

# High Fidelity

**in this Issue**

*by J. B. Priestley*

## **The Festival in the Folly**

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*by Melvyn Lieberman*

## **The Promise of Disc Stereo**

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*by John M. Conly*

## **American Music Played Here**

**The Eastman-Rochester  
Symphony Orchestra**



DR. HOWARD HANSON

photo by Byron Morgan

something wonderful has happened in high fidelity



## a record changer with turntable quality performance

The new Glaser-Steers GS Seventy Seven made its debut at the 1957 New York High Fidelity Show. Thousands of people filed through the demonstration rooms to see and hear it perform.

Response was sensational. Listeners were astounded at the quality of the sound — the absence of wow and flutter, and — the absence of rumble, even with the bass sharply boosted.

Three GS-77 features received the most comment: Speedminder, Turntable Pause, and the Tone Arm.

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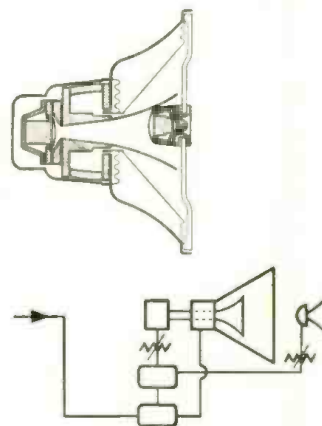
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The cover-photograph of Howard Hanson, director of the Eastman School of Music and the Eastman-Rochester Symphony Orchestra, was made by Byron Morgon of Rochester.

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**FEBRUARY 1958**

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## AUTHORitatively Speaking

J. B. Priestley, whose first two names are John Boynton, is a Yorkshireman from the West Riding, and consequently takes great pride in being one of the world's most famous grumblers. (Ogden Nash once wrote a poem about him in this role.) He also is famous for many other things. There are such novels as *The Good Companions*, *Let the People Sing*, and *Daylight on Saturday*. And there are such plays as *An Inspector Calls* and *Laburnum Grove*, which not only enjoyed spectacular metropolitan runs but remain favorite fare of Little Theater groups. And there is (of special interest to HIGH FIDELITY readers) one of the best spoken-word records of 1957: Priestley reading from his own essays on *Delight* (Westminster-Spoken Arts SA 716). His musical accomplishments he describes as modest: he plays the piano in a "sketchy stiff-fingered sort of way." However, his musical interest is high, and he plays the typewriter in a very unsketchy, nimble-fingered sort of way. For evidence: "The Festival in the Folly," page 36.

Milton Babbitt, the composer-mathematician who feels no grief when laymen don't understand his music (see page 38), is an Associate Professor of Music at Princeton. He attended New York University and Princeton, and studied composition privately with Roger Sessions. During the war he was a member of the mathematics faculty at Princeton; since then his teaching has been mostly concerned with music. His writings have appeared in various magazines; his compositions have been performed here and in most European countries. *One-All Set*, for eight jazz players—has been recorded by Columbia. He is about to publish a book on twelve-tone structure, but his main recent interest has been electronic music. He hopes this soon will yield, he puns, something concrete (not *concrète*).

Melvyn Lieberman, our prophet on "The Promise of Disc Stereo" (page 45), is an advertising man by profession, a radio/audio tinkerer by inclination. At eleven he had his ham license, in his teens he was a Baltimore disc jockey, at Yeshiva University (New York) he ran a closed-circuit college broadcasting station. Now—still youthful and single—he designs de luxe sound systems for friends, and keeps his musical ear in shape by playing the trumpet. He works for an agency in New York, just off Fifth Avenue.

John M. Conly is, of course, editor of this magazine. He assigned himself the Howard Hanson/Eastman-Rochester story in part out of nostalgia. He is more than half Rochesterian—his mother came from there and his father attended the University of Rochester, as did Conly himself (studying history, not music). However, he had not been back to the city since 1938, and this seemed a propitious time for revisiting. It was pleasant, he reports. Also productive: see "American Music Played Here" on page 32.

*new!*



# TRUSONIC FREE CONE SUSPENSION



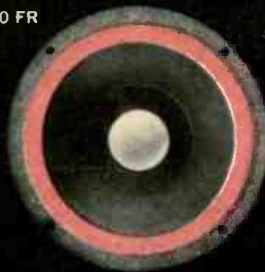
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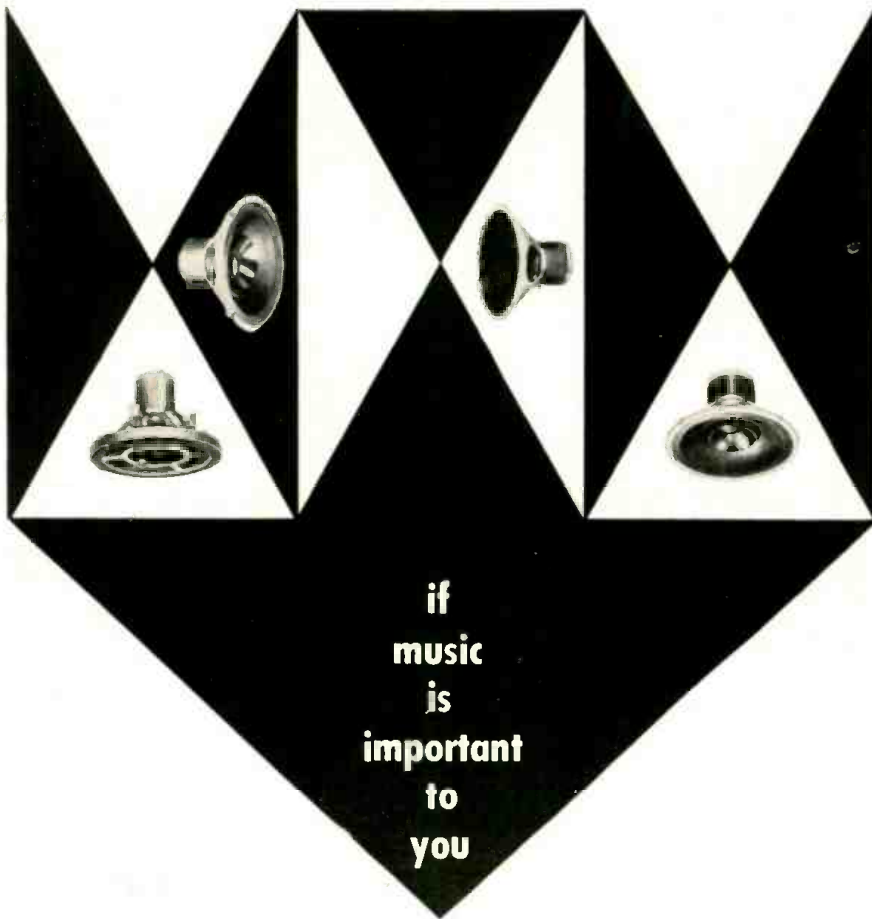


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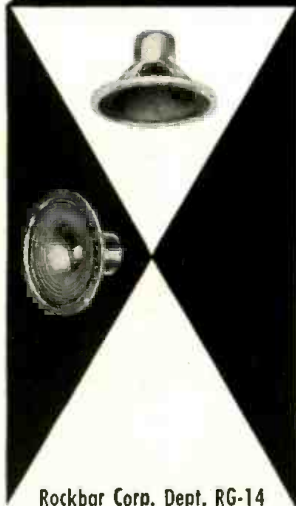


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The Glaser-Steers RECORD CHANGER operates at four speeds, has a change cycle duration of five seconds, full muting switch, automatic and manual operation, and, particularly notable, the Speed-minder. This feature is arranged so that when the 3-mil stylus is in position, the changer operates automatically at 78 rpm. When the 1-mil stylus is in position, it automatically operates at 33½ and 45 rpm, and automatically intermixes and plays 33½- and 45-rpm records without regard to size, speed, or sequence. (Ed. note: we presume the 45s must use spiders to fill their oversize center hole and that the speed selection is dependent on disc diameter, being determined by a feeler.) Another feature is that the turntable does not revolve during the record-dropping operation, thus avoiding wear due to slippage.

Cabinart '58 is a free CATALOGUE describing the complete line of Cabinart equipment cabinets, enclosures, kits, and accessories.

ESL's Concert Series has been replaced by the C60 CARTRIDGE, which can be used in any record changer or quality arm. The electrical output is at least five times greater than that of the Concert Series, so neither transformer nor transistor amplifier is required. Frequency response: 18 to 20,000 cps  $\pm$  1 db. Vertical stylus force: 2 to 6 grams. Price is \$39.50.

Nine LOUDSPEAKERS have been added to Jensen's line of Unax, Duax, and Triax reproducers. These range in price from \$14.50 to \$252.75 and are described in a catalogue entitled, 165B Jensen High Fidelity Loudspeakers.

The model 300 FM-AM TUNER

Continued on page 9

HIGH FIDELITY MAGAZINE





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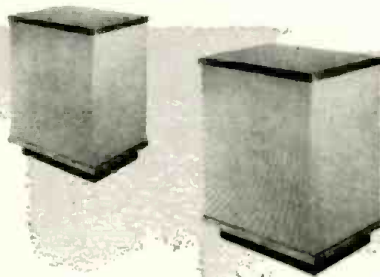
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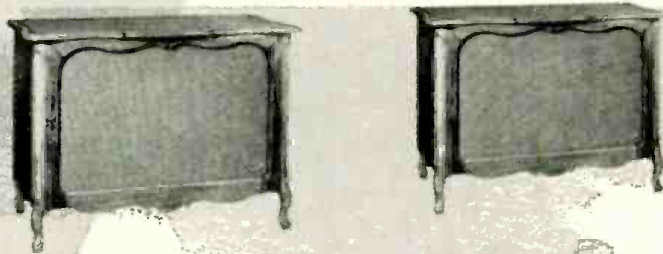
1. Eddy Duchin Story Original Duchin recordings of *The Man I Love*, *April Showers*, *Am I Blue?*, 12 others.
2. Beethoven: "Moonlight" Sonata; "Pathétique" Sonata; "Appassionata" Sonata Rudolf Serkin, piano.
3. Erroll Garner The great jazz pianist plays *Caravan*, *Lullaby Of Birdland*, 4 more.
4. Offenbach: *Gaité Parisienne*; Chopin: *Les Sylphides* Two delightful ballet scores performed by The Philadelphia Orchestra, Eugene Ormandy, conductor.
5. Easy To Remember Norman Luboff Choir. 12 songs—*Deep Purple*, *Tenderly*, *Soon*, etc.
6. My Fair Lady Original Broadway Cast recording with Rex Harrison and Julie Andrews. Complete score includes *Rain in Spain*, *Just You Wait*, *Show Me*, 13 more.
7. Dave Brubeck and Jay & Kai at Newport Seven exciting new jazz improvisations from the history-making Newport Jazz Festival.
8. Gershwin Hits Percy Faith and his Orchestra. Suave arrangements of *Somebody Loves Me*, *Liza*, *Clap Yo' Hands*, *Embraceable You*, 10 more.
9. Sinatra — Adventures of the Heart Sinatra sings *I Could Write A Book*, *Love Me*, *Sorry*, 9 more.
10. Ambassador Satch Louis Armstrong and his All-Stars in recordings of the famous European concert tour. 10 numbers.
11. Stravinsky: *Firebird Suite*; Tchaikovsky: *Romeo and Juliet* Leonard Bernstein conducting the New York Philharmonic.
12. Day By Day Doris Day sings *The Song Is You*, *Autumn Leaves*, 10 more.
13. Strauss Waltzes Bruno Walter conducting New York Philharmonic. *Emperor Waltz*, *Blue Danube*, *Vienna Life*, etc.
14. Lure of the Tropics Andre Kostelanetz and his Orchestra play *Moon of Manakora*, *Poinciana*, 10 more.
15. Ports Of Call Philadelphia Orch., Ormandy, conductor. 6 works — *Bolero*, *La Valse*, *Escapes*, etc.
16. Oklahoma! Rodgers & Hammerstein's fabulous hit. The complete score... starring Nelson Eddy in the role of Curly.
17. Levant Plays Gershwin 3 works—*Rhapsody In Blue*; *Concerto In F*; *An American In Paris*.
18. The Elgart Touch Les Elgart and his Orchestra. 12 numbers—*Street of Dreams*, *Slo Roll*, *Where Or When*, *Autumn Serenade*, etc.
19. The Great Melodies of Tchaikovsky Philadelphia Orch., Ormandy, conductor. 8 romantic selections.
20. Suddenly It's The Hi-Lo's America's favorite quartet sings *Love Walked In*, *Stormy Weather*, 10 others.
21. King of Swing: Vol. I Benny Goodman and Original Orch., Trio, Quartet. *Ridin' High*, *Moon Glow*, 9 more.
22. Brahms: Symphony No. 3; Academic Festival Overture Bruno Walter conducting New York Philharmonic. Also included — 4 Hungarian Dances.
23. The Merry Widow Dorothy Kirsten and Robert Rounseville. The complete score of Lehár's gay operetta.
24. Wonderful. Wonderful Johnny Mathis sings *Old Black Magic*, *Day In Day Out*, 10 more.

# Bozak

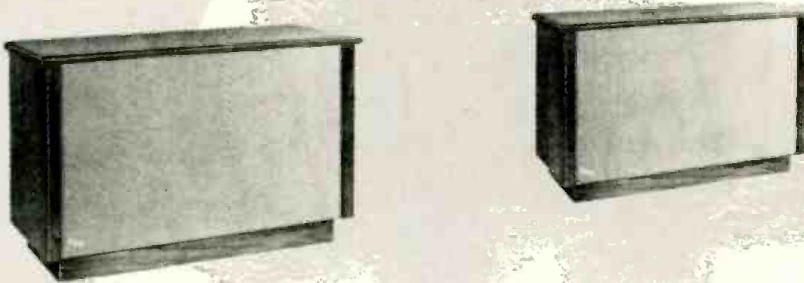
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**ON THE COUNTER**

*Continued from page 6*

is the first tuner of its type in the Scott line. Features wide-band circuitry, drift-free operation without need for AFC, and easy separation of stations. Sensitivity: 3  $\mu$ v for 20 db of quieting. Price: \$159.95.

Acoustic Research has prepared a four-page BROCHURE on the AR-2 loudspeaker system; free on request.

Allied's Knight Model KN-4010 dual-speed (3 $\frac{3}{4}$  and 7 $\frac{1}{2}$ ) TAPE RECORDER has two built-in speakers and a roving speaker powered by an 8-watt amplifier. A mike, a 5-in. reel of tape, and a take-up reel also are provided. Allied stock number is 91 RZ 750; price is \$129.95.

A new SPEAKER SYSTEM recently announced by EICO is the HFS-2 Standard designed by Stewart Hegeman. An 8 $\frac{1}{2}$ -in. woofer is driven by a 12-ft. slot-loaded split conical horn, and the tweeter is a coaxially mounted, free-floating cone. Handles up to 30 watts continuous; frequency response is essentially flat from 45 to 20,000 cps. The unit measures 36 in. by 15 $\frac{1}{2}$  and sells for \$139.95.

GE's PA-20 20-watt AMPLIFIER has a frequency response of 20 to 20,000 cps, five inputs, three outputs, and seven controls. Preamp and power sections may be separated. Suggested price is \$99.95.

Hartley Products have tripled facilities for "polymerizing" their 217 full-range SPEAKER. Seems it makes the cone more rigid, increasing efficiency and uniformity of response.

University has put out a FOLDER describing their enclosure KwiKits.

A TUNER and an AMPLIFIER have been christened "Music Mates" by Lafayette. The amplifier as the LA-41 without cage, or the LA-40 with, sells for \$43.50 and \$46.50 respectively. The FM-AM tuner (LT-41 and LT-40) sells for \$67.50 with (\$64.50 without).

Universal's new CONSOLE features a Collaro four-speed changer, GE variable-reluctance cartridge, and four speakers; and looks more like a midget grand pianny than anything else we can think of. No price given.

**ALLIED knight-kit HI-FI EQUIPMENT**

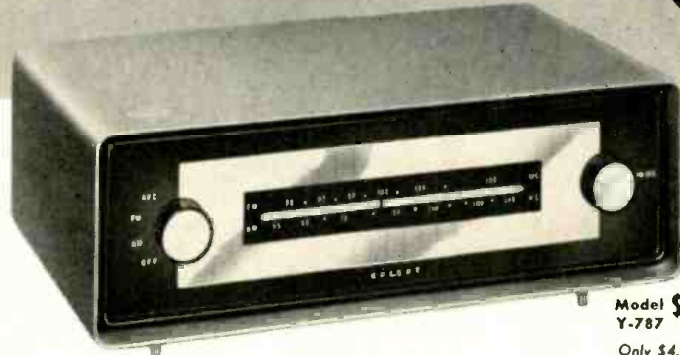
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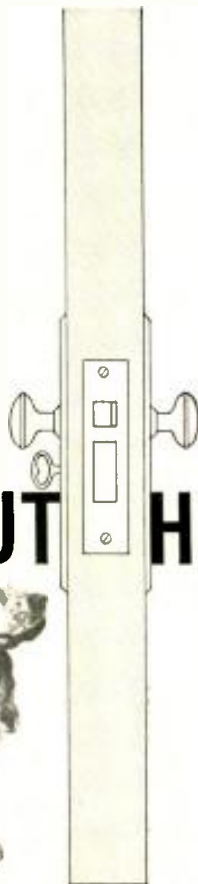
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## Case of the Transposed Key

SIR:

I read with much pleasure Francis Robinson's informed and often brilliant article on Renata Tebaldi, *HIGH FIDELITY*, November 1957. I have the greatest respect for both author and subject. However, I cannot refrain from objecting to the offhand manner in which Mr. Robinson shrugs off the extremely vexing problem of key transposition.

No, transposition is not "new," but beyond doubt it is "scandalous." I was among the many who thrilled to Mme. Tebaldi's Violetta; the thrills, though, began in Act II. The simple fact is that Verdi wrote "*Sempre libera*" in a particular key for a particular purpose. As the Metropolitan performed it last season, it lacked the brilliance, the bite, the sparkling excitement it demands, and the fault lay in the lowering. This is not caviling with Tebaldi's admitted greatness as an artist: it is merely denying the greatness of one act of one role.

The effects [of a refusal to transpose] were driven home to me most forcibly and pleasantly by a recent performance of *Norma* given by Giuseppe Bamboschek's Philadelphia Opera Company featuring Anita Cerquetti as Norma and Nell Rankin as Adalgisa. Nothing was lowered: Rankin even sang Adalgisa's high Cs (the first time a mezzo has done this in generations) and sang them with great fullness, beauty, and brilliance, and not a trace of shrillness. As an almost direct result, Norma glowed with an incandescence it has seldom had, and audiences and critics alike were transported almost to hysterical acclaim.

And so the conclusions: within those limits necessarily imposed by indisposition, I would maintain that an opera must be sung in its origi-

*Continued on page 12*

HIGH FIDELITY MAGAZINE

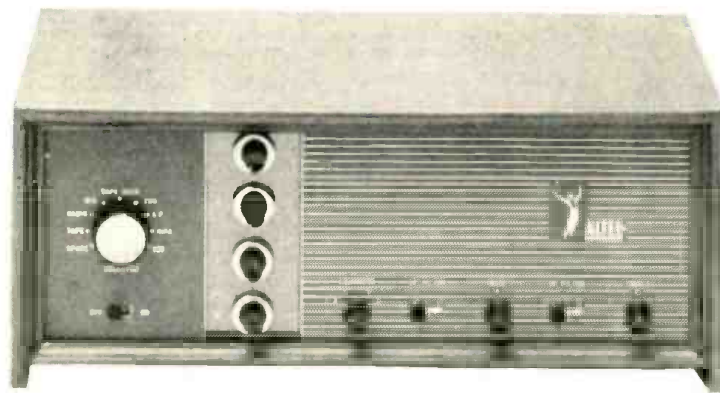


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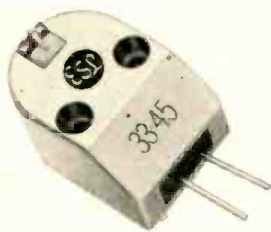
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## LETTERS

Continued from page 10

nal key throughout if the values inherent in it are to be realized. If we are not forced to accept an orchestra's lowering Beethoven's Fifth because the first violinist has a loose bow, then why must we accept transpositions in opera because a singer cannot negotiate a C in alt? . . . .

Alan Wagner  
New York, N. Y.

### Recourse Requested

SIR:

As a subscriber I am writing you to further a cause in the interest of all buyers of LPs. If you ask yourself about the number of LP recordings purchased which were labeled "New Orthophonic," "Incomparable High Fidelity," "Living Presence" etc., how many disappointments have you experienced in the reproduction of the sound? How many times have you found that a supposedly new record is really a rerelease of an old recording?

Record buyers are constantly being victimized by the manufacturer in this respect. All the major companies are guilty of misrepresentation to some degree. It is my experience that the number of the LP does not indicate what it should.

Can't we form some sort of organization . . . to force all record companies to conform to a rigid set of regulations as far as the labeling of the jackets is concerned? Surely there are enough of us to maintain adequate pressure in this respect. I don't know whether it is possible, but I personally would like to see the recording date on each jacket, with the statement that it is an original release.

Jack Stern  
Seaford, N. Y.

It is our belief that the record companies don't print such information less out of any intent to deceive than because they haven't known anyone cared. Most of the second appearances of recorded performances are plain reprints, hard to mistake, remasterings to employ new cutting techniques, and recouplings. Our reviewers generally indicate when a recording is a remake rather than an original—which indicates one recourse for Mr. Stern until the companies decide to follow his hint.—Ed.

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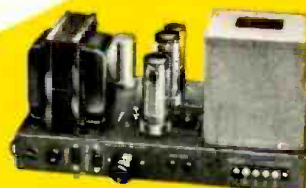
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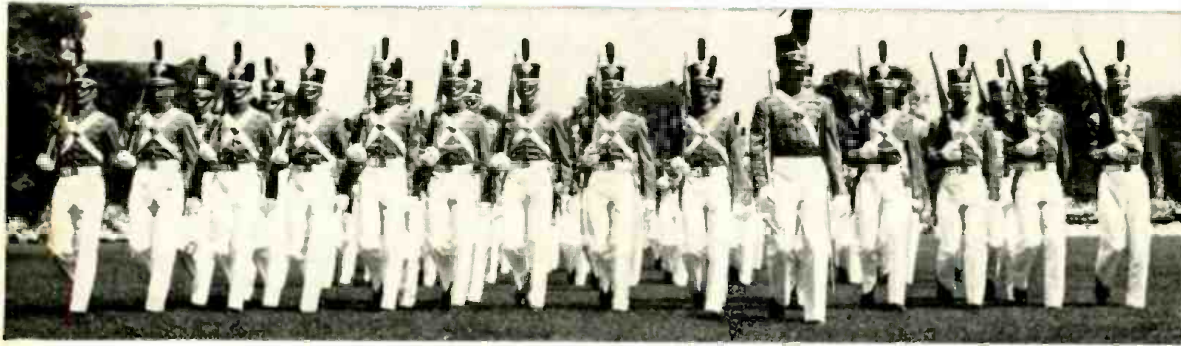
## Abroad

LONDON—Decca have been busy lately in Vienna making Lehar's operetta *Giuditta*; cast: Gueden, Loose, Kmentt, Berry, conductor Moralt. The 1958 New Year Concert featured Willy Boskovsky, leader of the Vienna Philharmonic, directing operations with his fiddle as Johann Strauss used to do. "Vienna Holiday," with Hans Knappertsbusch—Wagnerian, Brucknerian—in charge, should have some fascination. Knappertsbusch also conducts newly made recordings of the *Emperor* and Brahms B flat concertos, with the Vienna Philharmonic and Clifford Curzon as soloist.

Klemperer and Others. EMI have been active in Berlin and London. In the former city, Karajan has ventured into contemporary music with Frank Martin's *Etudes for Strings*, besides a Bruckner Eighth. In London, the main concert event of the season, Klemperer's Beethoven cycle, has been productive of ecstatic audiences, slightly mixed critical reception (generally "rave," but with some head shakers who missed tenderness and poetry), and a completed series of symphony recordings, studio-made during the concert season. To the Ninth Symphony, Walter Legge's new Philharmonia Chorus trained by Bayreuth chorus master Wilhelm Pitz, brought glory and splendor; they are a magnificent body, worthy companions to the Orchestra. Hans Hotter disgraced himself with rough vocal outbursts spraying all over the notes (but I am told he was in trimmer shape for the recording sessions). These sessions were arduous, for Klemperer

*Continued on page 16*





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## NOTES FROM ABROAD

*Continued from page 14*

hates "edits," and insisted on going right back to the beginning after a fluff. Most of the movements are now in single takes. Overheard during a rehearsal of the Ninth:

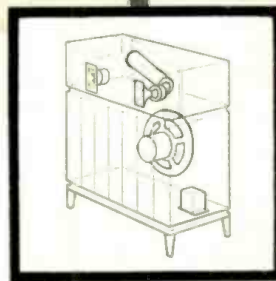
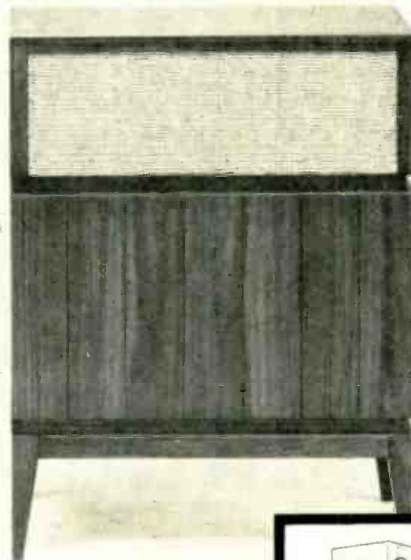
First Cello: "Would you give us a very clear beat here, Dr. Klemperer, so that for the first time in history this entry comes in all together?"

Dr. K. (drily): "English history." In some views, Klemperer falls between the stools of Toscanini, with his demonic urge, and Furtwängler, with his hushed pianissimos and thrilling surges: others claim that he unites the virtues of both. Christa Ludwig, alto soloist in the Ninth, gave a very successful Festival Hall recital, and recorded a Brahms/Wolf/Mahler/Strauss program; Mr. Legge rates her very highly. For fillers on the symphony discs, Klemperer also recorded the *Prometheus Overture*, and from *Egmont*, the *Overture*, *Death of Clärchen*, and Clärchen's two songs, sung by Birgit Nilsson. Mme. Nilsson also has made a recital disc, one side Wagner, one side Verdi; and more important, a *Walküre Act III* with Hans Hotter as Wotan, and the Senta/Dutchman duet. This set, conducted by Leopold Ludwig, is a kind of counterblast to Decca's Flagstad issue.

**Centennial Commemoration.** In Manchester, the Hallé Orchestra is celebrating its centenary. It is the oldest orchestra in Britain, and third oldest in the world. "Mr. Hallé's band," as it was known in the early years, arose almost by chance, as a by-product of the 1857 Manchester Art Treasures Exhibition, a stupendous assemblage of 16,000 works of art, some native, some the trophies of two centuries of Grand Tours. During the Exhibition, Charles Hallé, a German musician who since 1850 had organized Manchester's music, conducted weekly concerts with an orchestra in part recruited locally, in part augmented from London and the Continent. Hallé thought the orchestra too good to lose, and in 1858 sponsored a season of thirty

*Continued on page 18*

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**The Suzerain IV.** With phase loaded Model 105E 15-inch deluxe speaker system, wired and installed. Size: 36½" high x 26" wide x 19¾" deep. Mahogany Complete—Net each.....\$395.00

**The Suzerain IVA.** Model 117B 15-inch standard speaker system, wired and installed. Same size as Suzerain IV. Mahogany Complete—Net each:.....\$301.00

**The Carlton IVA.** Similar to Carlton IV but with economy Model 117B 15-inch standard speaker system, wired and installed. Mahogany Complete—Net each.....\$265.00

**The Duchess IV.** Model 105E 15-inch deluxe speaker system, wired and installed. Size: 29¾" high x 25" wide x

19" deep. Mahogany Complete—Net each.....\$356.00

**The Duchess IVA.** Model 117B 15-inch standard speaker system, wired and installed. Same size as Duchess IV. Mahogany Complete—Net each:.....\$262.00

**The Empire IV.** Model 105E deluxe 15-inch 4-way components wired and installed. Size: 29¾" high x 32" wide x 16" deep. Mahogany Complete—Net each.....\$359.00

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All Electro-Voice furniture is available in Blonde Lined Oak or Circassian Walnut at slightly higher price. Enclosures may be purchased separately, without speaker systems.

Electro-Voice offers you this wide selection of phase loaded speaker systems and enclosures, each carefully made by dedicated craftsmen, designed by the industry's best engineers and stylists to integrate with either modern, traditional or contemporary furnishings.

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ELECTRO-VOICE, INC.

BUCHANAN, MICHIGAN

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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.

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\*Designed by Arthur A. Janszen

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NOTES FROM ABROAD

Continued from page 16

further concerts. At its end, his auditors presented the balance-sheets and the profits for the season—in the form of ten shining new threepenny bits, or one penny per concert. Still, it *was* a profit, and the Hallé Orchestra was born. Its subsequent conductors have been the great Richter (1899–1911); Hamilton Harty (1920–1930), now best known to the general public as part-author of the Handel-Harty *Water Music*, but also still prized by collectors for his wonderful Berlioz recordings; and, since 1943, Sir John Barbirolli.

Manchester has mounted a Centenary Art Exhibition (one melancholy aim of which is to illustrate the irreplaceable losses to collectors overseas during the last hundred years) and a Hallé Concert Season with starrier soloists than usual and—the *Manchester Guardian* critic tells me—an orchestra in top form. As with most British orchestras, money is short, and and only one centenary work has been billed, Alan Rawsthorne's *Hallé Overture*. The exact centenary date was January 28, and the program on that occasion included Elgar's First Symphony, given its première by the Hallé under Richter fifty years ago. On December 28, the orchestra had started centenary recording sessions for Pye/Mercury, with Vaughan Williams (the *London Symphony*), Sibelius (a Barbirolli specialty), and oboe concertos with Evelyn Rothwell (Lady Barbirolli) on the schedule. Under Harty, the Orchestra recorded sporadically for Columbia, and under Barbirolli for HMV; but now for the first time it is extensively engaged in record making. Pye/Mercury aim to build up a large classical repertory, and Sir John is active both as conductor and planner.



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### The Nine Beethoven Symphonies



## Arturo Toscanini

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LONG-PLAYING RECORDS FOR

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

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Nationally advertised price \$34.98\*

\* Effective February 1, 1958

**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. Unfortunately, almost always they are haphazard in carrying out this aspiration. The new Society is designed to meet this common situation, sensibly, by making collection more systematic than it now is in most cases.

★ Because of *more systematic* collection, 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.

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★ A cardinal feature of the plan is **GUIDANCE**. The Society has a Selection Panel whose sole business it is to determine "must-have" works for members. 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

#### 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

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Please register me as a member and send me the seven-record *Toscanini-Beethoven Album* under the conditions stated at the left and above. If I continue, after buying six records, for every two records I purchase from the Society, I will receive a third RCA VICTOR Red Seal Record, free. To maintain membership after the first year, I need buy only four records from the Society in any 12-month period.

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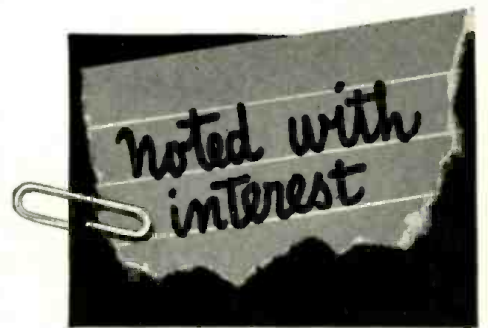


See The Jerrold FM RANGE EXTENDER and MULTI SET COUPLER at leading distributors or write:

# JERROLD

## ELECTRONICS CORPORATION

Dept. PD 25, Philadelphia 3, Pa.



### Cook Labs Recovers

As many readers know, Cook Laboratories was hit by a very severe fire several months ago. Emory Cook himself received third-degree burns on his hands and serious burns elsewhere; he was hospitalized for weeks. Friends couldn't help wondering about the outcome. Thus it was with delight that we received word, dated last November 30, that Cook Labs was back in business. We quote from the release sent us:

"The long hiatus in production at Cook Laboratories has ended with a high-fidelity (of course!) bang. The news: reestablishment of the catalogue, a fine series of new releases, and—at last—six representative numbers released on stereo tape, with many more to come.

"The delay was caused by a disastrous fire in the main plant at Glenbrook, Connecticut, which destroyed the office and caused severe smoke damage to manufacturing equipment. The entire inventory was destroyed, along with cover art and shipping materials. Fortunately, all but a few stampers were saved intact, plus a fair share of the metal family and all master tapes. As a result, Cook is pressing only new items and best sellers at first, to fill existing orders, and is reviving direct mail service to give dealers time to stock up."

### Standards of Measurement

The Institute of High Fidelity Manufacturers has announced the appointment of chairmen of subcommittees in connection with the establishment of standards of measurement. Under the over-all direction of Joseph N. Benjamin of Pilot Radio, it is hoped that agreement can be reached on standards of measurement, so that one manu-

facturer's intermodulation distortion will be the same as another's, and so forth—throughout a long list of measurements. This, we feel, is the first and perhaps the most important step toward arriving at any sort of a definition of "high fidelity." We wish the Institute and the various chairmen the very best of success, and encourage qualified readers with thoughts and suggestions on these matters to write directly to the chairmen. Here's the list:

**Tuners:** Daniel von Recklinghausen, Hermon Hosmer Scott, Inc., 111 Powdermill Rd., Maynard, Mass.

**Amplifiers:** Dick Shottenfeld, Pilot Radio Corp., 37-06 36th St., Long Island City 1, N. Y.

**Speakers:** Abe Cohen, University Loudspeakers, 80 South Kensico Ave., White Plains, N. Y.

**Turntables:** George Silber, Rek-O-Kut Co., 38-19 108th St., Corona 68, N. Y.

**Changers:** Milton Thalberg, Audio-gersh Corp., 514 Broadway, New York 12, N. Y.

**Cartridges:** Walter Stanton, Pickering & Co., Plainview, N. Y.

#### Briggs's Books

Despite a confused item in our October issue, the G. A. Briggs (Wharfedale) books are handled in the United States through British Industries. Distribution to the book trade is from British Industries to Herman & Stephens, which is how we picked up the information. All clear, and everyone now happy?

#### Magazines Available

Robert D. Arnold, 291 North 1st West, Tooele, Utah has a large collection of back copies of *HIGH FIDELITY*, *Radio & TV News*, and *Audio* which he must dispose of. He is willing to donate these magazines to any school, hospital, or charitable organization. He has very generously offered to prepay postage or express charges.



FEBRUARY 1958

## INTEGRITY IN MUSIC

Stromberg-Carlson, the man and the music. From all three, musical and technical discernment.

The result, a great performance!



### The Stromberg-Carlson RF-466 15-inch Coaxial Transducer

**Power handling capacity:**  
Woofer—more than 100 watts  
Tweeter—32 watts

**Frequency response:**  
Woofer—30-2,000 cps (when mounted in Stromberg-Carlson Acoustical Labyrinth, 20-2,000 cps)  
Tweeter—1,500 to 15,000 cps

**I. M. Distortion: 0.6%**  
100 cps and 7,000 cps at 6.0 volts. 1:1 ratio. This input corresponds to an instantaneous power input of 6 watts. I. M. Distortion does not exceed 1.0% over a low frequency signal range from 50 cps to 400 cps.

**Power response:**  
Linear within 3 db over entire range



DR. PAUL WHITE, *Composer, Conductor, Educator, Eastman School of Music, Rochester Civic Orchestra.*

**Dispersion:**  
Woofer 180°  
Tweeter 100°

**Response in free air:**  
Woofer 40 cps

**Voice coils:**  
Woofer—2-inch on aluminum form  
Tweeter— $\frac{7}{16}$ -inch on aluminum form

**Magnet structure:**  
Woofer—20 oz. Alnico V  
Tweeter—1.75 oz. Alnico V

**Flux density:**  
Woofer—11,000 Gauss  
Tweeter—8,500 Gauss

**Impedance:** 16 ohms  
**DC Resistance:** 8 ohms

**Dimensions:**  
Diameter 15 $\frac{1}{4}$  inches; Depth 6 $\frac{3}{4}$  inches  
Weight—12 lbs.

Price: \$75.00 (Zone 1)

*"There is nothing finer than a Stromberg-Carlson"*

For specifications and information on distributors, write to:



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

Excerpts from **PRESS COMMENT** on the

# AR-2

## High Fidelity (Tested in the Home)

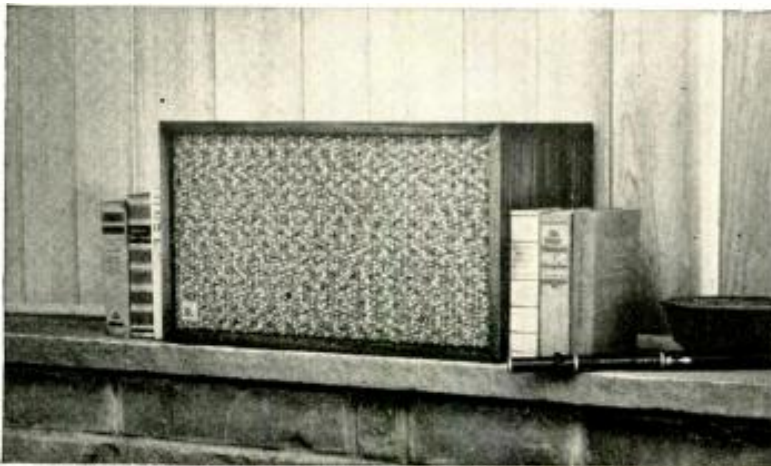
"... With the (tweeter) control set to suit my taste (best described as row-M-oriented), oscillator tests indicated that bass was smooth and very clean to below 40 cycles, was audibly enfeebled but still there at 35, and dropped out somewhere around 30 cycles. No doubling was audible at any frequency.

From 1,000 to 4,000 cycles there was a slight, broad dip in the response (averaging perhaps 2 db down), a gradual rise to original level at 8,000 cycles, and some minor discontinuities from there out to 12,000 cycles. Then there was a slow droop to 14,000 cycles, with rapid cutoff above that.

Because of its slightly depressed 'presence' range, the AR-2 has what is to me a refreshingly sweet, smooth, and highly listenable sound. Music is reproduced transparently, and with very good detail. Its high end is unobtrusive, but its ability to reproduce the guttiness of string tone and the tearing transients of a trumpet indicate that it is, indeed, contributing highs when needed. This, I feel, is as it should be.

Its low end is remarkably clean and, like the AR-1, prompts disbelief that such deep bass could emanate from such a small box.

"... Like the AR-1, the AR-2 should be judged purely on its sonic merits... not on the theoretical basis of its 'restrictive' cabinet size. When so judged, it can stand comparison with many speakers of considerably greater dimension and price.—J.G.H."



**AUDIO** ETC.  
Edward Tamm Center

"... I find the AR-2 remarkably like the AR-1 in over-all sound coloration. Its cone tweeter is not the same, but there isn't much difference in sound. (It costs less, but that doesn't prove much.) On direct comparison, given a signal with plenty of bass component in the very bottom, you can tell the difference between the two in bass response. Most of the time, in ordinary listening, I am not aware of it at all.

"... I find AR-2, as with AR-1, remarkably clean and unobtrusive in its sound, easy on the ears for long-period listening, easy also to ignore in favor of the music itself. Either speaker has a way of simply fading into the surroundings (the size helps) leaving the music unattached and disembodied in the room. Excellent illusion!..."

Prices for Acoustic Research speaker systems, complete with cabinets, (AR-1 and AR-2) are \$89.00 to \$194.00. Size is "bookshelf." Literature is available from your local sound equipment dealer, or on request from:

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



Books in Review

THE MONTH of Washington and Lincoln would be an appropriate time any year for reconsidering the characteristically checkered career of distinctively American music. In the present *annus mirabilis* it is an exceptionally apt one. The story has been told many times in the past, but no previous attempt has been as richly informative, or as effectively organized, as *A Short History of Music in America* (Crowell, \$5.00) by John Tasker Howard and George Kent Bellows; and never before have its exuberance and ribaldry animated book pages more robustly than in Elliot Paul's completely disorganized *That Crazy American Music* (Bobbs-Merrill, \$4.00).

### The Free-Wheeling Approach . . .

Those who know Paul's zany mysteries or who have encountered the Renaissance Man himself will have been partially prepared for the pyrotechnical one-man show he stages here; but others are likely to be stupefied. The author starts off relatively seriously with a discussion of music making in colonial times, but once in the second chapter, "Foreign Culture on the Lam," all pretense of seriousness and chronological or any other logic is tossed to the winds. Paul simply bubbles over into a stream-of-consciousness monologue embracing everything he has ever read or heard or imagined.

Yet to stress exclusively the "craziness" of the author is to err. Few commentators have put their fingers more acutely on more essential elements than this same Paul.

### . . . And Definitive Treatment

Much as I have admired John Tasker Howard's *Our American Music*, it always struck me as touching too shallowly on the cruder folk and rowdier popular and jazz elements. In any case that book is now badly dated, and it is a pleasure to welcome George Kent Bellows' reworking in *A Short History of Music in America*. The

*Continued on page 24*



# NEW!



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PROFESSIONAL PERFORMANCE

FOR YOUR HOME MUSIC SYSTEM

# THE FISHER 90-C

## Master Audio Control

NO TWO EARS hear music exactly alike. No two personal preferences in tonal balance are precisely the same, nor do the acoustical characteristics of any two surroundings duplicate each other exactly. The way the music sounds to YOU, in your normal listening environment, should be your most significant standard of performance. With THE FISHER MASTER AUDIO CONTROL, Model 90-C, you can achieve the tonal balance and color that suits you best. It will fully meet your personal, as well as the acoustic requirements, of the room in which it is used.

Among its many pace-setting electronic advances, THE FISHER Model 90-C includes a new PRESENCE CONTROL which brings solo instrument or vocal passages right out of the orchestral background. In addition, the 90-C offers a new, sharp-cut-off RUMBLE FILTER, to reduce low-frequency noise with no discernible loss of frequency response. With its facilities for mixing or fading from two to five channels, its Loudness Balance Control, its highly effective Bass and Treble Tone Controls, THE FISHER Model 90-C is by far the most versatile as well as the most comprehensive unit of its kind to be found anywhere! **\$119.50**

Mahogany or Blonde Cabinet, \$9.95

### OUTSTANDING FEATURES

- Two lever-type equalization controls for all recording characteristics. ■ Seven input jacks. ■ Two cathode-follower outputs.
- Completely self-powered. ■ DC on all filaments, inaudible hum level. Harmonic distortion and IM distortion are inaudible even at 5 volts output. ■ Frequency response uniform from 10 to 100,000 cycles. ■ Separate, high-gain microphone preamplifier.
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- Master Volume Control plus five independent mixer-level controls on front panel. ■ Separate equalization and amplification directly from tape playback head.
- Magnetically shielded and potted transformer. ■ Eleven controls. ■ Four dual-purpose, shielded and shock-mounted tubes. ■ Three auxiliary AC receptacles.
- SIZE: 12¾ inches wide; 8¼ inches deep; 4¼ inches high. ■ SHIPPING WEIGHT: 10 lbs.

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FEBRUARY 1958

23

# "Been to a Symphony Concert lately?"

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## BOOKS IN REVIEW

*Continued from page 22*

book is a schoolbook, all right; but it is also a mine of information.

The last chapters lapse into a chronicling of names, dates, and titles; yet even here are general summations of experimental, educational, community, broadcasting, recording, and protective-association activities seldom given proper attention. And this history's usefulness is enhanced by an excellent 11-page classified bibliography, 20-page LP discography, and an admirably detailed 38-double-columned-page index.

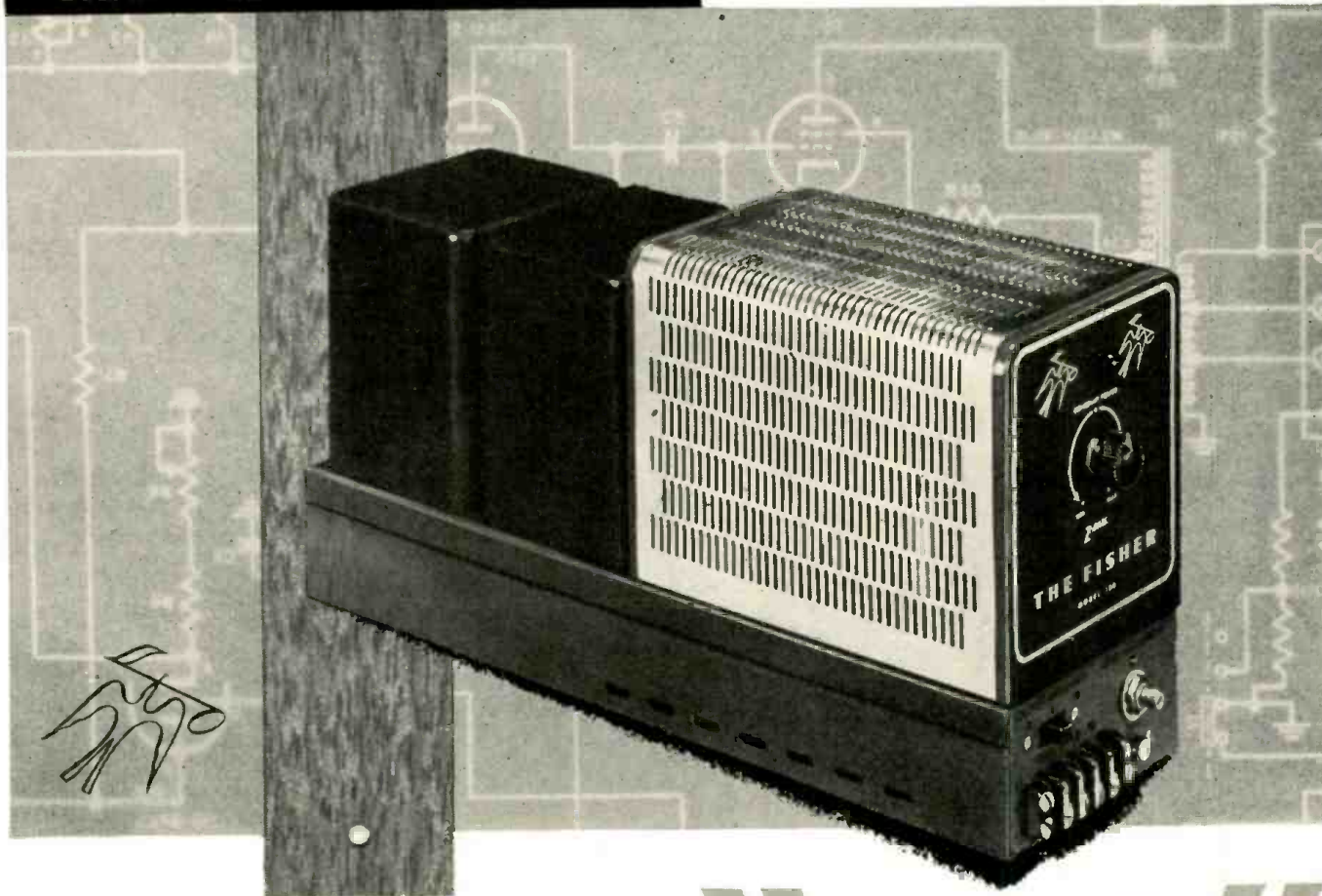
### Jazz Handbook

Barry Ulanov's *Handbook of Jazz* (Viking, \$3.50) is a kind of offshoot of the valuable *History of Jazz in America* of 1952. But it also is an entirely new, if shallower, work designed both to bring the history up to date and to orient in jazz a new generation of listeners. It does not bear the imprimatur of some jazz pontiffs, shocked by his not entirely reverent approach to the New Orleans and Dixieland "Fathers" and his minimization of the African elements in jazz evolution. Yet to my mind it is all the better for such heresies; and even the orthodox must admit that few authorities can do better justice to the "classical" and "modern" schools than Ulanov.

At any rate, the book makes spirited reading and is particularly informative in its studies of jazz instruments, language, and "morality." The appended 74-page biographical section perhaps is slight, but there are excellent record-purchasing suggestions. In addition, there is a 4-page annotated bibliography, an 8-page chronology of "jazz and other twentieth-century arts," and 9 double-columned pages of detailed index.

**Note: Records in Review, 1957**, differs from the earlier annuals of reviews which originally appeared monthly in this journal in that an affiliate of the magazine has taken over as publisher, and the text itself has been completely reset rather than reproduced by offset. Otherwise the organization of materials follows the familiar patterns. (Wyeth Press, \$4.95.)

**NEW FROM FISHER — AND BEST IN ITS CLASS!**



# THE FISHER "100"

## 30 Watt Amplifier

FROM THE DRAWING BOARD, through every painstaking step of development and testing, to the proud accomplishment of the finished product, FISHER leadership is in evidence throughout! Now, FISHER announces a magnificent new power amplifier so outstanding in design, so superior in performance and so conservatively built that it will give you many years of 'clean,' trouble-free service.

**HIGH POWER!** 30 watts of power delivered to the speaker terminals in continuous sine-wave operation; 70 watts of reserve peak power to handle orchestral transients and peaks up to 30 milliseconds in duration, with no trace of clipping, ringing or raggedness.

