.

Of the many versions available, Van Otterloo's strikes me as the most satisfactory to live with. Here as usually elsewhere, he demonstrates an uncommon ability to unfold a Bruckner score without missing its wealth of detail yet without indulging in profitless idiosyncrasy (his reading of the Seventh is a strange exception; see below). Apart from an occasional tentative moment in the horns, his orchestra does very well. The recording lacks all the spaciousness one would like, but it is wholly adequate. In the Von Matic performance both



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orchestra and recording technique are extraordinarily fine, but repeated listening has made me impatient with his overly rich approach. Still, this is an exceptional recording and some may well prefer it.

Jochum's recording is the most recent of the lot. There are so many good things about his reading that one can only deplore all the more his inveterate tendency to slow things down. Here he interprets the *Andante quasi Allegretto* to mean *Adagio*, and this is fatal to the movement.

Abendroth is too ponderous for my taste. However, his stately performance is favored with an excellent orchestra and surprisingly good recording. Anemia afflicts Knappertsbusch here just as it does in his version of the Third Symphony. Indeed, the *Siegfried Idyll* on the fourth side of the set is so well done that one wonders which work came as the afterthought in London's scheduling plans.

Two interesting performances by Klemperer and Steinberg are vitiated by consequences attendant upon their having been planned from the beginning, I suspect, to occupy single records. With Klemperer the limitation of space apparently brought about a reading so swift that I can scarcely believe he conducted it. Steinberg's tempos are just, but he cuts sixty important measures from the slow movement. A score in the archives of Columbia University supplies evidence that Bruckner sanctioned such a cut for concert performances, but it ought not to be carried over to recordings.

Of the two remaining versions listed in the catalogue, Kempen's (Telefunken) is no longer available and Tubbs's (Allegro), whatever its interesting origins, emerges as an atrocity.

—Van Otterloo, Hague Philharmonic. EPIC SC 6001 (with Mahler: *Kindertotenlieder*). \$6.96.

—Von Maticic, Philharmonia Orchestra. ANGEL 3548B, or 35359-35360, (with *Overture in G minor*; *Scherzo from Symphony No. "0"*). \$9.96 (or \$6.96).

—E. Jochum, Bavarian Radio Symphony. DECCA DXE 146 (with *Symphony No. 7*). \$17.85.

—Herman Abendroth, Leipzig Symphony. URANIA URLP 401. \$6.96.

—Knappertsbusch, Vienna Philharmonic. LONDON LL 1250/1 (with Wagner: *Siegfried Idyll*). \$6.96.

—Otto Klemperer, Vienna Symphony. VOX PL 6930. \$4.98.

—William Steinberg, Pittsburgh Symphony. CAPITOL P 8352. \$4.98.

**SYMPHONY NO. 5, IN B FLAT (2 Editions)**  
Like its immediate predecessors, the Fifth Symphony was written during a time when Bruckner's fortunes were at their very worst. The work underwent hardly any revision until its first performance twenty years later at Graz under Franz Schalk, one of Bruckner's closest followers. (Bruckner was too ill to attend and, in fact, never did hear the score.) On that occasion Schalk performed a version which differed strongly from Bruckner's manuscript as we have it. The whole symphony was radically

reorchestrated, and a cut of 122 measures was made in the Finale. Less important, but indicative of Schalk's basic confusion of Bruckner with Wagner, was his spectacular device whereby a brass band seated above the orchestra intoned the chorale which crowns the work.

It is generally agreed that Bruckner assented—how willingly, we shall probably never know—to these changes, and in 1896 they found their way into the published score. This is the text used in the Knappertsbusch recording.

The Fifth was one of the first matters taken up during the reassessment of available Bruckner material which reached its height during the 1930s. The subsequent first performance of the original version proved an eye-opener and has led to its widespread use. Pflüger plays it in his recording.

The Fifth is far and away Bruckner's most imposing achievement before the three last symphonies, differing from them not in greatness but only in specific content. The expressive qualities of the work come through in the original version, while they all but disappear in the revised one. A comparison between the two *Adagios* perfectly illustrates this crucial point: one of Bruckner's most heart-rending movements is made to sound downright jaunty!

Unfortunately, these faults are all too prominent in the Knappertsbusch performance. More is the pity, for the Vienna Philharmonic is heard to far better advantage here than in the Third and Fourth.

Pflüger's is a much superior conception, and he goes a long way towards realizing the symphony's enormous potential. The Leipzig orchestra seems here to be made up of no such virtuosos as the Viennese; nor is the sound a match for London's. Nevertheless, this performance is the only possible choice.

There have been two other recordings of the Fifth, both performed in the original version. One of them, by Eugen Jochum and the Hamburg Philharmonic, came to us on LP via the postwar Telefunken-Capitol route; it has since been deleted. Far superior was Karl Böhm's performance with the Saxonian State Orchestra on 78s. RCA Victor apparently did not consider this set worthy of inclusion in its "Treasury of Immortal Performances," and it was never dubbed on microgroove. However, its sound was superb for its time. Angel might well release it in its new "Great Recordings of the Century" series.

—Gerhard Pflüger, Leipzig Philharmonic. URANIA URLP 239 (with Weber: *Symphony No. 1*). \$6.96.

—Knappertsbusch, Vienna Philharmonic. LONDON LL 1527/8 (with Wagner: *Excerpts from Götterdämmerung*). \$6.96.

**QUINTET FOR STRINGS, IN F (2 Editions)**  
Bruckner's only chamber work, except for an early string quartet, had its origins in a commission by Theodor Hellmesberger, leader of Vienna's foremost quartet of the time. The work was finished in 1879, but Hellmesberger balked at



the Scherzo—I can hear him telling Bruckner that it was unplayable—and persuaded him to compose an “Intermezzo” as a substitute for the movement. Although the Quintet had a semi-private performance by another group in 1881, Hellmesberger did not get around to playing it until 1885.

The Quintet is one of Bruckner’s most individual pieces, and for this reason I do not recommend it to those who are not familiar with the symphonies. The Scherzo, which Hellmesberger feared, turns out to be one of Bruckner’s most original—which is indeed saying a great deal. In addition, the Adagio is very fine; it is a particular favorite of Richard Burgin, concert master of the Boston Symphony, who has conducted it several times with the string section of the Orchestra.

Both available recordings are good, but the Koeckert group performs the music with greater vitality. The Konzert-haus Quartet offers us a bonus in the Intermezzo, but this is hardly enough to tip the scales since the piece is the only dull music by Bruckner on records.

—Koeckert Quartet; Georg Schmid, viola. DECCA DL 9796. \$4.98.  
—Vienna Konzerthaus Quartet; Ferdinand Strangler, viola. VANGUARD VRS 480 (with Intermezzo for String Quintet). \$4.98.

**SYMPHONY No. 6, IN A (2 Editions)**

The most neglected of Bruckner’s later works—Robert Haas calls it “the step-child among its sisters”—was begun immediately after the String Quintet and completed in 1881. Paradoxically, the Sixth had to wait only two years for a performance, although this consisted only of the Adagio and Scherzo. In 1899 Mahler programed all four movements at one of his concerts with the Vienna Philharmonic. The Symphony has not been played very often since.

Over and over again one discovers that lack of performance constitutes no index to the quality of a symphony by Bruckner, and the Sixth is no exception. Apart from a knotty Finale, which unties itself with repeated listening, this is a wholly entrancing work whose magic even Tovey, who was hardly a Bruckner enthusiast, could not resist.

The Westminster recording is one of the best of that company’s early issues. Swoboda has a genuine feeling for the symphony, and the orchestra catches it. The excellence of the sound six years after it was taken down attests to Westminster’s technical primacy during LP’s uncertain early days.

Tempos that are far too brisk spoil Ludwig Georg Jochum’s performance. His reasons for adopting them are mysterious, since his reading otherwise is stylistically unerring. The sound is several cuts below Westminster’s.

—Henry Swoboda, Vienna Symphony. WESTMINSTER XWN 18074. \$4.98.  
—Ludwig Georg Jochum, Linz Bruckner Orchestra. URANIA 7041. \$3.98.

**TE DEUM (2 Editions)**  
The *Te Deum* and the later Psalm 150

are the only major choral works dating from Bruckner’s last years. The *Te Deum* is by far the more important of the two. Bruckner completed it in a first version in 1881, but during 1883 and 1884 he radically revised the second half, which now culminated in the tremendous fugue on “*Non confundar in aeternum.*” The main theme of this final section plays a prominent role in the Adagio of the Seventh Symphony, composed during this same period.

With the exception of the Seventh, the *Te Deum* caught on with conductors and the public more rapidly than any other Bruckner work. According to H. F. Redlich, Mahler (who was

one of its earliest champions) in his own score crossed out the conventional listing of forces necessary for performance and wrote: “For angelic tongues, for God-seekers, tormented hearts and for souls purified in flames.”

It is probably more than coincidence that Mahler’s own greatest disciple has elected the *Te Deum* as his sole recording of Bruckner. In any event, his is a magnificent performance, and the recorded sound is worthy of it. I regard the absence of other Bruckner recordings by Walter a near tragedy. Surely Columbia, which often has proved its willingness in the past to explore repertory beyond the “fifty master-

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pieces," will do something to correct  
this situation before it is too late.

Eugen Jochum's performance, which  
originated in the late Forties, tends to  
be routine. It was welcomed when noth-  
ing else was available—Brucknerites  
have always been grateful for crumbs—  
but Walter has superseded it in every  
way.

—Bruno Walter, Westminster Choir,  
New York Philharmonic, Soloists. CO-  
LUMBIA ML 4980 (with Mahler: *Kinder-  
totenlieder*). \$3.98.

—Eugen Jochum, Munich Radio Sym-  
phony and Chorus, Soloists. DECCA DX  
109 (with Symphony No. 8). \$17.94.

SYMPHONY No. 7, IN E (3 Editions)  
Bruckner's tardy recognition in Germany  
and Austria dates from the first per-  
formance of the Seventh Symphony un-  
der Nikisch at Leipzig in 1885. Complet-  
ed two years earlier, the work marked the  
beginning of successes for his music  
which not even his enemies (the word  
is not too strong) could withstand.

The persistence of the Seventh as  
Bruckner's most popular Symphony—  
although lately I detect some signs of  
favor towards the Eighth—is readily ex-  
plained. For one thing, its sheer beauty  
as flowing sound is irresistible. The  
work's comparative freedom from Bruck-  
nerian structural (though not tonal) com-  
plexities also makes it more accessible, of  
course. Finally, the Adagio offers con-  
siderable extramusical value through its  
association with Wagner, a pretty good  
public relations man himself, whose  
death—according to Bruckner—inspired  
its coda.

The Seventh was by far the most fre-  
quently recorded of all Bruckner sym-  
phonies on 78 rpm. The most notable  
version was a performance of the Adagio  
alone by Furtwängler and the Berlin  
Philharmonic which I have never heard  
equaled; it was never released here.  
Oddly enough, only three editions are  
to be had on microgroove. None present  
the Seventh in the best possible light.

It is hard, at first, not to be carried  
away by Van Beinum's great orchestra  
and London's superb recording, but be-  
fore long one realizes that this conductor's  
businesslike approach does not get to the  
expressive core of the work. My nega-  
tive reactions to his recordings of the  
Seventh (London released an earlier per-  
formance on 78s) were confirmed for me  
by his reading of the work with the  
Philadelphia Orchestra at a Carnegie  
Hall concert two years ago.

Van Otterloo sins in an opposite direc-  
tion. He exaggerates Bruckner's "very  
solemn and very slow" marking of the  
Adagio to the point of languor, and the  
movement all but falls apart. The Vienna  
Symphony is no match for the Concertge-  
bouw here, and Epic's sound cannot  
compete with that of London.

Jochum's new recording is his second  
of this work; the first, a wartime per-  
formance with the Vienna Philharmonic  
for Telefunken, was released here on  
LP by Capitol. It is a creditable job most  
of the way. For once, this conductor  
does not fall into mooning over a slow  
movement. But one's gratification is short-

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lived: the Scherzo and Trio are taken at a leaden pace. However, the Berliners play beautifully and Deutsche Grammophon has supplied first-rate recording.

Van Beinum's must be the choice for the moment, but the Seventh deserves something better. Let's hope that it receives it soon.

—Van Beinum, Amsterdam Concertgebouw. LONDON LL 852/3 (with Franck: *Psyche*). \$6.96

—Van Otterloo, Vienna Symphony. EPIC SC 6006 (with Overture in G minor). \$6.96.

—E. Jochum, Berlin Philharmonic. DECCA DXE 146 (with Symphony No. 4). \$17.85.

**SYMPHONY NO. 8, IN C MINOR (3 Editions)**

After the elegiac lyricism of the Seventh, Bruckner turned to tragedy on a scale which dwarfs even the enormous Fifth. He began the Eighth in 1884 and completed the scoring three years later. The work was submitted to the conductor Hermann Levi, of Bayreuth fame, who declared it too long and unplayable as it stood. Lack of understanding on the part of a musician whom Bruckner called his "father in art" proved too much for him, and he experienced a breakdown similar to the one that had afflicted him twenty years before. Nevertheless, as soon as he was strong enough he began to revise the symphony. By 1890 he had finished this second version. It was published, with cuts, in 1892, the year in which the work received its first performance under Richter in Vienna.

Perhaps because the Eighth is Bruckner's most complicated score, it also is the most difficult to perform well. While the first movement is probably the most compact that he ever wrote, the Adagio is the longest—and the most sustained—in symphonic literature. Add to these a Finale of epic proportions, and one wonders that the work is performed at all, let alone memorably.

The appearance of the postwar performance by Eugen Jochum and the Hamburg Philharmonic on Deutsche Grammophon 78s, subsequently transferred to LP by Decca, created a sensation among the faithful. It was hard to believe that this almost legendary colossus had at last been recorded, and in what purported to be the original version at that. Actually, this version represented a combination by Robert Haas, its editor, of elements found in both of Bruckner's manuscripts.

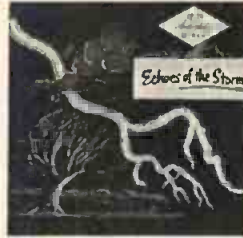
Repeated listening soon awakened reservations about Jochum's approach: his slow tempos, especially in the Adagio, and his overeagerness to achieve effect at the expense of line. Still, his performance was a step in the right direction, and it benefited by recording that was excellent then and is adequate now.

The two later recordings were issued at about the same time. I can recommend Van Beinum's performance of this symphony even less than that of the Seventh. The work loses much of its essential ruggedness in his hands, and we get something which sounds more



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like a symphony by Saint-Saëns than Bruckner's greatest completed work. However, his orchestra plays magnificently and Epic has provided excellent sound. Like Jochum, Van Beinum employs the Haas edition.

We are left with Horenstein's version, which, all things considered, I think is the most satisfactory. It is not a great performance, but it approaches greatness. What Horenstein lacks is the ability, regrettably reserved for the few, to mold an entire movement from beginning to end. He gets strong support from the orchestra, which I am told is the Vienna Symphony; its playing here is the best that it has contributed to recorded Bruckner. Vox's sound is somewhat too close up for this kind of music, but otherwise it is good. Horenstein uses Bruckner's revision of 1890, which has replaced the Haas edition as the officially approved text.

The conductor of the Eighth Symphony in our time who never failed to supply what all of these performances lack in varying degree was Wilhelm Furtwängler. Although he never recorded the work (or any other complete Bruckner symphony), it was one of his favorites, and he played it frequently in Germany and Austria. One or more radio tapes undoubtedly exist. If ever any of them finds its way to records (as his performance of the Beethoven Ninth at Bayreuth did), it will be the one to own. —Jascha Horenstein, Vienna Symphony. Vox PL 9682. \$9.96.

—E. Jochum, Hamburg Philharmonic. DECCA DX 109 (with *Te Deum*). \$17.94.

—Van Beinum, Amsterdam Concertgebouw. EPIC SC 6011 (with Schubert: Symphony No. 3). \$6.96.

### PSALM 150 (1 Edition)

In 1892 Bruckner took time out from his labors on the Ninth Symphony to compose this setting of Psalm 150. All his life he had obeyed the Psalm's command to praise the Lord "with the sound of trumpets . . . with stringed instruments and organs." Now he set the words themselves. It is a work that sums up in brief many of the striking features of Bruckner's style.

Unfortunately, the Viennese group does not perform this Psalm nearly so well as it does Psalm 112, which occupies the same record. Swoboda is tentative, and the chorus has trouble with Bruckner's characteristically wide skips.

—Swoboda, Vienna Academy Chamber Choir, Vienna Symphony. WESTMINSTER XWN 18075 (with Psalm 112; Strauss: *Wanderers Sturmlied*). \$4.98.

### SYMPHONY No. 9, IN D MINOR (4 Editions)

With the Ninth Symphony we arrive at Bruckner's last work, which occupied him to the day of his death in 1896. Its origins go back as far as 1887, but chronic illness and revisions of several earlier symphonies delayed the completion of the first three movements until 1894. Bruckner devoted his last two years to the Finale, which though substantially written was never finished. Until fairly

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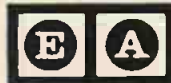
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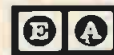
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The rapid pulse and occasionally shattering personal force of Mr. Munch are dominant here, producing results that secure attention if not, necessarily, providing the approach to Beethoven one finds most congenial. These are very tight, exciting performances, losing some breadth and majesty because of their high temperature, but offering a compensatory sizzle. The recording seems to have captured the feel of the original extremely well. R.C.M.

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Original Broadway Cast and Orchestra, Max Goberman, cond.  
COLUMBIA TOB 13. Two 7-in. 55 min. \$23.95.

