

high fidelity

60 CENTS

THE MAGAZINE FOR MUSIC LISTENERS

JULY

100

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The Sightless Vision of Helmut Walcha

by Fritz A. Kuttner

Opera Stars Off Duty

How American Composers Pay Their Rent

by Nathan Broder



6
7
8
the 9
seconds



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HIGH FIDELITY MAGAZINE

high fidelity

including **AUDIOCRAFT** and **HI-FI MUSIC AT HOME**

JULY 1959
volume 9 number 7

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New! Years Ahead!



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THE MOST FLEXIBLE TUNER EVER DESIGNED

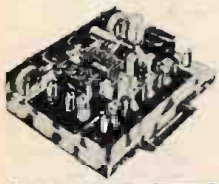
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Use it as a Binaural-Stereophonic FM-AM tuner
Use it as a Dual-Monaural FM-AM tuner
Use it as a straight Monaural FM or AM tuner

More than a year of research, planning and engineering went into the making of the Lafayette Stereo Tuner. Its unique flexibility permits the reception of binaural broadcasting (simultaneous transmission on both FM and AM), the independent operation of both the FM and AM sections at the same time, and the ordinary reception of either FM or AM. The AM and FM sections are separately tuned, each with a separate 3-gang tuning condenser, separate flywheel tuning and separate volume control for proper balancing when used for binaural programs. Simplified accurate knife-edge tuning is provided by magic eye which operates independently on FM and AM. Automatic frequency control "locks in" FM signal permanently. Aside from its unique flexibility, this is, above all else, a quality high-fidelity tuner incorporating features found exclusively in the highest priced tuners.

FM specifications include grounded-grid triode low noise front end with triode mixer, double-tuned dual limiters with Foster-Szeley discriminator, less than 1% harmonic distortion, frequency response 20-20,000 cps $\pm 1/2$ db, full 200 kc bandwidth and sensitivity of 2 microvolts for 30 db quieting with full limiting at one microvolt. AM specifications include 3 stages of AVC, 10 kc whistle filter, built-in ferrite loop antenna, less than 1% harmonic distortion, sensitivity of 5 microvolts, 8 kc bandwidth and frequency response 20-5000 cps ± 3 db.

The 5 controls of the KT-500 are FM Volume, AM Volume, FM Tuning, AM Tuning and 5-position Function Selector Switch. Tastefully styled with gold-brass escutcheon having dark maroon background plus matching maroon knobs with gold inserts. The Lafayette Stereo Tuner was designed with the builder in mind. Two separate printed circuit boards make construction and wiring simple, even for such a complex unit. Complete kit includes all parts and metal cover, a step-by-step instruction manual, schematic and pictorial diagrams. Size is 13 3/4" W x 10 3/4" D x 4 1/2" H. Shpg. wt., 22 lbs.



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KT-500Net **74.50**
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• FOR OPTIONAL USE AS 36-WATT MONAURAL AMPLIFIER
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KT-310 Stereo Power Amplifier Kit Net **47.50**
LA-310 - Stereo Power Amplifier, Wired Net **69.50**

AUTHORitatively Speaking

Fritz A. Kuttner is an economist, sociologist, ethnologist, orientalist, and musicologist. He's also something of an audio engineer. Result: he's a member of numerous learned societies, contributor to various learned journals, and a director of Musurgia Records, a company he founded in 1955 to make recordings based on studies in archeo- and ethnomusicology. Of Mr. Kuttner's contributions to **HIGH FIDELITY**, we feel that none has been more completely a labor of love than his present account (p. 34) of a visit with the organist Helmut Waleha.

Contributing editor to this publication (as well as associate editor of the *Musical Quarterly*, among other activities), Nathan Broder regularly reviews each month recordings of Bach, Mozart, et al. In this issue he also ranges a considerable distance from the baroque. When we heard that Mr. Broder was investigating the situation of the American composer, we asked him to share some of his findings with us. They appear, as "How American Composers Pay Their Rent," on p. 37.

Readers of Dr. S. J. London's earlier articles in these pages will remember that he brings to bear on musical personalities the techniques of both surgeon and psychiatrist. (In fact, Dr. London is now medical director and vice president of a pharmaceutical company.) Eventually he plans to bring out a book on medicine and music. In the meantime, he writes the music features and record reviews for *MD, The Medical Newsmagazine* - and this month, for us, a memoir (p. 42) of the impresario who, in 1831, saved the Paris Opera from financial debacle.

When "Music on Ice" came into our hands, we immediately thought what pleasure it would be, in a sweltering July, to envision a nice frozen wasteland. That delight awaits; see p. 45. The author, Ralph Glasgal, did a two-year stint in RCA's video tape-recording lab, then joined the American International Geophysical Year expedition to the Antarctic as an auroral physicist (which means he collected data on the southern counterpart of the Northern Lights). It sounds exotic, but the hi-fi was not unlike home.

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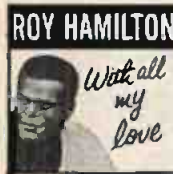
25. Two very popular piano works



27. Granada, La Paloma, 11 more



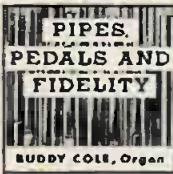
30. A "must" for any record library



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11. Berlioz' most popular work



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3. Didn't It Rain, God Is Real, etc.



29. High-spirited, gay symphonies



20. Come to Me, Long Ago, 10 more



28. Brahms' most beloved symphony



31. Solitude, Autumn Leaves, etc.



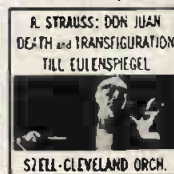
18. Two electrifying tone poems



42. Body and Soul, I Got It Bad, 10 more



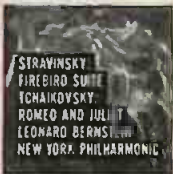
33. 11 beautiful, immortal melodies



41. Strauss' loveliest tone poems



45. Tico-Tico, Brazil, 10 others



16. Two colorful, exciting scores

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- 2 24
- 3 25
- 5 27
- 6 28
- 7 29
- 8 30
- 9 31
- 10 33
- 11 36
- 12 37
- 15 40
- 16 41
- 18 42
- 19 45
- 20 49
- 21 50

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Terre Haute, Ind.

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Picture a complete stereophonic electronic center: dual preamplifiers with input facility and control for every stereo function including the awaited FM multiplex service. Separate sensitive AM and FM tuners for simulcast reception. A great new thirty watt power amplifier (60 watts peak). *This is the new Stereo Festival.*

The many fine new Stereo Festival features include: new H-K Friction-Clutch tone controls to adjust bass and treble separately for each channel. Once used to correct system imbalance, they may be operated as conventionally ganged controls. Silicon power supply provides excellent regulation for improved transient response and stable tuner performance. D.C. heated preamplifier filaments insure freedom from hum. Speaker phasing switch corrects for improperly recorded program material. Four new 7408 output tubes deliver distortion-free power from two highly conservative power amplifier circuits.

Additional Features: Separate electronic tuning bars for AM and FM; new swivel high Q ferrite loopstick for increased AM sensitivity; Automatic Frequency Control, Contour Selector, Rumble Filter, Scratch Filter, Mode Switch, Record-Tape Equalization Switch, two high gain magnetic inputs for each channel and dramatic new copper escutcheon.

Ideal for limited space (only 15 $\frac{1}{16}$ " wide, 8 $\frac{1}{8}$ " high, 12 $\frac{3}{4}$ " deep—excluding enclosure) the TA230 is simplicity itself to operate. Five minutes with its exceptionally complete instruction booklet, and you will use the Festival to its full performance potential.

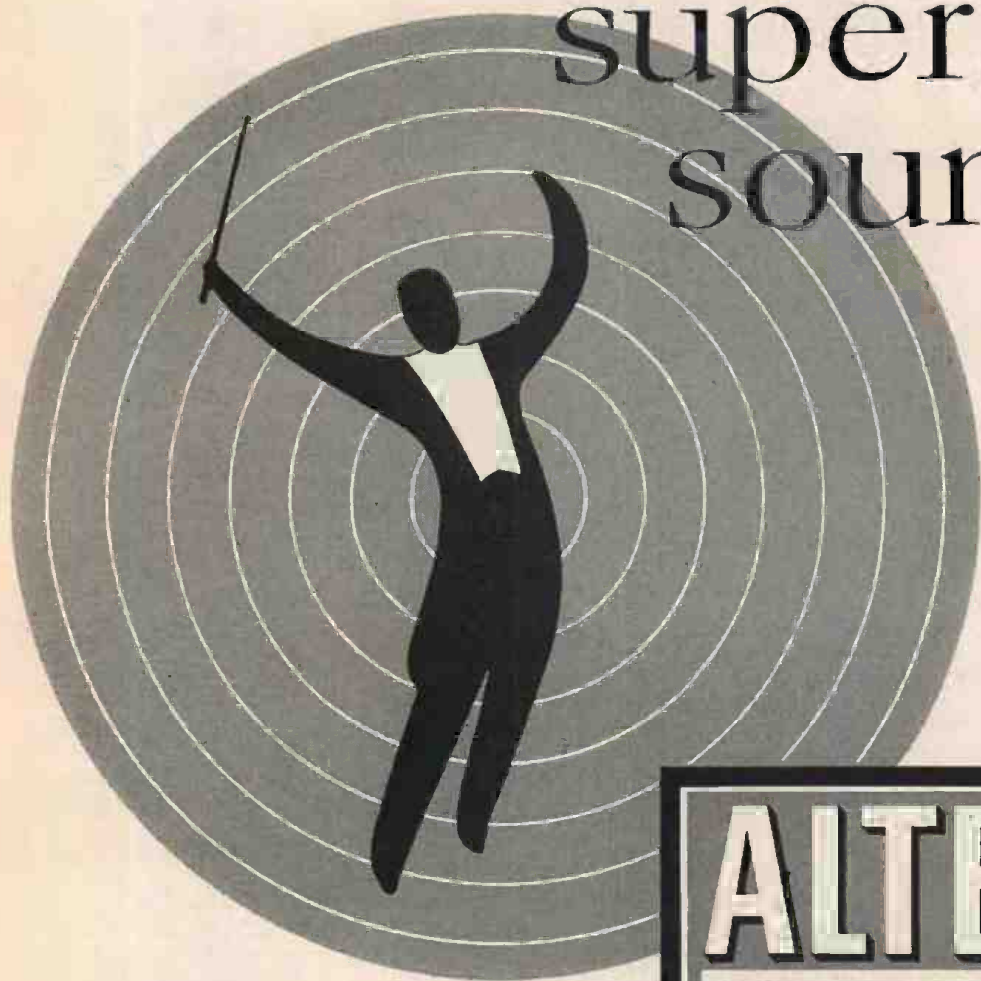
The Stereo Festival, Model TA230, price is \$259.95. Copper and black metal enclosure (Model AC30) price is \$12.95. Handsome hardwood—walnut or fruitwood—enclosure, (Models WW30 and FW30) price is \$29.95. For free attractive brochure on the complete H-K line, write to Harman-Kardon, Inc., Dept. HK7, Westbury, New York.

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The Fleetwood da Vinci is available in two models. Model 900—a two chassis system that features the lazy luxury of full electronic remote control, and Model 910—with self contained controls.

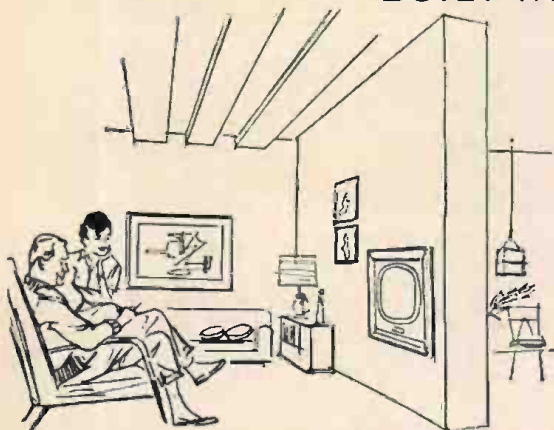
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Correction

Sir:

Credit is given to Paul W. Klipsch in your article "Adding the Third Channel" [April] for "plugging the hole in the middle" with the 2 PH 3 circuit.

The circuit is referred to in the article as A-B. However, I would like to establish the fact that Mr. Klipsch introduced the 2 PH 3 circuit both A+B and A-B in his paper read at the AES meeting in New York in September 1957, in the preprint of the article, and in the paper as published in the JAES in April 1958.

In addition, in your publication AUDIOCRAFT you published an article by Mr. Klipsch in October 1957, in which he presented the A+B circuit; and three months later, in the January 1958 issue of AUDIOCRAFT, a supplementary diagram was published showing the A-B circuit.

Donald Davis
Vice President, Sales
Klipsch and Associates
Hope, Ark.

On Multiplex, Act Now

Sir:

Well, I got tired of inaction and waiting for the FCC to make up its mind about the multiplex question. I bought a Madison Fielding multiplex adapter and put myself into the position where I could: (1) do my own evaluating; (2) enjoy the extra reception benefits of stereo broadcasting; (3) send encouraging notes to Station WBAI in New York; and (4) send factual letters to the FCC.

After two weeks of experience I am overjoyed with the results and can say without reservation that anyone in receiving range of WBAI who has an FM tuner is not doing justice to himself or to a worthy cause if he doesn't get one of the available multiplex adapters right now. Then, after he has sampled the fruits of his relatively small investment he should flood WBAI and the FCC with letters. The former deserves, and should expect, all the help and encouragement it can get. The latter needs to be convinced

Continued on page 12

**STEREO
STEREO
AND
MONAURAL**

the
experts
say...
in HI-FI
the best buys are



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EICO advantages
guarantee your complete satisfaction:

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Stereo Preamplifier HF85



FM Tuner HFT90
AM Tuner HFT94



Stereo
Amplifier-Preamp
HF81



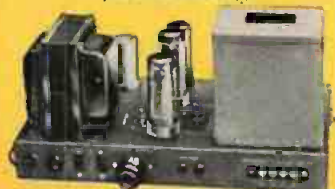
Monaural Integrated Amplifiers:
50, 30, 20, and 12-Watt
(use 2 for Stereo)



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Omni-directional
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Monaural Power Amplifiers:
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(use 2 for Stereo)
Stereo Power Amplifier HF86



Monaural Preamplifiers:
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(Stack 2 for Stereo)



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HF85: Stereo Dual Preamplifier is a complete stereo control system in "low silhouette" design adaptable to any type of installation. Selects, preamplifies, controls any stereo source—tape, discs, broadcasts. Superb variable crossover, feedback tone controls driven by feedback amplifier pairs in each channel. Distortion borders on unmeasurable even at high output levels. Separate level input in each channel for mag. phono, tape head, mike. Separate hi-level inputs for AM & FM tuners & FM Multiplex. One each auxiliary A & B input in each channel. Independent level, bass & treble controls in each channel may be operated together with built-in clutch. Switched-in loudness compensator. Function Selector permits hearing each stereo channel individually, and reversing them; also use of unit for stereo or monophonic play. Full-wave rectifier tube power supply. 5-12AX7/ECC83, 1-6X4. Works with any high-quality stereo power amplifier such as EICO HF86, or any 2 high-quality mono power amplifiers such as EICO HF14, HF22, HF30, HF35, HF50, HF60. "Extreme flexibility . . . a bargain" — HI-FI REVIEW. Kit \$39.95. Wired \$64.95. Includes cover.

HF86: Stereo Dual Power Amplifier for use with HF85 above or any good self-powered stereo preamp. Identical Williamson-type push-pull EL84 power amplifiers, conservatively rated at 14W, may be operated in parallel to deliver 28W for non-stereo use. Either input can be made common for both amplifiers by Service Selector switch. Voltage amplifier & split-load phase inverter circuitry feature EICO-developed 12DW7 audio tube for significantly better performance. Kit \$43.95. Wired \$74.95.

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(use 2 for STEREO)**

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(use 2 for STEREO)**

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HF52: Natural bass 30-200 cps via slot-loaded 12-1/2" split conical bass horn. Middles & lower highs: front radiation from 8 1/2" edge-damped cone. Distortionless spike-shaped super-tweeter radiates omni-directionally. Flat 45-20,000 cps. useful 30-40,000 cps. 16 ohms. HWD 36". 15 1/4", 11 1/2". "Eminently musical"—Holt, HIGH FIDELITY. "Fine for stereo"—MODERN HI-FI. Completely factory-built: Mahogany or Walnut, \$139.95; Blonde, \$144.95.

HF51: Bookshelf Speaker System, complete with factory-built cabinet, Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps range. Capacity 25 w. 8 ohms. HWD: 11" x 23" x 9". Wiring time 15 min. Price \$39.95.

FM TUNER HFT90: For the first time, makes practical even for the novice the building of an FM tuner kit equal to really good factory-wired units. No instruments needed. Pre-wired, pre-aligned temperature-compensated "front end" is drift free—eliminates need for AFC. Precision "eye-ironic" DM-70 traveling tuning indicator, supplied pre-wired, contracts at exact center of each FM channel. Pre-aligned IF coils. Sensitivity 6X that of other kit tuners: 1.5 uv for 20 db quieting, 2.5 uv for 30 db quieting, full limiting from 25 uv. IF bandwidth 260 kc at 6 db points. Frequency response uniform 20-20,000 cps ±1 db. Has 2 output jacks: cathode follower output to amplifier, plus Multiplex output for FM Multiplex Stereo adapter; thus prevents obsolescence. Flywheel tuning, AGC, stabilized low limiting threshold for excellent performance from weaker signals, broadband ratio detector for improved capture ratio & easier tuning, full-wave rectifier & heavy filtering, very low distortion. "One of the best buys you can get in high fidelity kits" — AUDIOCRAFT. Kit \$39.95*. Wired \$65.95*. Cover \$3.95, *Less Cover, F.E.T. Incl.

NEW AM TUNER HFT94: Matches HFT90. Selects "hi-fi" wide (20c — 9kc @ —3 db) or weak-station narrow (20c — 5kc @ —3 db) bandpass. Tuned RF stage for high selectivity & sensitivity, precision "eye-ironic" tuning. Built-in ferrite loop, prealigned RF & IF coils. Sensitivity 3 uv @ 30% mod. for 1.0 V out, 20 db S/N. Very low noise & distortion. High-Q 10 kc whistle filter. Kit \$39.95. Wired \$69.95, incl. Cover & F.E.T.

EICO, 33-00 Northern Blvd., L.I.C. 1, N.Y. HF-7

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'TRIMENSIONAL' TMS-2 Components: C-12HC dual voice coil woofer, two 8" mid-range speakers, two wide-angle tweeters, two networks with "presence" and "brilliance" controls. Dimensions: 30" wide, 25" high, 12½" deep. User net: mahogany - \$258, blond or walnut - \$263.00.

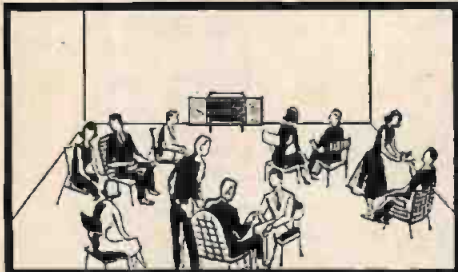


New developments have proved that a single cabinet integrated speaker system can provide stereo sound equalling or surpassing the performance of two separate units. Up to now, however, to achieve sufficient separation, such integrated systems have had to be large - and often expensive.

Now, University, employing a new principle of obtaining stereo separation presents the TMS-2 . . . containing two complete multi-speaker systems in one handsome enclosure only 30" wide.

The "Trimensional" TMS-2 projects frequencies of both channels to the rear and side walls of your room. Thus, one large wall area becomes channel "A", another becomes channel "B" . . . exactly as if you had a series of widely distributed speakers for each channel. This results in a *new* standard of stereo performance . . . excellent separation, real depth and broad sound distribution.

IMPORTANT ADVANTAGES OF TMS-2 'TRIMENSIONAL' STEREO



TMS-2 STEREO



CONVENTIONAL STEREO

1 Smooth, full-bodied, *balanced stereo sound throughout the room* (rather than the 'two point source' effect with critical listening area of conventional systems).

2 'Hole-in-the-middle' effect eliminated by central position of the dual voice coil woofer together with the unique wall reflection system.

3 Full complement of controls, and adjustable doors allow you to *place the compact TMS-2 virtually anywhere* along a wall, or in a corner, irrespective of existing furniture or furnishings.



4 Stereo spread can be controlled easily by means of the adjustable doors - according to program material and personal preference (e.g. wider spread for full orchestral works, less spread for small groups).

Hear TMS-2 stereo at your dealer . . . now. But don't be fooled by its small size. Close your eyes and let your ears judge the quality of its musical and stereo performance.

For the complete TMS-2 story, write to Desk P-2, University Loudspeakers, Inc., White Plains, N. Y.



LETTERS

Continued from page 10

in no uncertain terms of the need for action and the superiority of the Crosby compatible system.

Roger C. terKuile, M.D.
Fairfield, Conn.

Graded Reviews—Pro

Sir:

I was generally in favor of your combination with AUDIOCRAFT, and I feel that your acquisition of *Hi-Fi Music at Home* may be a good thing in that it will save money and eliminate a lot of duplication. . . . My greatest concern is with the fate of the record reviews as presented in *Hi-Fi Music*. These reviews, in their very clear, concise, and almost tabular format, have presented me each month with the unequivocally stated opinion of each reviewer as to the merits of the performance and the sound of each record. The method of presentation makes for easy reading and ease of finding what you want. . . . I do not mean to criticize unfairly the reviews in HIGH FIDELITY. They are probably more valuable as comments on performance. They do not, however, make a specific commitment, for each record reviewed, on the quality of the engineering. And they are not presented in as clear a form. . . . The loss of the *Hi-Fi Music* type of record review would distress me very much.

Jack R. Staley
Montclair, N. J.

Graded Reviews—Con

Sir:

Your record reviews are the only ones I recommend to my friends, and it is with some trepidation that I look forward to the merger of *Hi-Fi Music* with HIGH FIDELITY. I sincerely hope that HIGH FIDELITY will fortify itself against this coming infection. In particular, let us have no inane reviews of records with A-B-C grades that are meaningless, since they vary from reviewer to reviewer; and, in general, let us have no degradation of HIGH FIDELITY.

Charles A. McCarthy
New Haven, Conn.



HIGH FIDELITY MAGAZINE

The world's
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is now the
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New! And designed for a long future!

FISHER DOES IT AGAIN! Year after year, tuner after tuner, there is only one best—THE FISHER. Today, the leader is the FM-100, latest in a series of FISHER FM tuners now used by radio stations, the Satellite Tracking Project of Ohio State University and by many government agencies. The reason is simple—these tuners meet the exacting standards of performance and reliability required by professional users.

■ And where standards are concerned, *the audio enthusiast* is, in his own right, a professional. He desires *maximum sensitivity* for optimum reception of stations near and far. **FM-100 SENSITIVITY** is 0.8 microvolts for 20 db of quieting! ■ *The audio enthusiast* wants an FM tuner that permits simple adaptation to stereo. **THE FM-100 IS CUSTOM-DESIGNED FOR STEREO.** It has space directly on its own chassis for installation of a multiplex adaptor. Moreover, it includes feed-through facilities for FM-FM and FM-AM stereo as well. ■ *The audio enthusiast* expects *maximum fidelity*. **THE FM-100 OFFERS FOUR WIDE-BAND IF STAGES**, uniform frequency response (20 to 20,000 cps) and less than 0.5% harmonic distortion. ■ *The audio enthusiast* wants an FM tuner that eliminates noise when tuning between stations. **THE FM-100 EXCLUSIVE INTERSTATION NOISE SILENCER** automatically eliminates noise, side-band response and unwanted weak and noisy signals. *For the audio enthusiast who buys the best at the outset, there is only one truly logical choice—IT IS THE FISHER FM-100 TUNER.*

\$159.50 Cabinet, \$24.95

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Special hysteresis synchronous motor provides constant speed and lowest wow, flutter and rumble content.

Heavy machine ground 12½" turntable platter with micro polished ⅝" shaft rotates in a super oilite bearing with noiseless nylon underfacing thereby guaranteeing freedom from vertical movement... a stereo prerequisite.

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Here's an exciting project for anybody who wants professional performance at a low kit cost. Gray engineering and custom mass production techniques now make this wonderful value possible. You'll be pleasantly surprised at how easy it is to fully assemble—and have ready for monaural or stereo operation—this studio designed turntable.

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GRAY SAK-12 PROFESSIONAL TONE ARM KIT.....net 23.95
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Shock-proof motor mount is adjustable in 3 planes to compensate for lifetime movement and wear.

Sturdy mounting plate offers maximum shielding. Easy to level and center because it extends past the platter and motor structure.

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New Bogen stereo receiver is years ahead in price and in performance



NO ONE BUT BOGEN, builder of over one million high-fidelity and sound-distribution components, could have engineered this new high-fidelity stereo receiver, the SRB 20. A superb all-in-one stereo instrument, it's a highly sensitive FM-AM stereo tuner, it's a versatile stereo audio control center, it's a magnificent 20 watt (10 per channel) stereo amplifier, and it's yours for only \$199.50 — a price you'd expect to pay for a comparable tuner alone!



BOGEN'S ENGINEERING STAFF, largest of any sound-equipment maker, designed each circuit stage of the SRB 20 as an individual unit. By concentrating on each stage separately, they can pack more value, more clean performance in less space than is otherwise possible. The separate stages are then carefully, logically arranged in an overall circuit of proven superiority. This new Bogen concept eliminates wiring clutter, prevents hum and distortion, provides savings which are passed on to you.

Bogen's engineering excellence, crystallized during 25 years of building specialized sound systems for schools, theatres, industrial plants and offices, is yours to enjoy in the new SRB 20. Put it in a cabinet or on your bookshelf (it fits easily). Ask your Bogen dealer to show it to you today.



CONTROLS: Selector, FM Tuning. AM Tuning. Separate Bass and Treble for each channel (lock for simultaneous control of both). Volume for each channel (correct imbalance, then lock for simultaneous control). Separate On-Off Power. FM On-Off and AFC. AM On-Off. Multiplex.

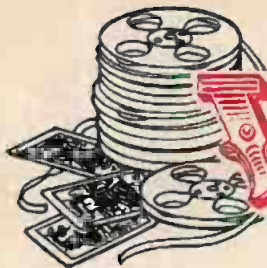
Send for illustrated booklet, "Understanding High Fidelity." 64-page explanation of hi-fi and stereo. Enclose 25c please.

*the sound way
to better stereo*



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the finest complete **STEREOPHONIC RECORDING and PLAYBACK SYSTEM*** *in one low cost unit.*

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DK 555-A
Ideal for "built-in" installations

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50 DB or more across line output
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Less than 0.2% at 7½ IPS
Less than 0.3% at 3¾ IPS

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Less than 2% at 3 DB below
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- Built-in stereo pre-amplifiers and power amplifiers (can be used for other components)
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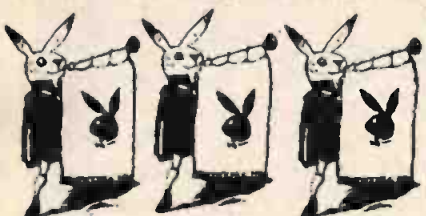
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MODEL 360

You can record and playback all tapes — four-channel stereo, two-channel stereo and monaural. One precise control adjusts head for half-track or quarter-track. Horizontal or vertical mounting. 3¾ and 7½ ips; in-line head with independent dual erase; manual stop-start button. 12¾" wide x 9" deep x 7½" high. Styled in gold and black.

EKOTAPE STEREO RECORD-PLAYBACK PREAMP



SS694B

Dual-channel control center for playing stereo discs, and for recording, erasing and playing stereo tapes. Volume control, record/playback switch, speed compensating switch, erase switch, on/off switch and VU meter for each channel. 6 inputs, 4 outputs.

CARRYING CASE FOR PORTABLE USE



SS708

For "on location" use... designed to provide a convenient portable recording unit and playback control unit for monaural, two-channel and four-channel stereo tapes. Holds Ekotape tape deck and record-playback preamp. Luggage type case covered with Highlander Grey pyroxylin coated fabric. Size 12½" deep, 15½" wide, 14¾" high.

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For recording from as many as four crystal, dynamic or other high impedance microphones, or two microphones and two radio tuners or record players. The sensitivity of each one can be independently controlled.

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Abroad

LONDON—*Lucia di Lammermoor* is the hit opera in Europe now. In Munich last season it topped all others, including *The Magic Flute*, for number of performances. House after house bills it. London has just "rediscovered" it. A quarter-century ago at Covent Garden, with Toti dal Monte, *Lucia* fell flat after a single performance. At this writing, it is now booming, in a stunning production directed by Franco Zeffirelli, conducted by Serafin, and starring the Australian soprano Joan Sutherland. Anyone who heard her before could have predicted that Miss Sutherland would sing Lucy's music with high technical accomplishment: the surprise was the dramatic power she brought to the impersonation. From the start, this Lucy had the stuff of violent tragedy in her—no mere dropping of sweet notes, but powerful, meaningful phrasing. Mme. Callas came in to the dress rehearsal, and apparently approved, recalling at the same time that Sutherland had sung Clotilda to her first London Normas.

A fortnight later Callas returned to record, in Kingsway Hall, her version of *Lucia*, because (1) the old Angel set was pre-stereo, and (2) she thinks she can sing it better now. Serafin conducted; Tagliavini was the Edgardo; otherwise the names were new. For Eurico, Walter Legge engaged a young high baritone, Piero Cappuccilli; and for Raimondo, the Polish bass Bernard Ladysz. Three years ago Ladysz won the Spoleto prize, causing so much stir that a special medal was struck for him. With Serafin he did *Barbiere* and *Vespri*, but then he got stuck in his Italian career, and went back to become principal bass in Warsaw. Legge has also recorded him in a recital of Russian and Italian arias.