THE FISHER "100" has ample reserve power to drive even the lowest-efficiency loudspeaker system. Its absolutely clean tonal output eliminates listener fatigue and adds markedly to the enjoyment of your home music system. Hear it at your dealer *now!* **\$99.50**

### OUTSTANDING FEATURES

- Power rating—30 watts, constant within +0 to .5 db, from 20 to 20,000 cycles. ■ Peak power—70 watts. ■ Power response—constant within zero and -0.5 db, 20 to 20,000 cycles, at 30 watts. ■ Frequency response—controlled and uniform within  $\pm 5$  db from 20 to 20,000 cycles. ■ Harmonic distortion—less than 1% at 30 watts. ■ IM distortion—less than 1% at 30 watts peak power. ■ Hum and noise, inaudible. ■ Only 1 volt required to obtain full rated output. Input impedance—500,000 ohms. ■ Speaker connections—4, 8, and 16 ohms. ■ Exclusive Z-MATIC Variable Damping Control accommodates all known speakers. ■ Four controls—Z-MATIC, Input Level Adjustment, Phase Inverter Balance Adjustment, Speaker Impedance Matching Switch. ■ Power requirements—105 to 125 volts, 50-60 cycles AC only, 170 watts maximum. Convenient auxiliary AC receptacle. Neon pilot lamp. ■ SIZE—4½" w.; 15½" d.; 7" h. ■ tubes. ■ SHIPPING WEIGHT, 23 lbs.

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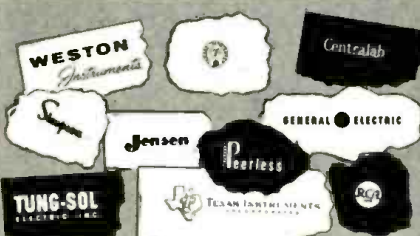
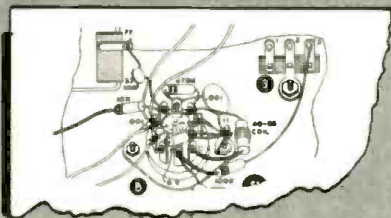
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- (✓) Install a .001 µfd disc condenser from socket B7 (NS) to ground lug B11 (NS). Cut the leads so that they are just long enough to reach and dress the condenser close to chassis, over the wires already present.
- ( ) Connect a 470 KΩ resistor (yellow-violet-yellow)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



**Step-by-Step Assembly Instructions . . .**

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

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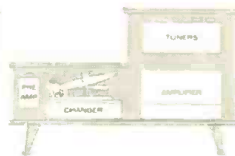
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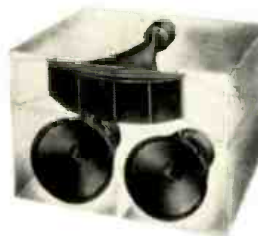
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## Time for an Ounce of Prevention

WE HAVE in hand a letter from Mr. Joseph Szigeti, the very well-known violinist. It introduces a problem not new to us—indeed, Roland Gelatt used this page to discuss it in March 1956—but bound to increase in urgency, and very soon. Of that, more later. Mr. Szigeti is deploring the finality of the disappearance, and subsequent unavailability, of records withdrawn from the catalogues:

“. . . We assist at a remarkable phenomenon; on the one hand, there is a hunt for *'le temps perdu,'* for performances that have apparently vanished when such and such a broadcast concert was over, and that devoted workers now try to recapture from some amateur's tapes. (I am thinking of such efforts as the salvaging of some of Josef Hofmann's performances . . . or of the recent discovery of a Kathleen Ferrier recital in the tape library of the Norway Radio.) On the other hand, such a set as Enesco's Six Solo Sonatas of Bach is deleted after a very short time of availability. Alexander Schneider's excellent set of the same 'six' met with the same fate.

"Reissues of irreplaceable performances like the Beethoven sets by Schnabel or some Kreisler, Cortot, Casals albums are happily with us or on the way, but they can't and shouldn't make us forget deletions committed right now and dictated entirely by sales considerations, with a total disregard of what such documents may come to mean to students and connoisseurs in the very near future. . . .

"Granted that the tremendous volume of new recordings makes weeding out imperative, surely some ways and means should be found to establish a center that would deal solely in deleted records and that would build up a stock not only of so-called rarities but of . . . month-by-month deletions. It doesn't seem to make sense that one should have to hunt (and often in vain) for records that were discontinued only a few months ago. The admirable efforts of public library record collections, as in New York, the Italian State Record Library, and so on, to my mind are not the answer for the average student or connoisseur.

"The comparative inaccessibility of such collections turns my thoughts towards a nonphilanthropic but nonprofit clearing house where deleted records could be heard and bought, and where recordings of which only one copy might be available could be taped at

a nominal charge. Why couldn't we have the facilities that the photostat services of our great public libraries give researchers? . . ."

Mr. Szigeti was hunting deleted performances of certain Bach works he himself was planning to record, but one need not be a recording artist to want musical treasures of the past. And the past is, in a sense, with us right now. Perhaps by this time next year, all new long-play discs will be cut with the two channels required for stereo reproduction. As soon as that happens non-stereo discs will be rather hard to sell, even to people without stereo equipment. As a consequence, existing non-stereo LPs will start to vanish from the scene at a very rapid rate, the good along with the indifferent and the outright bad.

When Mr. Gelatt editorialized on this subject, he ended with a plea for the establishment of what he called the American Institute of Recorded Sound, which he thought might be subsidized by one of the great foundations. Shortly afterward came a letter from Edward G. Freehafer, director of the New York Public Library, suggesting that NYPL would be a good site for the AIRS, but that it lacked the needed operating funds: \$50,000 to start, \$15,000 a year to continue. The Library now stores records, but is not equipped to transcribe them.

It occurs to us that where such equipment *does* exist is in the libraries of the great music schools, or at least some of them—Eastman, Juilliard, Curtis. Further, these institutions have available an inexpensive labor force, in the form of students, which would help to lower operating costs. Further still, they have alumni to will their alma maters private record collections, by no means a negligible factor.

What still would be needed is help from the record companies. The industry as a whole would do itself honor by contributing money to the venture, but perhaps such a prospect is visionary. Quite practical and reasonable, however, is the hope that the companies would take it on themselves to furnish the conservatory libraries lists of records to be deleted and, on the latter's requests, to supply them with two mint copies of each record thought worthy of preservation for reference purposes. The reference, as Mr. Szigeti suggests, always would be by means of tape copying, so that an archive of pristine discs might be maintained too.

J.M.C.



## American Music Played Here

*The Eastman-Rochester Symphony Orchestra*

by **John M. Conly**

**T**HE GENESEE RIVER presses steadily northward across western New York State, passing by its five frustrate sisters, the Finger Lakes; and cutting stubbornly through the tiers of limestone, sandstone, and dolomite that rise under it. At last it takes three giant steps down—260 feet altogether—and makes its destined union with Lake Ontario.

The river was the western boundary of the Iroquois Confederacy that Hiawatha founded in 1570; but in those days its guardians, the Senecas, seem to have thought ill of the lower gorges. Fever lurked there.

Two centuries passed. The Iroquois chose the wrong side in the War of Independence, and were smashed by Continental armies under Sullivan and Clinton. Yankees came marching west, seeking land and livelihoods. Fever or no fever, they could not ignore water power. A band led by Col. Nathaniel Rochester settled the lower Genesee valley, built houses against the night air, built mills. A town grew and earned a nickname honorable if not glamorous. Rochester became the Flour City.

Its change into the Flower City—as it now calls itself—is undated and more than merely orthographical. Probably the process was begun by Frederick William IV of Prussia, who responded in fright to the German revolutions of 1848 by exiling (in effect) the cream of Germany's urban population. Rochester profited richly, as did several other American cities. Suddenly it had a sizable new work force of trained artificers and merchants. They were not only frugal and industrious, they also held in high respect learning and the arts. And they were very fond of flowers. The city still shows this. It is attractive to enter.

It was, however, an attraction of another kind that lured to Rochester the next man of consequence to our story. As flour lost its primacy in the city's economy, instrument making took over (Stromberg-Carlson, and Bausch and Lomb live there now). And the city

gained the reputation of being kind to inventors. Hence the arrival, just before 1880, of a young man with little money but some very potent ideas. From Waterville, in Oneida County, aged twenty-six: Mr. George Eastman.

Eastman Kodak flourished prodigiously, as everyone knows. Eastman himself lived to be seventy-eight before he contracted an incurable disease, decently darkened his bedroom, and killed himself, leaving a note that said: "My work is done. Why wait?" Usually he is eulogized in terms of his will; but actually, of the \$100,000,000 he gave away, much was given while he still lived to enjoy the giving.

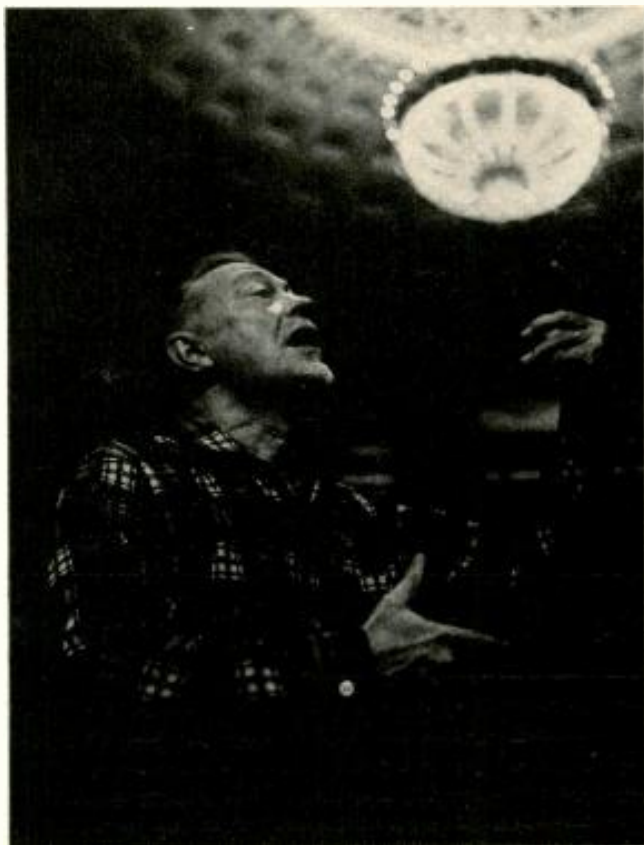
An early object of his philanthropy was music. He did not know a great deal about music, but he loved it and felt a need of it and thought other people would benefit from more of it. He conceived a dual project in 1917. The first part was the important one: that the University of Rochester might usefully incorporate a music school. He had no trouble selling this notion to his friend Rush Rhees, the wise and genial president of the University. The other idea was wilder, albeit intriguing: that combined symphonic and motion-picture entertainment could familiarize the public profitably with the works of the great masters of music. He actually built the Eastman Theater to test this. The project foundered when sound-movies came forth; but it left as legacy the theater, a fine 3,300-seat auditorium, and the nucleus of three orchestras: the Rochester Philharmonic, the Rochester Civic, and the Eastman-Rochester Symphony, the last of which is the object of our consideration. But first let us consider the school.

Always a thrifty man, Eastman did not start a music school; he bought one. This was the Institute of Musical Art, a private conservatory directed by Alf Klingenberg in midtown Rochester. Its transformation was gradual, but by 1922 its future had begun to expand

almost alarmingly. A new director patently was needed, and was sought. The right name finally was suggested by Albert Coates, the British conductor.

Howard Hanson, twenty-seven at the time, was enjoying the climate of Italy. To everyone else's surprise, if not his own, he had been the first American chosen to receive the Prix de Rome in music, so he was in the Eternal City on a three-year fellowship when word came that the Eastman School of Music desired his services as its director.

He is one of the rather rare people in the world who seem always ready and waiting for what they are called upon to do. Born into a Swedish-American clan in Wahoo, Nebraska, he had proceeded as a youth to prove, without compromise, that music rather than dry-land farming was where his talent lay; and it had taken him only a year in New York to make his enduring mark on the musical world. When he came from Rome to Rochester he seems to have impressed people as looking too youthful, benign, and abstracted to promise much as an administrator, but



Loulen Studio

Howard Hanson: "There is a style common to American music."

his grip on the school's operation must soon have dispelled any doubts. Since his tenure began, the school never has exceeded its budget and, despite this, has thrust its way firmly into the forefront of musical education—in the very broadest sense—in America and, indeed, in the whole world. The only visible evidence of hazards in this progress may be something which is still noticeable about Dr. Hanson—a small, defiant chin-beard, which once may have helped a rather young artist-executive talk unabashed across tables to tycoons and musicians of global fame.

Now it has acquired a decidedly carefree tilt, along with a touch of gray, and has become a sort of symbol. Wherever American musicians strive to make Americans accept American music, Howard Hanson's beard is as welcome as an advance pennant of the U.S. Marines, landing in force.

Of the American music making in Rochester, the school is nucleus, defraying much of the expense from endowment funds, furnishing many of the performing artists; and, indeed, graduating year by year many of the music's composers. It is now one of the two largest music schools in America (the other being the Juilliard, in New York), with 600 collegiate-level students. Its main plant consists of a complex of five buildings in the heart of the city's business district. These include the Theater; Kilbourn Hall, which seats 500; the school building proper; and a ten-story practice building. Items in their equipment (for the enlightenment of anyone who can't see what's expensive about running a music school) are 215 pianos and eighteen organs. Close by is Sibley Music Library, surpassed in its collection of musical literature only by the Library of Congress and the New York Public Library. The rest of the student facilities occupy most of what was once the University's main college campus, not far away. (The major body of the University now has moved to the riverbank some miles south and west of the city's center.)

It is difficult to disentangle Rochester's three orchestras one from another. The Philharmonic and the Civic came into being in 1923, when the Theater Orchestra was disbanded. The Civic, with forty-five men, was the nucleus of the Philharmonic, with ninety. The Eastman-Rochester was formed by Hanson in 1925, as part of a project, blessed by Mr. Eastman, to play annual series of American Composers' Concerts. (These now are called American Music Festivals, and last a full week each spring and fall, offering symposia as well as performances). This orchestra also embodies the Civic as nucleus, with members of the school's artist faculty and advanced students to bring its numbers up to about seventy-five players. It is interesting that some of the faculty's leading virtuosi regularly play at rear desks, lending, so to speak, a sort of strength in depth.

Hanson says of the group, with fervor: "Isn't this a *fine* little orchestra? I think it may be the best at sight reading in the world. It pretty near has to be. Sometimes I throw twenty-four new symphonies at it in a season!

"Another thing about these people," he adds. "They've played so much American music that, whether it's Gershwin, Griffes, or Wallingford Riegger, they get right inside it. It's helped convince me, if I needed convincing, that there is a style common to American music."

Kilbourn Hall, where the Composers' concerts regularly were held, seats only 500 people, and even the Eastman Theater holds but 3,300. Accordingly, and shrewdly, in the mid-1930s Hanson decided that

a recording project should be begun. He met a fellow enthusiast in Charles O'Connell, then artists-and-repertoire director at RCA Victor; a contract was signed, and in 1939 the first album came forth. Seventeen compositions had been recorded when, in the early 1940s, the ASCAP and AFM strikes halted proceedings. By the time these had abated, O'Connell had left RCA Victor and the company no longer was interested.

Hanson went next to Columbia Records, where Eastman alumnus Goddard Lieberson was vice-president. Columbia entered the venture, but too cautiously to suit Hanson. These were the early years of LP, when the Speed War was on, and perhaps it seemed to the company no time to be hiring full orchestras to record any American music except what was sure to sell. Four Hanson-Columbia LPs came out, then the collaboration broke up.

Hanson was undiscouraged, and there were other companies. One of them put in a prompt appearance. Mercury had come newly into the classical field and was on the prowl for American recording orchestras. Musical director David Hall approached Hanson, and they found themselves in immediate agreement. Hanson, an intensely practical man, knew the difficulties of selling American music as well as anyone in the country. But both men knew, too, that a new entry to the American ear had been lately discovered—or devised. High fidelity.

It was not unfitting that against obdurate American listeners should be brought American music in a guise they could not possibly resist: to wit, something that would test to the utmost the power and precision of their shiny new audio equipment. Helpful reviewers, seeing the point, ecstatically focused their praise on the castanets and bass drum in Morton Gould's *Latin American Symphonette*, first product of the Eastman-Mercury collaboration, and the project was rolling again.

There was nothing reprehensible in this approach. For one thing, there is small doubt that many folk who then bought Gould's fanciful *Symphonette* for its sonorities have been led straight into listening—now—to Walter Piston's Third Symphony for its musical content. For another, many an American composer, past and present, has taken a very serious interest in sonic effect and innovation, a notable example being the late Charles Ives. (Hanson recorded the Ives Third Symphony last spring; it may be available by the time you read this.)

Parenthetically, and apropos of high-fidelity appeal, Mercury's exploration of the Eastman School netted them another bonanza. This was, and is, the Eastman Symphonic Wind Ensemble, led by Frederick Fennell, faculty member and author of *Time and the Winds*. He assembled the group (and, in fact, reassembles it periodically, since it is a hundred per cent students) and has made it now the best selling of all recorded concert bands. It—together with its effect on musical education—deserves an article to itself.

Mercury have gone readily along with Hanson's theory that the recording project should embody historical perspective. There has been a preponderance of latter-day works, and a goodly sprinkling of music not too serious; but the research reaches into the past, too. In October, when this article was in preparation, sessions were being devoted to recording the Victor Herbert Cello Concerto, the Gershwin *Cuban Overture*, and Hanson's own Suite from his opera *Merry-mountain*, the latter accompanied by an instrumentally illustrated lecture from the composer on how one contrives orchestral coloration.\* Two other works recently recorded—the Ives Symphony and the Quintet (arranged for string orchestra) by the Carolina Moravian J. F. Peter (1746-1813)—give some idea of the temporal scope of what has been undertaken. Han-

\* Several Hanson compositions have been recorded in the course of the project, but Hanson has accepted no royalties.



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Frederick Fennell sets winds blowing and rafters ringing.

son describes the association with Mercury as ideal. They never have insisted on his playing anything he seriously objected to, nor seriously objected to recording anything he really has wanted to play. In return, he has acceded readily to such things as their titling a disc of four contemporary American compositions *Fiesta in Hi-Fi*. The joint point is that people should buy and listen.

David Hall has left Mercury to become a magazine editor. The staff which now periodically flies in to Rochester to record comprises Wilma Cozart, vice-president and director of classical artists-and-repertoire; Harold Lawrence, musical director and erstwhile WQXR factotum; and C.R. "Bob" Fine, recording director and one of the most fanatic sound-purists at large in the nation. (Miss Cozart in private life is Mrs. Fine.) The staff which *doesn't* fly in comprises William Decker, a large, melancholy, and infinitely resourceful man who drives the sound truck. And this vehicle by itself deserves a history. A complete, compact stereo recording studio on four wheels, it has traversed a pair of continents, the Atlantic Ocean, and the British Isles in quest of music, narrowly evading blizzards, floods, and customs officials. Once it nearly had its top cut off by torch-wielding soldier-technicians, helpfully attempting to smuggle it piecemeal by air out of France, where it had been landed illegally.

When it comes to Rochester, the sound truck huddles promptly in a garage under the Eastman School annex, across a small alley from the Theater. There Fine and Decker hook its power and signal inputs to conduits run under the street for recording purposes, and its big Ampex consoles whirl silently into action as the sessions get under way. Between takes, Fine listens judiciously to playbacks emanating from three portable Ampex speaker-amplifier units hung over the driver's seat. Mercury's stereo is all three-channel at the pickup stage, and the single-channel pickup is recorded separately. The microphones are Telefunken, the amplifiers McIntosh.

The musical monitoring is done in a room above and behind the stage of the theater, by the beautiful Miss Cozart and the indefatigably patient and alert Mr. Lawrence. They are assisted by a great, gray Altec-Lansing Voice-of-the-Theater loudspeaker, radiating at a level fit to lacerate a layman's ears; and, usually, by Mr. Fennell and Mrs. Howard Hanson, the latter a pretty and vivacious woman who can put on or off a managerial demeanor as easily as if it were part of a game. It may be mentioned in passing that privately around the premises there is a tendency to refer to or to address the Hansons as Peggie and Papa. When an outsider is part of the conversation, however, the form of reference is Dr. and Mrs. Hanson.

Recording sessions go rapidly at Rochester, which is probably natural, considering that the Eastman-Rochester Symphony is primarily a recording orchestra and has been at this business longer than any

other in the country. Selections are played straight through. After this the orchestra deploys into the seats of the Theater, to hear the playbacks through the public-address speakers, while Hanson climbs to the control room to listen with the Mercury crew. A vigorous conductor, he usually comes in soaked with perspiration, drapes his shoulders with a towel, and absorbs four or five glasses of water as he judges the take. Invariably he smokes a cigar at the same time. For a world celebrity with a Pulitzer Prize and seventeen honorary doctorates, he is remarkably informal, addressing his fellow-workers as "kids," winking at the women, beaming at everyone.

The work gets done, though, and with dispatch. Both Hanson and the orchestra people know how to judge music through loudspeakers, an art not universal among musicians, and seldom is there any dissatisfaction with the decision on a take; the players usually know what went wrong before he comes down to tell them. This is not to imply that Hanson isn't solicitous about the orchestra; he is. He can tell when they're tiring, or trying too hard, and can be firm with the control room about it. In the autumn sessions he had something else to watch for, too. The Asian flu was on the rampage. Several players came down with it during performances. All protested vigorously as Hanson sent them home. It is comforting, he admits, to have the Eastman School around at moments like those. "You simply send across the street, and in ten minutes you have another horn player."

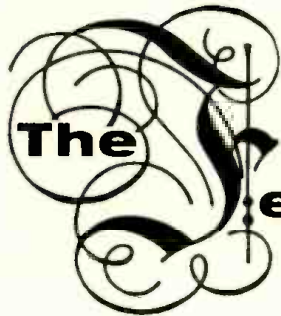
All concerned feel a real devotion to American music, though Hanson eschews sentimentality about it. No special merit is conferred on a composition by the fact of its being American, so far as he is concerned. It has to be good, too. And if it is good, it is likely to be performed.

"In the present day and age," he puts it, "I think the chances of a flower's being born to blush unseen are less and less. If a composer has the normal urge to communicate—which most of them have in abundance, I must say—the likelihood of his escaping notice is pretty slim.

"It's a fact, though, that some of the younger composers today are impatient. They object to the historical process, you know. And they have awfully big ideas. Only a performance by the Boston Symphony or the Philadelphia can bring their work to life. They bypass the community or conservatory orchestra that might be delighted to give them a performance.

"They're the same way about recording. When they've written something, they want it recorded. Immediately; soon as the ink is dry. It doesn't make sense. When I write something, I don't want it recorded right after the concert. I want to live with it a while, see if I'm happy about it. Maybe it could be improved. It should be played again, passed around, evaluated. Then, perhaps, if it seems worth recording, it can be recorded. Recording's a major project."

From people also devoted *Continued on page 122*



by J. B. Priestley

## estival in the Folly

*Following his own theory that private enterprise should support the arts, this famous British author and humorist, with admirable enterprise, began running a summer music festival in his own house six years ago. It has been a success of no small proportions—though there have been hazards.*

WHEN I AM NOT IN LONDON, I live—and do most of my work—in a house on top of a hill, overlooking the sea, in the Isle of Wight. This house is what used to be called “a folly,” which implies that it was built by a rich man, ignoring all sensible advice, and so cost a great deal more than it is worth. All the woodwork is solid teak.

This means, among other things, that the hall is wonderful for sound. This hall has a wide and rather shallow staircase, which leads to a gallery giving access to most of the bedrooms. If some people sit on the stairs and most of the rest are packed fairly close on small collapsible chairs, I can seat nearly two hundred persons in my hall, still leaving sufficient room for the Steinway grand and several string players. It would be a sinful waste of fine acoustics not to use such a place. So I run an annual Chamber Music Festival, right under my own roof.

It goes on for three nights, always in the middle of September, partly because this is a good time to book successful ensembles, also because my birthday arrives then too. So the people in the audience we like best are invited to remain after the concert, on my birthday night, to eat and drink and sometimes have more music. For at least two years I had a fountain of wine, which is something I have always wanted to have. All you need is a little ingenuity, a small electric fountain, and four or five bottles of inexpensive but drinkable claret—and off it goes, sparkling away, and people can fill their glasses at it—a genuine fountain of wine. Try it yourself, next time one of you wants to have a birthday party.

The audiences pay, of course. Tickets for all three nights cost a pound, for single concerts seven shillings and sixpence. The musicians are not paid their top fees—the Festival won't run to that—but they *are* paid—and so far we have never had any complaints or arguments about fees. But then the players also stay in the house as our guests, and we do them very well indeed, so that they are always anxious to come back.

But of course there is more in this than merely enjoying our food (we have a very good cook), Chateau-neuf du Pape and Meursault and fine whisky.

The musicians (without a single exception so far) love it because it makes a wonderful change from the usual routine of staying in mournful railway hotels and turning out to play in draughty and gloomy concert halls. Here everything is under one hospitable roof. They can rehearse when they please. (The best quartets do a prodigious amount of rehearsing.) They know the sound is magnificent. And once they have recovered from the first shock of finding an audience packed so close to them, on the same level, they begin to play like angels. This—as so many of them have told me—is how chamber music should be made.

And of course it is. The music is back where it belongs, in a chamber, a warm personal place, and not a cold impersonal hall. When I was young the best string quartets still played regularly in country houses, and it was only our ruthless taxation that put an end to these private concerts. Devoted as I am to chamber music, I detest hearing it in large concert halls, where I want nothing less than a symphony orchestra. (Preferably our Philharmonia—what an orchestra that is! Under Klemperer they make your hair stand on end.) All the chamber music I have enjoyed best has been played well away from such concert halls, often strictly in private, for between the wars I was lucky enough to know people who regularly entertained some great performers.

(Herbert Hughes, best remembered for his delightful settings of Irish folk songs, used to give some enchanting musical parties, thirty years ago, in his studio in Chelsea. In the impromptu programs there, of course there were serious contributions by distinguished guests, such as the *Paganini* Variations played by Backhaus, but some of the lighter things stay longest in my recollection. For example, there was a performance, or attempted performance, of Haydn's *Toy* Symphony by London music critics, helped out by a

composer or two—and their sense of time could be described only as murderous!)

But we don't do badly here, in this house miles from anywhere in the Isle of Wight. Take, for example, an old favorite of mine—the Brahms' clarinet quintet, which I have been listening to fairly regularly ever since I first heard it, played by the old London String Quartet and Charlie Draper, when I was up at Cambridge. But the best performance ever—and I hope for nothing better this side of Paradise—was under my own roof, at our very first Festival. The Griller Quartet and Frederick Thurston had just played it at the Edinburgh Festival but said themselves they preferred the performance they gave for us. Thurston was a sick man even then—I remember we had to summon the local doctor for him—and died not very long afterwards. He was a great master of the clarinet, and the perfect instrumentalist for our conditions, for he had miraculous control and exceptional smoothness, heard to even greater advantage in the Mozart quintet, which he also did with the Griller for us. It is a tragedy that Thurston recorded so little.

Am I a fool not to have recorded a single note of these Festivals, when I actually have a tape recorder in the house? What a wonderful collection of tapes I could have achieved! That exquisite lost tone of Thurston's! Leon Goossens, who has been with us several times, playing the oboe quintets and some of his entrancing little solos! Various splendid quartets, both string and piano (when I told one lady we were having a piano quartet, she said "What—four pianos!"), such as the Griller, the New London, the Robert Masters, who are particularly good with the Fauré piano quartets and have recorded the G minor. And of course pianists of equal quality, playing in quintets, quartets and trios, and contributing a few solos. And I could have had the lot on tapes, hours and hours and hours of glorious music—and I haven't a single note!

Why? Mere laziness? No, sir! Actually I am anything but lazy during these Festivals. There is much to do—making sure the people are properly seated, the musicians are happy, the programs are nicely timed, and so on and so forth. No, it isn't laziness. But even if the players had made no objection to being privately recorded—and of course they would have been well within their rights to object most strongly—it wouldn't, I felt, have been the right thing to do. Even the most modest private recordings would have changed the atmosphere, threatened the fine spontaneity of these occasions. And after all the concerts themselves came first. Nothing must spoil them.

For this same reason I have always discouraged any attempts to turn one of our concerts into a BBC radio program. It is true the Festival has made two appearances on television: once on direct transmission for a half-hour BBC Sunday night program; the second time on film (for only a few minutes) for one of our independent networks. I have allowed these transmis-

sions for the sake of publicity—not publicity for our particular Festival but for the idea of holding similar festivals in other country houses. For if I can do it, here in the Isle of Wight which is not thickly populated and hasn't much money, then people elsewhere, nearer the cities and the money, can do it even better. And this of course applies to Americans too.

But to turn one or more of these concerts into radio programs would, in my view, change the whole atmosphere of the Festival. Time would then be our master, not our servant. We announce that the concerts begin at 8:30—and so they do, *more or less*. Five minutes doesn't matter, one way or the other, so long as people have stopped coming in. But if we were geared up to radio, not only would minutes matter but we should be compelled to think in terms of seconds. "We'll begin in ten seconds from now." All that sort of thing. And one secret of a good concert, and indeed of a happy life, is to be well away from the world that has to count its seconds. As men begin to split time into smaller divisions, they seem to split themselves too, losing a cheerful and satisfying wholeness.

The only thing I did record, after a fashion, was my own attempt to play a brief concerto for tinhorn. (This tinhorn is made in France and plays four notes.) But this was not of course during a concert but afterwards, when, the customers having departed, we could begin clowning, not without some encouragement from the grape and the barley. The tinhorn concerto was sent to me from Toronto, where it is occasionally played, as a lark at a charity concert, with the symphony orchestra. I was sent a piano version of the orchestral score, and we expanded this into piano, string quartet, *Continued on page 123*

*The Griller Quartet readies itself for an island audience.*

Hulton Picture Library



## Who Cares if You Listen?



by Milton Babbitt

*Wherein a contemporary composer, who is also a trained mathematician, puts it to us straight: if purely experimental science, innocent of practical aim, is worthy of public support and approval, why is not also experimental music—however little it may convey now to listeners? We think his case is a good one.*

THIS article might have been entitled "The Composer as Specialist" or, alternatively, and perhaps less contentiously, "The Composer as Anachronism." For I am concerned with stating an attitude towards the indisputable facts of the status and condition of the composer of what we will, for the moment, designate as "serious," "advanced," contemporary music. This composer expends an enormous amount of time and energy—and, usually, considerable money—on the creation of a commodity which has little, no, or negative commodity value. He is, in essence, a "vanity" composer. The general public is largely unaware of and uninterested in his music. The majority of performers shun it and resent it. Consequently, the music is little performed, and then primarily at poorly attended concerts before an audience consisting in the main of fellow professionals. At best, the music would appear to be for, of, and by specialists.

Towards this condition of musical and societal "isolation," a variety of attitudes has been expressed,

usually with the purpose of assigning blame, often to the music itself, occasionally to critics or performers, and very occasionally to the public. But to assign blame is to imply that this isolation is unnecessary and undesirable. It is my contention that, on the contrary, this condition is not only inevitable, but potentially advantageous for the composer and his music. From my point of view, the composer would do well to consider means of realizing, consolidating, and extending the advantages.

The unprecedented divergence between contemporary serious music and its listeners, on the one hand, and traditional music and its following, on the other, is not accidental and—most probably—not transitory. Rather, it is a result of a half-century of revolution in musical thought, a revolution whose nature and consequences can be compared only with, and in many respects are closely analogous to, those of the mid-nineteenth-century revolution in mathematics and the twentieth-century revolution in theoretical physics. The immediate and profound effect has been the necessity for the informed musician to reexamine and probe the very foundations of his art. He has been obliged to recognize the possibility, and actuality, of alternatives to what were once regarded as musical absolutes. He lives no longer in a unitary musical universe of "common practice," but in a variety of universes of diverse practice.

This fall from musical innocence is, understandably, as disquieting to some as it is challenging to others, but in any event the process is irreversible; and the music that reflects the full impact of this revolution



is, in many significant respects, a truly "new" music. Apart from the often highly sophisticated and complex constructive methods of any one composition, or group of compositions, the very minimal properties characterizing this body of music are the sources of its "difficulty," "unintelligibility," and—isolation. In indicating the most general of these properties, I shall make reference to no specific works, since I wish to avoid the independent issue of evaluation. The reader is at liberty to supply his own instances; if he cannot (and, granted the condition under discussion, this is a very real possibility), let him be assured that such music does exist.

First. This music employs a tonal vocabulary which is more "efficient" than that of the music of the past, or its derivatives. This is not necessarily a virtue in itself, but it does make possible a greatly increased number of pitch simultaneities, successions, and relationships. This increase in efficiency necessarily reduces the "redundancy" of the language, and as a result the intelligible communication of the work demands increased accuracy from the transmitter (the performer) and activity from the receiver (the listener). Incidentally, it is this circumstance, among many others, that has created the need for purely electronic media of "performance." More importantly for us, it makes ever heavier demands upon the training of the listener's perceptual capacities.

Second. Along with this increase of meaningful pitch materials, the number of functions associated with each component of the musical event also has been multiplied. In the simplest possible terms, each such "atomic" event is located in a five-dimensional musical space determined by pitch-class, register, dynamic, duration, and timbre. These five components not only together define the single event, but, in the course of a work, the successive values of each component create an individually coherent structure, frequently in parallel with the corresponding structures created by each of the other components. Inability to perceive and remember precisely the values of any of these components results in a dislocation of the event in the work's musical space, an alteration of its relation to all other events in the work, and—thus—a falsification of the composition's total structure. For example, an incorrectly performed or perceived dynamic value results in destruction of the work's dynamic pattern, but also in false identification of other components of the event (of which this dynamic value is a part) with corresponding components of other events, so creating incorrect pitch, registral, timbral, and durational associations. It is this high degree of "determinacy" that most strikingly differentiates such music from, for example, a popular song. A popular song is only very partially determined, since it would appear to retain its germane characteristics under considerable alteration of register, rhythmic texture, dynamics, harmonic structure, timbre, and other qualities.

The preliminary differentiation of musical categories by means of this reasonable and usable criterion of "degree of determinacy" offends those who take it to be a definition of qualitative categories, which—of course—it need not always be. Curiously, their demurrers usually take the familiar form of some such "democratic" counterdefinition as: "There is no such thing as 'serious' and 'popular' music. There is only 'good' and 'bad' music." As a public service, let me offer those who still patiently await the revelation of the criteria of Absolute Good an alternative criterion which possesses, at least, the virtue of immediate and irrefutable applicability: "There is no such thing as 'serious' and 'popular' music. There is only music whose title begins with the letter 'X,' and music whose title does not."

Third. Musical compositions of the kind under discussion possess a high degree of contextuality and autonomy. That is, the structural characteristics of a given work are less representative of a general class of characteristics than they are unique to the individual work itself. Particularly, principles of relatedness, upon which depends immediate coherence of continuity, are more likely to evolve in the course of the work than to be derived from generalized assumptions. Here again greater and new demands are made upon the perceptual and conceptual abilities of the listener.

Fourth, and finally. Although in many fundamental respects this music is "new," it often also represents a vast extension of the methods of other musics, derived from a considered and extensive knowledge of their dynamic principles. For, concomitant with the "revolution in music," perhaps even an integral aspect thereof, has been the development of analytical theory, concerned with the systematic formulation of such principles to the end of greater efficiency, economy, and understanding. Compositions so rooted necessarily ask comparable knowledge and experience from the listener. Like all communication, this music presupposes a suitably equipped receptor. I am aware that "tradition" has it that the lay listener, by virtue of some undefined, transcendental faculty, always is able to arrive at a musical judgment absolute in its wisdom if not always permanent in its validity. I regret my inability to accord this declaration of faith the respect due its advanced age.

Deviation from this tradition is bound to dismiss the contemporary music of which I have been talking into "isolation." Nor do I see how or why the situation should be otherwise. Why should the layman be other than bored and puzzled by what he is unable to understand, music or anything else? It is only the translation of this boredom and puzzlement into resentment and denunciation that seems to me indefensible. After all, the public does have its own music, its ubiquitous music: music to eat by, to read by, to dance by, and to be impressed by. Why refuse to recognize the possibility that contemporary music has reached a stage long since attained by other

forms of activity? The time has passed when the normally well-educated man without special preparation could understand the most advanced work in, for example, mathematics, philosophy, and physics. Advanced music, to the extent that it reflects the knowledge and originality of the informed composer, scarcely can be expected to appear more intelligible than these arts and sciences to the person whose musical education usually has been even less extensive than his background in other fields. But to this, a double standard is invoked, with the words "music is music," implying also that "music is *just* music." Why not, then, equate the activities of the radio repairman with those of the theoretical physicist, on the basis of the dictum that "physics is physics"? It is not difficult to find statements like the following, from the *New York Times* of September 8, 1957: "The scientific level of the conference is so high . . . that there are in the world only 120 mathematicians specializing in the field who could contribute." Specialized music on the other hand, far from signifying "height" of musical level, has been charged with "decadence," even as evidence of an insidious "conspiracy."

It often has been remarked that only in politics and the "arts" does the layman regard himself as an expert, with the right to have his opinion heard. In the realm of politics he knows that this right, in the form of a vote, is guaranteed by fiat. Comparably, in the realm of public music, the concertgoer is secure in the knowledge that the amenities of concert going protect his firmly stated "I didn't like it" from further scrutiny. Imagine, if you can, a layman chancing upon a lecture on "Pointwise Periodic Homeomorphisms." At the conclusion, he announces: "I didn't like it." Social conventions being what they are in such circles, someone might dare inquire: "Why not?" Under duress, our layman discloses precise reasons for his failure to enjoy himself; he found the hall chilly, the lecturer's voice unpleasant, and he was suffering the digestive aftermath of a poor dinner. His interlocutor understandably disqualifies these reasons as irrelevant to the content and value of the lecture, and the development of mathematics is left undisturbed. If the concertgoer is at all versed in the ways of musical lifemanship, he also will offer reasons for his "I didn't like it"—in the form of assertions that the work in question is "inexpressive," "undramatic," "lacking in poetry," etc., etc., tapping that store of vacuous equivalents hallowed by time for: "I don't like it, and I cannot or will not state why." The concertgoer's critical authority is established beyond the possibility of further inquiry. Certainly he is not responsible for the circumstance that musical discourse is a never-never land of semantic confusion, the last resting place of all those verbal and formal fallacies, those hoary dualisms that have been banished from rational discourse. Perhaps he has read, in a widely consulted and respected book on the history of music, the following: "to call him (Tchaikovsky) the 'modern Russian

Beethoven' is footless, Beethoven being patently neither modern nor Russian. . . ." Or, the following, by an eminent "nonanalytic" philosopher: "The music of Lourié is an ontological music. . . . It is born in the singular roots of being, the nearest possible juncture of the soul and the spirit. . . ." How unexceptionable the verbal peccadilloes of the average concertgoer appear beside these masterful models. Or, perhaps, in search of "real" authority, he has acquired his critical vocabulary from the pronouncements of officially "eminent" composers, whose eminence, in turn, is founded largely upon just such assertions as the concertgoer has learned to regurgitate. This cycle is of slight moment in a world where circularity is one of the norms of criticism. Composers (and performers), wittingly or unwittingly assuming the character of "talented children" and "inspired idiots" generally ascribed to them, are singularly adept at the conversion of personal tastes into general principles. Music they do not like is "not music," composers whose music they do not like are "not composers."

In search of what to think and how to say it, the layman may turn to newspapers and magazines. Here he finds conclusive evidence for the proposition that "music is music." The science editor of such publications contents himself with straightforward reporting, usually news of the "factual" sciences; books and articles not intended for popular consumption are not reviewed. Whatever the reason, such matters are left to professional journals. The music critic admits no comparable differentiation. He may feel, with some justice, that music which presents itself in the market place of the concert hall automatically offers itself to public approval or disapproval. He may feel, again with some justice, that to omit the expected criticism of the "advanced" work would be to do the composer an injustice in his assumed quest for, if nothing else, public notice and "professional recognition." The critic, at least to this extent, is himself a victim of the leveling of categories.

Here, then, are some of the factors determining the climate of the public world of music. Perhaps we should not have overlooked those pockets of "power" where prizes, awards, and commissions are dispensed, where music is adjudged guilty, not only without the right to be confronted by its accuser, but without the right to be confronted by the accusations. Or those well-meaning souls who exhort the public "just to *listen* to more contemporary music," apparently on the theory that familiarity breeds passive acceptance. Or those, often the same well-meaning souls, who remind the composer of his "obligation to the public," while the public's obligation to the composer is fulfilled, manifestly, by mere physical presence in the concert hall or before a loudspeaker or—more authoritatively—by committing to memory the numbers of phonograph records and amplifier models. Or the intricate social world within this musical world, where the salon becomes

*Continued on page 126*

by Sol London, M. D.



## When Singing was a Monster's Art

*The Golden Age of the Great Castrati*

IN the seventeenth and eighteenth centuries musical instruments were a market held captive by the Italians. Their monopoly was particularly firm on strings, with such craftsmen as Da Salo, the Amati, Stradivarius, Guarnerius, and Galliano, who knew no peers. And as for the keyboard group, Cristofori had captured an excellent corner for himself by inventing the *gravicembalo col piano e forte*.

There was, however, another instrument, even more remarkable than the rest, though usually it receives scant notice in any historical reckoning. Unlike the others, it enjoyed a relatively short vogue of some 250 years, and its manufacture never passed the Italian frontiers; but, despite its brief hour, it was responsible for some startling phenomena. It reduced kings and emperors to drooling sycophants, controlled vast resources of capital, fomented social unrest, and dissolved masses of women into clouds of tears and sighs. All these, of course, were side effects of its impact on music itself.

The pronoun *it* is hardly an appropriate designa-

tion. *It* was actually a *he*, and some would insist that the third person masculine be followed by a parenthetical question mark. The typical *he* was a tall, barrel-chested, knock-kneed, potbellied, beardless man whose musical instrumentality lay in his voice. The voice was usually soprano, occasionally mezzo or contralto, and had a range and power that no voice before or since has equaled.

This human instrument was the *castrato*, known better in latter days—because of a Victorian reluctance to name names—as a male soprano. Shorn of his sexual rights in early boyhood, his voice retained the limpid *campanella* quality of a boy's but was powered by tremendously overdeveloped adult lungs. Words have struggled desperately to describe this voice. One contemporary used the feeble "voluptuous," another the inept "heavenly," and a third unleashed his obvious bitterness by howling "caapon's laughter!"

The shearing process deprived the *castrato* of a glandular secretion called testosterone, the official name for the male sex hormone. The primary aim was

to prevent the normal lengthening of the thin short vocal cords of the immature male into the mature male's longer and thicker cords responsible for the tenor-bass voice range, but there were inevitable secondary effects that made the castrate a caricature man. The unusual height, knock-knees, and barrel-chest resulted from the absence of testosterone's restrictive effect on bone growth. Luxuriant scalp hair and absence of body hair resulted from the reversal of its curious reciprocal effect on hair growth in these areas. The feminine potbelly and delicate skin resulted from the absence of its masculine governing effect on fat distribution. Indifference to women, lack of male aggressiveness, petulant vanity, and high jealousy resulted from the absence of its effect on the psyche. There was, however, one compensation. In an era when the life expectancy of the average male was thirty, the *castrati* lived to an average age of seventy. Among the most famous, the youngest died at sixty-four and the oldest at eighty-one.

Because of the passivity which replaced the excised aggressiveness, the *castrati* were treated as commodities and were originally invented in response to a commodity need first realized at the turn of the seventeenth century, when Italian church choirs, particularly the papal groups in Rome, had evolved into the most opulent choral organizations in all Europe. Depending on soprano voices for their effects and prevented by church law from using women, they had recourse only to the prepuberal Italian male, the inevitable deepening of whose voice, plus the increasing demands of the choirs, eventually threw male sopranos into short supply. An apparent solution was reached when papal agents discovered in Spain a school of voice culture that trained normal males to sing in falsetto soprano. The canny Spanish entrepreneur, however, refused to share his training secrets with the papal music masters and forced the Italians into a pact which assured him monopolistic control of the falsettist supply. This state of affairs, agreeable to both parties, might have continued indefinitely had it not been for an unforeseen development toward the close of the century.

The free-wheeling Baroque Age had by this time entirely discarded its medieval shackles and was tearing down the corridors of history in its full flamboyant glory. One of the discards resulted in the admission of women to the concert stage, unlocking a whole new series of exotic experiences for both musicians and audiences. Ecclesiastical musicians also were captivated by this new sensuously feminine tone color. Their Spanish male falsettists seemed suddenly to be singing flat and off-pitch; an ineffable something was missing. How, since women were barred, could the Church secure such voices for itself?

One answer immediately suggested itself—the congenital eunuch. This unfortunate for years had been utilized by the Sistine Choir for his unusual soprano voice. An intimate search of the country, however,

produced too few to relieve the shortage appreciably. Some anonymous genius, whose curiosity had led him to an accurate biological deduction, then began to gather castrate sopranos who had been gelded by accident, but when this type also proved to be quite rare another solution finally was reached; the manufacture of *castrati* by surgical intent.

The output of the infant industry began as a dribble. When the nobility, always avid for fresh sensations, became aware that an amazing novel type of voice was on the church boards, they flocked to services. After some time they grew restive at the restriction of such voices to church music, especially during Lent when opera performances were forbidden, and began to agitate for a new form of music featuring *castrati*, which could be performed during Lent on secular stages. Up to this time the formal oratorio had been the only nonliturgical music allowed performance during Lent. As the *castrati* grew in popularity, the nobles (and their ladies) conceived a means of circumventing the Church's interdictions of Lenten opera and female sopranos, which was to increase the oratorio's theatrical effectiveness by constructing it around a solo *castrato* singing in Italian and by relegating the chorus to the background. The *castrato*, allowed to display his brilliant wares without any infraction of church law, thus became instrumental in developing the *oratorio erotico* (also known as *volgare*).

Naturally it was not long before the capon made his debut in opera. His popularity in Italy crested rapidly and spread throughout the rest of Europe. By mid-seventeenth century the *castrati* were in such great demand that the supply again became inadequate. Faced with an unprecedented economic opportunity, the *castrati* producers began to increase their output sharply.

The Church suddenly became aware of the extent of the practice she unwittingly had set in motion and ruled that only accidental castrates could be admitted to church choirs, invoking excommunication against any surgical castrates found to have sneaked through the barrier. To this the civil authorities added the death penalty for any manufacturer apprehended in the process. In actuality, these proscriptions inhibited the output but little. The *castrati* now were too important to the Italian musical economy.

They were carefully and skillfully produced. Only the best young male sopranos were chosen and assiduously trained up to that point before puberty (the judging of which demanded even greater skill than the aging of wine), when the gelding should be done. In this way a naturally suitable, properly trained voice was insured and prepared for the further training, well into adulthood, which would supply the adequate bellows force for the finished product.

Although ignorant of either the existence or the physiological effects of testosterone, these enterprising Italians knew that the key to the virtuoso castrate voice lay in bone plasticity. In the absence of tes-

tosterone the centers of bone growth close by physiological attenuation long after the normal closure time. When to the *castrato's* lengthened period of rib growth were added powerful diaphragm and chest muscles induced by long hours of deep breathing and vocal exercises, the result was an enormous chest cage. Since the lungs, by physical law, are obliged to conform to the chest contour, they too attained an enormous volume. Porpora, the greatest teacher of *castrati*, is said to have forced Farinelli and Caffarelli to practice the same exercise for twelve and six years respectively. With such chest development in his pupils he was able to teach them the inordinate breath control that made possible the remarkable virtuoso effects of the *castrato*: the incredible range (estimated at over three octaves), the harrowing *crescendo-decrescendo*, the precipitous *glissando*, the outrageous power, the alternating motionless *voce fissa* and coarse tremolo known as the shakes.

The *castrato* industry eventually reached the status of big business. There is no direct evidence that an organized syndicate existed for the production and distribution of *castrati*, but the great distance that separated the principal manufacturing and training centers, and the smooth regular flow of the finished product, hint at its probable existence. Most of the young *castrati* were manufactured in Apulia, the mountainous heel of the Italian boot where, far from the centers of Church and civil authorities in an area famous for its *banditti*, production could proceed in an orderly undisturbed fashion. The artistic development of the *castrati* usually was completed in Naples, although secondary centers flourished in Bologna, Florence, and Rome.

During the seventeenth and eighteenth centuries Naples was the vocal mecca of Europe. There the two voice teachers who specialized in *castrati*, Niccolò Porpora (normal) and Pier Francesco Tosi (*castrato*) held their autocratic courts, and from there the most famous castrates—Farinelli, Senesino, Caffarelli, Velluti—stormed Europe's ears. The ramifications of the *castrato* trade—the use of doctors or laymen as surgeons, the methods of acquiring the raw material, the actual distribution schemes, the financial considerations involved—all are unknown. The one indisputable fact is that for almost 250 years a steady stream of singing capons poured through Italy out to the rest of Europe.

Given instruments which inflamed the public to the point of hysteria, opera composers and impresarios were quick to exploit their opportunities. Composers such as Alessandro Scarlatti, Galuppi, Durante, Jommelli, and Piccinni virtually exuded operas for *castrati*; even Gluck and Mozart succumbed. Handel and Bononcini lit the candle at two ends, as composers and impresarios. Porpora became a triple-threat man, as composer, impresario, and teacher.