Those who have seen the Jerome Robbins stage production of the Bernstein-Laurents-Sondheim smash hit seem agreed that its visual and balletic elements are so important that the music alone can give only an inadequate notion of the work's spellbinding power. Certainly many scenes in last fall's LP version (OL 5230) are scarcely intelligible except insofar as memory or imagination can fill in the missing stage action. Nevertheless, I found the LP alone, if no substitute for a theater seat, obscurely exciting and, in a handful of songs as well as the ribald "Gee, Officer Krupke!" chorus, immensely relishable.

Now, in stereo, the sense of big auditorium space and electrifying immediacy works miracles in dramatic impact and aural satisfaction. Probably it also exposes more candidly the vocal deficiencies of the leading singers, Carol Lawrence and Larry Kert; but at the same time it infuses their sentimental *Tonight* and *One Heart, One Hand* with genuine poignance . . . spices even more provocatively the *America, Cool*, and *Officer Krupke* ensembles . . . and endows the diabolically clever scoring with even

higher galvanic tension than the disc conveyed. In short, the present release strikes me as both the finest stereo recording of a stage work I have yet encountered and something mighty close to a masterpiece of musical Americana. R.D.D.

• • BRAHMS: *Ein Deutsches Requiem, Op. 45*

Teresa Stich-Randall, soprano; James Pease, baritone; North German Philharmonic Chorus and Orchestra, Carl Bamberg, cond.

CONCERT HALL RX 45. Two 7-in. 67 min. \$23.90.

Scores of this type with a large chorus and orchestra, organ, and vocal soloists seem ideal for stereo, so it's rather sad to have to report that this one just doesn't meet the mark. Stereo gives a somewhat more spacious quality than one finds in monaural versions, of course, but here the recording is so soft in focus as to cancel out that advantage. In this voluptuous woolliness, the words of the choral part are usually indistinguishable and often reduced to no more than sibilants.

Neither soloist is particularly good, and the conductor proceeds at a deliberate pace that produces an effect I find both somber and wearying. Add to this some strange post-session "adjustments" to the channels, and the result is one I cannot recommend over the first-class Kempe set (RCA Victor LM 6050). R.C.M.

• • BERLIOZ: *Le Carnaval romain, Overture, Op. 9*—See Wagner: *Die Meistersinger: Prelude*.

• • GABRIELI, GIOVANNI: *Symphoniae sacrae (1597): 8 Canzoni*

New York Brass Ensemble, Samuel Baron, cond.

PERIOD PST 6. 29 min. \$11.95.

Next to solving the mystery of "what song the Syrens sang," the historically minded audiophile of today would most

like to know how music actually sounded in St. Mark's Cathedral, Venice, over three and a half centuries ago. The problem is hardly solved by the present collection of eight of the fourteen *canzoni di sonar* from Giovanni Gabrieli's first set of *Symphonia sacrae* (LP SPL 734), for while modern trombones may not be much different from Renaissance sackbuts, present-day trumpets differ markedly in timbre from the old wooden-and-leather cornetts (or *zinken*) that Gabrieli called for. That hardly can be helped, since few cornetts or cornett players are available today, but it is unfortunate that a closer practicable approximation to the solution was not achieved simply by recording the present performances in a more cathedral-like, acoustical ambience.

Nevertheless, stereo makes a tremendous difference even with comparatively unreverberant acoustics, and the present works—with their ringing brass sonorities, responsive and echo writing, their wondrously festive exuberance, and grave ceremonial expressiveness—provide some supreme aural thrills. Baron's skilled group plays magnificently, if perhaps a shade overintensely at times in the high registers, but it is the music itself and above all its sonic textures, contrasts, and blends which spellbind us. R.D.D.

• • HAYDN: *Symphonies: No. 102, in B flat; No. 103, in E flat ("Drum Roll")*

Vienna State Opera (Volksooper) Orchestra, Mogens Woldike, cond.

VANGUARD VRT 3009-10. 24 min. and 28 min. respectively. \$11.95 each.

• • HAYDN: *Symphony No. 104, in D ("London")*

Pasdeloup Orchestra (Paris), Louis Martin, cond.

CONCERT HALL EX 55. 26 min. \$11.95.

For the final tapes in the Woldike series of the six last Haydn symphonies (originally released on LP as VRS 491-3), I can only repeat the praise I lavished on the earlier four (Sept. and Nov.

Continued on page 101

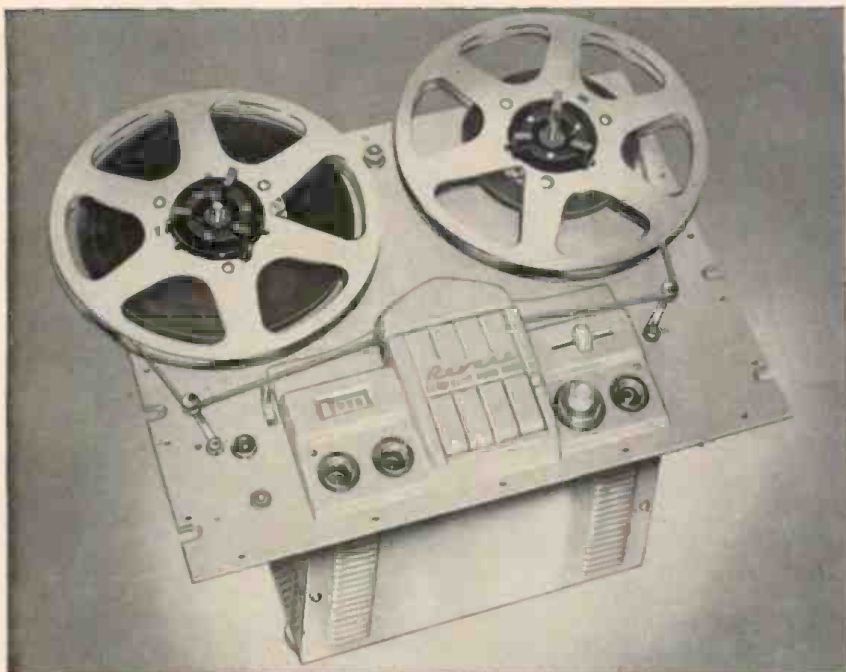
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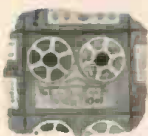
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1957), much as I'd like to find new words to describe the individual merits of the present works—and especially of my special favorite, No. 102.

That I've been bewitched by Woldike, I'll be quick to admit, however willing I am to agree that others (Scherchen in particular) may have given these works more overtly dramatic and larger-scaled canvasses. Martin, however, doesn't come close to either the Scherchen or Woldike standards. His No. 104 is a superficial, unrelaxed, imprecisely controlled performance, and in the present coarse, uneven recording it is as stridently irritating as the Woldike taping is aurally delightful.  
R.D.D.

• • HINDEMITH: *Concerto for Harp, Wood Winds, and Orchestra; Concerto for Trumpet, Bassoon, and Orchestra; Kammermusik, Op. 24, No. 1*

Little Symphony Orchestra of San Francisco, Gregory Millar, cond.  
FANTASY FST 901. 46 mins. \$11.95.

Early Hindemith and late. The *Kammermusik* dates from 1922; the two concertos—of which these are first recordings—were composed in 1949. All of this is tuneful and ingeniously wrought music, not out of Hindemith's topmost drawer, but well worth the trouble that Mr. Millar and his men have obviously lavished on it. The Concerto for Harp and Wood Winds opens with a beguilingly impressionistic first movement, played here with lovely tonal refinement; thereafter, unfortunately, the piece goes downhill; a note-spinning middle movement, followed by a finale that makes unfunny contrapuntal hash of Mendelssohn's *Wedding March*. The Concerto for Trumpet and Bassoon stays on a more even keel and is written in Hindemith's best "Gothical" declamatory vein. The *Kammermusik* (not to be confused with the much recorded *Kleine Kammermusik* for wind quintet) is a wry, astringent work straight out of the Weimar Republic; it seems rather too tame in this polished performance.

The sound favored by Fantasy's engineers is extremely dry—and very revealing of the composer's intricacies of scoring. Stereo's directional potentialities have not been abused; the effect here is, as it should be, of a small compact body of players.  
R.G.

• • MOZART: *Die Entführung aus dem Serail*

Marilyn Tyler (s), Constanze; Helen Petrich (s), Blondchen; John van Kesteren (t), Belmonte; Karl Schiebener (t), Pedrillo; August Griebel (bs), Osmin; Cologne Opera Chorus and Gürzenich Orchestra (Cologne), Otto Ackermann, cond.  
CONCERT HALL RX 52. 90 min. \$23.90.

Reposing in the tape vaults of the major companies are a respectable number of complete stereo opera recordings, a good portion of which will probably be re-

leased before the year is out. Meanwhile, Concert Hall has the domain of stereo opera to itself. It is, I'm afraid, a case of the one-eyes being king in the land of the blind. Neither the previously issued *Bohème* nor this *Seraglio* is anything to crow about.

Again we are offered a "concert version" of an opera, with the solo singers on the left, the chorus on the right. This time, however, a specious kind of movement is introduced by having the spoken recitatives come from the right-hand channel—a wretched dodge that becomes maddening when a character speaks a line on the right one moment and an instant later begins singing at the opposite end of the stage (as, for instance, Pedrillo does in No. 13).

As far as the singers are concerned, then, stereo adds nothing—in fact, makes matters worse. There remains the orchestra, which after a poor start (in the shrill-sounding Overture nothing seems to "congeal") provides some beautiful moments. The accompaniment of muted violins to "O wie ängstlich" is magical, and so is the floating wood-wind introduction to the "Wenn unsrer Ehre wegen" quartet that concludes Act II. Bits like this give tantalizing promise of what we can expect from other, better engineered, stereo operas.

John van Kesteren, a Dutch tenor, is easily the outstanding member of this cast. His light agile voice has just the right quality of youthful ardor for the part of Belmonte, his rhythmic sense is good, and he knows how to shape and pace an aria. The others are mediocre. August Griebel is the most plaintive, retiring, ineffective Osmin imaginable; Marilyn Tyler sounds unsure of herself in Constanze's bravura passages and in general seems too tentative in spirit for the assured young lady she is supposed to be portraying.

A few cuts are made in the music; the dialogue is much abbreviated.

In sum, a disappointment. R.G.

• • SCHUBERT: *Mass in A flat*

Anne Bolinger, soprano; Ursula Zollenkopf, contralto; Helmut Kretschmar, tenor; James Pease, baritone; North German Philharmonic Chorus and Orchestra, Carl Bamberger, cond.  
CONCERT HALL LX 58. 44 min. \$17.90.

Recorded by the same chorus, orchestra, and conductor as the Brahms *Deutsches Requiem* also issued by Concert Hall, this tape turns out, as might be expected, to have very similar quality. In this case the enunciation is a little cleaner, although there are still too many hissing sounds. The fullness is there, but the stereo effect doesn't amount to a great deal and the soloists are in rather low relief. (Voice on one side, accompaniment on the other is not higher fidelity but a gimmick.)

This is only the second time the Mass in A flat has been recorded (there is a Vox LP in the catalogue), an indication that even today there are beautiful things awaiting discovery by A & R men.

Schubert, an anticlerical youth of twenty-one when he began the score, deleted "Credo in unam Sanctam Catholicam" from the text, thereby producing a Mass that the church would not use; but its heresy does not extend to its music. Schubertians would do well to investigate this tape; in spite of its flaws, it is still capable of giving pleasure.

R.C.M.

• • SESSIONS: *The Black Maskers: Suite*

Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.  
MERCURY MS 5-16. 21 min. \$8.95.

Perhaps the most persuasive recent evidence of high fidelity's evangelical role in winning friends for contemporary composers is that offered by Howard Hanson's Mercury LP series. And certainly the immediate as well as potential ability of stereo to augment further the effectiveness of such evangelicism is most convincingly demonstrated when one compares the present Hanson taping with its disc version (MG 50106). Brilliant as the latter is, the stereo recording not only reveals the superb orchestral performance even more transparently, but discloses entirely new dimensions of both it and the music.

In this metamorphosis the concert version of Roger Sessions' 1926 score for an Andreyev drama assumes a grander stature than its early admirers ever dared credit it with. No longer just a "promising" example of distinctively American modernism, it now can be clearly recognized as a milestone in native creative achievement. Better still, as reproduced with such electrifying vitality as it is here, *The Black Maskers* becomes at last a work to be sensuously enjoyed as well as academically admired.  
R.D.D.

• • SIBELIUS: *Symphony No. 2, in D, Op. 43*

Philadelphia Orchestra, Eugene Ormandy, cond.  
COLUMBIA NMB 12. 44 min. \$17.95.

On the recently issued new LP (ML 5207) of this work the playing and reproduction are velvety-rich, but Ormandy seems so much concerned with showing off this tonal opulence that he has given us an interpretation far less convincing than the first-rate version (ML 4131) released ten years ago and now discontinued.

In the stereo version, however, some of the interpretative shortcomings seem less apparent than on disc—or is it that the sheer panorama of sound tends to divert one's attention from them? Stereo shows to particular advantage after the first movement, because in the three succeeding movements there is greater dramatic interplay between sections of the orchestra. Most of the instruments can be placed fairly specifically. The trumpets, however, are inclined to

*Continued on page 103*





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spread, leaving little illusion of direction; and the cellos, which sometimes sound rather subdued and lack bite, would have benefited from greater presence. The wider tonal spectrum afforded by the dual-track pickup also reveals a bit of helter-skelter violin playing in the Scherzo.

Comparison with the Kletzki-Philharmonia version (English Columbia BTA 101-2, issued here on LP as Angel 35314) shows the British recording to be rounder and mellower tonally but less incisive interpretatively. The Britishers are not the Philadelphians, by any means, though they play very well indeed. The principal difference is in the superior quality of our domestic wood winds. As noted by R. D. Darrell in his review (June 1957) of the English tapes—the symphony is spread onto two reels—EMI's coaxially mounted microphones help to eliminate the center-hole effect. These tapes also reveal that the orchestra is seated somewhat differently. In characteristic British fashion, the bass is rounder and fuller, and there is less emphasis on the highs, though not to their detriment. P.A.

• • STRAUSS, JOHANN: *Die Fledermaus: Overture; Tales from the Vienna Woods and Blue Danube Waltzes*

Hallé Orchestra, Sir John Barbirolli, cond.  
MERCURY MDS 5-4. 29 min. \$12.95.

• • STRAUSS, JOHANN: *Emperor Waltz; 1001 Nights; Intermezzo; Waldmeister: Overture; Feuerfest Polka*

Vienna State Opera Orchestra, Josef Drexler, cond.  
LIVINGSTON 721 BN. 28 min. \$11.95.

Manchester, England, is a long way from Vienna, and Barbirolli's Strauss farther yet from the *echt* Waltz King. One will listen here in vain for authentic lilt and *Gemütlichkeit*, or even for the zither in *Tales from the Vienna Woods*. What one will hear is grandly recorded "big" concert performances, played by a fine orchestra and authentically reproducing the broad acoustics of the Manchester Free Trade Hall—as well as, less happily, Sir John's maximum contrasts between languishing lyricism and no less romantic, weighty symphonic sonorities. (Originally released on LP in MG 50124.)

Drexler, on the other hand, has unmistakable Viennese feeling for his more imaginatively chosen and varied program, but a too meager orchestra. Despite its size, however, it plays valiantly and is reproduced with admirable crispness in clean, well-balanced, if not markedly sonorous stereo. The zestful treatments and the glassily bright, light percussion bits are particularly effective in the *Feuerfest* Polka and *Waldmeister* Overture. R.D.D.

• • STRAVINSKY: *The Rite of Spring*

South-West German Radio Orchestra

(Baden-Baden), Jascha Horenstein, cond.  
PHONOTAPES S 903. 34 min. \$14.95.

Except for the composer himself (who has yet to appear in stereo as a conductor), Monteux is the incomparable *Sacre* interpreter; and the recent taping of his latest version, with the Orchestre du Conservatoire de Paris, admits no competition on its own grounds. Luckily, Horenstein's reading is radically different: less refined in orchestral performance, far less lyrically expressive, but also more incisive, savage, and overtly dramatic. The present recording, too, while far less translucent and glowing than RCA Victor's, is equally wide-range and more forcefully "biting." Hence, listeners for whom the *Sacre* is primarily a tonal apotheosis of barbaric energy well may find this Horenstein version more exciting. They also may prize it for its use of Stravinsky's 1947 revision of the 1913 score—which does not, however, seem greatly changed, at least insofar as I can determine, from the original. But for most Stravinskians, Horenstein even at his best falls far short of the magisterial Monteux, who reveals so much more eloquently the evocation of primeval mystery which—more than any "barbaric" savagery—appeals most to present-day ears and sensibilities. R.D.D.

• • TCHAIKOVSKY: *The Nutcracker, Op. 71: Suite*

Symphony of the Air (conductorless).  
CONCERTAPES 24-8. 21 min. \$11.95.

Boston Pops Orchestra, Arthur Fiedler, cond.  
RCA VICTOR BCS 62. 21 min. \$8.95.

Fiedler's competent but overly methodical performance is attractively recorded, if by no means as magically as Rodzinski's Sonotapings of the suite in part and the ballet as a whole. But while the Symphony of the Air version also may lack Rodzinski's poetry, it has a special interest of its own—as an invaluable documentation both of that ill-fated organization's brilliant debut and the ability of its former NBC Symphony men to remember so well their Toscanini schooling. This is, of course, the same performance which in David Sarser's single-channel recording was included in the privately distributed LP of several years ago. But the present stereo recording, although made simultaneously, was engineered—according to then current news reports, but unconfirmed by the notes for the present release—by C. E. Smiley of Livingston. In its belated appearance it provides impressive proof that stereo techniques were well beyond the experimental stage even in 1954. The vibrantly clean, well-balanced, and openly spread sound here seems good even by present-day standards and must be particularly praised for its buoyant vitality and authentic reproduction of Carnegie Hall acoustics. R.D.D.

• • WAGNER: *Die Meistersinger: Prelude*  
†Berlioz: *Le Carnaval romain, Overture, Op. 9*

Symphony of the Air (conductorless).  
CONCERTAPES 510. 18 min. \$7.95.