Meanwhile the record companies were after Joan Sutherland. Sir Malcolm Sargent and Sir Thomas Beecham both wanted her for a Handel-year *Messiah*—and Beecham got her. This was for RCA, linked with Decca-Lon-

Continued on page 21

ROCKBAR
Corporation

Rockbar introduces a remarkable new 4-speed Collaro transcription stereo changer—The Constellation, Model TC-99. The TC-99 offers tested and proven professional turntable performance with the advantages of automatic operation—truly a *complete* record player for the connoisseur. Here are some of the features which make this the outstanding changer on the market today: **Performance specifications exceed NARTB standards for wow, flutter and rumble • Extra-heavy, die cast non-magnetic turntable weighs 6½ lbs. • Extra-heavy duty precision-balanced and shielded four pole motor • New two-piece stereo transcription type tone arm • Detachable five terminal plug-in head shell • Each model is laboratory checked and comes with its own lab specification sheet. Flutter is guaranteed not to exceed .04%. Wow is guaranteed not to exceed .15%. Rumble is guaranteed down -50 db (at 120 cps relative to 5 cm/sec at 1 KC).** The extra-heavy weight turntable is a truly unique feature in a changer. This extra weight is carefully distributed for flywheel effect and smooth, constant rotation. The non-magnetic turntable provides a reduction in magnetic hum pick-up of 10 db compared with the usual steel turntable. The heavy duty four pole motor is precision-balanced and screened with triple interleaved shields to provide an additional 25 db reduction in magnetic hum pick-up. The rotor of the four pole motor is specially manufactured and after grinding, is dynamically balanced to zero. While this is basically a turntable for transcription performance, a fully automatic intermix changer, similar to the mechanism employed in the famous COLLARO CONTINENTAL, MODEL TSC-840, is an integral part of the unit. **ADDITIONAL FEATURES:** New two-piece stereo transcription type tone arm with detachable five terminal plug-in head shell. This new arm is spring damped and dynamically counterbalanced to permit the last record to be played with the same low stylus pressure as the first. Between the top and bottom of a stack of records there is a difference of less than a gram in tracking pressure—compared with four to eight grams on conventional changers. Vertical and horizontal friction are reduced to the lowest possible level. These qualities—found complete only in Collaro transcription changers—insure better performance and longer life for your precious records and expensive styli. The TC-99 handles 7", 10" and 12" records—in any order. The changer is completely jam-proof and will change or play records at all four speeds. The manual switch converts the changer into a transcription type turntable providing transcription performance for the playing of a single long-play stereo or monophonic record. The two-piece arm can then be set down to play portions out of rotation or the entire record can be played singly and sequentially. The *double muting switch* provides absolute silence for both stereo channels during the change cycle and the R/C network helps to squelch "pop," "clicks" and other noises. The TC-99 comes complete with two audio cables ready to be plugged into your stereo system. It is pre-wired for easy installation; styled in a handsome two-tone ebony color scheme to fit any decor; tropicalized against adverse weather and humidity conditions. Long service life is assured by the automatic disengagement of the idler wheel preventing development of bumps and wow. Price of the TC-99 is \$59.50, exclusive of the base. All prices are slightly higher in the West. For free colorful catalog on the complete line of Collaro Stereo Changers write Rockbar Corporation, Dept. 100, Mamaroneck, N. Y.

The last word in a Transcription Stereo Changer...



Collaro Constellation, TC-99



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UP TO 76 WATTS POWER OUTPUT

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"HOT" SOLO...and as he dips low, then soars high, the excitement mounts! Capturing the realism of a thrilling musical experience truly tests any high-quality audio amplifier you design. Meet the challenge with ease by designing around the RCA-7027-A. Two of these "star performers", in Class AB₁ push-pull service, for example, can deliver up to 76 watts of audio power with *only 2% distortion!*

Structural features which make such performance possible include: heavy copper-core stem leads, low-thermal-resistance plate material, metal-base sleeve, radiating fins on control grid, and double base-pin connections for both control grid and screen grid.

So for high power and low distortion in your quality audio-amplifier designs, consider the RCA-7027-A. Check the data at right, then, for further information, ask your RCA Field Representative or write RCA Commercial Engineering, Section G74DE, Harrison, New Jersey.

RCA-7027-A beam power tube offers new high-power capabilities in high-quality audio amplifiers:

Design-Maximum Ratings:

Plate Volts	600
Grid-No. 2 Volts	500
Plate Dissipation (Watts)	35
Grid-No. 2 Input (Watts)	5

Typical Operation in Class AB₁ Push-Pull Service:

Plate Volts	540
Peak AF Grid-No. 1 to Grid No. 1 Volts	76
Total Harmonic Distortion (%)	2
Max.-Sig. Power Output (Watts)	76

FIELD OFFICES

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Chicago 54, Illinois
Whitehall 4-2900

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Los Angeles 22, Calif.
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RADIO CORPORATION OF AMERICA

Electron Tube Division

Harrison, N. J.

NOTES FROM ABROAD

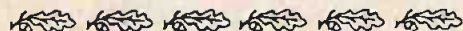
Continued from page 18

don, and it is the latter company which has taken Miss Sutherland under its wing. Already she has worked for them twice: a stereo Beethoven Ninth Symphony, under Ansermet, recorded in Geneva (Norma Procter, Dermota, Arnold van Mill are the other soloists); and an Italian recital disc made in Paris, with one side *Lucia* ("Regnava" and the "Mad Scene"), and the other "O luce di quest' anima," "Ernani, involami," and the *Vespri Bolero*. Conductor is Nello Santi, a new name, who has recently scored a success with *Lucia* in Zurich (twenty sold-out performances there too!). Miss Sutherland also plans to go on working for Oiseau-Lyre (also associated with the Decca-London group), and do for them an *Acis and Galatea*, also a program of eighteenth-century airs that Mrs. Billington once made famous: e.g. "The soldier tired" from Arne's *Artaxerxes*, the Prayer from Bianchi's *Ines de Castro*, three airs from Shield's *Rosina*, "The traveller benighted" from Arne's *Love in a Village*. Joan Sutherland is married to, and works with, the Australian pianist Richard Bonynge, who is an expert on *ottocento* style, airs and graces, and composes her cadenzas, variants, and decorations.

Pye in the Sky. Handel's death-day was commemorated in London by a party given in the Festival Pleasure Gardens at Battersea, specially opened for the occasion. Though not on the scale of Mike Todd's *Around the World in 80 Days* party, in the same gardens, Pye aimed high with a festive pyrotechnic display, set off to the music of its new recording of the *Fireworks Music*, and the light English rain couldn't damp the fun. The recording had been made the night before, in a North London church. The session began at 11 p.m., when concerts were over and Charles Mackerras could assemble twenty-six oboes, eighteen bassoons, two serpents, etc. For an extra touch of realism, one of the tracks on the disc is repeated with dubbed-in firework sounds.

Within days—with a speed usually accorded only to pops records—the *Fireworks Music* disc was on sale to the public. In mono only: though Pye was by some months first on the United Kingdom market with stereo records, the company was (with good reason) unhappy about the cutting, and pulled in its (twin) horns. Some pop items have lately appeared on Pye's stereo label, but stereo classical releases are being postponed until fall.

ANDREW PORTER



New H.H. Scott Stereo Amplifier has features never before offered at \$139.95*

The new H.H. Scott 24 watt stereophonic amplifier, Model 222, puts top quality within the reach of all. This new amplifier has many features never before available for less than \$200. It is backed by H.H. Scott's fine reputation. Check the features below and you'll see why you should build your new stereo system around the H.H. Scott Model 222.



Equalization switch lets you choose between RIAA compensation for monophonic and stereo records; NARTB, for tape heads.

Separate Bass and Treble controls on each channel let you adjust for differences in room acoustics and different speaker systems.

Effective scratch filter Improves performance on older worn records and improves reception on noisy radio broadcasts.

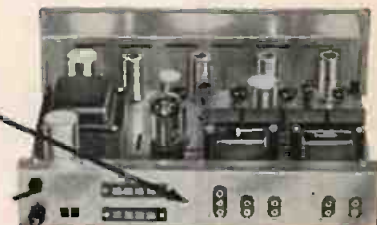
Channel balance control adjusts for different speaker efficiencies and brings channel volumes into balance quickly and easily.

Master volume control adjusts volume of both channels simultaneously. Also functions as automatic loudness control whenever desired.

Special switch positions for accurate balancing, for playing stereo, reverse stereo and for using monophonic records with your stereo pickup.

This position lets you play a monophonic source such as an FM tuner or a tape recorder through both power stages and speakers.

Exclusive center-channel output lets you use your present amplifier for 3-channel stereo or for driving extension speakers. Separate stereo tape-recorder outputs.



SPECIFICATIONS: Dual 12 watt channels; 0.3% IM distortion; 0.8% harmonic distortion; frequency response 20 to 30,000 cps; extremely low hum level (-80db); DC operated preamplifier heaters, inputs for stereo or monophonic recorders, tuners, phono cartridges and tape heads. Phono sensitivity 3 mv. Sub-sonic rumble filter prevents overload from noisy changers or turntables. Price \$139.95*

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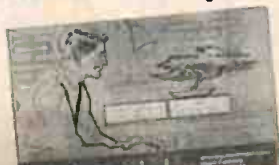
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"Many of the sounds I record can never be duplicated," says Tony Schwartz. "To capture and keep them through the years, I must have tape that is extra-strong and unfailingly reliable. That's why I now record exclusively on tapes of 'Mylar'® polyester film.

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Tony Schwartz, unique documentary recordist, has created numerous prize-winning records from thousands of tape-recorded sounds of everyday life and folk songs.

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*Two-belt drive, 412-series
turntable with space-saving base*

*Model 282 plug-in
stereo transcription arm*



Now Fairchild again takes the lead by announcing the first major advancement in stereo cartridge design. The SM-1 has the highest output (15 mv @ 7 cm/sec) and the lowest hum (65 db below signal level) insured by its mu metal case. Fairchild's SM-1 is completely compatible with any stereo or monaural system yet sturdy enough for use in record changers. Compliance characteristics permit tracking high-level passages with 3 grams stylus pressure. It is the first stereo cartridge designed with optimum vertical and lateral damping for lowest record wear. The stylus assembly is customer-replaceable. The SM-1 can be mounted in any tone arm and comes complete with a stylus pressure gauge and installation kit. Audiophile net, \$34.95

To complete the "Front End", Fairchild's exclusive, two belt turntables are available in one and two-speed models with hysteresis synchronous motors. Guaranteed to exceed NARTB professional specifications, they are the quietest and most reliable tables on the market.

Audiophile net, 412-1 (33 rpm) \$79.50
412-2 (33/45 rpm) \$99.50

The perfect complement to the SM-1 is the redesigned Fairchild 282 plug-in stereo arm, handsomely finished in black anodized aluminum. This precision arm comes complete with integral, shielded cables, ready to plug into your pre-amplifier with no soldering. Audiophile net, \$42.50

All New, Oil-Rubbed Walnut turntable base, with tapered sides for that compact-look. White formica top combines beauty and durability. Audiophile net, \$20.00

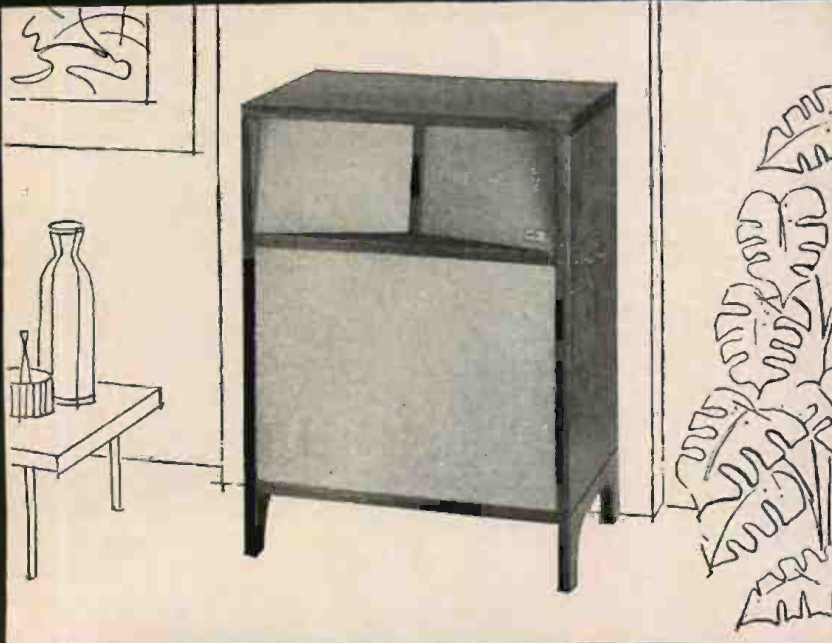
Hear these Fairchild components at your dealer, or write to Dept. HF-79 FAIRCHILD

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Only slightly larger than "bookcase" speakers . . . priced less than \$200 to gladden stereo fans . . . the new Z-300 console achieves a measure of musical transparency and bass response which, a few years ago, was considered impossible within its size and price framework.

In the Z-300 a 2-element JansZen Electrostatic Tweeter works in sonic harmony with a new JansZen dynamic woofer. Response is exceptionally uniform from an honest 30 to 30,000 cycles/second. Musically, however, this wide range would be painful were it not for the almost total lack of audible or measurable distortion inherent in the JansZen principle. Transparently clear, shrill-less trebles are faithfully reproduced by two push-pull electrostatic elements—thin virtually massless diaphragms driven over their entire areas by 176 pairs of carefully-spaced sheathed conductors. Both elements are checked for distortion and matched for output within 1 db.

A new long-travel dynamic woofer perfectly complements the distortion-free electrostatic tweeter. Its lightweight 11" cone with slight apex weighting and specially-treated cloth suspension achieve near perfect piston action without breakup or doubling. Sealed in a 2.2 cubic-foot, fibreglas-filled baffle, its clean, solid bass consistently shames most of the largest speakers now available.

The complete JansZen Z-300 measures only 28" h by 20" w by 13" d. Send for free literature and name of your nearest dealer where it may be heard.

*including designs by Arthur A. Janszen
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The Toscanini Legacy and Conversations with Toscanini. In everything save their passionate admiration for the late Maestro, the British jazz-band-leader-gone-straight, Patrick "Spike" Hughes, and the gadfly of American music critics, the terrible-tempered Mr. B. H. Haggin, are totally out of sympathy with each other. Yet their individual approaches are so diverse that no Toscanini aficionado can be happy until he adds their new books to his library. Of course he won't be entirely happy even then, at least if he is foolish enough to try to reconcile the disparate points of view either with themselves or with his own, but at least he is sure to be stimulated into an enriched enjoyment of the Toscanini recordings.

Hughes's *Toscanini Legacy* is subtitled "a critical study of Arturo Toscanini's performances of Beethoven, Verdi, and other composers." and it is just that: at times an almost bar-by-bar analysis of the interpretative techniques (illustrated by 192 musical examples) revealed in the major Toscaninian recordings, of which Verdi's are given 123 pages, Beethoven's 98, Mozart's 22, and those of 15 other composers (plus an 8-page preface) the remainder of a 346-page book. Unlike Haggin, Hughes is almost completely disinterested in recording qualities as such or in technical comparisons among the various "editions" of the same recording, and he entirely disdains many—to him—"minor" works. The prime virtue here is the exhaustive preoccupation with interpretative details, particularly Toscanini's choices of tempo (which Hughes demonstrates are as often slower as they are faster than those of tradition or published score specifications), phrasing and accentuation, dynamics, and instrumentation alterations (surprisingly frequent considering the conductor's reputation as a purist). The commentary is ecstatic at times and there is a good deal of repetition—suggesting that these studies originally were prepared as broadcast annotations. Nevertheless, listeners who follow their Toscanini recordings with a miniature score in hand will relish going over them anew with so perceptive a mentor as Hughes (Putnam & Co., 30 shillings in Great Britain; U.S.A. price not stated).

Haggin's *Conversations with Toscanini* is really two books: a brief one of 113 pages which recounts the conversations themselves, plus 125 pages

Continued on page 26

BLOOD and THUNDER CLASSICS

*Audiotape "speaks for itself" in a spectacular recording
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The stirring "Blood and Thunder Classics" program includes these colorful selections:

Tschaikowski	... Russian Dance
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Stravinski	... Infernal Dance of King Kastchei, Finale (Firebird Suite)
Beethoven	... Ode to Joy (Symphony No. 9 in D Minor)

DETAILS OF THE OFFER

This exciting recording is available in a special bonus package at all Audiotape dealers. The package contains one 7-inch reel of Audiotape (Type 1251, on 1½-mil acetate base) and the valuable "Blood and Thunder Classics" program (professionally recorded on standard Audiotape). For the entire package, you pay only the price of two boxes of Type 1251 Audiotape, plus \$1. And you have your choice of the half-hour stereo program or the full-hour monaural version. Don't wait. See your Audiotape dealer now.

HERE's a reel of musical excitement that belongs on every tape recorder. "Blood and Thunder Classics" is a program of great passages of fine music, specially selected for their emotional impact.

The makers of Audiotape have not gone into the music business. They are simply using this method to allow Audiotape to "speak for itself." This unusual program shows you how vibrant and colorful music can be when it is recorded on Audiotape.

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Continued from page 24

of Addenda that include a discussion of the rehearsals and performances of the last years, a short general study of the broadcasts and recordings (with particular attention to the re-editions), and a composers' discography (mainly concerned with the technical qualities of the various editions and the equalizations the author uses to make them sound best—or, in many cases, least bad). Throughout, Haggin is more than ever his prickliest self. Even those audiophiles who share his views on technical matters are likely to be repelled by his venting of personal animosities and the sheer pettiness of most of his attacks on his colleagues. Yet the reader who can pass over the exposures of personal venom will find genuine rewards here. Apparently something in the no-less arbitrary and opinionated Toscanini responded—at least briefly—to Haggin's fanaticism for the musical ideal, and short as the actual conversations may be, they are rich in illuminations. I liked best of all Haggin's penetrating analysis of the greatest enigma of Toscanini's recordings: his apparent unconcern with reproduced sonic qualities; but there is much else here which corrects the popular conception of the conductor's attitudes towards both the music he played and the orchestras he worked with. And an entirely unsuspected element of Toscaninian irony is revealed in the already-famous quotation—Haggin's reporting of the Maestro's comment on himself: "He writes like God: he knows what is good music and what is bad music. I do not know what is good music and what is bad music; but *he* knows..." (Doubleday, \$4.00).

A Voice That Fills the House, the latest book from the versatile and prolific Martin Mayer, iconoclastically smashes most of the now-hardening patterns for musical fiction. Its setting is the world not of jazz but of opera—the San Carlo in Naples and the Met in New York, and, in one hilarious episode, the fantastic yet only too credible goings on at an Italian Festival of Contemporary Music. Its protagonist is neither a tenor nor a coloratura soprano, but a young American baritone. And quite apart from its musical interest it tells an absorbing story of talent-on-the-make. But best of all its backstage shoptalk rings refreshingly, if often disconcertingly, true. Mayer is first of all a superb reporter and he surpasses himself here in authentic evocations of the feverish life of working musicians both in and out of the spotlight (Simon & Schuster, \$3.75).

R. D. DANRELL

Records in Review

1958



"Top-notch guide for the serious record collector in evaluating and comparing current and older releases."
—NEW ORLEANS TIMES PICAYUNE

THE FOURTH HIGH FIDELITY ANNUAL

Edited by Frances Newbury

This book, the only one of its kind, contains reviews of classical and semiclassical music, and the spoken word, that appeared in HIGH FIDELITY Magazine from July 1957 through June 1958. The reviews cover the merits of the performance, the quality of the recording, and make comparative evaluations with releases of previous years. They are written by some of this country's most distinguished critics.

The reviews are organized for easy reference — alphabetically by composer and, when the number of releases for any given composer warrants, are divided further into classifications such as orchestral, chamber music, etc. An index of composers is included. The book is printed in clear type on fine quality paper, attractively bound and jacketed.

RECORDS IN REVIEW is published by The Wyeth Press, an affiliate of HIGH FIDELITY Magazine.

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

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MODEL C-SP-1
(converts SP-1 to SP-2)
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STEREO EQUIPMENT CABINET KIT

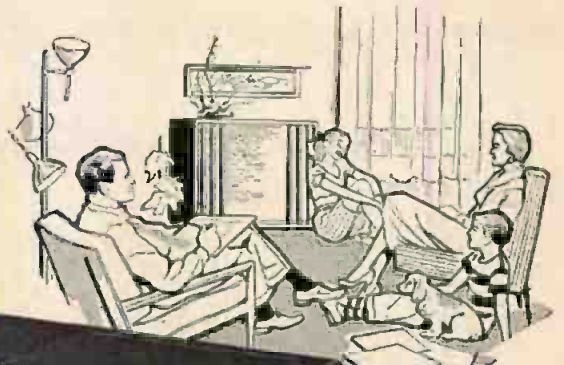
MODEL SE-1 (center unit) \$149⁹⁵

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

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



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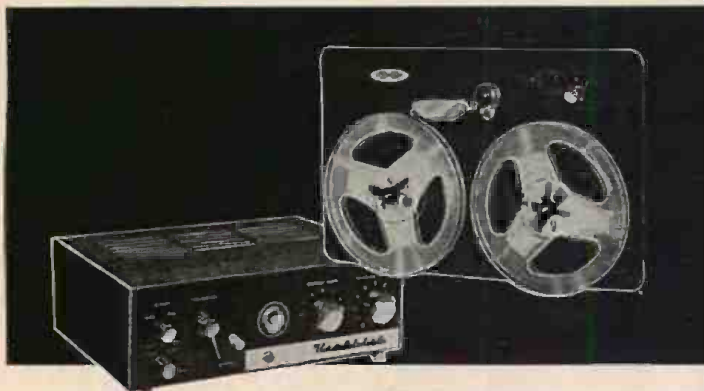
Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monaural version and add stereo or second channel later if desired. The SP-1 monaural preamplifier features six separate inputs with four input level controls. A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

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



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MODEL TR-1A ~~\$99~~^{\$95} Includes tape deck assembly, preamplifier (TE-1) and roll of tape.

The model TR-1A Tape Deck and Preamplifier, combination provides all the facilities you need for top-quality monaural record/playback with fast forward and rewind functions. 7 1/2 and 3 3/4 IPS tape speeds are selected by changing belt drive. Flutter and wow are held to less than 0.35%. Frequency response at 7 1/2 IPS ± 2.0 db 50-10,000 CPS, at 3 3/4 IPS ± 2.0 db 50-6,500 CPS. Features include NARTB playback equalization—separate record and playback gain controls—cathode follower output and provision for mike or line input. Signal-to-noise ratio is better than 45 db below normal recording level with less than 1% total harmonic distortion. Complete instructions provided for easy assembly. (Tape mechanism not sold separately). Shpg. Wt. 24 lb. Model TE-1 Tape Preamplifier sold separately if desired. Shpg. Wt. 10 lbs. **\$39.95**.

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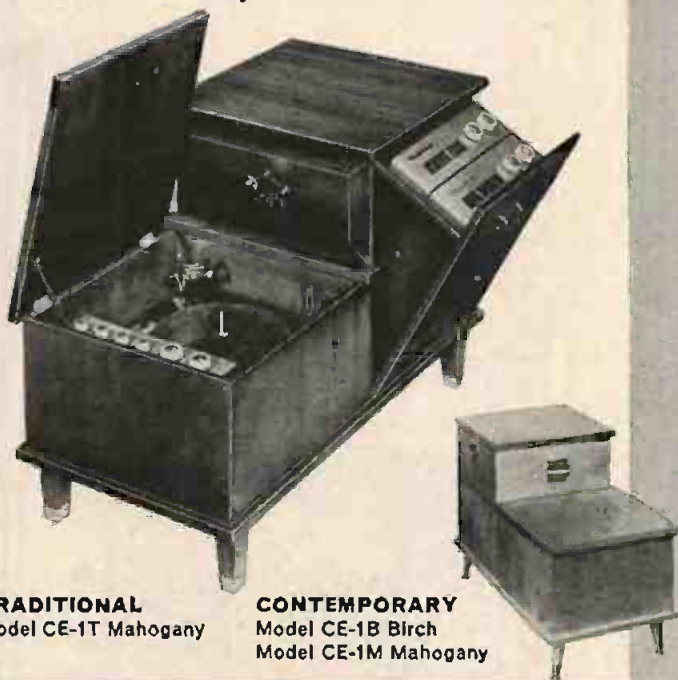


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MODEL CE-1 **\$43⁹⁵** each (Specify model and wood desired when ordering.)

Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the RP-3 or majority of record changers which will fit in the space provided. Well ventilated space is provided in the rear of the enclosure for any of the Heathkit amplifiers designed to operate with the WA-P2. The tilt-out shelf can be installed on either right or left side as desired during construction, and a lift-top lid in front can also be reversed. Both tuners may be installed in tilt-out shelf, with preamp mounted in front of changer . . . or tuner and preamp combined with other tuner in changer area. Overall dimensions are 18" W. x 24" H. x 35½" D. Changer compartment measures 17¼" L. x 16" W. x 9¾" D. All parts are precut and pre-drilled for easy assembly. The Contemporary cabinet is available in either mahogany or birch, and the Traditional cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46 lbs.



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MODEL EA-2 **\$28⁹⁵**

An amplifier and preamplifier in one compact unit, the EA-2 has more than enough power for the average home hi-fi system and provides full range frequency response from 20 to 20,000 CPS within ± 1 db, with less than 2% harmonic distortion at full power over the entire range. RIAA equalization, separate bass and treble controls and hum balance control are featured. An outstanding performer for the size and price. Shpg. Wt. 15 lbs.

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"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

MODEL UA-1 **\$21⁹⁵**

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



"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

MODEL W7-M **\$54⁹⁵**

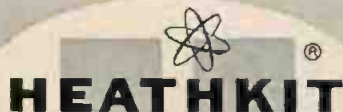
This hi-fi amplifier represents a remarkable value at less than a dollar a watt. Full audio output and maximum damping is a true 55 watts from 20 to 20,000 CPS with less than 2% total harmonic distortion throughout the entire audio range. Features include level control and "on-off" switch right on the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

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MODEL WA-P2 **\$19⁷⁵**

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"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT
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MODEL W4-AM \$39⁷⁵

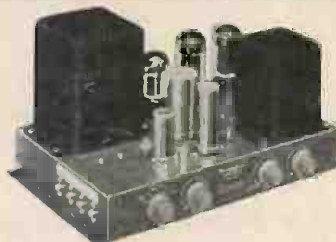
This top quality amplifier offers you full fidelity at minimum cost. Features extended frequency response, low distortion and low hum level. Harmonic distortion is less than 1.5% and IM distortion is below 2.7% at full 20 watt output. Frequency response extends from 10 CPS to 100,000 CPS within ± 1 db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



GENERAL-PURPOSE 20 WATT AMPLIFIER KIT

MODEL A9-C \$35⁵⁰

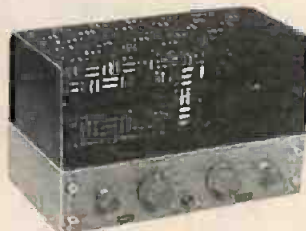
The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut. Covers 20 to 20,000 CPS within ± 1 db. A fine unit with which to start your own hi-fi system. Shpg. Wt. 23 lbs.

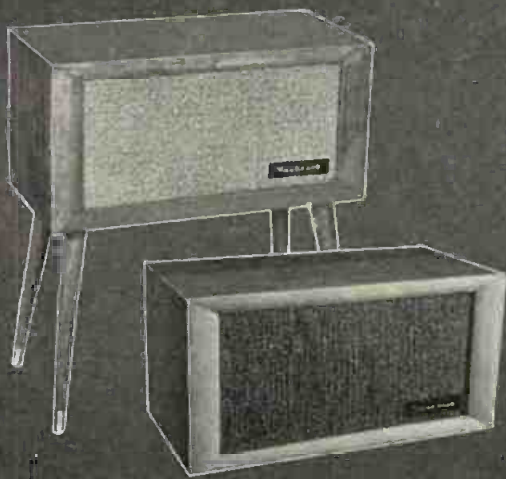


ELECTRONIC CROSSOVER KIT

MODEL XO-1 \$18⁹⁵

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





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"LEGATO" HI-FI SPEAKER SYSTEM KIT

MODEL HH-1 **\$299⁹⁵**

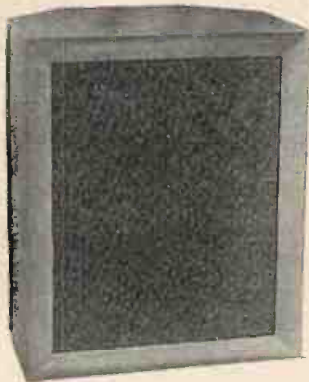
Words cannot describe the true magnificence of the "Legato" speaker system . . . it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist.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

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

MODEL SS-1B **\$99⁹⁵**

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and a super tweeter to extend overall response from 35 to 16,000 CPS ± 5 db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of 3/4" veneer-surfaced plywood suitable for light or dark finish. All parts precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.



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MODEL MF-1

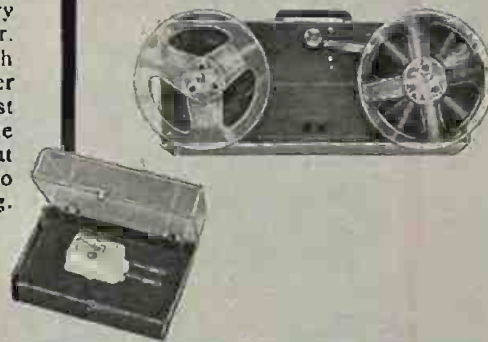
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PSEUDOSOCIOLOGISTS AND SUCH insist upon referring to publishing as a part of what they call communications. Editors like also to think of it in some degree as a literary endeavor, but we can go along with a semantic trend. Communication is certainly important to us. The main shape of communication from us to you is, naturally, the printed page: From you to us, it's letters. We really read these, I may point out, and we think the more of them there are the better. Not all of them are informative, but some are, and some are witty besides.