With the public hunger for *castrati* almost insatiable, the familiar law of supply and demand became

operative. Fees for *castrato* services mounted and the tall ones grew fat with accumulated wealth. Senesino received £1,400 for each season he sang for Handel in London and was able to retire with a fortune upwards of £15,000. Girolamo Crescentini took the frugal Napoleon for a handsome but historically unspecified salary to lighten the Emperor's Viennese sojourn. Gaetano Caffarelli was able to purchase a dukedom on his retirement. Giovanni Velluti, last of the great capons, came away from London with £600 for his first season of three appearances in 1825, and then raised the ante to £2,800 for the next season of five, even though his voice had been reduced to the croak of a soprano frog. The great Farinelli received £5,000 for each of his three seasons in London and retired a wealthy man. Such is the *ars eterna*, the circumrotation of a fast ducat.

The pernicious admixture of high fame and fortune with a deep sense of inferiority in a vulnerable aspect of life made vicious lap dogs of what might otherwise have been docile, placid men. They responded to their adulation with peevish arrogance. Insolent, jealous, vindictive, completely selfish, they fought constantly with each other and with anyone in spitting distance. Not only the bad manners, but the cowardice of the *castrato* are legendary. The story is told that during a London performance of Handel's *Giulio Cesare* in 1733, a piece of machinery fell from the roof to the stage just as Senesino was completing his bravura aria "Caesar never knew fear," barely missing his gaunt neck. Even before the last note had escaped his lips, he was prostrate on the floor, blubbering in voiceless fright before an astonished audience.

As with all rules, there was an exception. Caffarelli, a proud irascible Roman, brooked no interference from the audience and was known on many occasions to have stepped down from the proscenium for the sake of a lively brawl in the pit. He precipitated one such fracas in Madrid turbulent enough to deposit him in a musty Spanish dungeon for several weeks. On another occasion he fought a duel with a hostile Parisian poet, defending the honor of Italian opera against the French product, from which he emerged unscratched while the Frenchman was severely wounded.

The reaction of the masses to the *castrati* was at first uncertain, composed of equal parts of awe and contempt. As the singers grew in affluence and in-



fluence, they became symbols of life's inequity to a proletariat hard-ridden by a frivolous nobility. In Rome, Lisbon, Madrid, Paris, Vienna, Berlin, Warsaw, and even distant St. Petersburg street riots exploded instantaneously whenever a *castrato* showed his ungainly body. He was stoned, splattered with ripe fruit, doused with night soil. He could move in safety only in London. There the asbestos-skinned English confined their hostility to theater jibes and doggerel in the newspapers.

As a result, the *castrati* clove to the nobility, at the same time satellites and suns, and even to royalty. Baldassare Ferri, the earliest of the great castrates (1610-1680), set the precedent by so captivating the Holy Roman Emperor Leopold I that he was dubbed "King of Musicians" by the Imperial Majesty and given both a handsome estate and considerable influence at court. Crescentini reduced Napoleon to sobs during his first concert for the Little Corporal. Caffarelli, in his youth, was an intimate of Grand Duke Gian Gastone, the last degenerate sprig of the Medici, and it was then that he undoubtedly took his apprenticeship in skullduggery. Later he became a power in the Polish court at Warsaw. Velluti was crowned in Vienna by the delighted Hapsburgs and had a medal struck in his honor. Senesino enjoyed considerable influence at the court of every Italian principality. The strangest intimacy, however, was struck between Farinelli and Philip V of Spain.

Farinelli was the most unusual of the capons—the greatest singer, the greatest actor, the least vain, the most gracious—and the royal Spanish liaison proved to be the singular climax of his atypical life. Farinelli was born Carlo Broschi in Naples in 1705, later adopting for the stage the name of a vague benefactor. His father, Salvatore, was an able musician; and since he gave to the boy his basic musical training, it is probable that the castration was done with **paternal** consent. The young *castrato* quickly graduated into Porpora's care and at seventeen made his **debut** in Rome in the maestro's opera *Eumene*. The performance set the pattern for all of Farinelli's coming triumphs by being hinged on one amazing exhibition of virtuosity, in this case a duet between the *castrato* and a German trumpeter said to have the finest wind in all Europe. From the pianissimo start and through the gathering crescendo, Farinelli's high clear voice could be heard above the trumpet. The trumpeter's face grew red, then purple with exertion, and still Farinelli's voice pierced the brassy veil. With a sudden burst, the German finished his ear-shattering climax and then collapsed, but the theater still billowed with music as Farinelli reached his own apex and then gently faded into a shimmering whisper minutes after the trumpet had ceased.

He subsequently took Europe by storm. On his first assault in 1724 he captured Vienna and then returned to Italy where he easily vanquished the two redoubtable female *soprani* of the day, Francesca Cuzzoni and

Faustina Bordoni. In 1727, however, he crossed voices in Bologna with Antonio Bernacchi, a formidable Bolognese *castrato* who had established a school of singing there, and emerged the loser. With remarkable grace, he remained in Bologna for several months of post-graduate training under his rival. Upon resuming his European tour, he sang in 1731 before the Emperor Charles VI in Vienna. This finally established his preëminence and proved to be a turning point in his career; Charles, a gifted amateur, advised Farinelli to abandon his pyrotechnics and devote his talent to naturalistic singing. This he did gradually over the succeeding years and became in effect the first *bel canto* singer.

In 1734 Farinelli trained his sights on London. In this, the first golden era of Italian opera, London occupied the same position as New York does today. The English, with little or no opera tradition of their own, avidly absorbed all that Italy had to offer and paid well for the privilege. Handel, then the royal composer-impresario, was thoroughly embroiled in a running battle with an opposing faction of gentry which, in an effort to best him, had imported Porpora from Rome. The battle continued in Handel's favor for a time, until Porpora, using loyalty and a munificent purse as bait, enticed his old pupil, Farinelli, into his company.

Farinelli made his London debut in *Artaserse*, by his brother Riccardo Broschi, and shook the town to its foundations. For three seasons he continued to inflame the city, particularly its female segment; and the cry "One God and one Farinelli!" shrieked by an ecstatic noblewoman during one of his performances, has been jelled in perpetuity by Hogarth in *The Rake's Progress*. In desperation Handel imported other *castrati*—Annibali, Bernacchi, Carestini, Egiziello—to halt the Farinelli sweep, but to no avail. When Farinelli left London in 1737 both sides were so exhausted that they collapsed into bankruptcy, dragging the entire English superstructure of Italian opera with them. The rivalry among the various *castrati*, spiced by the presence of sundry combustible females, had become so ludicrous that the English public turned from Italian opera in disgust.

Farinelli left London for Madrid at the urgent request of Queen Elizabeth of Spain. Her husband, Philip V, tortured for years by a melancholy, had permitted his State to drift into anarchy; and by some prescience which anticipated modern psychiatry, Elizabeth felt that therapy utilizing Farinelli's voice was the last recourse. One morning, hidden in an adjoining room, Farinelli unleashed his magic power. It worked. Philip returned from the dark reaches of his melancholy to a normal life but stipulated that Farinelli was to sing for him alone for the remainder of his days. With characteristic pliability, the *castrato* relinquished his professional life and for ten years sang the same songs—*Pallido il sole*, *Per questo dolce amplesso*, and a minuet with

*Continued on page 124*

by Melvyn Lieberman



# The Promise of DISC STEREO

IT HAS LONG BEEN accepted that stereo sound reproduction can provide an appreciable and significant step toward true fidelity. Since stereo recordings on tape became available, they have rapidly taken over most of the recorded-tape market. Tape, however, has never achieved (and possibly never could achieve) a mass-market sale comparable to that of disc records. Some of the reasons for this include the various difficulties people associate with tape machines—justifiably or not—and the greater convenience and far lower cost of disc records compared with recorded tapes. But since good two-channel stereo sound is easy to record and play back on tape, whereas a practical stereo disc system of good sound quality hasn't been developed until now, stereo has remained in a limited-appeal cost bracket. When stereo discs come forth, within a few months, this will no longer be true.

The stereo records will represent a commercial realization of work begun more than twenty-five years ago. In the early 1930s, Bell Laboratories conducted experiments with binaural (two-channel sound via headphones) and stereophonic (multi-channel sound via loudspeakers) reproduction. And EMI experimented in 1931 with stereo, recording

the sound on discs. They used a combination of vertical and lateral modulations in a single groove. For those not familiar with these recording processes, I will review them quickly.

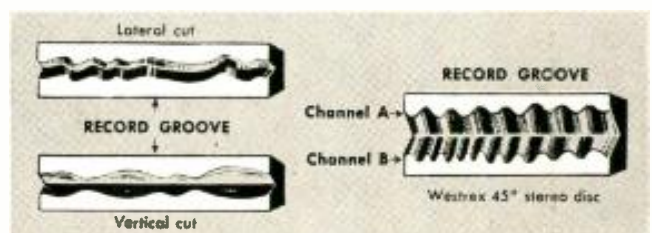
Our present-day records are cut laterally; that is, the signal produces a lateral or side-to-side motion of a cutting stylus, which engraves this motion on a record groove. Because the motion is lateral, the groove becomes a wavering line spiraling from the outer edge of the record toward the center. Another method of disc recording, now used infrequently, is vertical. In this method the signal causes the stylus to extend and retract from the cutting head, without side-to-side motion. This extension and retraction causes "hills and dales" in the spiral groove.

To reiterate, EMI used a combination of vertical and lateral (V/L) cutting (and tried other opposed-angle combinations) to obtain the two separate stereo channels in one groove. At that time, however, electrical recording was still quite new, and the project was abandoned because of unsatisfactory results.

The next stereo-disc venture was the method introduced by Emory Cook (Cook Records) a few years ago. Mr. Cook recorded two stereo bands on a disc,

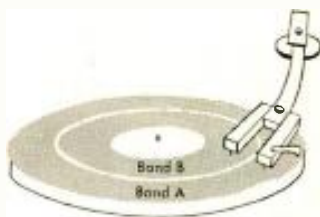


Cutting stylus and pickup motion in disc-record systems.



Appearance of the groove for various types of recording.

Two bands of laterally modulated grooves were played by twin pickups on Cook stereo records.



COOK STEREO DISC SYSTEM

one inside the other, and with a two-fingered tone arm (or "side car"), the bands could be played simultaneously and fed to two separate amplifiers. Although the fidelity of the disc was excellent, the problems of synchronization and adaptation to record changers proved too difficult to encourage wide use.

A. R. Sugden (A. R. Sugden, Ltd.) has recently done a lot of work on a single-groove V/V stereo system. Sugden uses the original EMI system with the refinements of our modern magnetic feedback cutters and vinyl discs, which were not available when EMI was experimenting. The Sugden engineers claim to have accomplished a marked reduction of channel crosstalk. One very important requirement in a V/L system (as for any monogroove stereo system) is to obtain a minimum of signal interaction, or crosstalk, between the two channels. Sugden's success lies in mechanically coupling the cutter's driver systems at a point where each has a null position. It is in this manner that a channel-to-channel separation of 25 db from microphone to loudspeaker is attained.

Decca of England (known as London in the United States) also have a V/L system, much like that of Sugden. Decca claims a 45-db channel separation. But a point to be considered in evaluating both the Sugden and Decca systems is that the vertical channel produces no appreciable low-frequency signals.

In order to track a record well, an arm must be able to follow sudden vertical motions, as might be found on a warped disc. Accordingly, such an arm would tend to follow low frequencies cut vertically on the record. Thus, the vertical-channel low frequencies will be attenuated. Since the directionality of low frequencies is difficult or impossible to detect, this may not be important—but, still, we do *not* have two identical channels. Listening to the vertical-channel speaker will reveal nothing much below about 150 cycles. More important is the fact that



Monophonic (conventional) sound system reproduces original sound in two dimensions only: instantaneous sound pressure as a function of time. This cannot convey directionality.

pinch effect on the lateral channel produces a vertical motion at harmonically related frequencies of the lateral-channel signal. Therefore, all defects in V/L stereo recordings are concentrated in one channel: the vertical one. This makes for a quality difference that many listeners find disturbing. And because there tends to be disproportionate wear on the vertical channel with repeated playings, the quality difference becomes more and more noticeable.

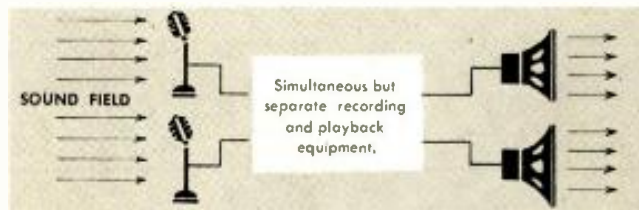
At the 1957 Audio Engineering Society Convention, Westrex demonstrated its new monogroove stereo disc. This "45-45" method (or Vector System, as some call it) is not similar to any other we have considered thus far in this discussion.

The walls of the groove are affected symmetrically in both vertical and lateral recordings, as shown in the illustrations. In the Westrex stereo disc system, however, the axes of the cutter are shifted 45° from those of the V/L system, so that groove motion for each channel is perpendicular to one wall of the groove. Accordingly, we have one channel on each wall of the record groove.

To recover the two stereo channels in playing such a record, two separate cartridges within a single assembly are needed, just as for a V/L stereo-disc system. A system of linkage is required so that movement of the stylus perpendicular to one groove wall will produce an output signal from cartridge A but not from cartridge B, while stylus motion perpendicular to the other groove wall will produce an output from cartridge B but not from cartridge A. The dual-cartridge reproducer itself can be any type: crystal, ceramic, variable-reluctance, magnetic, or FM, so long as the assembly of the reproducer is such that each section is only sensitive to motion from its reciprocal channel. This system is claimed to have a channel separation of 35 db, which seems adequate in practice. Note that the quality of the two channels is the same, and would remain so.

In addition, Westrex claims that the 45-45 system is fully compatible; a conventional record can be played with a 45-45 pickup and a 45-45 record can be played with a monaural pickup. A monophonic signal would be obtained in both cases, of course. Monophonic playback with a conventional cartridge from a 45-45 record is possible because the lateral undulations present in a 45-45 record groove represent a combination of signals

*Continued on page 125*



Stereo system reproduces sound in three dimensions: the instantaneous sound pressure vs. time along a line in front of the source. Breadth of the original sound is preserved.



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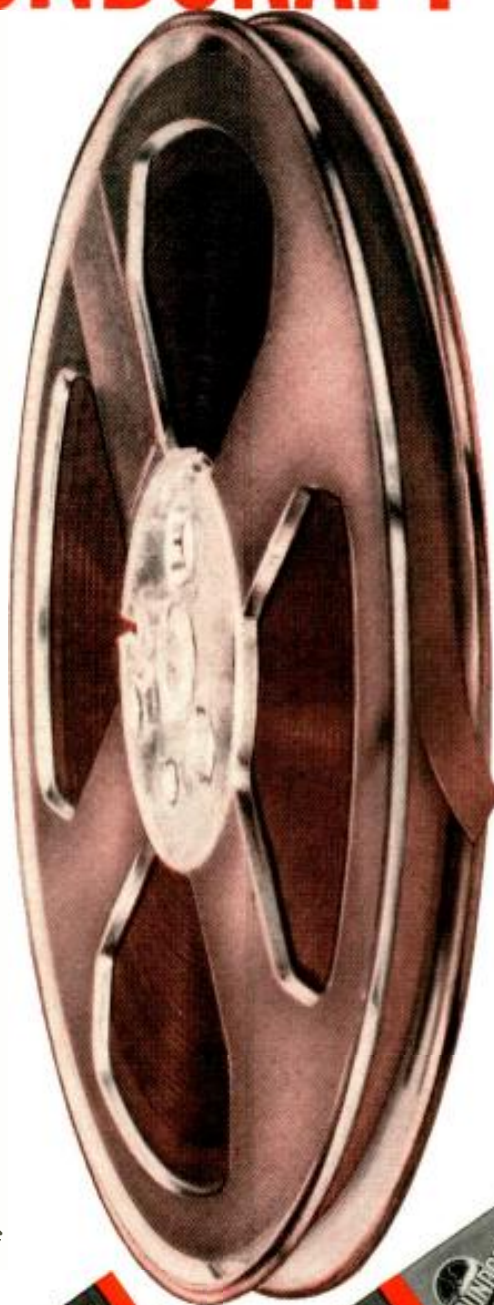
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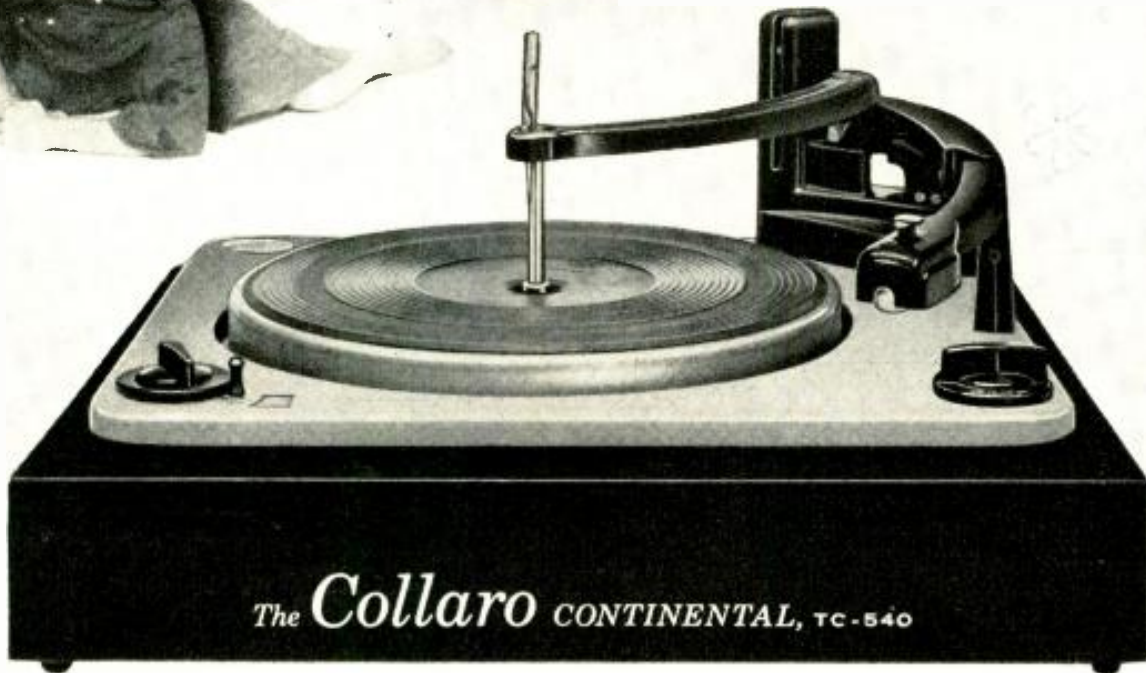
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The *Collaro* CONTINENTAL, TC-540

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When you select your high fidelity system—an amplifier with low distortion and low noise level, a speaker capable of reproducing the entire audible range—you want to make certain you pick the right record player. Because that's where **the music begins**. That's why today's fine high fidelity systems require the all new Collaro—the turntable that changes records—featuring the revolutionary transcription-type tone arm.

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Four speeds, manual switch that permits playing single record or portion of a record; jam proof mechanism, hold the arm in mid-cycle and it won't jam; automatic intermix, plays 7", 10"

or 12" records in any order; automatic shut-off after last record has been played; wow and flutter specifications,  $\frac{1}{4}$  (0.25%) RMS at 33 $\frac{1}{3}$  RPM, superior to any changer in the world; muting switch and pop filter to eliminate extraneous noises; extra heavy duty 4-pole induction motor; heavy rim-weighted, balanced turntable for fly wheel action; removable heavy rubber turntable mat; pre-wiring for easy installation; attractive two tone color scheme to fit any decor; factory custom-testing for wow, flutter, stylus pressure and correct set-down position. Reflecting their custom English craftsmanship Collaro changers are tropicalized to operate under adverse weather and humidity conditions. The base, in blond or mahogany, is optional at slightly extra cost and the Collaro mounts easily and quickly on a pre-cut mounting board or base.

When you buy your Collaro, you're buying professional quality equipment at a record changer price. Collaro prices start at \$37.50. The Continental, featured above, is \$46.50. (Prices are slightly higher west of the Mississippi.)



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by  ROLAND GELATT

# music makers

EMORY COOK, the man who put the *Queen Mary* whistle into our living rooms, is back in business. Last year a serious fire broke out in Cook's Connecticut plant; the office and entire inventory were destroyed, manufacturing equipment suffered severe smoke damage, and Mr. Cook himself was taken to the hospital with third-degree burns. All is now again serene. Production at Cook Laboratories is back in high gear (all master tapes and most stampers were saved), and a new commodity has been added to the Cook catalogue: stereo tape.

Cook has, of course, been recording stereophonically for a long time (remember his two-track stereo discs?), but this is his first venture into the tape market. Why the long delay? "I always felt," Mr. Cook explained, "that the tape solution was economically unsound. I still do. But obviously there's a growing market now for stereo tape, despite its high cost. Then, too, I was dissatisfied with the tape duplicating equipment manufactured by the large companies. I was convinced that the technique of duplicating tapes could be improved, and about a year ago started research on this problem. A few months ago we came up with an answer. Tapes duplicated on my equipment are virtually indistinguishable from the masters." Mr. Cook understandably did not spell out the details of his technique, but he did acknowledge that he duplicates his tapes at medium speed; high-speed duplication, he believes, cannot yield good results.

What about the various single-groove stereo discs that the record industry has been experimenting with in recent months? Emory Cook takes a dim view of the entire caboodle. Too much cross talk in them all, he objects. And, he adds, since volume level in single-groove

stereo discs must be lower than on ordinary LPs, either noise has to go up or playing time has to go down. In sum, Cook's present attitude toward the stereo disc is "Count me out."

THAT IS NOT the attitude of Sidney Frey, the energetic entrepreneur of Audio Fidelity Inc., who in mid-December brought out the first conventional commercial pressing of a stereo record using the Westrex system. Mr. Frey calls it a Stereodisc, and he is giving it to any member of the record or equipment industries who wants to have it for experimentation. This first Stereodisc, which contains excerpts from previously issued Audio Fidelity tapes, is carefully billed as a "prototype" to be employed "for test and laboratory purposes." Even so, the quick release of a Westrex-cut disc was described by one cartridge manufacturer as "premature and somewhat ill-advised."

The fact seems to be that the large record companies are not yet fully convinced that the Westrex system represents the final answer to single-groove stereo. RCA is said to be running tests now at its Princeton Research Center on both the Westrex and English Decca systems. The object: to determine which one offers the greatest degree of compatibility and the lowest distortion. There are indications that a compromise disc may ultimately be elected, one that will utilize the best elements of the Westrex and English Decca systems. We may know more about this soon when Arthur Haddy, English Decca's chief engineer, comes to New York for a series of stereo disc conferences with his American colleagues.

IF YOU MISS a TV show these days, there's a good chance you can

catch it later via microgroove. Recently two "See It Now" programs have had an LP reprise: *Satchmo the Great*, a report on Louis Armstrong's exuberant travels here and abroad (Columbia), and *The Lady from Philadelphia*, a moving documentary of Marian Anderson's 40,000 mile concert tour through Asia (RCA Victor). Coming up soon: a complete recording of *The Sound of Jazz* from the CBS "Seven Lively Arts" series; and the S. J. Perelman-Cole Porter musical, *Aladdin*.

ROSENKAVALIER addicts who already own the London and Angel sets are going to be tempted anew in the future (but probably not before 1959). Both Deutsche Grammophon and RCA Victor have recordings of the Strauss opera in the planning stage. Karl Böhm will conduct the DGG *Rosenkavalier*, Erich Leinsdorf the RCA Victor. Since this information is strictly unofficial, we don't know the exact casts, but here are some guesses. For the Marschallin-Oktavian-Sophie trio, Stader-Seefried-Streich for DGG, Della Casa-Stevens-Peters for RCA. Baron Ochs? Perhaps Greindl for DGG and Böhme for RCA.

Also rumored: a *Turandot* with Leonie Rysanek and Bjoerling, to be recorded by RCA Victor.

WHAT IS the life expectancy of a shellac 78, a vinyl LP, a reel of magnetic tape? How can they best be stored to prolong their existence? The Library of Congress, which owns a whopping record collection, has decided to find out. With \$65,000 of Rockefeller Foundation money, the Library has commissioned the Southwest Research Institute to make a thorough investigation of the preservation problem. Results should be available some time next year.

Aquarius

# February

## Opera Arias, Choral Work, Operetta

### **CALLAS AT LA SCALA: Her Great Revivals**

Here Maria Meneghini Callas sings arias from forgotten opera masterpieces which have been revived as vehicles for her great art and unique voice: **Cherubini, MEDEA**; Spontini, **LA VES-TALE**; Bellini, **I PURITANI** and **LA SONNAMBULA**. Orchestra and Chorus of La Scala.  
*Conductors:* Tullio Serafin and Antonino Votto,  
*(booklet with texts)* **Angel 35304**

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*(illus. libretto with text)* **Angel Album 3573 B (35586-7)**

### **GEDDA SINGS MOZART ARIAS**

Nicolai Gedda, brilliant young tenor whose Metropolitan opera debut made news this season, sings arias from Idomeneo, Don Giovanni, Così fan tutte, La Clemenza di Tito, Die Zauberflöte, Die Entführung aus dem Serail.  
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# Records in Review



Reviewed by

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## CLASSICAL

**ALBINONI:** *Concerto for Oboe, in D, Op. 7, No. 6; Sonata in A, Op. 2, No. 3*

†Vivaldi: *Concerto for Two Oboes, Strings, and Harpsichord, in C, P. 85*  
 †Pergolesi (attr.): *Concertino in G*

Virtuosi di Roma, Renato Fasano, dir.  
 ANGEL 45019. 12-in. \$3.98.

A delightful group of baroque works, delightfully performed. The Albinoni "sonata" is an orchestral concerto in the pattern of a *sonata da chiesa*—slow-fast-slow-fast. Both this and the oboe concerto have the gay, light-hearted fast movements characteristic of this composer, together with more expressive adagios than is usual with him. A special point of interest in the Vivaldi is the fact that the slow movement (in minor) and the finale (in major) are based on the same theme. The performances have a wonderful buoyancy in the fast movements and a tender gravity in the slow ones. First-rate recording. N.B.

**BACII:** *Chorale Preludes: Nun komm' der Heiden Heiland, S. 659; Wir glauben all' an einen Gott, S. 680; O Mensch, bewein' dein' Sünde gross, S. 622; Toccata and Fugue in D minor, S. 538 ("Dorian"); Toccata and Fugue in F, S. 540*

Marcel Dupré, organ.  
 OVERTONE 13. 12-in. \$4.98.

The chief point of interest here turns out to be the sound of the organ of Saint-Sulpice in Paris, rebuilt by the celebrated Cavaillé-Coll almost a century ago. To judge by the present recording, it is an impressive instrument, which sounds particularly fine in the chorale preludes. These are beautifully played by Dupré, but the two large works are less successful. In the great F major Toccata the slashing chords are too mild; and both fugues are rather dull. The pedal sounds muffled in the D minor Toccata and Fugue and elsewhere. When 16-foot and 4-foot stops are coupled in the extended pedal solo near the beginning of the F major Toccata the higher tones are heard slightly before the lower ones, whereas in the next pedal solo the opposite is true. These may be simply matters of microphone placement. N.B.

**BACII:** *Concerto for Clavier and Orchestra, in D minor, S. 1052—See Beethoven: Concerto for Piano and Orchestra, No. 2, in B flat, Op. 19.*

**BACII:** *Kunst der Fuge, S. 1080*

Helmüt Walcha, organ.  
 ARCHIVE ARC 3082/83. Two 12-in. \$5.98 each.

There have been microgroove recordings of this marvelous work as played on a harpsichord, on two pianos, and by a chamber orchestra. Now comes a version on the organ, which might perhaps seem the most logical medium of all in view of Bach's love for the instrument. In some respects, indeed, Walcha achieves effects possible only on an

organ, as in the brooding introspection of Contrapunctus III, or the majestic Contrapunctus XI. By and large, his registrations are well chosen to keep the voices distinct.

All of this is commendable, but for my taste the organ is not flexible enough for this music. The animated phrasing and subtle line inflection possible in a small orchestra make this work more affecting to me in the Westminster set conducted by Redel and now, it would seem, deleted from the catalogue. N.B.

**BACII:** *Magnificat in D, S. 243*

Antonia Fahberg, soprano; Margarethe Bence, contralto; Helmut Krebs, tenor; Peter Roth-Ehrang, bass; Philippe Cail-lard Chorus; Pro Arte Chamber Orchestra (Munich), Kurt Redel, cond.  
 WESTMINSTER XWN 18465. 12-in. \$3.98.

There seems to be something about this splendid work that militates against a completely satisfactory performance. Everybody here sings fairly well, the bright quality of Roth-Ehrang's voice being particularly attractive, and the first trumpet does an especially good job with his taxing part. But, as in all the other versions on microgroove, the music practically never gets out of the rut formed by the jog trot of the faster sections and the amble of the slower ones. The Vox recording seems still to be the best one available. N.B.

**BACII:** *Weihnachts-Oratorium, S. 248 ("Christmas Oratorio")*

Gunthild Weber, soprano; Sieglinde Wagner, contralto; Helmut Krebs, tenor;

Heinz Rehfuss, bass; Berliner Motettenchor; RIAS Kammerchor; Berlin Philharmonic Orchestra, Fritz Lehmann (Parts I-IV), Günter Arndt (Parts V-VI), conds.  
ARCHIVE ARC 3079/81. Three 12-in. \$17.94.

In most respects, this is superior to the Vox and Oiseau-Lyre versions (I have not heard the remaining one, on Remington). On the whole the chorus sings with good tone and considerable vitality; it is well balanced both within itself and in relation to the orchestra. Miss Weber's singing is a little sturdier here than it was in the Oiseau-Lyre. Miss Wagner's pleasant voice has a soprano-like color. Krebs does the recitatives smoothly, spins out Bach's long phrases without a break, and sings his big aria in Part VI (No. 62) especially well. Rehfuss, who does the role of Jesus magnificently in the Westminster St. *Matthew Passion*, has one of the most attractive bass voices I have ever heard. Particularly fine jobs are done by Fritz Wesenigk, first trumpet, and Siegfried Borries, solo violin. The recording is first-rate. Original text and English translation are supplied. N.B.

**BARBER: *Symphony No. 1; Adagio for Strings; The School for Scandal; Overture; Essay for Orchestra, No. 1***

Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.  
MERCURY MG 50148. 12-in. \$3.98.

Hanson's magnificent performance of Barber's first symphony, which originally appeared on records coupled with Hanson's own *Symphony No. 5*, is here reissued with the three short pieces by which Barber is most often represented on orchestral programs. Curiously enough, although there are six competing records of the *Adagio*, there are none of the *Overture* or the *Essay*. Here, then, is a big, rich, inclusive anthology of early works by the most gifted "conservative" composer in America, superbly recorded by the world's finest conductor of American music. A.F.

**BEETHOVEN: *Concerto for Piano and Orchestra, No. 2, in B flat, Op. 19***  
†Bach: *Concerto for Clavier and Orchestra, in D minor, S. 1052*

Glenn Gould, piano; Columbia Symphony Orchestra, Leonard Bernstein, cond.  
COLUMBIA ML 5211. 12-in. \$3.98.

Messrs. Gould and Bernstein are both valuable properties, and this record has consequently been given a promotion build-up somewhat out of keeping with what it actually has to offer. Gould's account of the Beethoven may be "a smashing success" to the publicists, but I find it considerably less interesting than—among others—Columbia's own Serkin edition of the score. Gould is not the first young artist to be put on the spot by managers and record companies who try to oversell his talents.

This account of the Beethoven is pretty rather than perceptive, pianistically expressed in small highly polished sounds that roll effortlessly across the surface of the music. They offend not, neither do they reward. The Bach similarly fails to match the more vital performances of Marlowe (harpsichord), Jean Casadesus (piano), or Szigeti (violin). My own preferences are for playing this work in the restored violin text.

Bernstein's accompaniment is uniformly heavy and emphatic in its rhythmic and melodic inflections, overstressing what is best said with more grace and less accentuation. The balance between the full orchestra and piano is often faulty. R.C.M.

**BEETHOVEN: *Quartet for Strings, No. 4, in C minor, Op. 18, No. 4***  
†Mozart: *Quartet for Strings, No. 23, in F, K. 590*

Erica Morini, Felix Galimir, violins; Walter Trampler, viola; Laszlo Varga, cello.

WESTMINSTER XWN 18595. 12-in. \$3.98.

Quartets made up of a soloist of reputation and supporting players of less prestige (if not, necessarily, less skill) often give the impression of playing chamber concertos rather than integrated quartet performances. It is therefore pleasant to note that, although Miss Morini is a dominant member of this group, it is a real string quartet—and a good one. Further, Westminster's fine recording gives the two performances here a quality of presence and impact that add greatly to the appeal.

The over-all sound of the ensemble is clean and transparent at the sacrifice of some tonal gorgeousness which I can do without. The only really serious competition comes from the Budapest performances; for myself, I find these new ones preferable. R.C.M.

**BEETHOVEN: *Septet in E flat, Op. 20***

Chamber Ensemble of the Berlin Philharmonic Orchestra.  
DECCA DL 9934. 12-in. \$3.98.

To one accustomed to the faster tempos, sharper focus, and more incisive effect of the Toscanini recording (with a chamber orchestra rather than seven players), this new set seems relaxed to the point of slackness—at least on the first hearing.

After that one appreciates that each point of view reveals things which the other conceals. Toscanini makes what is essentially a lightweight composition as impressive and interesting as it is possible to do, willingly sacrificing *Gemütlichkeit* to that end. The Berliners are *sehr gemütlich* but never push on to a higher level.

Obviously the choice depends on where the listener himself wants to place the emphasis. If I had to pick one, I'd take the Maestro. R.C.M.

**BRAHMS: *Symphony No. 1, in C minor, Op. 68***

Philharmonia Orchestra, Otto Klemperer, cond.  
ANGEL 35481. 12-in. \$4.98 (or \$3.98).

Last year the Brahms First appears to have been the most recorded of all symphonies. 1958 seems to be continuing the cycle. If future editions measure up to this it will be a cause for celebrating. Klemperer has provided a version that ranks with any ever recorded. It is noble and strong. It pursues its aim without detours. It has style, humanity, and musical proportion. Its tempos appear eminently just, neither hurried nor dragging. In short, this is the interpretative product of a great musician. The last movement, for instance, provides a lesson in orchestral pacing. Nearly every conductor who has approached it tends to fluctuate in tempo. Not Klemperer, who resists the temptation to flatten out the big C major melody into something lachrymose and sentimental. Yet he is never metro-nomic; there are too many subtle variations for that. And when he reaches the climax of the last movement, in this most familiar of symphonies, one hears it as a new experience. It is for this kind of music making that the phonograph was invented. H.C.S.

**BRAHMS: *Symphony No. 3, in F, Op. 90***

†Mendelssohn: *Symphony No. 4, in A, Op. 90 ("Italian")*

Amsterdam Concertgebouw Orchestra; Eduard van Beinum, cond.  
EPIC EC 3411. 12-in. \$3.98.

Two Op. 90s, and two of the best symphonies that the nineteenth century produced—on a disc oddly schizophrenic. How Van Beinum could present so stolid a Brahms and so bubbling a Mendelssohn I cannot begin to answer. Perhaps he has been taught that Brahms is always "serious." In its way his performance of the Brahms F major is steady and reliable, and certainly the orchestral playing is beautiful; but never does the work really come to life. (Incidentally the symphony is contained on one side of the disc; almost thirty-three minutes of playing time.) How different the exuberant Mendelssohn sounds! The tempos are bracing, and the finale goes at a clip that would have almost any other orchestra in a desperate blur. Not the Concertgebouw, which wheels through it with absolute precision, plus superb first-desk work. No better *Italian* is available. H.C.S.

**BRUCKNER: *Symphonies: No. 4, in E flat ("Romantic"); No. 7, in E***

Symphony Orchestra of the Bavarian Radio (in No. 4); Berlin Philharmonic Orchestra (in No. 7); Eugen Jochum, cond.  
DECCA DXE 146. Three 12-in. \$11.94.

If there was one thing uppermost in Anton Bruckner's mind when he composed his mammoth symphonies, it was

spiritual reverence. This is a point often stressed by program annotators but just as frequently forgotten by conductors, who allow the composer's many bombastic passages to annul the serene beauties of his work.

In presenting two of Bruckner's most popular symphonies in one album, Jochum seems to concentrate on the devotional implications of this music, especially in his treatment of the Fourth Symphony. Not only does he carefully avoid grandiose excesses but he manages to evoke a wonderful spirit of calm and tenderness, except perhaps in the last movement, rather episodic at best, where there are uncalled-for changes in tempo. Elsewhere all is serenity, warmth, and nobility. Jochum's approach to the Seventh is along the same admirable lines, with slightly more emphasis on the dramatic elements. In both symphonies the composer's original, undoctored version is used.

Decca has carried out its part of the venture with clear, resonant reproduction. Furthermore, coupling the two symphonies on three discs was a most happy idea, making it possible to play each work on an automatic changer without the interruption of turning over records. P.A.

**CHAUSSON: *Poème, for Violin and Orchestra, Op. 25***

**†Foerster: *Concerto for Violin and Orchestra, in C, Op. 88***

Igor Bezrodny, violin; State Symphony Orchestra of the U.S.S.R., Kiril Kondrashin, cond. (in the Chausson); Moscow Symphony Orchestra, Nikolai Anosov, cond. (in the Foerster). WESTMINSTER XWN 18534. 12-in. \$3.98.

One genuine Russian achievement seems to be the production of excellent fiddlers. I had never before heard of twenty-seven-year-old Igor Bezrodny; but to judge from this disc alone, he is a young man to be heard. He possesses a finished technique, a firm tone, and, most important of all, a commanding interpretative style. What the Russians haven't yet learned is how properly to exploit his artistry via recordings; the reproduction on the present disc, while somewhat better in the Foerster than in the Chausson, is little more than adequate.

Of equal importance with the presentation of Bezrodny as soloist is the introduction of the Violin Concerto by the Czech composer, pedagogue, and critic Josef Bohuslav Foerster (1859-1951). Foerster was late in bringing his compositional talents to public notice, and most of his best work was done during the middle and latter part of his long life, principally in Hamburg and Vienna. The Concerto, which dates from 1910-11, has a definite Middle European quality, and it reveals an amazing knowledge of the violin's potentialities, here fully realized in the performance.

Bezrodny's reading of the Chausson *Poème*, while perhaps not as heavily sweetened as some others, accents the

work's dramatic qualities most convincingly. P.A.

**CHOPIN: *Ballades (4); Impromptus (4)***

Orazio Frugoni, piano. VOX PL 10490. 12-in. \$4.98.

Chopin's four ballades are among his very greatest works, but most of today's great pianists—including even Rubinstein—have been curiously reluctant to turn their attention to them. Frugoni has nimble fingers and his musical intentions are honorable, but unfortunately he lacks the imagination and coloristic resources to handle the ballades and also the more delicate impromptus. He is especially remiss in matters of dynamics; apparently a real pianissimo is not in his armament. He has a tendency to play everything *mezzo-forte* and upward, with the result that when a real climax occurs, he has nothing left in reserve. The recorded sound on this disc is only fair. H.C.S.



Frédéric Chopin

**CHOPIN: *Etudes (12), Op. 25; Ballade No. 1, in C minor, Op. 23***

Geza Anda, piano. ANGEL 35420. 12-in. \$4.98 (or \$3.98).

After the *Well-Tempered Clavier*, the Chopin études are the pianists' bible. They exploit the entire range of piano technique as it was then known, and not until Bartók's *Mikrokosmos* was something significantly new to be added. All pianists play the Chopin études, but few play them really well. Of those who have recorded them, even the great Novacs sounds uncomfortable. Anda, in the Opus 25 set, attains a respectable level. In music as condescending as this, however, we want something more than a respectable level, and this Anda does not supply. He takes a sensible view toward the music, he has a good technique, and he even supplies a welcome bit of color at times. But he never makes a great experience of any of the études. His performance of the C minor Ballade is unexpectedly immature, full of sentimental sighs and languishing vapors. Good recorded

sound. The liner notes contain some remarkable nonsense. H.C.S.

**CHOPIN: *Piano Music***

Scherzos: No. 2, in B flat minor, Op. 31; No. 3, in C sharp minor, Op. 39; Barcarolle, Op. 60; Nocturnes: in E flat, Op. 9, No. 2; in B, Op. 9, No. 3; in F, Op. 15, No. 1; in C sharp minor, Op. 27, No. 1.

Vladimir Horowitz, piano. RCA VICTOR LM 2137. 12-in. \$4.98.

The outstanding quality of this disc is its sense of power: a massive, smooth-rolling pianistic mechanism almost frightening in its relentless sweep through the music. Yet with all its power and clarity, it seems denuded of color, substituting, instead, a tense febrile quality.

The performance of the B flat minor Scherzo is unlike that of any pianist who has attempted the work. Although Horowitz follows the notes closely, even taking the *sempre con fuoco* in tempo (*everybody* makes a big ritard here), the results sound unusual. Perhaps his insistence on making every note "sound" contributes to the unusual effect, for the customary approach is to pedal the bass line. Horowitz uses scarcely any pedal, letting his fingers do the work. For the first time everything is heard; but I, for one, am not sure that this was what Chopin intended. Horowitz is more convincing in the C sharp minor Scherzo and in the Barcarolle, where the playing sounds less mannered. He is not particularly concerned, in these two pieces, about achieving effects of color. Rather he strives for a linear quality, achieving it in a breathtaking manner. I am not sure what he is trying to capture in the nocturnes on this disc. He uses an exaggerated rubato, a tremendous scale of dynamics, and often, as in the E flat, he teases the music along in an unnatural fashion.

Everywhere on this disc the playing itself is of sheer magnificence, and it is sure to attract a wide following. But musically it makes me uncomfortable. H.C.S.

**CORELLI: *Sonatas for Strings, Organ, and Harpsichord: Church Sonatas, Op. 1 (complete); Chamber Sonatas, Op. 2 (complete)***

Musicorum Arcadia. VOX DL 263. Three 12-in. \$14.94.

The noble and elegant art of the Corellian trio sonata, of which Vox provided a generous sampling not long ago in its recording of Opp. 3 and 4, is now available in its entirety. The first twenty-four sonatas are in no way inferior to the second; the contents of this Op. 1, published when its composer was twenty-eight, are as mature and as highly polished as anything he was to bring out later. Here is the elevated, expressive type of beauty for which Corelli's music became known throughout Europe (for example, the first movements of Op. 1, No. 5 and

Op. 2, No. 4; the third movement of Op. 2, No. 3). Here are dramatic sections (first movement of Op. 1, No. 4) and jaunty ones (first movement of Op. 1, No. 7; second movement of Op. 2, No. 10). And the whole of Op. 2, No. 12, a *ciaccona*, is built out of the imaginative use of a four-note figure.

The recording seems "closer-to" than that of Opp. 3 and 4, made by the same performers. The resulting magnification unfortunately exposes some imperfections not audible in the earlier release. There is an occasional roughness here, and a flabbiness in the tone of the first violin in sustained passages, that were not noticeable before. On the credit side, there are Vox's handsome housing for its limited editions and the comprehensive notes by Joseph Braunstein. N.B.

**DELANLANDE: Motets: *Beatus Vir; Usquequo Domine***

Denise Monteil, soprano; Jeannine Collard, contralto; Michel Hamel, tenor; André Vessières, bass; Philippe Caillard Vocal Ensemble; J.-M. Leclair Instrumental Ensemble, Louis Frémaux, cond. WESTMINSTER XWN 18537. 12-in. \$3.98.

We are witnessing the resurrection of the music of Michel Richard Delalande (the correct form of his last name, according to the latest study), a composer at the court of Louis XIV; and in few cases of this sort has the music so richly deserved revival. The present "motets" are settings for soloists, chorus, and orchestra of Psalms 111 and 12. Each one is divided into sections employing one or more soloists or chorus or soloists-and-chorus, so that what we have is what contemporary Germans and Italians would have called a cantata. The music is extremely expressive, skillfully put together, and always vocal in character, even in fugal passages. In mood it follows the words closely, and one of the fascinating aspects of *Usquequo Domine* is the way the music goes along with the text through the gloom of various shades of dejection into the bright sunlight of the final section. There is constant variety, of tempo, color, rhythm, and texture. The performances are quite satisfactory, even though they apparently took place in a large church or hall with considerable reverberation. The recorded sound unfortunately is somewhat distorted; but anyone who lets that fact prevent him from listening to this disc will be depriving himself, I think, of some lovely music he is not likely to hear in any other way. Latin texts and English translations are supplied. N.B.

**DUTILLEUX: Symphony—See Petrassi: *Coro di morti*.**

**DVORAK: *Serenade for Strings, in E, Op. 22***

Israel Philharmonic Orchestra, Rafael Kubelik, cond. LONDON LL 1720. 12-in. \$3.98.

No current version of the *Serenade* matches this one. Kubelik is unhurried, intent on bringing out the melodic content, and saturated in the nationalism of the music. And nationalism is what the score has plenty of. It is a five-movement work, light and charming, full of Bohemian echoes. This Bohemian quality is not rampant, as it is in the *Slavonic Dances*, but it is delicately ever-present. By no means one of Dvořák's more popular works, the *Serenade* in E deserves to be better known. The new listener will not be disappointed. H.C.S.

**FINNEY: *Quartet for Strings, No. 6*  
†Weiss: *Trio for Clarinet, Viola, and Cello***

Kalman Bloch, clarinet; Abraham Weiss, viola; Kurt Reher, cello (in the Weiss). Stanley Quartet (in the Finney). COMPOSERS RECORDINGS CRU 116. 12-in. \$5.95.

Although Ross Lee Finney, composer in residence at the University of Michigan, has a list of honors and awards as long as your arm, this is his first work to appear on a commercially listed disc. It is a twelve-tone quartet, very deftly and transparently made, with little of the knottiness one commonly associates with that idiom. The twelve-tone trio by Adolph Weiss on the other side is knotty, and by the same token generates considerably more heat. The second of its two movements, a wonderfully grotesque and fantastic scherzo, is especially distinguished. Both works are given superb performances and both have been beautifully recorded. A.F.

**FOERSTER: *Concerto for Violin and Orchestra, in C, Op. 88—See Chausson: *Poème for Violin and Orchestra, Op. 25*.***

**FRANCK: *Chorals (3)***

Albert Schweitzer, organ. COLUMBIA ML 5128. 12-in. \$3.98.

This is a new release but not a new recording. Schweitzer put these Chorals on tape back in 1952. He was then seventy-seven, and some of his playing



Kubelik brings out Dvorak's nationalism.

is truly remarkable for one of his years. But while his interpretation of Franck's last compositions and greatest for organ is marked by a calm nobility, it also is characterized by quite a bit of stodginess; and the over-all effect is not heightened by the old baroque organ in the parish church of Schweitzer's native Gunsbach. The reproduction, too, is anything but wide-range; it lacks well-defined highs, and these are quite badly distorted in the heavier passages on the second side. In addition, spreading the three Chorals onto two full sides has brought about a disturbing split in the middle of the No. 2, in B minor. Altogether, this is not Schweitzer or Columbia at their best. My vote still goes to Demessieux on London, with Commette on Angel as runner-up. P.A.

**GILLES: *Requiem***

Annik Simon, soprano; André Meurant, Michel Hamel, tenors; Xavier Depraz, bass; Philippe Caillard Chorus; Jean-Marie Leclair Instrumental Ensemble, Louis Frémaux, cond. WESTMINSTER XWN 18466. 12-in. \$3.98.

Jean Gilles (1669-1705) lived and worked, mostly at composing and teaching religious music, in the south of France. The present work seems to have become very popular soon after Gilles's death; it was still performed, almost sixty years later, at Rameau's funeral. It does indeed have pleasing qualities. The style is elevated but not stiff, serious without becoming lugubrious. The melodic writing is sensitive and flexible, the counterpoint smooth and effective. Among the outstanding sections are the expressive *Domine Jesu Christe* and *Lux aeterna* and the tender *Agnus Dei*. The soloists are all acceptable. It is difficult to judge the quality of the chorals; the recording was apparently made in a large and otherwise empty church or hall, and the pronounced reverberation obscures the choral lines, in fact blurs most of the *tuttis*. N.B.

**GLIERE: *Symphony No. 3, in B minor, Op. 42 ("Ilya Murometz")***

Houston Symphony Orchestra, Leopold Stokowski, cond. CAPITOL P 8402. 12-in. \$4.98.

Whatever the reason may be, this is the tamest *Ilya Murometz* yet to appear on records. The Texans, making their bow on Capitol, do well by the score, except for occasional unsteadiness in the brasses; but they never really take hold of the music as the Philadelphia Orchestra did in either of its disc performances of this work—the old one under Stokowski (RCA Victor) and the recently released one under Ormandy (Columbia). Ormandy makes far fewer cuts in the long score than Stokowski, a fact verified by comparing the Capitol and Columbia performances: the former runs

Continued on page 56



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ALFRED FRANKENSTEIN, HIGH FIDELITY MAGAZINE



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to only 36:40, the latter to 51:10. Ormandy also has the advantage of much fuller, richer reproduction. The only uncut version is Scherchen's on three Westminster sides. P.A.

**GRIEG:** *Concerto for Piano and Orchestra, in A minor, Op. 16*—See Schumann: *Concerto for Piano and Orchestra, in A minor, Op. 54*.

**KARLOWICZ:** *Concerto for Violin and Orchestra, in A, Op. 8*  
 †Matchavariani: *Concerto for Violin and Orchestra*

Galina Barinova, violin; State Symphony Orchestra of the U.S.S.R., Kiril Kondrashin, cond. (in the Karlowicz); Mikhail Vainan, violin; State Radio Orchestra of the U.S.S.R., Odysei Dmitriadi, cond. (in the Matchavariani). WESTMINSTER XWN 18535. 12-in. \$3.98.