It is sad that Arturo Toscanini's incredible long conducting career fell just short of stereophonic recording. (During his last months with the NBC Symphony, RCA Victor did actually take down a few broadcasts in stereo; but the results, I am told, were unsatisfactory.) Only stereo could have done full justice to the titanic yet meticulously balanced fortissimos that Toscanini evoked from his orchestra. So the conductorless Symphony of the Air tapes, made a few months after the Maestro's retirement, are the closest thing we have to Toscanini-in-stereo.

These performances are, as everybody knows, remarkable facsimiles; the tempos, the precision, the phrasing, the gradations and inflections are all *echt* Toscanini. And the recording is marvelously alive and spacious. Altogether something to treasure. R.C.

## More Briefly Noted

• • Lehar: *Gold and Silver Waltz* (with Waldteufel: *Skaters Waltz*). Sonotape SWB 7003, 16 min., \$6.95.

Rich and gleaming stereo recordings by an apparently small-scaled delegation from the Vienna State Opera Orchestra, but one which—under Armando Alberti's direction—knows how to perform even hackneyed materials with the right glow and toe-tickling animation.

• • Offenbach: *La belle Hélène: Overture; La Périchole* (excerpts). RCA Victor BCS 50, 18 min., \$8.95.

A companion tape to the recently reviewed ACS 49, also drawn from the "Offenbach in America" LP (LM 1990), and including many of the best *Gaité Parisienne* tunes. In Fiedler's vivacious Boston Pops performances and flawless stereo recording, this is vintage musical champagne guaranteed to exhilarate.

• • Sousa: *Powhatan's Daughter; The Dwellers of the Western World: Suite; The Stars and Stripes Forever*. WFB 1401 S 2, 20 min., \$9.98.

Welcome revivals of two of the March King's less familiar works, one inconsequential for all its blustery vigor, but the other a curious series of tone paintings purportedly depicting the Red, White, and Black Man in America. The Allentown Band under Albertus Meyer plays them spiritedly and brings a refreshing briskness to the usually more pretentious *Stars and Stripes Forever*. Strong, broad recording and the unreverberant acoustics of performances heard out-of-doors or in a large armory.

• • Solisti di Zagreb: "Eighteenth Century Christmas." Vanguard VRT 3017, 26 min., \$11.95.





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The major part of the similarly titled LP program and of far more than seasonal interest for its high-strung, yet heartfelt performances of the Corelli and Torelli *Christmas Concertos*, Op. 6, No. 8, and Op. 8, No. 6 respectively. Unfortunately the added Bach chorale-preludes (*Vom Himmel hoch*, S. 606; *Jesu, Joy of Man's Desiring*, S. 147, No. 10; and *Lobt Gott*, S. 609) are played in romanticized yet colorless string transcriptions by Kelemen, doing scant justice either to the lovely music or to Janigro's musical insights.

- • Leonard Sorkin and George Sopkin. Violin and Cello Recital. Concertapes 23-2B, 31 min., \$11.95.

Solo rather than duo performances (with piano accompaniments by Alexander Joseffer) of mostly familiar materials, played with grim earnestness and strongly recorded, quite close-to, under rather dry acoustic conditions. Most interesting are the Bartók *Rumanian Dances* by Sorkin and Sopkin's Saint-Saëns *Allegro appassionato*, Op. 43—the last apparently never recorded before in this country.

- • Sorkin Symphonette. Vivaldi: Concerto Grosso in D minor, Op. 3, No. 11; Mozart: *Eine kleine Nachtmusik*; Bach-Stoessel: Prelude in E. Concertapes 23-3A, 29 min., \$11.95.

Originally released some years ago in a single-channel taping, this small-string-ensemble program of unflaggingly energetic, if at times overvehement, performances still seems admirably recorded, although it would benefit by more reverberation and closer channel blending. Albert Stoessel's transcription of the whirling Bach Prelude, from the sixth sonata for unaccompanied violin, S. 1006, makes for particularly exciting and—with its antiphonal part writing—effective stereo listening.

- • 1957 Chicago-New York Audio Show Stereophonic Demonstration Tape. Sonotape CNY, 13 min., \$6.95.

If you missed the shows themselves, you still can share in the dramatic sonic experience of the sensational Sonotape demo-sampler of vivid bits from various current stereo releases; a mercifully brief, yet startling enough, series of natural and man-made sound effects; plus concise commentary by Lloyd Moss and his incredulous parrot-stooge, Henry.

- • Black Watch Pipe and Drum Tunes. Black Watch Highland Regiment Band. Phonotapes "Cameo" SC 410, 9 min., \$4.98.

Anyone who has heard the Scottish band in its American appearances will treasure this memento which in stereo (far more impressively than in last year's single-channel taping) preserves not only the shrill pipings and thunderous drummings themselves, but also the dramatic sense of constant motion as the band marches round and round.

Continued on page 106

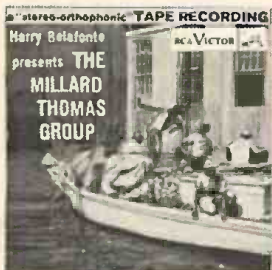




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- • "In a Monastery." Omegatape ST 55, 14 min., \$8.95.

This has nothing to do with Ketelbey's famous piece, but is a completely off-the-beaten-path documentation of the spacious acoustics of the Vendanta Society's Ramakrishna Monastery in Southern California and the chanting of its male choristers, variously accompanied by an Estey harmonium and Indian or Balinese percussion instruments. I can't find much genuine artistic substance in musical director James Barnes's own compositions, but the excerpts from the *Aratrika* Service and Bengali hymn *Kandana Baba Bandana* have considerable exotic fascination as well as unmistakably genuine fervor.

- • "Railroad Sounds—Steam and Diesel." Audio Fidelity AFST 1843, 26 min., \$12.95.

The motional illusions possible only in stereo give the present taping an incalculable advantage over its LP version, but nearly a half hour of these only too realistic switching-yard huffings and puffings, clankings and bangings, whistlings and hootings, is likely to be too much for all except fanatical railroad buffs or sheer-sound-fanciers.

- • "King of Organs." Bill Flynd, N. Y. Paramount Theatre Wurlitzer. Cook 1150 ST., 33 min., \$12.95.

The only recording in Emory Cook's stereo-tape-debut list not previously released in binaural-disc form furnishes irrefutable evidence that an Old Master can learn new tricks while forgetting none of his old ones. The program here is conventional intermission pops stuff, varied by a couple of sentimentalized spirituals and a quasi-exotic *Andalucia*; but Floyd eschews the worst excesses and "novelty" effects of his console colleagues, his famous Wurlitzer has uncommonly attractive tonal qualities, and the present recording—while never sensationalized—is the finest of its kind to date, especially in its authenticity to the expansive Paramount Theatre acoustics and the varied locations (in depth as well as lateral spread) of its multitudinous pipe-choir sound sources.

- • "The Merry Macs: In Stereoville." Stereotape ST 9, 12 min., \$7.95.

In spite of its somewhat gruesome program title, this group sings with infectious rhythmic vitality as well as professional precision and avoidance of overfancy barbershop mannerisms. The responsive passages of *Jingle Jangle* are particularly well suited for stereo reproduction, and the close recording is excellent of its kind except for its unduly heavy accentuation of the string bass in the accompanying rhythm section.

- • "Monk's Music." Thelonious Monk, piano. Riverside (via Livingston) RT 7-20 BN, 32 min., \$11.95.

Not everyone, least of all myself, can dig Monk's oddly original talents, especially in the baffling *Off Minor* and *Epistrophe* included here; but the way-



wardly rhapsodic *Ruby My Dear* is more communicative, and the jaunty *Well, You Needn't* tosses responsive passages around in a manner ideally suited for stereo reproduction. Coleman Hawkins on sax and Art Blakey on traps are outstanding among the pianist-leader's sidemen.

• • "Patti Page: In the Land of Hi-Fi." Pete Rugulo's Orchestra. Mercury MBS 3-2, 26 min., \$10.95.

Energetically stimulated by Rugulo and his men, Miss Page tries her best to jazz things up (and even go sultry in *Love for Sale*); but she only sounds convincing when she reverts to her natural straightforward balladeering—as in the eloquently accompanied *I Didn't Know about Love*. The recording is admirably clean and well blended, and happily for once the soloist is not too closely miked.

• • Presenting Scofield and Austin and Twin Ivories. Stereophony A 130-1; two 5-in., 16 min., \$6.95 each.

The same duo of Eddie S. and Bill A. is featured, with rhythm accompaniment, in both reels. In the former Mr. S. presides at the console of a Hammond organ whose squally sonorities expunge most of the otherwise favorable impressions of rowdy liveliness in *Twelfth Street Rag*, *Alabama Bound*, etc. But when both soloists are engaged with piano keyboards, as in the second reel, their ragtime virtuosity is far more relishable, especially in a zippy *Sweet Georgia Brown* and an amusing *Chopsticks Fantasy*. Here, too, they also provide a welcome contrast in a quietly lyrical *Snowfall* which shows off best of all the clean, smoothly spread stereo recording.

• • "Sentimental Favorites." Lenny Herman Ensemble. Livingston 1098 BN, 27 min., \$11.95.

This example of "The Mightiest Little Band in the Land" includes mildly ragged versions of *Londonderry Air* and *Humoresque* in addition to more orthodox dance fare, featuring an admirably steady beat, occasional deft bits of piano playing, and bright recording—but also Lennie's own omnipresent accordion and "organo."

• • "Four French Horns Plus Rhythm." Mat Mathews, accordion. Dyna-Tapes DY 3001, 28 min., \$11.95.

Mathews' genuinely artistic accordion here shares honors with Joe Puma's scarcely less fine guitar playing and the mellow sonorities of a French-horn quartet starring Julius Watkins in occasional solo passages. The ensemble as a whole does best with the gravely expressive *Come Rain, Come Shine* and a haunting *Lobo Nocho*; but the six other pieces are also imaginatively scored and performed, while the not-too-close or too-dry recording, characterized by its achievement of notable "spread" despite the rather marked channel separation, is extremely effective throughout.

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Stereo Balance

SIR:

Perhaps you can help me to solve my stereo problem.

First of all, my components are all pretty well matched and in good working order, so I doubt that my trouble can be blamed on them.

It just seems that I can take any one single stereo tape and set my volume and tone controls to get an almost perfect stereo effect from my loudspeakers. Now then, this is fine, but when I put on a stereo tape made by a different company, all of the balance I had on the previous tape is lost, and I have to run around re-setting all of my controls to regain the correct balance once again.

Spencer J. Helms  
Far Rockaway, N. Y.

*Any complete solution of the balancing problem probably is impossible, since it involves so many complex factors: various stereo-tape manufacturers' practices; the varied acoustical conditions (and natures of the particular music at hand) of recordings, even those made by any one manufacturer; and, perhaps most significant of all, the varied room acoustics and aural tastes of home listeners.*

*However, it can be safely said that—as a rule—most home listeners tend to worry over proper balancing in inverse ratios to their stereo experience: as they grow accustomed to stereo, they tend to settle on “standard” (for them) control adjustments which serve satisfactorily for the majority of their tapes and which have to be varied only in exceptional instances. Perfectionists, of course, are less easily satisfied and will continue to seek “ideal” adjustments not only for different makes but even for individual tapes. For them, the only suggestion that can be offered here is the obvious one of calibrating one’s controls and penciling the “ideal” settings for each tape on its reel box, so that the controls can be properly preset before replaying without duplicating one’s original experiments.*

*Normally, tone control adjustments are best confined to matching one’s system to specific listening-room acoustical conditions and individual aural tastes, and these should not require constant readjustment for different tapes. Loudness, or volume, control readjustments are certainly*



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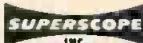
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required more frequently, yet with experience specific settings should be found which are suitable either for most tapes of a given manufacturer or for most tapes of specific types of music or specific recording locales.

In time, the problem is sure to become less troublesome as recording and processing techniques become more consistently uniform. At present, it remains a nuisance for some listeners, a provocative challenge for many others.

### Tape-Storage Precautions

Sin:

What special precautions should I take in storing my stereo tapes? I know that magnetic fields must be avoided and that temperature and humidity extremes are dangerous, but under ordinary living-room conditions, do I need to go so far as to buy metal cans to store my tapes in?

W. A. Miller  
New York, N. Y.

*In professional practice irreplaceable master tapes are stored in metal cans (sealed with adhesive tape) for complete safety insurance, but under normal conditions this is hardly necessary for replaceable tapes in home libraries (although it is recommended for any unusually valuable items or those most easily damaged—i.e. test tapes). However, care should be taken to make sure that your tape shelves are placed well away from radiators and other heat sources as well as from any possible source of radiating magnetic fields, such as power transformers and loudspeakers. And when demagnetizing your tape-recorder heads, make sure never to operate the demagnetizer close to your tapes.*

*For maximum (acetate-base) tape life, the temperature range should be 60° to 70° Fahrenheit and the relative humidity range 40% to 60%, but the somewhat wider ranges normally encountered in living rooms are not likely to have harmful effects unless there are long intervals of high temperature combined with either very high or very low humidity. If a tape has been subjected to such temperature and humidity extremes, it should be returned to normal conditions before playing. (Mylar-base tape, of course, is much more resistant to temperature and humidity effects than the usual acetate-base type.)*



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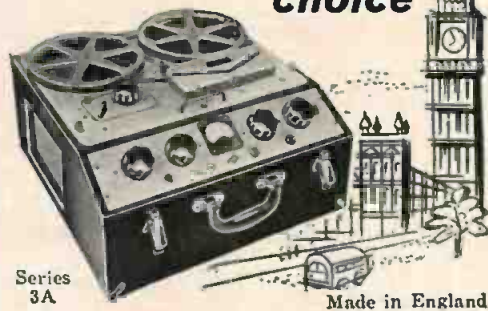
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## ON THE COUNTER

Ampro is now stacked—their 758 L TAPE RECORDER has stacked stereo heads (anyone still left staggering?). Contains built-in speakers for one channel and may be purchased with or without built-in amplifier; operates at 7 1/2 or 3 3/4 ips. No price specified.

Two models from Telematic are available either in kit form or completely wired. An AM-FM stereo TUNER sells for \$69.95 as the KB-402 (kit with prewired FM front end) or \$99.50 as the KB-402W (wired); sensitivity claimed is 0.9 for 20 db quieting and 1.8 for 30 db quieting; frequency response is within 1 db from 20 to 20,000 cps. A stereo AMPLIFIER with two 20-watt channels sells for \$82.50 as the KB-403 (kit) and \$109.50 (wired) as the KB-403W; frequency response is said to be within 0.5 db, 20 to 20,000 cps. Cages are available for both units at \$3.95.

Tandberg's Model 3-Stereo TAPE RECORDER/REPRODUCER has two built-in playback amplifiers, three-speed reproduction (1 1/2, 3 3/4, and 7 1/2), and comes equipped with crystal mike and 12 ft. of mike cable. The unit sells for \$369.50, or for \$469.95 as the Model 3-266 Stereo with matched speakers.

With the Westrex stereo disc the news of the moment, the first press releases on 45/45 stereo playback cartridges are starting to trickle in. Fairchild's Model 603 STEREO CARTRIDGE consists of two coils, one placed inside the other, mounted at right angles to each other. Vertical components produce an equal and in-phase output from both coils while lateral components give an equal but out-of-phase voltage from both. The cartridge is mounted in a specially modified arm and uses a 1/2-mil diamond stylus. The combination arm and cartridge is being produced on a limited basis for \$250 (ouch).

Shure is marketing a stereo PLAYBACK ADAPTER KIT designed for all Revere and Wollensak tape recorders. It consists of a stacked stereo head and is easy to use: the old head is removed and replaced by the new one: one set of leads goes to the amplifier and speaker in the recorder, and the other set is carried to the existing hi-fi system. No price is stated.

A new series of stereo RECORDED TAPES has been announced by Livingston. These 5-in. reels are called Livingstonettes and are available in either stacked or staggered form for \$6.95 each.