Lately we've been getting enough letters on just two subjects so that an answer to them on this page seems justified. I said two subjects; actually they seem to coalesce into one. The questions deal with our dwindling coverage of recorded tape, and with the virtual disappearance of a feature we have long been known for, the critical discography. These are matters requiring comment, but it can be almost the same comment. The cause of both developments has been the emergence of the stereo disc.

The review department called "The Tape Deck" has indeed dwindled, sometimes to the vanishing point (you will note that it's back this month), but this has not been our fault. The supply of recorded tapes also has dwindled, and you can't review something that ain't. Tape, in late years, hit its high point when, briefly, it preempted the stereo field. Stereo tapes came out in great quantity and high quality. For a while it seemed almost that magnetic might displace mechanical recording (I know that is inexact language, but this page is too small for Ph. D. theses). Quantity-production phonograph makers like V-M and Webeor went in for stereo tape players. The disc business faced real trouble. The tape business never had it so good. Naturally, then, the disc business went stereo, ready or not.

The disc medium could give us stereo sound at about half the per-minute price of 7½-ips dual-track tape, it developed. It not only could, it did. And as soon as this became apparent, the volume of recorded tape production went down. At least one major record company eminent in stereo pioneering, London, never has put any tapes on the market at all. (I wish they would.) Even in the matter of sonic fidelity, there hasn't been any clear advantage one way or another. Tape copying (since

economically it has to be done at high speed) has involved hazards disc stamping hasn't, even if the finished product keeps its fi longer. The tape people's quick (almost panicky) comeback with 4-track 3¾-ips recorded tape was not startlingly successful. The stuff was cheap, but the sound was of uneven merit and playback equipment wasn't widely available. A compromise suggestion first made in this magazine now is being tried: 4-track 7½-ips tape. The first of these to come forth are promisingly good, according to our sharp-eared Mr. Darrell. (See "The Tape Deck.")

This we are glad to hear. Nearly all of us here are sort of sentimentally attached to disc records, and even to the problems that go with them: dust and delinquent tone arms and the like. They are familiar; tape is by contrast a little alien and serpentine. Yet it also has about it the feel of the future.

As for our vanished discographies: this is something you could easily account for by yourselves, but I have some space still to fill here. As the record companies' backlog of stereo master tapes is made into discs, monophonic discs are steadily and swiftly yanked out of the catalogues. It would take us (including the reviewer) at least six months to prepare, say, a Brahms discography for you. By the time you saw it—the way things are moving now—about a tenth of the records it listed would have been withdrawn from circulation, and about half the remainder you wouldn't be interested in, since they'd be due soon for supersession by stereo versions of equal musical merit. We will start stereo discographies as soon as the size of the stereo catalogue warrants it.

Meanwhile, for hunters of old monophonic musical treasure, your proper recourse in this matter is to knowledgeable record dealers, a dwindling species but not yet extinct. They advertise, on and off, both with us and with our competitors, and many of them know their stuff. They don't usually give discounts but they do give service. Further, J. B. Lippincott is now issuing a series of discographies in paperback form at \$1.65 a copy: the Keystone Music Books. Most of them so far published appeared first as HIGH FIDELITY discographies, since when they have been in some degree updated. You can get Burke on Haydn, Broder on Bach, Schonberg on Chopin and Schumann, Wilson on Swing and Traditional Jazz. Others are forthcoming. J.M.C.

AS THE EDITORS SEE IT



The Sightless Vision of Helmut WALCHA



Kuttner

by FRITZ A. KUTTNER

Music listeners the world over have been profoundly moved by the Bach recordings of this blind organist. Herewith, an account of a visit with him at his home in Frankfurt.

THE CITY of Frankfurt am Main, birthplace of Germany's greatest poet, has endowed a trophy called the Goethe Plaque, which is given to distinguished Frankfurt residents for outstanding cultural achievements. Only a very few plaques have yet been awarded. In 1957, on the occasion of his fiftieth birthday, the medal was presented to Helmut Walcha, organist and Bach interpreter.

In the music room of Walcha's house hangs an epigram by Goethe, drawn in tall beautiful Gothic letters by his father-in-law Rudolf Koch, the well-known graphic artist. More powerfully than any journalist's words, these few lines convey the drama of the life

of this blind musician.

Alles geben die Götter, die Unendlichen,
Ihren Lieblingen ganz:
Alle Freuden, die Unendlichen,
Alle Schmerzen, die Unendlichen, ganz.*

It is not strange that among some of Walcha's admirers a legend has grown up that he leads a saintly existence, otherworldly, "beyondish." This quality, it is felt, is evident in every measure of his recordings; this man could not play Bach as he does if he lived on a merely mortal plane. Walcha himself is not pleased by

* "Whatever the Infinite Gods give to those they love/They give it wholly;/ Infinite happiness, Infinite suffering/ They give it wholly;"—Translated by Dr. Theodor Friedrichs, New York City.

this myth; and when I talked with him not long ago, he asked me to do my best to destroy it. I am not sure that I can do so. A life given so intensely to penetrating the meanings of music, so devoted to contemplation, may very well give rise to a legend, however unknowingly and unwillingly created.

Blindness alone is not responsible for the moving impression Walcha's visitor takes away. There are many very competent blind musicians who demand one's admiration, but Walcha radiates an almost tangible air of purity and serenity. Immaculately dressed, handsome, well-built, he walks towards you, right hand extended in a welcome. About him there is no self-conscious dignity, merely a gentle quality of restraint. He speaks unpretentiously, even on topics of great seriousness. His conversation is never wasteful; always there is economy of language, of motion, of gesture. Only when Ursula Walcha takes her husband's hand to lead it to the crystal glass of wine on the table is one aware again that he does not see—nothing at all. Yet to say that he lives in complete darkness would be nonsense. This man "sees" a thousand things that are hidden from the vision of most men.

Helmut Walcha comes from a middle-class family in Leipzig; his parents were not musical people. When, late in 1907, the infant received the customary small-pox vaccination, a violent reaction set in, leading within a few days to almost complete blindness. Nobody will ever know whether the vaccine was faulty, the dosage excessive, or the child hypersensitive to the toxin; and Walcha himself does not care to know: of what use could such knowledge be today? All possible therapy was tried, and vision was partially restored. At six the boy was able to enter school, but he remained very shortsighted and suffered from chronic inflammation of the cornea. Over his early school years his elder sister helped him with his studies, but with puberty there began a serious impairment of his eyesight. When he was nineteen, a thorough examination brought to the young man the sudden realization that for quite some time he had lived in a world of hazy glimmer and dusk. The deterioration had progressed over five or six years at so slow a rate that Walcha had not really been aware of it until the last bit of vision was gone. He had had time, however, to experience fully the physical world around him—trees, lakes, people, flowers, animals—and these visual impressions have stayed with him, supplementing his picture of life as he "sees" and feels it now with his other senses and with an almost supernatural perceptiveness.

"How one-sidedly visual is the approach and 'view' of most people," said Walcha. "Our vitality is withering away if we rely too much on vision. As if what can be *seen* of the world is all that matters, or even the most important property. I can see and tell a forest from the way it smells, the way its ground feels under my feet, from the whispering sounds around me, from

the taste of the air on my tongue." He knows all the roads and paths he has ever walked on the extended hikes he loves to take with his wife, and sometimes it is he who finds the way back home when Mrs. Walcha is uncertain.

At his parents' home nobody realized that the child was musical; he never had music lessons, although his sister taught him to read music. Then, one day, a string bass player in the Leipzig Gewandhaus Orchestra heard the thirteen-year-old boy improvise on the piano and took him to the great conductor Arthur Nikisch. Helmut didn't know what to play in this "audition" because he had never practiced any real composition. He began improvising on the German folk song "*Ich hatt' einen Kameraden*." Nikisch listened, found the boy had absolute pitch (Helmut discovered that his piano at home stood a semitone lower than Nikisch's), and declared that music lessons should start immediately. Herr Findeisen, the bass fiddler, became his piano teacher for the first year. Later, Günther Ramin, then the twenty-four-year-old organist at Bach's St. Thomas Church and teacher at the famous Conservatory, took over Walcha's musical education at the Leipzig Musikhochschule. Here began a well-rounded conservatory training, with studies in organ, piano, and theory.

The pupil was close to being completely possessed by music. At 7:00 a.m. every day he would ring the doorman at the Hochschule out of bed to get to the practice organ, and during the rest of the day he would make use of every half hour the practice instruments were free. His dwindling vision gave more and more trouble during these years: he could read music only in the early morning, and never more than one part or voice at a time. These he learned separately by



Ursula and Helmut Walcha, at home: the motif is serenity.



WALCHA

memory, and the final joining of the separate voices into one polyphonic unity always became an overwhelming experience to him. Finally, study by himself grew almost impossible. His mother would slowly play the music to him, one voice at a time; or his father, who could not read music, tried to describe the notes to him one by one, since he did not know the pitch names and musical symbols. In this way Walcha "learned music by heart," acquiring gradually an enormous repertory committed indelibly to memory. In this way, too, Bach and other masters of baroque polyphony composed their scores: note by note in separate horizontal parts and counterpoints. This procedure is one of the secrets of Walcha's organ playing; there is hardly another organist in the world who memorizes his repertory in such a fashion.

When the boy was scarcely seventeen, he gave his first organ recitals at St. Andrews in Leipzig. The church was packed and the critics wrote laudatory reviews. Invariably his mother had to plead with newspapermen to make no mention of Helmut's visual affliction: he wanted his playing evaluated on its own merits and on the same terms with that of other organists, not as a remarkable performance from a near-blind person. During his conservatory years he always had his music open on the rack even after his sight had gone completely, hoping that other students would think he could read his music as they did. When, at twenty-two, Walcha moved to Frankfurt, he insisted that no criticism refer to his blindness.

It goes without saying that the young organist had also to memorize the disposition of all organs he ever played, together with the location of all register stops. Pedal keyboard work never gave him any trouble; a sense of touch and location as delicately developed as Walcha's finds no difference between manual and foot work. He does his own registration by listening to another organist or to one of his students playing for him, and he makes his decisions on coloring and registration by calling out to the player at the console. Thus he needs more time than other organists to acquaint himself with a new instrument; but once he knows an organ and a church's acoustical properties, he knows them better than anyone else.

Between his nineteenth and twenty-second year Walcha was assistant to Ramin at St. Thomas in Leip-

zig. His post as organist at the Friedenskirche in Frankfurt he won in competition with thirty other applicants by his outstanding performance in improvisation. At the Friedenskirche, from 1929 to 1943, his own creative development took place, since he was now, for the first time, independent of the rules of the orthodox Bach tradition in Leipzig. After eight years of experiment, he discarded the practices of the Leipzig school, which in his opinion had become a petrified codex of tempos, voice treatment, and registration. He rebuilt the whole concept of manual and registration changes, conceiving them individually for each work in terms of its form and inner impulses, a process that led to a new structure of dynamic steps, coloration, and tempo integration. Outside Frankfurt nobody seemed to notice what Walcha was doing to the Bach tradition, but his listeners at Friedenskirche became keenly aware of a new revelation. Günther Ramin, of course, knew about his disciple's rebellion and never quite forgave him.

In 1933 Walcha received a call to teach organ at the Hoch Conservatory. Five years later, after the famous school had been converted into what is now Frankfurt State Academy of Music, he was made head of the organ department. In 1939 he established the Frankfurt Bach Hours, at least six full-evening programs of organ and other works each winter, for which he selected the collaborating artists. At this writing, he has presented 175 Bach Hours, all of which have been self-supporting; he never needed a penny from patrons or public funds.

In view of his absorption in his work it is not unnatural that Walcha husbands his energies. His Bach Hours, his recording work, and a limited number of recitals comprise all the commitments he will accept during a year. How could he play well unless he was fully acquainted with the organ he is to play? How could he know the special characteristics of the instrument and of the auditorium's acoustics unless he studied them carefully for several days? Walcha believes that tempos, registration, the touches and types of legato, portamento, and staccato playing must be developed anew for each organ, each recital hall. No two of Walcha's performances are ever alike—each has a coloration and sound character of its own that is painstakingly studied out in advance.

This kind of contemplative preparation does not lend itself to international concert derbies and thousand-mile itineraries. Consequently, there is little chance that American audiences will hear him perform in this country. The only possibility would seem to be an invitation from one of the universities to occupy a visiting professorship. Yet, even such an arrangement would call for a good deal of persuasion: Walcha loves his weekly church work at Frankfurt's Dreikoenigskirche, where he has served as organist since 1946. The services of the church are fun-

Continued on page 99

by NATHAN BRODER



HOW

American Composers

PAY THEIR RENT

Recently Nathan Broder had occasion to make an examination of the over-all economic status of the composer in mid-twentieth-century America. The results of that investigation — not as disheartening as you might suppose — are set forth below.

ART-AND-ECONOMICS is, and probably always will be, a perennial problem, but when one comes to the case of the composer—and specifically of the contemporary American composer—the situation may be brightening. If today's composer is better off than his predecessors, he owes the change in large part to the sustenance that records, radio, and television afford. The American composer won't get rich from these sources, but he may be able to pay the rent.

Television, in particular, has made considerable difference to him. When the man in the ten-o'clock show makes his way through the dark streets, pondering on the best way of murdering his wife, the ominous, enigmatic music underneath the sound of his footsteps could well be the opening section of William Schuman's *Undertow*. Many a love scene on the twenty-one-inch screen has run its stormy course to impassioned music from Samuel Barber's First Symphony. And all sorts of climaxes have worked themselves out before the cameras, coast to coast, to the powerful final chords of Roy Harris' Third Symphony. If you are a devotee of TV plays (I do not mean, of course, the dreary "situation comedies" or the sagebrush sagas) and of contemporary

music, you can lighten the duller moments by playing the game of spot-the-composer. You might be surprised to find how often composers like Copland and Chávez and Hindemith turn up on such occasions, not to mention many less well-known names. And to add an extra fillip there are sometimes odd combinations, like the United States Treasury program that used to employ as its musical identification a theme from a Shostakovich symphony.

Although a few years ago many more compositions were used, because there were more live drama shows than there are now, enough of this music is still employed as background on television to provide a chief source of income for its composers. Even though they never dreamed of such a use when they wrote it, and though they may or may not be gratified by having it used in this fashion (I have yet to meet a composer who wasn't pleased), television performance can be definitely lucrative. When a composer's music is broadcast on television or radio he benefits financially, directly or indirectly, depending on which performing rights society he belongs to. Here, briefly, is how it works.

The two largest agencies for collecting performance



fees in this country are ASCAP and Broadcast Music, Inc. (BMI). ASCAP in 1958 collected some twenty-eight million dollars from various types of music-using media. It kept about four million for administrative expenses and split the rest evenly between "writers" (that is, composers and authors) and publishers. The manner in which the writers' share is apportioned among them is complicated, but boils down to this: at least fifty per cent of what a composer gets is based on performances of his works during the current year and his performance record over a five- or ten-year period. Performance credits are based mainly on network broadcasts and a sampling of local stations. Consequently, the composer whose works are frequently and widely performed will find that happy state reflected in his ASCAP check—annual payments well up in four figures are not uncommon, and one or two of the top men each year may receive amounts in five figures.

Please remember that we are dealing here only with the composers of "serious" music. The successful writers of popular music of course receive much more. In that field the whole mechanism of song plugging has become radically simplified. The plugger has only two things to concentrate on nowadays: (1) get the song recorded, on as many labels as possible; (2) get the recording (s) broadcast as often as possible. But that is another story. Let us return to the far more modest confines of the serious composer's economy.

BMI, which was established and is largely owned by the great networks, uses a rather different method of payment from ASCAP's. Composers are rated according to certain criteria—partly statistical, such as the number and activity of their works, but mostly indefinite, such as their prestige or promise—and given a flat annual payment accordingly. Here, as at ASCAP but according to a different system, careful and elaborate performance records are kept. They may serve as a guide in the periodic negotiations of new agreements between composer and BMI. This method of payment obtains with

the relatively few serious composers who have direct contracts with BMI. Most American composers affiliated with BMI, however, are members of the American Composers Alliance (ACA) and receive their performance fees from ACA. The method employed is this: BMI periodically pays ACA a lump sum for the use of the music of the ACA members. ACA uses part of this money for administrative and other expenses, including various services it performs for its members, many of whom are without regular publishers. It distributes the rest according to a formula very similar to, and in fact borrowed from, ASCAP's. For the purpose of determining credits for "current" performances, ACA is permitted to use the performance records kept by BMI, to which it adds information, supplied by the members, concerning performances that may not have been caught by BMI's logging system.

Now, the performances referred to may be either live or recorded. As far as radio and television are concerned—and these media account for the bulk of ASCAP's income and all BMI's—recorded performances far outnumber live ones. That is why it is of vital importance to a composer (and to his publisher) that his works be made available on records, even though the royalties on the sales of the records are not apt to amount to much. For recordings of his music by a regular commercial company the "serious" composer usually receives an eighth of a cent per minute. If he has a half-hour symphony on discs, he will then get a little under four cents for every copy sold. Since a few thousand copies is considered a very good sale for a contemporary American symphony, it is clear that neither composer nor publisher (who usually gets the same amount as the composer) will wax fat from this source of income. But there are symphonic works that are seldom played at concerts, whose scores and records sell only a few copies a year, and that nevertheless loom large on the composer's ASCAP or BMI statements because the music has been found to make effective backgrounds to television dramas. Obviously this cannot happen if the records are not available to the musical director of the television show. Recognizing this, ACA recently began to use some of its funds in partial support of a new record company, Composers Recordings Inc., whose repertory is partly drawn from the ACA catalogue.

Similar conditions prevail abroad. The chief difference between the United States and European countries with respect to performance fees lies in the manner of collecting them for concerts and recitals. Most American orchestras pay a blanket annual fee to ASCAP for the right to play any works in the ASCAP catalogue. The size of the fee is based on the resources and income of the orchestra. Thus the Boston Symphony Orchestra, with an annual income from the sale of tickets of more than a million dollars, pays ASCAP three thousand dollars or some 0.3%. In Switzerland such a license for works protected by copyright would cost the orchestra—

any orchestra—4% of the box office receipts, in France 4.4%, in Italy 8%! In the recital field ASCAP coverage is admittedly spotty. In Europe the recital field is as carefully and thoroughly covered as the concert field; a pianist in France, for example, pays 6.6% of box office receipts for the privilege of playing copyrighted music. BMI for a while tried to do something about the concert and recital fields but gave up. Clearly, the tradition of paying the copyright owner for the use of his material is older and more firmly established in Europe than it is in this country.

Among other sources of income for the composer of serious music are commissions and awards. The practice of commissioning is, of course, familiar and widespread. Commissions can come from individual music lovers, from performers singly or in chamber music groups, from choruses, orchestras, opera companies, publishers, theatrical producers, television broadcasters, churches, special foundations—from, in fact, any affluent source that regards serious music as of value. For instance, when the Robert Moses Power Dam of the St. Lawrence Power Project was formally opened last September, Morton Gould conducted a new work of his, commissioned for the occasion by the Hydro-Electric Power Commission of Ontario and the Power Authority of the State of New York. There was later, to be sure, a flurry of protest from some taxpayers, but Mr. Moses, with the lordly gesture of a Prince Esterházy, brushed it aside.

Commissions range in size from something like fifty dollars for an anthem or organ piece to five thousand dollars or more for a full-length opera. The juiciest ones naturally gravitate towards the most admired composers; and the half-dozen or so top men are offered more than they can handle. The commissions they do not accept, and all the others, are spread among a great many composers, and spread pretty thin. The respected but not celebrated composer is lucky to get an offer of five hundred dollars for a chamber music work or a thousand dollars for an orchestral piece. And for most such men even this amount is likely to be larger than all the rest of their annual income from their compositions.

The only other avenues of income from their music—besides performance fees, commissions, and royalties on the sale of records—are rental fees and royalties on the sale of the published music, and neither of these last is likely to do much for the composer's finances. Take rental fees, for example. When an orchestra wishes to perform a contemporary work, it usually has to rent the orchestra parts from the publisher, or from the composer if he has no publisher. Rental fees vary according to the nature of the performing organization, the duration of the work, the demand for it, what the traffic will bear, and other considerations. A major orchestra wishing to give a pair of performances of our hypothetical half-hour symphony will probably have to pay the publisher a rental fee of \$75 to \$90. The publisher will then probably share this fee with the composer, in accord-

ance with the terms of their contract, a common practice being to divide it in half after the publisher has recovered his expenses for preparing the parts. (This is not the only expense for the orchestra. As we have seen, most major American orchestras and many smaller ones pay an annual fee to ASCAP for the right to perform anything in the ASCAP catalogue. If the orchestra does not pay an annual blanket fee, ASCAP will charge a performance fee for each use. The publisher or composer-without-publisher who is not a member of ASCAP will add a performance fee to the rental fee.)

No American composer of serious music could live decently on royalties from the sale of his published music alone. In the case of orchestral pocket or "study" scores, even successful works that are performed with some frequency are not apt to sell more than a few hundred copies in five or ten years. These are bought mostly by libraries and by students. For reasons that would lead us too far afield to explain here, there is no longer any sizable market for the art song. Similarly with piano music. A successful short choral work might sell several thousand copies a year, but the royalty to the composer (at ten per cent of the marked price) is likely to be about three cents a copy. Contemporary chamber music has the smallest market of all.

The whole situation changes if a composer turns out a successful opera. Whether it is a full-length work that is taken up by various opera houses here and abroad (for example, Menotti's *The Consul*) or a short one that can be done by all sorts of amateur as well as professional organizations (Kurt Weill's *Down in the Valley*, for instance), the sales of vocal scores, chorus parts, librettos and to a lesser extent that of records—but especially the performance and rental fees—will leap far higher than for any other type of extended composition. This plain economic fact may explain why many American composers have taken to writing opera in recent years.

One other avenue of income from composition must be mentioned for the sake of completeness—the movies. The composers who are regularly *Continued on page 101*

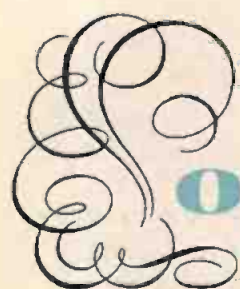




Sight-seer Siepi at Buckingham Palace.



Risë Stenens and family fish off their own pier.



opera stars off duty



Pastoral scene: Roberta Peters plays with her small son, Master Paul Adam Fields.

Great American sport: the Reagans (Eileen Farrell) get ready for a cook-out.



In Piazza Navona, Rome—Renata Tebaldi.



Di Stefano chats with residents of Ravenna, where he has a villa.

by S. J. London, M.D.



The Splendid Infamies *of Le Docteur Véron*

**In the early nineteenth century a shrewd medical voluptuary
put the Paris Opéra on a paying basis.**

AMONG the grotesque personages who populated nineteenth-century Paris and the novels of Balzac, none was more bizarre than Dr. Louis-Desiré Véron, a hugely accomplished gourmand, lecher, and entrepreneur who occupies also a small but picturesque niche in the history of music. Dr. Véron's exploits were many and dubious, but at least one achievement speaks to his credit: at one point, he managed to save French grand opera from feckless ruin.

This fantastic figure is perhaps most graphically described in the words of the contemporary *littérateur*, Philarète Chasles: "... a man with a high color, a chubby face, the mere hint of a nose, scrofulous, his neck always buried in the folds of some stuff that both alleviated his malady and concealed it, his belly rotund, his eye round, bright, scintillating, greedy, the mouth laughing, the lips thick, the hair scanty, the manner that of a little lackey mincingly apeing his master and putting on drawing-room affectations; the voice high, sharp, aggressive, hissing, overhearing; supple here, impertinent there . . . ; the head thrown back, the cheeks swollen, the glance arrogant when he had nothing to gain or to fear. . . . He was not wicked, or perverse, or lacking in intelligence. He was without principle. . . . No one in our epoch has had such a nose as Véron for the scent of profit, or such a greyhound speed for running it down. . . . Véron was the first to become . . . the jobber in

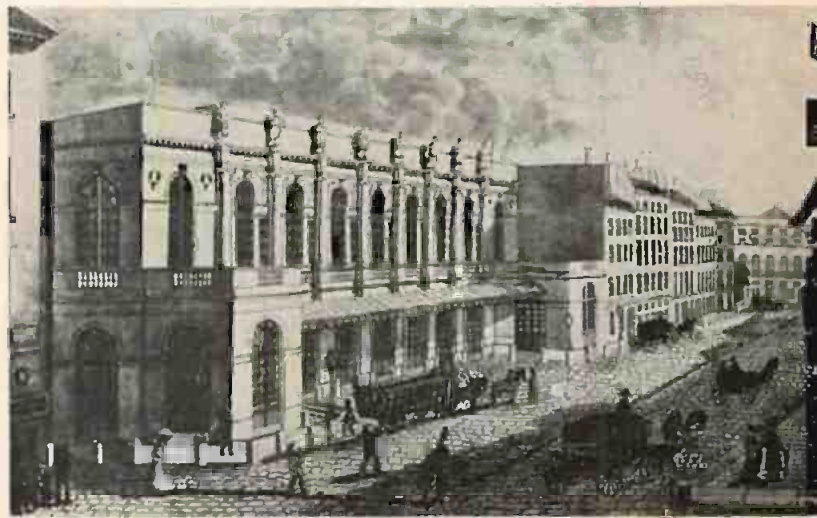
coarse pleasures that had a dash of the mind in them, the Mercury of an intellectual materialism . . . unclean in habits, playing now the vicomte, now the bourgeois; employing artifices that were on the fringe of fraud but never slipped over into it, this gross Véron, crooked as an attorney, as three attorneys, fond of women, pictures, and men of letters, played the role of a farmer-general. . . ."

Actually, Dr. Véron was a very typical product of his era, that incredible period known as the July Monarchy, and did no more than function in accord with his psychosociological milieu. The fine promises of the French Revolution had been frustrated by the bloodiness of the Napoleonic Wars and the autocratic rule of the restored Bourbons. When, in early July 1830, Charles X dissolved the Corps Legislatif and passed a series of oppressive tax laws, an army of middle-class rebels barricaded every strategic point in Paris and began shooting indiscriminately. On July 30 the aging Marquis de Lafayette rode his horse to the Hôtel de Ville and proclaimed fat little Louis Philippe, Duc d'Orléans and the Royal Cousin, Citizen King in the name of French liberty. There immediately descended upon the capital a host of estimable citizens seemingly bent on one aim, to hew their fortunes from the new freedom. They infiltrated the government, seized as many sinecures as possible, made contracts between themselves as civil

servants, with themselves as entrepreneurs, and flooded the boulevards and cafés of Paris in search of hard-earned pleasures. At this time Véron was thirty-two and more than ready to share in the spoils.

One of the tangled affairs the Citizen King inherited was the perilous state of French opera. In 1811 Napoleon I had drastically changed the financial structure of the Royal Academy of Music by allotting as its only source of income a percentage from the receipts of Parisian theatres. Under Charles X theatre receipts in general dropped off so sharply that in 1829 the Opéra Comique declared itself bankrupt and the Royal Academy, known as the Paris Opéra, was fast approaching the same denouement. Anxious to rid his government of a white elephant, Louis Philippe had his Minister of the Interior issue the following proclamation in August 1830: "The administration of the Royal Academy of Music, also known as the Opéra, will henceforward be delegated to a director-entrepreneur who will exploit it for six years at his own risks, perils, and fortune." Thus did free enterprise come to the Paris Opéra and with it, Dr. Véron.

There is no doubt that he was well fitted for the new role. While still in his teens, Louis-Desiré had had considerable success as a full-fledged boulevardier, a career brought to a halt by an outraged father's threats of disinheritance. Forced to choose a profession, Véron entered medical school, where, strangely enough, his career was not without distinction (far better than that of his fellow-student Hector Berlioz, for instance). A rather indelicate affair with a young nursing-order novice, however, made it advisable that he grasp his degree and move elsewhere as soon as possible; and in 1823 he set out to make his fortune in Paris. There his



The Opéra: crashing finales restored the clink of profits.

medical practice turned out to be of short duration. Most of his patients simply refused to tolerate his inept bleedings and catheterizations. The *coup de grâce* was finally delivered by a formidable Parisian beauty; when his needle missed the vein of her satin-sheathed arm, she shrieked "*Maladroît!*" and had him thrown bodily from her house.

Before forsaking medicine altogether, he made one last attempt at success. Having heard of a poor pharmacist named Regnaud who made an ointment which allegedly cured all respiratory diseases, Dr. Véron paid him a business call—only to find Mme. Regnaud in widow's weeds. He hurriedly paid the widow 17,000 francs for sole rights to this nostrum and proceeded to run up a profit of 100,000 for the first year. This was done, first, by converting the *Pâte Pectorale de Regnaud* into lozenges, tablets, juleps, and syrups and, then, by inundating the market not only with this unusual *pâte* but with the first gigantic promotional campaign in modern commercial history.

Retired from medicine and fortified by the profits from his *pâte*, Dr. Véron was now, in 1828, ready to assert his claim to higher things. Reinvading the boulevards, he sought out the palpitating literati and soon had a corps of illustrious names with which to grace a proposed newspaper, *La Revue de Paris*: as co-owner an unsavory *émigré* Spanish banker named Alexandre Aguado; as members of his Board, Scribe and Rossini; as contributors, Balzac, Hugo, George Sand, and Dumas. Carefully planned and executed, the first issue was six months late but struck at a time when the middle-class liberals were gathering for their attack on Charles X.