Of the two concertos, the typically romantic one by the Polish composer Mieczyslaw Karlowicz (1876-1909) seems to have the more lasting qualities. Written in 1902, it is constructed along fairly regular lines and has some fetching melodies. Here it is accorded an interpretation of warmth and virility by an amazingly accomplished woman violinist.

The Matchavariani Concerto, composed in 1950 by an Armenian artist, also has its attractive moments; but its general cast is very similar to that of the Khachaturian Violin Concerto, which quite outshines it. Vainan's performance, too, hasn't the *brio* of Barinova's; and the reproduction, highly satisfactory in the Karlowicz, takes on occasional fuzziness in the Matchavariani.

A gold sticker on the front of the jacket proclaims these as American recording premières. Evidently Westminster was not aware that Colosseum has been out with both concertos for some time, and in performances by these same soloists. There can be no question, however, about the superiority of sound quality on the new disc. P.A.

**LOCATELLI:** *Sonata for Violin and Continuo, in F minor*—See Tchaikovsky: *Concerto for Violin and Orchestra, in D, Op. 35*.



Kletzki: "in the great Mahler tradition."

**MAHLER:** *Symphony No. 4, in G*

Emmy Loose, soprano; Philharmonia Orchestra, Paul Kletzki cond. ANGEL 35570. 12-in. \$4.98 (or \$3.98).

Kletzki's skill as an interpreter of Mahler was well documented by previous Angels of Symphonies One and Nine made with the Israel Philharmonic, an orchestra that is now a Decca-London property. The switch from musicians who were reared in the style to Walter Legge's British group has entailed no decline in quality. Kletzki has his men playing in the great Mahler tradition, an achievement both on his part as instructor and theirs as pupils.

The upshot is a version of this score that I am prepared to label best. The others are not without their merits, noted below and in previous issues, but in sound, style, and effect this matches them point for point, and the soprano soloist is in many ways the finest yet. Two things in particular stand out here: the superb phrasing and the extremely wide dynamic range. R.C.M.

**MAHLER:** *Symphony No. 4, in G*

Anny Schlemm, soprano; Saxon State Orchestra (Dresden), Leopold Ludwig, cond. DECCA DL 9944. 12-in. \$3.98.

Ludwig and Miss Schlemm are both with the Hamburg State Opera, and their appearance here with an East German orchestra probably is due to Deutsche Grammophon's policy of recording as many German orchestras as possible.

This Mahler Fourth has a lightness and clarity that almost make one feel it is being played by a chamber ensemble. Unfortunately this approach carries a side effect of reducing the scale of the work, which is furthered by recording that appears to cut the volume of the climactic passages. For most listeners the version by Kletzki, reviewed above, will be the preferred one, but anyone who finds traditional performances of Mahler pretentious may be delighted to learn from this Ludwig set how attractive and deceptively simple his music can be. R.C.M.

**MATCHAVARIANI:** *Concerto for Violin and Orchestra*—See Karlowicz: *Concerto for Violin and Orchestra, in A, Op. 8*.

**MENDELSSOHN:** *Symphony No. 3, in A minor, Op. 56 ("Scottish"); The Hebrides, Overture, Op. 26*

London Symphony Orchestra; Antal Dorati, cond. MERCURY MG 50123. 12-in. \$3.98.

A typically efficient, somewhat mannered pair of Dorati performances. As always, this conductor gets good playing from his orchestra, but what he has to say is not very interesting. In the second movement of the *Scottish* he seems determined to observe the "non troppo" part of the

vivace, and what comes out is something like a slow-motion film of a tennis player. Nor is there much personality as he unfolds the lovely violin theme of the adagio. In *The Hebrides* he again is determined to avoid any accusation of speed, but he leans too much the other way and ends up with an ocean of gelatin instead of salt spray. Good recorded sound. H.C.S.

**MENDELSSOHN:** *Symphony No. 4, in A, Op. 90 ("Italian")*—See Brahms: *Symphony No. 3, in F, Op. 90*.

**MOZART:** *Concertos for Piano and Orchestra: in E flat, K. 271; in A, K. 414*

Rudolf Serkin, piano; Marlboro Festival Orchestra, Alexander Schneider, cond. COLUMBIA ML 5209. 12-in. \$3.98.

K. 271 is the first of Mozart's great piano concertos, and consequently the first great work in that medium by anyone. Serkin's performance is masterly—strong in the first movement, poetic in the Andantino, and gaily rippling in the Presto, into the middle of which Mozart drops a gravely elegant minuet, like a large emerald clasp on a string of pearls. The A major Concerto, though written later, is not quite so richly stocked, but it too is most enjoyable when played as it is here. If the orchestral contribution were on the same level as the soloist's, this would be one of the great records; but the opening of the E flat Concerto is marred by hoarse and unclear *tutti*s, and elsewhere, along with fine, sensitive playing, there are moments when somebody, either in the horns or the low strings, is not quite in tune.

I should like to take this opportunity to rectify an injustice done to Mr. Serkin in these pages some months ago. When reviewing his excellent recording of the Concerto in B flat, K. 595, I expressed surprise that he used an edition in which seven measures "not in Mozart's manuscript" were interpolated in the first movement. I had not seen the manuscript myself, but was basing my statement on the Collected Works edition and the Eulenburg edition, both of which claim to be based on the manuscript. I had good reason to know how unreliable these editions can be, but it did not occur to me that they could make so gross an error as to omit seven measures. I still have not been able to consult Mozart's autograph, but kind correspondents who have seen photostats of it assure me that the seven measures are there. Well, it serves me right, because I broke one of my own strictest rules, which is never to talk about a manuscript I haven't seen myself. N.B.

**MOZART:** *Quartet for Strings, No. 23, in F, K. 590*—See Beethoven: *Quartet for Strings, No. 4 in C minor, Op. 18, No. 4*.

Continued on page 58



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**MOZART: Symphonies: No. 40, in G minor, K. 550; No. 41, in C, K. 551 ("Jupiter")**

Philharmonic Symphony Orchestra of London, Erich Leinsdorf, cond.  
WESTMINSTER XWN 18527. 12-in. \$3.98.

Safe and sane performances that seldom deviate by a hair's breadth from exact observance of the printed score. This type of reading is much to be preferred to the opposite kind, especially since Leinsdorf manages to be precise without sounding rigidly metronomic; but there is more passion and drama in the G minor than is conveyed here, and more grace and poetry in the *Jupiter*. In both, middle and low registers are defined with extraordinary clarity, but the sound of the violins is slightly impure. There is a growing danger that listeners whose musical experience is confined to records will no longer recognize true violin tone, just as there is a serious risk that we shall all forget what a girl's natural blond hair looks like. N.B.

**MUSSORGSKY: Pictures from an exhibition**

Nadia Reisenberg, piano.  
WESTMINSTER W-LAB 7036. 12-in. \$7.50.

There are now seven editions of *Pictures* in the original piano solo version. Four of them, those of Biro, Horowitz, Katchen, and Uninsky, have been around quite a while—indeed, the best one, the Horowitz, is nearly ten years old. As far as up-to-date sound goes, Miss Reisenberg has to compete with Alfred Brendel on Vox and Eugene Malinin on Angel. She, or rather Westminster's Lab Series, comes out victor in the contest: the recording is wide and brilliant and very faithful to Miss Reisenberg's piano. We are treated to some stunning examples of the coloristic potentialities of the piano in the *Ballet of the Unhatched Chicks*, the Baba Yaga evocation, and the granitic *Great Gate of Kiev*. As an artist, Miss Reisenberg is rather too dependent upon the metronome. Her phrasing is enjoyably clean and free of affectation, but it is stiff also and a little unimaginative. Nevertheless, for sheer virtuosity (see the *prestissimo* that concludes the seventh picture) she is outdistanced by Horowitz only. D.J.

**PERGOLESI (attr.): Concertino in G—**  
See Albinoni: *Concerto for Oboe, in D, Op. 7, No. 6.*

**PETRASSI: Coro di morti**  
†Dutilleux: *Symphony*

Chorus of Radiotelevisione Italiana; Rome Symphony Orchestra, Ferruccio Scaglia, cond. (in the Petrassi). Orchestre du Théâtre National de l'Opéra, Pierre Dervaux, cond. (in the Dutilleux).  
WESTMINSTER XWN 18539. 12-in. \$3.98.

Although both Goffredo Petrassi and Henri Dutilleux are very well known abroad, this is the first American record on which they are represented with

significant, large-scale works. It should go far toward bringing their American reputations into line with their reputations at home.

Petrassi's *Chorus of the Dead* is a "dramatic madrigal" employing a poem by Leopardi (itself an exquisitely musical achievement) that expresses the disturbing idea that to the dead life may seem as mysterious and terrifying as death seems to the living. Petrassi employs an instrumental ensemble of very special and curious color: three pianos, a small brass ensemble, percussion, and double basses. The work as a whole communicates a kind of macabre lyricism, with touches of the grotesque and satiric. Stravinsky is often recalled, especially in the tough rhythmic texture; but the music also has an Italianate drama and urgency altogether its own, and it ends in a tenderly exalted mood.

The *Symphony* by Dutilleux is a work of extremely subtle weights and balances. The twelve-tone school is remotely reflected in its structures (each movement is entirely monothematic) and more immediately reflected in its feathery, iridescent orchestration, reminiscent of Webern's *Klangfarbenmelodie*. But at its heart the *Symphony* is tonal, tuneful, and a highly skilled tribute to the pleasure principle. The seal of the Grand Prix du Disque affixed to the jacket is well justified, for the works and their recording alike. A.F.

**PROKOFIEV: Romeo and Juliet, Op. 64**

Ballets Russes Orchestra, Mladen Basich, cond.  
CONCERT HALL 2XII. Two 12-in. \$7.96.

This might put an end to the matter, but it probably won't. Prokofiev drew three suites from his enormous ballet score *Romeo and Juliet*, and each of these has been recorded several times. Then came a recording taken from the sound track of the movie version, and now we have a studio recording that purportedly contains the entire score. Its sound is better than that of the film track, but this is extremely faint praise indeed; it is a middling-to-good job of registration with an unrelievedly middling orchestra led by an extremely competent conductor. The orchestra seems to be that of the opera house in Zagreb, Yugoslavia, and the name given to it here is apparently a ballet ruse. A.F.

**PROKOFIEV: Symphony No. 1, in D, Op. 25 ("Classical"); Concerto for Piano and Orchestra, No. 3, in C, Op. 26**

Gary Graffman, piano; San Francisco Symphony Orchestra, Enrique Jordá, cond.  
RCA VICTOR LM 2138. 12-in. \$4.98.

No one comes off very well here. The tempos in the *Symphony* are slow and pedantic, Graffman plays the solo part of the concerto in the best IBM tradition, and the balance between piano and orchestra is bad. A.F.

**RIETI: Dance Variations—See Rosza: Concerto for String Orchestra.**

**RIMSKY-KORSAKOV: The Golden Cockerel (ballet version)**

Ballets Russes Orchestra, Milan Horvath, cond.  
CONCERT HALL XX 1512. 12-in. \$4.98.

It is a curious circumstance that although the LP repertoire can boast recordings of such Rimsky-Korsakov rarities as *Mozart and Salieri*, the *Tsar's Bride*, *May Night*, and *Snegourochka*, his most popular opera, *Le Coq d'or*, has yet to be recorded—at least in a reputable version. This was Rimsky's last opera and in some ways it is as atypical of his stage works as Verdi's last opera is of his. A cryptic commentary on the stupidity of monarchs and the vaster stupidity of their subjects, the *Golden Cockerel* was suppressed in 1908 and not improbably continues to be out of odor with the Russian government of 1958.

In common with other of its creator's scores it has a dazzling orchestral palette. Except for the *Hymn to the Sun* all the best things in the opera are given to the orchestra; and the music therefore is perfect for adaptation to concert or ballet use. The present version is that of the 1937 ballet production, employing a little better than half of Rimsky's total score, a far more generous amount than the often-recorded suite offers. The anonymous arranger has followed the simple and sensible procedure of merely ignoring the vocal parts unless they come into melodic or structural prominence (e.g., in the *Hymn* the soprano part is taken first by a clarinet, then by two solo violins). The orchestra are a first-rate group, performing brilliantly music that is obviously in their blood, and the recorded sound is big and sumptuous. D.J.

**ROSSINI: Il Barbiere di Siviglia (highlights)**

Hilde Reggiani (s), Rosina; Lucielle Browning (ms), Berta; Bruno Landi (t), Almaviva; Carlos Ramirez (b), Figaro; Lorenzo Alvaró (bs), Basilio; John Gurney (bs), Bartolo; Wilfred Engelman (bs), Fiorello, Officer; RCA Victor Symphony Orchestra and Chorus, Giuseppe Bamboschek, cond.  
RCA CAMDEN CAL 386. 12-in. \$1.98.

A phoenix too frequent, this recording is now enjoying its third undeserved lease on life. It was once VM 898 (its cover drawing from those days now adorns Victor's complete *Barber*), and for a while it was around as a Bluebird LP. "Largo al factotum" is given complete, but eleven other numbers are hashed to a condition of grotesque disfigurement, all growths and lacunae, bulges and sags. Along with an ear deaf to all niceties of form, one of the prerequisites for enjoying this parade of misshapen monsters

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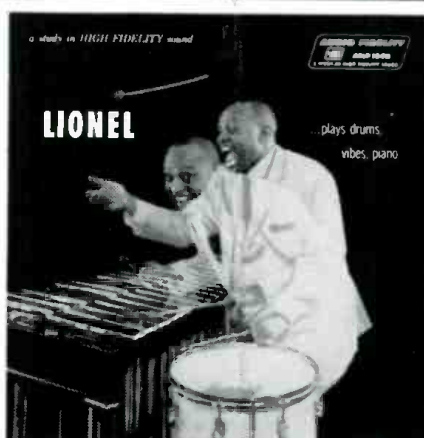
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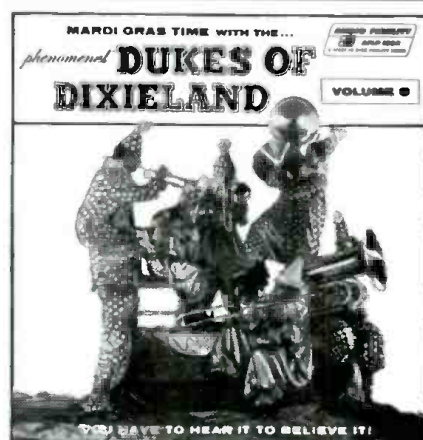
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is ignorance of the *Barber* as Rossini meant it to be heard. C.M.S.

**ROSZA: Concerto for String Orchestra**  
†Rieti: *Dance Variations*

M-G-M String Orchestra, Carlos Surinach, cond.  
M-G-M E 3565. 12-in. \$3.98.

Rosza's concerto stands just about half way between Bartók and Kodály; it has size, urgency, and pressure reminiscent of the one composer and timefulness and simplicity of texture reminiscent of the other. The performance seems to be excellent, but the recording is extremely muddy and thin. The recording of the Rieti on the other side is first-class, however, and so is the work itself. It is a combination of variation and dance suite written in four big movements (Gigue, Chaconne, Cavotte, and Finale), all of them based on a theme stated at the beginning. The music is extremely ingenious, full of good humor, and quite remarkable in its exploitation of string color. A.F.

**SAINT-SAENS: Symphony No. 3, in C minor, Op. 78**

E. Power Biggs, organ; Philadelphia Orchestra, Eugene Ormandy, cond.  
COLUMBIA ML 5212. 12-in. \$3.98.

Nothing that Camille Saint-Saëns wrote, in my opinion, has as many lasting qualities as this heavily scored but admirably organized symphony. Its compactness, its vigor, its melodic attractiveness, and its instrumental coloring—including the imaginative use of an organ in the big climaxes and piano duet for various effects elsewhere—all go toward making it a work of unique and immense appeal.

Though we do not often encounter it in the concert hall, the so-called "Organ Symphony" certainly has not wanted for representations on discs, almost all of them excellent. This one is the best of the lot. Ormandy, the Philadelphians, and Biggs are magnificent in sound and convincing in their interpretation. But the engineers deserve a very large share of credit too, for this is by far the clearest, most sumptuous-sounding version I have yet encountered, and the first that has no distortion in the big fortissimo passages with organ in the finale. The marvel of it all is that the recording was made in a hall familiar to Biggs but strange to his colleagues. This time the mountain came to Mohammed; the session took place not in the Academy of Music but in Boston's Symphony Hall! P.A.

**SCHOENBERG: Piano Music (complete)**

Edward Steuermann, piano.  
COLUMBIA ML 5216. 12-in. \$3.98.

Schoenberg composed only five works for piano solo; but each represents a

different aspect of his style, and as a whole they provide in convenient form an excellent survey of his development.

First is the *Drei Klavierstücke*, Op. 11, of 1908, which are freely atonal in texture, extended and somewhat romantic in feeling, with the rigorous clarity of tissue that so powerfully affected the pianistic output of younger composers, Bartók included.

Second is the *Sechs kleine Klavierstücke*, Op. 19, composed in 1911. These also are freely atonal, but are immensely concentrated in structure and expression; they are musical aphorisms of the kind one especially associates with Schoenberg's pupil, Anton Webern.

Next is the *Fünf Klavierstücke*, Op. 23, produced in 1923. Here the twelve-tone system emerges as a means of extended tonal organization and a way out of the aphoristic cul-de-sac. This is a very powerful work from the expressive point of view, and in this respect it differs, at least to my ear, from the *Suite für Klavier*, Op. 25, which followed it two years later. The *Suite* is most valuable as a textbook exposition of the resources of the twelve-tone philosophy. Here Schoenberg explores its possibilities with the utmost logic, and produces the granddaddy of all the ghastly bores that one has sat through at meetings of modern music societies.

Last of all is the pair of *Klavierstücke*, Op. 33, written in 1929 and 1932. In these pieces the rigorousness of the



Fabian Bachrach

*Biggs and Saint-Saëns: tale of two cities.*

twelve-tone system is relaxed and a more humane communication—not, of course, incompatible with that system—again occupies the center of the composer's thought.

Almost from the beginning, Edward Steuermann introduced Schoenberg's works for or involving the piano, and as one of the composer's inner circle reflects his ideas about them more authentically than anyone else. Consequently his recording of the complete piano music is a document of major historic importance as well as an achievement in brilliant musicianship.

The reproduction, furthermore, is first-class. A.F.

**SCHOENBERG: Quintet for Wind Instruments, Op. 26**

Philadelphia Woodwind Quintet.  
COLUMBIA ML 5217. 12-in. \$3.98.

Wood winds always record well; but here is a recording that is, in all probability, superior in sound to any live performance, even one by the same players. The acoustics of concert halls are rarely as good for their purpose as are the acoustics of recording studios for theirs, and it is difficult to imagine that so completely flawless a balance of the five voices could be secured under concert conditions. The timbre of the instruments is also flawlessly captured, and the performance of the severely monumental music leaves nothing to be desired. A.F.

**SCHOENBERG: Verklärte Nacht, Op. 4; Kammer-symphonie, Op. 9**

Symphony Orchestra of the Southwest German Radio, Jascha Horenstein, cond.  
VOX PL 10460. 12-in. \$4.98.

Schoenberg's Opus 9, composed in 1906, conveys some of the same white-hot lyricism that characterizes *Verklärte Nacht*, but its harmonic idiom is much freer, its structure is much more condensed and rigorous, and its handling of an orchestra of fifteen instruments is prodigiously inventive. In the seven years between the two works on this disc, Schoenberg covered as much ground as many composers cover in a lifetime.

*Verklärte Nacht* is, of course, no newcomer to the record lists. It is presented here in the string orchestra version of 1917, which is, to my way of thinking, distinctly less successful than the original string sextet version of 1899 (available on Capitol P 8304); but if you must have it big and heavy instead of light and genuinely *verklärt*, Horenstein conducts it as well as anybody.

The recording of the *Chamber Symphony* is as brilliant and clear as its fine performance. *Verklärte Nacht* is a bit on the muffled side. A.F.

**SCHUMANN: Concerto for Piano and Orchestra, in A minor, Op. 54**

†Grieg: *Concerto for Piano and Orchestra, in A minor, Op. 16*

Claudio Arrau, piano; Philharmonia Orchestra, Aleco Galliera, cond.  
ANGEL 35561. 12-in. \$4.98 (or \$3.98).

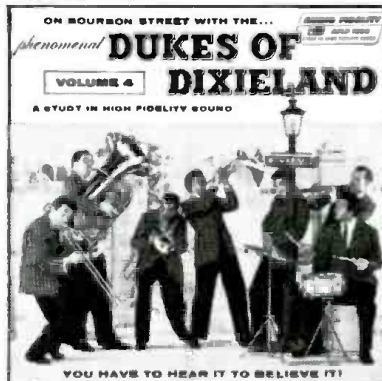
A precise, controlled performance of the Schumann concerto; a mannered, even inexplicable one of the Grieg. From Arrau's delivery in the Schumann one almost could take dictation, so neat and exact is it. One of the world's great technicians, Arrau handles the notes in an unflinching manner, and his

*Continued on page 62*

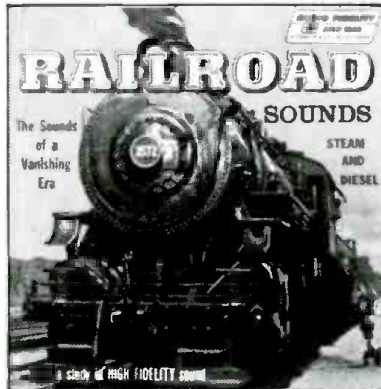


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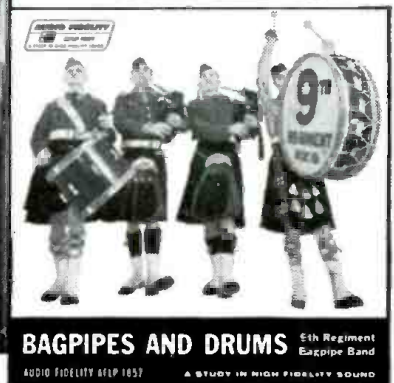
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ideas about the music make sense. This is one of the best performances of the Schumann concerto currently available. How, then, explain the Grieg, with its slow tempos, its artificial-sounding vagaries in the last movement, and its lack of rhythmic life? Soloist and conductor do everything but bring the score to a dead halt in some places. What marvelous piano playing is entirely wasted! Arrau's fingers contribute unfailingly beautiful work, but work outside the context of the concerto. I prefer the Lipatti coupling of the Grieg and Schumann (Columbia), dated as the sound may be. H.C.S.

**SCHUMANN: *Symphony No. 1, in B flat, Op. 38 ("Spring"); Symphony No. 4, in D minor, Op. 120***

London Symphony Orchestra, Josef Krips, cond.  
LONDON LL 1736. 12-in. \$3.98.

Of the several discs on the market that couple the First and Fourth Schumann symphonies, this is easily the best. It has a fine quality of recorded sound and a sympathetic musical approach without exaggerations. Once in a while the winds play out of tune, and in the first-movement climax of the B flat Symphony the triangle errs for all the world like an anxious telephone; but one or two minor mishaps—which can occur in any live performance but which are almost unknown on LP discs—are, for some perverse and contrary reason, actually engaging. At least we know that not every measure is a tape-snip job.

Krips takes fairly deliberate tempos in these two symphonies, letting the melodies sing out and demanding of his lower strings that they articulate clearly. Not even a perfectionist like Szell, who has recorded a couple of the Schumann symphonies, has achieved equal string articulation. On the whole, Krips sticks close to the original scoring, though occasionally he lightens the texture by "undoubling" a few parts. He has a relaxed view toward the music and is able to carry out his easy-going tem-



Krips: in Spring, an anxious telephone.

pos without sounding stodgy. A warm, knowledgeable interpretation of both symphonies, and a disc very much worth having. H.C.S.

**TCHAIKOVSKY: *Concerto for Violin and Orchestra, in D, Op. 35***  
**Vivaldi: *Concerto for Violin and Orchestra, in G minor, P. 343***  
**Locatelli: *Sonata for Violin and Continuo, in F minor***

Leonid Kogan, violin; Orchestre de la Société des Concerts du Conservatoire de Paris, André Vandernoot, cond. (in the Tchaikovsky and Vivaldi); Andrei Mitnik, piano (in the Locatelli).  
ANGEL 35444. 12-in. \$4.98 (or \$3.98).

Leonid Kogan is thirty-four and André Vandernoot is thirty. Their work together in the Tchaikovsky concerto reflects the gusto of youth with singularly few of its excesses. The first movement is perhaps a little unrelievedly athletic, the lyric elements—there aren't many in this movement—getting rather short shrift, but soloist and conductor compensate by a fine suppleness and seemingly intuitive avoidance of vulgarity. Curiously enough, Kogan saves tenderness for the fearsome cadenza, which he treats with a suave, unflurried (but very exciting) legato bowing unequalled on records. His trill following this cadenza is a small, pure thing and can make you exclaim out loud at its beauty. But this remarkable violinist really saves his tenderness for the slow movement; I will content myself with saying only that he comes close to equaling Heifetz here. In the rondo the orchestra have trouble keeping up with the violinist's pace (by no means an inordinately fast one), and they are distinctly half a bar behind him throughout the coda.

Angel gets the concerto on one side with no sacrifice of quality of sound, and so we are treated to a delicious Vivaldi concerto on Side Two. The work has been heavily tampered with by one Barchet (Reinhold Barchet, I presume), but nonetheless Kogan's beautifully restrained reading reminded me of an equally beautiful, if not so restrained, performance of this same concerto by Mischa Elman a long time ago. The side is completed with a dull *sonata da chiesa* by Pietro Locatelli. D.J.

**TCHAIKOVSKY: *Manfred, Op. 58***

State Symphony Orchestra of the U.S.S.R., Natan Rakhlín, cond.  
WESTMINSTER XWS 18536. 12-in. \$3.98.

*Manfred*, perhaps more than any other of Tchaikovsky's orchestral works, is distinctly derivative. At its finest (the two middle movements) it suggests the Beethoven of the *Pastoral* Symphony, at its worst (the opening pages of the finale) it is the godchild of Liszt's symphonic poems. But the strongest and most startling influence is that of Berlioz. One discerns the Russian master constantly asking himself, "How would Berlioz have done this?"; and the discipline was salutary. The work is not maudlin and full of self-pity, as lovers

of the pigeonhole characterize it, but a dramatic excursion into the possibilities of program music. Furthermore it is an imposing piece of symphonic architecture.

*Manfred* has fared well on LP. First came the Toscanini performance, impassioned and headlong, accenting dramatic conflict rather than lyric contemplation. Then Paul Kletzki and the Philharmonia gave us a version vastly superior in sound and more elegant (but not necessarily more convincing) in approach. Now Westminster offers a highly idiomatic reading which combines the lyric and dramatic elements and brings to the score a sense of epic dignity quite new in my experience. Natan Rakhlín gets his mammoth orchestra to play with wonderful precision; his tempos are never rushed, every detail is etched with a compelling deliberateness. The superimposed dupe and triple rhythms that are characteristic of the outer movements emerge with fine clarity.

But an unhappy feature of the recording is the engineering. The first movement has the close, Studio 8-II sound still quite prevalent in Russian recordings. Curiously enough the sound improves distinctly in the second and third movements, and it is equal to Westminster at its best in the last (note the harp glissandos and the final entry of the organ). My advice: listen to all three versions and decide for yourself. D.J.

**TCHAIKOVSKY: *Symphony No. 5, in E minor, Op. 64***

Philharmonia Orchestra, Constantin Silvestri, cond.  
ANGEL 35566. 12-in. \$4.98 (or \$3.98).

Constantin Silvestri is apparently a gentleman of some moment in Bucharest music circles. He made his debut in Great Britain in 1957, to the acclaim of the British press. He also recorded three Tchaikovsky symphonies with the Philharmonia and then, we are told, triumphed in Paris. Now all this would be cause for rejoicing if Mr. Silvestri were really so good a conductor as the *Manchester Guardian et alii* apparently think he is. But if his performance of the E minor Symphony is any indication of what we are to expect from him, then alas! this is no cause for rejoicing. Silvestri's approach to the music can be summed up in one word: sloppy. He is a sloppy time-beater, a sloppy shaper of phrases, a sloppy integrator of instrumental parts. Beyond this he has an unmerciful fondness for dragged tempos: they limp, they stutter, they stop. And he encourages boisterous, coarse, and ugly fortissimos (not at all typical of the Philharmonia's playing). This tendency is aided and abetted by the engineers, who overrecord the work painfully. D.J.

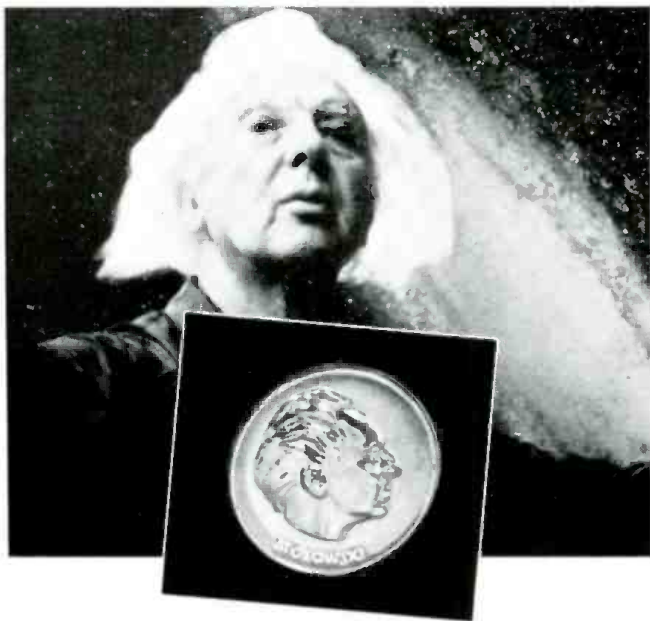
**VERDI: *Rigoletto* (highlights)**

Hilde Gueden (s), Gilda; Giulietta Simonato (ms), Maddalena; Mario del

Continued on page 64



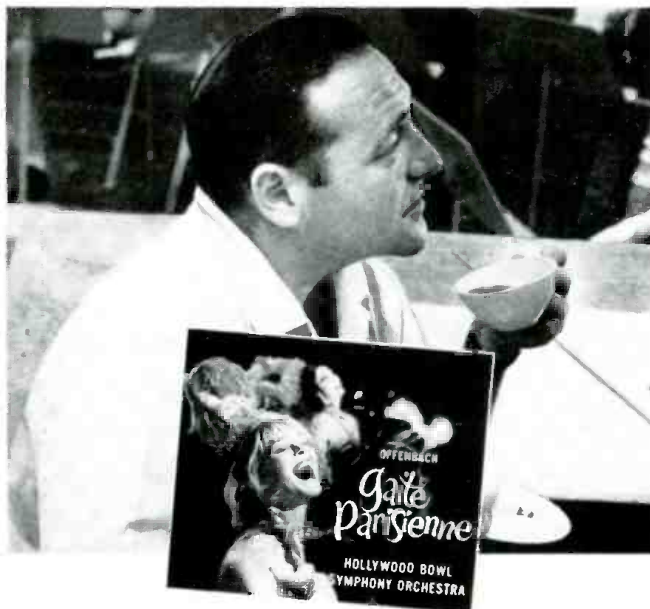
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Monaco (t), Duke of Mantua; Aldo Protti (b), Rigoletto; Cesare Siepi (bs), Sparafucile; *et al.* Chorus and Orchestra of L'Accademia di Santa Cecilia (Rome), Alberto Erede, cond.  
LONDON 5342. 12-in. \$4.98.

#### La Traviata (highlights)

Renata Tebaldi (s), Violetta; Gianni Poggi (t), Alfredo; Aldo Protti (b), Germont; *et al.* Chorus and Orchestra of L'Accademia di Santa Cecilia (Rome), Francesco Molinari-Pradelli, cond.  
LONDON 5344. 12-in. \$4.98.

Both these releases are taken from the complete London recordings of *Rigoletto* and *Traviata*, and they reflect quite accurately the qualities of the complete albums. The *Rigoletto* recording is, on the whole, a good one. Gueden makes a wonderful Gilda, fluent and warm, and the brief contributions from Simionato and Siepi are fine, too. Protti is a good baritone, but he is not the great one it takes to sing a really satisfying Rigoletto. Del Monaco seems a little out of place here. Elegance, grace, and humor are not among his strong points, and the Duke is not a role to be managed with power and energy alone. Unfortunately the orchestra has been placed too far in the background; and since its presence is only dimly felt, its contributions are less effective than they ought to be. What might have been an exceptionally good recording remains, however, a very pleasant one.

The *Traviata* disc is less successful. Violetta is not Tebaldi's role, for both voice and psyche seem to lack the requisite flexibility. She sounds uncomfortable and does more than her fair share of flat and even wobbly singing. Poggi, using his unattractive voice with evident strain and no apparent musicality, manages to be the least attractive Alfredo I can recall. This leaves Protti; and even if he were a truly remarkable baritone, a performance of *Traviata* cannot stand on its Germont alone.

Similar records exist. Victor has an excellent one of *Rigoletto* highlights with a very strong cast including Erna Berger, Jan Peerce, Leonard Warren, Nan Merriman, and Italo Tajo; and there is an even better (slightly more expensive) recording on Angel with Callas, Di Stefano, and Gobbi as the best of all Rigolettos. The *Traviata* situation is less happy; neither the complete versions nor excerpts can be recommended with great enthusiasm. My counsel: *pazienza*.  
C.M.S.

VIVALDI: *Concerto for Two Oboes, Strings, and Harpsichord, in C, P. 85*—See Albinoni: *Concerto for Oboe, in D, Op. 7, No. 6*.

VIVALDI: *Concerto for Violin and Orchestra, in G minor, P. 343*—See Tchaikovsky: *Concerto for Violin and Orchestra, in D, Op. 35*.

VIVALDI: *Gloria in D; Stabat Mater; Motetto a Canto*

Friederike Sailer, soprano; Margarete

Bence, alto; Pro Musica Choir and Orchestra (Stuttgart), Marcel Couraud, cond.

VOX PL 10390. 12-in. \$4.98.

There is an occasional hint of Germanic squareness in this recording of the magnificent Gloria, but the soloists are satisfactory, the chorus well balanced, and the recording good. On the other side is an excellent performance of the remarkable *Stabat Mater*, a work brimming with feeling, and a first recording of a brisk and attractive piece for soprano and strings. Latin texts and English translations are provided, that for the *Stabat Mater* being incomplete. N.B.

WAGNER: *Orchestral Excerpts: Tristan und Isolde: Prelude and Liebestod; Die Meistersinger: Prelude; Tannhäuser: Overture*

Berlin Philharmonic, Herbert von Karajan, cond.

ANGEL 35482. 12-in. \$4.98 (or \$3.98).

In a few respects the approach in the *Tristan* music reminds me strongly of Furtwängler's. Comparing this *Prelude and Love-Death* with that in Furtwängler's complete RCA Victor recording of the opera (which has, of course, the inestimable advantage of Flagstad's performance), I note the same carefully paced tempos which serve Wagner's climaxes to such good purpose. And there also is the same emotional vibrance controlled by clear-headed attention to such nonstatic affairs as careful balance and rhythmic consistency.

One quality in this recording, however, is singularly characteristic of Von Karajan: a passion for orchestral clarity, a determination to get from the score a maximum of detail. Wagner, according to the theorist, is supposed to have concerned himself with a mixed palette of tone colors; orchestral voices, they say, become engulfed in the general swell of a single voice, the Wagnerian Orchestra. If so, this is not a performance which traditionalists will like. Oboes, English horn, bass clarinet, trombones—all stand forth with a sunshine sharpness of outline. For me, the approach is frequently breath-taking. The contrast between the dark world of the prelude and the welling ecstasy of the finale is conveyed magnificently. Even if you know the score well, you will be surprised by some of the details here—the great brass *sforzando* in the prelude, or the strikingly Strauss-like horn floating above the orchestra in the *Liebestod*.

The two overtures, being music of more extrovert nature, are given even more brilliantly virtuoso treatment, especially the solo violin part in the *Tannhäuser* Overture (the original 1845 version) and the brilliant display of percussion—including snare-drums—with which it concludes. The recorded sound is little short of miraculous. D.J.

WEISS: *Trio for Clarinet, Viola, and Cello*—See Finney: *Quartet for Strings, No. 6*.

#### ZELLER: *Der Vogelhandler* (excerpts)

Hilde Zadek, soprano; Wilma Lipp, soprano; Sonja Draksler, mezzo; Julius Patzak, tenor; Karl Terkal, tenor; Erich Majkut, tenor; Kurt Preger, baritone; Eberhard Wachter, baritone; Vienna Stage Opera Choir; Vienna Symphony Orchestra, Rudolf Moralt, cond.  
EPIC LC 3403. 12-in. \$3.98.

Karl Zeller (1842-1898) presumably enjoys a continuing popularity in his native Austria. Clough and Cuming's *World's Encyclopaedia of Recorded Music* lists a number of pre-LP recordings of excerpts from the *Bird Catcher* and other operettas, none of which ever appeared on domestic labels. This Epic offering, then, will be most welcome to the Viennese operetta fancier. It contains some charming music, vintage 1891. The champagne has gone just a little flat but it is still recognizably champagne. The duet with chorus *Schenkt mann sich Rosen in Tyrol* is winning enough to melt the most confirmed antisentimentalist, and the tenor song *Wie mein Ahn' zwanzig Jahr* (whose tune later turns up in the introduction to the third act) is either memorable or adhesive, I haven't quite decided which. A few parts of the score, however, are characteristic of the genre at its worst: the cymbals clang and the big drum bangs and the voices go scurrying off on a wave of three-four time and clustered consonants.

No words are included, and the plot résumé will leave you wondering what the last act is all about unless you are more successful in digging up a libretto than I was. (It doesn't much matter though. As in most operettas, confusion is worse confounded but all ends well.) You also will never know who is singing what part unless you can recognize the voices, since Epic does not bother to identify the roles of the various singers. Here is my tentative and partial reconstruction: Julius Patzak, Adam; Erich Majkut, Stanislaus; Hilde Zadek, the Princess; Wilma Lipp, Christel; Eberhard Wachter, Baron Weps. Patzak, of course, is unmistakable: he has long since bid adieu to vocal splendor but he substitutes for it a fine mastery of operetta idiom and a genuine sense of humor rare indeed in tenors. None of the other soloists are conspicuous either for excellence or ineptitude. Under Moralt's direction the orchestra (including a discreet zither) does some fine work, and the sound, except for occasional tape wobble, is very good. D.J.

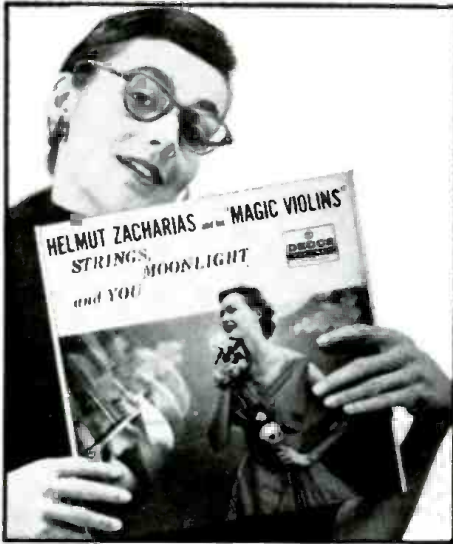
#### More Briefly Noted

Berlinski: *Symphonic Visions* (with Gershefski: *Saugatuck* Suite; Ballou: *Prelude and Allegro*). Composers Recordings CR 115.

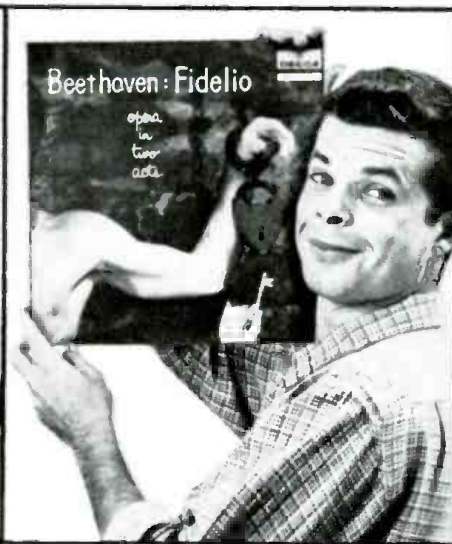
Herman Berlinski's set of four orchestral pieces, based on the Old Testament, has great sonority and dramatic richness. Edwin Gershefski's Suite is a negligible piece of *Gebrauchsmusik*. Esther Ballou's work for piano (excellent soloist not

Continued on page 66

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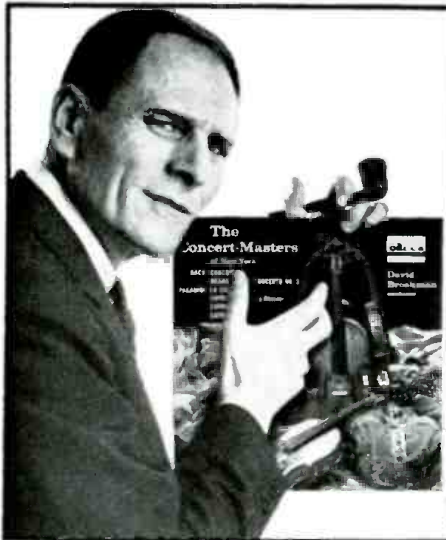
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named) and orchestra has implications beyond its short length. The Ashai Orchestra of Tokyo under Richard Korn play the Berlinski; the Vienna Orchestra under F. Charles Adler the others.

**Berlioz:** *Symphonic fantastique*, Op. 14. Columbia ML 5188.

Mitroponlos, leading the New York Philharmonic, seems most interested in displaying every stitch of Berlioz's orchestral fabric. Power there is aplenty, but neither poetry nor insight. Highly superior sonics.

**Bruch:** *Scottish Fantasia*, Op. 46 (with Wieniawski: Concerto for Violin and Orchestra, No. 1, in F sharp minor, Op. 14). Angel 35484.

Two works seldom played, for obvious reasons. The Bruch is dull, the Wieniawski a conventional virtuoso display piece. Michael Rabin, soloist with the Philharmonia Orchestra under Boult, often performs brilliantly (he also is unduly favored by the microphone), but the music itself stands in his way.

**Chopin:** Mazurkas (51). London LLA 53. Nikita Magaloff is a good workman, but he cannot compete with the only other disc version of the fifty-one mazurkas—Rubinstein's set for RCA Victor. The latter offers both finer playing and superior sound.

**Chopin:** Nocturnes (complete). RCA Victor LM 2160/2161.

Two separate discs (Vol. 1 containing everything up to the A flat Nocturne of Op. 32, Vol. II the remainder) providing Alexander Brailowsky's conscientious pianism but offering no great challenge to Vox's Novaes version and RCA Victor's Rubinstein.

**Debussy:** *La Mer* (with Ibert: *Escales*). RCA Victor LM 2111.

Excellent recording of a dubious interpretation by Charles Munch and the Boston Symphony. Monteux's edition is much to be preferred, although it lacks the extramusical attractions—photographs of seascapes, Rachel Carson's notes on *La Mer*, descriptions of the ocean by Proust, Melville, *et al.*—that Madison Avenue's inspiration provides here.

**Granados:** *Goyescas*. London XL 1698. A set of piano pieces strung together with words added does not provide a very satisfactory opera. While this one-acter contains some agreeable music, there is little cohesion; the choral and orchestral textures are poorly handled and almost all the music moves in triple meters. Argenta conducts a lively performance with the Orquesta Nacional de España, and the singers—especially the women—are good. Inaccurate libretto and inadequate notations.

**Hassler:** *Teutsche Gesang*, 10 (with Lechner: *Teutsche Lieder*, 7). Archive ARC 3075.

The Berliner Motettchor, conducted by Günther Arndt, gives first-rate per-

formances of late sixteenth-century music. Lechner is capable not only of skillful counterpoint but of affecting expressivity; the Hassler pieces can be light and charming or poignantly moving. No band divisions on the Hassler side.

**Hovhanness:** *Armenian Rhapsody*, No. 2; *Celestial Fantasy*; *Macedonian Mountain Dance*; *Kirghiz Suite*; *Sharagan and Fugue*; *Quartet for Flute, Oboe, Cello, and Piano*, No. 2; *Five Pieces for Solo Piano*. M-G-M E 3517.

The Quartet is the prize of this collection. The *Celestial Fantasy* and the *Sharagan and Fugue* (for brass) also are outstanding. The other works are Oriental and folkloric; and while pleasant, a bit obvious. Fine performances and recording.

**Liszt:** *Concertos for Piano and Orchestra*: No. 1, in E flat; No. 2, in A. Vox PL 10420.

Alfred Brendel's playing here is very competent, but the daring and *diablerie* essential to these exhibitionist pieces seem lacking. Both Cziffra on Angel and Katchen for London are more convincing. And Michael Gielin does not do much on this disc to bring alive the Pro Musica Orchestra (Vienna).

**Marcello:** *Concerti "La Cetra"*: No. 2, in E; No. 3, in B minor; No. 4, in E minor; No. 6, in G; *Concerto for Oboe, Strings, and Continuo*, in D minor. Epic LC 3380.

Alessandro Marcello's concerti grossi are somewhat Vivaldian in style, but do not equal that master's best orchestral pieces. The absence of a continuo in the *Cetra* concertos results in whole movements seeming to consist only of upper voice and bass, and consequently they grow tiresome. The D minor Concerto here turns out to be the one usually attributed to brother Benedetto Marcello. The Musici play with warmth and liveliness, and the sound is very good.

**Mozart:** *Sacred Music*. London LL 1590. A rather indiscriminate selection of early and late works, complete compositions and single movements. The Te Deum, K. 141, *Quaere superna*, K. 143, and *Benedictus sit Deus* of K. 117 seem to be first recordings. Monique Linval, soprano, sings pleasantly enough; but the Strasbour Cathedral Choir is not always in tune or precisely together with the Chamber Orchestra of Radio Strasbourg, and the sound is somewhat blurred by reverberation.

**Offenbach:** *Gaité Parisienne*: *Suite* (with J. Strauss: *Graduation Ball*). Mercury MG 50152.

Surprisingly, Antal Dorati here makes Manuel Rosenthal's arrangement of the Offenbach sound as if it were being danced by an infantry regiment. His own arrangement of the Strauss music emerges, however, with snap and real Viennese flavor. There is a great deal of presence in Mercury's reproduction of the Minneapolis Symphony.

**Rachmaninoff:** *Rhapsody on a theme of Paganini*, Op. 43 (with Tchaikovsky: *Francesca da Rimini*, Op. 32). Concert Hall XII 1505.

The Rachmaninoff, with the Yugoslavian pianist Youray Murai, fares better than the Tchaikovsky; but on the whole these performances by the Ballets Russes Orchestra under Milan Horvath are square-toed and unimaginative.

**Riegger:** *Romanza*; *Dance Rhythms*; *Music for Orchestra* (with Avshalomov: *The Taking of Tung Kuan*; *Cazden*: *Three Ballads from the Catskills*). Composers Recordings CBU 117. Wallingford Riegger's pieces represent three different aspects of his idiom: tuneful nostalgia in *Romanza*; folklike vigor in *Dance Rhythms*; drama and dissonance in *Music for Orchestra*. Jacob Avshalomov's piece would be more effective as a film or dance score than as a concert piece. Norman Cazden's *Ballads* are not very interesting. Alfredo Antonini conducts the Santa Cecilia Orchestra in the Riegger, Igor Buketoff the Oslo Philharmonic in the other works. Only the Cazden has satisfactory sound.

**Rubbra:** *Improvisation for Violin and Orchestra* (with Fine: *Serious Song*; Morris: *Passacaglia*, *Adagio*, and *Fugue*). Louisville LOU 57-6.

Harold Morris' work is really a symphony of great power, with a somewhat Hindemithian sonority. Irving Fine's piece is also very eloquent. Rubbra's *Improvisation* is magnificently made and superbly performed by Sidney Harth, but it has less importance than the other works. Recording—of the Louisville Orchestra under Robert Whitney—is only average.

**Schubert:** *Symphony No. 8, in B minor (Unfinished)* (with Mendelssohn: *Symphony No. 4, in A, Op. 90 (Italian)*). Angel 35524.

The late Guido Cantelli (here leading the Philharmonia Orchestra) was capable of much finer work than is represented on this disc, and the sound is dated.

**Schumann:** *Symphony No. 3, in E flat, Op. 97 (Rhenish)*. Mercury MG 50133. Recorded in Detroit's Ford Auditorium, this performance by Paul Paray and the Detroit Symphony cannot survive the dry, shrill, and unresonant sound in which it is reproduced. Try Kletzki on Angel or Schuricht on London.