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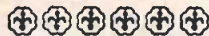
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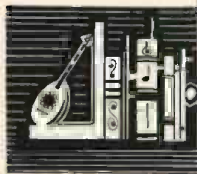
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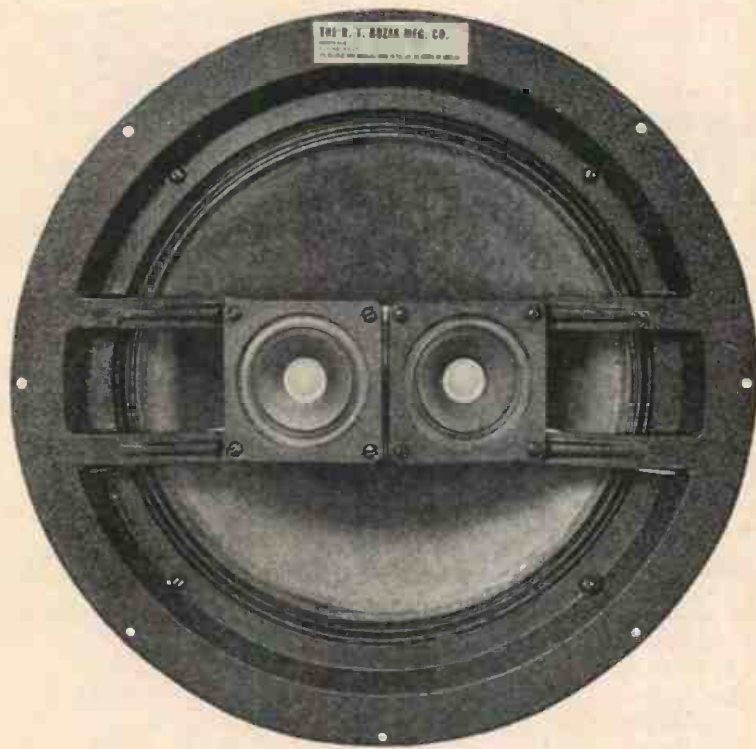
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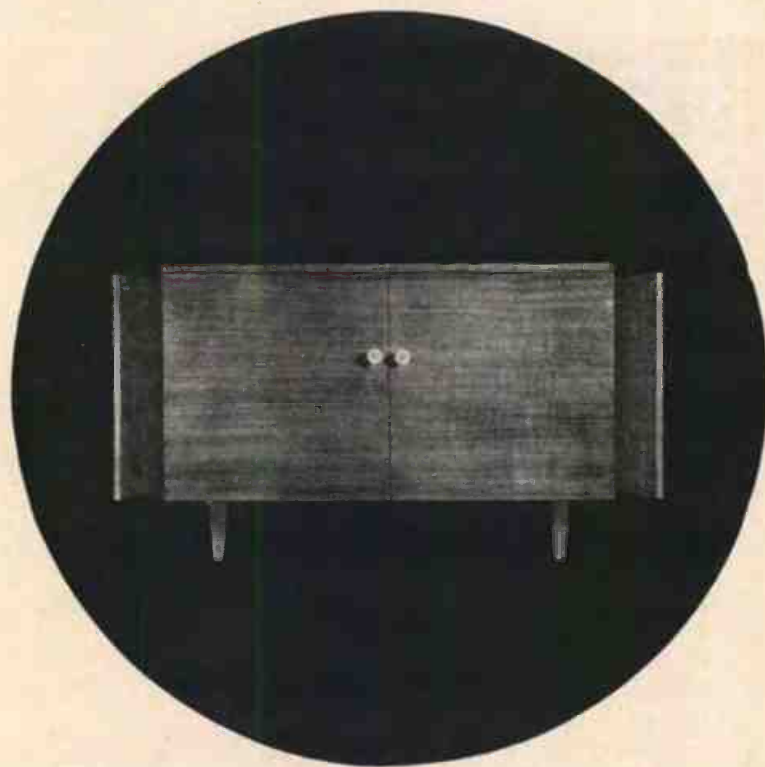
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## Tested in the Home

Equipment reports appearing in this section are prepared by members of HIGH FIDELITY's staff, on the basis of actual use in conjunction with a home music system, and the resulting evaluations are expressed as the opinions of the reviewer only. Reports are usually restricted to items of general interest, and no attempt is made to report on items that are obviously not designed for high-fidelity applications. Each report is sent to the manufacturer before publication; he is free to correct the specifications paragraph, to add a comment at the end of the report, or to request that it be deferred (pending changes in his product), or not be published. He may not, however, change the report. Failure of a new product to appear in TITH may mean either that it has not been submitted for review, or that it was submitted and was found to be unsatisfactory. These reports may not be quoted or reproduced, in part or in whole, for any purpose whatsoever, without written permission from the publisher.

### Dynakit Mark III Amplifier

**SPECIFICATIONS** (furnished by manufacturer): a single-chassis basic power amplifier kit. **Rated power:** 60 watts. **IM distortion:** less than 1.0% @ 60 watts out; less than 0.5% @ below 50 watts out. **Frequency response:**  $\pm 0.1$  db, 20 to 20,000 cps;  $\pm 0.5$  db, 6 to beyond 60,000 cps. **Power response:**  $\pm 1$  db from 60 watts, @ below 1% harmonic distortion, 20 to 20,000 cps. **Square wave response:** essentially undistorted 20 to 20,000 cps on loudspeaker load. **Sensitivity:** 1.6 RMS in for 60 watts out. **Hum and noise:** over 90 db below 60 watts. **Damping factor:** 15. **Input:** high-level high-impedance from control unit. **Controls:** output tube bias adjust; AC power. **Outputs:** 4, 8, and 16 ohms to speaker. **Tubes:** 6AN8, 2—KT-88, GZ34. **Dimensions:** 9 in. long by 9 wide by  $6\frac{1}{4}$  high. **Price:** \$79.95. **MANUFACTURER:** Dynaco, Inc., 617 N. 41st St., Philadelphia 4, Pa.

Offering 10 more watts of power at a going rate of a dollar per watt, the Mark III Dynakit aspires to even lower distortion at normal operating levels than the 50-watt Mark II, that was TITHed in the May 1956 issue. And, although it may be difficult for Mark II users to believe, the Mark III Dynakit does sound a shade better than its predecessor.

The new model has some refinements that were not found in the Mark II; a B+ filter choke, an additional filter stage on the bias supply, a 4-ohm output tap, and KT-88 output tubes in place of the Mark II's 6CA7s. The kit comes with most of its components already attached and soldered to a compact printed-circuit board, and even the transformer leads are pre-cut to length, stripped, and solder-tinned. Construction entails nothing more than bolting the transformers, sockets, and circuit board to the steel chassis, wiring them together, and adding a few other small parts under the chassis. Total working time: about 3 hours.

No problems were encountered in wiring our sample unit. Everything went into place cleanly and neatly, the instructions were lucidly written and free of ambiguities, and even the output tube bias adjustment procedure has been made about as foolproof as it can be. When certain types of output tube are operated at or near their maximum output power capacity, their bias voltage is likely to be extremely critical—a slightly incorrect setting will increase distortion or wear out the output tubes

in a matter of months. The manufacturer had found that some Dynakit Mark II owners were having troubles as the direct result of measuring the bias voltage with inaccurate test meters. To avoid this problem, the Mark III and later model Mark IIs are equipped with a precision resistor connected in series with the output tube cathodes, and brought out to a test point at the preamp-power outlet socket. The value of this resistance was so chosen that, when the output tubes are properly biased, they will pass just enough current to produce 1.56 volts across the resistor, and 1.56 happens to be the exact voltage available from a fresh flashlight battery. Consequently,



The Mark III: 60 watts for \$80.

the accuracy of your test meter is of no significance; you merely take note of its reading from a new flashlight cell, and then adjust the amplifier's bias control until the same reading is obtained between the bias test point and the amplifier chassis.

The extra B+ and bias-supply smoothing are welcome additions to the new Dynakit, too, since they make the amplifier's hum level much less dependent upon output tube balance, and give more assurance that the hum specification will still be met after many months of use.

On our instrument tests, the completed Mark III ex-



ceeded all its specifications by a healthy margin. Low-frequency square-wave tests showed a slight downward tilt (indicating a few degrees of bass phase shift and normal sub-sonic attenuation), while high-frequency square waves came out of the Mark III with scarcely a trace of modification. The amplifier's high-frequency stability was found to be almost completely unaffected by typical or atypical loads, including the heavy capacitive load imposed by an electrostatic tweeter. Bass stability was close to perfect, also regardless of output loading.

Direct comparison between the sound of the Mark II and Mark III Dynakits revealed a very slight difference in character, but I found it hard to decide which I preferred. Subjectively, the Mark III seemed to have a subtly sweeter high end, and a better-defined, but slightly less sumptuous low end than the Mark II. Both amplifiers are equally transparent and lucid, both are almost totally free of coloration, and both can deliver persuasively effortless, clean, and very musical sound at low or very high listening levels.

On the basis of its sound alone, I think I would choose the Mark III. Its other characteristics would simply strengthen my conviction that this amplifier is an excellent choice for the kit-building music listener who considers the best present-day sound reproduction to be not quite good enough.—J. G. H.

**MANUFACTURER'S COMMENT:** The Mark III Dynakit costs only \$4.95 more than the 4-ohm-output model of the Mark II. Therefore, its increase in price represents a cost of less than 50¢ per watt—certainly an all-time low price for increased power. In addition to the increased power, we would like to mention that the appearance of the Mark III has been improved over that of the Mark II, and its finish has been designed to harmonize with that of the Dynakit pre-amplifier.

## EICO Standard Speaker System

**SPECIFICATIONS** (furnished by manufacturer): a two-way loudspeaker system incorporating direct radiators for middle and high frequencies and rear horn loading for low frequencies. **Frequency range:** essentially flat from 45 to 20,000 cps, useful range from 30 to 40,000 cps. **Impedance:** 16 ohms. **Power rating:** 30 watts program. **Dispersion:** 180 degrees horizontal, 90 degrees vertical. **Dimensions:** 36 in. high by 15½ wide by 11½ deep. **Finishes:** mahogany, walnut, or blond birch. **Price:** \$139.95 in mahogany or walnut; \$144.95 in blond. **MANUFACTURER:** Electronic Instrument Co., 33-00 Northern Blvd., Long Island City 1, N. Y.

This speaker has aroused considerable interest, discussion, and disagreement among HIGH FIDELITY's staff members. Some who have heard it think it possibly the most musical and most realistic-sounding thing in its size or cost range. Some are less enthusiastic about it, conceding its smoothness and freedom from distortion, but maintaining that its sound is short of impact, even muted. Relevant to this may be the fact that the EICO is more dependent upon room acoustics than most speakers, probably in part because of its highly unorthodox design by Stuart Hegeman.

The top and three upper side areas of the EICO enclosure are open and covered with grille cloth. At the bottom of this open space is the woofer, face upward, with its rear surface opening into the enclosure below. Directly above the woofer is a concentrically mounted tweeter unit, with a small inverted cone attached between its mounting bracket and the end of the woofer's center pole piece. This cone is immobile, serving only to improve the loading and the dispersion of sounds from the top of the woofer cone. Concentric with this fixed cone is another inverted cone which is attached to the rim of the woofer's voice coil form, to act as a "whizzer."

The tweeter cone is essentially the same as that at the center of the woofer, except that this is the *only* cone

driven by the tweeter. This lily-shaped cone is about 4 inches high, and is attached to the perimeter of the tweeter's voice coil. As this cone moves up and down, its circumference at any given distance from the face of the tweeter will vary, compressing and rarifying the surrounding air in much the same way as an ordinary cone, except in this case the air disturbances are radiated outward in all directions instead of from an essentially flat or plane surface. As a result, there is no apparent change in high-frequency response at any point around the cone, and there is no possibility of horizontal high-frequency beaming. In addition, the cone's lily shape and its internal loading cone help to provide vertical diffusion, so this and the outer radiation combine to create an essentially hemispherical radiating pattern.

Behind the woofer cone is a split horn using a conical flare instead of the more usual exponential expansion. Although typically less efficient than exponential horns, conical horns have more gradual cutoff below their low-fre-



*Vertical woofer mounting and a lily-shaped tweeter give the EICO Standard essentially non-directional distribution.*

quency design limit, and thus give better cone loading (for lower distortion and improved transient response) at extremely low frequencies. However, conical horns are not inherently capable of maintaining linear response throughout the bass range, so EICO has selected a high-efficiency woofer, and electrically equalized it to fill out the system's bass range. The horn mouths are terminated with slots, which further improve the loading on the cone, help to smooth out the speaker's impedance characteristic, and add an additional octave to the bass response.

There are two Helmholtz resonator chambers adjacent to the horn throat. These function like selective mufflers, absorbing controlled amounts of energy at those frequencies where horn resonances and internal reflections would otherwise create response peaks. The output from the horn is slightly lower than that from the front of the woofer cone at middle frequencies. Balance is obtained by a variable equalizing circuit in the crossover network, which allows midrange adjustment to suit the acoustics of the listening room or the personal taste of the listener.

The result of this design is that highs and middles spray out horizontally in an almost complete circle, rather than projecting forward in a beam, and this may account for the EICO's susceptibility to its environment. A conventional loudspeaker in a large room directs its output toward

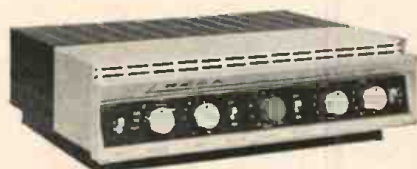
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Pictured above are three Bell amplifiers with the daring "new look" in high fidelity — a sleek, slim silhouette, only 4 inches high — and the feature that women like best of all: Bell's exclusive Magic Touch-Control.

Now comes the Bell FM-AM Tuner, all decked out in a rich saddle-tan finish that matches perfectly with the Bell high fidelity amplifier in your home entertainment center. Made by Bell with *more* features for its *modest* cost, this FM-AM Tuner has a low drift FM oscillator that keeps you "on signal" even during warm-up periods.

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## SPECIFICATIONS...

for your information:

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FM Sensitivity: 2  $\mu$  V for 20 db quieting.  
AM Sensitivity: 5  $\mu$  V for 20 db a/n.  
FM Frequency Response: 20-20,000 cps  $\pm$  1 db.  
AM Frequency Response: 20-5,000 cps  $\pm$  3 db.

Additional specifications available from your Bell dealer or write Bell Sound Systems, Inc., 555 Marion Road, Columbus, Ohio.

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Columbus 7, Ohio  
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IN CANADA: Thompson Products, Ltd., Toronto  
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## TESTED IN THE HOME

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the listener, so that even at some distance, the sound coming directly from the speaker easily overrides the sound echoing from the walls and ceiling. The room's acoustics affect the sound mainly in the lower frequencies. The EICO, however, does not direct its sound in any one direction. When listened to from a distance in a large room, the sound heard may consist of, roughly, half room reverberation and half direct sound. So if the room has any pronounced resonances, the EICO will bring them out more than will most systems.

Experiments conducted in one large, fairly live room showed that the resonance effect could be controlled simply by sitting closer to the speaker. This is, incidentally, one of its virtues: it yields comfortable and convincing sound when heard from as close as two feet.

The EICO's bass performance was similarly influenced by its environment (as is true with all loudspeakers), so listener reactions to its low end varied from "remarkable" to "unimpressive." In one room, the bass response slid off fairly rapidly below 60 cycles; in another (smaller) room, apparently linear response was maintained to around 40 cycles. In no case was there any detectable doubling, and in all cases the bass was very tightly controlled and free from hang-over effects.

In my own fairly small living room, where it behaved to best advantage, the EICO Standard system proved able to create a remarkable illusion of realism from all types of program material. Circular radiation, as G. A. Briggs of Wharfedale pointed out some years ago, not only takes the curse off the point-source but, by bringing the backing wall into play, moves the apparent source *behind* the speaker. Indeed, when I played some tapes that I had recorded from a microphone distance of, say, eight feet, the EICO speaker seemed to put the musicians precisely eight feet behind the system.

String tone was reproduced with a smooth, gutty richness. At times some hearers remarked on a subtle high-frequency edginess in the sound—an effect aptly described by one listener as little sonic whiskers, but since this was absent from some recordings, it could conceivably have been peaks in the recording microphones. The speaker's useful upper range extended to well beyond my 16,500-cycle hearing limit, and its entire spectrum seemed very linear and notably free of peaks and dips.

The EICO was an outstanding reproducer of wood-wind and string timbres, and while brass was also very felicitously portrayed, there was not the projection or bite so dear to lovers of dramatic sound. Bass transients were well handled and, perhaps oddly, some of the deepest bass notes were heard from this speaker in small listening rooms. There was never any sensation of two sound sources; the speakers blended faultlessly.

My conclusion about the EICO is that, under ideal conditions, it can sound most impressively realistic, and is describable as an eminently musical reproducer. Ideal conditions seem to imply an average-size or smaller living room, or fairly close listening in a large room. A note of caution may be in order, though: what we tested was a carefully crafted sample. This system probably requires a great deal of precision in assembly, and quality control will be of great importance as production assumes real volume.

I have not tried two of these systems for stereo, but the EICO's compactness and dispersion characteristics would suggest unusual suitability for such application.

For \$140, this is a veritable bargain. Now, what about a kit for, say, \$100?—J.G.H.

**MANUFACTURER'S COMMENT:** The reporter is right about the unusual suitability of the EICO HFS-2 system for stereo. Its wide dispersion and lack of beaming give coverage all over the whole room, so it is not necessary to focus the speaker or to sit in a particular spot in the room. While the speaker system has outstanding advantages for average rooms, it has been used with excellent results for stereo demonstrations in large auditoriums.

May we also add that the EICO speaker system was field-tested for a full year in small-lot production by its designer, A. S. Hegeman (Hegeman Laboratories), and received excellent customer acceptance. At the onset of full-scale production by EICO, it became feasible to introduce further refinements in the manufacture to improve the speaker's performance and structural strength, as well as to insure a highly uniform product. Every loudspeaker system is individually and extensively tested before it leaves the factory.

The "little sonic whiskers" which TITH's reporter observed in the sound of the sample speaker were traced to a minor peak in its upper frequency range. This has been eliminated in subsequent production models of the Standard system.

## Norelco Continental Tape Recorder

**SPECIFICATIONS** (furnished by manufacturer): a three-speed, half-track portable tape recorder. **Frequency range:** 40 to 16,000 cps @ 7½ ips; 50 to 8,000 cps @ 3¾ ips; 60 to 4,500 cps @ 1½ ips. **Signal/noise ratio:** 54 db. **Speed variation:** 0.2% @ 7½ ips; 0.3% @ 3¾ ips; 0.35% @ 1½ ips. **Reel capacity:** 7 in. **Inputs:** two; from microphone, and radio or high-level phono. **Controls:** volume, treble tone, push buttons for Play, Record, Pause, Rewind, Stop, Fast Forward, Off, 1½, 3¾, 7½. **Rewind time:** 2 min. for 1,200 ft. **Adjustment:** bias current. **Outputs:** two, at low impedance, to external amplifier and loudspeaker. **Tubes:** EF-86, ECC-83, EL-90, EZ-90, EM-81. **Dimensions:** 16 in. wide by 14 deep by 8¾ high, over-all. **Weight:** 28 lb. **Price:** \$269.50 East of the Rockies; \$279.50 West Coast. **MANUFACTURER:** North American Philips Co., Inc.; 230 Duffy Ave., Hicksville, N. Y.