Up to this time Véron's musical experience consisted in having studied violin, at the age of fifteen, with Georges Ney, first chair at the Opéra (in fact, he had spent more time in ogling the undressed beauties of the chorus than on his fingering and bowing), but apparently it was enough to induce him to act on Louis Philippe's Opéra decree. According to this pronouncement, the director was to receive a fixed annual budget from the



A most accomplished gourmand, lecher, and entrepreneur.

Ministry of the Interior and would pocket all receipts in excess of this amount; the risk would be in his agreement to repair all deficits out of his own funds. Véron, characteristically, had no qualms about deficits and set about capturing the plum by machinations at which he had by now become an old hand. With the shadowy Aguado in the background he quickly sowed 340,000 francs in the most fertile Ministry pastures, contrived to have the incumbent director, one Lubbert, accused of grand larceny, and settled himself triumphantly in the director's seat in March 1831.

The good doctor was faced by a situation of enormous artistic portent. Besides the threat of financial disaster, French opera was also confronted with the overwhelming influence of Italian opera. The breath of new life had begun to stir in an effort to dislodge the Rossinian *tira-lira* then gripping Paris. But the new director, with ears apparently deaf to both the *tira-lira* and the nascent school of French dramatic music, seemed attuned only to the seductive clink of profits. The house on the rue Le Pelletier, badly in need of new décor, was shortly put in order. He had a new restaurant constructed and laid plans for a new ballroom which was to be the arena for a sumptuous *bal masque* every New Year's Eve. He reduced all admission prices and converted most of the loges-for-four into loges-for-six to accommodate larger parties in the more expensive seats. Ingenious arrangements were made to increase the sale of programs, librettos, lorgnettes, and liquid refreshments, and for the increased utilization of the parterre as a fashionable promenade. Opening curtain time was pushed back by one hour in order to allow *aficionados* to sup leisurely and use the promenade to its fullest advantage.

Véron's most detailed attentions were lavished on the *corps de clique*, and for its chief he hired a crafty hook-nosed genius known only as Auguste. Auguste had fought with Napoleon and preened himself on his military acumen; he divided his corps into ten divisions, each under the command of a lieutenant and deployed for action as vanguard, rear guard, flanks, and reserves—his objective being to envelop the hapless audience by a pincers movement. "The general order of battle," he decreed, "will consist of desultory fire during the early acts, followed by increasing enfilade and defilade during the subsequent acts, with a climax of at least three full salvos for each last-act aria and ensemble, and a massive cannonade for the finale."

Auguste reported to Véron on the morning of each performance for a strategy briefing and on each morning-after for an intelligence session. During the latter, tactical errors and successes were analyzed and future plans hatched; then, too, specific targets were chosen for special attention. Auguste was permitted to accept commissions for these special attentions from singers, dancers, conductors, composers, and even librettists, turning a few extra sous from the delivery of flowers and jewelry to artists on stage, Véron, however, reserved to

himself the privilege of deciding which of the secondary artists were to receive the corps' special attention and thus managed to pry loose a variety of favors. As a result of these tactics, Véron was securely entrenched as arbiter of his artists' destinies.

Another of his great successes was the forging of an able body of performers. At the high watermark of his administration he had under his wing the then unusual number of forty dancers, seventy musicians, sixty choristers, and the undivided services of some of the greatest living solo artists, including the tenor Adolphe Nourrit, the basso Nicolas Levasseur, the sopranos Laure Cinti-Damoreau and Marie-Cornélie Falcon, and the ballerinas Maria Taglioni and Fanny Elssler. This was managed by the simple expedient of paying them opulent salaries and cascading the distaff side with magnificent gifts. Every diva and ballerina was invariably sent a box of sugared almonds wrapped in a thousand-franc note after each performance. When he set out to woo the ballerina Elssler sisters, Fanny and Thérèse, he captured them in London by using Clarendon's for his setting and personally serving them a dessert which consisted of a huge dish of luscious fruit upon which was heaped money and 200,000 francs worth of jewelry. With modest alacrity, the sisters chose two bagatelles worth six thousand francs each, but followed with their signatures on the waiting contracts.

In actuality, this dessert had been only the postlude to a supper whose magnificence even Clarendon's had hitherto failed to equal. Dr. Véron had the physician's traditional weakness for gastronomy and anatomy and used his directorship of the Opéra as a vehicle to indulge both. As a gastronomist he had no peer; even the fabulous Dumas, after a short rivalry, was forced to admit total defeat. Each afternoon his short fat figure held sway over a fawning entourage at the Café de Paris which listened to his tirades on politics, women, and art, and managed to crow his praises breathlessly between each gigantic mouthful. His postperformance supper parties, however, disappeared beyond the horizon of orgies, and the creaking boards were stressed to the limit by his notorious desserts, the most celebrated of which was a huge silver casserole which, upon removal of the cover, revealed a naked ballerina garnished with precious stones.

His interest in anatomy was perhaps even greater than that in gastronomy. He had a limitless storehouse of delights in his *corps de ballet*, and these he lent freely to his personal and political friends; some of the weightiest decisions of the July Monarchy were rumored to have been influenced by the off-stage functions of his dancers. "What is the Opéra," observed a bitter Berlioz, as one after another of his operatic proposals was rejected by Véron, "but a house of assignation and self-indulgence?" Jacques Barzun, in *Berlioz and His Century*, writes that the composer might have received a different welcome from Véron had he been willing to accept a ballerina as an offering. *Continued on page 110*



Music on Ice by RALPH GLASGAL

Since 1901, at least, phonographs and records have been essential equipment to Antarctic explorers.

POLAR EXPLORATION is at once the cleanest and most isolated way of having a bad time which has been devised." So wrote a member of Captain Robert Falcon Scott's South Polar expedition of 1910. The Antarctic today is still isolated and antiseptically white, but I don't think that any of the twenty-seven men who spent the year of 1957 there, at Wilkes Station, can truthfully say they had "a bad time." In the half century that has elapsed since Scott's great exploit the lot of the Antarctic sojourner has become much easier; with the rest of the civilized world he shares hot and cold running water, showers, frozen foods, continuous electric power, and regular contacts with friends and family via ham radio.

For myself, even such amenities of progress were not enough. I know that when deprived of good music for any length of time, my ears begin to itch with longing, and half-remembered Bach airs pursue each other endlessly in my brain. Therefore, as soon as my appointment to the International Geophysical Year expedition to the Antarctic was definite, I started at once to construct a high-fidelity system especially suited to conditions in the South Polar region. My reaction was by no means unique; Antarctic explorers and scien-

tists have always been quick to adapt the latest in scientific gadgetry to fit their own peculiar requirements, and the phonograph has long had an honored place in the Antarctic.

The Swedish Antarctic Expedition of 1901 may be credited as the first wintering-over party to while away the long polar nights with a gramophone. The machine played wax cylinders and was still in good condition some thirty-one years later when Lincoln Ellsworth, the first man to fly from one side of the Antarctic continent to the other, rediscovered the Scandinavians' small hut. By 1907 both a disc gramophone and a motorcar were in use only 840 miles from the South Pole.

Both Captain Scott and Roald Amundsen, the first men to reach the South Pole, realized how the gramophone could help ameliorate the sense of isolation and the boredom that sometimes infect Antarctic expeditions. Indeed, the phonograph has sometimes become an essential part of an expedition's equipment. One of Scott's outposts consisted of three scientists and three seamen who wintered in a one-room hut on a remote barren peninsula. They were provided with a gramophone and a collection of records—but somehow an alarm clock was omitted. This was a serious matter, inasmuch as the night watchman was supposed to take weather observations at set times during the night. Antarctic ingenuity, the gramophone, strings, and some candles solved the problem. The device was dubbed the Carusophone because Caruso's rendition of the "Flower Song" from *Carmen* was selected as the record most likely to awaken the night watchman, no matter how deeply that important functionary slumbered.

At Scott's somewhat larger main base, music was no less appreciated. One of his group wrote: "It was

usual to start the gramophone after dinner, and its value may be imagined. It is necessary to be cut off from civilization and all that it means to realize fully the power music has to recall the past, or the depths of meaning in it to soothe the present and give hope to the future." At the northern camp the men got more pleasure out of the gramophone than from any of their other amusements, giving themselves concerts night after night during the long icy months; but the winding of the machine and the changing of records—this long before the blessed advent of LP—became an onerous chore, particularly when someone had to leap from a nice warm bed to attend to it. This difficulty was resolved by holding rifle-shooting matches, the loser having to play twenty records on the gramophone for the benefit of the fortunate winners.

Roald Amundsen's description of an evening's music at his base is so rapturous that it is easy to believe that Norwegian ears were the first to enjoy high-fidelity sound. In addition to *Tarara-boom-de-ay* and *The Apache Waltz*, which were special favorites of the cook, an aria from *Les Huguenots*, sung by Marie Michailowa and "Solveig's Song" sung by Borghild Bryhn were held in high esteem and were usually kept to the last. "As the notes rang clear and pure through the room, one could see the faces grow serious. No doubt the words of the poem affected them all as they sat there in the dark winter night in the vast wilderness thousands and thousands of miles from all that was dear to them. I think that was so; but it was the lovely melody, given with perfect finish and rich natural powers, that opened their hearts. The last high notes came so pure and soft and full that they alone were enough to make a better man of one."

It is rarely that even the finest of today's reproducing equipment provides the solace and enjoyment that these primitive hand-cranked machines gave to the pioneers of Antarctic research and exploration. Yet there were occasions when the Antarctic phonograph was not always so highly appreciated. In 1914, the *Endurance*, a wooden ice-breaking ship, became hopelessly imprisoned by the heavy ice floes of the Weddell Sea.



Lt. Grinnell, the expedition's doctor, enjoys bedside hi-fi.

The ship drifted helpless all through an Antarctic autumn and winter, with the pressure of the pack-ice grinding and pressing against the wooden hull threatening to crush it out of existence. Some members of the expedition felt that the ice pressure increased, making the vessel quiver and creak, whenever the gramophone was played. Soon the belief was so strong that a ban was placed on the use of the instrument—to no avail, for the ice pressure mounted inexorably and the ship was reduced to a pile of useless wreckage on an infinite sea of white. Like the proverbial bad penny, the machine turned up, unharmed, on top of a pile of debris, but not a hand was raised to salvage it when the party set up housekeeping on a nearby ice floe.

Another explorer not wholeheartedly in favor of the phonograph was Sir Douglas Mawson, who established the first wireless station on the frozen continent just a few months after David Sarnoff received the famous SOS from the sinking Titanic and who is also remembered for the first attempt—in 1912—to use heavier-than-air craft in the Antarctic. (The airplane met with an accident, from which it never fully recovered, while still in Australia.) Mawson, whose record collection included *The Mikado* and *Humoresque*, uncharitably remarked that "Noise was a necessary evil, and it commenced at 7:30 a.m. with the subdued melodies of the gramophone." There is no doubt, though, that the morning music was much appreciated by all other hands.

The smallest expedition ever to spend a winter in the Antarctic consisted of only two men. They lived in makeshift quarters constructed from packing cases and an abandoned boat, on the west coast of the Palmer Peninsula, just south of Argentina. It can readily be imagined that two solitary men completely isolated for almost a year would find the sound of another voice a godsend. They must have often blessed the inspiration that led them to provide themselves with a talking machine even though they were short of many other essential items. Unfortunately, not all the records in their collection were suitable for such an environment, and they complained that some of the records "were of songs which had had their day (1921) and a number were of such dolefully sentimental nature as the once-popular *Remember Me to Mother Dear* and *When the Fields Are White with Daisies*."

With Admiral Byrd came the first Victrola, and the frozen continent warmed to the beat of the latest hot jazz—circa 1929. The record player was installed in the library and "ground perpetually. . . . I was working on my polar reports nearby and had all the feelings of a distracted fugitive fleeing from a mad minstrel." By this time motion pictures and reliable radio contact with home were infringing on the recreational monopoly the phonograph once held.

In 1933 Admiral Byrd returned to the Antarctic and set up housekeeping for the winter all by himself in a one-room shack some two



by Roland Gelatt

Music Makers

LEON FLEISHER, the _____ American pianist, joined us for lunch the other day and discoursed at some length on that missing adjective.

"For years," he told us, "I was always described as a young American pianist—or, as I like to abbreviate it, a YAP. Then, a couple of years ago, I noticed that people were beginning to call me a distinguished young American pianist—a DYAP, in short. Now I find myself being billed more and more often simply as a distinguished American pianist—a pure, full-fledged DAP. It's been a long pull."

In other words, Leon Fleisher at thirty-one is at last being accepted as a serious, mature artist in his own right, without reference to the time and place of his birth; and neither his reputation nor the number of his engagements shows any signs of recession. He hopes that his case is symptomatic of a trend.

For a while, Fleisher seemed by way of becoming an expatriate. "I went through the experience that all musicians do who start their careers before adolescence. At eighteen I arrived at the point where I simply had to break away from my family. My way was to pull up stakes and go to Europe." He won the Queen Elisabeth of Belgium International Competition (the first American to do so), toured extensively throughout Europe, got married, and had kids. Home was Paris or Rome or Holland—wherever their fancy, and Leon's engagements, took them. A year ago, the Fleishers decided it was time to give up their gypsy existence and settle down in the United States on a permanent basis "with a house that has a yard for the kids to play in." Welcome back, Leon Fleisher, DAP.

IN THE FORMATIVE YEARS OF HIGH FIDELITY there was a managing editor on the premises named Roy H. Hoopes, who has since moved on to the realm of high politics as a publicist for

the Democratic National Committee in Washington. Roy was, and unquestionably still is, an idea man of unquenchable fertility. Several times a day he would bound out of his office in fierce enthusiasm and promulgate a new scheme to anyone within earshot. On one occasion he proposed a daring and novel publishing venture—to wit, a magazine that would purvey its editorial contents on microgroove records in conjunction with the printed page. Now this, we thought, was one of the more starry-eyed Hoopesian notions. We patted him encouragingly on the shoulder and assured him it was doubtless a meritorious idea but quite impractical. Well, we were wrong. Suddenly, in mid-1959, recorded magazines are all around us.

It began in France last year with *Sonorama*, a *magazine sonore* that meas-



Dickie, Debbie, and Leon Fleisher.

ures 7¼ x 7½ inches, contains twenty-odd pages of text and ads plus six plastic microgroove records (playing time: six to seven minutes each), and costs a bit in excess of a dollar. The records are spiral-bound into the magazine (the whole thing fits easily on the spindle of a turntable), and their sound quality is tolerable. A recent issue reports, in text and sound, on the leave-taking of President Coty and the inauguration of President De Gaulle, on a visit of Pope John to a

Roman prison, on the immense popularity in France of the pop singer Dalida (with selections from her best-selling records), and on a gala concert given by Maria Callas in Paris.

Sonorama is said to have a circulation already in excess of 250,000. Success of this order was bound to breed competition. Enter now *Echo* and *Living Music*, two American "sound magazines" patterned on *Sonorama*.

Echo is a bimonthly, costs \$1.50 per issue, and aspires to a fairly sophisticated tone. Its backer is Barrie Beere, a young, well-heeled New York stockbroker; its editor, John Wilcock, a Yorkshire-born writer who has worked for a bewildering number of British, Canadian, and American publications. *Echo's* first issue, just out, has text-and-sound features devoted to Mike Nichols and Elaine May, Fred Astaire, Larry Adler, Alexander King, and Gypsy Rose Lee and Jule Styne—a powerful array of talent, but with the exception of Thurber-Adler rather disappointing in performance.

Living Music, a monthly, will cost 75 cents per issue and is to be more of a mass-market affair. Alan Gillespie, its twenty-eight-year-old publisher, tells us that he aims at attracting the men and women who buy pop LPs. Each issue will contain excerpts from ten new albums ("enough to see whether you'll like the record") interspersed with spoken commentary by Milton Cross; also sundry articles by and about leading pop personalities. No sample copies were available when we went to press; hence, no comments.

Finally, a rumor. J. Arthur Rank, the British film and flour magnate, is reported to have bought English-language rights to the use of the name *Sonorama*, in presumed anticipation of publishing his own sound magazines here and in Great Britain.

Mr. Hoopes, we salaam.

1 "A marvel of sound . . . the best stereo I've yet heard." (*Gershwin: Piano Concerto in F; Nibley, Piano; Utah Sym., Abravanel, Cond.*—WST 14038) H.F. REVIEW

2 "From the standpoint of sonics, Westminster (stereo) wins hands down." (*Berlioz: Symphonic Fantastique; Vienna State Opera Orch.; Leibowitz, Cond.*—WST 14046) HIGH FIDELITY MAGAZINE

3 "I'm spellbound by the most magical examples of stereo I've encountered to date." (*Tchaikovsky: Symphony No. 4; Phil. Sym. Orch. of London; Rodzinski, Cond.*—WST 14006) AUDIOCRAFT MAGAZINE

4 ". . . marvelous stereo sound." (*Ravel: Daphnis and Chloe (Complete Ballet); Alborada del Gracioso; Le Tombeau de Couperin; Chorus of Radiodiffusion Française; Orch. Théâtre National de l'Opéra de Paris; Rosenthal, Cond.*—WST 204) NEW YORK TIMES

5 "Magnificent stereo directionality, terrific stereo depth." (*Saint-Saëns: Organ Symphony; Schreiner; Organ; Utah Sym.; Abravanel, Cond.*—WST 14004) H.F. REVIEW

6 "In respect to stereo effect, Westminster's pair of Falla works is superb, highly musical with a lovely and unambiguous separation of the sound choirs across the imaginary stage." (*Falla: El Amor Brujo; Nights in the Gardens of Spain; Orch. Théâtre National de l'Opéra de Paris; Rosenthal, Cond.*—WST 14021) Edward Tatnall Canby, HARPER'S

7 "Scherchen's 'Military' was one of the original high fidelity showpieces. It looks as if his new, stereo version is going to repeat the story. I don't know a better disk for testing equipment, particularly in such important matters as channel separation at high frequencies." (*Haydn: Military and Farewell Symphonies; Vienna State Opera Orch.; Scherchen, Cond.*—WST 14044) CHICAGO SUN-TIMES

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Records in Review



Reviewed by

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O. B. BRUMMELL

R. D. DANIELL

RAY ERICSON

ALFRED FRANKENSTEIN

JOAN GRIFFITHS

NANCE HINTON, JR.

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ERHOLD C. SCHONBERG

JOHN S. WILSON

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CLASSICAL

BACH: *Concertos for Violin and Strings: in A minor, S. 1041; in E, S. 1042; Concerto for Two Violins and Strings, S. 1043*

Wolfgang Schneiderhan, Rudolf Baumgartner, violins; Festival Strings Lucerne, Rudolf Baumgartner, dir.
• ARCHIVE ARC 3099. LP. \$5.98.

These are relaxed, but not limp, performances. Schneiderhan's tone is alive and beautiful here, the orchestra small and sensitively directed. In the double concerto the solo second violin comes forth and the first recedes when the former has the more important material. An obvious procedure? To be sure, but in many performances both soloists saw away grimly, as if each was determined not to give any ground. I would still choose Heifetz for the solo concertos, but I don't know any better recording than this of the A minor. N.B.

BACH: *Six Schübler Chorales, S. 645-650; Pastorale in F, S. 590; Fugue in G minor, S. 578*

André Marchal, organ.
• WESTMINSTER XWN 18759. LP. \$4.98.

The performance of the Pastorale is as pleasing as any available on records; especially attractive is the sound of the shawmlike stop used for the top part in the first movement. An interesting and unusual combination of colors may be heard in *Meine Seele erhebet den Herrn*, fourth of the "Schübler" chorales, but in *Wachet auf* and *Ach bleib bei uns* the chorale tune is so sharply registered as to drown out the marvelous countermelody, and the pedal pitches are sometimes indeterminate. N.B.

BACH: *Suites for Unaccompanied Cello, S. 1007-1012 (complete)*

Pablo Casals, cello.
• ANGEL COLH 16/18. Three LP. \$5.98 each.

One of the brightest gems in Angel's "Great Recordings of the Century." These discs are a treasure for at least three kinds of reason: historical—it was Casals who brought these works to the attention of the general public, half a century ago; technical—they are magnificent examples of his playing when he was in his prime; and aesthetic—they are still far and away the finest performances of the Suites available on records. It is in this last respect that they are most impressive. Rarely is Bach performed with such sweep and vitality, such penetration, such sheer musicality. The apparent freedom in

rhythm and phrasing is not willful; it is the result of profound study and imparts breath and life to the music, giving each movement its own special character. Although the recording dates from 1936 to 1939, the sound is still perfectly acceptable. No matter how you may feel about the music itself, my advice is to put at least one of these records at the top of your Bach list, right alongside Landowska's Chromatic Fantasy and Fugue. N.B.

BACH: *The Well-Tempered Clavier: Preludes and Fugues (arr. Villa Lobos)*
—See Villa Lobos: *Fantasia Concertante for Orchestra of Cellos.*

BEETHOVEN: *Mass in C, Op. 86*

Jennifer Vyvyan, soprano; Monica Sinclair, contralto; Richard Lewis, tenor; Marion Nowakowski, bass; Royal Philharmonic Orchestra and Chorus, Sir Thomas Beecham, cond.

• EMI-CAPITOL G 7168. LP. \$4.98.
• EMI-CAPITOL SG 7168. SD. \$5.98.

This is unquestionably the finest Beethoven performance I have ever heard from Sir Thomas. Here he shapes the vocal line of this richly human work with a reverence that is itself an act of worship.

Unfamiliar as the Mass in C is to most listeners, it ranks with Beethoven's finest

works of the middle period. Lacking the monumental architecture of the *Missa Solemnis*, it offers in its place a Mass designed to be sung, scaled to the dimensions of ordinary men and the day-to-day requirements of their faith. This is a recording to be acquired, heard, and revered.

Both forms provide excellent sound.
R.C.M.

BEETHOVEN: Sonatas for Piano: No. 30, in E, Op. 109; No. 31, in A flat, Op. 110

Dame Myra Hess, piano.
• ANGEL 35705. LP. \$4.98.

Although there is no lack of recordings of either sonata, I find room and welcome in the current catalogue for these documents to Dame Myra's eloquent pianism (originally issued about four years ago, as RCA Victor LHMV 1068). They have a refinement of outlook and technique, a spiritual as well as tonal strength, that reveal this remarkable woman's unique comprehension of these works by the greatest of all composers for the piano.
R.C.M.

BEETHOVEN: Sonatas for Violin and Piano: No. 4, in A minor, Op. 23; No. 5, in F, Op. 24 ("Spring"); No. 6, in A, Op. 30, No. 1; No. 7, in C minor, Op. 30, No. 2; No. 8, in G, Op. 30, No. 3

Paul Makanowitzky, violin; Noël Lee, piano.
• VANGUARD VRS 1038/39. Two LP. \$4.98 each.

Both these performers are very skilled and sensitive young artists, and their collaboration here is an impressive display of their attainments. One need only compare these recordings with some others by musicians of considerably greater reputation to find that in matters of refinement Makanowitzky plays with a silken bow and unerring taste, while Lee is not just an accompanist but a colleague of equal gifts.

The three performances (Nos. 4, 5, and 8) on the initial record of the pair make it one of the best buys of the year. Incidentally, there will be no stereo reissue of these sets. The monophonic sound is first-class.
R.C.M.

BEETHOVEN: Symphonies: No. 1, in C, Op. 21; No. 8, in F, Op. 93

Philharmonia Orchestra, Otto Klemperer, cond.
• ANGEL 35657. LP. \$4.98.

I know and enjoy approaches to these scores other than Klemperer's, but I do not know any reading of this music nobler in style. The conductor makes his interpretative point of view plain in a few bars; and from then on, its consistent development provides a master class in dialectics. The results, at the time at least, are completely persuasive, and for those who can be content with a single recording of these works, this edition is as desirable as any. Those who give Beethoven their highest respect will eventually come to acquire the symphonies in multiple versions.

The recorded sound is in every way as fine as the performances.
R.C.M.

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

Vienna State Opera Orchestra, Hermann Scherchen, cond.

• WESTMINSTER XWN 18800. LP. \$4.95.
• • WESTMINSTER WST 14045. SD. \$5.98.

This is a disturbing, imaginative, unconventional, even brilliant performance that challenges every listener and the critic most of all. The pace is very fast, the texture exceptionally light, and the style that of crisp, well-accented classicism, scrubbed completely free of the expansive oratory of nineteenth-century rhetoricians. The first hearing may produce complete rejection; but if you make yourself go back the third or fourth time through, you may be convinced that Scherchen is on the right track to Beethoven's intentions and that everyone else is wrong.

I would surmise that a small orchestra was used. Beethoven's instrumentation actually demands only eight wood winds, five brass, timpani, and strings. The work can be done with a few more than forty players—which is all Bruno Walter had for his recent Columbia set. At the speed Scherchen adopts in some passages, a large orchestra would have trouble staying together—and this one is not note-perfect. But if this is among the fastest statements of the opening movement, it is also one of the very few that observes the

double bar and repeats the exposition. In this form there are 842 bars to the Allegro con brio, yet in the monophonic edition Scherchen gets through all this and the *Marcia funebre* on one side. (Stereo requires the second movement to be split between sides.)

There are many things to admire, with the beautifully accented opening of the final movement among the most conspicuous. (How dreary so many conductors make this magical passage!) There are also things that will make your blood pressure soar: the sizzling fugues, the fast funeral march.

Monophonically, the sound is tightly knit and agreeable. Stereo spreads it about and makes it a bit thin without giving very precise information as to where things are. I preferred the mono sound played over dual speakers.

If you think the *Eroica* is an old, familiar story, hear this. You'll find that you're wrong.
R.C.M.

BEN-HAIM: From Israel
{Bloch: *Schelomo*

George Neikrug, cello (in the Bloch); Symphony of the Air, Leopold Stokowski, cond.

• UNITED ARTISTS UAL 7005. LP. \$3.98.
• • UNITED ARTISTS UAS 8005. SD. \$4.98.

From Israel is a five-movement suite, hitherto unrecorded, on Israeli and Arab folk tunes. It is not a very profound work but it is a most agreeable one, put together with great taste and skill, paralleling Liadov's folk-tune pieces rather than Bartók's.

The lush sonorities and grandiose, declamatory drama of *Schelomo* were made to order for Stokowski, and he makes the most of them here, aided by a superb cello soloist and excellent recording. There are six other *Schelomos* in current catalogues, but few to compare with this one.
A.F.

BERKELEY: Trio for Violin, Horn, and Piano, Op. 44—See Mozart: Quintet for Piano and Winds, in E flat, K. 452.

BIZET: Carmen: Orchestral Suites

Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA ML 5356. LP. \$4.98.
• • COLUMBIA MS 6051. SD. \$5.98.

The sound's everything here: Philadelphia sonority and color, good in clean, wide-range monophony, far better in extremely expansive, transparent, auditorium-authentic, and accurately directional stereo. But all these lavish sonic attractions cannot conceal the lack of Gallic idiom and sensitivity nor the apparent complete disinterest of Ormandy in the music itself.
R.D.D.

BIZET: L'Arlésienne: Suites: No. 1; No. 2; Carmen: Suite No. 1

Philharmonia Orchestra, Herbert von Karajan, cond.

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If scarcely the most idiomatically Gallic readings of these familiar suites, Von Karajan's are as eloquent as any and decidedly superior to most in the precision and warmth of their orchestral playing—qualities which richly distinguished the recent monophonic edition, but which are even more delectable in the present version's beautifully lucid and expansive stereoisim. R.D.D.

BLOCH: *Schelomo*—See Ben-Haim: *From Israel*.

BRAHMS: *Concerto for Violin and Orchestra, in D, Op. 77*

Jascha Heifetz, violin; Chicago Symphony Orchestra, Fritz Reiner, cond.
• • RCA Victor LSC 1903. SD. \$5.98.

Most of the time, on records and on the concert stage, Jascha Heifetz can do no wrong. For one listener, however, this recording of the Brahms Concerto is the exception that proves the rule. For once, the violinist is just a bit too slick, too glib in his presentation of this masterpiece. The silken Heifetz tone and the perfect Heifetz execution are ever-present, but the tempos are often too rapid and many a pregnant phrase is lightly glossed over. Even the violinist's own cadenza in the first movement has a little too much of the twentieth century in it. For those who admire this performance, including Reiner's properly matched accompaniment, the stereo version offers the advantage of crisper sound and better instrumental separation over its monophonic counterpart, released several years ago. My stereo choice, however, remains Szeryng and Monteux, also on RCA Victor. P.A.

BRAHMS: *Lieder*

Mit vierzig Jahren, Op. 94, No. 1; Steig auf, geliebter Schatten, Op. 94, No. 2; Mein Herz ist schwer, Op. 94, No. 3; Kein Haus, keine Heimat, Op. 94, No. 5; Herbstgefühl, Op. 48, No. 7; Alle Liebe, Op. 72, No. 1; Abenddämmerung, Op. 49, No. 5; O wüsst ich doch den Weg zurück, Op. 63, No. 8; Auf dem Kirchhofe, Op. 105, No. 4; Verzagen, Op. 72, No. 4; Regenlied, Op. 59, No. 3; Nachklang, Op. 59, No. 4; Frühlingslied, Op. 85, No. 5; Auf dem See, Op. 59, No. 2; Feldeinsamkeit, Op. 86, No. 2.

Dietrich Fischer-Dieskau, baritone; Joerg Demus, piano.
• DEUTSCHE GRAMMOPHON DGM 12007. LP. \$4.98.
• • DEUTSCHE GRAMMOPHON DGS 712007. SD. \$5.98.