**Sibelius:** *Symphony No. 2, in D, Op. 43*. Columbia ML 5207.

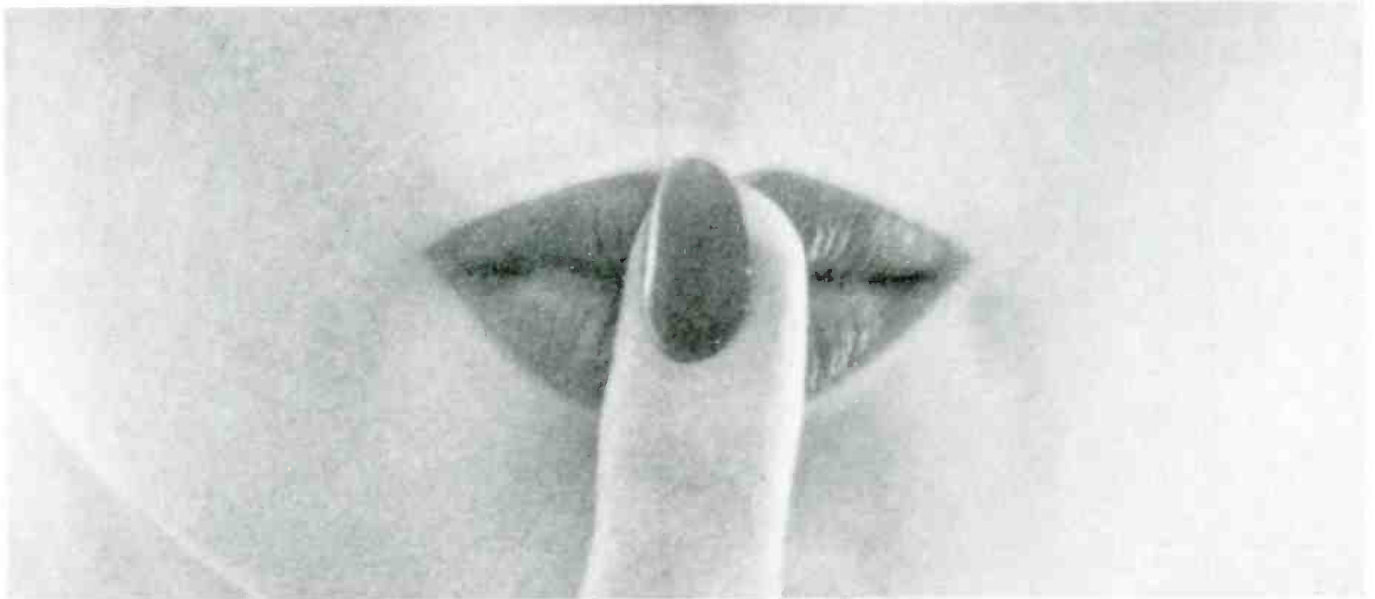
The playing of the Philadelphians under Ormandy, and the reproduction, are velvety rich, but the opulent sound does not compensate for plodding interpretation.

**Tchaikovsky:** *Concerto for Violin and Orchestra*, in D, Op. 35. London LL 1647.

**Same:** (with Bruch: *Concerto for Violin and Orchestra*, in G minor, Op. 26). Epic LC 3365.

*Continued on page 68*

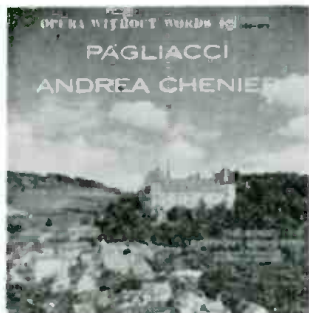
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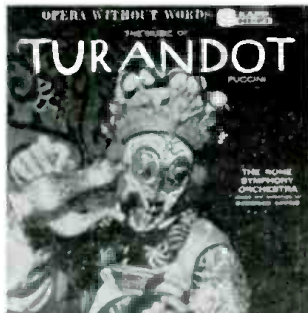
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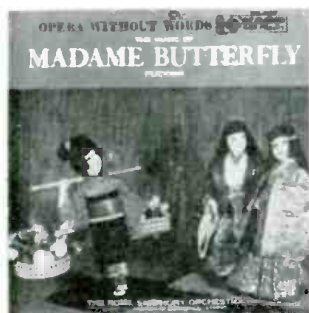
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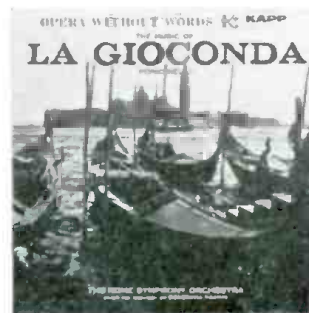
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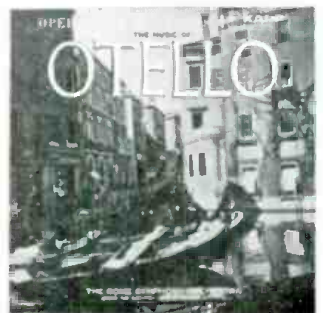
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FEBRUARY 1958

67

Neither Ataulfo Argenta with the London Symphony nor Bogo Lesovich (Epic) with the Vienna Symphony here seems adequate to the music; and Epic sacrifices resonance by squeezing the Tchaikovsky all on one side. Epic has a perfectionist (a bit on the dull side for this music) in its violin soloist Arthur Grumiaux, and London a dramatically exciting—if erratic—performer in Alfredo Campoli. But, aside from the unsatisfactory conducting, there are also the formidable rival performances of such artists as Heifetz, Oistrakh, and Morini to take into consideration.

Tchaikovsky: *The Nutcracker*, Op. 71. Westminster opw 1205.

Rodzinski with the London Philharmonic provides the third complete *Nutcracker* on LP, inferior in sound to Urania's edition (Dobrindt and the Berlin Radio Symphony) and Mercury's (Dorati with the Minneapolis Symphony)—and less satisfying in performance and interpretation than the latter.

## RECITALS AND MISCELLANY

### CONCERT-MASTERS OF NEW YORK

Bach: Chaconne (trans. Emanuel Vardi); *Brandenburg Concerto No. 3*, in G. Paganini: *La Campanella*; Caprices Nos. 9, 20, and 24 (all trans. Michel Guskoff).

Concert-Masters of New York, David Broekman, cond.  
DECCA DL 9955. 12-in. \$3.98.

The Concert-Masters of New York is a chamber orchestra of top-ranking players from a number of the nation's leading symphonic organizations who decided to meet one evening a week for chamber-orchestra rehearsals under the direction of David Broekman. In this, their initial appearance on discs, they lack some of the inner glow that we have come to associate with European string ensembles, especially those from Italy; but from the technical standpoint there is little to criticize, except for an occasional conflict of unison harmonies in *La Campanella*.

Their choice of music for their debut is appropriate, and they play both Bach and Paganini with firmness and commanding style. If the *Brandenburg Concerto* comes off most successfully, it is because it is the only one of the works that has not had to be transcribed, and it seems almost to play itself. Vardi's and Guskoff's arrangements are tasteful, but as interpreted here they sound just a little too pat, depriving the listener of some of the rhythmic freedom and virtuosic excitement to be found in the originals.

Faithful, spacious sonics enhance the

performances of a group which should be allowed to develop and flourish. P.A.

### KIRSTEN FLAGSTAD: "Great Sacred Songs"

Mendelssohn: *Hear My Prayer*; *Jerusalem* from *St. Paul*. Gruber: *Silent Night*. Gounod: *O Divine Redeemer*. Parry: *Jerusalem*. Bortniansky: *Jubilate*. Liddle: *Abide with Me*. Traditional: *O Come, All Ye Faithful*.

Kirsten Flagstad, soprano; London Philharmonic Orchestra and Choir, Sir Adrian Boult, cond.  
LONDON 5335. 12-in. \$4.98.

"Great" is a misnomer in this title. The disc is clearly aimed at the average English churchgoer, who seems to hold these songs in a long-standing affectionate regard; only about half are widely known and popular in ordinary American congregations.

Still, the conjunction of Mme. Flagstad and the truly Victorian religious music of Mendelssohn, Gounod, and Samuel Liddle is not without interest. Singing these sentimental melodies in excellent English, she consciously or unconsciously begins to adopt the style of the average church or oratorio soloist—earnest, solemn, with an occasional slide or scoop for expressive effect. On the other hand, there is the unique Flagstad voice, whose splendor can give a touch of dignity to a saccharine melody. The chorus, heard only in the long, dull, if well-made Mendelssohn motet, sounds muddy, but the orchestra has been recorded cleanly and plays neatly under Sir Adrian's sober direction.  
R.E.

### REGINALD KELL: *Recital*

Saint-Saëns: Sonata, Op. 167. Alec Templeton: *Pocket Size Sonata No. 1*. Antoni Szalowski: *Sonatina*. Vaughan Williams: *Six Studies in English Folk-Song*.

Reginald Kell, clarinet; Brooks Smith, piano.  
DECCA DL 9941. 12-in. \$3.98.

Mr. Kell and Mr. Brooks offer four lightly engaging twentieth-century works on a disc that ought to win a large audience.

Saint-Saëns' Sonata is wholly in the spirit of the nineteenth century, although written in 1921, the year he died (its beautiful slow movement has been interpreted as a presentiment of death). Within its suave handling of conventional materials, there are some enchanting delicate touches. The titles of the three movements of Templeton's work (1942)—"Improvisation," "Modal Blues," "In Rhythm"—correctly imply its style of lushly harmonized jazz. The sonata goes its brief way deftly and charmingly. Antoni Szalowski, fifty-year-old Polish-born Parisian, has contributed a work, written in 1948, not too far removed in manner from Poulenc and

Françaix; and Vaughan Williams' six tiny exercises, originally scored for cello and piano and composed in 1927, are characteristically meditative and lovely.  
R.E.

### THE KING OF INSTRUMENTS: Vol. XII: "Pierre Cochereau at Symphony Hall"

Cochereau: *Triptych* Symphony for Organ, in Four Movements. Fleury: *Modéré et Expressif*. Dupré: *Fileuse*. Vierne: Adagio from Symphony No. 3.

Pierre Cochereau, organ.  
AEOLIAN-SKINNER. 12-in. \$5.95.

The French organist Pierre Cochereau is noted for his improvisations and more than half this record is taken up by one of them, played on the eight-year-old Aeolian-Skinner organ in Symphony Hall in Boston. The record liner assures us that "no repeat performances were taken and no editing of the tapes was necessary," which I do not doubt since I have heard Mr. Cochereau in person improvise with results just as astounding.

That the improvised symphony is music worthy per se of being preserved for all time is debatable, but that it makes a fascinating study is not. Mr. Cochereau was given three themes with which to work, a few minutes before the performance, and he was asked to create a four-movement symphony in the following pattern: adagio, scherzo, adagio, toccata-finale. The opening adagio is perhaps the most satisfying movement—a great arc of sound, in the highly chromatic idiom of most modern French organists. The scherzo is remarkable for its fast pace, but there is considerable padding. The second adagio has a lovely melody weaving over sustained, shifting harmonies. The concluding toccata is another striking example of improvisation in an uninterrupted fast tempo, with constant changes in registration, counter melodies, and thematic juggling.

The rest of the record is somewhat anticlimactic, although the Dupré is given a virtuosic performance and the Vierne a loving one. In Mr. Cochereau's hands the Symphony Hall organ develops quite a heady, richly flavored French accent, and the engineering is as expert as always.  
R.E.

### ANDRÉ MARCIAL: "The Art of André Marchal"

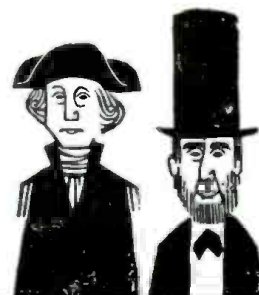
Vol. 1: Bach: *Clavierübung* (Part III); Vol. 3: "J. S. Bach and His Predecessors."

André Marchal, organ.  
UNICORN UNLP 1046; 1048. Two 12-in. \$3.98 each.

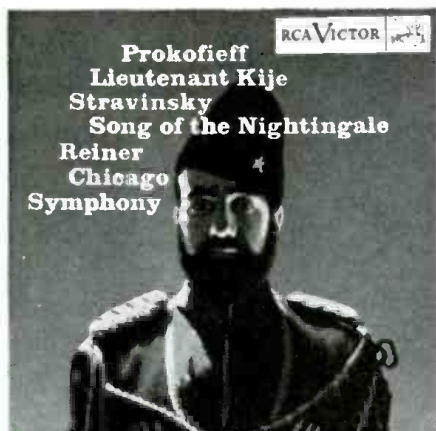
Vol. 1 is difficult to deal with because its A side, which is supposed to contain the *Prelude and Fugue in E flat* and the setting of *Wir glauben all' an einen Gott* from the *Clavierübung* Part III,

*Continued on page 70*

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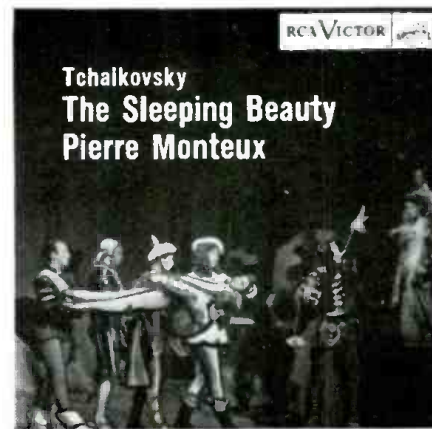
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actually contains quite different music which I was unable to identify in the short time available. The B side offers the first six chorale preludes from Part III of the *Clavierübung* (S. 669-674). Unicorn has had the excellent idea of prefacing each of the first three by the Gregorian melody on which it is based, as performed by the M. I. T. Choir conducted by Klaus Liepmann.

Vol. 3 contains Bach's variations on *O Gott, du frommer Gott* (S. 767) and three chorale preludes, an anonymous piece from Attaignant's collection of 1531, and works by Sweelinck, A. Gabrieli, Cabezón, Purcell, and Buxtehude.

Marechal, playing on the fine Holtkamp organs at M. I. T., has a very agreeable way of dramatizing such a program as that of Vol. 3 by strong color contrasts. He sets off the two parts of the Purcell Prelude sharply by making the first sound darkly mysterious and improvisatory and the second sunny and open-airish; and each of Sweelinck's variations on *Mein junges Leben hat ein End* is colored so differently from the others that the set becomes a chain of little genre pieces. Excellent recording. N.B.

#### DIMITRI MITROPOULOS: "Orchestral Favorites"

Dukas: *L'Apprenti sorcier*. Liszt: *Les Préludes*. Strauss: *Salome: Dance of the Seven Veils*. Weinberger: *Scanda the Bagpiper*; Polka and Fugue.

New York Philharmonic, Dimitri Mitropoulos, cond.

COLUMBIA ML 5198. 12-in. \$3.98.

There is some brutally brilliant playing (or should I say acrobatics?) in this miscellany. What the pieces have in common is an extraordinary amount of noise-making apparatus. Even the Liszt tone poem calls for a large percussion battery in its final *allegro marziale*. With the proper play-back equipment Salome's *Dance*, in the hands of Mitropoulos and his men, sounds as megalithic and nympholeptic as anybody



can ask it to sound, and the *Sorcerer's Apprentice* as frenetic and goblinlike. This last piece contains some astonishing trumpet work, but probably the most exciting moment of all occurs upon the entrance of the magician, when the mammoth orchestra makes a split-second stop at the height of its volume. Such sudden silence after torrential sound is almost guaranteed to make one's hair stand on end. D.J.

#### MUSIC OF THE MIDDLE AGES: Vol. IV: English Polyphony of the

#### Thirteenth and Early Fourteenth Centuries

Russell Oberlin, countertenor; Charles Bressler, Donald Perry, tenors; Seymour Barab, Martha Blackman, viols; Saville Clark, dir.

EXPERIENCES ANONYMES EA 0024. 12-in. \$4.98.

A most interesting collection of two-to-four part pieces, some of which are well known in the musicological literature but completely ignored outside it. The two sequence-like works, *Jesu Christes milde moder* and *Edi heo thu*, may not sustain the listener's interest throughout their rather considerable length, but such pieces as the fascinating *Verbum patris* (did Carl Orff know this music?), the impressive *Ale finit*, the mellifluous *Beata viscera*, and the rich and surprisingly dramatic *Thomas gemma* ought to appeal to any open-minded music lover. They are all well performed, and the thorough and careful presentation characteristic of this firm includes notes by Denis Stevens and the original texts with modern English translations. N.B.

#### RITA STREICH: "Great Opera Arias"

Rossini: *Il Barbiere di Siviglia: Una voce poco fa; Semiramide: Bel raggio lusinghier*. Verdi: *Un Ballo in maschera: Volta la terra fronte; Saper vorreste; Rigoletto: Caro nome*. Thomas: *Mignon: Je suis Titania*. Meyerbeer: *Les Huguenots: Nobles seigneurs, salut!* Mozart: *Idomeneo: Zefretti lusinghier; Zaide: Ruhe sanft, mein holdes Leben; Così fan tutte: Una donna a quindici anni*.

Rita Streich, soprano; RIAS Symphony Orchestra (Berlin), Munich Philharmonic Orchestra, Ferdinand Leitner, Artur Rother, Sandberg, conds. DECCA DL 9943. 12-in. \$3.98.

Rita Streich's soprano is of the most lovely quality to the very top of its range, her easy agility is a delight to the ear, and only a very few singers can equal her way of shaping phrases with such unaffected grace and simplicity. And yet this record fails to give complete pleasure.

The horizons of Miss Streich's art are still limited by a certain provincialism: she is too clearly a German singer. It is not just that her Italian pronunciation is strongly accented; some of the Italian music, too, bears the imprint of her German background. She sings "*Caro nome*," an essentially lyric piece, very beautifully, and the two Rossini arias go well. On the other hand, the sparkling comic style of Mozart's Italian opera and of Verdi escapes her. She seems to approach this music with Northern constraint and diffidence, and her naturally lively temperament and musicality lose themselves in stiff-necked, unplastic phrasing and ponderous tempos. It is hard to believe that the stolid and clumsy singer of the *Ballo in Maschera* and *Così fan tutte* numbers, and of the *Mignon* Polonaise, which also is a fail-

ure, is the same person as the finished artist of the lovely *Rigoletto* aria.

Much of the trouble can be traced to the heavy-handed German conductors, whose accompaniments, by and large, tend to be crippling rather than helpful. To find out what one has been missing, one need only hear the *Idomeneo* and *Zaide* excerpts, in which the singer gets fairly good support.

At her best, Rita Streich is a remarkable singer. She can perform dazzling passage work without once suggesting the coldness and vacuity of our run-of-the-mill coloraturas, and she is a musician who would not think of swamping a melody beneath a flood of the refined vulgarities so dear to some of our most highly regarded lyric sopranos. C.M.S.

### More Briefly Noted

Laurindo Almeida: "New World of the Guitar." Capitol P 8392.

Technically skillful but rather colorless performances of some interesting music—including, of special note, John Duarte's *Miniature Suite* and Albert Harris' *Sonatina*—by six contemporary composers.

Augustana Choir. Word w 4012.

The Augustana Choir, under Henry Veld's direction, sings expertly (in Latin) Vaughan Williams' *Mass in G minor*, and also presents short pieces by Schubert, Brahms, Howard Hanson, et al. The recorded sound, unfortunately, is only fair.

Baroque Christmas Concertos. Vox PL 10500.

Better performance of the Corelli and Torelli are available, but this is a pleasant disc of Christmas concertos (including those of Manfredini and Locatelli) brought together from Vox's albums of works by baroque composers.

Don Cossack Choir: "Songs of the Don Cossacks." Decca DL 9947.

The usual exaggerated effects of this group, but their songs often are attractive and the performances are vigorous and exciting. About half the material is available on their old Columbia release, but the Decca engineering is far superior.

Eighteenth-Century Christmas Music.

Vanguard VC 569.  
The Corelli and Torelli Christmas concertos are very well played here, as are two transcribed organ chorales of Bach. The "*Haydn*" *Toy Symphony* (probably by Leopold Mozart) also is offered. All are played by the Solisti di Zagreb, Antonio Janigro conducting.

Continued on page 72



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**Marcel Grandjany:** "Pour la Harpe." Capitol R 8401.

Featherweight, charming French works—including folk songs and pieces by such composers as Debussy, Rameau, and Couperin—played with easy elegance. Avoiding unusual subtlety or flashy virtuosity, this playing constantly delights the senses without disturbing them.

**Arthur Grumiaux:** Recital. Epic LC 3414. Violin works by Tartini, Corelli, Vitali, and Veracini played with technical assurance, interpretative purity, and touches of sparkling virtuosity. Ricardo Castagnone's piano accompaniments are solid throughout, and the sound is generally pleasing.

**Raymond Lewenthal:** "Moonlight and Keyboard." Westminster XWS 18403. More vulgar moonshine than chaste moonlight on this disc. Included are the first movement of Beethoven's *Moonlight Sonata* and a Muzak-like assortment of short piano favorites. Capable playing.

**Igor Oistrakh:** Recital. Westminster XWS 18508.

The music on this disc—Rakov's Concerto in E minor and short pieces of Scriabin, Khachaturian, C. P. E. Bach-Kreisler, Mozart-Kreisler—is distinctly less interesting than the performer. The younger Oistrakh is a violinist of formidable technical proficiency, but he has a tendency here to rhapsodic sentimental-

izing. A superb player, who may become a first-rate artist.

**Spanish Music of the Sixteenth and Seventeenth Centuries.** Experiences Anonymes EA 0026.

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**Lucretia West:** Spirituals. Westminster WP 6063.

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## THE SPOKEN WORD

**LEWIS CARROLL:** *The Hunting of the Snark*  
**ROBERT BROWNING:** *The Pied Piper*

Readings by Boris Karloff.  
CAEDMON TC 1075. 12-in. \$5.95.

To many addicts, Lewis Carroll's *The Hunting of the Snark* is the most wonderfully sustained "nonsense poem" in the language. As the dictionary defines nonsense, all the ingredients are here: the intrepid Bellman; his rather less intrepid companions—the Butcher, the Boots, the Barrister, the Baker, the Broker, the Billiard-marker, and the Beaver; the whole company setting sail in pursuit of the fabulous Snark. The language has a heightened absurdity that makes mere lucidity seem pedestrian, and the frenetically purposeful nature of the Bellman's activity as he directs his little band seems immensely practical and effective. The result, for true believers, is that sense beyond sense, where reality lurks.

Some worthies have professed to find deeper meanings in the poem. One calls it an expression of the quest for happiness; another attributes the Snark's fondness for bathing machines to Carroll's distaste for the New Belfry of Christ Church College, Oxford; and yet another maintains that the Snark represents business, the Jubjub Disraeli, and the Baudersnatch the Bank of England. Most reasonable men, however, will prefer to go along with Mr. Carroll, who said, "I'm very much afraid that I didn't mean anything but nonsense!"

As the frosting on the cake, Caedmon also inveigled Mr. Karloff into reading *The Pied Piper*, Robert Browning's cautionary tale about what happens to people who don't keep their promises. Here the enchantment is made more magical by some haunting piping.

The recording is excellent (though it inadvertently provides a lesson in deep-

Continued on page 74

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breathing techniques). Even these goings-out and comings-in are a delight to listen to, however, for Mr. Karloff reads these poems *con spirito, brio, and amore*. The few cuts made in the text are in the interests of the general *élan*.

CYNTHIA S. WALSH

**ELEANOR ROOSEVELT**

An interview with Eleanor Roosevelt, conducted by Arnold Michaelis.

RECORDED COMMUNICATIONS, INC. RC-1-102. 12-in. \$5.95.

Any lingering doubts that Mrs. Eleanor Roosevelt is one of the most remarkable human beings of our age will be forever dispelled by this record—a "recorded portrait" in the fullest sense of the phrase. Many sides of her full and rewarding public life are touched upon in this long and relaxed conversation with Arnold Michaelis, but the most interesting and revealing light is cast upon her private role as wife, mother, and daughter-in-law in the White House. Although, as Mrs. Roosevelt says, life in the White House gold fish bowl is more of a symbol than anything else, there still exist for the First Lady the problems faced by wives everywhere: how to keep the essential closeness to an extremely busy husband; how to do the right things for one's children without interfering in their lives; how to cope with mother-in-law. To hear Eleanor Roosevelt tell about all these problems one would think they weren't a great deal different from any one else's.

They were, though; overshadowing them all was the presence of history which dominates the White House and its inhabitants. Mrs. Roosevelt maintains that her husband, like most men, had a greater sense of history than she herself, but her remarks about some of the men around Roosevelt—Louis Howe, John Winant, Ed Flynn, Harry Hopkins, Jim Farley, Jimmy Byrnes—as well as about FDR himself, show that her own historical and political awareness runs almost as deep as her humanity.

Yet essentially she is a woman and a mother, who explains that the reason she has kept so active all her life was because "one thing I never wanted to be was a burden to my children." She maintains that she has had no particular aim in life—except possibly to help bring peace to the world. "I guess I will just go on to the end," she says, "doing things that happen to come my way."

A truly remarkable woman.

ROY H. HOOPES, JR.

**WILLIAM SHAKESPEARE: Hamlet**

Experimental version, produced by Baylor University Theatre (Texas); Paul Baker, dir.

Word w 6002/3. Two 12-in. \$9.96.

In this age of Sputnik, exaggeration seems to be the order of the day. The notes call this recent production "the really first NEW *Hamlet* in 355 years." Are the writers perhaps forgetting the famous Vakhtangov Theater performance of 1932 in Moscow, a vigorously unor-

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thodox production which aroused a storm of protest; the Gordon Craig production at the Moscow Art Theatre in 1911; another Russian production of the play, in Leningrad in 1954, for which Shostakovich provided a musical score to a radically altered text?

The text of this production too has been handled with a vengeance on the part of the adapters. They have edited, shifted, and ruthlessly arranged the speeches with a new design in mind. One might well call this the schizophrenic *Hamlet*. Three actors each are required to play the roles of Hamlet, Polonius, Ophelia, Claudius, and Gertrude—fortunately the album includes the altered text—and the whole effect is that of a choral reading. The voices of the young actors are well orchestrated, and the abstract sounds in the background dramatize the mood and pace of the individual scenes. The tri-character concept brings alive the speeches in a dimensional manner, and lines repeated for highlight effect sometimes convey a startlingly new impact. Especially effective and creative are the "Get thee to a nunnery" scene between Hamlet and Ophelia and the tripartite treatment of the great soliloquies. I particularly liked the "To be or not to be" reading.

Many subtleties are, however, lost in this version. Lines which have such agonizing intimacy when spoken in the darkness of the theater by a single actor now are made almost public in their emotion. The jumps in the scenes presuppose a solid knowledge of the text on the part of the listener, and the average auditor may well be left in puzzlement. Several times I confess I felt like the King of Siam as I listened. Yet throughout the recording an exciting sense of theatricality prevails in this refreshingly courageous experiment in stagecraft and dramatic technique.

G. B. DOWELL

**WILLIAM SHAKESPEARE: *The Merchant of Venice***

Michael Redgrave, Shylock; Nicolette Bernard, Portia; Wyndham Milligan, old Gobbo; Timothy Bateson, Lancelot Gobbo; Diana Olsson, Jessica; *et al.*  
CAEDMON TC 2013. Two 12-in. \$11.90.

In contrast with recent experimental productions of Shakespeare, here is a recording of the Bard in his crystalline purity—a wonderfully refreshing and eloquent performance in the classical, traditional mode. A principal reason for this play's vitality is, of course, its simple, direct, and natural language, shot through at times with the fire of poetic thought, at other times reaching heights of lyric eloquence; and the present recording keeps the language of Shakespeare in mind at all times. But without the pivotal character of Shylock, the *Merchant of Venice* would be simply another conventional romance from the Italian Renaissance; with him, the play becomes a play for all time—complex, subtle, dramatically exciting and deeply moving in its psychological delineation of character.

Michael Redgrave succeeds in making his interpretation of this hero both humanly pathetic and tragic. Using something like a Semitic accent, with graphic and dramatic effect, he evokes in guttural cadences a portrait of Shylock as Rembrandt might have painted him. The trial scene is still the climax of the play, but Portia's attempt to draw the sympathy of the court to her client is less effective than the Jew's defense of his conduct. In this famous scene Shylock dominates the action and draws to himself incredible power. Portia's is but a Pyrrhic victory; the great "Quality of Mercy" speech comes off second to Redgrave's brilliant tour de force. I have seen Mr. Redgrave on the stage in the

role of Macbeth; but after listening to this recording I can report that his Macbeth, fine as it was, is but a shadow compared to his portrayal of Shylock.

The supporting cast is excellent. R. D. Smith directs with precision and honesty, and the scenes are supported by an Elizabethan musical score which adds to the easy flow of the production. The lonely figure of the broken outcast, Shylock, dominates the play, and the great triumph is Mr. Redgrave's—a joy to hear over and over again. But of the whole Caedmon recording, in Shakespeare's own words, "so shines a good deed in a naughty world."

G. B. DOWELL

*Continued on page 78*



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### Here at Home

**"George Feyer and Orchestra Play Jerome Kern."** Vox vx 25500. \$3.98. Hundreds of thousands of men and women from here to Hong Kong have lavished praise on George Feyer's piano playing, enjoying his witty arrangements of the popular and classical in extraordinary versions of the best pop tunes. Now he has acquired an orchestra and has extended to it his gifts of modesty and good taste. No mush drips from the strings with *The Song Is You*. He combines Viennese buoyancy with American gusto in *The Waltz in Swing Time*. My only reservation concerns *Bill*, which is done with a bit too much gaiety. However, in general, Feyer is still Feyer—he knows an orchestra is not intended as background for soap opera.

**"Beautiful Weekend."** Googie René and orchestra. Class cs LP 5001. Rafael Leon (Googie) René is, like his father Leon, sensitive to the times. The elder Mr. René won favor by writing *Sleepy Time Down South*, *When the Swallows Come Back to Capistrano*, *Someone's Rockin' My Dreamboat*. The son's orchestra is as efficiently organized for rock 'n' roll as the Milwaukee Braves for baseball. His outfit has the relentless, pounding rhythm, the groaning brass, the shrill piano. This should come wrapped in a leather jacket with six stars.

**"Hi-Fi in Focus."** Chet Atkins. RCA Victor LPM 1577. \$4.98. One of the most competitive fields in pop music is the "country" variety. Chet Atkins has been amazingly durable in this world of twang and holler. In this record he shows why. Without fiddles, background chorus, or even his own voice, he gives a guitar concert of considerable variety. He has solid rhythm for *Ain't Misbehavin'*, earthy folk quality for *Portuguese Washerwoman*, tumbit in *Tiger Rag*, sedateness in J. S. Bach's *Bourrée*. By comparison with most of his opposition, he seems almost a Segovia.

**"Jamaica."** RCA Victor LOC 1036. \$4.98. Since Lena Horne's admirers and Calypso fans form a substantial body of record buyers, the original cast recording of this Broadway musical should make

many living rooms resound with Harold Arlen's tunes and E. Y. Harburg's lyrics. Miss Horne, as usual, gives full value with a repertory including sensuality (*Take It Slow Joe*), humor (*Push the Button*), ribald cynicism (*Ain't It the Truth*). And always, beneath her sophisticated song style, is a rhythm equally flawless whether languid or powerhouse. The score itself, with its preponderance of Calypso and lyrics better suited to a Greenwich Village night club than Broadway, is not the Arlen of *Over the Rainbow*, *I've Got the World on a String*, *Come Rain, Come Shine*.

**"Simply Heavenly."** Original cast recording. Columbia or. 5240. \$4.98. One of the problems often faced in Broadway musicals is whether to cast a good actor with a weak voice or a good singer with little stage savvy. The former worked beautifully in the case of Rex Harrison in *My Fair Lady*. The same procedure had less successful results in *Simply Heavenly*—at least on record. The lack of good singers, added to generally mediocre songs, does not make for particularly good LP listening.

MURRAY SCHUMACHER

### Foreign Flavor

**"Agua, Azucarillos y Aguardiente and La Revoltosa"** (arr. José Olmedo). Orquesta de Camara de Madrid, Enrique Estela, cond. Montilla FM 103. \$4.98.

Ruperto Chapí and Federico Chueca are two of the great figures of the Spanish lyric theater. Among their most popular zarzuelas are, respectively, *La Revoltosa* and *Agua, Azucarillos y Aguardiente*. With these orchestral syntheses arranged by José Olmedo, Montilla embarks on a series of wordless versions of these uniquely Spanish operettas. Happily, Olmedo has preserved both their form and spirit, and his modern orchestration provides a dynamic palette for the abundant melody even though one misses the voices. Estela's readings are vibrantly, chromatically brilliant. The reproduction is breathtaking.

**"Hi-Fi Haitian Drums."** Capitol T 10110. \$4.98. The "Hi-Fi" of this title is no misnomer; the sustained drumming is a marvel of recorded clarity, with all transients in-

tact. Capitol's engineers trekked to Port-au-Prince to tape this material ranging from voodoo invocations through an assortment of indigenous Haitian rhythms. Ti Roro, a virtuoso of local timpani, provides the sparkling drum-work, and Guy du Rosier's baritone imparts virile solidity to a number of vocal passages. The Haitian patois, however, is extremely difficult to follow; it is regrettable that Capitol includes neither texts nor translations.

**"Jotas."** Orquesta de Camara de Madrid, José Luis Lloret, cond. Montilla FM 101. \$4.98.

To the non-Hispanic ear, the *jota* seems to embody the very essence of the Spanish musical soul. Originally a folk dance of courtship from Aragon, the *jota* in its purest form is danced by a man and a woman who use heels and castanets to achieve remarkable contrapuntal effects. Light and sparkling in quality, the *jota* is almost diametrically opposed to the darkling gypsy world of flamenco that flickers in the southern provinces.

Spanish composers virtually to a man have seized upon the form as an expression of musical nationalism. One such "classical" *jota* which appears on this disc is Albéniz's *Aragón*. José Luis Lloret's readings of this cross section of modern *jotas* are lithe rather than lush, and his orchestra backs him *con mucho gusto*. Bright, mirrorlike reproduction.

**"Erich Kunz Sings German University Songs, Volume 2."** Erich Kunz, baritone; Chorus and Orchestra of the Vienna State Opera, Anton Paulik, cond. Vanguard vus 1010. \$4.98.

Here is an unqualified triumph of the recording art! In burnished sound, Vanguard offers a second round of German student songs with baritone Erich Kunz and turns the very neat trick of surpassing the excellent Volume One. Less rollicking than the earlier disc, here the rich nostalgia, the distinctively Germanic sadness of songs such as *Treue Liebe* and *Die Lorelei* haunt the memory long after the last note has died away.

Kunz is in superb form, imparting both tenderness and vitality as demanded. The male chorus of the Vienna State Opera supports him to the last full measure of *Gemütlichkeit*; Conductor Anton Paulik seasons *expertise* with a delightful dash of schmaltz as he guides the VSO Orchestra in the accompaniments.

**"The Magic Violins: A Night at the Villa Fontana."** RCA Victor LPM 1498. \$3.98.

In the glittering world of supper clubs, there is a kind of supranational circuit. One can visit certain *boîtes* in Rome, Rio, New York, or London, and in each the cuisine, the drinks, and the music will be the same: only the currency demanded in payment differs from one to another.

Mexico City's Villa Fontana is just such an ornate "international" nightclub. Its massed fiddles may be readily differentiated from the string battalion of, say, the Monseigneur in Paris, but there is little disparity in repertoire—*Charmaine*, *Torna à Sorriento*, etc. The same polished artistry prevails at all the stops. The Villa Fontana fiddlers are second to none, RCA's sound is pristine, but the only thing uniquely Mexican about this album is the title accorded *La Vie En Rose—La Vida En Rosa*.

**"Place Pigalle."** Stanley Black and his Orchestre Montmartre. London LL 1742. \$3.98.

A smooth tour of everybody's second home—Paris—through the agency of

staples of the French pops repertory. Maestro Stanley Black sometimes shows an unfortunate tendency to fool with bizarre instrumental and sonic effects, epitomized in his tasteless wind machine-bracketed version of Charles Trenet's *La Mer*, but on the whole his arrangements are highly listenable and highly danceable. Genuine high-fidelity sound, marred by an occasional harshness in the oft-featured solo piano.

**"Songs of Italy"; "Songs of Spain."** Juan Oncina, tenor; Carlo Sito, guitar. Westminster WP 6046/6047. \$3.98 each.

Juan Oncina is a true rarity—a highly trained operatic tenor who can meet a folk song on its own terrain without patronizing it or smothering it in vocal pyrotechnics. In the Spanish set, he is even sufficiently flexible to instill overtones of flamenco style wherever indicated, as in the poignant *Granadinas*. His familiarity with the songs of his native Spain comes as no surprise; but his command of the Italian folk idiom is nothing short of astonishing, and he sings in flawless, unaccented Italian. On both

dises, Carlo Sito backs the tenor with a skillful, unobtrusive guitar.

Westminster's sound is clean and intimate, but the dynamic level is low. In addition, side one of the review copy of the Spanish songs suffered from undue surface crackle. Nonetheless, both albums are recommended as examples of how a sensitive artist can add a new dimension to folk ballads. What the songs lose in authenticity, it seems to me, they make up in art.

**"La Del Soto Del Parral,"** by Carreño, Sevilla, Soutullo y Vert. Toñy Rosado, soprano; Manuel Ausensi, baritone; soloists, chorus, and orchestra; Ataúlfo Argenta, cond. London XLL 1697. \$4.98.

A reissue—in unenhanced sound—of a London International recording of this favorite zarzuela. The action centers about a typically fragile operatic situation of an oath and a misunderstanding. Soutullo y Vert's score seems to transmit a kind of distilled sunlight, Argenta directs a luminous performance, and the singers are first-rate. Nonetheless, the total effect is impaired by the vintage engineering. O. B. BRUMMELL

## It All Started on a Train in Saskatchewan

ANDRE KOSTELANETZ, tanned and energetic after a winter vacation, expanded in the luxury of his living room overlooking Manhattan's East River. His small frame, in a conservatively cut blue suit, settled into a comfortable chair. His blue eyes glanced appraisingly along walls lined with leather-bound books and hung with original paintings by Utrillo, Chagall, Braque, Degas, Dufy, Matisse. In distant rooms of the duplex apartment, a servant muted the periodic murmur of telephones. Mr. Kostelanetz was trying to explain why the record industry in general, and Columbia Records in particular, have requited him so lavishly for the music from concert hall, opera, Broadway, and Tin Pan Alley that his orchestras have spread, with honeyed strings, across fifty long-playing records.

"There are two ways to approach music," he began. "If it is popular music, play as well as possible and remember that what is important is not only what you play but what is heard. For this you must know sound engineering as well as music. If you play classical music, you must select the repertoire in such a way that you never create a sense of misunderstanding." The determination never to "baffle" a public that has purchased an estimated 35,000,000 of his records is as deeply ingrained in the Kostelanetz style as his commandment that the orchestra must always be at least fifty per cent strings.

At the same time he is very respectful of changes in public taste. "The American public," he says, "is in process of a transition that no one can predict. What I consider too far in advance of the public today I may program for records

without fear two years from now. The average American today hears more music than a professional musician did a hundred years ago. Who, for instance, could have predicted that high fidelity would make the amazing advances of the last few years?"

A servant announced lunch and the prophet of classics for the masses paced



**"Everybody talks about inspiration . . ."**

quickly across the thick rug into a dining room where silver candlesticks gleamed on a dark table and glass doors led to a sort of Venetian balcony.

Over his soup, Mr. Kostelanetz became less theoretical. Planning, he said, was often overlooked by some who sought to invade his market. "Everybody talks about inspiration," he snorted. "But what about work?" He then summarized preliminaries to a Kostelanetz record. First is careful selection of the items to be squeezed into "twenty-four minutes on

each side." The composer, he said, had to be followed "without changing a note or a modulation." Then came the conferences with sound engineers. They arrive, in coveys, at his home, and he plays on the piano the music he has planned for the record. "Too many symphonic conductors," he declared, "do not understand the importance of the sound engineer in recording."

Mr. Kostelanetz did not learn about music from records. As a boy in Petrograd—he avoided saying how long ago—he was often taken to concerts, opera, and ballet. As an adult he was chorus master, assistant conductor and, finally, a conductor of the opera there. But in 1922 he decided the United States was more promising.

Shortly after his arrival here, as an accompanist for singers, he became aware in strange fashion of the vast public that could be reached by music, if properly served. He was in a train crossing Saskatchewan, impressed by the isolation of farm and village in the vastness of this open country. Suddenly he was struck by the idea that radio, then still mainly in its "cat's whisker" stage, would effect a musical revolution. Despite the gibes of friends, he began organizing orchestras for radio, thereby increasing the employment of violinists. From radio to records was a short step and by 1937 he and Columbia had become musical and business associates—and the Kostelanetz art gallery began growing.

There is one item, however, in the duplex apartment that is notable for its ordinariness. Viz., a loudspeaker that approximates what the average man owns. Mr. Kostelanetz never forgets his listener.

M.S.

Continued from page 75

### ALFRED, LORD TENNYSON

Selections from the poetry of Tennyson, read by Dame Sybil Thorndike and Sir Lewis Casson.  
CAEDMON TC 1080. 12-in. \$5.95.

Literary cycles being what they are, we may be in for a Victorian revival in poetry, as in the fashionably "amusing" interiors of certain decorators. For Tennyson, however, I do not think that the time is quite yet or that this record will do much to hasten it. If there ever was a selection of verse sicklied o'er by the pale cast of thought, this is it.

On Side A the heroine of the *Lady of Shalott* dies, pathetically—and Lancelot reflects that she has a beautiful face. Ulysses, in the poem so entitled, storms about fulminating against the fact of middle age—but reflects that it too may have its honors and duties. The death of Arthur Hallam (*In Memoriam*) is mourned—and his bereaved friend reflects on all the traditional elegiac motifs. On Side B Merlin dies after "following the gleam"; King Arthur dies, the "crimson petal" sleeps, and "tears, idle tears" are shed—all with appropriate moral reflections. Finally there is *Crossing the Bar*—the inevitable culmination of all reflection.

The only antidote is *The Revenge*, a jingoistic ballad about the contest between one lone little British ship and the mighty Spanish galleons. It's not a good poem, or good Tennyson, but it gives Sir Lewis Casson a fine opportunity to play the "rough old sea-dog" to the hilt. Dame Sybil's readings seem too Gothic for the frail, pastel-colored romanticism of the works she is called upon to convey. J.G.

### FI MAN'S FANCY

by Philip C. Geraci

Beethoven: Symphony No. 5 (with Schubert: Symphony No. 8). Vanguard svw 106.

Although this record, the fifth of Vanguard's series of demonstration discs (all Vanguard demos contain complete performances), is aimed at spotlighting the ultrapure sound of modern high-fidelity recording techniques, Felix Prohaska has (as usual) achieved one of the most satisfying performances of this most-popular-of-all symphonies. The one flaw (whether due to Prohaska or the recording team) is an overpreponderance of trumpet throughout most of the first movement. Oddly, almost as if it were discovered and corrected, this doesn't continue into the rest of the work. Otherwise, the recording is superb; hall acoustics (not too big for this work) are perfectly controlled, balance generally is exquisite, and distortion is virtually nonexistent.

The Schubert *Unfinished* is given a strong, dynamic reading by Prohaska and is a fitting companion to the spectacular Beethoven Fifth.

"Essence of Romance." Spencer-Hagen Orchestra. Liberty LRP 3063.

Although mood music and so-called "background" music are not necessarily food for an erudite fi-man, there are times when an LP comes along recorded with such perfect fidelity that the untarnished purity of the sound is a joy sufficient unto itself. There's nothing particularly spectacular about this disc. It's just so pleasant, sweet, and enjoyable that it's impossible to find any reason *not* to commend it for listening anytime.

"Highland Pageantry." Pipes and Drums and Regimental Band of The Black Watch. RCA Victor LPM 1525.

Here's another in RCA Victor's current crop of "famous bands." This group is as robust and brassy as any. However, something has managed to hash up the grooves, veiling the brass and giving a ragged edge to the wailing pipes.

"Linda's Player Piano." Audio Fidelity AFLP 1846.

This recording contains twelve pieces (*National Emblem March, Beer Barrel Polka, Mary Lou*, etc.) played on an old-time, automatic player piano. These are sounds long faded from the American scene, and Audio Fidelity is due a vote of appreciation for its role in preserving—with authentic realism—this aspect of vanishing Americana.

"Mammoth Fair Organ in Hi Fi." London LL 1644.

The most extraordinary fact to be gleaned from the jacket notes for this record is that the "Mammoth Fair Organ" is not fingered by human hands. It is genuinely a mechanical monster, bellowing its tinkles, chimes, traps, and reedy outpourings to the dictates of pre-punched music rolls. The instrument responds automatically, with proper time and tempo, but utterly without feeling. It mechanizes waltzes and marches with rigid precision. This recording of the Belgian Carroussel Becquart instrument is unquestionably faithful to its every toot, chime, and crash, and the aura of the neighborhood carnival is forceful if emotionless.

"On Bourbon Street with the Dukes of Dixieland." Audio Fidelity AFLP 1860.

"Minstrel Time with the Dukes of Dixieland." Audio Fidelity AFLP 1861.

The fabulous Dukes of Dixieland were well entrenched in dixieland fanciers' hearts before Audio Fidelity took over and spread their bouncing, heart-rending sounds over the countryside; since then their fame has certainly not diminished. These latest releases (Vols. 4 & 5 in Audio Fidelity's "Dukes" series) embody all the spark, fire, and emotion-plucking tenderness of the former sets, and the fidelity is as sensationally perfect as before.

Vol. 4 goes deeper into Dixie territory with *St. James Infirmary, Dippermouth Blues, Memphis Blues, Back Home in Indiana, Riverboat Shuffle*, and seven more. Vol. 5 dresses the seven shuffling



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trousters in blackface and gives them *Dixie, Swanee, Old Kentucky Home, Jeannie with the Light Brown Hair, Bill Bailey Won't You Please Come Home,* and *Alexander's Ragtime Band* to play with. This is one of the most inspired of the Dukes' recordings, and the hardest to take off the turntable.

"Testing, Vol. 2: True Sound of Musical Tones." Urania tps 2.

This is *Popular Science Monthly's* second test record, aimed at helping high-fidelity owners judge the sound of their systems by ear. The record contains the sounds of individual musical instruments, some of which are recorded with high and low frequencies cut off at various extremes. Object: to illustrate the added sheen and body musical tones acquire when the full frequency range is available. Unfortunately, this is not much help to the man *without* a high-fidelity system, and the man who has one already knows (or should know) the sound. But the idea at least advances a step in the right direction, and the rumble test, stylus and pick-up test, and musical guessing game will give the sound addict something to do when he tires of listening to music.

"Why Hi-Fi?" Barbara Cameron and Steve Palmer, narrators. Consultant Record ca 102.

A number of approaches have been used in attempting to explain basic tenets of high fidelity to the average music listener. Most, however, have heretofore been printed on paper or recorded on tape. *Why Hi-Fi?* is a twelve-inch disc, both sides of which contain an informal living-room discussion of high-fidelity components and their functions. It includes questions from Barbara Cameron and an unidentified friend, the answers and demonstrations being given by Steve Palmer.

Although the discussion barely scratches the surface, its not overly technical explanations probably will be found helpful by anyone who has not delved deeper into the subject. The discussion seems a bit forced at times—the result of attempting to appear natural—but this won't matter if the listener is genuinely intent on absorbing its main points.

"United States Air Force, a Portrait in Sound." Narrated by Arthur Godfrey. Vox pl. 10520.

Martin Mayer previewed this collection of jet aircraft noises for us in the September 1957 issue. The record itself is no disappointment. Recording the jet engine—which unleashes one of the loudest sounds in the world—was not easy, but the result was worth the try. Few speaker systems will be able to reproduce the blasts to their lifelike potential, but just a sampling of the hissing, squealing, rushing, roaring, thundering sounds is enough to send chills up a landlubber's spine. Godfrey tells the story of jet power sincerely, simply, and convincingly. This is one of the most interesting, if bloodcurdling, records to come off the documentary shelf in some time.

## FOLK MUSIC

by Edward L. Randal

**H**EADING: this month's list, and justifiably so, are the two most recent additions to Columbia's *World Library of Folk and Primitive Music*. Volume XV (kt. 5173) covers the traditional music of northern and central Italy; Volume XVI (kt. 5174) includes that of southern Italy as well as Sicily and Sardinia. Alan Lomax, guiding spirit of the Columbia series, has edited both with the able assistance of Dr. Diego

Carpitella. Of the material represented on the two discs, about three-quarters was taped by Lomax and Carpitella; the remainder is the work of several Italian collectors.

The folk music of Italy extends back to the misty reaches of pre-Christian time, preserving the remnants of ancient fertility rites and pagan keening for the dead. Certain common instruments even hark back to the Egyptians and the Phoenicians. In Lomax's thoughtful synthesis, Italy emerges as a patchwork of musical heritages. Moorish, Spanish, Slavic, and Greek influences have helped to shape the development of various parts of the country.

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The material in Volume XV encompasses music of an area stretching from Germanized Alpine slopes to Albanian colonies at the tip of the boot and derives mostly from the mainstream of European folk music. To my ear, the most arresting songs are those of the Albanians who migrated to Calabria centuries ago; incredibly, they have managed to preserve their unique musical heritage along with a local dialect that closely approximates its Slavic prototype.

Volume XVI contains the songs of Campania, Apulia, Lucania, non-Albanian Calabria, Sicily, and Sardinia. Here one may trace Oriental influences which have permeated the southern tip of the peninsula. These ballads are steeped in a deep, haunting sadness—as in the bitterly expressive songs of the wretchedly poverty-stricken province of Lucania. Both Sicily—with its fishing chanteys and chivalric epics—and Sardinia—with its faint echoes of flamenco—also are well represented.

These albums show Lomax at his perceptive best, penetrating to the poignant heart of a folk tradition. While uneven and lacking in resonance, the sound is far above the norm for field recordings. This music is not easy on the ears and it is not light listening. But for those who will give it their attention, it will return much.