By stressing operating simplicity rather than versatility, Norelco's design engineers have produced a moderately-priced recorder that is literally simple enough for a



*The Continental has piano-key controls.*

child to operate, yet is capable of producing superb tapes. With the exception of volume and tone control, all of the Continental's operating functions are selected

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# VERSATILE

*Most Versatile Complete Amplifier on the Market*

This entirely new amplifier... latest model of the H.H. Scott 210 series gives you unlimited versatility. To name just a few features: front panel speaker selector switch; tape monitor switch on front panel; entirely new chassis and 36 watt power stage using 6CA7 tubes for better cooling and improved performance; complete tape recording facilities. The new chassis is designed for maximum accessibility of all external connections.

The 210F includes a completely new Dynamic Noise Suppressor with separate controls for low frequency and high frequency noise suppression. This exclusive H.H. Scott development suppresses the rumble from old record changers... the scratch from worn records... without blocking the music.



Famous musicians like guitarist Andrés Segovia choose H. H. Scott components for their own homes.



Three position speaker-selector switch lets you use either of two speaker systems, or both at once.



Completely redesigned chassis packs more power into a limited space. This new design keeps parts cooler for longer operating life.

If you use a tape recorder, the 210F gives you almost unlimited versatility. Included are two special output connections; instantaneous monitoring switch on front panel; NARTB tape playback channel for pre-recorded tape.



Perfect companion to the 210F is the famous H.H. Scott 330C AM-FM Stereophonic tuner... the only quality tuner on the market designed for either monaural or stereo operation. \$224.95

**ADDITIONAL TECHNICAL INFORMATION:** Input facilities: two low level magnetic inputs, three high level inputs — tuner, tape, TV; Frequency response flat from 19 cps to 35 kc; harmonic distortion less than 0.5%; first-order difference-tone intermodulation less than .25%; total noise and hum 80 db below full output; speaker output 3 to 24 ohms; dimensions in accessory mahogany case 15 1/2" w x 5" h x 12 1/2" d. \$189.95. Choice of handsome accessory cases \$9.95 and \$19.95. Prices slightly higher West of Rockies.



Shown below: The New H. H. Scott 36 Watt 210 F complete amplifier

Furniture and Accessories Courtesy Rapids Furniture, Boston.



H. H. Scott, 111 Powdermill Road, Maynard, Mass. Export Dept: Telesco International Corp., 36 West 40th Street, New York City

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## TESTED IN THE HOME

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by piano-key push buttons. To start the unit running, you simply depress that key which corresponds to the desired operating speed (7½ or 3¾ ips, etc.). This turns on the motor and amplifier, and selects the proper tape equalization. The tape loads easily into a straight-line slot in the head assembly, and the unit may be started in the Record or Play mode by depressing the appropriate key control. A safety interlock button prevents accidental movement of the RECORD key.

The high-level input is electrically isolated from the microphone channel, so that a limited form of mixing may be carried out between the mike and, say, a phonograph unit. The recorder's volume control varies both inputs simultaneously, but if the high-level source has its own volume control, this can be used for balancing the two channels.

The Continental's record level indicator is a relatively new type of electron-beam "magic-eye" tube, which gives an unusually wide range of visual volume indication. The indicator lights as soon as the recorder warms up, and is permanently connected to the high-level input. As long as the PLAY button is not depressed, any signal fed into the high-level input will register on the volume indicator, so the recording level may be set before starting to record. Alternatively, the PAUSE button may be used during any normal-speed operating mode, to stop or start the tape motion instantly without disturbing any of the control settings or without adding clicks while recording.

There are two output connections, labeled OUTPUT and SPEAKER. Both are taken off following the recorder's 5-watt single-ended power amplifier stage, and both pass through the output transformer to provide a nominal 6-ohm output impedance. The SPEAKER output is, of course, for an external loudspeaker. (There is a small



*The unit will operate with its lid closed.*

speaker in the recorder, which is suitable for any non-critical listening. The recorder's cover has quite an effect on this, by the way, so keep the cover closed when listening to the built-in speaker.) When a jack is inserted into the OUTPUT connection, however, the amplifier circuitry is automatically modified to cut the tone control out of circuit, silence the loudspeaker, and drop the output voltage to a level comparable to that from a typical high-level input source.

Both inputs to the Continental are permanently isolated from its output connections. This means that all programs

being recorded must be monitored directly through the main system instead of through the recorder, which is all right as long as the external tuner or preamp has a special tape output or two paralleled outputs. However, it also means that headphones cannot be used for monitoring . . . a distinct disadvantage when using the recorder for on-location recording jobs.

Finally, there are two "extra" features on the Continental which deserve honorable mention. One is a three-digit revolution counter which facilitates easy cueing to any spot within the length of a tape. The other is a relay-actuated shutoff switch, which will bring the mechanism to a halt when a strip of metal foil (applied to the tape by the user) passes through the head assembly.

Instrument tests on the Norelco Continental showed its distortion to be about on a par with that from most professional machines. Its speed regulation, judged by ear, appeared to be well within its specified limits at each speed. Hiss level was very low, and hum was measured at 48 db below tape overload level. Our tests showed frequency response at 7.5 ips, from the OUTPUT connection, to be within +0 to -2.5 db from 40 to 14,000 cycles, and within  $\pm 1$  db from 50 to 13,000 cycles. This is excellent performance at this operating speed, and the recorder's low distortion is ample proof that its frequency response is not being tricked up by dubious means.

The tone control gave a boost and cut range of about 10 db at 10,000 cycles, for signals coming out of the SPEAKER output connection. Its normal flat position, for tapes made on the Continental, occurred at the mid-way setting of the control (corresponding to figure 3 on the panel calibrations). When playing a tape recorded to the NARTB standard equalization characteristic (which is used for all commercially recorded tapes), the output should be taken from the SPEAKER connection, and the tone control should be set at a little above the 2 mark on its dial. On our unit this gave playback equalization accuracy within  $\pm 1.5$  db from 50 to about 12,000 cycles when listening to commercially made tapes. The slight deviations that occur tend to augment the extreme low end (which for some tapes is an audible asset), give a slight softening of the extreme high-frequency end, and create an over-all flavor of subtle brilliance.

Recording and playing its own tapes, the Continental proved able to reproduce almost flawlessly anything fed into it. This would suggest that, if you use a good enough output transformer in a tape recorder, passing the signal through this need not seriously degrade the sound.

Mechanically, the Continental handled splendidly. High-speed functions were smooth, winding was so even that a rewind tape came out looking like a fresh reel, and starts and stops were gentle enough to allow safe usage of the extra-thin, extra-fragile, double-play tapes. The mechanism seemed unusually immune to tape "bubbles" caused by uneven tape unwinding or sticky splices, and modulation noise (the roughness that often accompanies taped high-frequency tones) was lower than that of some professional recorders.

All push-button controls are interlocked so that tapes cannot be damaged by pushing the wrong key at the wrong time. The keys function easily and positively, but I would hesitate to venture a guess as to how long the latching mechanisms (which hold down the keys when they are depressed) will stand up with prolonged use. I should also suggest, strongly, that Norelco include a schematic diagram with each recorder, if for no other reason than to assist a repair technician in times of distress. A schematic would also be of interest to the user who wishes to know why as well as how.

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monte carlo



decorator



barrington



fiesta

# LIVE SOUND

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to a Weathers speaker

Listening is your dynamic proof! With any Weathers Speaker System you'll hear the full range of sound audible to the human ear...sound re-created at any volume, any frequency, to "natural perfection". Audiophile or beginner, a Weathers Speaker is your *finest source* to professional sound within your own home. This achievement is made possible by Weathers exclusive sonic principles: "radial damping" backwave control, exclusive multiple octave crossover, and a new cone-edge treatment resulting in the incredible smooth middle register. Weathers enclosures are constructed of selected, *solid woods*, all surfaces beautifully finished. Listen and compare—the closest comparison is "live" sound.

## Weathers INDUSTRIES

DIV. OF ADVANCE INDUSTRIES, INC.

64 E. GLOUCESTER PIKE, BARRINGTON, NEW JERSEY

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

The **BARRINGTON**—a powerful, 12-speaker system, fills an auditorium, yet precisely controlled at 1/10 watt of audio power for small room volume. Offers a fidelity and smoothness of the full range of sound heretofore possible only under controlled laboratory conditions.

The **MONTE CARLO**—a 6-speaker system, graceful and elegant in design... versatile in application. Like all Weathers speakers, Monte Carlo is a finely integrated system offering distortion-free, uninhibited, full range response of every sound audible to human ear.

The **DECORATOR**—modern, slim-lined two-speaker system—ONLY 8¾ inches in depth. A luxury speaker at budget price for full-range response with perfect fidelity. Additional Decorator provides three-dimensional sound with unapproachable quality.

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## TESTED IN THE HOME

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The Norelco Continental's performance is quite up to professional standards, even though it lacks the monitoring flexibility of most professional machines.—J.G.H.

### Wharfedale Flat-Baffle Speaker System

**SPECIFICATIONS** (furnished by manufacturer): a three-way speaker system mounted on a free-standing sand-filled flat baffle. **Frequency range:** 30 to 20,000 cps. **Impedance:** 16 ohms. **Dimensions:** Custom Model—34 in. wide by 31 high by 12 deep; **Deluxe Model—** 35½ in. wide by 31½ high by 13 deep. **Finishes:** mahogany, walnut, or blond. **Prices:** Custom, \$199; Deluxe \$249. **DISTRIBUTOR:** British Industries Corp., 80 Shore Rd., Port Washington, N. Y.

One function of any speaker baffle is to isolate the front of the speaker from its rear, so that low-frequency air pressures set up behind the cone cannot spill around and cancel the desired pressures at the front, inhibiting the speaker's inherent bass capabilities. The larger the baffle board, the lower is the frequency to which this front-to-rear isolation is maintained. A baffle of infinite size (this sounds familiar!) would thus be able to maintain full bass response to below the audible range, were it not for the physical limitations of the speaker itself. Its bass performance is affected by its radiating area (which makes it progressively inefficient at decreasing frequencies), and by its natural cone resonance frequency, below which there is a rapid diminution of response. Because of these factors, early high-resonance-frequency loudspeakers produced thin bass when installed in even the largest infinite baffle or flat baffle. So speakers were mounted in horns, which effectively increase their radiating area, or in resonant enclosures which use tuned cavities to augment bass response.

The advent of moderate-priced high-powered amplifiers made it practical to design speakers having inherently low efficiency throughout their upper and middle ranges, and increasing efficiency in the bass range. This built-in bass boost, combined with a low cone resonance, compensated for radiating deficiencies and made possible infinite baffling with good bass response. Such speakers also lend themselves very well to use on a flat baffle which, to paraphrase Wharfedale's Mr. Briggs, has no cabinet resonances because there is no cabinet. Just to make sure there were no flat-baffle resonances either, the speaker panel on this Wharfedale system has been made in two parallel layers with the intervening space filled with sand . . . a plywood sandwich in the most literal sense. The remarkable damping effectiveness of this sand fill is immediately evident: the panel may be tapped, pounded, or kicked without evoking anything more than a dull thud.

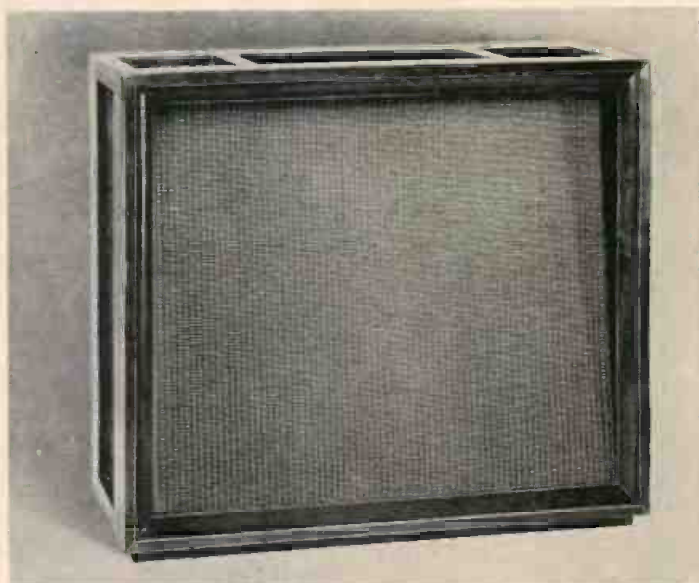
Affixed to the panel are a 12-inch woofer and a 10-inch wide-range speaker, connected in parallel. Both speakers operate in unison at low frequencies, to move as much air as possible; at higher frequencies the woofer's output begins to fall off and the smaller one handles most of the signal. Higher still, the system crosses over into a 3-inch cone tweeter. This is mounted face-upward at the top of the panel, so as to provide essentially nondirectional radiation throughout the whole listening area. The speakers are mounted asymmetrically to minimize cancellation due to out-of-phase effects, and the net result is a system which seems to emanate sound from a very large area instead of from one or more distinct points. Subjectively, the Wharfedale flat-baffle system appears to be a large window through which we can listen to the goings on in the

concert hall or studio behind it. I find the illusion very convincing.

Apparently because of its rear radiation into the room, I found it difficult to run conclusive frequency response tests on this system. Minor irregularities which were observed in one position in the room disappeared and were replaced by others in another location, and low-bass performance seemed more than usually dependent upon room dimensions and speaker location. The best I could do was establish trends, which suggested inherently very smooth response from 5,000 down to 100 cycles, and a gentle sloping off below that, with the system in a smaller-than-average room. Output was still detectable at 50 cycles, and there was no audible doubling anywhere within the bass range. In a large room, however, response held up well to below 70 cycles, where it began to taper off. There was still significant output at 35 cycles, and slight pressure at 30 cycles.

Above 5,000 cycles, I observed a gradual response rise to a maximum of perhaps 3 db in the vicinity of 10,000 cycles, a flat plateau from there to 13,000, and then a progressive tapering off above that.

On musical material the Wharfedale system supported its designer's contention that a sand-filled flat baffle is free of cabinet resonances. It is uncolored and transparent, with tightly controlled and unobtrusive bass and crisp, lucid middles and highs. In the small room, the tweeter sounded as if it might have needed some attenua-



The Wharfedale free-standing speaker system.

tion (a level control could be added quite easily), although the over-all balance of the system generally was judged to be excellent.

The system as a whole gave a nice illusion of openness and breadth and had a great deal of that quality which gives the impression of listening *through* the speaker instead of *to* it. Musical timbres were reproduced accurately with but a trace of occasional brittleness, in the smaller listening room, that could perhaps be attributed to the slightly high tweeter level.

This isn't a system for sonic exhibitionists, but it should have considerable appeal to many serious music listeners.—J. G. H.

**MANUFACTURER'S COMMENT:** We were especially gratified at the high praise received by the SFB/3 when played side by side with speaker systems of other types at the 1957 Audio Shows. Listeners seemed much impressed by the especially clean sound quality imparted by this particular approach to three-way speaker design. We also wish to point out that, of course, the SFB/3 was not designed for use in "smaller-than-average" rooms. When used in a normal-sized room, the low-frequency response is full, rich, and natural.





*The Allegro* Model A-10



*The Tempo* Model F-10



*The Sonata* Model FA-10



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The control panel is finished in copper.

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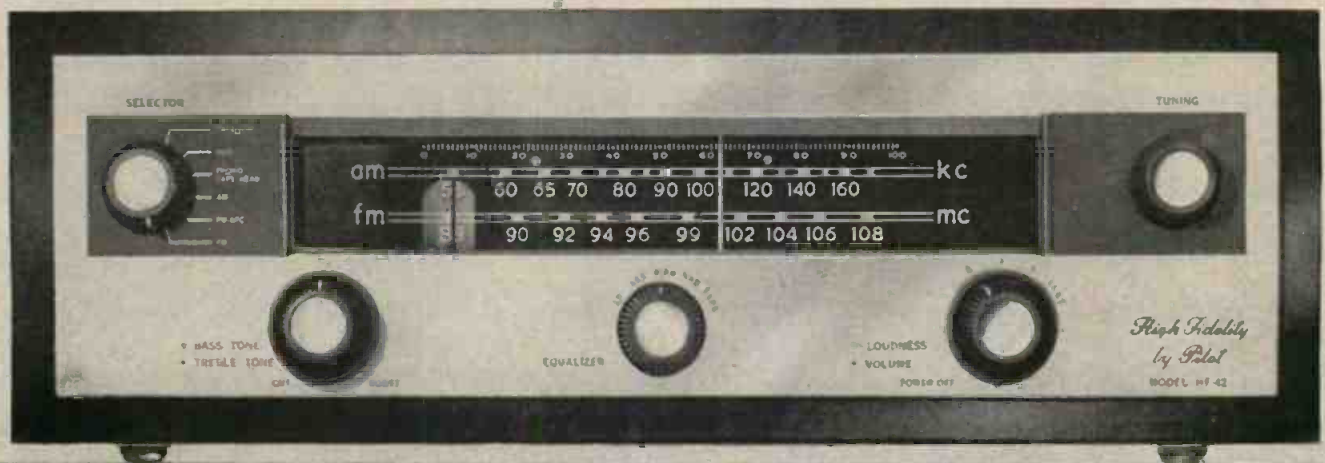
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# A Hi-Fi Primer

by John H. Newitt

*The loudspeaker enclosure is a most important part of any high-fidelity system. Actually there are only a few really different basic types of enclosure, although there are countless variations and modifications which have been given a variety of names. The purpose of this article is to describe the basic types and their general characteristics.*

IT IS POSSIBLE to classify the different basic types of enclosure by names which describe generally their mode of operation. For example, in *direct radiator* types of enclosure the loudspeaker diaphragm radiates directly into the room. A *horn* enclosure, by contrast, has a long expanding sound channel (or a folded channel to conserve space) between the loudspeaker diaphragm and the air of the room. Another way of classifying an enclosure is by its effect on the normal response of the loudspeaker mechanism. An enclosure may be *active* or it may be *passive*, depending upon whether it merely baffles the sound from the speaker or takes an active part in changing the response of the speaker.