Many of the fifteen *Lieder* in this collection are not very frequently heard. But even the familiar ones, like *Auf dem Kirchhofe* and *Feldeinsamkeit*, take on new expressive power when interpreted with such beauty and distinction as that given them by Fischer-Dieskau and his sympathetic partner, Demus. Nothing is done on a big scale, yet there is depth



Scherchen: a Beethoven sui generis.

and communication from the innermost soul of composer and artist in these performances. Of particular interest is the inclusion of the *Regenlied*, which inspired the last movement of the G major Violin Sonata, and its immediate successor, *Nachklang*, a song of poignant reflection that uses the same basic musical material as the *Regenlied*.

Ordinarily, in view of past experience, I would have said that a monophonic disc of these songs was sufficient, and the present one is fine indeed. But here stereo does add a third dimension to a song recital. Fischer-Dieskau's warm, mellow voice comes from the center of the stage, with Demus' well-integrated piano somewhat to the left. It's a fine, realistic effect that represents a forward step in the art and mechanics of stereo reproduction. P.A.

BRAHMS: *Sonatas for Viola and Piano, Op. 120: No. 1, in F minor; No. 2, in E flat*

William Primrose, viola; Rudolf Firkušny, piano.
• CAPITOL P 8478. LP. \$4.98.

Brahms wrote this last pair of chamber works for either clarinet and piano or viola and piano, but—since it was the clarinet that he had principally in mind when he worked on them—they are better suited to the woodwind instrument. A good violist, however, can give them a convincing performance—and Primrose is more than a good violist. He and Firkušny capture the brooding spirit of the first and the brighter, though introspective, one of the second. They offer smooth but eminently revealing interpretations that have been faithfully reproduced. It is unlikely that more felicitous recordings of the viola-piano versions will appear for a long time. P.A.

BRAHMS: *Symphony No. 3, in F, Op. 90; Academic Festival Overture, Op. 80*

Philharmonia Orchestra, Otto Klemperer, cond.
• • ANGEL S 35545. SD. \$5.98.

If there is anything that can add to the excellence of Klemperer's Brahms symphony recordings, it is stereo. In reviewing the monophonic version of this symphony Harold Schonberg called the un-hurried performance, faithful to the composer's every indication, "a wonderful record." Spread onto the broader canvas of

stereo, it takes on impressive new dimensions, which also distinguish Klemperer's sound, if sometimes individualistic, treatment of the *Academic Festival Overture*. Those seeking the top-ranking Brahms Third in stereo will have to try both this disc and Kubelik's recent one for London. The choice will be difficult. P.A.

BRAHMS: *Symphony No. 4, in E minor, Op. 98*

Boston Symphony Orchestra, Charles Munch, cond.

• RCA Victor LM 2297. LP. \$4.98.
• • RCA Victor LSC 2297. SD. \$5.98.

Here is a Brahms Fourth that has plenty of substance and sense. Munch gives a finely balanced account of this noble work, one that is firm and forthright, yet properly sensitive. The Bostonians are in top form, and the Victor engineers have given them clean, true sound, both in monophony and stereo. Without creating any startling effects, the two-channel edition is admirably separated and distributed. When I questioned the direction from which some of the sounds emanated, I referred to the photograph of the orchestra on the jacket, and discovered that everything was exactly where it should be. Put this down as one of the better versions of this oft-recorded symphony. P.A.

CHOPIN: *Mazurkas (complete); Barcarolle, Op. 60; Berceuse, Op. 57; Allegro de Concert, Op. 46*

Nadia Reisenberg, piano.
• WESTMINSTER XWN 18830/33. Three LP. \$4.98 each.

Several pianists have made attempts at all of the Chopin mazurkas. Rubinstein's version still remains the criterion, but these new Reisenberg discs have much to recommend. In one case they offer even a better value than Rubinstein's, for not only does Reisenberg play the standard mazurkas on her three discs, but she also adds a number of posthumous ones. Most editions of Chopin list fifty-one mazurkas. The great Paderewski edition, which started coming out a few years ago, contains fifty-eight. Of these last seven, Reisenberg plays Nos. 52, 55, 57, 53, and 54. She does not play Nos. 56 or 58. These posthumous pieces are not of great importance, but it is good to have them on record for the first time.

And Reisenberg is most satisfactory in her performances. Her approach is bright, intelligent, and beautifully controlled. For the most part she is content to set the music forth simply, with a delicate rubato and a stress on the dance-like elements. Only once do her ideas sound puzzling and unconvincing. That occurs in the B major Mazurka (Op. 56, No. 1), where in her effort to emphasize the left-hand melody she spreads out the two-note arpeggio in the right hand in a way that almost makes for textual distortion. Elsewhere her bracing musicianship and technical accuracy are a delight to hear. She does not have the bouncing, healthy athleticism of Rubinstein, whose ap-

proach is rather different and who shapes the actual melodic content with a more singing tone. But Reisenberg's conceptions have an equal validity of their own. In the Bercense, Barcarolle, and Allegro de Concert (the last-named one of Chopin's weakest works) she is at all times a sympathetic interpreter; and if she has trouble sustaining the Allegro de Concert, it is as much the fault of the music as anything else. Westminster has given her clear, bell-like recorded sound. H.C.S.

DEBUSSY: Preludes, Book I

William Harms, piano.
• • BOSTON BST 1010. SD. \$5.95.

William Harms, an American pianist, is not afraid to go his own way in these Preludes. While respecting the markings in the music, he maintains highly flexible rhythms and tempos which give special interest and emphasis to individual phrases but which also result in the works as a whole losing some of their magical suggestiveness, some of their unity. As if this were a live performance and the pianist nervous, the first three preludes are the least well performed: inner voices go unheard; little runs sound effortful; a half measure is elided in *Le vent dans la plaine*. Thereafter the playing sounds assured and mature in concept. (Of course, Mr. Harms is no Gieseking, and this fact cannot be ignored in any evaluation of the performance of Debussy's piano music.) The piano sound is completely natural, even to not sounding stereophonic—a point in its favor as far as I am concerned. R.E.

DVORAK: Concerto for Violin and Orchestra, in A minor, Op. 53

GLAZUNOV: Concerto for Violin and Orchestra, in A minor, Op. 82

Nathan Milstein, violin; Pittsburgh Symphony Orchestra, William Steinberg, cond.

• • CAPITOL SP 8382. SD. \$5.98.

These two A minor concertos, romantic and richly melodic, are ideal vehicles for Milstein, and his interpretations, already highly praised in monophony, sound even better in stereo. The solo violin is well centered, and the accompanying orchestra is equitably distributed. What is quite surprising is that, for once, the stereo disc of the Dvořák sounds better than the stereo tape. In the latter, the tone of the violin is inclined to be a trifle wiry, whereas in the former it is warm and natural. Here is a felicitous coupling of two concertos closely related in mood and beautifully presented. P.A.

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

Israel Philharmonic Orchestra, Rafael Kubelik, cond.

• • LONDON CS 6032. SD. \$4.98.

Kubelik—like Dvořák, a Czech—revels in the beauties of this rich, melodious score reflecting the spirit of the homeland. His expansive interpretation, well received in

the monophonic edition, takes on greater fullness of tone and realism of distribution in stereo, which provides a fitting showcase for the superlative string section of the Israel Philharmonic. P.A.



Nathan Milstein: even better in stereo.

FALLA: El Sombrero de tres picos

Celia Langa, soprano; Orquesta de Conciertos de Madrid, Jesus Arambarri, cond.
• COLUMBIA ML 5358. LP. \$4.98.

It stood to reason that when we got a Spanish-made *Three-Cornered Hat* it would possess the best style and fit—though reason doesn't always govern music. For a number of years Ansermet's version of this score has been the best available, but it takes only a short sampling of this new release to make that sound at times like a piece of Swiss precision machinery. Arambarri knows the give-and-take of the idiom and charges it with a steady flow of lyric force that leads to excitement. His text differs in a few details from Ansermet's, but both are as complete as any recording of a ballet score can be. Sonics also now favor the work of the Hispavox engineers, who produced this edition in Madrid.

For me, the entire score is music of such unfading energy that I cannot understand why anyone who admires the work can possibly settle for the concert suites. And if one is to have the whole, this is now the edition to be preferred. R.C.M.

GERSHWIN: Porgy and Bess: Orchestral Suite

Utah Symphony, Maurice Abravanel, cond.

• WESTMINSTER XWN 18850. LP. \$4.98.
• • WESTMINSTER WST 14063. SD. \$5.98.

This is a recording of considerable musical interest, since it returns to the repertoire the original symphonic suite Gershwin arranged from his music for *Porgy and Bess* in response to a commission from the Philadelphia Orchestra. It received its premiere performance in Philadelphia on January 21, 1936, with Alexander Smallens on the podium. It was only moderately successful and one year later, after only ten performances, was retired to the Gershwin archives, where it has remained ever since under the watchful eyes of the composer's brother, Ira.

Contrast its brief existence with the long, healthy life of Robert Russell Ben-

nett's symphonic picture *Porgy and Bess*, still the most popular and most recorded version of the music. This was written in 1942, at the request of Fritz Reiner, then conductor of the Pittsburgh Symphony Orchestra. The two works have little in common, if we except the interpolation of one or two of the best-known songs. Bennett's suite is a long, rather rambling series of pictures; Gershwin's is a well-defined, five-movement suite that highlights certain memorable scenes from the opera. These are entitled: 1) Catfish Row; 2) Porgy Sings; 3) Fugue; 4) Hurricane; 5) Good Morning, Sistine (originally called "Good Morning, Brother," I believe). Bennett's orchestration is expert, but the composer's own seems to me to be more truly symphonic in character, while retaining more of the folk and jazz flavor of the opera. The listener will decide for himself which version he prefers, but in any case the present record is one very well worth attention.

Maurice Abravanel directs an extremely vivacious and authentic performance, which has the benefit of some fine Westminster sound. The stereo version is most impressive, but there is too much separation for my taste, and I am much more taken with the excellent monophonic issue. The LP includes also Grofé's *Grand Canyon Suite*, the stereo Copland's *El Salón México*. J.F.I.

GLAZUNOV: Concerto for Violin and Orchestra, in A minor, Op. 82—See Dvořák: Concerto for Violin and Orchestra, in A minor, Op. 53.

GRIEG: Concerto for Piano and Orchestra, in A minor, Op. 16; Peer Gynt: Suites: No. 1, Op. 46; No. 2, Op. 55

Reid Nibley, piano (in the Concerto); Utah Symphony, Maurice Abravanel, cond.

• • WESTMINSTER WST 14057. SD. \$5.98.

Good, clean, straightforward presentations characterize the performances on this disc. Nibley gives a soundly planned account of the Concerto, and although his piano is inclined to spill across the entire front of the aural stage, it is well balanced against the orchestra. As for the latter's recorded sound, it has considerable depth of perspective. Put this down as one of the better discs by Abravanel and his fast-developing Utah Symphony. P.A.

HANDEL: Water Music (complete)

Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond.

• ERIC LC 3551. LP. \$4.98.

Another excellent performance and recording of all twenty surviving movements of the *Water Music*. It's a large orchestra, with a wide dynamic range, but not many of the movements require delicate handling, and those that do so are carefully treated. This is a fresh reminder that the world of music lost a first-class artist in Van Beinum's recent death. N.B.

IBERT: Divertissement

†Rossini-Respighi: *La Boutique fantasque*

Boston Pops Orchestra, Arthur Fiedler, cond.

• • RCA Victor LSC 2084. SD. \$5.98.

A welcome if belated disc release of two of Fiedler's most exuberant stereo tape successes, which revealed only a fraction of their kaleidoscopic coloring and gusto in the monophonic LP, containing also Piston's *Incredible Flutist*, of two years ago. *The Fantastic Toyshop* here has since been surpassed in delicacy and grace by Georg Solti's London SD version, but this ribaldly rollicking *Divertissement* remains incomparable both for the zest of Fiedler's performance and the sonic authenticity with which every detail of Ibert's razzle-dazzling score has been captured by the recording engineers.

R.D.D.

KHACHATURIAN: Symphony No. 2

Symphony of the Air, Leopold Stokowski, cond.

• UNITED ARTISTS UAL 7002. LP. \$3.98.

Stokowski does his best, and his best is the best there is for music of this kind, but the symphony remains an inflated bore. Wonderful recording.

A.F.

MAHLER: Symphony No. 10, in F sharp, Op. posth.

†Walton: *Partita for Orchestra*

Cleveland Orchestra, George Szell, cond.

• EPIC LC 3568. LP. \$4.98.

• • EPIC BC 1024. SD. \$5.98.

Bruno Walter feels that the Tenth of Mahler's symphonies was too incomplete at the time of the composer's death to represent more than his earliest intentions for the work. Szell, and other conductors who play this score, evidently feel that they do Mahler no disservice in presenting these two isolated movements to the public. The Andante was to have been the opening portion of the symphony, and the Allegro moderato a short intermezzo between the second and fourth movements—neither of which was completed. Heard in stereo, Szell's performance is a remarkably good one, with the textures of the string passages made beautifully clear. Some of this is lost in the monophonic version, although the set remains competitive with Adler's edition of some years ago. The choice would seem to rest on whether you feel the Szell is too reserved or the Adler too emotional in its approach.

The Walton is a showpiece for virtuoso orchestra with very lively rhythms and some engagingly "modern" tunes. Szell commissioned the score and plays it as if he were delighted with what he received in the bargain.

R.C.M.

MOZART, LEOPOLD: Symphony in C ("Toy")—See Prokofiev: Peter and the Wolf, Op. 67.

MOZART: Notturmi (5), K. 436-439, 346; Canzonetta, K. 549; Four Movements for Wind Instruments: Adagio in F, K. 410; Romance and Polonaise from Divertimento in B flat, K. 439b, No. V; Adagio in B flat, K. 411; Divertimento for Two Clarinets and Bassoon, in B flat, K. 439b, No. III

Margot Guillaume, soprano; Jeanne Deroubaix, mezzo; Hans-Olaf Hudemann, bass; Instrumentalists; Jost Michaels, dir.

• ARCHIVE ARC 3121. LP. \$5.98.

The surprise here is the *Notturmi*, settings of Italian texts for two sopranos and a bass accompanied by either three bass-set horns or two clarinets and a basset horn. These trios, written for private performance by members of the Jacquini family, are little gems; and if they were not so short (they last from one to under four minutes each), they could easily fit into one of Mozart's mature operas. They are very nicely performed, as are the instrumental pieces, all of which involve members of the clarinet family, usually with a bassoon. The imposing Adagio in B flat is not K. 440, as on the sleeve and card (a rare type of error for Archive) but 440a in the Köchel-Einstein catalogue (411 in Köchel).

N.B.

MOZART: Quintet for Piano and Winds, in E flat, K. 452

†Berkeley: *Trio for Violin, Horn, and Piano, Op. 44*

Colin Horsley, piano; Manoug Parikian, violin; Dennis Brain Wind Ensemble.

• EMI-CAPITOL G 7175. LP. \$4.98.

If the piano part of the Mozart does not have quite the strength or the character here that it has in the Columbia recording (where it is played by Serkin) or the Angel (Gieseking), it is nevertheless skillfully and sensitively performed, and the wind players are first-rate. The Trio by Lennox Berkeley, commissioned by Colin Horsley, is an attractive work in a conservative idiom, with an especially poetic slow movement. The whole disc reminds us of what a fine artist was lost in the passing of Dennis Brain; the horn in his hands had a melting beauty, and, when required, the agility of a bassoon. On the review disc the labels were transposed.

N.B.

MUSSORGSKY: Pictures from an Exhibition (orch. Ravel)

Royal Philharmonic Orchestra, Sir Eugene Goossens, cond.

• • EMI-CAPITOL SG 7174. SD. \$5.98.

Goossens is one of the few conductors daring enough to depart, in these now familiar *Pictures*, from the ultradramatic tradition established from the very beginning by the Ravel transcription's sponsor, Koussevitzky. At first hearing, his reading may seem disconcertingly slow and lacking in incisiveness, but I suspect that its lyricism and restraint are likely to stand up better in frequent replays than the overwhelming drive of more

orthodox performances. At any rate, this recording is a constant aural delight both for the Royal Philharmonic's warmly colored sonorities and the immaculate transparency of the unexaggerated stereoism.

R.D.D.

PROKOFIEV: Peter and the Wolf, Op. 67

†Mozart, Leopold: *Symphony in C ("Toy")*

Peter Ustinov, narrator; Philharmonia Orchestra, Herbert von Karajan, cond.

• ANGEL 35638. LP. \$4.98.

• • ANGEL S 35638. SD. \$5.98.

None of the participants in this recording emerges with the distinction one might expect. Karajan's performance of the music is one of the slowest we have, with lilt and laughter sacrificed to languid legato. Ustinov presumably feels it beneath him to read another man's script without emendations, although his changes in the text and his bored manner of delivery I find lacking in charm.

Finally the recorded sound, acceptable monophonically, becomes quite dull and wooden in stereo. The bright, if somewhat overly resonant, quality of the attractive Karloff-Rossi version is preferable.

Karajan's way with the *Toy Symphony* (still being erroneously attributed to Haydn) is pleasing, but no better than Janigro's, and thus insufficient cause, in itself, to acquire this disc.

R.C.M.

PUCCHINI: Madama Butterfly

Renata Tebaldi (s), Cio-Cio-San; Lidia Nerozzo (s), Kate Pinkerton; Fiorenza Cossotto (ms), Suzuki; Carlo Bergouzi (t), B. F. Pinkerton; Angelo Mercuriali (t), Coro; Enzo Sordello (b), Sharpless; Michele Cazzato (b), Yamadori; Oscar Nanni (b), Registrar; Paolo Washington (bs), Bonzo; Virgilio Carbonari (bs), Imperial Commissioner. Chorus and Orchestra of L'Accademia di Santa Cecilia (Rome), Tullio Serafin, cond.

• • LONDON OSA 1406. Four SD. \$23.92.

These lingering, leisurely eight sides of *Madama Butterfly*—London's second un-



Tebaldi: a rapturous vocal achievement.

dertaking with Renata Tebaldi, and the second to be released here in stereo make up a praiseworthy performance, recorded with utter and unerring competence. They will not, at the passive tempos chosen by Tullio Serafin for his London debut, fulfill everyone's keenest expectations, especially those of persons (myself among them) attuned to the Callas-Karajan collaboration of 1955, issued by Angel on three monophonic discs. Others, irritated by the Callas vibrato up top and by Karajan's Straussian (species Richard) approach to Puccini, may find the considerable butterfat content of this newest *Butterfly* precisely to their liking.

Only the pre-prejudiced will deny that Mme. Tebaldi sings, note for note, the steadiest and most vocally generous Cio-Cio-San on available records. Only the equally pre-prejudiced, however, will hotly argue that hers is much more than a rapturous vocal achievement, musically neat and dramatically viable, but less than a subtle characterization. One gains an impression that La Tebaldi, still another time, is impersonating; that her vocal acting is generalized and unspecific in terms of Cio-Cio-San by way of Giacosa, Illica, and Puccini. Asked about her deceased father in the first act, she sings "morte" as if, in fact, answering an in-

quiry about Garibaldi, or Gen. Custer. On the other hand, allowing distentions to ease the vocal weight, she summons an ecstatic "Un bel di" and a beautifully airborne "Sotto il gran ponte del cielo . . ." Mme. Tebaldi is eminently a singer—for all that she breathes laboriously, stage-laughs cacklingly, and is suffering a slow but steady darkening of the voice. As such, she is a kindred soul, a source of exquisite pleasure, for the voice lovers of our all-too-loveless world. But, as *Butterfly*, she cannot be said in analytical candor to excel Victoria de los Angeles, Licia

Continued on page 56

By a Past Master of the Demonic: Dread and Tortured Ecstasy

PROKOFIEV's *The Flaming Angel*, composed between 1920 and 1926, is one of the earliest manifestations of the serious, epical, pungently dramatic side of the composer's nature as we have come to know it through such works as *Alexander Nevsky* and the *Fifth Symphony*, but since it was written before Prokofiev began to compromise with political imperatives, its idiom is stronger, more barbed and rugged than that of those very popular pieces. *The Flaming Angel* suggests directions in which Prokofiev would probably have gone if the Soviet hierarchy had not intervened.

The libretto, apparently by the composer himself but based on a novel by a Russian author named Brussov, is most extraordinary. The action takes place in Germany in the sixteenth century. A nobleman named Ruprecht meets a girl named Renata, who tells him a strange story. From her early childhood Renata had lived in constant companionship with an angel. When she was a little girl, the angel, Madiel, was a joyous, playful friend. When she grew older, he set her upon a path of ascetic saintliness. But Renata longed secretly to mate with Madiel, and when at length she made this desire known, he vanished in a flame which burned her. Renata prayed for his return, and ultimately she recognized him in the person of Count Henry, with whom she lived for a short time. But Count Henry grew melancholy and disappeared, leaving Renata tortured by demons and

by an overwhelming will to find him again. Such is the tale Renata tells Ruprecht in a tumbled-down inn near Count Henry's castle.

Ruprecht and Renata journey to Cologne where, with the aid of some rather complex sorcery, they discover the whereabouts of the flaming angel in his human guise. But Count Henry spurns Renata, whereupon she turns against him and forces Ruprecht to challenge him to a duel. Ruprecht loses. He is nearly killed by the Count, and his wounds bind him to Renata until they are healed. But Renata's spiritual wounds are deeper than Ruprecht's physical ones. She leaves him to enter a convent while he, utterly broken, wanders off in the company of Faust and Mephistopheles.

The final scene takes place in the convent, where strange things have happened from the moment of Renata's arrival. An inquisition into her knowledge of evil forces is instituted. As it progresses, some of the nuns proclaim Renata a saint, while others, no less hysterical and inspired, embrace her as an incarnation of the devil and celebrate a Black Mass. At the end, Renata is condemned to the stake.

The theme, then, is an age-old philosophic one, the relativity of good and evil, with modern psychiatric overtones. The book is beautifully written, the characters are well drawn, and the intense ambivalent Renata, destroyed by the twin drives of sex and saintliness, is an extremely memorable personage indeed. Renata and Ruprecht occupy the center of the stage throughout. All the other characters are secondary, but they provide much Gothic detail, all of it extremely telling. Count Henry appears only twice, each time momentarily, and has no lines to sing or speak. We do not witness the scene in which he rejects Renata, and we never know if this actually happened or was imagined by her.

Except for the final scene, the music is magnificent. The book, with its atmosphere of violence, dread, and tortured ecstasy against a medieval background, reminds one in some ways of Mussorgsky's *Khovanchina*, and there are strong Mussorgskian overtones in the score, notably in its speech-song declamation and in its powerful individualizing of each role, no matter how small. Prokofiev was,

of course, a past master of the demonic and grotesque. Demons lurk in every corner of this opera, and they are at one and the same time the picturesque fiends of medieval imagination and the monsters of modern psychology.

The whole thing sweeps along with the drive and dynamism characteristic of Prokofiev. Only seldom does it linger long enough for anything like an aria; it transacts its business with the speed of a spoken play, and as one follows it with the libretto, one is as much excited by the drama and as eager to follow its unfolding as one is in witnessing a skillfully written tragedy on the stage. The music falls off at the end, however. The Black Mass of the nuns reminds one of nothing so much as the finale of Verdi's *Falstaff*. Prokofiev's immense gift for the comic has full sway in many scenes of the opera, and it is essential that it should, but the light treatment of the concluding scene ends the work on a false note.

The performance is superb. No one who follows French operatic records needs to be told that Depraz is one of the finest basses in Paris. Jane Rhodes seems to be a newcomer. Westminster's booklet tells us that she "is rapidly becoming known as one of Europe's best-known dramatic sopranos," which means that no one has ever heard of her, but she sings gorgeously and sustains her long, complex role with great conviction. The minor singers all sound like major singers; even the smallest walk-on role is beautifully performed. Bruck's conducting adds incandescence to the work of the vocalists, and the recording has been brilliantly engineered. The booklet contains the full text as sung—in a fine French translation by Michel Ancsey—and in a very subtle and skillful English version by Robert Cushman.

ALFRED FRANKENSTEIN

PROKOFIEV: *The Flaming Angel*

Jane Rhodes (s), Renata; Irma Kolassi (ms), Sorceress and Mother Superior; Janine Collard (ms), Woman Innkeeper; Jean Giraudeau (t), Mephistopheles; Xavier Depraz (bs), Ruprecht; *et al.* Chorus of Radiodiffusion-Télévision Française; Orchestre du Théâtre National de l'Opéra de Paris, Charles Bruck, cond. • WESTMINSTER OPW 1304. Three LP. \$14.95.



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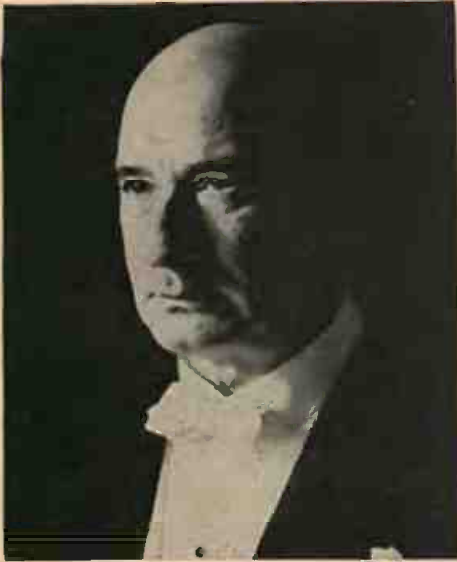
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THE MILWAUKEE JOURNAL

NELIBES Coppélia (complete recording). Minneapolis Symphony, Dorati. SR 2-9005. "This performance glows with warmth and precision and Mercury's engineering is a dazzling achievement." HIGH FIDELITY





Steinberg's Ravel can stand alone.

Albanese, Anna Molto, or especially Antonietta Stella, who has yet to record a distinguished interpretation—not to mention the surgically characterized Cio-Cio-Sans of Maria Meneghini-Callas and Toti dal Monte, each of them historic whether or not privately appealing.

Mme. Tebaldi's principal singing associates are further cases-in-point of un-garnished vocalists—Carlo Bergonzi entirely to the good, Enzo Sordello less affectingly. The tenor is no more Pinkerton here than he is Dick Johnson, Andrea Chénier, or one of Verdi's recurring Don Carlos, beyond a careful and musicianly singing of the notes involved. But the results are so pure, even, and steady in sound that a better characterized Pinkerton—RCA Victor's Cesare Valletti, for one—is less to be cherished. The Sordello voice, produced with considerable strain and a sinussy sound, lacks conspicuous interest, as does the Sordello interpretation of Sharpless.

Supporting singers (including another rice-bland Suzuki) are neither notably distinguished nor completely disappointing, but fall capably, adequately, somewhere between. Choral and orchestral contributions have a technical finish superior to the every-month standards of Rome's Santa Cecilia Academy on records—a credit to Serafin's genuine command, however too-fond, and in consequence too elastic, too prolonged, a reading. The "Flower Duet," one example only, sets something of a new record for local stops on the run between peach blossom and jasmine.

The recording, clean throughout and singularly well balanced, features a sense of spread and depth beyond today's norm, though scarcely any stage business following Butterfly's first-act entrance. Compared to London's *La Fanciulla del West*, the singers here hold tight to their music stands, with minds less on theatrical illusion than perhaps on Serafin's octogenarian, under-the-desk downbeat. In favorable contrast to RCA Victor's competitive stereo set (likewise a Roman undertaking), London's sound is vastly more spacious and tonally agreeable—at a cost to the buyer, however, of eight vs. six sides. ROGER DETTMER

RAVEL: *Bolero; Pavane pour une infante défunte; La Valse*

Pittsburgh Symphony Orchestra, William Steinberg, cond.

- CAPITOL P 8475. LP. \$4.98.
- • CAPITOL SP 8475. SD. \$5.98.

Perhaps the best tribute to this version of Ravel's much-recorded war horse is to note that Steinberg's performance consistently held my attention on its own individual merits. It occurred to me to make comparative evaluations only afterwards, when I discovered that despite its notably brisk treatment this *Bolero* actually runs to almost exactly sixteen minutes, which is considerably longer than any other recording I've timed, except Leibowitz's for Vox. But if this is one of the most straightforward and steady *Boleros* on record, the companion *Pavane* is one of the most seductively romantic, and this *Valse* one of the most intoxicatingly rhythmical and richly colored.

At first I thought the stereo version superior to the monophonic only in its inherently greater spaciousness and tonal luminosity, but on closer comparison the orchestral balancing seems less felicitous in the LP, where some scoring details tend to become obscured or at least to be less clearly profiled than they are in stereo. R.D.D.

RAVEL: *Concerto for Piano and Orchestra, in G*—See Shostakovich: *Concerto for Piano and Orchestra, No. 2*.

ROSSINI-RESPIGHI: *La Boutique fantasque*—See Ibert: *Divertissement*.

SCARLATTI, DOMENICO: *Tetide in Sciro*

Adriana Marfino (s), Tètide; Luciana Pio-Funagalli (s), Antiope; Wanda Madonna (c), Deidamia; Carlo Franzini (t), Achille; Valerio Meucci (b), Ulysses; Giuliano Ferrein (bs), Licomede. Angelicum Orchestra (Milan), Aladar Janes, cond.

• WESTMINSTER OPW 1305. Three LP. \$14.95.

Apparently due to the efforts of a certain Padre Terenzio Zarlini, who discovered and transcribed the manuscript of the score, we now have at our disposal a sample of Domenico Scarlatti's operatic output. It is, of course, Alessandro Scarlatti who is accorded an eminent position in the early history of opera, but son Domenico put considerable creative energy into works for the lyric theatre (his operas number an estimated dozen); and although the unearthing of a single score will not make him an operatic composer of stature, *Tetide in Sciro* indicates a real fluency in the lyric language.