WESTMINSTER offers an off-beat item in *Fighting Songs of the Algerian Rebels* (WF 12006). These North African songs were taped by two American correspondents, Herb Greer and Peter Throckmorton, in the rebel fastness of Algeria and were presented as part of a filmed documentary on NBC-TV.

As might be expected, the songs—here played on a variety of improvised instruments and sung by untrained soldier voices—are a strange mélange of Arab tradition and European pops influences. Despite the trying circumstances faced by Messrs. Greer and Throckmorton, the sound of their field recordings is excellent. However, one's reaction to this disc will no doubt be determined by one's politics.

FROM Vanguard comes *The Weavers on Tour* (VRS 9013), recorded during an actual performance at New York's Carnegie Hall. To judge from the profuse applause that punctuates the disc, the audience was eating out of the quartet's hands. Particular enthusiasm was generated by such old favorites as *On Top of Old Smoky* and *Tzena, Tzena*. Vanguard's crisp reproduction preserves the infectious excitement of the recital.

The Weavers are far and away the finest small folk-singing group in the country. But they have developed a stylized technique laced with would-be humorous patter that palls badly upon re-hearing. On the basis of inherent musical value, this release merits a shaky endorsement—and one buttressed with the fervent hope that this outstanding quartet will leave future fun making on vinylite to pros.

## THE BEST OF JAZZ

by John S. Wilson

**GENE AMMONS:** *Jammin' in Hi Fi with Gene Ammons*  
PRESTIGE 7110. \$4.98.

Four long, long tracks through which tenor saxophonist Ammons and several other soloists plod in search of something to do. Pianist Mal Waldron comes closest to finding an oasis in this desert.

**LOUIS ARMSTRONG:** *Satchmo the Great*  
COLUMBIA CL 1077. \$3.98.

The sound track of the film, *Satchmo the Great*, is the source of this disc that includes a glowingly eulogistic narration by Edward R. Murrow of Armstrong's accomplishments and some of the more familiar material from Armstrong's current repertory. This time, however, the performances are cradled in the warmth engendered by Louis' comments and exchanges with Murrow between selections and by the obvious enthusiasm of the European and African audiences before which he is playing. The disc winds up with a concerto grosso arrangement of *St. Louis Blues* which Armstrong's band plays with the Lewisohn Stadium Symphony Orchestra conducted by Leonard Bernstein, a soggy pretentious musical balloon that is effectively deflated as soon as Armstrong's solo horn comes piercing through the murk. Despite this fiasco and Murrow's doomlike tones, the disc is a worthy bit of documentation.

**ART BLAKEY'S JAZZ MESSENGERS:** *Hard Drive*  
BETHLEHEM 6023. \$4.98.

*Cu-Bop!*  
JUBILEE 1049. \$3.98.

After turning out a series of discs which showed them as a blatant, sloppy, hard-muscled but unimaginative group, Blakey's Jazz Messengers have done a complete turnabout on their Bethlehem disc. Here their playing is notably unfurious, clean, and marked by a welcome feeling for variety and shading. The addition of Junior Mance, an imaginative pianist, helps immensely. Tenor saxophonist Johnny Griffin, another relative newcomer, brightens every selection with his controlled virtuosity. Blakey, seemingly relaxed by the knowledge that he no longer has to carry his soloists all the time, drums with his usual muscularity and an unwonted sensitivity. The Jubilee disc, on which Mance does not play, is in the earlier routine Messengers manner.

**RUBY BRAFF:** *Hi-Fi Salute to Bunny*  
RCA VICTOR LPM 1510. \$3.98.

There is something of an upside down, Alice-in-Wonderland quality about an

obedience by Bruff to Bunny Berigan for one has more than a suspicion that Bruff is already a richer, more brilliant jazzman than Berigan was. This disc is studded with samples of soaring, gruff-voiced Bruffian trumpet and a few stimulating stabs by Pee Wee Russell's clarinet, but the rest of the cast seems to be sweating through a chore.

**BOB BROOKMEYER QUINTET: *Traditionalism Revisited***  
WORLD PACIFIC PJ- 1233. \$4.98.

If this disc was planned as a justification of Turk Murphy, it succeeds. Murphy has been the main butt of those who take a dim view of attempts to revive the styles of such old bands as Oliver's, Morton's, and Armstrong's. Brookmeyer's Quintet (which includes Jimmy Giuffrè on reeds and Jim Hall, guitar) rides on an easy, swinging beat but such tunes as *Jada*, *Santa Claus Blues*, *Some Sweet Day*, *Honeysuckle Rose*, and *Truckin'* become rather meaningless since, after an initial statement of the melody (often drained of its inherent character), the players take off on their customary personal solos. In themselves, these are pleasant, finger-snapping performances but this is an abortion of traditional jazz that parallels Freddy Martin's attacks on defenseless concertos.

**DAVE BRUBECK: *Plays***  
FANTASY 3259. \$3.98.

Removed from his quartet, Brubeck leaves thumping ostentation behind to play in the manner of an artful small-room pianist. There is a subdued, gracious charm about much of his work here as he mulls thoughtfully over a group of standards and two originals. Although he is scarcely a compelling pianist, he can hold attention with the quiet sincerity of such performances as these.

**CY COLEMAN: *Jamaica***  
JUBILEE 1062. \$3.98.

Coleman has long labored under the handicap of being a pianist who can play pretty well in almost any vein without being outstanding in a particular one. His playing of selections from *Jamaica* reveals an increasing sensitivity as a jazz performer in a spare, rhythmic style, trimmed of nonessentials. Coleman also sings occasionally and it doesn't hurt at all.

**THE DARTMOUTH INDIAN CHIEFS: *Chiefly Jazz***  
TRANSITION 23. \$4.98.

Here's a college jazz band which bases its playing on traditional jazz style without riding out on the familiar war horses. They poke into show tunes and originals with a gusto backed up by several talents more polished than those in most college groups: the warm, authoritative trombone of leader Larry Elliott; the smooth, willowy clarinet of Dave Cook; and the trumpet of Al

Shapiro, a performer not always certain in his solos but one who provides a firm, directing lead in ensembles.

**MILES DAVIS PLUS 19: *Miles Ahead***  
COLUMBIA CL 1041. \$3.98.

Cool jazz, which acquired its keystone in the Miles Davis octet recordings of 1949, moves onto a new level with this disc. Gil Evans, who wrote some of the arrangements for the '49 session, has now transferred the calm, richly harmonic cool concept to a big band that forms a framework for Davis' fluegelhorn solos. Evans' orchestrations are a constant delight, a sinuous kaleidoscope of shifting colors and accents over which Davis plays with much more certainty and direction than he does in less firmly guided circumstances. One might question whether some of these pieces qualify as jazz—a beautifully floating arrangement of Kurt Weill's *My Ship*, for instance—but, jazz or no, it is lovely music with a haunting, mint-fresh sound.

**VIC DICKENSON: *Vic's Boston Story***  
STORYVILLE 920. \$4.98.

Dickenson is a versatile trombonist whose talents too often have been either overlooked or limited to a gruff form of Dixieland comedy. He is heard here as the main voice in a quartet setting that gives full scope to the mixture of caustic, suave, and mellow styles making up his varied resources. He even sings once, pleasantly although none too certainly, but primarily this is a splendid display of the scope of a very cultivated trombonist. George Wein contributes several unostentatious and ingratiating piano solos.

**LOU DONALDSON QUINTET: *Swing and Soul***  
BLUE NOTE 1566. \$4.98.

Donaldson plays a clean, bright, assertive alto saxophone with scarcely any leaning on the stylistic tricks of others, but he is caught in a group of unrewarding selections offering him little scope.

## Fourteen Hours of Newport Memories

AT the Newport Jazz Festival last summer there was much speculation, most of it caustic, about the final disposition of the miles of tape on which Norman Granz was dutifully recording all of the music played at the four evening and three afternoon sessions. Even those familiar with Granz's easy-going way of releasing discs by the gross could not bring themselves to believe that he could find a use for every last thing played at Newport.

Granz's answer to the speculators is now at hand: Fourteen LPs which contain so much of what poured out of Freebody Park that you might almost call it everything. The only notable omissions are the amateur Farmingdale High School Band and Louis Armstrong's All Stars, who played nothing that had not already been recorded several times.

One of the pleasures of getting the Festival in this form is that you can take as much of it at one sitting as you want—ticket purchasers got it in four-hour blasts or not at all. Furthermore, for an outdoor recording, the sound on these discs is remarkably good, barring a few undesirable balances and an occasional case of feedback, while at the Park the sound inevitably dispersed and drifted to some extent.

But now we get down to the gruesome fact that, while some of the Festival performances were well worth saving, they make up somewhat less than half the space of these fourteen discs. Ella Fitzgerald is completely magnificent, has never to my knowledge been better on records than she is on her side of Verve 8234. On the reverse of this disc one gets the ragged, wavering ghost of Billie Holiday, a straining, determined spirit no longer with any means of projection. To hear three strikingly spirited numbers by the newly vitalized Turk Murphy

band one goes to Verve 8232, five-eighths of which is devoted to the hard-working but eventually monotonous George Lewis band. Leon Sash's lithe and swinging quartet, spiced by the closely voiced ensembles led by his accordion and Ted Robinson's tenor saxophone, shares Verve 8236 with some adequate but scarcely stimulating piano solos by Toshiko Akiyoshi.

Dizzy Gillespie's band, which gets Verve 8242 all to itself, was feeling loose and agile the night of its performance. It plays all through this disc with raucous zest—a little uncoth at times but, as mehitabel was wont to note, "wotthehell, wotthehell." Even raucouser and uncouthier is a group identified as The Coleman Hawkins, Roy Eldridge, Pete Brown, Jo Jones All Stars on Verve 8240. Hawkins and Eldridge stir up a magnificent furor on portions of two selections (these boys stretch out so far they can only squeeze three numbers onto the two sides of a twelve-inch LP), but there are long periods when things get too far out of hand. The same problem crops up in some more rough, tough, crackling performances by Eldridge and Sonny Stitt on Verve 8239, shared with exhibitions of Oscar Peterson's flashing piano style.

On the rest of the discs there are only fleeting moments of joy: A brief appearance by Jack Teagarden on Verve 8233, Teddy Wilson's scrubbed school-boy piano on Verve 8235, and a few pleasant passages at arms with Ruby Braff, Pee Wee Russell and Jimmy Welch on Verve 8241. Pick your way carefully but don't miss Ella.

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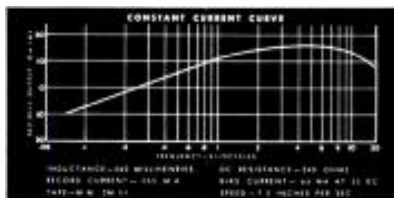


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**KENNY DREW TRIO: *Jazz Impressions of Pal Joey***  
RIVERSIDE 12-249. \$4.98.

**A Harry Warren Showcase**  
JUDSON 3004. \$3.98.

**A Harold Arlen Showcase**  
JUDSON 3005. \$3.98.

Drew's piano impressions of the *Pal Joey* score (movie version) are neat, orderly performances that stem logically from the tunes on which they are based. In the process he discovers unsuspected jazz potential in *Do It the Hard Way* which is, quite aptly, earthy, urgent, and steaming with "funk." His reviews of the works of Harry Warren and Harold Arlen are done in a pleasant, straightforward "pop" vein with no special jazz flavor.

**MAYNARD FERGUSON AND HIS ORCHESTRA: *Boy with Lots of Brass***  
EMARCY 36114. \$3.98.

If Ferguson had been content to keep his trumpet out of the stratosphere, this might have been an unusually sound big-band disc. As it is, Ferguson has been fortunate in finding an arranger, Willie Maiden, who provides more logic and dynamic value for his brass blasts than he has had before. The tunes are all standards, given rugged, solid performances; and in Irene Kral, Ferguson has dug up a forthright, confident singer who avoids the crutch of stylistic trickery.

**RUSS FREEMAN AND CHET BAKER: *Quartet***  
PACIFIC JAZZ 1232. \$4.98.

Both Freeman and Baker give evidence here of a more considered approach to jazz than they have often shown in the past. Freeman, a pianist of great facility, digs into earthier regions than he normally explores while Baker's attack is, in some spots, sharper, less forlorn than usual. Shelly Manne's drumming helps speed both of them on their way.

**HERB GELLER: *Fire in the West***  
JUBILEE 1044. \$3.98.

Geller is a heated, moving alto saxophonist who does his best to warm things up on this disc, but he has to contend with the lumpy and vinegarish tenor saxophone of Harold Land and the static trumpet of Kinny Dorham.

**GIGI GRyce—DONALD BYRD: *Jazz Lab***  
JUBILEE 1059. \$3.98.

Neither alto saxophonist Gryce nor trumpeter Byrd is a soloist of particular distinction. Both are able, but they are inclined to in-and-out performances. This is the level on which this set of four originals and two ballads settles.

**HERBIE HARPER SEXTET**  
MODE 100. \$4.98.

Jay Coré's liquid-toned tenor saxophone and Marty Paich's pungent piano inter-

ludes brighten a group that tends to grow fudgy in ensembles.

**JUTTA HIPPI: *At the Hickory House, Vol. 2***  
BLUE NOTE 1516. \$4.98.

There are times on this disc when Miss Hipp shows she can dig in to the keyboard and swing with strong-fingered assurance. But there are as many times when there seems to be nothing but a sort of glibness, a result of her inability to back up her technical facility with convincing emotion. However, this is still far better than the run of jazz piano discs. Ed Thigpen's close-support drumming is noteworthy.

**INTERPLAY FOR TRUMPETS AND TWO TENORS**  
PRESTIGE 7112. \$4.98.

Four relaxed but very long tracks brightened by Mal Waldron's purring piano and the singing quality of Bobby Jaspar's tenor saxophone. The other principals are Idrees Suliman and Webster Young, trumpets; John Coltrane, tenor.

**CALVIN JACKSON AND HIS ORCHESTRA: *Jazz Variations on Gershwin's Rhapsody in Blue***  
LIBERTY 3071. \$3.98.

The inadequacies of Ferde Grofé's orchestration of *Rhapsody in Blue*, viewed in the light of what was known of jazz even when he wrote it, have been apparent for some time. In attempting to reevaluate the *Rhapsody* in terms of today's jazz knowledge, Jackson has created a piano part which stays rationally within the framework of both the Gershwin composition and of jazz. But his orchestration is even less satisfactory than the original since it is no closer to a consistent jazz level and is even more at odds with Jackson's present piano interpretation than the original might have been. It's a good try, however, and might succeed if the orchestration were undertaken by someone who has had a broader experience than Jackson in charting jazz settings for a big band. Jackson's rather florid interpretations of half a dozen Gershwin tunes fill out the disc.

**BOBBY JASPAR: *Tenor and Flute***  
RIVERSIDE 12-240. \$4.98.

The Belgian-born tenor saxophonist and flutist is hung up between indifferent material, a lumpy rhythm section, and some awkward solos by Idrees Suliman's trumpet. Jaspar's jazz fluency on the flute is brought out well on a blithe and airy figure, *Sweet Blanche*, and he gets rolling once or twice on tenor, but there are long gaps filled with aimless fidgeting.

**JAZZ SWINGS BROADWAY**  
WORLD PACIFIC PJM 404. \$3.98.

One more effort to duplicate the success of André Previn's jazz version of *My*

*Fair Lady*, this time utilizing tunes from six recent musicals. The Bud Shank-Bob Cooper Quintet makes the effort seem worthwhile on two selections, but the Stu Williamson Quartet, Russ Freeman Trio, and Chico Hamilton Quintet juggle the chords to little purpose.

**CLIFF JORDAN**  
BLUE NOTE 1565, \$4.98.

Jordan's hard-toned, glancing tenor saxophone, Lee Morgan's piercing trumpet, and Ray Bryant's rich, rolling piano are heard in fluent solos throughout this disc, but the edge is almost invariably taken off their work by repetitiousness. Curtis Fuller, a trombonist whose previous recorded work has been rather unimpressive, reveals an effective way with some blues lines in one selection.

**RICHIE KAMUCA OCTET: *Jazz Erotica***  
HiFiRECORD R-604, \$4.98.

Despite the title and a yawning, bed-ready nude on the cover, there's not a heavy-breathing groove on the disc. It offers, instead, a group of delightfully free-and-easy performances by an expert group of West Coasters. Kamuca has rarely played his tenor saxophone with such relaxed fluency; pianist Vince Guaraldi is bright and airy; and Stan Levey's drumming brilliantly mixes delicacy and propulsion.

**RICHIE KAMUCA QUARTET**  
MODE 102, \$4.98.

Kamuca, a warm-toned, flowing tenor saxophonist, heads an alert group on this disc (Carl Perkins, piano; Leroy Vinnegar, bass; Stan Levey, drums). Levey shows growing discipline and ensemble sense while Perkins has a sturdy, prodigious style that forms a sound base for Kamuca's floating attack. Kamuca, however, can't quite carry two sides of an LP yet.

**BARNEY KESSEL: *The Poll Winners***  
CONTEMPORARY 3535, \$4.98.

A trio made up of guitarist Kessel, Ray Brown, bass, and Shelly Manne, drums, plays in an easygoing but constantly ear-provoking manner. Manne's taste and imagination in his use of drums brightens every number, and Kessel's mixture of chording and single string solos has rarely flowed with such a light, suave touch.

**JOHN LA PORTA: *The Clarinet Artistry of John La Porta***  
FANTASY 3248, \$3.98.

Crossbreeding on discs: On one side La Porta leads a trio that plays in something like the Goodman trio vein; on the other he sprouts long hair for Brahms's Sonata for Clarinet and Piano in F minor. La Porta's clarinet tone has a fully blown, legitimate quality even on his jazz selections. Of his four trio pieces,

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only one, *Wrap Your Troubles in Dreams*, actually catches the Goodman quality. A *Dirge for Dorsey* is scarcely jazz while *Darn That Dream* is done in a slow manner that has little relationship to Goodman. Regardless of derivation, however, the performances are excellent. La Porta's flowing, straightforward projection on clarinet is a refreshing change from the breathy, brittle gimmicky styles to which the clarinet has been subjected in jazz lately.

### STAN LEVEY QUINTET

MODE 101. \$4.98.

Glib, professional performances zipped out by a group that includes Richie Kamuca, Conte Candoli, and Lou Levy, whose rawboned, churning piano contributes most of the few memorable moments.

### MEL LEWIS SEXTET

MODE 103. \$4.98.

Drummer Lewis, bassist Buddy Clark, and pianist Marty Paich form a rhythm section that propels this group with stimulatingly light-footed velocity, but the horns (Charlie Mariano, Bill Holman, Jack Sheldon) only occasionally rise to the level of their support. The result is an enthusiastically swinging cipher.

### THE MASTERSOUNDS: *Jazz Showcase*

WORLD PACIFIC PJM 403. \$3.98.

The Mastersounds, a new group patterned on the Modern Jazz Quartet in its instrumentation, has a great deal of the lithe, swinging character of the MJQ in its early days. It has both imagination and musical muscles along with the insight to use them temperately. All four men (Buddy Montgomery, vibraphone; Richie Crabbtree, piano; Monk Montgomery, electric bass; Benny Barth, drums) play with a sinewy, pulsing drive that makes even as balladlike a theme as *Spring Is Here* rock along, gently but distinctly.

### CHARLIE MINGUS: *East Coasting*

BETHLEHEM 6019. \$4.98.

The musical turmoil that roars and sputters inside Charlie Mingus frequently has wound up in his past recordings as shock-implemented chaos, obscuring rather than illuminating his thinking. Here for the first time the strong flavor of Mingus is presented over two sides of a disc with consistent clarity and control. This is an important disc not only because it brings an original jazz mind into focus, but also because it gives Mingus' trombonist, Jimmy Knepper, a proper presentation. Here Knepper demonstrates his unique way of moaning with agonized soulfulness behind a soloist and his beautifully lyrical playing on his own solos. To my ear, he is the warmest, most thoroughly jazz-rooted, and most interesting trombonist to appear since Jack Teagarden. This disc is a landmark both for Mingus and for jazz.

### CHARLES MINGUS: *Mingus Three*

JUBILEE 1054. \$3.98.

Bassist Mingus' tendency to seemingly uncontrolled innovation is held in check through most of these selections in order to pin pianist Hampton Hawes down to some of the soundest, warmest playing he has yet recorded. Occasionally Hawes goes off on his glib, slippery tangent but in most cases Mingus keeps a sensitive rein on him. Mingus' main concession to himself is a setting for *Summertime* involving a *Night in Tunisia* obbligato, strummed piano wires, Chinese cymbals, and strange, wailing cries from his bass. Altogether this is an extremely clear, uncluttered presentation of the marked talents of both Hawes and Mingus.

### THELONIOUS MONK AND GERRY MULLIGAN: *Mulligan Meets Monk*

RIVERSIDE 12-247. \$4.98.

Baritone saxophonist Mulligan, who has a feeling for stomping neo-Dixieland, and Monk, who has a neo way of doing everything, meet over four Monk works, a Mulligan variation of *Undecided Now*, and the mellow standard, *Sweet and Lovely*. It is this last selection that provides the most happy common ground as Monk evolves his lovely dissonances and Mulligan swaggers at an easy, loping pace. Otherwise Mulligan varies between a strong, urgent drive and staggering lumpiness, while Monk pokes and probes quite fluently behind and around him. This meeting bears a good deal of fruit; but there might have been more if the featured pair had had something a little less barren than a single baritone saxophone to gather around.

### THELONIOUS MONK SEPTET: *Monk's Music*

RIVERSIDE 12-242. \$4.98.

There is an awful lot of stirring, spirit-raising Monk here. All six compositions are by a Monk (including the surprising opening track — a single, undecorated, organ-toned chorus of *Abide with Me*, written by another unrelated Monk, William H.) Among them are some of his appealing, minor-keyed themes, *Epitaphy*, *Off Minor*, *Well You Needn't*, and the hauntingly lovely *Crepuscule with Nellie*. Even on the two least successful tracks (both long, loose-blowing sessions), the glorious fire that radiates from Monk's playing seems to be stirred to a more glowing heat as things threaten to fall apart around him and he prods and herds his soloists (Coleman Hawkins, John Coltrane, Gigi Gryce, Ray Copeland, Art Blakey) into position. And when things are going as he would have them, as composer, arranger, and pianist, he shines magnificently. On *Off Minor* there is a splendid example of the way in which his jabbing, growling accompaniment can raise an otherwise routine solo (Ray Copeland's) to electrifying heights. It is a fair measure of Monk's musical personality that even so strongly

Continued on page 86

HIGH FIDELITY MAGAZINE

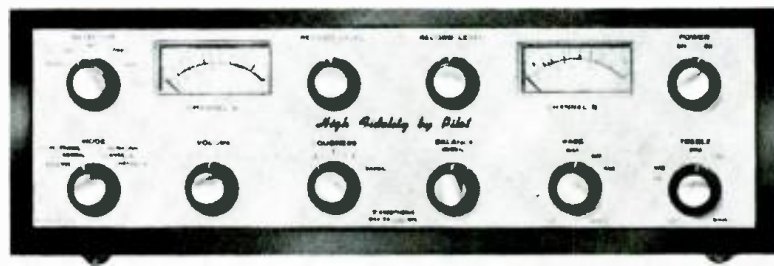
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So if "high fidelity" has caused you to see spots before your eyes, visit your dealer — sometimes you can find an Audiophile record. This may be hard to believe, but even dealers have off moments. But if your dealer is the stalwart type, complete with tin ear, you may have to write the laboratory — in which case you will get a prompt and, quite frequently, a courteous answer.

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individual a jazz voice as Hawkins' is completely overshadowed in Monk's company.

**GERRY MULLIGAN:** *Gerry Mulligan-Paul Desmond Quartet*  
VERVE 8246. \$4.98.

*Getz Meets Mulligan in Hi-Fi*  
VERVE 8249. \$4.98.

Mulligan is a busy visitor this month, teaming up on these two discs with Paul Desmond and Stan Getz and, on one of Verve's Newport series, with Teddy Wilson. His meeting with Desmond is a furiously swinging affair for both these saxophonists (Mulligan on baritone, Desmond on alto) have great quantities of what is currently identified as "soul" and their rhythmic pulse is extremely strong even in the slow, squirming evolution of *Body and Soul*. Most of this disc rides at a faster tempo, however, and while Mulligan produces some typically strong solos it is Desmond, playing with a more definite, leathery attack than usual, who consistently comes out on top. Throughout there is a fascinating display of sparring and interplay between two highly cultivated jazz minds.

Mulligan's venture with Getz is less productive because on one side they trade horns, Mulligan playing tenor, Getz baritone. Once this largely pointless nonsense is out of the way and they get down to their proper business, Getz soars through a long and magnificent solo on *This Can't Be Love* and Mulligan gives a slow *Ballad* a few good digs, but the disc as a whole adds up to a wasted opportunity.

**TURK MURPHY:** *Music for Losers*  
VERVE 1013. \$4.98.

Murphy's band, which came startlingly to life recently after lumbering around in traditionalist doldrums for several years, was apparently on its way to its new-found vitality when this disc was recorded. There are evidences of the zest and verve that brighten latter-day Murphyana (c.f., *Duff Campbell's Revenge*), a fascinating slow version of *Gettysburg March* and a lovely, soft lyricism in *Yama Yama Man*, but there's also some of Murphy's old catarrhal clumping. A generally encouraging report.

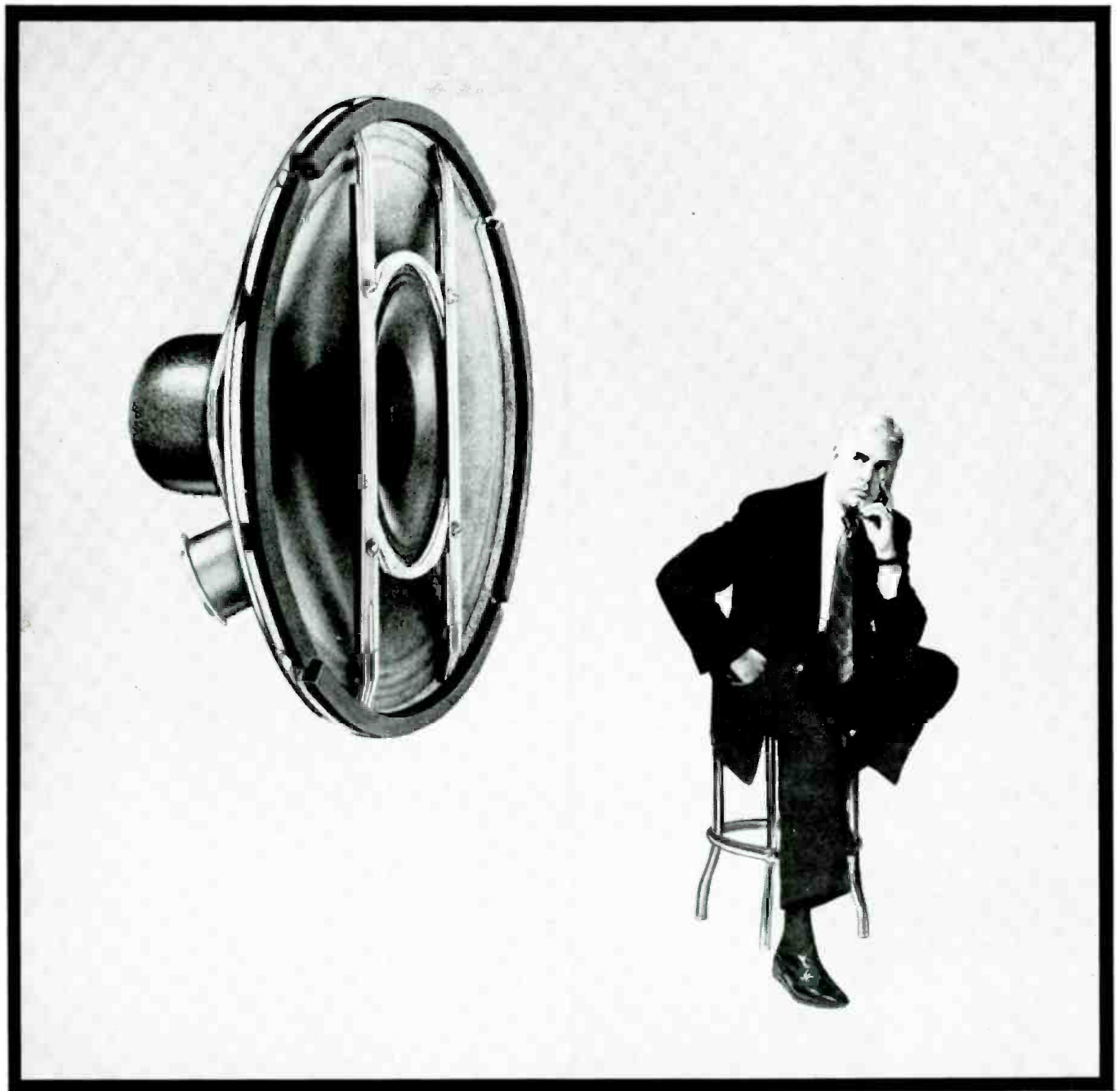
**BERNIE NEROW TRIO**  
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A new young pianist who seems to be loaded with technique, Nerow avoids a trap into which unwary technicians often fall—the assumption that a flashing display of technique will carry the day. He moves lightly and brightly through a somewhat routinely chosen program, reflecting some Tatum influence, but wisely making no effort to ape Tatum's virtuosity. He has not yet acquired a definite voice of his own, but he is working from a sound foundation.

Continued on page 88

HIGH FIDELITY MAGAZINE





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PHINEAS NEWBORN, JR.: *Plays Harold Arlen's Music from "Jamaica"*  
RCA VICTOR LPM 1589. \$3.98.

There would appear to be no real reason for identifying these rather lifeless and staid interpretations of tunes from *Jamaica* as jazz except that Newborn and most of the musicians in his eleven-piece group usually work the jazz beat.

JOE NEWMAN AND HIS ORCHESTRA:  
*Salute to Satch*  
RCA VICTOR LPM 1324. \$3.98.

The best thing about this updated set of tunes from Louis Armstrong's repertory is that it has forced Joe Newman to take the mute out of his trumpet and show how well he can play in an open, full-voiced style. Despite a tendency to turn glib, these adaptations in modern jazz terms of Armstrong's originals frequently maintain the Armstrong spirit remarkably well. *West End Blues* and parts of *Basin Street Blues* are particularly good realizations of the fusion of old and new jazz styles.

A NIGHT AT THE FIVE SPOT  
SIGNAL 1204. \$4.98.

A recording of a memorial concert dedicated "to the music of Charlie Parker" with Phil Woods, Frank Socolow, Cecil Payne, and Duke Jordan among those in attendance. Four Parker pieces are worked over at length with Woods revealing an increasingly easy, swinging style. Jordan, a spare and imaginatively selective pianist, has a pair of reflective, probing solos. But there is a monotonous sameness about the performances as a whole.

SY OLIVER AND HIS ORCHESTRA:  
*Jimmie Lunceford in Hi-Fi*  
DECCA 8636. \$3.98.

Oliver, who helped create much of the Lunceford orchestra's style, re-creates some of the arrangements he did for Lunceford, using a studio band. Clean performances and good recording, but the ease of the Lunceford band is missing.

KID ORY: *In Europe*  
VERVE 8254. \$4.98.

An inadequately balanced recording of concert performances in Paris in December, 1956. Ory is heard with an uneven group in which he and trumpeter Alvin Alcorn are the only ones who maintain a consistent level of performance.

MARTY PAICH TRIO  
MODE 105. \$4.98.

Paich's blues orientation colors most of these piano solos, pulling them firmly into the mainstream of quickly assimilable, uncomplicated jazz. The program is varied and amiably satisfying.

THE PLAYBOY JAZZ ALL STARS  
PLAYBOY 1957. Two 12-in. \$9.00.

The selections here—the winners of *Playboy's* 1957 jazz poll—are recordings from seven companies giving a cross-section of jazz styles running from Armstrong and Teagarden through Goodman and Kenton to Brubeck, Getz, Gillespie, and Mulligan. There are several good spots en route: Ella Fitzgerald's lovely projection of *I Concentrate on You*; a glancing memory of the Kenton band of 1940 that gives a brief spot to the neglected altoist, Jack Orlean; a square-shouldered, relaxed, but rocking blues by Dizzy Gillespie's band; a bright and swinging version of *Joey, Joey, Joey* by J. J. Johnson's group. The general level remains good although an occasional fluff suggests why the producing companies were willing to loan out some selections.

BUD POWELL: *Bud!*  
BLUE NOTE 1571. \$4.98.

One side of this disc offers a practically flawless collection of flowing, unstrained, and direct piano solos. The combination of ease, assurance, swinging strength, and inevitable logic in Powell's playing has rarely been matched on records and almost certainly not with the consistency that marks this entire side. Unfortunately, Curtis Fuller, a limited and uninspired trombonist, joins Powell on the second side and succeeds in reducing these performances to tired routines. But the first side contains more purely stated jazz than you are apt to find on several dozen normal LPs.

THE PRESTIGE JAZZ QUARTET  
PRESTIGE 7108. \$4.98.

Using the same instrumentation as the Modern Jazz Quartet—Teddy Charles, vibraphone; Mal Waldron, piano; Addison Farmer, bass; Jerry Segal, drums—this group works in a looser format than the MJQ and leans more toward solo blowing. It's a surprisingly colorless group except when Waldron moves into the spotlight, bringing much needed warmth and incisiveness. He is a constantly impressive and original performer and the merits of this disc are almost entirely his.

SONNY ROLLINS: *The Sound of Sonny*  
RIVERSIDE 12-241. \$4.98.

The rising star of tenor saxophonist Sonny Rollins fades here as he faces a collection of routine pot tunes and finds little to do with them. The fact that he has only a rhythm section to assist him accounts for some of his problems, for his ganey style needs to be leavened by some soothing sauce if it is to be served in quantity.

FRANK ROSOLINO QUINTET  
MODE 107. \$4.98.

Intriguing and imaginative ideas crop up frequently here (including a successful jazz waltz treatment of *Thou Swell*) and this welcome celebration is backed up by top drawer playing by

trombonist Rosolino, a master of clipped slipperiness, and by the extremely dependable pianist, Vince Guaraldi, as well as in the subtle, unostentatious drumming of Stan Levey.

**STAN RUBIN AND HIS TIGERTOWN ORCHESTRA:** *Dixieland Goes Broadway*  
CORAL 57185. \$3.98.

The onetime Princeton clarinetist, who seems determined to be Artie Shaw's Sol Yaged, is surrounded here by a big band studded with such postgraduate jazzmen as Bud Freeman, Billy Butterfield, Cutty Cutshall, Milt Hinton. Dean Kincaide has provided them with light, airy arrangements (not Dixieland, despite the title) of show tunes old and new but, since the soloists give the impression that they are playing under wraps, the performances have a pale, timid, and anonymous quality.

**JOE SAYE:** *A Wee Bit of Jazz*  
EMARCY 36112. \$3.98.

Saye is a Scottish pianist now in this country who appears to be proceeding in hopes that he won't offend anybody. The pale, diluted pastiches he offers on this disc probably won't actively offend anyone but they won't set off shouts of joy, either.

**JIMMY SMITH:** *A Date with Jimmy Smith, Vol. 2*  
BLUE NOTE 1548. \$4.98.

Two unreasonably long and rambling blowing sessions (one takes up an entire side of the disc) and a two-chorus ballad which shows off Lou Donaldson's big, soaring alto saxophone style do not constitute a very stimulating program. Jimmy Smith's organ proves to be a consistently irritating ensemble instrument in the long blowing stretches.

**CLARK TERRY QUINTET:** *Serenade to a Bus Seat*  
RIVERSIDE 12-237. \$4.98.

Although this is to a large degree a blowing session, it involves two musicians of such creative fluency and strength of personality—Terry, the Ellington trumpeter, and tenor saxophonist Johnny Griffin—that the interest level remains far above that of most such sessions. Terry, as a writer, has run off several pleasant lines and his playing has the direct yet expansive quality of the best Ellington trumpet men.

**THREE FOR DUKE**  
JUBILEE 1047. \$3.98.

The three—Teddy Charles, vibraphone; Hall Overton, piano; Oscar Pettiford, bass—tackle four familiar and two lesser known pieces by Duke Ellington without improving on the originals. Overton has an opportunity to show a gentle, reflective side often lost sight of in his self-effacing accompaniments but Charles is only intermittently effective.



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### THREE TRUMPETS PRESTIGE 7092. \$4.98.

Long, routine, and relatively formless blowing by Donald Byrd, Art Farmer, and Idrees Sulieman. Pianist Hod O'Brien works in much the same tail-chasing fashion but at least he inserts a little punctuation in his rounds.

### CAL TJADER FANTASY 3253. \$3.98.

Despite the similarity in instrumentation between Tjader's quartet and the Modern Jazz Quartet (vibes, piano, bass, drums), their playing is quite different. Tjader's group is less self-conscious in its attack than the MJQ, less interested in long, detailed development of a theme, more interested in getting directly to a forthright, rhythmic projection of a melody. Tjader's work on vibes is light and delicate without forsaking the suggestion of a virile beat and his pianist, Vince Guaraldi, weaves lovely patterns of lithe, moving lines. This is a deceptively easygoing disc, quiet and melodic, but brimming with lovely and subtle jazz shadings.

### PAUL TOGAWA QUARTET MODE 104. \$4.98.

The quartet led by Togawa, a young Nisei drummer, includes an alto saxophonist, Gabe Baltazar, who, though a Parker derivative, shows on these selections (three standards, three originals) that he has ideas, a sense of continuity, good tone, and the ability to carry out a long solo better than most of his ilk. He makes this disc of more than passing interest.

### FREDDIE WACKER AND HIS WINDY CITY SEVEN DOLPHIN 9. \$4.98.

Pleasant, casual but scarcely memorable small-group swing performances which carry overtones of Dixie.

### MAL WALDRON SEXTETS: *Mal-2* PRESTIGE 7111. \$4.98.

Waldron is a sensitive and imaginative pianist who is currently performing wonders as Billie Holiday's accompanist. Working on this disc with a pair of relatively similar sextets, his merits are largely obscured for, although there are several interesting ideas present (notably in a waltz called *J. M.'s Dream Doll*), they are stretched out through banal solos that drain them of provocation.

### RANDY WESTON. *Piano a la Mode* JUBILEE 1060. \$3.98.

Weston's tie to Thelonious Monk is still evident in spots on this disc, but the best features here are a pair of highly charged, driving selections on which Weston ingeniously ties together ideas from both the basic jazz pianists and the Monk wing to punch his points home. His

playing continues to be clean, increasingly sensitive and, in this collection, impressively varied. This is the work of an assured, confident and unusually creative jazz musician.

### WEBSTER YOUNG: *For Lady* PRESTIGE 7106. \$4.98.

The inspiration here is Billie Holiday, who is associated with most of the tunes played, but the style is the cool, fumbling school stemming from Miles Davis. Young plays cornet in the Davis manner, trudging breathily through ballad and blues with scarcely a flicker of emotion.

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# STEREO

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Reviewed by PAUL AFFELDER R. D. DARRELL ROLAND GELATT ROBERT CHARLES MARSH

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

Artur Schnabel, piano; Symphony of the Air, Josef Krips, cond.  
RCA VICTOR PCS 60. 32 min. \$16.95.

Schnabel's performance is a good one, capably backed up by Krips and an unusually skillful orchestra. The monaural version is right up at the top among the preferred editions of the score, and the stereo promised to be wonderful.

Well, it isn't.

What stereo adds is a sense of the endless acoustical depths of Manhattan Center, which may not be as large as the Grand Canyon but sounds as if it were. The monaural release was resonant, but clean enough to give one a feeling of placement and detail. The stereo version, made presumably by the three-channel technique, has a fuzzy bigness that adds no significant dimension of presence. The piano (sometimes it sounds like two pianos) is everywhere and nowhere, the orchestra broken into small detachments that wander through the great space.

Playing the monaural recording through two speakers is actually preferable. R.C.M.

• • BEETHOVEN: *Symphony No. 5, in C minor, Op. 67*

Vienna State Opera (Volksooper) Orchestra, Felix Prohaska, cond.  
VANGUARD VRD 1. 31 min. \$6.95.

At the low price of this "demonstration special," sales appeal could be expected to be high. Actually, this is a first class Beethoven Fifth that would be worth attention at any price.

Prohaska respects the first movement repeat and finds consistently defensible tempos, offering a pacing of the work that is energetic without departing greatly from tradition. The orchestral sound is solidly muscled, without exaggerated stereo effects, but clearly benefited by the greater sonic scope of the two-track medium. As a salesman for stereo, this tape ought to bring quite a few converts into the fold. R.C.M.

• • BRAHMS: *Rhapsodie, Op. 53 ("Alto Rhapsody"); Tragic Overture, Op. 81*

Grace Hoffman, contralto; North German Philharmonic Chorus (in *Rhapsodie*); North German Philharmonic Orchestra, Carl Bamberger, cond.  
CONCERT HALL HX 39. 23 min. \$11.95.

The *Alto Rhapsody* is a piece of unabashed romanticism, here given a warm, agreeably lush performance that sets its qualities off well. No later version has ever had the fire of the old Toscanini-BBC Orchestra recording of the *Tragic Overture*, but this is a good one—showing unaccustomed respect for the composer's markings—and propulsive enough to state the score to advantage. The artists are obviously able people, and the recording is excellent. R.C.M.

• • DEBUSSY: *Images pour l'orchestre: No. 2, Ibéria; Prélude à l'après-midi d'un faune*

Detroit Symphony Orchestra, Paul Paray, cond.  
MERCURY MBS 5-8. 25 min. \$10.95

• • DEBUSSY: *Prélude à l'après-midi d'un faune*

Pasdeloup Orchestra (Paris), Louis Martin, cond.  
CONCERT HALL DX 56. 10 min. \$6.95.

*Ibéria* is a stereo "first" and an attractive one in most respects; if some Debussyans may question its interpretative validity, no one can dispute its sonic beauty. Despite the considerable acclaim given this version in its original LP form (MC 50101, with *La Mer*) of over a year ago, it strikes me as rather numbed in its opening movement, overly lugubrious in its second, and in both lacking something of the atmospheric "magic" demanded here. But the festive finale is a model of interpretative and executant brilliance, and the cool but superbly transparent, balanced and blended stereo recording is throughout an engineering triumph.

Paray's *Afternoon of a Faun* is less

poetic or perhaps a shade more sentimentalized than the earlier stereo version by Munch, but it easily surpasses that taping in sonic warmth and expansiveness; and both leave the third competitor entirely out of the running. Martin's reading (simultaneously released in the RC 119 LP) alternates between excessive languor and excessive vehemence; furthermore, the Pasdeloup performance is unpleasantly coarse, especially in the unduly close, painfully realistic, nonblending recording technique employed here by Concert Hall. R.D.D.

• • ELGAR: *Variations on an Original Theme, Op. 36 ("Enigma")*

Hallé Orchestra, Sir John Barbirolli, cond.  
MERCURY MCS 5-12. 28 min. \$11.95.

What a surprise! The single-channel LP of this recording (MC 50125) struck me as downright bad: a coarse, thumping interpretation exacerbated by blatant, ill-focused sonics. So I started the stereo version with great misgivings—and found myself unexpectedly delighted. The second channel "opens up" the sound to tremendous advantage. Here, on tape, one has the sense of a great resonant auditorium, whose every cranny is permeated with the dark, rich tones of the Hallé Orchestra. Moreover, the broad, airy sound reveals niceties in Sir John's conducting that had previously gone unperceived.

The cello tone throughout is especially beautiful. Barbirolli began his musical career as a cellist, and in Manchester he has built up a cello section second to none, as the cello-dominated Variation XII in this stereo recording clearly testifies. But it is unfair to pick out details, for the whole performance is a chain of marvels—from the soft, whispered enunciation of the G minor theme right through to the resounding finale (with the organ, for once, clear and separate). In general, the quiet passages are most effective—for example, the clarinet solo set against the thudding tremor of drums in Variation XIII; in very loud passages, the drums and brass tend to sound a bit constricted. But all in all this is a great success, and (in comparison with



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- • HAYDN: *Sinfonia Concertante, in B flat, Op. 84*

Heintz Nordbrnch, oboe; Fritz Henker, bassoon; Friedrich Wuehrer, violin; Fritz Sommer, cello; Hamburg Chamber Orchestra, Hans-Jurgen Walther, cond. CONCERT HALL EX 57. 21 min. \$8.95.

"The prevailing manner of this master pervaded every movement—it had all his usual grandeur, contrasted by the levity of airy transition, and the sudden surprises of abrupt rests." So the critic of the London *Oracle* hailed the première of this score in 1792. Hearing it on this tape, one can agree. It is a late and thoroughly mature work which many musicians have admired in spite of its limited popularity. (Its first recording was one of Charles Munch's earliest appearances on discs.) The *Sinfonia Concertante* seems eminently well suited to stereo, and it is presented here in a conservative German performance that brings out its lyricism well. R.C.M.

- • HAYDN: "Toy" *Symphony, in C—See Mozart, Leopold: "Toy" Symphony, in C.*

- • MOZART, LEOPOLD: "Toy" *Symphony, in C (formerly attributed to Haydn)*

I Solisti di Zagreb, Antonio Janigro, cond. VANGUARD VRD 2. 10 min. \$4.95.

Stereo adds a fresh touch to this work, particularly when its special effects are emphasized as cleverly as they are here. The tricks are not overdone, however, and the playing of the ensemble is as tastefully polished as one has learned to expect from the Zagreb "soloists." The work itself is fun, presented on the basis that a good joke needs no other justification than its quality. R.C.M.

- • ORFF: *Carmina burana*

Sylvia Stahlman, soprano; John Ferrante, tenor; Morley Meredith, baritone; Hartford Symphony Chorale, Hartford Symphony Orchestra, Fritz Mahler, cond. VANGUARD VRT 3011-2. Two 7-in. 57 min. \$23.90.

Like so many other listeners, I had concluded that Orff's sensational excitements quickly lost their dramatic impact with familiarity—that is, until I recently heard *Carmina burana* in a "live" performance. Now, again, it is stereo sound which achieves a comparable renewal. While the present soloists (with the exception of Miss Stahlman, who is hauntingly lovely in her lyrical solo, *In trutina mentis dubia*) are amateurish and the chorus and orchestra may include many amateurs, Fritz Mahler achieves miracles in whipping them up to sing and play not only with professional precision but also with galvanic enthusiasm. Best of all, and what puts the disc versions entirely in the shade, is the superbly natural

auditorium spaciousness in which stereo captures every big drum bang (and the brass drum here is a real whopper!), cymbal crash, and full-voiced choral outburst. R.D.D.

- • RAVEL: *Boléro*

Vienna State Opera Orchestra, Hermann Scherchen, cond. SONOTAPE SWB 7006. 14 min. \$6.95.

Scherchen may not be absolutely rock-steady rhythmically, nor does he pace the work as slowly as Ravel decreed (the nearest approach to the composer's suggestion of 17 minutes that I know on current records is Leibowitz's 16:35), but he does not make the common error of accelerating toward the end of the long crescendo. Actually he takes some seven seconds longer over-all than Slatkin, who has been acclaimed for his unhurriedness, and some forty seconds more than the erratic Munch version. Moreover, in general comparison, Slatkin now appears less dramatic and his soloists too close to the microphones, while the Munch taping remains notable only for its orchestral playing and recording. Top honors, then, for Scherchen, not only for his most evenly spread stereo sonics, but especially for his feat in revitalizing what has seemed a tired war horse. R.D.D.

- • ROSSINI-RESPIGHI: *La Boutique fantasque*

Boston Pops Orchestra, Arthur Fiedler, cond. RCA VICTOR CCS 53. 26 min. \$10.95.

The ever-delightful *Magic Toy Shop* ballet music is played and recorded just as well as the Ibert *Divertissement* (with which it was linked, along with Piston's *The Incredible Flutist*, in the original LP release, LM 2084), but here Fiedler's communication of warm geniality is somewhat less apt. Or perhaps it just seems so in comparison with the sensitive Ansermet reading, on LP only, which the present interpretation can't efface from my mind. Anyway, the expansiveness and translucency of stereo sonics make this version delectable in all other respects, and in the superb lift and sweep of the final *Galop* it is wholly irresistible. R.D.D.

- • SKALKOTTAS: *Greek Dances (12)*

Little Symphony of San Francisco, Gregory Millar, cond. FANTASY ST 902. 32 min. \$11.95.

Let it not be said that stereo lacks off-beat material! Nikos Skalkottas, although he has been dead for nine years, is just now achieving recognition in his native Greece. This San Francisco performance represents the initial recording of these dances in their intended orchestral form, and, indeed, only the second commercial recording to be made of the composer's work.

Reading in the notes that Skalkottas wrote in the twelve-tone system as adapted by himself to the Greek modes,



I anticipated harmonic effects quite different from those one hears. These dances—selected from three series of a dozen each which the composer prepared—sound decidedly “tonal” but have the quality of folk music. The orchestration suggests shepherd’s pipes and primitive strings and percussion. The music contains any number of attractive things, though there may not be quite enough variety and content to sustain everyone’s interest all the way through. R.C.M.

• • **TCHAIKOVSKY: *Serenade for Strings, in C, Op. 48***

Strings of the Boston Symphony Orchestra, Charles Munch, cond.  
RCA VICTOR CCS 66. 26 min. \$10.95.