The characteristics of different enclosure types make some better suited to certain applications than others. For example:

1) An inexpensive hi-fi speaker mechanism (or a full-range unit) can often be employed to greatest advantage in an active enclosure, which will substantially enhance its normal response. Bass reflexing is often employed for such a purpose.

2) A very good woofer unit with a natural resonant frequency well below the lowest frequency to be reproduced would not require bass enhancement by an active enclosure, and would very probably be at its best in a passive type of enclosure.

3) Direct radiator systems are less efficient than horn enclosures and so require considerably higher power from an amplifier to produce a given amount of acoustic power. For the home, efficiency is of minor importance, especially with the high-power amplifiers available today. In some

cases, however, acoustic efficiency cannot be so easily ignored, and a horn may be the only system that is practical.

There are many qualifications that can be made to these simple generalizations, but one can readily see that different types of enclosures may be employed for different reasons. A frequent mistake of the uninitiated is misapplication; the wrong speaker and enclosure combination can bring great disappointment to the user.

On the other hand, there are several good ways to get very nearly perfect acoustic reproduction; no single manufacturer has a corner on high-fidelity sound. It is only necessary to choose how one wishes to go about accomplishing this end in the most practical way. Technically, the aim is to produce a sound wave that is an exact replica of the electrical wave form delivered by the amplifier; if this is accomplished, the resulting sound will be the same no matter what reproducer system is used. The fact that one speaker system sounds different from another is evidence that one or both are imperfect. If neither one produces distortion of any kind, they *must* sound exactly alike. It is just that simple.

A primary function of any enclosure is to prevent the sound at the back of the speaker diaphragm from interacting with that at the front; all enclosures accomplish this to a substantial degree. It is from this point onward that the characteristics of various enclosures differ.

Just why it is necessary to keep the front and back waves of a loudspeaker separated by a baffle may be seen in Fig. 1A. Here is a loudspeaker suspended in space, with its radiation pattern indicated by arclike lines. Since

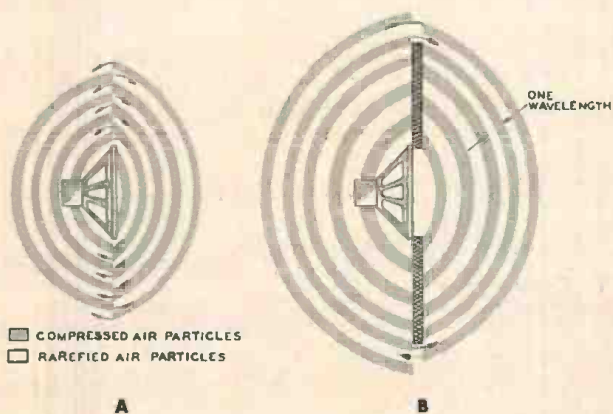


Fig. 1A. Compressions from one side of un baffled speaker tend to fill in rarefactions created simultaneously on the other side. Cancellation of sound occurs. Fig. 1B. Baffle separates front and rear radiation, preventing this type of interference.

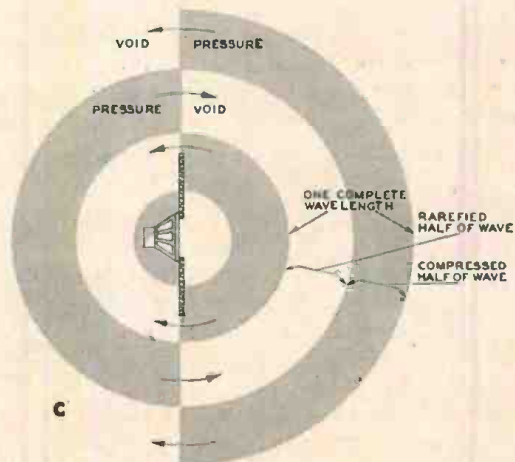


Fig. 1C. At very low frequencies, longer wave lengths make small baffle ineffective in separating front and back waves.



the diaphragm does the same thing to the air behind it as it does to the air in front (at low frequencies for which baffling is necessary) the wave patterns are identical. At any particular instant, however, rarefaction (decompression) is taking place on one side of the diaphragm, while compression is being produced on the other side. This is to be expected because the loudspeaker diaphragm is obviously moving away from the air on one side when it is moving into the air on the opposite side. Therefore, while the diaphragm does the same thing to the air on both sides over a complete cycle, it is generating opposite halves of the sound wave on each side at any one time. When these opposite halves meet in space they cancel, since the pressure part of one wave will fill the void (rarefied) part of the other.

In technical terminology these waves are said to be identical in form although opposed in phase; this is the same thing as connecting two locomotives so as to pull in opposite directions. In the bass reflex system we turn one "locomotive" around to help the other; in most other systems we simply throw one away (the rear one), being satisfied to have one unhampered vehicle in operation.

Fig. 1B shows how a baffle board acts to prevent fill-in or cancellation of the waves on each side of the speaker. Only the waves that can get around the end of the baffle board will cancel, and the rest (a goodly portion in this case) will be radiated. At very low frequencies, however, the wave lengths are big enough that partial cancellation does occur, as shown in Fig. 1C. Hence a flat baffle board is effective only above a certain cutoff frequency, which is inversely proportional to its size.

From Fig. 1C it can be seen why low frequencies suffer much more than do high frequencies in a baffle arrangement. Since the physical length of the wave is so long at very low frequencies, all of it can cancel. As we make the baffle larger, we can more completely prevent interference of the lower-frequency energy. This can be visualized by imagining what would happen if we shortened or lengthened the baffle. If the baffle were shortened, more of the pressure wave from the front could escape around the baffle edges and dissipate itself in the void of the rear wave. As we make the baffle larger we obtain better separation between the front and rear waves, and more energy is free to radiate. When the baffle is of the size shown, most but not all of the energy will get away. If we want an even lower frequency response from our system, we would have to increase the size of the baffle again since the wave length will now be longer and would, therefore, produce greater cancellation on the baffle shown.

High frequencies, because of their short wave lengths, present no serious baffling problem; the speaker diaphragm itself acts as a baffle (note Figs. 1A and 1B—the first two waves are baffled by the speaker). It is for this reason that we can hear some sound from an unbaffled speaker, although such sound is obviously lacking in bass. Putting a speaker on a baffle several feet square while a bassy record is playing will produce a quite dramatic increase in bass response. We can conclude rightly both by reason and by experiment that the baffle has a great effect on the low-frequency response of a reproducer system.

Low-frequency sound energy is difficult and expensive to procure. A good baffle is, therefore, of primary importance for bass reproduction. Since we would need a flat-board baffle that approaches the size of a room wall to do a really adequate job at the low end of today's better hi-fi systems, we had better consider some extension or modification of this scheme for practical purposes.

A first step in size reduction would be to fold back the outer sections of a flat baffle to form an open-back cabinet. This is the well known radio-set type of enclosure. The difference in performance between table-top

radios and console radios is largely a result of the fact that a larger baffle is available in the latter. Such an enclosure is hardly adequate for high fidelity, though, because a reasonably decent baffle of this type would still involve a monstrosity of a cabinet.

Closing-in the rear of the cabinet produces an "infinite" baffle (Fig. 2); so called because the rear waves cannot now possibly interfere with the front waves. But when a complete enclosure of the rear is made, a new factor comes into play. The enclosed air within the cabinet acts as a cushion (spring) and, being directly coupled to the loudspeaker diaphragm, it reduces the total compliance of the system and thereby raises its resonant frequency. A small cabinet acts as a very stiff cushion, raising the resonant point of the system by a much greater amount than would a large cabinet. Aside from the extra cost, a radio set manufacturer would seldom resort to an infinite-baffle enclosure because the already high resonant frequency of the inexpensive speaker would be driven even higher and would result in greater loss of bass.

Now, perhaps, it is evident why some hi-fi infinite-baffle enclosures have huge dimensions. A large infinite baffle (6 to 8 cubic feet for a 12-inch speaker) will raise the speaker resonant point by as little as one or two per cent, whereas an infinite-baffle enclosure of the average radio cabinet size could raise the resonant point of the speaker system by 10 per cent or more. It is obvious also that a successful infinite-baffle type of system must consist of a speaker with a very low resonant point, in a cabinet of the proper size so that the resulting resonant point of the reproducer system (cabinet and speaker) is still below the lowest audio frequency to be reproduced.

A loudspeaker mounted between the walls of two acoustically tight rooms so that the front of the diaphragm radiates into one room and the rear of the diaphragm radiates into the other would constitute a "perfect" infinite baffle, since the rear air cushion is so large as not to affect measurably the resonant point of the speaker involved. Under such conditions, the full response capability of a speaker mechanism can be realized in an unhampered manner and with complete baffling. A good infinite-baffle cabinet of moderately large size can so closely approach a "perfect" infinite baffle that there is likely to be no noticeable difference. There is nothing wrong with mounting a speaker in a wall as a matter of convenience, however, if it seems to be preferable to a cabinet.

One problem to be solved with infinite baffles is what to do with the back wave, since it is just as intense as the front wave and represents a considerable amount of energy at high volume. If not controlled, the back wave could reflect from the walls of the rear enclosure and interfere with the operation of the speaker diaphragm. This is a very undesirable condition; it can affect the frequency response and distortion quite adversely. The normal solution is to kill the rear wave by absorption. Any soft or fluffy substance acts to absorb and dissipate sound; hard surfaces tend to reflect it.

*Continued on page 126*

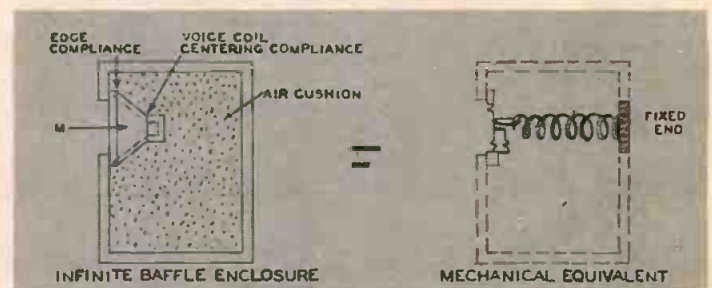


Fig. 2. Air inside infinite baffle acts as springy cushion, adding to effective stiffness of a cone suspension. Total compliance is thereby reduced, and natural resonant frequency is raised.





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on our *Hi-Fi Holiday*\*  
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*Fred Waring*  
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Drapes, rugs, upholstered furniture and people in a room serve as excellent sound absorbers. Not all of the hard surfaces must be covered but the majority of them should be. In the case of an infinite-baffle cabinet, a half-inch thickness of cotton batting tacked around the interior surfaces is usually sufficient.

We could stop right here if the purpose of this article were only to show one system that could produce the ultimate in sound reproduction. The infinite baffle has been and is still used in many of the better hi-fi systems. Given the proper combination of speaker mechanism and infinite-baffle enclosure, results can be obtained that are as perfect as the present state of the art will allow. But a speaker mechanism with a high resonant point will actually show up worse in an infinite-baffle system than it would in another enclosure such as the bass reflex. It is important not to think of the infinite baffle as a "cure-all" simply because it can be used in an excellent system.

The bass reflex enclosure, when properly employed, can lower the normal response of a loudspeaker by as much as an octave and can be made to add a considerable damping action to the diaphragm as well. Both of these features are highly desirable with less than the best speakers. With proper reflex cabinet design, inexpensive speakers can be made to sound like units of much higher quality. The reflex system is *not* a substitute for a really poor speaker; a hi-fi grade speaker must be used as a minimum. Neither is the system without some disadvantages. For a number of reasons such as the necessity for critical adjustment, tuning shift as the speaker ages, and incomplete baffling below cutoff frequency, the bass reflex is not as desirable as an infinite-baffle enclosure when an exceptionally good speaker mechanism is available.

The big advantage of the reflex system is in its compensation effect on speakers having a restricted low-end response; in such cases, the advantages of the structure far outweigh its rather minor disadvantages and a net increase in quality is obtained by its use. By contrast, an infinite baffle for a limited-range speaker would actually decrease rather than enhance its capability. Blindly applying the infinite baffle in one case simply because it was recommended or preferred in another case would be quite wrong.

The bass-reflex system, together with some of its typical variations (which have been called all sorts of things except bass-reflex) will be described in another article of this series. It is a very important basic structure and is presently in wide use. A discussion of the basic elements will facilitate detection of the many variants.

A latecomer to the audio world is the acoustic suspension system. This is actually an infinite-baffle enclosure that is equipped with a speaker mechanism having unusual characteristics. Co-design of the speaker and its enclosure in this case are vital to the unique performance obtained. One of the most unusual features is that a very small size enclosure is not only permissible but is actually desirable. Under the conditions we have just

described for the infinite baffle, this seems at first to be contradictory, since an infinite baffle tends to raise the resonant point of the system by providing added stiffness. The speaker employed in the acoustic suspension system, however, has such a compliant suspension in itself it depends heavily upon the springiness of the enclosed air to provide most of the cone-restoring force.

The acoustic structure is the spring system instead of becoming an undesirable addition (as in the normal case). This acoustic air cushion forms a perfect mechanical spring with exceptional mechanical linearity and, since the cabinet is depended upon for supplying a decent amount of spring action, the physical size can be small. In such a scheme, performance is not sacrificed by using a small cabinet (as would be the case with a conventional small infinite-baffle system); the small cabinet just happens to be a desirable by-product of the over-all plan to obtain a linear speaker suspension.

It is obvious that a very special speaker mechanism having virtually no mechanical spring action in itself must be used for the acoustic suspension system; a conventional loudspeaker mechanism would not be suitable.

A conventional speaker with its self-sufficient mechanical cone-restoring suspension cannot normally be operated with a very great diaphragm excursion if good linearity of action is to be preserved. This is because mechanical springs are *not* inherently linear in action (see Fig. 3). To obtain reasonable linearity (fidelity) a loudspeaker must be restricted in its operation to a very limited portion of its possible excursion. This is not true of an acoustic spring; it is completely linear no matter how much it is compressed.

It is common to see two or more conventional bass speakers employed in the better hi-fi systems in order to maintain low individual diaphragm excursion. In an acoustic suspension system, on the other hand, a large excursion of the diaphragm is permissible due to the perfect linearity of the acoustic spring and the liberal design of the voice-coil magnet. Both a linear suspension and a very homogenous magnetic field over the entire excursion range of the voice coil are needed for distortion-free operation. Such a unit can perform large diaphragm excursions in a completely linear manner. High power at low distortion can be produced from a single diaphragm. These small units are, therefore, equal to or better than two large woofers that require cabinets many times the size of the acoustic suspension unit.

While the acoustic suspension system has unusual merit from many standpoints, it can be equaled by a properly designed conventional infinite-baffle system. Although the enthusiastic users of acoustic suspension systems may be loath to admit that *anything* can equal their reproducer in performance, there is no doubt at all about the fact that nothing can come near it when small size, power output, and quality are *all* considered as being important factors. It is not completely without some disadvantage, however. *Continued on page 131*

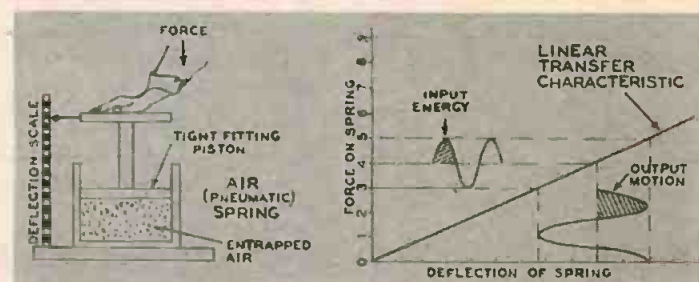
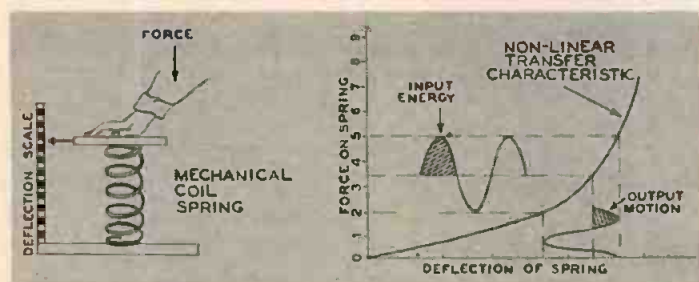
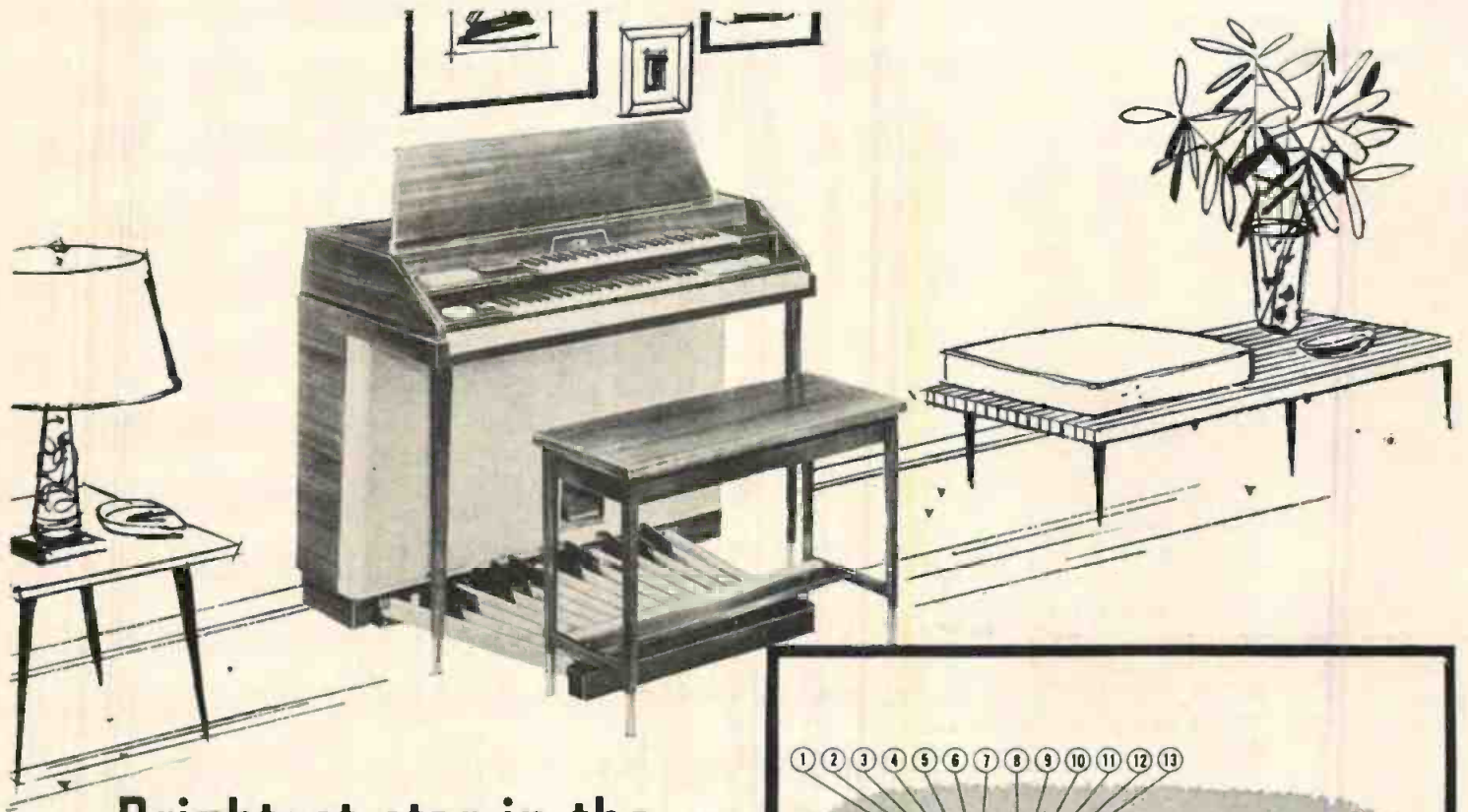


Fig. 3. Deflection of a mechanical spring is inherently nonlinear; that is, a given change in force produces different amounts of deflection, depending on starting point. This effect in a conventional speaker suspension produces nonlinear distortion. When air is used as primary restoring force, however, deflection and response are much more nearly linear.