Tetide is a chamber opera version of the Deidamia legend, which is also the subject matter of Handel's last opera, probably written at least forty-three years later. But while Handel takes the legend as occasion for a romp, Scarlatti and his poet (Carlo Capeci) point a stringent moral: "*Mà più dolce è quel piacere/ Che s'ottiene col pènar*" ("But sweeter is

that pleasure/Which is obtained with pain."). I must say that to my own twentieth-century taste, Handel's opera is much the superior of the two; not only is its music incontrovertibly more exciting, but its cheerier approach does not force us to take too seriously the incredibly involved transvestism of Achille and Antiope, with all of the misplaced anguish attached thereto. Scarlatti's music (and, be it noted, Capeci's verse) has dignity and a mournful nobility, but it has little else, and I can appreciate the good sense of the Italian citizens who soon began clamoring for comic intermezzos with their *opera seria*.

With the above observations out of the way, I can say that *Tetide in Sciro* has moments of lofty beauty: the trio at the close of Act I and Tetide's "*Sarebbe men forte*" stand out after two hearings, but there are many other lovely moving passages, and the recitative has unfailing strength. There is not a shabby minute in the score. This version is heavily cut—many arias, recitatives, and even whole scenes are dropped, and the repeats have been slashed from most of the remaining arias. All told, it would appear (no score is at hand) that nearly forty per cent of the music is absent from this recording. Unless the omitted sections are of unlikely brilliance, however, the effect of a complete *Tetide*, running to nine or ten LP sides, would be stupefying. The version presented proceeds reasonably, and that will satisfy all but the most ardent of scholars.

Of the performance, it is perhaps best to say that it is not poor enough to discourage anyone attracted by the work. The two sopranos are, in fact, rather good. Adriana Martino has an impressive voice and dramatic delivery, and Luciana Pio-Funagalli is an excellent stylist with a pretty, flexible instrument. Contralto Wanda Madonna, the Deidamia, is extremely uneven and rough-sounding. The best of the men is the baritone Valerio Meucci, who, though not the world's most polished singer, keeps Ulysses's music moving. Carlo Franzini has the devil's own time with Achille's music; though the accompanying notes do not indicate it, I think it is likely that this role was intended for a *castrato*. At that, Franzini comes off about as well as any of the current crop might. Basso Giuliano Ferrein seems to have all the vocal equipment necessary for the role of Licomede, but he plods through it in a most uninteresting fashion. The orchestra is competent, and though there is no way of knowing if Mr. Janes adheres to the proper tempos, they sound appropriate.

The sound is generally clear and balanced, if leaning towards edginess and an occasional hiss, as if overmiked—especially noticeable near the end of Side 2. A complete libretto is provided, sensibly translated by Sam Morgenstern. Westminster has carefully indicated where cuts have been made, though in one or two spots the actual deletions depart from the booklet's markings. The notes are informative, if a bit abrupt. An interesting album for eighteenth-century enthusiasts

Continued on page 58

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or explorers of musical history; others had best proceed cautiously.

CONRAD L. OSBORNE

SCHUBERT: Sonatas for Piano: No. 6, in E flat, Op. 122, D. 568; No. 19, in C minor, Op. posth., D. 958

Beveridge Webster, piano.
• M-G-M E 3711. LP. \$4.98.

This release is the first of a projected complete edition of Schubert's piano sonatas. Let the faithful keep their fingers crossed: the now defunct EMS label once announced just such a project with the able pianist Webster Aitken, but never brought it to completion.

I am unwilling on the basis of the first issue to make a hard and fast judgment about the artist who has undertaken this ambitious labor. The variety to be found in Schubert's keyboard works is very broad, not to be encompassed by a mere two sonatas. Beveridge Webster studied with one of the greatest of Schubert pianists, Artur Schnabel, and more than a little of Schnabel's manner and mannerisms have rubbed off on him. The manner we can identify in a lovely, singing tone, a highly dramatic approach, an ability to realize generously the sharp contrasts between the dynamic and the lyric that Schubert delighted in. That rapt inner communion of Schnabel, however, is not evident in this sample of Webster's Schubert—unless, perhaps, momentarily in the last bars of the C minor's adagio. (The cross-hands sections of the finale of the same sonata are, in their bold, rhythmic abandon, very like Schnabel indeed.) As to Schnabel's mannerisms, the worst of them, extreme inconsistency in tempo within a given movement, seems to be shared in full by Mr. Webster. He begins the allegro finale of the C minor sonata at an exhilarating presto but slows to something like allegretto by the time he reaches the episode in B major. Obviously a movement as huge as this cannot be taken at too strict a pace; but since there is only one tempo indication in it the pianist ought to strive for various shades of that tempo and resist the temptation to make entirely new ones. But I like this reading better than Friedrich Wührer's more proper but less imaginative one, if not so much as Aitken's heroic view of the music. The playing of the early E flat sonata is easily the best in the current catalogue.

The sound is constricted and really not satisfactory on Side 1, possibly because of the length of the work thereon recorded. Side 2 is emphatically fuller and brighter. On neither side are the movements separated by bands, and on the review copy there was a great deal of surface noise on both sides. D.J.

SHOSTAKOVICH: Concerto for Piano and Orchestra, No. 2

†Ravel: *Concerto for Piano and Orchestra, in G*

Leonard Bernstein, piano; New York Philharmonic (in the Shostakovich), Columbia Symphony Orchestra (in the Ravel), Leonard Bernstein, cond.

- COLUMBIA ML 5337. LP. \$4.98.
- • COLUMBIA MS 6043. SD. \$5.98.

Although the Shostakovich deserves top billing here, I played the Ravel first, and for a good reason. For many years Bernstein's Victor record of the Ravel was the best one obtainable. It has long since been withdrawn and supplanted by seven others, all the work of celebrated virtuosos, but none of them ever measured up to the essential musicality of his interpretation. Here it is again, in a recording of marvelous fidelity in both monophonic and stereo versions. Bernstein plays the whole piece, not merely its solo part, and his performance has a thoughtful, creative feeling about it which puts it in a class by itself. No one, it seems to me, has ever understood this concerto so well as he.

The Shostakovich takes first billing because it has not been recorded before. It was written two years ago as a solo vehicle for the composer's son, then eighteen, and is a very jolly piece in Shostakovich's liveliest and most tuneful manner. It should provide a welcome alternative to Prokofiev's Third Concerto for pianists who want to dazzle the public with that kind of fireworks. Bernstein's performance is tremendous in tone and spirit, and the recording is quite as good as that of the Ravel. A.F.

SHOSTAKOVICH: Symphony No. 1, in F, Op. 10; Prelude, No. 14, in E flat minor; Lady Macbeth of Mzensk: Entr'acte

Symphony of the Air, Leopold Stokowski, cond.

- UNITED ARTISTS UAL 7004. LP. \$3.98.
- • UNITED ARTISTS UAS 8004. SD. \$4.98.

Stokowski is retraversing, in a series of recordings with various orchestras, the works with which he had such sensational success during his Philadelphia days a quarter of a century ago. His mastery of these works has not changed in the slightest, but the art of recording has changed enormously for the better, as is made magnificently apparent here.

The short entr'acte from *Lady Macbeth of Mzensk* seems to be the only excerpt from that historic piece to be put on discs. It sounds like any other vigorous, satiric dance episode by Shostakovich and does not explain the furor which the opera caused. The Prelude in E flat minor is a grimly powerful bit which makes one regret that Stokowski did not orchestrate more of Shostakovich's piano music. The symphony is too well known to require comment. This is the eighth recording of it to be listed by Schwann. It must be by far the most brilliant of them all, and it is without much question the most vivid in interpretation. A.F.

STRAUSS, RICHARD: Don Juan, Op. 20; Tod und Verklärung, Op. 24

†Wagner: *Siegfried Idyll*
New York Philharmonic, Bruno Walter, cond.

- COLUMBIA ML 5338. LP. \$4.98.

Recorded some years ago, the reissue of this set continues a series of electronically updated Walter recordings begun with the Beethoven *Triple Concerto*. The performances are all worthy parts of the conductor's legacy, and the laboratory work has given them a soft, rich patina. They are not high-fidelity recordings in the self-conscious sense. The extremes of the frequency range are self-effacing, and the registration of the ensemble lacks the weight to build the largest crescendos. But the sense of attending on the conductor and his art is real. R.C.M.

STRAUSS, RICHARD: Till Eulenspiegels lustige Streiche, Op. 28; Tod und Verklärung, Op. 24

Vienna Philharmonic Orchestra, Fritz Reiner, cond.

- • RCA VICTOR LSC 2077. SD. \$5.98.

As fine an example as we have of Reiner's preeminent place among the living disciples of Richard Strauss, this set, with the richly colored sound of the Vienna orchestra, has been haunted by off-centering. It was weeks before I found a good monophonic copy, and my initial stereo set wailed in and out of pitch in a most depressing fashion. Shop for this with care. Its performances and impressive, big-orchestra sonics are worth the trouble. R.C.M.

TCHAIKOVSKY: Symphony No. 1, in G minor, Op. 13 ("Winter Reveries")

Vienna Philharmonica Symphony, Hans Swarowsky, cond.

- URANIA 8008. LP. \$3.98.
- • URANIA USD 1010. SD. \$5.98.

Tchaikovsky's First Symphony, an early work and certainly not one of his best, is on the lugubrious side, yet it has some lovely passages. Fortunately, Swarowsky doesn't allow the gloom of winter to lie too heavily on the score; he keeps things moving along at a good pace. And the Vienna Philharmonica Symphony, obviously a *non-de-disque*, plays most competently. Urania, on the other hand, has not done very well by the recording. The sound is faithful enough, but there are some strange imbalances, both in the monophonic and stereo versions. Brasses and woodwinds tend to override strings; and in the two-channel edition there is very little sense of direction. Even the violins emanate mostly from the center, rather than from the left. Nevertheless, this is one of the better performances of a seldom-heard symphony. P.A.

TCHAIKOVSKY: Symphony No. 3, in D, Op. 29 ("Polish")

Vienna State Opera Orchestra, Hans Swarowsky, cond.

- • URANIA USD 1026. SD. \$5.95.

Tchaikovsky's Third is a symphony definitely worth knowing, if only for its in-

Continued on page 60

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spired moments, such as the *Alla tedesca* and the final balletic *Tempo di Polacca*. Swarowsky's reading is a lively, yet stable one; the orchestral execution is first-rate; and Urania's stereo sound is among the best to be heard anywhere—full, sonorous, and most naturalistically pinpointed and distributed. In other words, true stereo. P.A.

VILLA LOBOS: *Fantasia Concertante for Orchestra of Cellos*
†Bach: *The Well-Tempered Clavier: Preludes and Fugues* (arr. Villa Lobos)

Violoncello Society of New York, Heitor Villa Lobos, cond.

• EVEREST LPBR 6024. LP. \$3.98.
• • EVEREST SDBR 3024. SD. \$5.95.

Two years ago some New York cellists formed the Violoncello Society and commissioned Villa Lobos to write his *Fantasia Concertante* for their inaugural concert. Villa Lobos was the inevitable choice, since no one has written so much for cello ensemble as he. The work with which he responded is a beauty, much in the spirit of his *Bachianas Brasileiras* (two of which are for an orchestra of cellos), full of life and gusto, mingling Brazilian folk melody with strict counterpoint in his familiar, vivid, and tuneful style. His arrangement for the same instruments of three preludes and three fugues from *The Well-Tempered Clavier* dates from 1941, but has not been recorded before. It is not a stunt, for the cello is the only orchestral instrument that can play soprano, alto, tenor, and bass. The ensemble therefore takes very naturally to this assignment, and it confers upon it a unique grandeur and beauty of tone.

The personnel of the recording ensemble as listed on the jacket reads almost like a roll call of the finest cellists in New York. There are thirty-two of them—soloists, string quartet players, first-desk men, teachers—and they seem to have come together in a high, festive spirit to honor both their craft and the grand old man from South America. The recording was made to preserve a concert which must have been unique in New York annals, and it is suffused with the feeling of a great occasion. So far as the *Fantasia Concertante* is concerned, there is no important difference between the stereo and the monophonic versions, but in the Bach the stereo gives the voices greater relief.

A.F.

WAGNER: *Die Meistersinger* (high lights)

Rudolf Gonszar (b), Sachs; Karl Liehl (t), Walthar; Uta Graf (s), Eva; Anneliese Schlosshauer (ms), Magdalena; Jakob Rees (t), David; Georg Stern (b), Pogner; Robert Jockel (t), Vogelgesang; Richard Otterpohl (bs), Nachtigall; Gerhard Misske (b), Beckmesser; Herbert Klomser (bs), Kothner; Karlheinz Vogel (t), Zorn; Roland Kunz (t), Eisslinger; Ralph Baumann (t), Maser; Bodo Mueller-Grosse (bs), Ortel; Richard Hoernicke (bs), Foltz; Jakob Staempfli (bs), Schwarz and Night Watchman. Chorus and Orchestra of the Frankfurt Opera, Carl Bamberger, cond.

• • URANIA USD 1027-2. Two SD. \$11.90.

For such an ambitious undertaking, this album is a big disappointment. Just about all the highlights of the opera have been included, but they often contain cuts or abrupt endings. Only the final stanza of Sachs's "*Jerum, jerum*" is sung; and the very point of Beckmesser's ludicrous serenade is lost by the omission of Sachs's hammer strokes. Aside from Uta Graf, who makes an excellent, clear-voiced Eva, the singing is competent but routine. Bamberger's musical direction is solid and well grounded; but if the aforementioned cuts and breaks are his, he has been considerably in error.

If only the performance could have matched Urania's stereo sound, this would have been a memorable set. Most of the singing comes from the left channel, except for the choruses and the third-act quintet, which are wonderfully distributed; but there is an impressively realistic expansiveness to the orchestral recording, marred only by a slightly over-resonant hall.

P.A.

WAGNER: *Parsifal: Prelude to Act I; Good Friday Spell (Act III); Siegfried Idyll; Die Meistersinger: Prelude*

Pittsburgh Symphony Orchestra, William Steinberg, cond.

• • CAPITOL SP 8368. SD. \$5.98.

Fast tempos mar Steinberg's readings of the *Parsifal* excerpts and the *Siegfried Idyll*. The *Meistersinger* Prelude, on the other hand, has breadth and nobility, and these qualities really become impressive in stereo, where the orchestra has a grandiloquent spread.

P.A.

WAGNER: *Siegfried Idyll*—See Strauss, Richard: *Don Juan, Op. 20; Tod und Verklärung, Op. 24*.

WALTON: *Partita for Orchestra*—See Mahler: *Symphony No. 10, in F sharp, Op. posth.*

ZANDONAI: *L'Uccellino d'Oro*

Ondina Otta (s), Uccellino d'Oro; Luciana Pio-Finnagalli (s), Rosabella; Wanda Madonna (c), Matrigina and Fata Cattiva; Nino Adami (t), Riccardino; Giuliano Ferrein (bs), Re di Terziglio and Cuoco; Dante Mazzola, boy soprano; Adelina Mancini, Marisa Venutti, Carlo Carbone, Alberto Pighini, and Bracco Lorena, speakers. Angelicum Chorus and Orchestra (Milan), Silvio de Florian, cond.

• WESTMINSTER OPW 11034. LP. \$4.98.

A pupil of Mascagni, whose early efforts evidently attracted widespread attention, Riccardo Zandonai secured for himself a respectable position in the musical world, and finally assumed (in 1939) directorship of the Liceo Rossini in Pesaro. Of his operas, however, only *Francesca da Rimini* has been performed with any frequency since its initial production, and its most recent appearance that I know of was greeted almost contemptuously. Conse-

quently, I find myself pleasantly astonished at being able to report that *L'Uccellino d'Oro*, dubbed "a musical fairy tale," is a thoroughly disarming little piece. Its libretto, by Giovanni Chelodi, is something of a cross between *Turandot* and *Love for Three Oranges*, with a dash of *Coq d'or*: the witch, the ugly daughter, the little golden bird (really a bewitched prince), the hero, the sleeping princess, the three riddles, the comic cook—all are here, along with an enchanted forest and a pit of loathsome salamanders. All is in place. This material Zandonai handles with unflinching melodic invention and tasteful treatment of potentially cloying and ponderous elements; it is clear that, at the age of twenty-three, he was a polished craftsman, with an ability for sustained lyric writing as well as an excellent sense of proportion.

The performers are all completely unknown to me. Ondina Otta, who sings the title role, is inclined to be shrill, and the tenor, Nino Adami, is hardly more than a *comprimario*; still, they are equal to the modest demands of this music. The rest of the singing—and the delivery of the dialogue—is really most acceptable, save for a painful little interlude rendered by one of those strangled *ragazzi* whom the Italians are pleased to bill as "boy sopranos." Orchestra and chorus are adequate, and Westminster's sound is extremely good.

A little of this will, naturally, go quite a distance, but since there is only a little of it here, I have a hunch that this disc will provide many opera lovers with a diverting respite from weightier fare.

CONRAD L. OSBORNE

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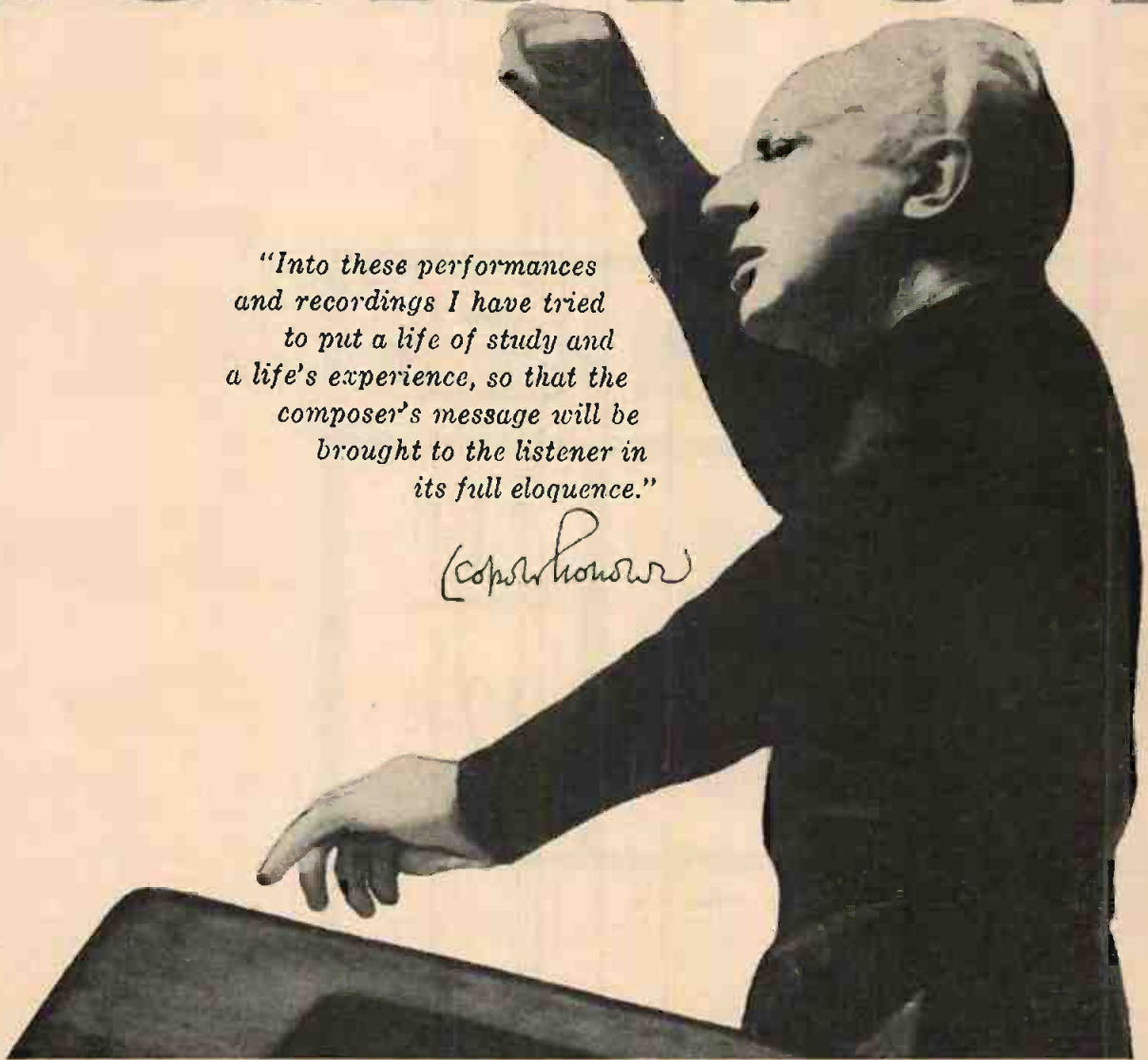
Chamber Brass Players.

• CLASSIC EDITIONS CE 1039. LP. \$4.98.

The brass quintet employed here comprises two trumpets, a trombone, a French horn, and a tuba. None of the pieces it plays was written for that combination, and the horn and tuba are complete anachronisms; but if such matters don't bother you, you may find this disc quite enjoyable. All of the music lends itself to arrangement for modern brasses, and the players are excellent, both individually and as an ensemble. Query: Instead of Purcell's "trumpet tunes," which as far as is known are keyboard pieces, why does

Continued on page 62

STOKOWSKI



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N.B.

CHAMBER ORCHESTRA OF THE SOCIETAS MUSICA (COPENHAGEN): Italian Baroque Music

Vivaldi: *Concerti grossi, Op. 3: No. 6, in A minor; No. 8, in A minor; No. 11, in D minor.* Corelli: *Trio Sonata in F, Op. 4, No. 7.* Ruggieri: *Trio Sonata in G, Op. 3, No. 8.* Valentino: *Trio Sonata in A minor.*

Chamber Orchestra of the Societas Musica (Copenhagen), Jørgen Ernst Hansen, cond.

• HAYDN SOCIETY HS 9057. LP. \$4.98.

The concertos are out of Vivaldi's top drawer. They are performed with consid-

erable verve, and the violin sound is as faithful to reality as I have heard on records. The sonata for two violins and continuo by Giovanni Maria (as in the notes; not Giovanni Battista, as at the head of the liner) Ruggieri, one of a set published in 1693, is pleasant but not outstanding, as is the Sonata by Roberto Valentino, probably intended for flutes and continuo but played here by recorders.

NELLIE MELBA: Recital, Vol. II

Arias from *Roméo et Juliette, Hamlet, Elaine, Otello, La Bohème, Le Roi d'Ys, Le Cid.* Songs by Bemberg, Bizet, Hüe, Lotti, Blangini, Bishop.

Nellie Melba, soprano; Enrico Caruso, tenor; Charles Gilibert, baritone.

• ROCOCO R 17. LP. \$5.95.

For three decades Nellie Melba enjoyed an international fame and prestige that no prima donna of our day could possibly rival. Melba triumphed at a time when movies, radio, television, commercialized sports, and czaristic conductors were either unknown or kept in their place. Hers was an era during which the prima donna rode roughshod if things did not go her way; and Melba remained a simon pure example of that era. A mixture of peach preserve, raspberry sauce, and vanilla ice cream, and a particularly dry, thin sort of toast were named after her by worshipful chefs, as public and critics bowed before the refulgence of her immaculate scale.

During her heyday, Melba's voice seemed synonymous with perfection. In describing the effortless purity of her evenly matched tones, one had best resort to such verbal pictures as "spring water" and "morning skies," for no more entrancing voice ever issued from a human throat. Her technique glittered in the aplomb with which she tossed off roulades and staccatos, and the brilliant high notes flamed diamondlike. Her crescendoed trill had to be heard to be believed.

Melba was born near Melbourne, Australia, on May 19, 1859. She made her debut at Brussels, on October 13, 1887, and her first Covent Garden appearance on May 24, 1888. At this house she brooked no rival, making her last appearance there on June 8, 1926. She died in Sydney, February 23, 1931. Her career on four continents remains one of the longest on record, as she retained the youthful freshness of her voice until the end.

And how does the Melba voice emerge from these grooves? For modern listeners there may be a certain silvery coldness and aloofness in this *pre-verismo* type of "disembodied" singing. One can also detect an occasional "looty" quality, which those who heard Melba maintain was not present in the opera house. She is said to have disliked her records; nevertheless, much that was exquisitely beautiful and precious can be found on this Rococo disc—the art of a singer who has been rightly rated as one of the great vocalists of all time. MAX DE SCHAUSENSEE

PAUL PARAY: "Ouvvertures françaises"

Berlioz: *Le Carnaval Romain, Op. 9; Le Corsaire, Op. 21.* Lalo: *Le Roi d'Ys.* Bizet: *Patrie.*

Detroit Symphony Orchestra, Raul Paray, cond.

• MERCURY MC 50191. LP. \$3.98.
• • MERCURY SR 90191. SD. \$5.95.

Paray has a way with French music. Some conductors treat it very lightly and delicately. He can, too, where the score really calls for such treatment. But he can also give the music substance, drive, and impact. This is what he does here, imparting new vigor to these four overtures. Others have given freshness to the two Berlioz compositions; but heretofore Lalo's *Le Roi d'Ys* and Bizet's *Patrie* have sounded just a bit old-hat. In these vibrant

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Respighi: **THE PINES OF ROME; THE FOUNTAINS OF ROME.** *Symphony Orchestra of The Belgian National Radio—Franz André. Mon: TC8002 Stereo: TCS18002*

Delibes: **SYLVIA AND COPÉLIA—Orchestral Suites.** *Symphony Orchestra of The Belgian National Radio—Franz André. Stereo: TCS18006*

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Beethoven: **SYMPHONY No. 3 (Eroica).** *Hamburg State Philharmonic Orchestra—Joseph Keilberth. Stereo: TCS18003*

Wagner: **LOHENGRIN; DIE MEISTERSINGER—Preludes to Acts 1 and 3.** *Hamburg State Philharmonic Orchestra—Joseph Keilberth. Mon: TC8019 Stereo: TCS18019*

POLKA AND WALTZ TIME IN BOHEMIA. *The Winning Band, Moonlight On The Eger, Only One Half Hour, Odeur-furter Promenade, Hartenberger Polka, In The Heart, Homeland Greetings, Sweetheart, Spring Waltz, The Village Blacksmith.* *Ernst Mosch and His Bohemian Band. Mon: TP2511*

Beethoven: **SYMPHONY No. 5.** *Hamburg State Philharmonic Orchestra—Joseph Keilberth. Stereo: TCS18005*

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readings, they emerge as exciting orchestral *tours de force*. The performances are matched by some equally vibrant sound from the Mercury engineers, both in monophony and stereo. The latter is not strong on direction, though it is well spread out. P.A.

RUSSIAN ORCHESTRAL WORKS: "A Modern Russian Concerto Festival"

Valentina Maximova, soprano; Sergei Popov, trumpet; Alexander Korneyev, flute; Isaac Roginsky, clarinet; Leningrad Philharmonic; State Radio Orchestra of the U.S.S.R.; various conductors.

• MONITOR MC 2030. LP. \$4.98.

The concertos are for coloratura soprano and orchestra, by Reinhold Glière; for trumpet and orchestra, by Alexandra Pamatova; for flute and orchestra, by Otar Gordeli; and for clarinet and orchestra, by Alexander Manevich. The performances are superb and the recordings are first-class. All four compositions sound like ballet music by Glazunov. A.F.

EMILE SCARAMBERG: Recital

Arias from *La Favorite*, *Roméo et Juliette*, *Mireille*, *Reine de Saba*, *Sigurd*, *Carmen*, *Mignon*, *Si j'étais roi*, *Werther*, *Manon*, *Lakmé*, *Lohengrin*, *Cavalleria rusticana*, *Paillasse*, *Fedora*.

Emile Scaramberg, tenor.

• Rocooco R 18. LP. \$5.95.

Recently, Mr. Philip Miller, head of the music division of the New York Public Library, asked, "Why has French opera always taken third place in the New York repertory?" A record such as this adds point to Mr. Miller's question.

Emile Scaramberg, a contemporary of Ernest van Dyck, was born at Besançon, April 26, 1863. His was a good-sized, well-trained lyric tenor which he employed with unflinching artistry and taste in the repertoire he obviously knew so well. Scaramberg made his debut at the Opéra-Comique in Grétry's *Richard Coeur-de-Lion*, on April 23, 1893. In 1895 he appeared with Adelina Patti at Nice. Well-known throughout France, he also enjoyed much success in Brussels. In 1903, he made his entry at the Paris Opéra as Lohengrin. His identification with that role is still remembered by the older generation; a fine example can be heard on this disc. Scaramberg died at Besançon on February 28, 1938.

When one considers that these records were made during 1905, they sound amazingly clear and convey a responsible idea of the singer's voice and technique. The selections are run-of-the-mill French arias, but the numbers from Gounod's *La Reine de Saba*, Reyer's *Sigurd*, and Adam's *Si j'étais roi* bring a more exotic note. Several of the tempos are slower than those we hear today, but the singing is generally on a high musical level. Correct pitch and careful transference have been observed. Rocooco has rescued from oblivion a name that does not deserve such a fate. MAX DE SCHAUNSEE

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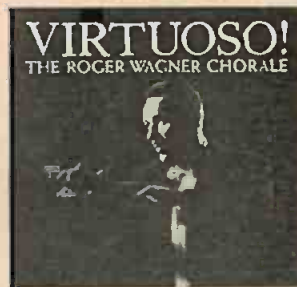


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ERIC SIMON: *Music for Chamber Orchestra and Concert Band*

Korngold: *Much Ado About Nothing, Op. 11; Suite*. Beethoven: *Two Marches in F*. Schubert: *Marche Militaire, in E flat, Op. 51, No. 3* (trans. Eric Simon). Křenek: *Three Merry Marches, Op. 44*. Berg: *Wozzeck: March*. J. Strauss: *Radetzky March, Op. 228* (trans. Eric Simon).