Audiophiles who found the Sorkin stereo Concertape of the Serenade (reviewed here last November) lacking in tonal weight and breadth will relish immensely both the richer sonorities of this far larger and more expert ensemble and the spaciouly reverberant warmth with which it is recorded. And even those less pleased by Munch’s capricious and mannered reading will find it hard to resist the silkenly seductive aural blandishments here. Certainly the original LP version (in LM 2105) cannot possibly match this tape’s authenticity as a sonic documentation of the Bostonian strings as they actually sound in the golden acoustics of Symphony Hall. R.D.D.

• • **WOLFE, PAUL: *English Keyboard Music: From the Tudor Age to the Restoration***

Paul Wolfe, harpsichord.  
EXPERIENCES ANONYMES EA 0013. 40 min. \$14.95.

Paul Wolfe is a young artist who has yet to attain assurance and eloquence, but he has great gifts, best of all that of communicating his own relish for the fantastic Elizabethan, and earlier, explorations of keyboard potentialities. Purists may complain that the fine two-manned Pleyel instrument he uses here is better suited to the larger works in the second half of his program than the preceding miniatures, and that the breadth of tone it commands is further swollen by the stereo “spread” here. Nevertheless, the recording also is immaculately bright and clean, and Wolfe wisely holds in reserve the larger sonorities at his disposal.

The eight shorter pieces here are drawn from the famous “Mulliner Book” manuscript in the British Museum, recently published in an edition, with commentary, by Denis Stevens, who supplies the unusually informative annotations for the present tape. They are delectable indeed, especially those by Newman (with a charming use of the “lute” stop in the harpsichord registration) and Tallis (with his deliberately harsh harmonic “clashes”). But it is the larger works which follow (drawn from the “Thomas Tomkins’ Book” manuscript in the Paris Conservatoire archives) that represent the major Elizabethan con-

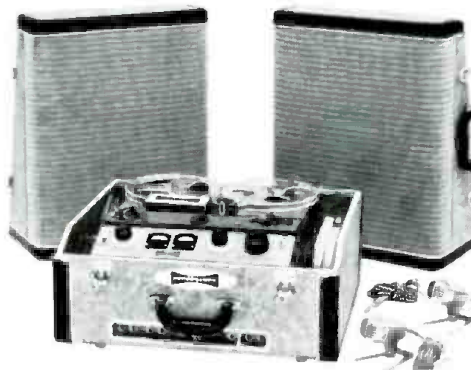


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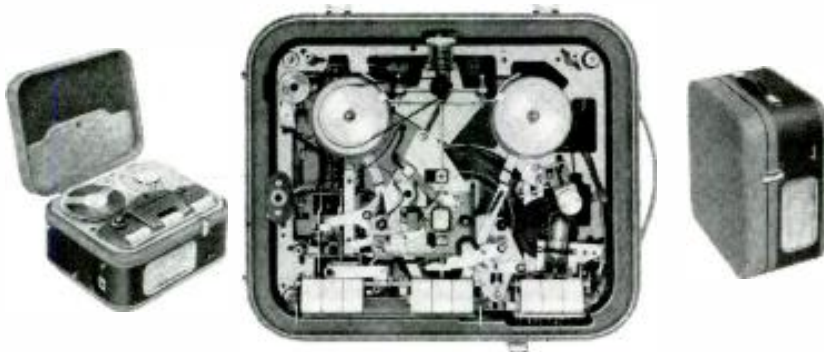
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 R.D.D.

**REEL MUSIC NOTES**

**CAMEO** (via Phonotapes): A low-priced addendum to the recently reviewed West Point Glee Club Phonotape presents the cadets' *Barbershop Quartet* alone in four brief display pieces (also drawn from the actual-performance program issued in its entirety on Vox LP 25390). But only one of these (*Sleep, Kentucky Babe*) exemplifies the close-harmony singing the genre-title would lead one to expect. The three others are male-quartet comic novelties, apparently involving much visual mugging too (to judge by some otherwise inexplicable audience laughter and applause). They are sung with immense virtuosity and very strongly and closely miked, but their appeal is limited strictly to those who lament the passing of old-time vaudeville musical humor (• • sc 401, 9 min., \$4.98).

**CONCERT HALL:** Marco Gregory's Orchestra lacks sufficient size and sonic breadth for the more ambitious pieces in the *Champagne at the Pops* program, although even the *Gayne Sabre Dance* and *Coronation March* from *Le prophète* are played with bold vitality and recorded with brightly spotlighted percussion. The more suitable, lighter-weight Offenbach *Can Can*, Rubinstein *Toréador et Andalouse*, and a particularly zippy Mussorgsky *Sorochintsy Fair* Gopak, however, properly live up to the collection's title (• • ex 60, 21 min., \$8.95). I enjoyed Vol. II of Sam Price and his Kaycee Stompers' *Barrelhouse and Blues* even more than its predecessor (reviewed here Jan. 1957; now renumbered ix 16). Here there is more variety, even a bit of Sam's only authentically bluesy singing, and some notably "dirty" tromboning by Vic Dickenson, as well as the leader's ultrapowerful piano playing. The recording, like the performances themselves, is rowdily bold (• • ex 49, 21 min., \$8.95; also available on LP as CHJ 1008).

**DYNA-TAPES:** The first releases under this new label feature the stereo debuts of Teddy Charles and the Original Trinidad Steel Band in programs of unusually novel materials. The former's *Vibe-Rant* stars the leader's sparkling vibes and Idrees Sulienai's rambling trumpet in six long, free-wheeling improvisations, the best of which are the piquant *How Deep is the Ocean* and vivacious *Blues Become Elektra*, but all of which are notable for their buoyancy and brightness in extremely clean, open recording (• • dy 4001, 40 min., \$14.95; originally on LP as Elektra 136).

**FANTASY:** Another label new to me, now branching out from jazz stereotypes into other repertoires with (in addition to some modern "serious" works) current releases including a straight dance program and another of light classics. In the former, Elliot Lawrence and his big band play conventionally enough *For Swinging Dancers*, but with a catchily danceable beat throughout and with notable zest in *Cupcake*, *Hacking Around*, and the title song. The recording here is bright and warm despite its characteristically West Coast avoidance of reverberance (• • FST 904, 35 min., \$11.95; originally on LP as 3236).

**MERCURY:** Jo Loco's Band works hard to enliven the basically monotonous Latin-American materials of his *Loco-Motion* program with brightly recorded percussive clatter, and succeeds best in such jauntier pieces as *Faith is Stronga Medicine*, *Smile Your Way*, and *Machicha* (• • MBS 2-10, 25 min., \$10.95; simultaneously issued on LP as MG 20302). But there are many more sonic as well as musical attractions in Pete Rugolo's *Brass in Hi-Fi*, in which a novel ensemble of some twelve brass instruments, plus rhythm section, is alternately richly expressive and brazenly vehement. In the former vein, the best example is a surprisingly poetic *Song for Tuba*, starring Clarence Karella; in the latter, the jumpily driving *Brass at Work* ventures boldly into near-Stravinskian dissonances (• • MBS 2-11, 29 min., \$12.95; LP MG 20261). And most successful of all, both in well-balanced and blended, richly broadspread recording and in vibrant performances, is Griff Williams' for-once-not-extravagantly-entitled *America's Most Danceable Music*—a long program of standard pops tunes (*I Could Write a Book*, *Thou Swell*, etc.) endowed with exceptional distinction here by tasteful, always danceable arrangements and lilt-ing playing throughout (• • MBS 2-7, 33 min., \$12.95; simultaneously released as MG 20228).

**OMEGATAPE:** André Montero and his (Parisian) Orchestra have the right suavity for effective "mood" music, but the American idioms of *Love Me or Leave Me*, *Lady Be Good*, and eight other mostly standard pop pieces always have some trace of a foreign accent here, although occasionally quite piquantly so when the sax players shift to oboe, bass flute, or bass clarinet. And, whether or not the "Added Depth Dimension" (multi-mike) technique is responsible, the recording is distinctive for its ultraclearity (• • ST 2007, 22 min., \$11.95).

**PERIOD:** Among the lighter items in this enterprising company's stereo-debut list, I immediately singled out Maxine Sullivan's program, with an ensemble led by Charlie Shavers, honoring Andy Razaf—lyricist for all the pieces, mostly with Fats Waller's music, included here. Maxine herself may no longer command the incomparable vocal freshness with which she first enchanted us, but she still sings with uncommon grace, relaxation, and "lift." Zestfully accompanied and cleanly



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8. Tape Threader	TT-1	.98
9. AUD-O-FILE	AF-50 (net)	23.99
10. Changer Covers	CC-1, 2	2.00
11. Turntable Covers	CC-3	2.50
12. Disclosures	EIO, 12 (pkg)	1.20
13. Jockey Cloth for Records	JC-1	1.00
14. KleeNeeDLE	NB-1	1.50
15. Phono-Cushion, 10", 12"	PC-10, 12	1.50
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recorded, she is as irresistible as ever, especially in *Stompin' at the Sacoy*, *Ain't Misbehavin'*, and the less familiar Leonard Feather setting of *Mound Bayou* (• • psr 3, 27 min., \$11.95; on disc as SPL 1207).

**PHONOTAPES:** The *Music of Jerome Kern*, Georges Feyer's stereo and orchestral-accompaniment debut, demonstrates that the two-channel medium adds new warmth and brightness to his playing without, happily, exaggerating his piano's normal wingspread. The advantages of a quasi-symphonic accompaniment are less marked, for while the ensemble is skilled and Feyer's orchestrations even more so, the highlights still are his own solo work, particularly the Chopinesque treatments of *Can't Help Lovin' That Man* and *Smoke Gets in Your Eyes*, and the effervescent projections of *I Won't Dance* and *Who*, treasurable demonstration of the blended magics of Feyerian style and sonics (• • s 901, 34 min., \$14.95; simultaneously released on Vox 25500).

**STEREOPHONY, Inc.:** Spurred on by my painless encounter with the Ames Brothers, I finally had the courage to tackle the two volumes of another male quartet in *Songs by the Songfellows* . . . and again was delighted to find none of the affectations and pretentiousness I usually associate with close harmonization. Both the quartet itself and the assisting gal soloist, Lucia Thorne, sing with relaxed and jaunty ease as if they immensely enjoy what they are doing. The songs themselves are mostly familiar, but they all come off well, with the exception of one unsuccessful sound-effects novelty, *Tornado*, in Vol. II, and the happier exception of a remarkably sparkling novelty arrangement of *Nola* in Vol. I. This piece explicitly stars the piano playing of Bill Austin, but his steady support elsewhere contributes a great deal to both programs' success, as do the well-balanced stereo recording and pleasantly small-room acoustics (• • A 115-6, 14 and 15 min. respectively, \$6.95 each).

**VERVE:** *Stuff Smith*, Vol. I, features some of the deftest, jauntiest, genuinely jazz fiddling I've heard since the great days of Joe Venuti. Yet for all his virtuosity and zest, Stuff is quite willing to give his able colleagues (Oscar Peterson, piano; Barney Kessel, guitar; Ray Brown, bass; and Alvin Stoller, traps) a fair shake, both in solo passages and sonic balance. An engagingly stumbling *Soft Winds* strikes me as the hottest and most imaginative performance here, but *Now and Again* is marked by some odd yet expressive gypsy touches, while *Desert Sands* and *It Don't Mean a Thing* are played with fine buoyancy and easy swing. The whole program, too, is recorded with widespread spaciousness and realism, although perhaps the solidity of the lower string-bass tones is a bit too realistic (• • vsr 1005, 25 min., \$12.95; also available—together with the contents of Vol. II, vsr 10006—on LP in Verve 8206).

R.D.D.

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- JACKIE GLEASON:**  
*Velvet Brass* (ZD-19)
- GORDON JENKINS:**  
*Stolen Hours* (ZC-18)
- LES BAXTER:**  
*Ports of Pleasure* (ZC-20)
- JOHNNY RICHARDS:**  
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*Beethoven: Symphony No. 7 in A Opus 92* (ZF-22)
- FELIX SLATKIN, CONCERT ARTS ORCH. with VICTOR ALLER (piano):**  
*Britten: Young Person's Guide to the Orchestra*  
*Dohnanyi: Variations on a Nursery Tune* (ZF-23)
- CARMEN DRAGON, HOLLYWOOD BOWL SYMPHONY ORCHESTRA:**  
*Russkaya!* (ZF-24)
- ERICH LEINSDORF, LOS ANGELES PHILHARMONIC:**  
*Debussy: La Mer*  
*Ravel: Daphnis et Chloe, Suite 2* (ZF-25)
- WM. STEINBERG, PITTSBURGH SYMPHONY with NATHAN MILSTEIN:**  
*Dvorak: Concerto for Violin and Orchestra* (ZF-26)
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*Gliere: "Ilya Mourometz"*  
*(Symph. No. 3 in B Minor)* (ZF-27)



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FEBRUARY 1958

## STEREO FORUM

### Stereo Volume Controls

SIR:

The stereo equipment I have been considering purchasing has only a single volume control which changes the gain of both channels at the same time. Is this an advantage, as one salesman tells me, or are individual channel volume controls preferable, as I've been told elsewhere?

Also, if I do decide on a model with individual channel volume controls, what is the recommended method of "balancing" the two channels? And how precise should the balance be?

Roy Gregg  
Cleveland, Ohio

*It is extremely convenient to have a single "master" control which enables you to change the over-all volume level by a single knob adjustment rather than by juggling two separate controls every time you want your music louder or softer. But it is more important to have some means of balancing the individual channels to compensate for possible differences between the individual amplifiers or speakers, or for the particular acoustics of your own listening room. These balancing controls can be back-of-the-chassis adjustments, since they normally need to be set only once when you are first trying out your over-all stereo system for optimum operation. However, many listeners like to make occasional slight changes in channel levels for different makes of stereo tapes or even for individual recordings, and for them more easily accessible controls are desirable.*

*If you purchase equipment which does not include individual channel volume controls, and decide later that you really need them, it is likely (depending on the specific circuit design) that they can be installed by a competent audio technician. Preferably they should be located in the preamplifiers ahead of the master gain control, but they can be located after it, usually at the input of the main amplifiers.*

*Channel balancing normally can be done satisfactorily by ear while playing any stereophonic recording, preferably one of a large orchestral work. But for precisionists, there are several test tapes available which include signal materials specifically prepared for making such balance adjustments. Also, at least two manufacturers include brief test tones for*



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It's the best-engineered tape  
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Export: Morhan Exporting Corp., New York, N. Y.  
Canada: Atlas Radio Corp., Ltd., Toronto, Ontario

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This specially prepared 1200' "sing-a-long" tape does something new and hilarious . . . lets you record your friends singing familiar party favorites with spirited piano and organ accompaniment which you are hearing simultaneously from the other track. Then rewind and play back both tracks for the funniest, most memorable events of the party. Always the hit of the evening, and may be done again at all your parties without ever erasing the beautiful piano and organ accompaniment.

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Send further info re: stereo tape exchange and tape rentals.

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this purpose at the beginning of all their stereo-tape releases. When balancing by ear, either with test tones or musical materials, it is possible even for a layman to achieve a high degree of precision by a "hunting" procedure: that is, raise one channel level until it is unmistakably slightly louder than the other; then lower it until it is unmistakably slightly softer; and finally return to a point midway between these two extremes. When the levels are precisely balanced, the apparent source of the test tone should seem to be exactly halfway between the two speakers.

## Monaural Stereo

SIR:

I hope to get stereo equipment eventually, but would like to start building up a stereotape library in advance. In the meantime, can I play stereo tapes, monaurally of course, on my present monaural tape recorder?

E. Brewster  
Newark, N. J.

*If your present single-channel tape recorder has a full-track playback head, you can play stereo tapes on it quite satisfactorily, for (although the stereo effect is lost, of course) the two channels are combined—at equal levels—in the head and can be reproduced as a conventional single-channel performance. This is the procedure followed in broadcasts of stereo tapes where true stereo broadcasting facilities (via FM and AM channels, or via "multiplexed" FM) are not available.*

*If, however, your present tape recorder has a half-track playback head only (as is most likely the case), you can reproduce only one channel (the left one) of a stereo tape—which obviously will be unsatisfactory.*

*If you should get a stereo tape deck with two preamplifiers (or convert your present machine for stereo operation and add a second preamp) before you have purchased a second-channel power amplifier and speaker, you can of course combine the outputs of the two preamps to feed your present (single) amplifier and speaker, with the same results as those obtained by using a full-track playback head—i.e., satisfactory single-channel performance of the combined stereo tracks. In this case, however, the two channels are not automatically combined equally, so you may have to make slight adjustments in the gain of one preamplifier to ensure a proper balance.*

\* audiofacts

## What's the difference between "stereophonic" and "binaural" sound?

Both of these words, of course, refer to the "new dimension" in recorded sound. A two-channel tape is recorded with two separate microphones and played back through two separate reproducing systems, giving sound that is startlingly *alive*.

The two terms—stereo and binaural—are often used interchangeably. But, technically speaking, there is a difference. In true *binaural* sound, the microphones must be spaced the same distance apart as the human ears, and playback is through binaural earphones—one sound track going to each ear. In *stereophonic* sound, there are no set rules about microphone placement and playback is through loudspeakers, where the sound tracks are mixed acoustically.

Of the two methods, stereo is by far the more popular. Hi-Fi enthusiasts everywhere are jumping on the stereo bandwagon. For example, one leading tape recorder manufacturer is now selling 3 stereo machines to every 2 monaural units. A year ago the ratio was reversed. And 2 years ago, they didn't even have a stereo machine.

Why all this enthusiasm for stereo? Because today listeners are demanding richer, more life-like sound reproduction. That's also the reason why more and more people are using Audiotape. They have found that no tape recording can be any better than the tape it is made on.

And they know, too, that no other tape can match the consistent, uniform quality found in *all seven types* of Audiotape. For complete information on the Audiotape line, write for Bulletin No. 250. Audio Devices, Inc., Dept. AF, 444 Madison Ave., New York 22, N. Y.

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Superbly elegant when open or closed. Measures only 6½" x 10¼" x 11¾"; weighs scant 20 lbs. Harmonizes with every decor.



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Tape live music or use in conjunction with a hi-fi speaker and tuner for a fine complete hi-fidelity system.



Now, MUSIC LOVERS wishing better sound reproduction can have true In-Line Hi-Fidelity Stereophonic Sound on tape and enjoy the realism of a live orchestra right in their own home. Using two separate sound channels, the Wollensak "1515" STEREOPHONIC Tape Recorder lets you sit back and feel the impact of percussion instruments on one side of the room contrasted with soft sounds of string or wood instruments on the other, giving the magnificent depth of 3D sound. The "1515" system enables recording and playing back monaurally in both directions on the upper channel. The lower channel, necessary for stereo, is designed to plug directly into the Magnetic Phono or Tape Input of a Hi-Fi Pre-amplifier, or, with the addition of a small pre-amplifier, can be connected to the phono input of your radio, phono or TV. Your Wollensak Dealer will be glad to give you a demonstration. Comes complete with Stereophonic Head, microphone, 2 reels, tape and cords. \$229.50

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#### FREQUENCY RESPONSE

40-15,000 cps. ±3 db. at 7½ ips.  
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Signal to Noise ratio—48 db.  
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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 of equipment 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.

### GE VR-II Pickup Cartridge

**SPECIFICATIONS** (furnished by manufacturer): a wide-range light-weight dual-stylus variable-reluctance pickup. **Frequency response:**  $\pm 2$  db, 20 to 20,000 cps. **Output:** 22 mv @ 10 cm/sec groove velocity. **Compliance:**  $1.7 \times 10^{-11}$  cm/dyne. **Tracking force:** 4 grams in professional arms; 6 to 8 grams in record changers. **Recommended load:** 100,000 ohms for flat high-frequency response with less than 300 mmf total cable capacity; 47,000 ohms for flat high-frequency response with less than 400 mmf total cable capacity; 6,200 ohms for RIAA high-frequency characteristic (where preamplifier does not supply rolloff) with less than 1,000 mmf total cable capacity. **Prices:** \$19.33 with diamond LP and sapphire 78 styli; \$31.53 with dual diamonds. **MANUFACTURER:** General Electric High Fidelity Division, Fazio Bldg., Old Liverpool Rd., Liverpool, N. Y.

The first GE variable-reluctance pickup was a rather clumsy little affair with a single non-replaceable stylus. It was soon superseded by the removable-stylus model, and was then joined by the removable-stylus dual-stylus model. Both of these have remained essentially unchanged but continually popular for the last five years or so.

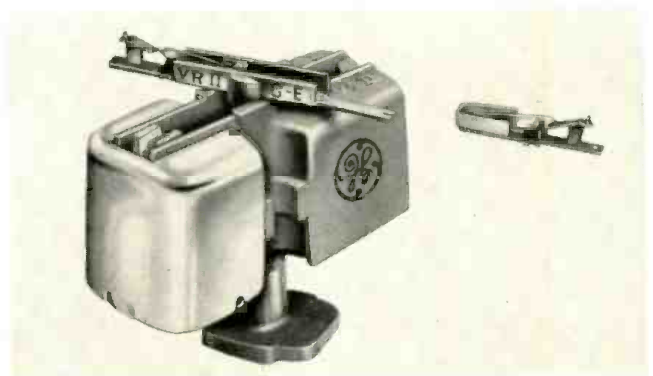
Although it appeared certain that GE was soon going to have to do something about the increasing competition from wider-range lighter-weight magnetics, I'm sure that no one ever expected the improved GE VR pickup to be priced about the same as its predecessor.

The new VR-II cartridge has the familiar turnaround "baton" stylus assembly, but its case is molded of plastic, and instead of connecting pins at the rear, it has connecting *sockets!* An adapter kit is also supplied, and this contains the usual array of different-sized stylus-change knobs, plus a pair of connecting pins. If the cartridge is to be mounted in a conventional pickup arm, you simply insert the connector pins into the rear of the cartridge, and slide the contact solder lugs over these. If it is to be installed in an arm having plunger-type contacts (such as are used in the GE transcription arm), you insert an adapter block (available as a separate item, and supplied with GE arms) instead of the connecting pins. A cute idea.

Direct comparisons between the VR-II and one of the RPX models showed the VR-II to have a slightly brighter and significantly cleaner sound. Its ability to track heavy

bass modulations was quite superior to that of the RPX model, and needle talk was very much lower.

Tracking the VR-II at the recommended four grams in a high-quality transcription arm, with a 100,000-ohm load and three feet (about 100 mmf capacity) of shielded interconnecting cable, its measured frequency response was linear from below 20 cycles to about 400 cycles. Then there was a barely perceptible dip, returning to normal at around 1,000 cycles. Above 1,000, response was smooth and peak-free to a little above 4,000, after which it rose to about 2 db at 6,000 cycles and continued at that level to beyond 10,000. Measured response was down between 3 and 5 db at 20,000 cycles, depending on the test record used. A resistive load of 47,000 ohms,



The new VR-II dual-stylus pickup.

however, produced fairly severe high-frequency loss, amounting to about 3 db at 8,000 cycles and 5 db at 10,000 cycles.

The VR-II has a slightly crisp sound to it, and tends to stress the overtones of strings, brass, and record surface blemishes. Very little groove breakup could be detected in even the most brilliant recordings, and musical transients and detail were both very well reproduced. This is not a "sweet-sounding" pickup, but it does a fine job of reproducing practically everything inscribed on a disc.

Turning the stylus assembly around, I tried the VR-II on standard records, and was pleasantly surprised to find it one of the best 78-rpm transducers I have heard. Surface noise was surprisingly low, and somehow gave the impression that the upper-range crispness observed from the LP stylus was absent from the standard one. At this stage, I am quite confident that GE has effectively sabotaged further sale of its RPX-series cartridges. The VR-II is cleaner, easier on records, wider-range, and quieter . . . in short, quite a bit better.—J. G. H.

**MANUFACTURER'S COMMENT:** The statement that, with a 47,000-ohm termination, the VR-II's response was down 3 db at 8,000 cycles may give the reader the impression that the VR-II is not meeting its specifications. Actually, this drop is normal when loading with a 47,000-ohm resistor. In fact, the reported measurements with 100,000- and 47,000-ohm loading come within 1 db of our published curves. The purpose of these curves, which are published on our Technical Data sheet for the VR-II, is to show the different loads as criteria for maximum permissible interconnecting cable capacity, concomitant with good high-frequency response.

Since LP records are recorded with increased velocity at higher frequencies, the total amount of load on the cartridge should be such as to give no discrimination against the RIAA curve. The drop of 5 db that was reported at 10,000 cycles is only 1 db below what our own published curve shows.

## Pilot AA-908 Basic Amplifier

**SPECIFICATIONS** (furnished by manufacturer): a single-chassis power amplifier. **Rated power:** 40 watts continuous; 80 watts peak. **Frequency response:**  $\pm 0.1$  db, 20 to 20,000 cps. **IM distortion:** 0.9% @ 40 watts out; 0.15% @ 10 watts out. **Hum:** 90 db below 40 watts. **Sensitivity:** 0.4 v in for 40 watts out. Step attenuator at input provides 0.8, 1.6 or 3.2-v input sensitivity for 40 watts out. **Input impedance:** 470,000 ohms. **Input:** one, from external preamp-control unit. **Controls:** stepped input level-set control (0, -6, -12, -18 db attenuation); speaker compensator (2, 3, 5, 6 db boost @ 40 cps); AC power. **Adjustments:** AC balance; DC balance; bias voltage. **Outputs:** 8, 16 ohms. **Damping factor:** choice of 5, 2.5, or 1. Two switched, unfused AC outlets. **Tubes:** 2-12AX7, 2-EL34/6CA7, 1-5U4B. **Dimensions:** 6 $\frac{1}{4}$  in. high by 12 $\frac{1}{2}$  in. wide by 9 $\frac{1}{4}$  in. deep. **Price:** \$125. **MANUFACTURER:** Pilot Radio Corp., 37-06 36th St., Long Island City 1, N. Y.

Strictly speaking, tonal compensation of pickups, records, or loudspeakers belongs in the preamplifier-control unit, but speaker compensation by means of even the best-designed tone controls is considered by some purists as tantamount to cheating. It is a matter of pride to be able to demonstrate one's full-throated, well-balanced system while pointing out that the tone controls are neither adding nor subtracting; yet the fact remains that many loudspeaker systems—particularly the ultra-compact varieties—are to some degree deficient in bass.

The Pilot AA-908 power amplifier contains its own speaker-compensating bass boost control, so the user can fill out the low end without "cheating" with his preamp. The compensator works admirably, although I must advise resisting the temptation to use it with an inherently linear speaker system; it can create a craving for sub-bass the like of which is never encountered in live performance. The five-position compensator works wonders with bookshelf-type systems that can handle the additional bass power, but its most impressive contribution would be in conjunction with infinite-baffle speaker systems utilizing high-efficiency speakers that would normally require horn loading or reflex enclosure installation for full bass contribution.

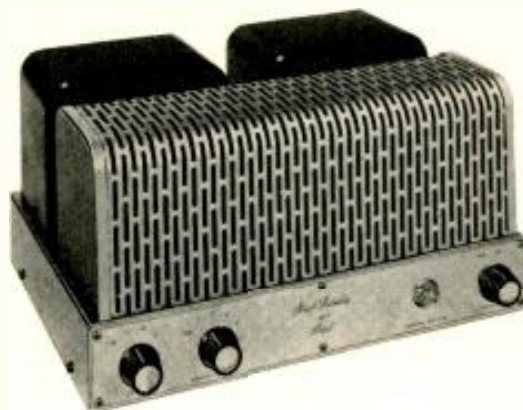
The Pilot AA-908 amplifier is a fine performer by conventional standards; its loudspeaker compensator simply enhances the versatility of this conservatively-rated 40-watter. The AA-908 circuit design is straightforward and reassuringly un gimmicked. It consists of a single triode voltage amplifier stage, followed by what is technically (and impressively) known as a floating paraphase in-

verter, which has the advantage of being inherently self-balancing. Then there is a tapped-screen output stage employing 6CA7/EL34 tubes. Screwdriver-adjustable balancing controls are provided for optimizing the signal drive to the output tubes and the output tube plate current balance, and a bias adjustment permits precise setting of the output tube currents to give minimum distortion and maximum tube life at the existing household AC supply voltage. Other attractive circuit design features include a B+ bleeder circuit (which extends component life by lightening their load during the warmup period), and separate safety fuses for the 110-volt line and the high-voltage B+ supply.

Three connections at the output terminal block provide a selection of three damping factor values, which are obtained by combining negative voltage and negative current feedback from the output transformer secondary. Choice of the proper damping factor, in conjunction with the speaker compensator, would enable the user to tailor his bass response to meet practically any environmental or personal taste requirement.

While the AA-908 is rated at 40 watts output, and proved able to meet this power from 20 to 20,000 cycles, we found it capable of putting out a little over 50 watts without visible distortion on scope traces from 30 to 15,000 cycles. All other specifications, with the exception of hum, were exceeded by our sample unit as received. The rather impressive hum specification was met also, after slight adjustment of the output tube DC balance control.

Additional bench tests indicated very good low-frequency stability, clean, even overload characteristics, fast overload recovery, and excellent input/output linearity. Low-frequency square waves showed a slight downward tilt, and a 2,000-cycle square wave exhibited a very sharp leading edge and a small overshoot pip, but negligible ringing. A 10,000-cycle square wave came through with somewhat sloping sides, and two equal humps at



The AA-908 40-watt power amplifier.

the top of the waves. The AA-908 was evidently designed to provide very sharp attenuation beyond about 25,000 cycles, which accounts for its handling of high-frequency square waves.

Sonically, the AA-908 sounds even better than it measures. Like all top-caliber amplifiers, it has little sound of its own, although highly critical listening on a low-distortion speaker system shows its over-all sound to be less transparently sharp than usual. Its low end (without compensation) is well-controlled, clean, and subtly soft, although different damping factor settings can make it sound tighter or softer (and more full) as desired.

The AA-908's high end is lucidly subdued when feed-

*Continued on page 107*



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for your information:

#### Stereo Tape Transport

Frequency Response: 20-10,000 cps  $\pm$  2 db.  
Wow and Flutter: Less than 0.2% @ 7 1/4 ips.

#### Each Speaker - Amplifier

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## TESTED IN THE HOME

*Continued from page 104*

ing a dynamic speaker. Electrostatics and other heavily capacitive loads add a perceptible edge to the sound.

This is, admittedly, splitting hairs. On any but a few loudspeaker systems, the \$125 AA-908 will be barely distinguishable from the most expensive of laboratory-quality units.—J. G. H.

**MANUFACTURER'S COMMENT:** The DC balance control permits balancing of the DC currents in the two halves of the output transformer primary. When this is done, there is no DC flux in the transformer core, and it can therefore handle its maximum low-frequency power with minimum distortion. Any effect upon the hum level is minor, and should not be considered at all when making this adjustment.

All AC coupled amplifiers, and in particular those using output transformers, must produce zero output at zero cycles per second (direct current). This implies a drooping low-frequency response, for which the corresponding low-frequency square wave response is one with a downward tilt.

The conclusions drawn from the high-frequency square wave response appear to be inconsistent with the observations. The report indicates some overshoot, which would imply a rising high-frequency response, yet the report states that the response falls off sharply above about 20,000 cycles. Our measurements show that the response actually extends considerably beyond 20,000 cycles.

**REVIEWER'S COMMENT:** Since the AA-908 does not use a B+ smoothing choke, it must depend to some extent upon output tube balance to cancel residual hum. The DC balance control will consequently have some audible effect upon the hum level.

As inconsistent as certain observations may be, they were simply reported as observed. We have no explanation for the inconsistency.

## R & A Speakers

**SPECIFICATIONS** (furnished by manufacturer): a line of coaxial and wide-range loudspeakers. **MODEL 1251 "Dyad"**—a two-way reproducer consisting of a 12-in. soft-suspension woofer and a 5-in. cone tweeter mounted coaxially on a ribbed frame. **Frequency range:** 30 to 16,000 cps in suitable enclosure. **Cone resonance:** 50 cps. **Distribution:** 90° in all planes. **Power capacity:** 25 watts program. **Impedance:** 8 ohms. **Recommended crossover frequency:** 3,000 ohms. **Dimensions:** 12 in. diameter by 6½ deep, over-all. **Price:** \$39.95; crossover network, \$7.50. **MODEL 7120**—a 12-in. wide-range speaker. **Frequency range:** 40 to 14,500 cps in suitable enclosure. **Cone resonance:** 60 cps. **Power capacity:** 25 watts program. **Impedance:** 8 ohms. **Dimensions:** 12 in. diameter by 5¾ deep, over-all. **Price:** \$13.95. **MODEL 7100**—a 10-in. wide-range speaker. **Frequency response:** 50 to 14,500 cps. **Cone resonance:** 65 cps. **Power capacity:** 20 watts program. **Impedance:** 8 ohms. **Dimensions:** 10 in. diameter by 5 deep; over-all. **Price:** \$11.95. **MODEL 780**—an 8-in. wide-range speaker. **Frequency range:** 60 to 14,500 cps. **Cone resonance:** 80 cps. **Power capacity:** 15 watts program. **Impedance:** 8 ohms. **Dimensions:** 8 in. diameter by 4½ deep, over-all. **Price:** \$10.75. **DISTRIBUTOR:** Ercona Corp., 551 Fifth Ave., New York 17, N. Y.

The most ambitious of these units is the Model 1251 Dyad, a 12-inch coaxial speaker with a 5-inch cone tweeter. The woofer and tweeter are completely isolated, physically and electrically, and no crossover network is supplied with the speaker. A 3,000-cycle network is available at a slight additional cost.

The Dyad's instruction sheet includes details on the construction of a 6-cubic-foot bass reflex enclosure recommended for the Dyad and the Model 7120 speaker. One of these enclosures, ready-built, was supplied with the speakers, and tests on these units were conducted with them installed in that enclosure.

Mounted in that enclosure, the Dyad's frequency response below 1,000 cycles was essentially flat to about 200 cycles, judged by ear. Then there was a slow rise to about 4 db at 100 cycles. Response reached "normal" at 50 cycles, was still quite powerful at 40, and diminished rapidly at lower frequencies. Above 1,000 cycles, there was a very gradual rise to around 5,000, and a

rise to about 6 db above normal from 5,000 to 6,000 cycles . . . almost a step in the response. From there, output continued on this plateau approximately flat to 10,000 cycles and then dropped off fairly rapidly.

As might be expected from this, the Dyad's sound was very bright and forceful, with an emphatic bass end that tends to some extent to offset the brilliance of the highs. Because of the elevated upper- and lower-range response, the middle range sounds comparatively subdued, producing an unusual near-far effect.

Response of the 7120 speaker was somewhat similar to that of the Dyad, except that its bass end did not have quite the Dyad's range. The upper-end response started rising at around 500 cycles, and was audibly up about 7 db at 5,000 cycles. Response was maintained up to about 8,000 cycles, and then rolled off above that. In the cabinet supplied, the 7120 had much the same sonic flavor as the Dyad, with a slightly more controlled and linear bass end. Its upper range was, if anything, a little brighter than that of the Dyad.

The Model 7100, which is really getting into the low-price class for speakers, sounds surprisingly good to these ears. It uses the same magnet assembly as the other speakers, but has better bass transient response, possibly because of its lighter cone. Its rated low end is limited to around 55 cycles, and its high end has the familiar emphasis in the range between 3,000 and 9,000 cycles. But its improved definition and balance were, to me, compensation for the relatively restricted low-frequency end.

The 8-inch speaker, Model 780, has a \$10.75 price tag. Used in a small, properly adjusted bass-reflex enclosure, the 780 sounded bright, and produced surprisingly smooth and extended response to beyond 10,000 cycles, although it had what I judged to be too



*The Dyad 12-inch coaxial loudspeaker uses a cone-type tweeter assembly.*

little and too restricted a bass end for high-fidelity applications. This same speaker, however, was used in the Rogers corner horn system that was reported in TITH in March 1957, and in that enclosure it gave entirely different results. Its bass end was full and, while not as extended as that from some larger systems, was very well defined and musically balanced against the high end. In that system, the speaker faced upward, with its rear surface working into a folded horn, and its front radiation reflecting (with excellent dispersion) from an inverted wooden cone above the mouth of the speaker. The vertical mounting and wide dispersion angle produced a sweet, highly listenable sound that

*Continued on page 108*

## TESTED IN THE HOME

*Continued from page 107*

was excellently suited for small-to-medium listening rooms.  
—J.G.H.

**MANUFACTURER'S COMMENT:** It is our feeling that your comment on the decay above 10,000 cycles might better have been expressed in decibels per octave, since there is quite a bit of nice sound in the neighborhood of 15,000 cycles.

We would also like to point out a slight ambiguity in your statement about the 7120. You describe this as being "a little brighter" than the Dyad, yet mention that its high-frequency limit is 2,000 cycles lower than that of the Dyad.

The fact that the 780 performed so well in an alternate enclosure is to us perhaps an indication that the bass-reflex enclosure was not, as stated, "properly adjusted."

Of great importance, however, is the fact that during the last High Fidelity Shows the listening audiophile has been amazed at the performance of the R&A speakers and found the results to his liking.

**REVIEWER'S COMMENT:** Brightness or brilliance, as referred to in TITH reports, is mainly a matter of balance, and of contribution in the range between 2,000 and 5,000 cycles. It has practically nothing to do with high-frequency range.

### The Dynakit Preamplifier Kit

**SPECIFICATIONS** (furnished by manufacturer): a remote-powered preamplifier-control unit. **Frequency response:**  $\pm 0.5$  db, 6 to 60,000 cps with tone controls set for flat response; frequency response unaffected by volume control setting. **IM distortion:** below 0.1% at 1.5 volt output. **Transient performance:** passes 20 to 20,000-cps square waves without deformation or ringing, at any volume control setting. No overshoot or bounce on pulsed signals. Instantaneous overload recovery. **Hum and noise:** between 70 and 74 db below 10 mv phono input signal. **Gain:** phono input, 54 db @ 1,000 cps; high-level inputs, 20 db. **Inputs:** low- or high-level Phono, Radio, TV, and Special (low level from tape head, microphone, or second magnetic phono) are selectable at function switch; Tape input selectable at front-panel A-B monitor switch. **Controls:** combined function selector and equalization (Phono LP, 78, RIAA; Radio; TV; Special); tape monitor switch (Tape, Input); bass ( $\pm 20$  db @ 20 cps); treble ( $\pm 14$  db @ 20,000 cps); combined volume or loudness control and AC power switch; loudness off-on switch; rear-of-chassis hum balance control. **Outputs:** low impedance to main amplifier; low impedance from phono preamplifier to tape recorder; impedance to tape recorder when feeding from other inputs depends upon impedance of input source. DC heater supply on all stages. Four AC outlets; two switched, two unswitched. **Tubes:** 2—12AX7. Selenium rectifier. **Dimensions:** 12 in. wide by 6 deep by 2 $\frac{1}{2}$  high, excluding 1-in. control knobs. **Price:** \$34.95, with bone white or charcoal brown case. **MANUFACTURER:** Dyna Co., 617 N. 41st St., Philadelphia 4, Pa.

This is a remote-powered preamplifier-control unit kit using two 12AX7 tubes in a circuit embodying what appear to be some truly original design innovations.

One 12AX7 is used in the preamplifier stage, with conventional feedback equalization for bass boost and treble rolloff. The unusual aspect of the design is its second feedback loop, which minimizes the distortion that frequently appears in the extreme bass range, where the equalization feedback becomes ineffective. At the same time, the secondary feedback loop affects a further reduction in middle- and upper-range distortion. There are three low-level inputs. Two of these are for high- and low-level magnetic cartridges, while the third (which is selectable at the function switch) is a Special input which can be wired (according to instructions supplied) to provide flat response for a microphone, RIAA equalization for a second magnetic pickup, or NARTB equalization for a tape playback head. The main phono channel is assigned three positions on the function selector switch, giving LP, 78, or RIAA equalization characteristics. All positions provide 500-cycle turnover with the appropriate low-end characteristics, and the 78 position gives a measured 4 db of rolloff at 10,000 cycles. Equaliza-

tion was found to be extremely accurate at all settings.

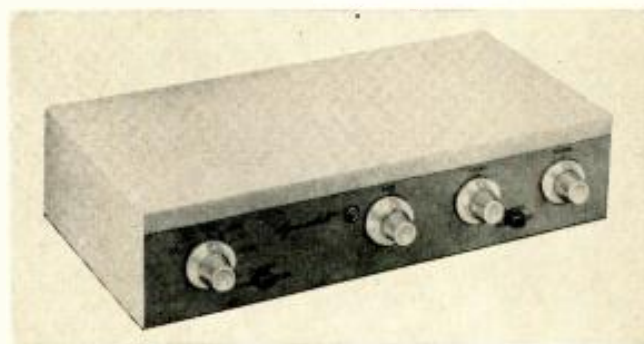
There are no input level-set controls, so if the Dynakit's loudness control is to be used (it can be switched out if desired), the input source should have its own output level control. Too high an input level, although it cannot overload the inputs under any operating conditions, will cause the loudness control to be overly effective. A tape output connection from the Dynakit is taken off directly ahead of the volume control, so the impedance of this tape output will be at medium impedance. When taping from the phono preamp, however, the output impedance is low enough to allow up to 25 feet of interconnecting cable without audible loss of highs.

The Dynakit's tape input connects to the front-panel Monitor switch, which allows a three-headed recorder to be monitored from its playback channel. This, I think, is a necessity to anyone owning such a recorder, although the monitor input will serve equally well as the input selector for any other kind of recorder.

Tone control circuitry is a feedback design which, like the popular Baxandall circuit, affects only the frequency extremes at intermediate control settings. In the Dynakit circuit, the feedback loop surrounds both tube stages, and the signal itself is not routed through the high-resistance feedback loop. The result is very low distortion and remarkably extended high-frequency response. The main output from the Dynakit comes directly from this tone control stage, at an impedance similar to that of the preamplifier stage. Not more than 25 ft. of shielded cable should be connected to the main output jack, if the unit's high-frequency specification is to be met.

Supply voltages must be obtained from an external source of 6.3 v AC and 200 to 400 v DC, at .75 amps and 4 ma respectively. A rectifier in the preamp converts the heater supply to DC, for minimum hum, and a balancing control is included for final trimming up of the hum level. The preamp itself must be plugged into a wall AC outlet, and other components in the system plugged into the preamp's own AC outlets, in order to achieve power control by the preamp's AC on-off switch.

Construction of the kit was simple and straightforward, partly because of its clearly written and unam-

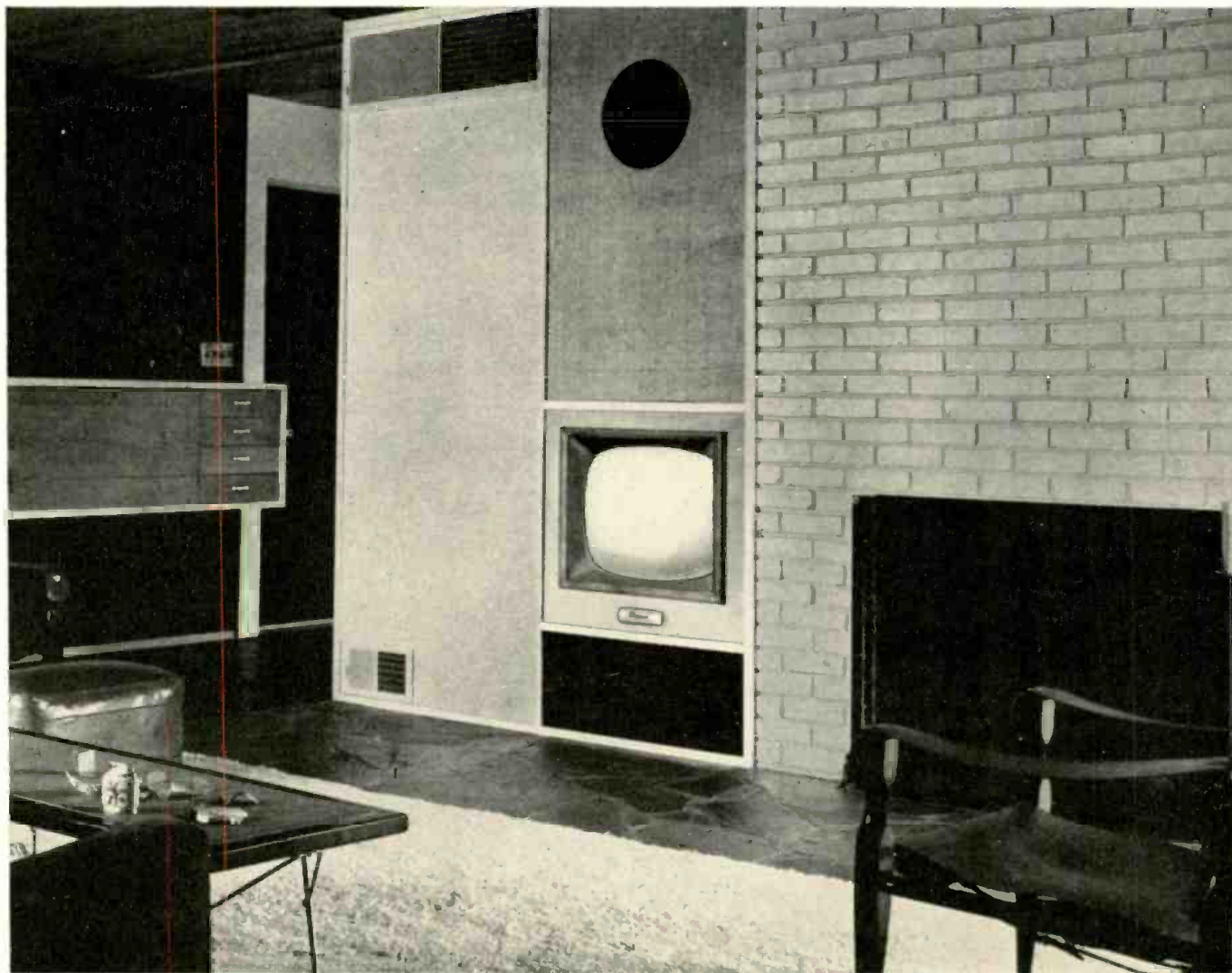


*The Dynakit preamplifier in its case.*

biguous instruction manual and partly because about half of the wiring is already completed on the preassembled printed circuit board supplied with the kit. Even the shielded output cable is prewired, with molded RETMA plugs at both ends.

The whole construction job took me a little less than six hours from carton to chassis cover, and only two minor complications were encountered. First, the in-

*Continued on page 110*



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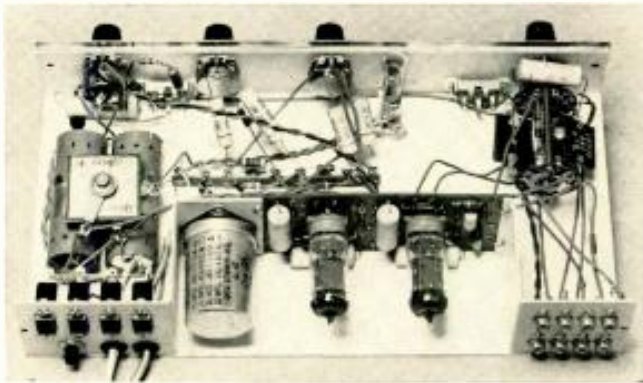
## TESTED IN THE HOME

*Continued from page 108*

struction stating that the leads from the capacitor underneath the volume loudness control should be kept away from other wiring is an understatement. These leads must be kept well away from the AC leads going to the power switch, and the AC leads should in addition be dressed away from the capacitor. Failure to do both can raise the preamp's hum level to where it is faintly audible in a quiet room.

Second, the installation of the front panel escutcheon required some care to prevent binding on the slide switches. Make sure the switches are clear before tightening the escutcheon panel in place.

As far as I could establish, our completed preamp exceeded its specifications in all respects. From the phono input to the main output, I couldn't get any IM distortion reading at all on our workbench equipment,



*Interior view of the completed preamp.*

up to 0.75 volt output. Square waves came through high-level inputs without visible deformation from 20 to 20,000 cycles. The ability of a preamp to pass square waves is a test of, among other things, its transient response; the Dynakit's facility in this respect is reflected in its over-all transparency and noticeable solidity of bass reproduction.

Sonically, the Dynakit is quite impossible to describe because it has no sound of its own. For example, in tests with original tapes played on a professional tape recorder, and connected either directly into my power amplifier or through the Dynakit control unit, I could not tell any difference between the two connections. The control unit did not degrade the sound at all, and this is as nearly perfect performance as anyone can ask. The same was true for phonograph reproduction, as far as it was possible for me to make such a comparison.

The tone controls handled smoothly, and proved unusually effective in correcting for many of the deficiencies in records and transducers. The loudness control, with input levels adjusted properly, was able to maintain correct balance through a very wide range of volume levels.

This preamplifier is not one which must be evaluated in terms of its moderate cost. The fact that it is available for under \$35 as an easily constructed kit is just an additional attraction.—J.G.H.

**MANUFACTURER'S COMMENT:** One of the most important attributes of the Dynakit preamplifier is one which the reviewer could not observe in a short-run trial. This is the permanence of its performance characteristics. Since the kit uses such premium components as long-life capacitors, low-noise resistors, and close-tolerance parts, all conservatively rated, its performance characteristics should remain substantially unchanged for a number of years.