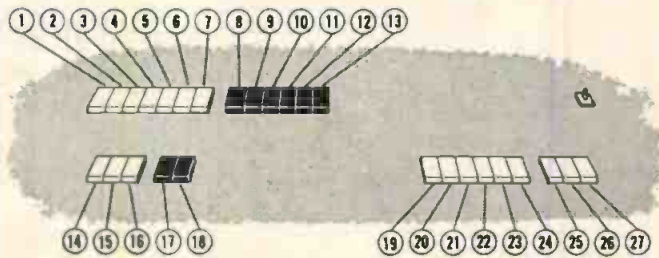


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## AUDIO FORUM

### Noisy Records

SIR:

I am wondering whether you could tell me whether excessive surface noise is a necessary evil associated with long-playing records, or whether I have been omitting something important in my efforts to care for the discs I own.

Some records I buy are tolerably quiet, but even these become noisy and scratchy after a few weeks of use. I have tried washing them, and I use anti-static fluids and nifty little record cleaning devices, but still I am bothered by loud clicks and pops. Also, about one out of every three or four records I buy seems to be excessively noisy when new.

Can you suggest what might be the matter, or is this something that simply cannot be avoided?

W. B. McAlpin  
Utica, N. Y.

There are several things that you can do to minimize record surface noise. First, if you purchase your records at a store rather than through the mail, make a careful visual inspection of the surface of each disc before buying it, to see that it is not badly scratched or grainy in appearance. Shallow, broad scratches generally will not be audible; the ones to watch out for are the very fine, sharp-edged scratches caused by grit in the record envelope or by careless handling by a previous shopper. If possible, you should purchase your records from a store that does not allow auditioning of discs, and which returns all customer rejects to the factory rather than back to the store stock. If you buy by mail, it would pay you to buy from a dealer who will personally inspect all discs before mailing them off to you.

Once a record has been purchased, it should be stored in a polyethylene sleeve, in its jacket. Before each play it should be cleaned with a special record-cleaning fluid or cloth or, if you use a pickup tracking at less than three grams, with a dampened wad of cheesecloth.

It is also possible that your observation of excessive surface noise is a sign that some part of your high-fidelity system is defective or is not as good as it might be.

### Input Level-Set Controls

SIR:

My preamplifier, which I built from a schematic diagram published in a technical magazine, is equipped with individual screwdriver-adjustable volume controls on each input, as well as a regular front-panel volume control.

The article describing the preamplifier identified these as level-set controls, but it did not tell what they are for, nor how to adjust them. What I would like to know is, should these level-set controls be turned fully upwards and left there, or should I operate my front-panel volume control full on most of the time and set the level controls back?

Stan Mitchell  
St. Louis, Mo.

The input level-set controls on a preamplifier-control unit perform several functions.

First, they allow all input channels to be adjusted to approximately the same volume, so that there will not be drastic changes in volume when switching from one input source to another.

Second, they minimize overload of the early stages of the control unit by restricting the signal level that is fed to them from external program sources. In some control units, there are one or two stages of amplification preceding the main volume control, so manipulating this front-panel control will not affect the strength of the signals feeding the earlier stages. If the input sources delivered very high signals to the preamp, the early stages would be overloaded were there no input level-set controls for attenuating the input signals.

Third, when a preamplifier-control unit is equipped with a loudness control, input level-set controls allow this to be operated within its proper range of rotation. If level-sets or another uncompensated volume control are not provided, the loudness control will add more tonal compensation than is needed, creating an imbalance in the sound.

Preamplifier-control units which do not have input level-set controls generally have their front-panel volume control located ahead of any amplifying stages, where it doubles as an in-



put level-set and a volume control, and prevents overload of the input circuit.

When there are separate input level-set controls, these should be adjusted by first turning the volume control to about its 2 o'clock setting, and then advancing the phono channel level-set until the audible sound is just slightly louder than is normally used for most listening. Then adjust the other channel level-set controls until they produce about the same volume level.

### Balanced Systems

SIR:

I have heard a great deal lately (mainly from dealers and well-meaning friends) about so-called balanced systems, but none of my informants seems to be able to explain just what a balanced system is.

I'm hoping you can supply a lucid answer, because I am told I should have a balanced system, and I don't know whether my present system is balanced or imbalanced or unbalanced.

Thomas Gilchrist  
Bronx, N. Y.

*A balanced system is one in which the sonic coloration introduced by one component is cancelled out by a complementary coloration in another component.*

For instance, some pickup cartridges have a bright sound, and if they are to give optimum results in a system, they should be used with a speaker whose character is subdued rather than bright. On the other hand, many loudspeakers tend to accentuate the range around 3,000 cycles, so a pickup for use with them should exhibit a slight loss in this range if the system is to provide natural balance.

Ideally, both the pickup and the loudspeaker should be entirely free of coloration, but in cases where economic considerations prevent the purchase of perfectly linear components, these items should be chosen to complement one another.

### Inductive Hum

SIR:

My system consists of a Bogen DB-130 amplifier, Rek-O-Kut turntable, Reco-ton DS-500 cartridge, and a University 315 speaker.

With the phono and amplifier installed in a custom-built cabinet, I get a very strong hum which varies in

Continued on next page

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I was almost through with hi-fi...



...until I heard a NORELCO speaker!

My brother-in-law is an electronic engineer. He told me what hi-fi components I should buy. He kept repeating something about series impedance in crossover networks and shunt capacitance with electrostatic driver loads. My TV repairman also told me what to buy — only he didn't agree with my brother-in-law. He was hipped on push-pull-parallel triodes in Class A. The salesman in the hi-fi salon shook his head sadly about *both* of their recommendations. I was ready to quit. I started to negotiate with the antique shop for their 1906 wind-up gramophone, complete with morning-glory horn.

Then, at a friend's house, I heard a NORELCO speaker in a NORELCO enclosure. Peace swept over me in a warm, caressing tide. Man, this sounded like *music*! Sweet highs, smooth lows, clean middles — and not an oscilloscope on the premises! I asked my brother-in-law and my TV repairman to stop confusing me, fired my psychoanalyst and bought a NORELCO speaker. I have been a delighted and electronically unencumbered listener ever since. (You can be, too — and you can get some valuable information you can understand from North American Philips Co., Inc., High Fidelity Products Division, 230 Duffy Avenue, Hicksville 2, Long Island, N. Y.)

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## AUDIO FORUM

Continued from preceding page

strength as the pickup moves across the turntable. Yet when I remove the turntable from the cabinet and place it about three feet away, the hum disappears.

What causes this interference? And what can I do to eliminate it?

B. K. Turzanski  
Abercorn  
Quebec, Canada

The hum you hear when your turntable is operated close to the amplifier is being induced from the amplifier's power transformer into the pickup's coil windings.

Very few pickups are designed to operate within very close proximity to a strong AC magnetic field (such as is radiated from the average power transformer), so the only remedy for your hum problem is to install the turntable and amplifier some distance from each other, or to replace the pickup cartridge with one having unusually low susceptibility to induced hum.

### Sour Notes from a Turntable

SIR:

My high fidelity system, which I have had for two years, consists of a Bogen DB-110G amplifier, an Electro-Voice SP-12B speaker, and a Garrard Model T manual player with a GE RPX cartridge.

During the last month something has gone wrong with the system, in that all records sound "sour" when I play them. This is particularly true of piano records.

Since there is no audio service agency in this region to which I could take my components for examination, I am somewhat at a loss as to what to do. From my description of the trouble, can you suggest what might be wrong? The tubes in the amplifier seem to be all right.

Could it be the turntable? I can hear a slight wheezing noise as it revolves.

Arthur L. Vogelback  
Sweet Briar, Va.

Evidently your Garrard player has developed speed variation, due to aging of its drive belts, or lack of lubrication, or both.

Order a pair of new rubber drive belts for it (from the manufacturer or from a mail-order radio supply house). Then remove the turntable, and take off the belts that are strung between the motor shaft and the speed-change drive pulleys. These pulleys are on the turret that can be

seen to rotate slightly when the speed selector knob is turned.

Take some carbon tetrachloride and (in a well-ventilated room) carefully clean the brass motor shaft and both of the brass pulleys. Also clean the rubber surface of the idler wheel which contacts these. Then clean the contact surface of the raised portion around the center of the underside of the turntable itself. Now put the new drive belts on in exactly the same position as the old ones occupied, installing the lower belt first. When these are in place, and before replacing the turntable, turn the player on and make sure the belts are properly seated so as to rotate their respective pulleys. Each belt should sit squarely over the raised crown of its speed-change pulley. If a belt rides upward or downward on its pulley, this is because it was not properly aligned on its crowned pulley drum.

Now turn the motor off, take some fine motor oil, and put about three or four drops of this between the turntable spindle and the sleeve which surrounds it. Rotate the sleeve several times to work the oil into the bearings.

Carefully replace the turntable, rotating it back and forth while settling it into place, and making sure not to bend the rubber idler wheel by jamming the turntable onto the edge of it.

If this does not entirely eliminate your trouble, the player should be overhauled by the manufacturer, or should be replaced with a new unit.

### Tape Equalization

SIR:

I plan to buy a tape deck which would enable me to play recorded tapes, and I plan to feed this through the phono preamplifier channel on my control unit.

Will this work, or will I need a special tape preamplifier? One of my available equalization settings is marked NAB, and I wonder if this is the same as NARTB?

James Faulkner  
Forest Hills, N. Y.

Tape equalization and disc equalization are two totally different things, so unless your preamplifier includes an input designed expressly for tape playback, you will be obliged to purchase a tape preamplifier for use with your playback deck.

The NAB and the NARTB are the same organization (National Association of Radio and Television Broadcasters), but their standard equalization curves for discs and tapes are not the same. The NAB position on



your preamplifier will supply NAB (also called NARTB) equalization for discs, but not for tapes.

The NAB/NARTB disc equalization curve calls for bass boost below 500 cycles, and treble rolloff amounting to 16 db at 10,000 cycles. The tape equalization curve calls for bass boost below 3,000 cycles, and no high-frequency rolloff.

#### Custom Finish for Grille Cloth

SIR:

I recently built a speaker enclosure for our recreation room, and finished it with quick-drying Krylon spray enamel, to match the other furniture.

However, I couldn't find any grille cloth to blend with the enclosure's color after I had finished it. As an experiment, I tried spraying the Krylon spray on some ordinary plastic grille cloth, in light coats, allowing a few minutes of drying time between coats. The spray covered the grille cloth beautifully and solved my color matching problem. The spaces between the plastic cloth strands didn't become clogged, and the paint had no effect at all upon the sound from the speaker.

Only a few minutes were required for the entire operation, and it saved a lot of time which would have been spent in trying (probably unsuccessfully) to find grille cloth of a suitable shade and acoustic properties.

James D. Hardy  
Upper Darby, Pa.

*This is an excellent idea. We've tried it, and it works fine.*

#### HI-FI PRIMER

*Continued from page 126*

The acoustic suspension system is quite inefficient electrically, and requires a high-power amplifier for drive. This, fortunately, is not a great disadvantage since undistorted high power is relatively easy to come by in modern amplifiers.

The true horn woofer system, by contrast, is very efficient; it can be driven easily by a low-power amplifier and will operate under such conditions at low distortion. The advantages of this complex structure, although technically sound, have been somewhat diminished with the advent of high-power low-distortion amplifiers and greatly improved direct-radiator systems. Technically, it is a perfectly good system capable of excellent response but, from a cost and complexity standpoint, it needs a hard look where the home listener is concerned. For auditorium work in which acoustic efficiency is an important factor, it is perhaps the most desirable system.

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## HI-FI DOCTORING

Continued from page 41

originating. If your amplifier has a hum-balance control, mark its position carefully so you can return to it, and then turn it slowly one way and the other to see if you can reduce the hum. If not, return this control to the position in which you found it.

Let's make an important point about this business of turning adjustment screws. Marking a setting so that you can return to it will work quite well with hum-balance and level-set controls that vary resistance, but this method cannot be depended on to return a trimmer capacitor or a coil-tuning slug to its original electrical value. A certain amount of inherent "back lash" in such adjustments prevents this. *Never* touch an adjustment screw in an AM or FM tuner unless you wish to pay for an expensive realignment job.

The vexing fact that you can get too much of a good thing accounts for another possible source of hum. It is important that all units of the system be connected to a common ground, and leads in the connecting cables normally tie all the chassis together so that when one is grounded all are grounded. You might logically think that if one ground lead between two chassis is good, two would be better; but such is not the case. A dual path between two chassis sets up what is technically known as a "ground loop," and such a loop can produce hum. Chassis that touch each other or are in contact with a common metal object can set up such a loop; so make sure nothing of this nature is present in your equipment.

Another unwanted sound that sometimes plagues the hi-fi enthusiast is a buzzing or crackling sound, heard only when certain notes are reproduced by the speaker. It is pretty maddening trying to locate the source of this sound when it is only intermittently triggered by a musical passage. It is much easier if you can select the track on a test record that produces the rattle and then play that tone while you do your sleuthing. Look for a loose grille cloth, loose screws in a speaker cabinet, a speaker not firmly mounted, a chassis touching some metallic object or another chassis. Try tapping the tubes lightly with a lead pencil to see if possibly one might have loose elements that are being vibrated by certain tones. Make sure all plugs and connections are making firm contact. If the sound is heard

only when playing records, examine the cartridge and stylus carefully. A loose or cracked stylus, or a cartridge that has been damaged by rough treatment, can easily cause the trouble. If the entire stylus assembly is visible, inspection may show the stylus to be imperfectly centered between its pole piece gap. Very gentle bending with a small knife blade applied to the base of the stylus will remedy this. If there is still trouble, try another cartridge. Do NOT attempt to make any internal adjustments on a pickup cartridge.

"Rumble" is another of the sounds you can do without. This is a low-pitched shuddering sound that may easily be confused with hum, but true rumble is only heard when the needle is resting on a record. The most common source of rumble is some sort of mechanical vibration, produced by the turntable rotating mechanism, and picked up by the cartridge and amplified along with the record material. Worn motor or turntable bearings, aged or otherwise defective motor shock mounts, flat spots on the drive wheels, or a bit of foreign material on the turntable drive-rim surface are common causes of rumble. If you know how to reach these points on your particular turntable, check for these defects.

Another cause of horrendous bass noise is acoustic feedback from the speaker. When loud, low notes are reproduced, they may shake the turntable, and this low frequency vibration is picked up, fed back, and amplified once again to come out of



the speaker as a rumble. If this is what is happening, the rumble naturally will disappear when the volume is turned down. Moving the speaker farther away from the pickup or improving the shock mounting of the turntable may cure it altogether.

When distortion is the complaint, the symptom being simply aural discomfort, it is my advice that only a limited amount of first aid should be tried. If any of the tubes seem to be overheating, turn the equipment off at once and call the service tech-



nician. In such a case the distortion is just a symptom of something else seriously wrong that could cause expensive damage.

If nothing seems to be overheating, use the program switch to see if the distortion is general or is confined to one program source. See if it disappears at lowered volume control settings. If it does, you know it is originating between the volume control and the speaker, and changing the tubes in that section should be tried. If the distortion is present at all volume levels and on all program sources, changing the rest of the tubes is worth trying.

When the distortion is noticed only when the record player is in action, try changing the cartridge, or at least the stylus assembly. If the distortion is in the form of "wavering" or "wowing," put a stroboscopic disc (available at most music stores) on top of a record being played and examine the pattern of the disc in the light of a fluorescent lamp or a low-wattage bulb. If the pattern is perfectly still, your trouble is not in the turntable; but if it shifts back and forth or moves steadily in one direction, your turntable is in need of expert—not amateur!—attention.