Boston Chamber Artists (in the Korngold); Boston Concert Band (in the Marches); Eric Simon, cond.

• • Boston BST 1012. SD. \$5.95.

I have been waiting for this record for a long time. As a youngster, I heard Erich Wolfgang Korngold's (1897-1957) delightful little suite of incidental music to

Shakespeare's *Much Ado About Nothing* played in the expanded symphonic version, and I've been looking for a suitable recording of it ever since. The present performance is long overdue. The score, which calls for a chamber orchestra of only nineteen performers, is light, eminently fresh and flavorful, even perky at times, and several of its themes stick in the mind. The suite which the composer extracted from the incidental music comprises an Overture, *Maiden in the Bridal Chamber*, *March of the Sentinel*, *Garden Scene*, and Hornpipe. Eric Simon and his excellent group of players give the proper light touch to the work, although I would have liked a bit more animation in the first and last movements.

The other pieces on the disc, identified here as "Austrian Classical Marches,"

form a real offbeat inspiration. The value of the individual compositions is not always high, but they make up a diverting collection. Perhaps least worthwhile of all are the two short Beethoven marches. Simon's transcriptions of the Schubert—not the familiar *Marche Militaire* but the one that follows it in the set—and Strauss marches are tasteful. Most rewarding of the lot is the striking March from *Wozzeck* which, when heard apart from the opera, has a sharp, biting character all its own. All of these works are delivered with spirit and precision by a small but virtuosic wind band.

Boston's reproduction on both sides of this disc is quite live, and the stereo distribution is good. P.A.

TWENTIETH-CENTURY RECORDER MUSIC

Manhattan Recorder Consort.

• CLASSIC EDITIONS CE 1055. LP. \$4.98.

In the notes for this recording, LaNoue Davenport, director of the Manhattan Recorder Consort, emphasizes the fact that many more people play the recorder than listen to it. There is a reason for this: the instrument is endlessly entertaining to use, but its chill, naive tone and limited range of expression soon grow tiresome to the nonparticipating hearer. In one of the seven works on this disc, the *Suite for Four Recorders and Percussion*, Erich Katz shrewdly provides relief for the sound of the wooden flutes, and in his serenade from the film cartoon, *The Unicorn in the Garden*, David Raksin delightfully employs the deep, hollow tone of the bass recorder. Elsewhere the color grows monotonous, although Seymour Barab's suite in baroque style is so beautifully written that one does perk up and take notice. The other works on the record are *Four Dances* by Hans Ulrich Staeps; the trio from the famous *Plöner Musiktag*, by Hindemith; three duets by LaNoue Davenport; and a scherzo by Benjamin Britten. The performances are excellent and the recording is perfection itself; in the Katz piece, the percussion instruments sound more stereophonic than in many a stereophonic recording. A.P.

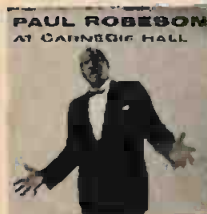
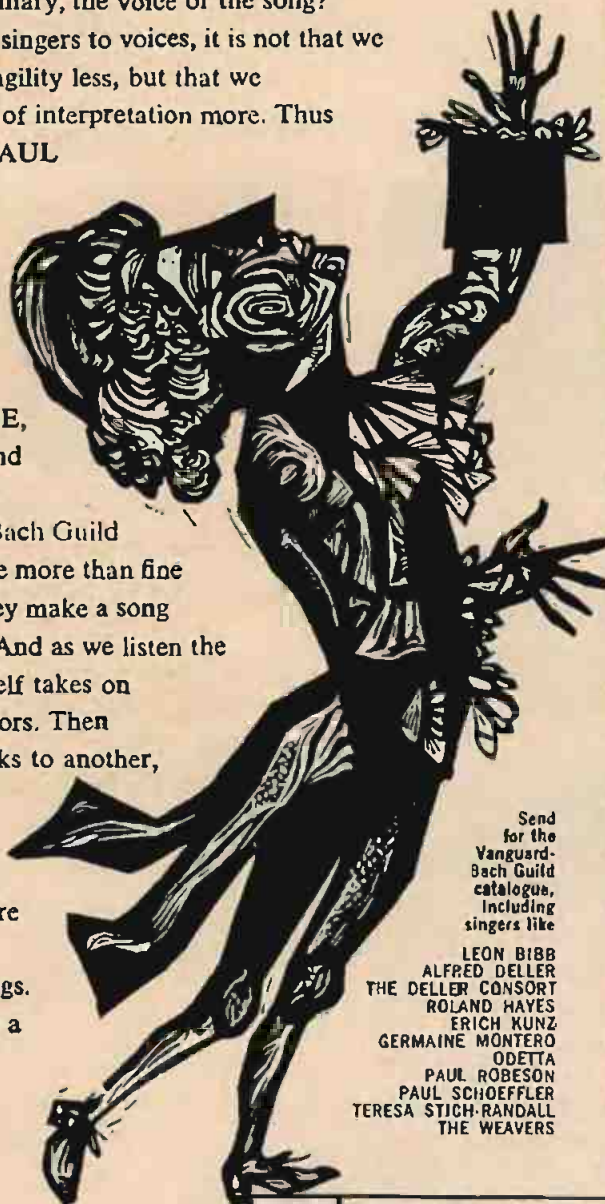
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THE SPOKEN WORD

JAMES JOYCE: *Finnegans Wake*

Selections from *Finnegans Wake*: "Shem the Penman," read by Cyril Cusack; "Anna Livia Plurabelle," read by Siobhan McKenna.

• CAEDMON TC 1086. LP. \$5.95.

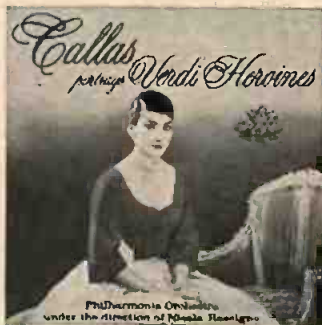
What a fine corrective this record is to all the solemn exegeses of *Finnegans Wake* that started to appear even while Joyce was still in the process of writing his epic novel. Samuel Beckett and others brought out their *Our Exagmination round his Factification for Incamination of Work in Progress* in 1929; the Viking Press (and due credit, too, to the typesetters of the Reehl Litho Company)

published the completed work in 1939; in the last twenty years critical tempers have continued to flare in debate as to whether we have in *Finnegan* the "senseless muttering of the subliminal mind's low delirium" (Gogarty) or a mighty act of creation in which all time, all peoples, and all languages are synchronized into a new vision of human life. In Caedmon's recent contribution to *Joyceana*, one recognizes Joyce as a great comic talent, perpetrator of a joke perhaps monstrous and very possibly malicious, but in these readings thoroughly relishable.

Shem the Penman—son of Humphrey Chimpden Earwicker (himself Tristan, Napoleon, Oliver Cromwell, Humpty Dumpty, ultimately Adam and H.C.E. or Here-Comes-Everybody) and of Maggie (who is also Anna Livia Plurabelle, Eve, *et al.*) and brother of Shaun (Abel to his Cain)—is probably the closest approximation in the book to the person of James Joyce. In the passages read here Shem is described first "chanting . . . his cantrops of fermented words, abracadabra calubra culorum," is addressed directly as "condemned fool, anarch, egomane, hiresiarach" concocting a "new Irish stew." The section concludes: "He lifts the lifewand and the dumb speak." What the dumb speak is "Quoiquoiquoiquoiquoiquoiquoiquo," in Mr. Cusack's fine reading a splendid re-creation of the quacking of ducks. The puns, the portmanteau words, the distortions of syntax, the jumbled history and geography—all are part of the "ghem of all jokes, to make you go green in the glazer." And it can be hugely entertaining to see (in the printed text; Caedmon kindly provides two copies, somewhat cut from the Viking edition, with each record) and to hear this vast *reductio ad absurdum* of man, his works and days. (Reflections on the morality involved won't bother you, at least while you're listening to the record.)

The overside of the disc, relating the conversation of two washerwomen as they scrub their clothes on the river bank, describes episodes in the history of Anna Livia Plurabelle, and is, I think, most remarkable as another illustration of the virtuosity of Siobhan McKenna. The old woman, her young and rather silly companion, Annushka Lutetiavitch Pufflovah—"Anna Livia trinkettoes," and the "rivering waters, the hitherandthithering waters" of the Liffey into which female principle they all more or less merge—each is given an extraordinary and unique identity. Some listeners may recall Joyce's own reading of this final metamorphosis (issued on a recording of a meeting of the Joyce Society in New York in 1951, Folkways FP 93B); suggestive as an author's own spoken version of his work always is, I myself prefer the feminine voice for the daughters of Eve.

Finnegans Wake (or "Finnegan's Wake" or "Finn Again, Wake" or "Finnegans, Wake!") is not everyman's novel; but of this recording, "Well, you know or don't you know or haven't I told you every telling has a taling and that's the he and she of it." J.G.



CALLAS

La Divina's first recording since her U.S. tour—and it includes that spine-chilling letter-reading scene from *MACBETH* (Act I) which had her tour audiences and critics cheering! Plus the compelling Callas portrayals of other Verdi heroines from *ERNANI* (Elvira), *DON CARLO* (Elisabetta de Valois), and *NABUCCO* (Abigaille). A must for Callas fans, Verdi fans, for everybody who likes opera with the drama it can have—when CALLAS sings. Nicola Rescigno conducts the Philharmonia. Angel Stereo S 35763

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"Almost anything Sir Thomas Beecham turns his hand to emerges the richer for his touch" (*High Fidelity*). In this, his *only* Beethoven stereo recording on Angel, the redoubtable Sir Thomas pairs the sparkling Second Symphony with the infrequently-heard Overture and Incidental Music from "Ruins of Athens," Op. 113. The "Ruins of Athens" choral passages are sung in English. Royal Philharmonic Orchestra with the Beecham Choral Society. Angel Stereo S 35509



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Stereo albums also available in monophonic version; omit prefix S.



Here at Home

"A-One A-Two . . . This Is Lawrence Welk." Lawrence Welk and His Orchestra; various soloists. Coral CX 3, \$7.98 (Two LP).

Designed primarily as a showcase for the talents of the Welk gang, this winds up by being a typical Lawrence Welk television show, minus the picture. Apparently, individual bands have been extracted from earlier Welk LPs and assembled in program format. Thus, sandwiched between the vocals by Alice Lon, The Lennon Sisters, Larry Cooper, and Jim Roberts are instrumental solos by Tiny Hill (piano), Myron Floren (accordion), Pete Fountain (clarinet), and Rocky Rockwell (trumpet). Needless to say, the Welk Orchestra gets in a few licks and ties the whole program together. It's good family entertainment; and if you don't object to the usual quota of cereal indigenous to Welk's programs, you'll find this quite acceptable.

"Come Fill Your Glass With Us." Tom, Liam, and Patrick Clancy; Tommy Makem; Jack Keenan, guitar, banjo. Tradition TLP 1032, \$4.98 (LP).

When the boys get together in the local "Snug" at the end of the Fair Day, it isn't long before the tippling gives way to a spurt of singing. If there's a fiddler or piper handy to give a little necessary support, so much the better. Here is a record of what such a session would be likely to provide: Irish songs that are jolly, amusing, occasionally melancholy, sung with simplicity and understanding by a group who come close to the art of authentic folk singers. With pipe and harmonica to supplement the excellent guitar and banjo accompaniments of Jack Keenan, nothing is wanting to complete an evening of real Hibernian entertainment.

"Destry Rides Again." Original Cast Recording. Decca DL 9075, \$4.98 (LP); DL 79075, \$5.98 (SD).

When this musical Western galloped into the Broadway arena, at the tag end of a singularly dull season, most critics greeted it with the enthusiasm due a second *Oklahoma*. Actually, it isn't that good, though beside the previous weak entrants this year it almost sounds so. For this sagebrush saga, Harold Rome has concocted a rousing, zestful score that spar-

kles brightest in the numbers he has written for chorus. These, excitingly sung by the citizens of Bottleneck and by the ladies of the Last Chance Saloon, have all the lusty atmosphere of the Old West.

For Dolores Gray, Mr. Rome has provided some beguiling songs, as well as some that permit her to shake the rafters with huge success. The homespun manner of Andy Griffith is the perfect foil to Miss Gray's more robust style—even if he can't summon up much of a voice. Elizabeth Watts scores with an amusing situation number, *Respectability*, and Jack Prince is particularly successful in the bright, bouncing *Hoop-de-Dingle*. The entire performance is under the sure direction of Lehman Engel, a gentleman not likely to overlook every chance to exploit Philip J. Lang's brassy and vibrant orchestrations. The stereo version gleams with a nice theatrical atmosphere, thanks to excellent depth and direction. The monophonic version is completely successful and, in fact, when played over two speakers it is almost the equal of its fellow issue.

"Film Encorès, Vol. Two." Mantovani and His Orchestra. London LL 3117, \$3.98 (LP).

The title of this record is self-explanatory, and it is hardly necessary after all these years to dwell on the merits or demerits (depending on one's viewpoint) of the Mantovani method. Suffice to say that the treatments are in the customary Mantovani style, the performances are of dazzling virtuosity, and the London sound is spectacular.

"First Impressions." Original Cast Recording. Orchestra, Frederick Dvornch, cond. Columbia OL 5400, \$4.98 (LP).

Three composers, doubling as their own lyricists, are credited with the music and words for *First Impressions*, a musical based on Jane Austen's novel *Pride and Prejudice*, which ran for some three months in New York last spring. It would be nice to report that the increased complement of composers has resulted in a superior score. Unfortunately, it is merely another passable assemblage of songs, about average for any Broadway musical of today. Although there are moments when it is flecked with inspiration, as in the fragile *Love Will Find Out the Way* and in the gay orchestral interlude *Polka: The Assembly Dance*, the remainder of the score I found agreeable but hardly memorable.

From the evidence on the record, I felt Polly Bergen's style all too sophisticated and her voice far too mature for Elizabeth Bennett. As Mr. Darcy, Farley Granger has merely to intone his numbers, in the manner that has now come to be expected of leading men, and, naturally, this is no problem for him. As Mrs. Bennett, Hermione Gingold is involved in no less than six songs. No believer in subtlety, Miss Gingold attacks them with all the gusto of a true English music hall comedienne. There were times when I felt she was giving an imitation of Tallulah Bankhead playing the lead in an English pantomime. The rest of the cast hardly get a look in, but handle efficiently what is handed them.

"Tammy Grimes." Tammy Grimes; Stan Keen and Carl Norman, pianos. Off Broadway OB 401, \$4.98 (LP).

Tammy Grimes, whose talents so much impressed Noel Coward that he whisked her directly from the confines of a New York night club right into the lead of his production *Look After Lulu*, makes an auspicious debut on this disc. Miss Grimes is a singer of remarkable range: she can be subdued and touching in a song like *Molly Malone* or strident and brash in Cole Porter's *From Alpha to Omega*; she relishes the point of *Take Him from Pal Joey*, yet can also toss off the inconsequentialities of *Doodle Doo Doo* with unbounded good nature. She has been unusually adventurous, particularly for a newcomer, in her choice of material, which includes seldom-recorded songs by Porter, Rodgers, Arlen, and Fain. (Her respect for these numbers extends even to including their verses.) Skillful accompaniments from Stan Keen and Carl Norman at the twin pianos go a long way towards making this a fine record.

"The Letter." Judy Garland; John Ireland; Ralph Brewster Singers; Gordon Jenkins' Orchestra. Capitol SAO 1188, \$5.98 (SD).

A sugary confection by Gordon Jenkins that seems to be (a) an extension of his love affair with the Borough of Manhattan (as set forth in his *Manhattan Tower*) and (b) a soap opera with music. The almost intolerable bathos is relieved by only one good song, *Charley's Blues*, sung, oddly enough, by the least-publicized member of the cast, Charley LaVere. Enmeshed in the production are Judy Garland and John Ireland. Miss Garland is her usual taut, emotional self, Mr. Ire-

land sounds relaxed but completely indifferent. The score is pretentious, and quite dull. This is the sort of nonsense that Stan Freberg effectively demolished in his celebrated recording of *John and Marsha*. Apparently even that devastating satire wasn't enough. . . .

"Memories of Popular Operas." George Feyer, piano. RCA Victor LPM 1926, \$3.98 (LP); LSP 1926, \$5.98 (SD). In his recent recording of Viennese operetta favorites (RCA Victor LPM 1862) George Feyer showed a disposition to get away from the cocktail-lounge playing with which he has so long been associated. He gets even further away in these concert performances of a dozen well-known operatic melodies, which he has transcribed for piano in subtle arrangements that never try to make the keyboard instrument do the work of an orchestra. There is much imagination, color, and spirit in his playing, and fortunately very little flashiness. Mr. Feyer steps out of character only once, in a swingy version with a rhythm section of the Quartet from *Rigoletto*; on that he really goes to town. A good monophonic version sounds rather pale beside the brilliance and depth of the stereo edition.

"Music To Listen to Records By . . . Edie Adams Sings?" Edie Adams; Orchestra, Henry Mancini, cond. M-G-M E 3751, \$3.98 (LP).

Compared to Edie Adams' strenuous attempts at song satire, the broadest efforts of Anna Russell begin to sound like an evening with Ruth Draper. Miss Adams belongs to the school which considers the sledge hammer a more effective weapon than the rapier. The results are not very successful. The fact is that Miss Adams' material is basically thin, and has already been kidded to death. Occasionally she hits the mark, as in *Singing in the Rain*, which studio-generated weather effects turn into a soggy dirge. There is a nice touch of polite malice to her Hildegardish *Autumn Leaves*, and she gives Romberg's *Stout-Hearted Men* an amusing come-up-and-see-me-sometime treatment. But an attempt to outdo Florence Foster Jenkins in Bishop's *Lo, Hear the Gentle Lark* falls far short of its target. Madame Jenkins herself would have been twice as funny.

"Over There." Albert White and His Gaslight Orchestra. Fantasy 3273, \$3.98 (LP); 8020, \$4.98 (SD).

Since the orchestral arrangements of these popular World War I songs have not been updated, nor the playing style modernized, this is easily the most authentic and successful re-creation of America's Hit Parade, circa 1917, to be found on records. These period settings project all the maudlin sentimentality of such tear jerkers as *My Buddy* or *Just a Baby's Prayer at Twilight*, yet they also catch the bounce in *How Ya Gonna Keep 'Em Down on the Farm* and *Where Do We Go from Here*. And for a proper old-style military zip, there are fine swinging versions of *Over There* and *Tipperary*. The big, well-balanced stereo sound is a definite asset to the recording, though the

monophonic version is only very slightly less attractive.

"Porgy and Bess." Lena Horne; Harry Belafonte; Orchestras, Lennie Hayton, Robert Cornin, conds. RCA Victor LSO 1507, \$5.98 (SD).

The recent film version of *Porgy and Bess* has led the record companies, naturally enough, to jump on the Gershwin band wagon with innumerable "cover" records. Big-name artists of strong commercial appeal have been pressed into service, without regard to their vocal ability to tackle the Gershwin score. As may be imagined, the performances vary from mediocre to downright bad.

The Victor entrant, too, is unsatisfactory—for a number of reasons. The major indictment against it is the highly illogical, and quite indefensible, reallocation of some of the songs. This results in Sporting Life's *It Ain't Necessarily So* being turned over to Miss Horne and the transformation of his solo *There's A Boat That's Leaving Soon for New York* into a duet for the two singers, with Miss Horne obviously playing the lead. It may have been reasonable to ask Belafonte to handle the Crab Man's hawking cry, but surely not that of the Strawberry Woman too. Belafonte's light, sweet tenor voice is reasonably acceptable, if not very exciting, in *I Got Plenty of Nothing*, the only Sporting Life song left him; but it is quite unconvincing for the music written for Porgy, or for that matter for Jake. Lena Horne is a more resourceful singer, though as Bess she often sounds too refined. There is, however, more pathos in her version of *My Man's Gone Now* and more warmth in her *Summertime* than one might expect from this singer. Both orchestras resort to some pretty cool jazz arrangements, which do not seem to me to serve the Gershwin score very well. Stereo sound is not sensational, and I'd not be surprised to find that the monophonic recording is its equal. Miss Horne, I understand, is not very happy with this record. Mr. Belafonte has not been heard from. Me . . . I'm on Miss Horne's side.



Debut of talented Tammy Grimes.

"Porgy and Bess." Sammy Davis, Jr.; Carmen McRae; Bill Thompson Singers; Orchestras; Jack Pleis, Buddy Bregman, and Morty Stevens, conds. Decca DL

8854, \$3.98 (LP); DL 78854, \$5.98 (SD).

Even though Sammy Davis, Jr., who plays Sporting Life in the current motion picture version of *Porgy and Bess*, receives top billing on this record, it is Miss McRae (long considered as primarily a rhythm singer) who walks off with the honors. The power and sincerity of her singing in the two solos assigned her: *My Man's Gone Now* and *Summertime*, completely overshadow the superficial work of her colleague. And when the two singers must join forces in the duet *I Loves You, Porgy*, Mr. Davis is completely outclassed. Fine monophonic sound, and even better stereo, except for one occasion. I found it disturbing to listen to Miss McRae professing her love for Porgy from the left speaker, while Mr. Davis, separated by a wide void in the middle, appeared to be almost indifferent, in the right. Long-distance love affairs aren't very convincing.

"Say It with Flowers." Ronald Binge and His Orchestra. RCA Victor LPM 1890, \$3.98 (LP); LSP 1890, \$5.98 (SD).

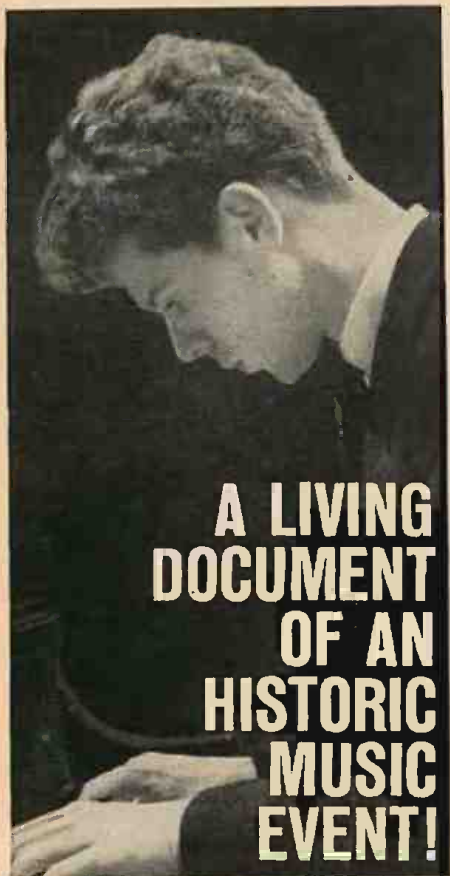
Here is a fragrant musical bouquet of a baker's dozen of melodies culled from such disparate sources as Bizet (*"Flower Song"* from *Carmen*), Nevin (*Narcissus*), MacDowell (*To a Wild Rose*), Johann Strauss (*Roses from the South*), Tchaikovsky (*Valse des Fleurs*) and played in extremely lush arrangements by Binge, who relies heavily on massed strings, of most beautiful quality. You'll find this music particularly suitable for a late-at-night listening session. The sound on both versions is extremely good, with a slight edge going to the very widespread stereo edition.

"Swing Around Rosie." Rosemary Clooney; Buddy Cole Trio. Coral CRL 57266, \$3.98 (LP).

After a period of free-lancing which found her flitting from label to label, Rosemary Clooney appears to have settled permanently at Coral. If this, her first record for that company, is any criterion, it should be a happy association for her and a rewarding one for her many admirers. Her program ranges all the way from the old Ellington blues *Do Nothing Till You Hear from Me* to something that jumps as strongly as *Sing You Sinners*, and not once is Miss Clooney ever less than wonderful. The taste and sensitivity of her singing, coupled with an almost complete absence of vocal mannerisms, have established her as one of the most satisfying of modern girl singers. This fine record more than substantiates that position. Excellent support from the Buddy Cole Trio, even though I do not feel that the sound of the Hammond organ blends well with that of the human voice.

"You Asked for It . . . Jack Smith Sings." Jack Smith; Orchestra, Russ Garcia, cond. Bel Canto BCM 37, \$4.98 (LP); SR 1015, \$5.95 (SD).

Do not confuse this Jack Smith with the once popular radio star "Whispering" Jack Smith. This Jack Smith, star of television's "You Asked for It" program, is one of the most virile and blithe singers around. His style is particularly well suited to



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songs like *Quanto Le Gusta*, *Oye Negra*, or the fast-paced *The Most Beautiful Girl in the World*. He is less successful with *Bless This House* and *Tenderly*. With Smith well placed in the middle and the excellent Russ Garcia orchestra spread across the background, the stereo version is considerably ahead of the monophonic.

"You Don't Know Paree." Reg Owen and His Orchestra. RCA Victor LPM 1915, \$3.98 (LP).

In one swoop, Victor has released no less than five records by this English orchestra, all of which—my colleague O. B. Brummell on the next page notwithstanding—I find superb examples of good listening music. This particular record seems to me the pick of the bunch. There is nothing very Parisian about the program, since except for the title song it is comprised of oldies of varying familiarity and popularity, but these have been given very soothing arrangements, are played seductively by the massed strings, and have been recorded in luxuriant sound. Sparkling pianism highlights each number and should rescue the unbilled performer from anonymity. For those whose taste runs to a coupling of massed strings and muted brass, à la Jackie Gleason, *Cuddle Up a Little Closer* (RCA Victor LPM 1914, LP; LSP 1914, SD) is also highly recommended.

JOHN F. INDCOX

Foreign Flavor

"Clason In Mexico!" William Clason; El Mariachi Mexico. Capitol T 10205, \$3.98 (LP).

To hear a Swede singing Mexican ballads in perfect Spanish is incongruous enough, but to hear him excel most Mexican troubadours in the process is indeed startling. Clason is much more than a linguistic phenomenon. He sings well—and with insight; he has even incorporated into his style all the little vocal tricks and frills favored by Mexican singers. While both voice and style fall short of the ultimate dark virility of a Pedro Vargas—who is, of course, in a class by himself—Clason can more than hold his own with the Mexican second echelon. Brilliant reproduction.

"Encore!" Domenico Modugno; Orchestra. Decca DL 8853, \$3.98 (LP).

Face it, *amici*, Modugno is a unique talent. He leads off this disc with *Piave*, his own composition. This prize winner of the 1958 San Remo Music Festival is a worthy—and equally orgasmic—successor to his 1957 winner, *Volare*. Modugno fills out this "encore" with eleven other stylish Italian ballads, five of them his own. To repeat this corner's earlier prediction: Modugno will be the Maurice Chevalier of this generation. Don't miss him.

"In a Little Spanish Town." Bing Crosby; Orchestras. Decca DL 8846, \$3.98 (LP).

Unless my ear and my equipment are

playing me false, this is an agglomeration of earlier efforts recorded at various rpm. Decca's engineers have nobly refurbished the older items—although *Siboney* and *Alla en el Rancho Grande* show their decades—and the relaxed Crosby manner is as ingratiating as ever.

"Lebanon—Her Heart, Her Sounds." Djamal Aslan; Chorus; Orchestra. 20th-Century Fox 3001, \$3.98 (LP).

One of the very finest recordings—technically and musically—of Middle Eastern music now available. Although Djamal Aslan modifies traditional melodies and instrumentation to appeal to the Western ear, he never sacrifices the substance of the idiom. His treatments merely render the melodies more manifest, the iterative rhythms less monotonous. Aslan himself, supported by a twenty-seven-voice chorus, provides the vocals.

"Mario!" Mario Lanza; Orchestra; Chorus. RCA Victor LM 2331, \$4.98 (LP); LSC 2331, \$5.98 (SD).

A florid but exciting recital of Italian songs taped in Rome, where tenor Lanza is making a film. In flamboyant voice, the soloist squeezes the last measure of drama out of every selection. But these hardy perennials—on the order of *Maria Mari* and *Funiculi Funicula*—thrive on raw sentimentality. One might cavil at Lanza's blurred diction, but otherwise he is at his best. Both monophonic and stereophonic versions are well engineered, but my nod goes to the monophonic edition for its greater range.

"Old Heidelberg." Will Glabe and His Orchestra with Chorus. London PS 150, \$4.98 (SD).

Since Will Glabe covers forty-one songs in about the same number of minutes, his handling of them is short of interpretative frills. But these *weinstube*-melodized tunes are marvelously melodic, and Glabe's singers and musicians attack them with zest. German songs of this type have fared exceedingly well on discs, but Glabe's contribution rates a place near the head of the class. Those who prefer a once-over-lightly treatment will particularly appreciate this disc. The stereo reproduction is outstanding.

"Orienta." The Markko Polo Adventurers. RCA Victor LPM 1919, \$3.98 (LP); LSP 1919, \$5.98 (SD).

Effective satire on records is all too rare—perhaps because an LP per se militates against the soul of wit. But, stringing together a series of pungent musical vignettes—*The Girl Friend of a Whirling Dervish* to *Song of India*—Gerald Fried and his forces offer a shrewd spoof on the pretensions of exotic discs. Fried also manages to shade the fun with first-rate musicality. *Nagasaki*, for example, evolves brilliantly from pseudo-Japanese instrumentation to full-bodied rock 'n' roll. Sonic gimmicks aplenty—sirens, whistles, dropped ball bearings—will test any system for range and transient response. While these effects are designed specifi-

Continued on page 70



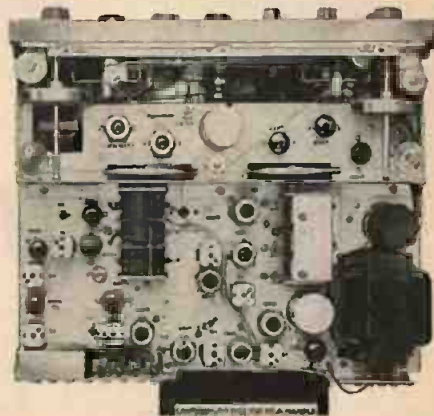
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cally for stereo, they are barely less spectacular on the silky monophonic edition. Recommended for chuckles.