## Garrard Transcription Pickup Arm

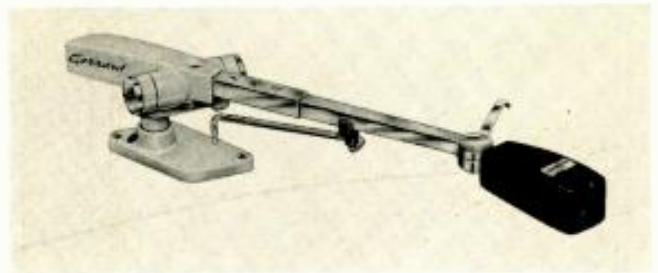
**DESCRIPTION** (furnished by manufacturer): a fully adjustable pickup arm that records up to 16 in. diameter. Combines best features of static balance, spring loading, and viscous damping. Spring-loaded cone-face ball bearing vertical pivots. **Lateral pivot:** thrust-type ball bearing race and sleeve. **Counterweight:** combined rear weight and dual counterbalancing springs. **Cartridge shell:** detachable from arm; accepts any standard pickup cartridge. **Offset angle:** adjustable from 0° to 45°. **Price:** \$24.50. **DISTRIBUTOR:** Garrard Sales Corp., 80 Shore Rd., Port Washington, N. Y.

Problem: how do you go about designing a pickup arm that embodies simultaneously nearly everyone's conflicting ideas about offset angle, arm length, stylus force, arm height, and bearing damping or lack thereof? Easy; you start out with the few basic premises on which there is little disagreement . . . freedom of bearing movement, lack of spurious resonances, etc. . . and then you make everything else adjustable.

This is one of those rare devices of which it may be said that if it doesn't suit your needs it's probably your own fault. If it doesn't have the offset angle you want, then you haven't adjusted the offset angle to suit your requirements. If it is too long to fit on your motor board, or too short to clear the edge of a 16-inch disc, then you have neglected to set the arm length according to the instructions.

This is the only arm I ever saw that came complete with a 16-page instruction booklet, as well as a cutout template for the arm base (which calls for a vaguely ovoid-shaped hole about 2 inches long), an arm height and length template, and an alignment protractor for setting the arm's offset angle to give the recommended tangency.

Installation of the TPA-10 is a ritual that need not be—and indeed won't be—described here; it took Garrard almost 16 pages to describe it. Suffice it to say that if you follow the instructions you won't encounter any problems and you will end up with a transcription arm of exactly the right height, length, and tangency to suit your specific needs. If you want viscous damping on the vertical bearings, you add some of the sticky material supplied in a little tube. Actually, I fail to see why no provision was made for damping the lateral bearings, too; it might have reduced the slight hump that was detected at the extreme low end when I measured the



*The versatile TPA-10 transcription arm.*

output of two different cartridges mounted in the TPA-10.

Another thing I would like to have seen is a different type of arm rest. The extended rod used on this serves its purpose well enough, but when one goes to depress the button on top of a turnaround cartridge the arm gives slightly . . . a mildly disconcerting sensation.

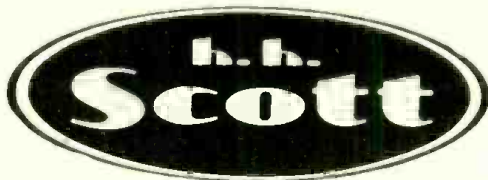
The Garrard TPA-10 appears capable of accepting practically any cartridge that does not specifically require its own nonstandard arm, and its freedom of horizontal motion is adequate for all the high-quality magnetics I tried in it. This is really a fine job for a very attractive price.—J.G.H.



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The H. H. Scott 330c Stereo tuner is shown below in a Stereo system with two H. H. Scott 99 complete amplifiers

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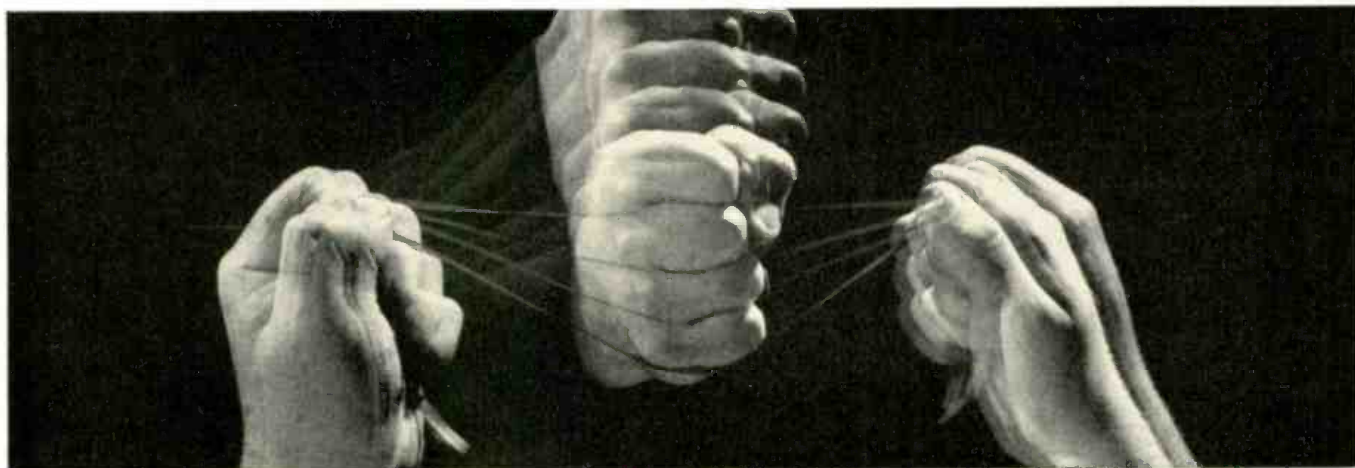
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# A Hi-Fi Primer

by John H. Newitt

THE PREVIOUS ARTICLE *paved the way for the present one, describing some of the fundamental physical phenomena which control loudspeaker action. In this article, we will show how these principles are put to work to overcome the very serious limitations that mechanical devices have in reproducing sound waves over the audio frequency range.*

THE FIRST LIMITATIONS we should acquaint ourselves with are those of the loudspeaker structure. It is relatively easy to picture the voice coil moving back and forth in the magnetic air gap (the annular slot) and pushing the diaphragm back and forth as it does so. Suppose, however, we gradually go to a higher and higher driving frequency. Will the diaphragm then follow the voice coil? The answer is no, of course, since with a light diaphragm we also have some flexibility; at some high frequency the voice coil can move back and forth before the far end of the diaphragm has a chance completely to follow this motion. As we go still higher in frequency, the outer portions of the diaphragm follow the voice coil even less, until at some high frequency most of the sound is emitted solely from the voice-coil structure itself.

The diaphragm thus acts to decouple itself from the voice coil at high frequencies, with two effects on fidelity: first, the output from the loudspeaker will tend to decrease, since at the higher frequencies less and less of the available diaphragm surface is radiating sound; second, when the diaphragm is operating under such conditions, distortion of the diaphragm surface is obviously taking place. The diaphragm distortion that occurs is commonly referred to as *breakup*, because the diaphragm at and above such a point in the frequency range is breaking into two or more modes of oscillation. This nonlinear condition will give rise to IM (intermodulation distortion) on the diaphragm of the speaker itself.

We have previously agreed that the natural resonant point of the speaker should be avoided in operation (unless sufficient damping can be provided). There are additional resonances in most speakers, although these are minor in respect to the natural resonant point. At high frequencies, with the voice coil exerting very little control over the outer extremities of the diaphragm, it is quite possible that the edge compliance can go into resonance with some of the diaphragm mass and thus form a second resonance point (called edge resonance). This effect, however, would take place only at high frequencies, and would thus be well removed in fre-

quency from the major resonance of the loudspeaker.

To avoid the deleterious consequences of breakup and edge resonance it is only necessary to confine the speaker to operation below the frequencies at which these disturbing effects occur. Since breakup takes place at 2,000 cycles or less with most woofers (in many speakers it is far less than 2,000 cycles), we will certainly need an extra reproducer for the remainder of the range if we wish to avoid such effects completely. Some full-range loudspeakers resist breakup to a great degree by various diaphragm stiffening techniques such as extra corrugations, special shaping, or other special treatment of the cone. These full-range speakers are a worthy compromise but they are not wholly successful in avoiding breakup and should not be compared to the better multiple reproducer systems which avoid the difficulty entirely.

The need for a tweeter unit is now quite evident. Next question: how do tweeter loudspeakers avoid breakup and edge resonance? To begin with, a tweeter does not have to operate over the low-frequency audio range. This is a big help because it eliminates many weight and compliance problems that are associated with low-frequency sound production. This being the case, we can settle for a small diaphragm. A stiffly suspended small diaphragm would have a resonant frequency within the lower audio range, but this does no harm if we are to use the tweeter only in a higher range. We must, in such a case, take steps to prevent the tweeter from getting any low-frequency energy. (Conversely, of course, we do not want to attempt to involve the woofer in high frequencies.) Crossover filter networks are used for such service; they divide the amplifier output so that each reproducer unit is excited only by the frequencies it can best handle.

A tweeter patterned strictly after the cone-woofer design would have all the basic woofer difficulties; they would simply occur within a higher frequency range. There are a few direct-radiator tweeters on the market which have been designed to minimize these disadvantages. Some of these have limited range or output power, however, so horn tweeters are often used instead.

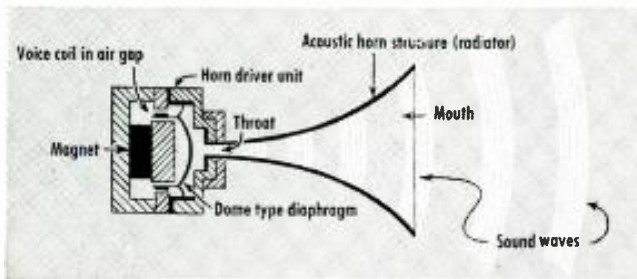


Fig. 1. Physical size of a horn-tweeter diaphragm can be made very small, to increase efficiency and prevent driver breakup.

A very small diaphragm can be used as a tweeter horn-driving source. If this diaphragm is placed in the throat of a horn-shaped structure, such as that shown in Fig. 1, the transformation from the small physical diaphragm area to the large radiating surface at the horn mouth will be purely acoustical and not mechanical. The idea of such an *acoustic coupler* is not new; it has been widely used for years in many musical instruments. The mouth of the horn structure acts just like a speaker diaphragm so far as the room is concerned, because it is capable of disturbing a large amount of air; but, since it isn't actually a diaphragm, of course, it is not subject to breakup and edge resonance effects.

With a horn type of tweeter we can obviously utilize a stiffer compliance (since large excursions are not required). And while the diaphragm must be light, it can be held to such a small size when used as a horn driver that it can also be made very rigid (to resist breakup). Materials such as phenolic plastic and aluminum are very often used for horn-tweeter diaphragms, so the tweeter's freedom from spurious resonances can be almost entirely dependent upon its horn design.

One of the common difficulties of horn-type tweeters is an effect known as *acoustic cancellation*. This takes place in the horn structure itself, not the loudspeaker part of the tweeter unit. It is caused by some of the sound energy cancelling itself out at certain frequencies. This is a basic characteristic of the horn structure and does not warrant a full discussion here. It may be said, however, that cancellation occurs when sound arrives at the horn throat entrance at different times from different parts of the driver diaphragm. This effect can be greatly suppressed by the use of acoustic plugs (Fig. 2B) which serve to equalize arrival paths and prevent cancellation. These plugs are located in the throat area and, when properly designed, they are quite effective.

It is true, however, that horn tweeters in general have a characteristically variable output over their range of operation. Even with the very best horn tweeters we should not expect to see a completely smooth frequency-response curve, since the horn-tweeter problem is not simple by any means. You have to be especially careful

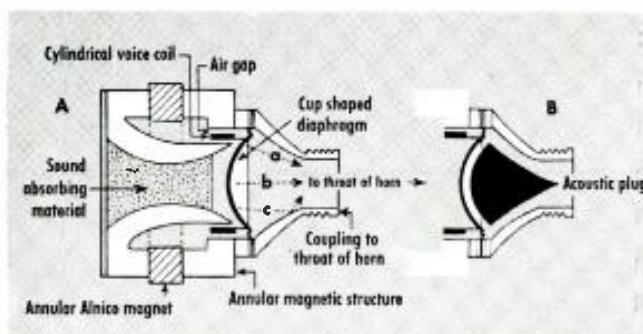


Fig. 2. Reflections within space between diaphragm and horn throat produce peaky response. A plug minimizes reflections.

when buying inexpensive tweeters, for some of them, despite the claims, are practically worthless as high-frequency reproducers. Confirmation of this may be found in some of the substandard hi-fi systems, wherein disconnecting the tweeter will effect an improvement in listening pleasure.

Many tweeter design problems are eliminated in a radically new development called the electrostatic loudspeaker. The idea behind this type of loudspeaker is old, but only in recent years have materials been available that have made its development practical. The electrostatic speaker is diagramed in Fig. 3. Here it will be seen that a diaphragm is driven by the electrostatic effect of small parallel wires that are located on either side of the diaphragm. Several distinct advantages are realized with such a construction. First, a large radiating area can be used, so that it isn't necessary to use a horn. Breakup is not a problem, since the whole diaphragm surface is driven uniformly, instead of being driven at a single point as is the case with the dynamic speaker. Second, a very thin, light diaphragm can be employed. The diaphragm can be thin because you don't have to worry about breakup; it can be light both because it is thin and because there is no heavy voice-coil structure to move along with it.

The opposing sets of wires must be close to the diaphragm for decent efficiency, so the diaphragm is restricted in its amplitude of excursion. But a limited excursion is perfectly acceptable at high frequencies. It would seem, therefore, that while the electrostatic speaker is not very well suited to economical woofer service, it is ideal as a tweeter.

An electrostatic field is set up between the two sets of wires in an electrostatic speaker just as a magnetic field is set up across the pole faces in the voice-coil area of the dynamic speaker. In the case of the electrostatic speaker, however, a power supply is needed to furnish the field because there is no electrostatic equivalent to the permanent magnet which creates the field in the dynamic speaker.

It is a basic characteristic of many transducers to produce nonlinear response. This means that they are *inherently* productive of distortion. The use of a *field* in both the dynamic and the electrostatic speakers acts to overcome this inherent difficulty, by causing the incoming signal to react against a homogenous force. The linearity (freedom from distortion) in these devices therefore depends heavily upon the quality (homogeneity) of the field. In either category, inferior units will result if an inhomogenous field is produced. In many instances, an inhomogenous field can be traced to some cost-cutting in production or design. Examples: an undersized magnet in a dynamic speaker; bad wire-spacing in an electrostatic.

For best results not only must the proper *kind* of loudspeaker units be selected, but the specific ones selected must be of a high standard of quality and compatible so far as acoustical output (crossover frequency and acoustic efficiency) are concerned.

In economy-priced hi-fi systems, full-range single-cone speakers are usually used. With such speakers, a compromise is usually worked out so that virtually the full audio range is produced from a single loudspeaker structure. There are several ways in which this can be done. A particular shaping of the cone does much to make breakup smoother and to extend the high-frequency response of this class of speaker. It will be noted that the diaphragm of these speakers breaks sharply away from the purely conical shape and tends to flatten out

Continued on page 116

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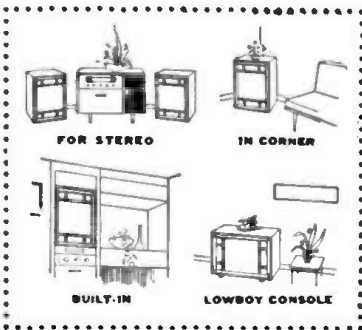
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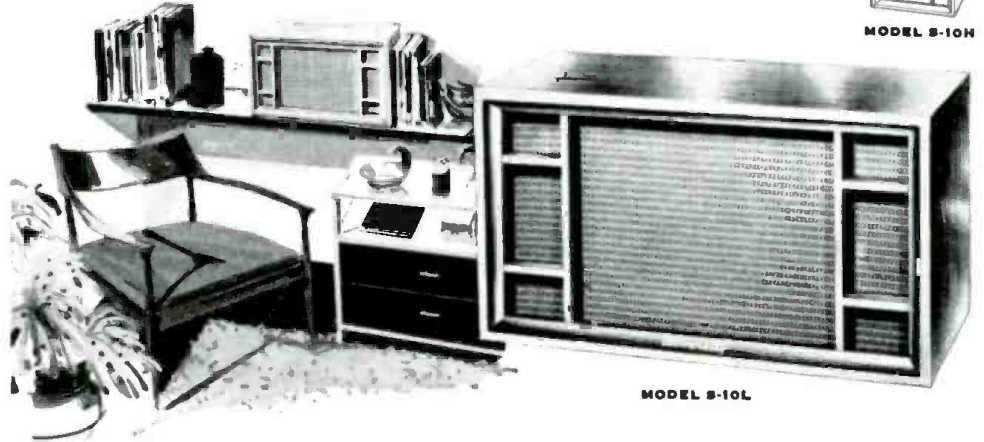
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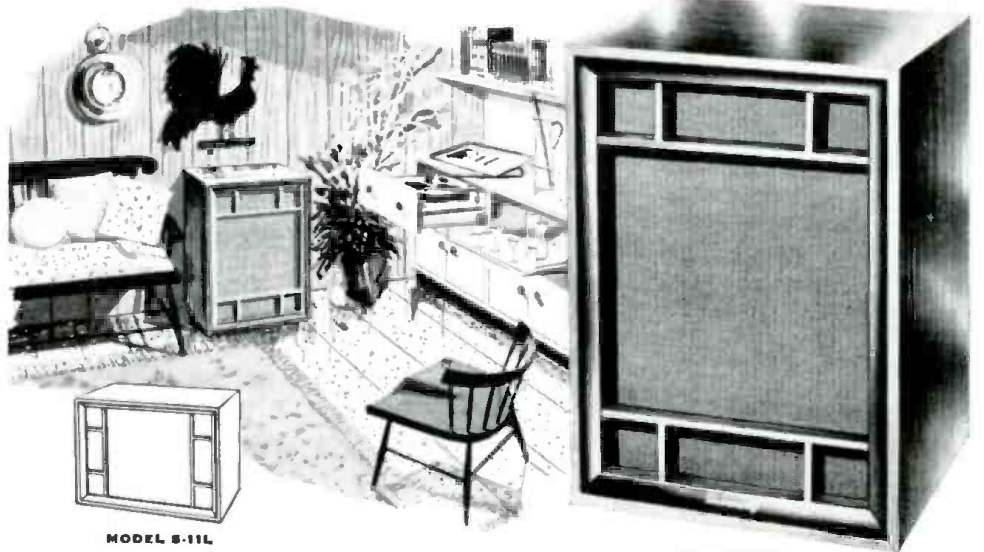
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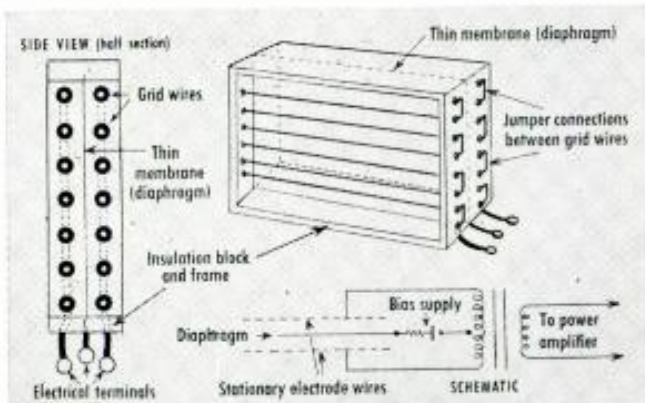


Fig. 3. High-quality electrostatic speaker has a thin plastic diaphragm suspended between two wire grids. Push-pull signal is applied to grids, producing a uniform force on diaphragm.

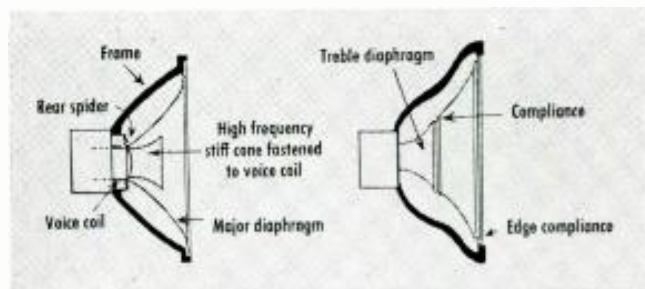


Fig. 4. Two methods of extending response of a single-voice-coil speaker. A: another small cone is fastened at center. B: central section of cone becomes decoupled at high frequencies.

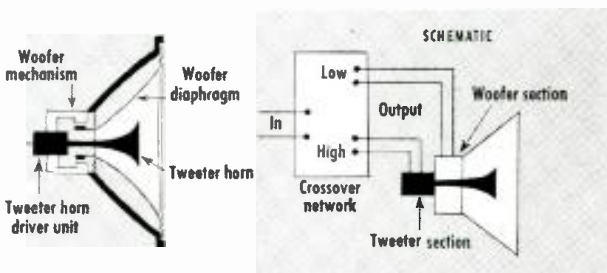


Fig. 5. A true coaxial speaker has individual voice coils for low- and high-frequency diaphragms. Signals are routed to the proper section by an electrical filter, or crossover network.



Fig. 6. Tweeter horns capable of reproducing down to 600 or 800 cycles are too large for use in coaxial units. Therefore, crossover in coaxials is often above cone-breakup frequency.

toward the outer suspension. This improves the over-all response, in addition to utilizing more effective cone area as the device is operated in the higher end of the audio range. Breakup, and minor and major resonance effects are not completely avoided with such speakers, but normal speaker performance is greatly extended and improved on, with the result that reasonably good response over the entire range of operation is forthcoming. If a regular deep conical diaphragm were employed, the frequency response would be limited to a few thousand cycles, since very little if any high-frequency energy would get out of the cone apex area.

There are other means by which full-range reproduction can be obtained from a single structure. Since the voice-coil structure is virtually the only source of high frequency radiation in the full-range unit, it has become common practice to make large voice-coil structures and equip these structures with dome-type radiators—of plastic or aluminum—or small stiff cones, disassociated from the bulk of the big bass cones surrounding them. (See Fig. 4.) Obviously a dome will radiate more energy at high frequencies than the voice coil could by itself. The dome or cone radiator, being sufficiently stiff and rigidly attached (inboard) to the voice coil must, unlike the flexible (outboard) diaphragm, move with the voice coil and will radiate whenever the voice coil is in motion.

When a small auxiliary cone is used as a voice-coil radiator in place of a dome, the cone is usually made small and stiff enough so that it does not require a support at its outer edge. The purpose of either the dome or the cone is essentially to produce a decent surface for high-frequency radiation and to get the radiation free from the apex area of the major diaphragm.

When at high frequencies the voice coil is the sole source of radiation, the major diaphragm is standing still and, being coupled, can act to retard the movement of the voice coil unless special means are provided to decouple it. Some full-range speakers are so arranged that at high frequencies a decoupling compliance comes into play between the major cone and the voice coil structure, as shown in Fig. 4. In this manner, the voice coil is free to move as if the large cone were not present. The latter thus does not appreciably restrict the voice-coil action, and more high-frequency energy can be radiated. This type of speaker is said to employ a "mechanical" crossover system, since the separation of the high frequencies and low frequencies is made on the basis of mechanical division in the speaker system rather than by electrical division at the output of the amplifier.

Other forms of the full-range speaker are the well-known woofer-tweeter coaxial types; these units consist basically of separate woofer and tweeter units which have been mechanically combined on a single frame, as shown in Fig. 5. Only the best of these units are acceptable, and even the better ones have been forced into some design compromises in order to cover the complete audio range. Basically, the problem centers around finding a tweeter that will reach down, so to speak, to the woofer breakup frequency and which still won't be big enough to constitute an obstruction to the woofer. High-frequency tweeters (1,500 to 2,000 cycles and up) may be very small, but then their response begins drooping well above the woofer breakup point. Low-frequency tweeters which operate down to 600 or 800 cycles or so are too large to employ in coaxial arrangements. While some of the better coaxial units are good, they often involve a disproportionate expense for the quality; equivalent results can often be obtained at lower cost by employing separate woofer and tweeter units such as those shown in Fig. 6. The main advantage of the expensive coaxial unit is that it saves space.

## AUDIO FORUM

### Amplifier Sensitivity and Power

SIR:

Recently I traded in my old 12-watt home-built amplifier for a new 50-watt amplifier kit. Now I find that I cannot get as much volume from my system as I got before.

Since the new amplifier is rated at over four times the power of my old one, I cannot see why it should not be at least twice as loud. Yet with the volume control turned all the way up, I can only get about as much volume from it as I got from the old one at the  $\frac{3}{4}$  volume control setting. A friend of mine tested the new amplifier, and it seemed to be meeting all of its specifications, including its power rating. Yet the thing still has less volume than the old one did.

I think I got gypped, somehow, but I want to make sure before I compose an offensive letter to the maker of my new amplifier.

Rudolph Gansz  
Los Angeles, Calif.

*You didn't get gypped; your new amplifier is just less sensitive than your old one.*

*As long as an amplifier is operated at below its rated power output capacity, any increase in the voltage fed into it will produce a corresponding increase in power from it. As the input voltage is increased, the output will increase until this reaches the amplifier's output capacity, at which point overload will occur. Beyond this point, the amplifier simply cannot deliver any more power. Further increases in the input voltage will simply increase the distortion that the overloading amplifier is adding to the signal.*

*An amplifier's power rating, however, has nothing to do with the amount of voltage that must be fed into it to drive it to its full output capacity. This is purely a matter of the amplifier's gain or sensitivity. For instance, consider two power amplifiers, both of which are capable of producing 10 watts output. The first unit may require 1.5 volts input to drive it to 10 watts output, whereas the other may need only 0.5 volts input to produce the same output power. If the associated preamplifier cannot deliver more than 1 volt to the amplifier, it will be easily able to elicit*

*10 watts from the power amplifier that requires 0.5 volts input, but its drive to the other amplifier will fall short of its 1.5-volt input requirement. Consequently, the second amplifier cannot be driven to full output by that preamplifier. In order to do so, the preamplifier's gain must be increased (either by a design modification or by the simple expedient of advancing its volume or input level-set control setting), or the signal level into the preamplifier must be increased (by using a higher-output pickup or tuner, or by using a voltage step-up transformer between the input source and the preamplifier).*

*It should be emphasized that amplifier sensitivity is not a quality rating, like distortion or frequency response. It is simply a performance characteristic, like AC power consumption or loudspeaker impedance. The only thing to watch out for when interpreting a sensitivity rating is the ability of the preamplifier to deliver the requisite voltage when fed by inputs of a certain intensity.*

### Groove Skipping

SIR:

I have several LP discs on which my pickup gets locked in a groove, repeating the same passage over and over and over until I am tempted to take the whole infernal mess and lob it into the garbage can.

These records have done this ever since I bought them, and two of them are replacements that my long-suffering dealer gave me for others that skipped grooves. Is this the fault of the pickup, the record player, or the records themselves, some of which seem to be very loudly recorded?

Stephen L. Warner  
Brookline, Mass.

*Groove skipping is usually caused by a worn or damaged playback stylus. Other possible causes are inadequate tracking force or lack of compliance in the pickup cartridge, acoustic feedback between the loudspeaker and record player, or binding in the horizontal bearings of the pickup arm. Some records have been overcut to the point where the wall between adjacent grooves will break down with*

*Continued on next page*



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YOU OFTEN HEAR CLAIMS of loudspeaker response "from 16 to 20,000 cycles". Even if this were practicable it would not, of itself, mean accurate reproduction. For full range is only one qualification of a high fidelity system.

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It is true that exaggerated "presence" effects are often breathtaking — but they are not fidelity. Breathtaking effects should be left to the recording artists — not to the reproducing equipment.

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## AUDIO FORUM

Continued from preceding page

a single playing, but such records are few and far between. The chances of owning "several" of them are pretty remote.

### Amplifier Static

SIR:

Ever since I built my Knight 20-watt kit amplifier I have been bothered by intermittent bursts of static from it.

I have tried replacing its three miniature tubes, but to no avail. Can you come up with any other suggestions?

Joe Partlow  
Portsmouth, Ohio

If you have ruled out the possibility of a defective tube, including those in the later stages, the most likely cause of the crackling noises you hear from your Knight kit is an imperfectly soldered connection.

To locate this, open up the chassis, turn on the power, and then use an insulated object to push and prod each of the wires and components, near their soldered connections. The faulty connection will act up when you touch one of the leads going to it, and it can then be touched up with the soldering iron.

### Tape Preamplifiers

SIR:

I plan to add to my system a basic tape deck for the purpose of recording off the air and from discs. I do not intend to purchase recorded tapes.

Will I need a special preamp and recording amplifier for the tape deck, or can I use my phono preamplifier to obtain the necessary preamplification and equalization? Tapes I record myself won't require NARTB equalization. If I do need a special tape preamp, perhaps you can explain the reason to me.

Chester F. Turk  
Elizabeth, N. J.

There are several reasons why you will need a special tape record and playback amplifier for use with your tape deck.

First, a tape recording amplifier must provide an ultrasonic bias tone which must be mixed with the signal in order to produce noiseless, distortionless recordings. This tone is generated by a special oscillator section in every tape recording amplifier.

Second, a signal being recorded on tape requires high-frequency boost



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of an amount and sharpness that a standard phono control unit cannot provide. The special recording equalizer is also included in any tape recording amplifier.

Third, the playback equalization that is needed to obtain flat response from a tape calls for no treble rolloff, and for bass boost at a constant rate below 800 to 3,000 cycles (depending upon the tape head and running speed used). A standard phono pre-amplifier cannot usually give a sufficiently high bass turnover point, nor can it provide enough amplification below this turnover to maintain bass equalization to below 100 cycles or so. Consequently, a special tape playback preamplifier is required, even if the tapes that are to be played are not recorded to the NARTB tape characteristic.

#### Fringe-Area FM Antennas

Sir:

What is the best type of FM antenna to use in a decidedly weak signal-strength location?

H. C. Dunbar  
 Damascus, Va.

For extreme fringe area FM reception, a unidirectional Yagi antenna designed to cover only the FM band, or only a single station within that band, will give you maximum pickup sensitivity. Since a Yagi antenna's maximum sensitivity is in the direction in which it is aimed, it should generally be used with a rotator.

#### Amplifier Damping Factor

Sir:

What is damping factor, and what is its effect on a loudspeaker?

I have an amplifier with a damping factor of 24. What does this mean, and how are the speakers to which I connect my amplifier affected?

Richard I. Lees, D.D.S.  
 New York, N. Y.

The damping factor of an amplifier is defined as the result of dividing its nominal output impedance by its effective output impedance. The nominal output impedance is the load impedance into which the amplifier is designed to operate—4, 8, or 16 ohms. The effective output impedance is the measure of the amplifier's effect on signals coming back to it from the loudspeaker.

A loudspeaker responds with motion when fed by an electrical impulse. This also works in reverse; if

Continued on next page

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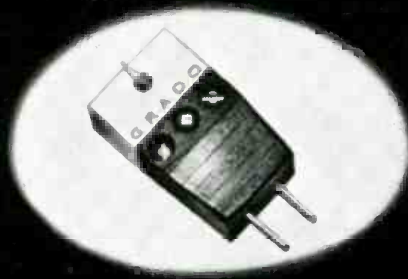
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## AUDIO FORUM

Continued from preceding page

the speaker's cone moves, an electrical impulse is generated. A single electrical impulse coming through the amplifier is applied to the speaker and creates a single motional impulse. However, since the speaker cone has a certain amount of inertia and compliance, it will normally tend to resonate . . . or travel through several diminishing cycles of vibration . . . before it comes to rest after its initial impulse. These spurious cone movements generate electrical impulses in the speaker, and these travel back to the amplifier. If the amplifier's effective output impedance is very low, it will tend to short-circuit the impulses travelling back from the speaker, so the speaker's spurious movements are suppressed or damped out.

A damping factor of 24, which is very high, means that the effective impedance from the 8-ohm tap (for instance) will be  $\frac{1}{3}$  of an ohm.

The audible effect of high damping factor on a loudspeaker is a reduction in boominess, a tightening and slight thinning of the bass, and an improvement in the detail of reproduced bass tones. Damping has little or no effect on middle- or high-frequency tones.

### Microphonics

SIR:

Maybe I should be consulting a doctor instead of "Audio Forum," but perhaps you can help me after all.

Whenever I listen to my high-fidelity system I keep hearing a ringing sound in my ears. The ringing seems to increase during loudly recorded passages and particularly during sections containing many high frequencies and fast tempos. When the music comes to an end, the ringing does not stop immediately, but gradually dies away.

Is this defect in me or in my hi-fi equipment?

Blair J. Collett  
 San Mateo, Calif.

Your description of the ringing noise you hear when listening to your system suggests that the culprit is your equipment, rather than you. What you hear is probably a microphonic tube in your amplifier, that is being set into vibration by certain tones coming from the speaker.

To check this, turn the volume control on your amplifier to a high setting, tap the amplifier's knobs and chassis with your knuckles, and listen for the ringing noise from your speaker. If the ringing occurs, switch the input selector to TV or Tuner and

see whether or not this stops the ringing. If it does, the phono preamplifier tube is the offender; if not, it is a later tube in the circuit.

If ringing cannot be induced by jarring the amplifier, the trouble may be the result of a resonance of the pickup arm.

If still puzzled, you might investigate the possibility that some item of furniture in your listening room (perhaps a vase) is being set into resonance by certain reproduced tones. Try to recognize the pitch of the ringing sound, and then wander around the room, tapping one object after another, until you find one that rings with the same pitch. If you find such an object, it is probably the cause of your trouble.

### Loudspeaker Power Consumption

SIR:

Does a second loudspeaker connected to an amplifier increase its consumption of house current?

W. F. Lowe  
Jersey City, N. J.

When a second loudspeaker is connected in series with or in parallel with an existing one, the amplifier's power output is simply divided between them. The total output remains

the same, but the output going to each speaker will be a fraction of the total power output.

The AC house supply consumed by an amplifier will increase slightly, but only very slightly, when the amplifier is being driven (by the preamplifier) to or near its maximum output capability. But the power that it consumes has nothing to do with the load connected to its output.

### Ringling Interference

SIR:

I am bothered by an irregular bell-like ringing noise that is audible only through the phono channel of my system.

This is particularly annoying during softly recorded passages, at which time I am able to detect a definite rhythmic pattern to the noise. It sounds almost mechanical, being a sort of brrr, brrr, brrr, with a metallic ringing quality.

I have tried changing input tubes, but this does not seem to be a simple case of microphonics. What can I try now?

Stephen C. Pock  
Milford, Conn.

The noise you have described sounds like the result of a resonant condition between your turntable, arm, and cartridge.

Check it as follows: Unplug your phono from the preamplifier, turn the volume to its usual setting, start the turntable revolving, and listen for the noise. If you still hear it, it is probably a microphonic tube in the control unit. If you are able to stop the sound now by switching the preamp to one of the unused high-level (TV or Radio) inputs, the preamplifier tube is the offender, and should be replaced. If the noise is audible regardless of what input is being selected, a later-stage tube is the offender.

If the sound is heard only when the phono pickup is connected and is playing a record, try stopping the turntable, place the pickup on a record, and gently tap the arm with your fingernail at a point atop the horizontal pivot (the pivot around which the arm swings across the record). If tapping the arm produces a sound having the same pitch as the ringing noise you hear, the cause is a resonant condition in the arm or cartridge; one or the other should be replaced with a different type.

If the noise is heard only when the turntable motor is running, you may have to replace either the turntable or the pickup arm with a different type.

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## AMERICAN MUSIC

*Continued from page 35*

to contemporary American music, there are a pair of charges sometimes brought against Hanson: that the repertoire of the Eastman-Rochester includes rather a lot of works by people who have been at Eastman, either as students or as faculty, and secondly, that it includes very little experimental music.

Hanson brightens at the first charge with a wicked, Mephistophelian twinkle. When, he explains, a school has by far the largest department of composition in America, it is not at all unnatural that at one time or another it should attract a good many of the people likeliest, in subsequent years, to compose American music. To avoid Eastman names in building a repertoire would be almost impossible.

As to experimental music, he claims a completely open mind, but he has a theory about it. There are more kinds of music than one. There is music written to be played for the public and music written to be put in the library, for the instruction and stimulation of students and professionals. People who write the latter, he says, shouldn't complain because it isn't mistaken for the former. No one mistakes dictionaries for novels.

He considers himself (in this context) lexicographer as well as novelist. Part of the reason he has not composed a major work since his Fifth Symphony (1954) is that he has been finishing a book, which he hopes will come out this spring. It is a sort of dictionary of musical rhetoric, offering among other things a chart of all usable tonal combinations implied by the musical alphabet of Western civilization, up to and including the duodecatic.

"Always the problem," he says, "in any creative field that advances, is that there is a language that must be learned before you really can understand what you're doing. Experimenting should be backed up by knowledge, not conducted as a wild trial. A word shouldn't be used until it's been looked up in the dictionary: it might mean something you didn't intend to say.

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HIGH FIDELITY MAGAZINE

## FOLLY FESTIVAL

Continued from page 37

and flute, played by one of my daughters who happened to be here that year. I had diligently rehearsed my three movements—short and daft—for tinhorn, but no sooner had we started the tape recorder and had successfully negotiated the solemn slow opening, than the miserable little instrument, which had shown no signs of temperament during rehearsal, began to behave damnably, playing all manner of tricks with its all four valves (or whatever they are called) until at last, during the final movement (allegro-presto), the little brute came entirely to pieces.

Afterwards I had it repaired, so that it looked and felt all right, a solid job than it had been when I first acquired it; but now it had taken on a tone even more dubious, disheartened, and less likely to blend with that of any respectable instrument, than it had had originally. For a year or two I left it alone, but then, running into a clever young composer, Tristram Cary (son of Joyce Cary, the novelist), I found myself suggesting he should write a small nonsense work for tinhorn, piano, string quartet, and oboe. (I knew Leon Goossens would be with us at the next Festival.) And again, after the audience had gone home and we had suitably refreshed ourselves, we attempted the work, which was very lively—but would have sounded much livelier if my time hadn't been lagging and the tinhorn flat on all four notes. Would any reader, preferably in control of a recording company, like to immortalize a work for tinhorn? Fine then—go ahead! Only don't ask me to be soloist.

But the clowning—which included, late one night, a strange performance by six of us of Smetana's Piano Trio, aided dubiously by a very distinguished composer who was crawling among us wearing a bearskin—cannot be adequately described in cold blood and cold print. Better drop the subject before it gets out of proportion, for, after all, these were only the high jinks after the work was done, and our object in these Festivals is to give people some serious music.

On particularly crowded nights our audiences have it fairly rugged. They are packed in everywhere, with every inch of the stairs filled. Try as we may to ventilate the place, it does get very hot. You would think that people listening under such conditions would become restless. The odd thing is that they don't; they keep astonishingly still and quiet, never making a sound until they burst into applause

after the final chord. All our players, and any visiting musicians, notice this stillness and intent silence.

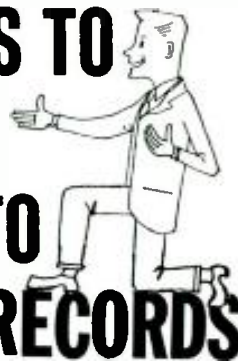
Remember that our audiences are not the audiences that chamber music selects for itself in any large city. Their ages range from an occasional eight to a fairly frequent eighty. A few, a very few, may be themselves musicians, and our turner-over-for-the-pianist is Professor Gerald Abraham (a contributor to these columns), who has a summer residence not far away. But most of our regular attendees are members of island families who play no instrument themselves, have little knowledge of music, and if they were in London would probably never think of going to a chamber-music concert. But here they have been converted into exceptionally good listeners, fit to receive the fine music they are offered every year.

One final point about these Festivals. We have in this country an Arts Council, whose task it is to stimulate, help to organize, often partly finance, concerts of this quality in rather remote areas. I have no quarrel with the Arts Council as such. But I would much rather Her Majesty's Government left me some money of my own to spend on helping cultural enterprises, instead of taking it all away in taxation and then handing a little of it to a public department to spend. Indeed, I have long advocated in Britain what now is coming to pass in Australia—namely, that money spent on certain cultural objects be exempt from taxation. For this device finds the money for the arts but leaves them under private enterprise, where they belong.

Now it is my pride, my joy, my boast, that I have already successfully run six of these Chamber Music Festivals, offering people in this island some of the best ensembles and instrumentalists in Britain, without any help whatever from the Arts Council, without using or even asking for a penny of public money. I have never even asked for any subscriptions or guarantees from the island itself. All I do demand—and am rewarded with—is a group of enthusiastic ticket sellers. But then I have another extraordinary and very powerful group of allies. Their names are Mozart, Haydn, Beethoven, Schubert, Schumann, Brahms, Dvorak, Fauré—and several others of our acquaintance. Try asking these gentlemen in regularly every year—and see, and hear, what happens!



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## MONSTER'S ART

Continued from page 44

variations—every evening, a total of some 3,600 times. In recompense he received 50,000 francs a year and the political power of a prime minister, although he did not actually hold office. When Philip died Farinelli performed the same duties over the next ten years, excepting the musical vespers, for Philip's son Ferdinand VI. With the succession of Charles III Farinelli's stay in Madrid came to an end as a result of a sharp political disagreement between the two. He was, however, given the Cross of Calatrava and the Order of St. Iago, two of Spain's highest decorations, and a generous pension. With the latter alone he was able to build a villa near Bologna, which he ungratefully called *La Follia Inglesa* (The English Folly), and to spend the rest of his life there collecting paintings, harpsichords, and violins.

The eclipse of the *castrato* was already beginning when Farinelli died in 1782. Two years before his death Velluti was born, and when he died in 1861, the *castrato* voice was never heard again. The reason commonly given for the *castrato's* extinction is the surging reform spirit which followed the French Revolution, its coat-of-arms human dignity rampant on a field of scarlet. The basic reason, however, is more pragmatic: the instrument had outlived its usefulness. Tiring of the despotism wielded by the Italians and enchanted with the new romanticism, opera took the road leading to Weber and Wagner in Germany, Berlioz in France, and Glinka in Russia. As a result, the commodity need which fashioned the *castrato* disappeared as quickly as it had risen and, unfit for any other purpose, the capon was swept from the stage by a man-made version of Darwin's law of natural selection.

However, like other obsolete instruments—the *viola da gamba* or the *viola da braccia*, for instance—the castrate left his mark. Every Caruso and Gigli, indeed any *bel canto* singer, has sung with the shade of Farinelli standing behind him. Every modern performance of Gluck's *Orfeo*, or Handel's *Rinaldo*, or Mozart's *Così fan tutte*, stirs a vague sense of incompleteness even in the uninitiated. This sense becomes even more palpable when Richard Strauss's converted mezzo Octavian blandishes her/his way through *Der Rosenkavalier*. As a negative value, a spur, the *castrato* perhaps had no equal; the intense reaction of nineteenth-century music away from Italian opera, which gave Wagner his chance, was due in no small part to the antics of the capon.

## STEREO DISCS

*Continued from page 46*

from the two stereo channels. There is, unfortunately, a disadvantage in the Westrex system. Because vertical undulations are also present, a cartridge with great vertical compliance over a large working distance is needed to play it. While some present-day cartridges meet this requirement there are others that do not, among them some of our finest high-fidelity cartridges. These will yield only highly distorted reproduction from a 45-45 record.

Among others, RCA Victor, Capitol, Columbia, and Decca (not connected with Decca of England) are presently making test records with the Westrex disc. It is rumored that one plans to release stereo discs in early summer. Still, although the Westrex system is very close to being accepted as the standard, it isn't yet official as I write this. Jerry Minter, past president of the Audio Engineering Society, and now president of Components Corporation, has been working with Electro-Sonic Laboratories on an FM multiplex stereo-disc system. Tests have not been completed but the results of what has already been done show great promise. This system is fully compatible in that there is no need for a cartridge of great vertical compliance. But the FM multiplex system will require special equipment for deciphering, in addition to two amplifiers and the other components associated with stereophonic sound. The record industry may take a dim view of this.

With this sudden plethora of stereo-disc systems, the industry itself must decide which is to be the standard. It appears quite unlikely that anything like the 33-vs-45 rpm controversy will be repeated, since all record manufacturers remember that with shudders. In one of my many discussions with the proponents of stereo disc systems, I was assured by one advocate that his system was developed only to prove the feasibility of the stereophonic disc; whatever system the industry adopted would be acceptable to him.

At the moment, it seems that the Westrex system has the edge. Many cartridge manufacturers are already engaged in building prototype cartridges based on the Westrex principle. I know for a fact that Bang & Olufson, makers of the Fen-Tone B&O cartridge, already have done so; as have Fairchild, Pickering, Ronette, and Electro-Voice. The Fairchild model 603 cartridge with its special arm is rumored to sell for \$250. Of

course, as production increases, the prices will decrease.

Whichever system is adopted, the age of the stereo disc record is very nearly upon us. The equipment necessary for stereo disc playback will be modest. If you have a stereo tape system already, all you'll need is the cartridge and an extra simple pre-amp-equalizer (or a modification of your preamplifiers to accept dual cartridges). If you are purchasing for the first time, you'll need the same equipment as you would for monaural sound plus the special cartridge, a second amplifier (or, if you like, a dual-channel stereo amplifier) and speaker system.

But what about the man who is now contemplating the purchase of a stereo tape machine? Tape for home use is by no means dead, nor is it likely that it will die. True, tape interest will not continue to grow at its present rate, but it will grow. It cannot be denied that tape is the only home sound-recording medium we have, and, as far as I can foresee, it will continue to be for quite some time.

Stereo discs may actually help the tape recorder owner eventually, in making available a wider range of material for stereophonic broadcasting via either AM-FM or FM multiplex. (FM multiplex for stereophonic broadcasting is another baby being born.) Thus, a stereo tape recorder will be really useful for stereo off-the-air recordings, as well as for live recordings.



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## WHO CARES?

Continued from page 40

bazaar, and music itself becomes an ingredient of verbal canapés for cocktail conversation.

I say all this is not to present a picture of a virtuous music in a sinful world, but to point up the problems of a special music in an alien and inapposite world. And so, I dare suggest that the composer would do himself and his music an immediate and eventual service by total, resolute, and voluntary withdrawal from this public world to one of private performance and electronic media, with its very real possibility of complete elimination of the public and social aspects of musical composition. By so doing, the separation between the domains would be defined beyond any possibility of confusion of categories, and the composer would be free to pursue a private life of professional achievement, as opposed to a public life of unprofessional compromise and exhibitionism.

But how, it may be asked, will this serve to secure the means of survival for the composer and his music? One answer is that after all such a private life is what the university provides the scholar and the scientist. It is only proper that the university, which—significantly—has provided so many contemporary composers with their professional training and general education, should provide a home for the "complex," "difficult," and "problematical" in music. Indeed, the process has begun; and if it appears to proceed too slowly, I take consolation in the knowledge that in this respect, too, music seems to be in historically retarded parallel with now sacrosanct fields of endeavor. In E. T. Bell's *Men of Mathematics*, we read: "In the eighteenth century the universities were not the principal centers of research in Europe. They might have become such sooner than they did but for the classical tradition and its understandable hostility to science. Mathematics was close enough to antiquity to be respectable, but physics, being more recent, was suspect. Further, a mathematician in a university of the time would have been expected to put much of his effort on elementary teaching; his research, if any, would have been an unprofitable luxury. . . ." A simple substitution of "musical composition" for "research," of "academic" for "classical," of "music" for "physics," and of "composer" for "mathematician," provides a strikingly accurate picture of the current situation. And as long as the confusion I have described continues to exist, how can

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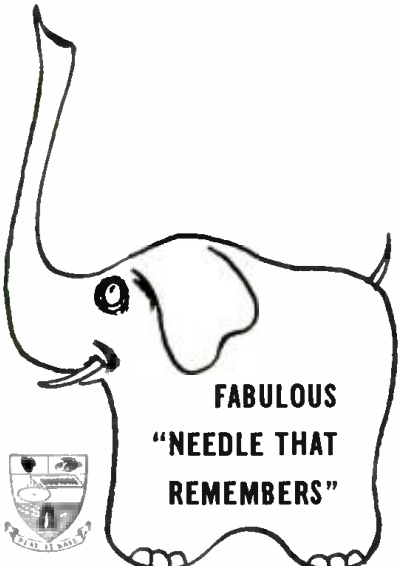
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the university and its community assume other than that the composer welcomes and courts public competition with the historically certified products of the past, and the commercially certified products of the present?

Perhaps for the same reason, the various institutes of advanced research and the large majority of foundations have disregarded this music's need for means of survival. I do not wish to appear to obscure the obvious differences between musical composition and scholarly research, although it can be contended that these differences are no more fundamental than the differences among the various fields of study. I do question whether these differences, by their nature, justify the denial to music's development of assistance granted these other fields. Immediate "practical" applicability (which may be said to have its musical analogue in "immediate extensibility of a compositional technique") is certainly not a necessary condition for the support of scientific research. And if it be contended that such research is so supported because in the past it has yielded eventual applications, one can counter with, for example, the music of Anton Webern, which during the composer's lifetime was regarded (to the very limited extent that it was regarded at all) as the ultimate in hermetic, specialized, and idiosyncratic composition; today, some dozen years after the composer's death, his complete works have been recorded by a major record company, primarily—I suspect—as a result of the enormous influence this music has had on the postwar, nonpopular, musical world. I doubt that scientific research is any more secure against predictions of ultimate significance than is musical composition. Finally, if it be contended that research, even in its least "practical" phases, contributes to the sum of knowledge in the particular realm, what possibly can contribute more to our knowledge of music than a genuinely original composition?

Granting to music the position accorded other arts and sciences promises the sole substantial means of survival for the music I have been describing. Admittedly, if this music is not supported, the whistling repertory of the man in the street will be little affected, the concert-going activity of the conspicuous consumer of musical culture will be little disturbed. But music will cease to evolve, and, in that important sense, will cease to live.



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