Wavering can have other causes. Of course YOU never would do this, but some dopes who own turnover cartridges forget to bring the 3-mil needle into play on a 78-rpm record, and the 1-mil needle skitters from side to side of that wide groove and produces waver. In a tape recorder, wow and waver usually are caused by a capstan or pressure roller in need of cleaning or by worn-out pressure pads.

Writing an article of this sort is like spelling "banana": it is hard to know where to stop. Many thick books could be written without hope of solving all the problems encountered by the myriad readers with their diversified equipment. It is hoped, though, that you have gained some inkling of the *method* to be used in running down simple troubles and that you know a little more about where you dare and dare not put your cotton-picking fingers! When in doubt, think first and then be confident.

Let me leave you with this final bit of advice: do not be too quick to call a service technician for subtle, marginal distortion in your system. It may be your mood. Remember how the old bus runs like a ribbon sometimes, so quiet you can hardly tell it is running, and then there are other days when it sounds like a real bucket of bolts? That happens to you and your hi-fi system, too!

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## JELLY ROLL MORTON

Continued from page 47

Aaron Harris, the blues, or any of his own creations—they all bear the unmistakable musical signature of Jelly Roll Morton.

Three of these discs are almost entirely devoted to performances of his own compositions, some of them the most effective piano solos he ever recorded. Volume Four, built around the haunting quality he called "the Spanish tinge," includes excellent versions of *Mama 'Nita*, *Creepy Feeling*, and *The Crave*; Volume Six offers his classic, *The Pearls*, and a hard-swinging version of *Pep*; while Volume Ten, in addition to his familiar *King Porter Stomp* and *Original Jelly Roll Blues*, has a magnificent realization of a work less famous: *Sweet Peter*.

There is here, in fact, an able demonstration of every facet of Morton's talent except his remarkable ability as a band leader. His approach to the piano was always orchestral. The distinguishing quality of his best work with the Red Hot Peppers was his effective translation of his piano style to his orchestrations. At present, the only collection of Morton Red Hot Pepper numbers is to be found on one side of a Jazztone disc (Johnny Dodds is on the other). Three ten-inch LP sets by the Red Hot Peppers have been released in the past, one by RCA Victor, two by "X," but all have been discontinued.

The one glaring flaw in the Lomax disc series is the complete absence of anything approaching adequate engineering, an obvious consequence of the way in which the recordings were made: on acetate discs, with portable equipment, and by an amateur who was more concerned with Morton than with machinery. Levels vary, mike placement seems to be happenstance, Morton's thudding time-keeping heel rides over almost all his piano passages. Further, the original discs had a tendency to run out at the wrong time, and this has had to be carried through to the new set: Riverside, considerably, has retained the side sequence of the original Circle LPs so that *aficionados* who own some of the earlier set need not pay again for portions they already possess in order to get additional material. But these technical deficiencies appear picayune in the face of the whole presentation. Morton almost seems on these discs to take on flesh-and-blood presence.

Entertainment appeal aside, there is importance to these discs. Morton now has been dead seventeen years. Most of the events he describes took



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place a half-century ago. Yet Morton, the man and the musician, here is made available for close study forever. And so are the detailed pictures he paints of long gone New Orleans, Memphis, and backwoods Mississippi.

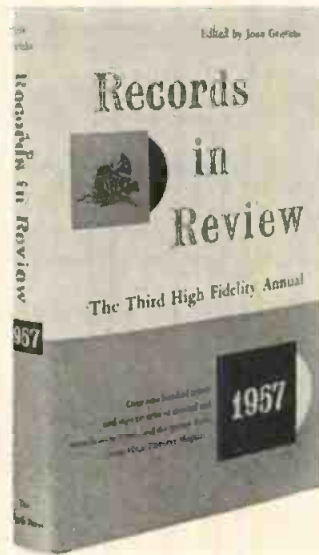
In its presentation and coverage, this set of recordings is as inimitable as the bouillabaisse of characteristics blended in Morton; but there are other articulate, widely experienced jazz and folk musicians who could give us phonographic documents which might be of equal value. It's not a suitable medium for everyone, of course. A recent attempt to do somewhat the same thing with Coleman Hawkins didn't come off. It had not the interest and impact of the Morton series, partly because it was almost entirely personal, partly because Hawkins is not the raconteur Morton was and, most important, because there was no music. Music of a sort flows through every measure of the Morton discs, which is as it should be, for music is the heart of this matter. A much more successful effort in the same vein has been produced by Folkways in the shape of two discs on which Big Bill Broonzy talks and sings about the blues, its styles, its origins, and his lifelong association with this special musical form in interviews adroitly conducted by Studs Turkel.

But there are others who have much to tell us. Duke Ellington certainly has the attributes and back-



ground that help make the Morton series a success. Must the Duke retire and bank his fires, before someone realizes what a wealth of invaluable materials is stored in his mind and his fingers? And the Chicago jazz ferment should be documented on records before it is too late. Who is to tell about it? Earl Hines? (Because of the importance of supplying musical illustration, one gravitates toward pianists. As a matter of fact, Riverside already has in its vaults a Lil Armstrong documentary which might spark this welcome progress.) The development of bop and post-bop jazz might also be worth documenting, soon if not now.

*Continued on next page*



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# JELLY ROLL MORTON

*Continued from preceding page*

Indeed, it seems to me, the record business could use something equivalent to the services performed by the university presses in publishing. It is undoubtedly too much to expect that a commercial recording company should commit itself to the production of a dozen LPs guaranteed to have a limited sale. There is a commendable spirit of dedication in the willingness of such labels as Riverside and Folkways to try to fill this gap, but they cannot devote much time or money to it.

Logically, this should be a project for the Institute of Jazz Studies—if the Institute had any money. It hasn't. On the other hand, the Newport Jazz Festival apparently has funds which must, by virtue of its nonprofit status, be put to proper use. There seems to be the possibility here of a cooperative combination that could be of immense value to jazz, both immediately and for the future: money from Newport, background and production from the Institute of Jazz Studies, and release through a company experienced in handling such discs, probably Riverside or Folkways.

We get a growing flow of books on jazz, providing an ever deeper and broader knowledge of its background, development, and personalities. But type and ink can give only the faintest sense of the reality of jazz. Its actuality, the flavor of the music and of the musician, can be caught only in sound—even a recording as old and technically imperfect as the Jelly Roll Morton Library of Congress series makes this abundantly clear.

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## NO LADY

Continued from page 35

And this brings us to the periphery of a possible explanation. It is: that what women *are* it is given to only a few men to achieve; that, as Rubinstein and Upton were on the very edge of implying, women are in themselves music, earthly harmonic systems that make the music of the world, whose greatest compositions lie in the creation of harmonic human beings attuned to the unuttered music that is in the soul of everyone. The most beautiful music in the world is made by the loving mother to her child, and it is no accident that the loveliest and most moving songs of the human spirit, in all cultures, take the form of lullabies; and that much of the world's music constitutes the projection of that love, a love that has been inspired by women.

In short, I am suggesting that the male is impelled—when possessed by the necessary genius—to utter in music what he is unable to express in himself; that it is, indeed, due to a lack in the male that he is caused to express himself in the only way he can, namely, through the creation of music as a substitute for the expression of those inner harmonies with which the female is naturally endowed.

As is well known, genius in music often expresses itself quite early, and when it does so it is invariably in boys. There is no record of a single musical girl genius. It would seem highly probable then that, since there are usually more girls alive at any one time and more of them receiving musical instruction than boys, there is a genuine genetic basis for the sex difference in compositional musical ability. On a genetic basis we have already seen that the deficiencies are all with the male, so that what we call compositional musical genius must be due to a colligation of qualities which never assume a similar form in the female. If this is true, then it is possible to predict that there will never be a female composer of the first rank. But "never" is a long time, and the little genes in the chromosomes are labile and inherently capable of much variation; hence, a female composer of the first rank is not an impossibility—she is simply a strong improbability. If and when she does make her appearance, she would, upon the present theory, be a biological freak. But the theory I have outlined above may be wrong. I am not enamored of it.

I have long been impressed by the fact that on intelligence tests women,

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## NO LADY

*Continued from preceding page*

in general, do better than men. Everyone ought to know that when little girls and boys enter school at about the age of five years the girls are about two years mentally ahead of the boys, and they tend to maintain that advantage. Until recently the only tests on which girls did not do as well as boys were those relating to arithmetical and mechanical abilities. In the last few years females are beginning to do as well as males on these tests. Why? Presumably because there is greater freedom in the air for females than there ever was before. In short, the increase in opportunity to participate in activities that were formerly considered to be the exclusive domain of the male may be held largely accountable for the improvement in these test scores.

Is it possible that with the increase in opportunities throughout the world that somewhere, sometime, a great female musical composer will make her appearance? It is possible, but for the reasons I have given above I think it highly unlikely.

If music be love in search of a word, it is a language with which every woman is born, but which men must learn. Women speak this language in their being. Men, in their being, can at best speak it only to a limited degree. It is only in becoming that some men can express themselves in this language, by a sort of periphrasis, in music.

## CLASSICAL MUSIC

*Continued from page 45*

Raphael, and Michelangelo, but his biographers complained that he loved musicians above all others.

Music now began to reflect text and mood, and to follow sensuous rather than constructive principles. Interest shifted from the Mass, with its unvarying liturgical text, to the motet, with its possibilities for much wider variety: composers began to set texts of personal suffering (such as the Penitential Psalms and various Passion texts), dramatic scenes from the Bible (David's lament for Absalom, the raising of Lazarus), and even some classic or classicist poems. There was new concern with clear declamation. These changes are all evident in the work of Josquin, who has replaced Palestrina in critical estimation as the greatest composer of the Renaissance. Like Monteverdi and Beethoven, Josquin was a powerful, imaginative, many-sided artist, a "wa-

tershed" figure who summed up one period and then swept in a new one.

Unfortunately little of his music is commonly known; records have not been forthcoming. A motet, *Tribulatio et angustia*, unusually well sung and recorded for the EMI-RCA Victor *History of Music in Sound*, shows all the features of the new style in capsule form. The somber mood of the music was obviously influenced by the words, a psalmlike lamentation declaimed with clarity. The three lines of the text are each divided in two, and the whole is set in a carefully symmetrical fashion—recalling, perhaps, Raphael's favorite triangle structure. A single technique is used for each of the six half-lines: balanced canonic imitation between the four voices. The *a cappella* texture is smooth, dense and solemn, even and measured—but not monotonous: out of the rich flux at the end one word stands out, "*invocavi*," the logical climax of the text subtly but unmistakably emphasized. Leo X is said to have wept tears of appreciation. The perfect balance of all elements, an expressive and moving effect, restraint, power and freedom—this music meets the humanists' demands and embodies the typical High Renaissance ideal of beauty.

But as Burckhardt liked to point out, the stability and confidence of this era cracked under internal psychological strains as well as harsh external political ones. Italian art turned towards Mannerism, while Italian thought was channeled by the restrictions of the Counter-Reform. Church music could survive in this atmosphere, but instead of developing integrally, it accepted official conservatism as its direction. There is something dispiriting about the image of Palestrina sitting down to compose his hundredth Mass. The best recording of the famous *Pope Marcellus Mass—Missa Papae Marcelli*—is probably that of the Netherlands Chamber Choir, conducted by Felix de Nobel. This music has a new elegance, clarity, and logic, but it seems bland and repetitive after a Mass by Dufay or a motet by Josquin. The true vigor of the oncoming music was to flow from elsewhere, outside the Church.

It realized itself in the madrigal, the last great musical form of the Renaissance. Based on the motet style, the madrigal grew up in esoteric academies of Northern Italy, under literary tutelage, soon after the terrible sack of Rome by the Holy Roman Emperor Charles V in 1527. This is secular music, at last, setting Italian poetry, often of the highest quality, and composed by Italians. And now concern for the text has be-



come an obsession, the one guiding principle. Josquin had declaimed words correctly; the madrigalists learned to declaim them beautifully, making free use of a plain harmonic style. Josquin had matched the mood of his music to the text; the madrigalists developed a regular vocabulary of musical analogues for individual words, phrases, and concepts. Sometimes these were rather silly, as when "chain" was represented by a long roulade, or "eyes" by a pair of adjacent whole notes. But sometimes they were richly expressive, as when "sweetness" was set to floating chromatic harmonies, or "distress" to a suddenly mobile contrapuntal action. All these devices, symbolic and expressive, became stock in trade for the time, and for later centuries.

While there is not yet a single recording of Cipriano de Rore, one of the great composers of the age and the real founder of the madrigal, the seriousness and expressive force of the early madrigal can be gathered from a Dante setting by a certain Luzzasco Luzzaschi, *Quivi sospiri*, in which every grief-laden word is painstakingly illustrated. Later on the madrigal, like its century, developed towards a decadent extremism, alternating between frivolity on the one hand and exaggerated pathos on the other; but whatever excesses the madrigalists allowed themselves, they always had within reach some amazing expressive effects. This is clear from the Westminster record of madrigals set to parts of Guarini's *Pastor fido*, the sickly but extremely popular pastoral of the 1590s; each lyric is set by the two best late madrigalists, Luca Marenzio and Claudio Monteverdi. One has the impression of the composers vying to milk these erotic little poems of every emotional implication, to the delight of the humanist academicians who patronized them.

We are much more at home with the English madrigal, a genial late import of the Italian variety, without the late Italians' overrefinement. This music is closer in spirit to Sidney's *Astrophel and Stella* than to Donne's *Holy Sonnets*, closer to *Venus and Adonis* than to *King Lear*; still, the madrigalist John Wilbye may be claimed as the most sensitive musical spirit of Shakespeare's time. A suave pair of records by the Deller Consort shows something of his range, from the polished whim of *Flora gave me fairest flowers* to the penetrating psychological study of *Oft have I vowed*.

In Italy musical humanism was still vigorous at the very end of the

*Continued on next page*

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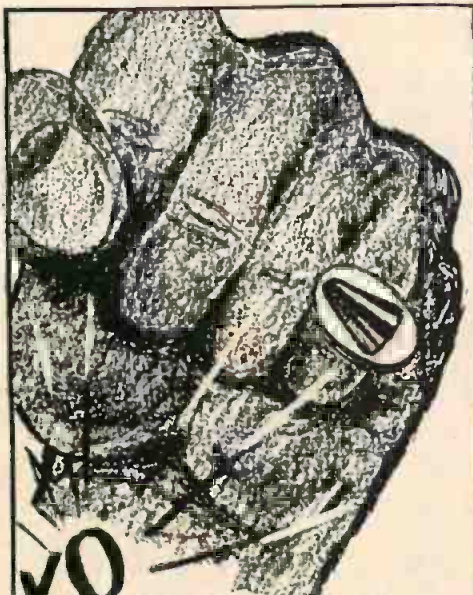
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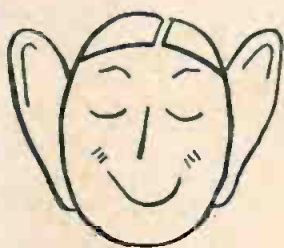


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## CLASSICAL MUSIC

*Continued from preceding page*

Renaissance. A group of Florentine intellectuals—among them Galileo's father, even more iconoclastic and quarrelsome than his son—proposed to revive the actual techniques of Greek music. They meant to eliminate counterpoint in favor of one singer accompanying himself on a "lyre," and declaiming words in the manner of a great actor or rhetorician. The result (thoroughly un-Greek) was recitative and opera, and, presently, Monteverdi's *Orfeo* of 1607. But to examine this work would bring us into the era of the baroque, past our destination; and we can say a word only about instrumental music, which was considered subsidiary by the Renaissance, as by ancient Greece. That music without words could be seriously expressive seemed inconceivable; indeed, this concept is one of the most original in modern Western culture. Only with the Roman organist Girolamo Frescobaldi in the seventeenth century, and after him with Corelli and Bach, did instrumental music attain a dignity comparable to that of music composed to a text.

Yet the roots of instrumental music too can be traced back to the sixteenth century. The Renaissance founded modern music, as well as modern painting, literature, and thought. Essentially we think and feel like the men of the Renaissance, and there is no particular reason why the art of Josquin and Marenzio should seem more remote to us than that of Leonardo or Shakespeare; the expressive quality that was the Renaissance composer's goal finds a natural response in the listener today. We need acquaintance with the repertory, of course, and also some guidance as to the main working principles of Renaissance music. Perhaps we can already say—certainly we can already hope—that these needs are being met by the LP revolution of the 1950s.



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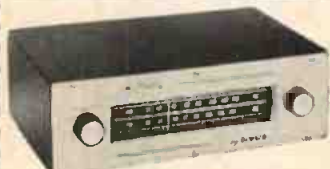
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## CAT MAY LOOK

Continued from page 38

in terms of numbers is never the criterion for art and never need be.

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Jazz, on the other hand, cannot by nature attempt to fulfill the considered imaginative functions of serious music without disfiguring itself or cooling itself out of existence. As the beat becomes weaker and the vigor of expression diminishes in favor of whatever subtleties of instrumental inventiveness, the path is chosen away from the music of immediate kinetic sensation, away from jazz as jazz. A cat, in short, can look at a king, but it cannot carry the weight of the royal robes.

Music desperately needs to be both art and sport, if it is to have both a head and a body. Each music—jazz and serious—has its own virtues, though the virtues are not the same and not to be confused. To ask one to take over the virtue of the other is to ask it to destroy itself, and to no purpose. Like the celebrated rose, jazz is jazz: its beat will make you move with the moment, if rhythmic music can. Serious music is the considered reflection of important human experience: it will move you *within* yourself, imaginatively, if you are open to music at all. Unlike objects not only cannot be compared, but neither can do the work of the other. Let them go in peace.

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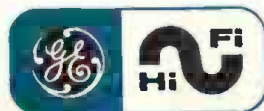
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