"The Streets of Athens." Trio Kitara. Capitol T 10171, \$3.98 (LP).

The period following World War II has seen a quiet revolution in Greek popular song. An upwelling of "café" music has brought new vigor and new color to the stately rhythms once favored by Athenian sophisticates. The Trio Kitara—three vocalists who accompany themselves on guitars—here give a noble account of the hybrid genre. One of their songs, *The Last Tram*, belongs on any international hit parade.

"Under Paris Skies." Reg Owen and His Orchestra. Decca DL 8859, \$3.98 (LP); DL 78859, \$5.98 (SD).

Reg Owen's arrangements are neat, listenable, and danceable; but at no point do they strike fire. Owen's *Pigalle* is nowhere nearly as gay as Georges Ulmer's original; his *L'Amé des Poètes* lacks Trenet's haunted lyricism. In sum, a pleasing but unexciting concert halfway between Muzak and Montmartre. The stereo recording is mildly, but correctly, unbalanced. I preferred the cleaner, crisper monophonic edition.

"Vienna So Gay." Music of Emmerich Kalman, played by Hans Carste and His Orchestra. Decca DL 8810, \$3.98 (LP); DL 78810, \$5.98 (SD).

Kalman's is virtually the apotheosis of Hungarian light classical music. His palette comprised waltzes, czardas, and gypsylike tunes; his operettas spoke directly to the heart. The most famous of these, *Countess Maritza*, ran on Broadway for almost a year in 1926. Decca has performed a service both to Kalman and to discophiles in assembling this splendid anthology of his finest tunes. Hans Carste and his musicians bring a kind of Tontonic literalness to the effervescent melodies, but the damage is only superficial. Fine, room-filling stereo sound; a flawless monophonic recording. Your equipment should determine the choice.

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hi-fi music

"Exploring New Sounds in Hi-Fi." Esquivel and His Orchestra. RCA Victor LPM 1978, \$3.98 (LP); LSP 1978, \$5.98 (SD).

Like many another new-sound explorer, the Mexican pianist-arranger-leader has allowed himself to run hog-wild in his search for ever fancier timbres. Most of the novel instruments here (pandero, chromatically tuned bongos, theremin, alto flute, jew's harp, "buzzimba," etc.) are ineffectually exploited or their individuality is diluted by schmaltzy vocalizations and echo-chambering. Having said all that, however, I must concede that Esquivel's own *Whatchamacallit* does star one genuinely new sound, that of a

French pedal-piano/organ called the *ondoline*, but which might be more accurately as well as onomatopoeically named the *Razzmatazz*. The LP recording is extremely brilliant, but drier, harsher, and considerably higher in modulation level than the stereo version.

"Highball: A Collection of Nostalgic Railroad Sounds." Jim Ameche, narrator. Mobile Fidelity MF 4, \$5.00 (LP); \$6.00 (SD).

"Nostalgia" is the key word for these loving sound-portraits of the surviving short-line and mainline steam locomotives of the Colorado & Southern, Great Western, Santa Maria Valley, Sierra, Southern Pacific, and Union Pacific railroads. "shot" at yard work, hill climbing, and railway-fans-club outings, and knowingly described by Jim Ameche (who sounds like a true *aficionado* himself). This is easily the least sensational, most evocative, and historically valuable locomotive recording I've encountered to date. While the sounds themselves are all there in the technically excellent, somewhat higher-level, LP version, it is only in stereo that the sense of actual motion and full atmosphere comes fully alive. Insatiable collectors also will be interested in the companion-monophonic only—releases issued by the same producers: "Steam in Colorado" and "Great Moments of Steam Railroading."

"Memoires aux Bruxelles." Carlton LP 12/113, \$3.98 (LP); STLP 12/113, \$4.98 (SD).

This documentary of the Brussels World's Fair's "official music" is likely to appeal most strongly to those who actually visited the various pavilions, but it should also give stay-at-home listeners a good notion of the Fair's diverse sonic attractions—and horrors. Among the latter is the pretentious *Official March of the World's Fair*; among the former, the engaging music of the Belgian Congo, the glittering carillon of the Dutch Pavilion, Varèse's bizarre electronic music from the Philips Pavilion, and the rousing *Marche grande* by the 150-man U.S.S.R. Army Chorus and Band. There is no great difference between the LP and SD versions except for the superior sense of movement and out-of-doors effects in the Belgian Carde Civique Band's march through the fair grounds, and this is one of several excerpts which sound like amateurishly low-fi recording in either edition.

"Men, Brass and Voices." Massed Brass Bands of Fodens, Fairey Aviation, and Morris Motors, Harry Mortimer, cond. London PS 132, \$4.98 (SD).

A typical British amateur band-festival pops program which is likely to put performers in similar American concerts to shame by virtue of both the enthusiasm the overseas workmen bring to their playing and the surprisingly professional skill that Mortimer's direction elicits. (The "voices"—those of the Sale and District Music Society Chorus—are more amateurish, but they are heard only in the *Tannhäuser* March.) The big band caravants in a variety of materials from a jaunty Strauss *Czech Polka* and Offen-

bach's *Orpheus in the Underworld Overture* to Morton Gould's *Brass Band Blues* and such British imitations of Leroy Anderson as *Holyer's Three of a Kind* and Seymour's *Trumpeters' Serenade*. The markedly stereoisitic and broadspread recording captures to perfection the spirit as well as the letter of the performances throughout.

"The Romantic Music of Tchaikovsky." Leonid Hambro, piano; Andre Kostelanetz and His Orchestra. Columbia CS 8112, \$5.98 (SD).

The best that can be said for the present "chicken-in-parts" approach to the masters is that it's mercifully shortened from the original two-disc monophonic version (C2L 11) and that Hambro plays with a deftness worthy of a better cause. Kostelanetz himself leaves no mannerism unturned, the stereoisim seems minimal, and the brilliance of the recording cruelly exposes the coarseness of the orchestral playing.

"The Scots Guards Play Gilbert & Sullivan." Angel S 35625, \$5.98 (SD).

Lt. Col. Sam Rhodes and his famous regimental bandmen must be bored by the *Pinafore*, *Mikado*, and *Pirates* medleys or else they were caught in a rare off day, for they merely plod through the motions here, to the nearly complete waste of the engineers' skill in providing the airiest and most spacious of stereo recordings.

"Showcase." Mantovani and His Orchestra. London MS 5, \$1.98 (LP); SS 1, \$2.98 (SD); limited editions.

At any price, the LP sampler of eight selections from recent Mantovani hit releases would be of interest only to his devotees; but although the stereo disc presents the same music (albeit in even richer and lusher sonics), it has the special attraction of Mantovani's own disarming spoken commentaries, which are not only the pleasantest I have ever heard on demo-samplers but also—in the opening of Side 1—one of the best "introductions to stereo" available to date.

Sousa Marches. Goldman Band, Richard Franko Goldman, cond. Decca DL 8807, \$3.98 (LP); DL 78807, \$5.98 (SD). Band of the Grenadier Guards, Major F. J. Harris, cond. London PS 139, \$4.98 (SD).

Thanks to his brisk faithfulness to Sousa's unflagging tempos (and no-nonsense phrasings), young Goldman not only finds room for no fewer than fourteen marches, but restores their now often-lost incisiveness and robustness. Perhaps there is less dynamic variety here than we have become used to, and the brilliant clarity and dry acoustics of the present recording accentuate—particularly in the monophonic version—an occasional tonal hardness and gruffness, but it is refreshing indeed to hear the authentic zip and lift of the familiar pieces as well as to meet such seldom-played ones as the *Rifle Regiment*, *Bride Elect*, *Free Lance*, and *Corcoran Cadets*.

In marked contrast, the Grenadier Guards' ten far more mellifluous—and mannered—marches (including only one novelty, *The Picadore*) sound as if they

might have been written by a Squire John Bull Sousa, stuffed to the ruddy jowls with roast beef and buttermilk! They are, however, beautifully recorded, as was evident in the widely praised monophonic version (LL 1229) of several years ago, and is even more obvious now in stereo.

"Stereo March Around the World." Musikkorps der Bundeswehr (Hamburg), Gerhard Scholz, cond. Urania UR 9015, \$3.98 (LP); USD 1033, \$5.95 (SD).

The Official West German Army Band plays with energetic pedestrianism in seven Sousa marches etc., and sounds at home only in two Fucik marches and the Strauss Sr. *Radetzky*. What gives this program its somewhat dubious sonic distinction is that, in both the almost excessively brilliant and dry monophonic version and

the somewhat broader and more attractive stereo edition, the tonal balance is very odd and singularly lacking in "blend." Possibly this is caused by overclose miking plus spectrum-extremes boosting, but at any rate it results in a highly unnatural spotlighted quality, which is certainly not likely to be satisfying, if even tolerable, over any extended period of listening.

"Stereo, Stereo, Stereo." Westminster WSS 2, \$2.98 (SD).

A sampler-sequel to the "Introduction to Stereo" (WSS 1) of last fall and like it gyrating dizzily among "classics" (Tchaikovsky, Rossini, Copland, Gershwin, by the Utah Symphony and Vienna Opera Orchestras), a light classic (Deutschmeister Band), and pops (Leibert's theatre organ, Ralph Font's Orchestra, and Sy Coleman's Trio), plus one brief band of miscellaneous sound effects. Somewhat

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"Symphony of Dance." Musical Arts Symphony Orchestra, Leonard Sorkin, cond. Concert-Disc CS 42, \$6.95 (SD). At last discophiles can enjoy the gleaming Concertapes recordings and the interpretative verve of Sorkin's performances of the *Ruslan and Ludmilla Overture* and *Polovtsian Dances* and the no less vivacious and attractive coupling of favorite orchestral dances (by Rimsky-Korsakov, Sibelius, Bizet, and Glière) previously available only in a special tape "Stereo Starter Set."

"This Is Stereo." RCA Camden SP 3322, \$1.98 (SD).

A straight sampler on its second side (current Camden pops releases plus Grieg's *Hall of the Mountain King* by the Oslo Philharmonic), the whole first side is an effective demo-lecture in which commentator Ralph Camargo utilizes a considerable variety of both musical and sound-effects snippets (the latter drawn from the Robert Oakes Jordan Associates' archives of "Sound in the Round" fame) to illustrate his description of stereo technology and potentialities, as dramatically contrasted with an old McCormack recording and an example of "hi-fi" monophony.

"This Is Epic Stereorama." Epic BC 1 (Classical) and BN 1 (Popular), \$2.98 each (Two SD).

Both demo-samplers share in common the technically useful first two bands, wherein an anonymous (overponderous) commentator introduces some transient-rich clattering bouncing-ball signals for channel-balancing adjustment and a series of repeated piano tones (ranging from four octaves above to three octaves below middle C), first in one channel and then in the other, for speaker response checking. The rest of BC 1 is given over to a dozen unannounced selections from current Epic classical releases, mostly by Szell and Van Beinum, while the companion BN 1 features a similar sampling of Epic pops releases. The recording is ultrabright and strongly stereoisitic throughout; but with the exception of the McKenna Trio's snappy *This Is the Moment*, the pops selections have minimal musical interest, and few of the excellently chosen and varied classical selections (from Handel's *Water Music* to Walton's *Partita*) are complete pieces or movements.

"Vortex." Folkways FSS 6301, \$5.95 (SD).

After Alfred Frankenstein's description of the extraordinary audio-visual entertainment developed for the Morrison Planetarium in San Francisco (HIGH FIDELITY, May 1959), the present recorded examples of tape compositions by Henry Jacobs, David Talcott, William Loughborough, and Gordon Longfellow of the Vortex group may seem somewhat anticlimactic—at least to listeners already familiar with earlier examples of *musique concrète* and electronic composition. Undoubtedly the lighting effects add a great deal to the dramatic effectiveness

of the Vortex *jeux d'esprit*, as must also the rotation of sound sources around a ring of thirty-six speaker systems located in the dome of the Morris Planetarium. Here the stereo effects are mostly negligible except in a few pieces where the sound flutters back and forth between channels in rather disconcerting fashion. But there are plenty of the out-of-this-world sounds which already seem typical of all electronic music; two pieces (Jacobs' lyrical *Chan* and Loughborough's polyrhythmic study *For the Big Horn*) reveal some sense of the integrated form usually missing in these sonic experimentations; and Longfellow's crackling 350-2 exhibits a delightful sense of the humor and gusto so painfully lacking in most works in this genre—not excluding the same composer's jangling and pretentious *Notes on the History of the World, Part 3*.

"The Wild Wild West." Ralph Hunter Choir and Instrumental Ensemble. RCA Victor LPM 1968, \$3.98 (LP); LSP 1968, \$5.98 (SD).

As an old-time collector of authentic cowboy music recordings, I have been inclined to sniff at the oversophistication of most present-day releases. And it's true enough that Hunter's performances are much too "concertized" and his arrangements and sound-effects montages overelaborate. Yet his chorus sings so well and with so much relish, his instrumentalists (outstandingly, Eddy Manson on harmonica) are so deft, the sonic evocations of prairie and range so apt, and the recording so pure and natural in LP as well as in the more atmospheric stereo version, that I am almost completely disarmed. Certainly it would be hard to beat on their own terms the peppy *Devil's Square Dance* here, or the linked saloon scenes of a rousing *Rye Whiskey* for barflies' chorus and Elmarie Wendel's tear-jerking ballad, *I'll Remember You in My Prayers*. And for sheer vocal virtuosity, Bob Harter's melodramatic *Rot Gut* solo is a masterpiece worthy of a bechapped-and-spurred Chaliapin.

"The World's Great Music in Stereophonic Total Sound." Kapp KC 9031 S, \$4.98 (SD).

Least sensational of the several stereo samplers received this month, this is by far the most musically satisfactory, since it not only omits all narration and confines itself to complete pieces or movements, but is topped by the complete Haydn Trumpet Concerto by Roger Voisin and the Handel and Haydn Society Hallelujah Chorus from *Messiah*, each of which has long been famous in Unicorn monophonic releases. Two operatic orchestrals by the Rome Symphony under Savino (the *Aida* March and "Vissi d'arte") must be skipped by anyone intolerant of really ugly sound. But the three piano solos are fine (a Chopin étude by Hambro, Rachmaninoff étude by Schein, and Liszt's *Mephisto Valse* by Ericourt), and still better is a beautifully sung spiritual, *Let Us Break Bread Together*, by Adele Addison and the Jubilee Singers.

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JAZZ

Peter Appleyard: "The Vibe Sound of Peter Appleyard." Audio Fidelity 1901, \$5.95 (LP).

Appleyard, a melodic and sensitively rhythmic vibraphonist, leads a lively little group in a well-balanced, carefully chosen program of familiar (but not too familiar) material. He has a delightfully fluent pianist who is unidentified in the long, rambling liner notes which, in addition to being vague, refer to the group's leader as *Charlie Appleyard*. In any event, this is pleasantly forthright, polite jazz—lots of beat, lots of melody.

Lil Armstrong: "Satchmo and Me." Riverside 12120, \$4.98 (LP).

With warmth, humor, and perceptive insight, Lil Hardin tells the story of her days with King Oliver's band, her marriage to Louis Armstrong, and his first tentative steps on his own before they went their separate ways. She is a charming raconteur, but her story has been set in a banal, soap-opera frame, complete with a pompous, doom-voiced announcer. As in Riverside's Coleman Hawkins interview disc, one misses the musical illustrations that almost cry to be included.

Louis Armstrong. Odeon OS 1012, OS 1017, OS 1036, OS 1080, OS 1081, \$4.98 each (10-in. LP).

The importation to the United States of French Odeon discs has started with a bonanza for jazz collectors—five Armstrong LPs carrying material from his 1926-1931 period, all but one of which contain several pieces never before available on microgroove in this country (except briefly in the pirated versions on Jolly Roger and Jazz Panorama labels).

Roughly half of the selections on the Odeon discs duplicate pieces in Columbia's four-disc *Louis Armstrong Story*, but only Odeon OS 1012, which covers Hot Five and Hot Seven recordings made in 1927, is a complete duplication. Odeon OS 1036 (1926 Hot Five recordings) offers the previously unavailable *Lonesome Blues*, with its brilliantly plaintive Johnny Dodds solo and a moving Armstrong vocal, the lusty *King of the Zulus*, *Irish Black Bottom*, and *You Made Me Love You* (quite different from the familiar Judy Garland and Harry James tune).

The 1928 Hot Five with Earl Hines is heard on Odeon OS 1017—the new material is the volatile *Fireworks*, *Heah Me Talkin' to Ya*, and *No One Else But You*, the latter a pop tune so trite that it serves as a provocative challenge to the ingenuity of Hines and Armstrong. The previously unavailable pieces played by Armstrong's 1929 orchestra on Odeon OS 1080 are typically sloppy and bland except for Armstrong's contributions and even that is routine in *St. Louis Blues*. The other new selections are *Mahogany Hall Stamp*, *Some of These Days*, and *After You've Gone*. The additional selections on Odeon OS 1081, by the 1930-31 orchestra, include the worthy *Wrap Your Troubles in Dreams*, *I'm in the Market*



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Cover notes by Henry Morgan: covering such selections as "College Medley; this will appeal to those who are ripe enough for Serutan." "Automobiles; an imitation of Mort Sahl but done while wearing a necktie." "Cha Cha Cha; some friends of ours wrote this. One is known to her buddies as 'Nokomis, Girl Rabbi.'"



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Barney Kessel has an exciting new album—music from "SOME LIKE IT HOT"—Prohibition Era tunes featured in Billy Wilder's smash film starring Marilyn Monroe, Tony Curtis and Jack Lemmon.

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We're proud of André Previn and his winning an Academy Award Oscar for scoring GIGI. André's jazz version merits some sort of an award too for being one of the happiest in the "Broadway Goes to Jazz" series on Contemporary. Most everyone has the jazz MY FAIR LADY album played by André and Shelly Manne—it's been on best-seller charts for over two years! Their versions of LI'L ABNER and PAL JOEY are necessary to round out your collection of these Previn/Manne collaborations.

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So much is going on at CR there's not space enough to write of it here in detail. Drop us a card, or letter; and we'll send you our bi-monthly GTJ & CR NEWS, plus catalogs—all free. You'll discover a number of wonderful albums you'll want to own.

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David Stuart

Editor, GTJ & CR NEWS

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for You, and Dinah, along with the relatively dismal *Georgia on My Mind* and *Bessie Couldn't Help It*.

Four of these five discs are an invaluable supplement to the Columbia set. For those who do not have the Columbias, any one of the Odeons—starting with the Hot Fives and Hot Sevens—belongs in a balanced jazz collection.

Louis Armstrong and Ella Fitzgerald: "Porgy and Bess." Verve 4011/12, \$11.96 (two LP).

Porgy and Bess and Louis Armstrong and Ella Fitzgerald seem to have been made for each other. For both Armstrong and Miss Fitzgerald, the Gershwin score provides the most felicitous material either has had in a long time. This is certainly more in Miss Fitzgerald's line than Cole Porter, Rodgers and Hart, or Irving Berlin, and she responds to it warmly and readily. Armstrong, for his part, plays and sings with an enthusiasm and an inventive vitality rare in most of his recent work (to find out how well he can still play his trumpet when he wants to, the reference point is his bristling opening solo on *It Ain't Necessarily So*).

Unlike the other jazz versions of *Porgy and Bess* that have tumbled onto the market lately, there is little overt effort to translate the Gershwin songs into jazz terms in this collection. Russell Garcia has written and conducted arrangements that are appropriate to the tunes, and the jazz interpretation—which is definitely present—emerges in the natural course of events from the way Armstrong and Miss Fitzgerald sing and play even in basically nonjazz surroundings. It is an unusually successful set which manages to set off two distinctive performers extremely well and to retain and occasionally intensify the feeling of the original score.

Count Basie: "One More Time." Roulette 52024, \$3.98 (LP); "Basie/Bennett," Roulette 25072, \$3.98 (LP); "In Person." Columbia CL 1294, \$3.98 (LP).

The on-again, off-again Basie band is definitely "on" on Roulette 52024, which is made up of Quincy Jones arrangements. Jones has written a set of pieces accentuating the best aspects of the present Basie band—insinuating, lazy blues; nonchalant walkers; crisp, jumping fast selections—all focused to show off the smooth Basie ensembles. Trombonist Al Gray is developing an imaginative and humorous muted style which gives the band at least one soloist of merit to go along with Basie's twinkling piano. On the two discs with Tony Bennett (Roulette 25072 and Columbia CL 1294), the Basie band is completely subordinate to the singer. The Columbia disc, recorded at a night club performance, catches the feeling of Bennett's energetic, theatrical projection much better than the studio-recorded Roulette set.

Ray Bauduc-Nappy Lamare: "Two-Beat Generation." Capitol T 1198, \$3.98 (LP); ST 1198, \$4.98 (SD).

A dilution of the old Bob Crosby Bob Cats style by a band led by two Bob Cat alumni. Believe it or not, they use arrangements, which may be part of their

trouble. Arranger Jack Marshall seems happier when he is reflecting Wilbur De Paris than in trying to revive Crosby items (*Skater's Waltz*, *Smokey Mary*). Gene Bolen plays some pleasant low-register clarinet in an orchestration of *Wang Wang Blues* based on the De Paris version of *The Pearls*. The main saving grace of the group, however, is Jackie Coons, who huffs and puffs an elegantly bumptious mellophone.

Eubie Blake: "The Wizard of the Ragtime Piano." 20th-Century Fox 3003, \$3.98 (LP).

Blake was one of the great pianists of the ragtime era; and later, in partnership with Noble Sissle, a successful song writer and vaudevillian. At seventy-five, he is remarkably nimble-fingered as he romps through a set of tunes taken from both these backgrounds. Sissle joins in vocally a few times; on some selections Buster Bailey's jaunty clarinet is added to the rhythm accompaniment, and throughout the disc a happy spirit reigns, heightened by Blake's unaffected shouts of joy and encouragement.

Ruby Braff: "You're Getting to Be a Habit with Me." Stere-O-Craft 507, \$5.98 (SD).

One of Braff's finest collections, a group of very easy, relaxed, rhythmic performances in which Ruby is an unending joy. There are samples of the artistry with which he flows effortlessly through the lower register, the little runs and accents that accumulate casually into his patterns, his clean selective mobility at fast tempos, his sly humorous use of dark, drawling tones and, always, the singing lyricism of everything he plays. Under his benign influence, Don Elliott swings easily on vibes and Mundell Lowe positively blossoms on guitar.

Cy Coleman: "Why Try to Change Me Now." Westminster 6105, \$3.98 (LP); 15037, \$5.98 (SD).

Coleman's development as a jazz pianist proceeds encouragingly on this disc. With excellent rhythm support (Aaron Bell, bass, and Ed Thigpen, drums), he concentrates on a heavy, stark style built on phrases that are often fiercely jagged. If anything, he overemphasizes the use of strong, almost clobbering chords, possibly to accentuate his desire to get away from his familiar cocktail style. It's a valid jazz piano approach but it would be more effective serving as one of a number of methods of attack rather than as the entire arsenal.

Champion Jack Dupree: "Blues from the Gutter." Atlantic 8019, \$3.98 (LP).

As pianist and blues singer, Dupree has an easy, knowing way with urbanized country blues. He is in the tradition of Big Bill Broonzy although he is sometimes more self-conscious than Broonzy and rarely as deeply moving. He knows the phrasing and inflection, however, and many of his songs have the topicality expected of this idiom. As any good collection of contemporary blues should be, this is something of a social document.

Bill Evans Trio: "Everybody Digs Bill Evans." Riverside 12291, \$4.98 (LP).

Most of Bill Evans' second solo disc is devoted to an unusual development of ballad material. Evans' approach avoids both the facile, surface qualities of the cocktail pianist and the musical cross-breeder's faked-out longhair trimmings. It is, instead, a serious and thoughtful examination and development of material rarely considered worthy of serious and thoughtful attention. The wonder of these performances is that Evans succeeds in projecting a valid emotional quality, without twisting or straining to make the material something that it is not. On all but two selections he is accompanied by Sam Jones, bass, and Philly Joe Jones, drums, but he is better on his own since they are apt to tear the delicate design of his patterns.

Bob Florence and His Orchestra: "Name Band—1959." Carlton LP 12115, \$3.98

(LP); STLP 12115, \$4.98 (SD).

Florence, a pianist and arranger who has worked for Harry James, Les Brown, and Sauter-Finegan, leads a big-voiced band with harmonic depth in its arrangements. It even manages at times to get away from the hammer-and-tongs shouting that usually passes for swinging in most such hopefully organized recording bands. Florence is particularly good in his writing for saxophone ensembles and he has created several extremely promising, easygoing, smooth settings to balance the more routine flag wavers which make up a large part of the disc.

Herb Celler Quintet: "Stax of Sax." Jubilee 1094, \$3.98 (LP).

Celler's consistently stimulating alto saxophone has finally been replaced in company worthy of it. His two principal associates in the quintet he leads on this disc are Victor Feldman, whose vibraphone playing is extremely swinging and

sensitive in these selections, and a pleasant well-oriented pianist, Walter Morris. Celler once more shows how much can be done with a style that stems from Charlie Parker, although his source is now little more than a well-assimilated suggestion. His work has bite and it flows, and he has so much basic jazz feeling that he can make *It Might As Well Be Spring* seem to be a raw, warm blues without doing injustice to the original piece.

Benny Golson: "And the Philadelphians." United Artists 4020, \$4.98 (LP); 5020, \$4.98 (SD). "The Other Side of Benny Golson." Riverside 12290, \$4.98 (LP).

Golson's adaptation of the bursting, note-packed tenor saxophone experiments of Johnny Griffin and John Coltrane is beginning to bear fruit. On both of these discs he uses the approach with a greater sense of form than either Griffin or

Three Decades of Ellington Documented on Three Discs

A BROAD CROSS SECTION of Duke Ellington's recording career appears on three discs released this month. The focal areas are the Ellington bands of the late Thirties, the early Forties, and the present, but works from the Twenties and middle Forties are also included. It is always an impressive reminder of Ellington's remarkable consistency to hear his work reviewed in such breadth.

At *His Best*, which fits chronologically in the middle of the trio, is an invaluable Ellington collection. Not only does it return to currency the cream of the performances by the superb band which Ellington led in 1940 (*Concerto for Cootie, Jack the Bear, Warm Valley, Ko-Ko, Across the Tracks Blues, Harlem Air Shaft, and Chloe*—all once available on a ten-inch LP) but it transfers to LP for the first time Ellington's original recording of excerpts from his *Black, Brown, and Beige*.

His recent Columbia recording of this suite, with Mahalia Jackson, consisted of lengthy reworkings of only two of its sections—*Work Song* and *Come Sunday*. Both sections are included in the Victor version (recorded in 1944, almost two years after it was first performed at Carnegie Hall), but aside from Tricky Sam Nanton's brilliant trombone wah-wah calls in the first and Johnny Hodges' serene alto saxophone solo in the second, they are of less interest than the sections omitted from the Columbia recording—Joya Sherrill's expressive singing of Duke's evocative lyrics in *The Blues*, the gutty brass ensembles in *West Indian Dance* and *Emancipation Proclamation*, and Ellington's sly picture of *Sugar Hill Penthouse*. Even though this 1944 version is not complete, it at least outlines the development of the work—Ellington subtitled it *Tone Parallel to the American Negro*, tracing his progress from the primitive *Work Song* to the sophisticated *Penthouse*—a development which is not at all evident on the longer Columbia

disc. *Black, Brown, and Beige* is one of Ellington's few long works which achieve musical and programmatic development and, barring a recording of the entire work, the Victor version is the one that reveals Ellington's real potential as a writer in extended form. This disc also includes two contrasting and, by now, classic examples of Ellington's use of the voice as a wordless instrument—his 1927 *Creole Love Call* with Adelaide Hall and the 1946 *Transblucency* with Kay Davis.

The Ellington band in 1938 and 1939, just on the threshold of the optimum band of 1940-41 heard on the Victor disc, is featured on *A Blues Serenade*, a French import which includes only two selections currently available on American LPs—*The New East St. Louis Toodle-Oo* and *A Gypsy Without a Song*. It brings back from the limbo of inaccessibility the brilliantly slippery brass ensembles based on *Tiger Rag* which Ellington called *Braggin' in Brass*, the easy and insinuating *Portrait of the Lion* and *The Gal from Joe's*, a more deliberate and precise version of *Cotton Club Stomp* than the lusty 1927 performance recently reissued by Camden, and *Prologue to Black and Tan Fantasy*. The appearance of this last number adds one more intriguing chapter to the strange history of the recording of *Black and Tan* made by Ellington in 1938. Originally cut as two sides of a ten-inch 78-rpm disc, the second part was released alone as *New Black and Tan Fantasy*, followed in several months by the first part, also alone and billed as the *Prologue*. This pattern has been continued in the LP reissues; the second part has been reissued in this country (Columbia CL 558) without the first part, and now comes this French reissue of the first part without the second part. Someday some genius may tie this piece together.

Present-day Ellington is represented by *Ellington Jazz Party*, which—despite an invasion of guest performers—is one of



"The individual, mainstream Duke."

Duke's most distinctly Ellingtonian collections in some time. A major point in its favor is a long work, *Toot Suite* (once called the *Great South Bay Festival Suite*) which, while no *Black, Brown, and Beige*, is several cuts above most of his recent extended works both in writing and performance, except for a long final section devoted to another of Paul Consalves' marathon meanderings on tenor saxophone. The program also includes two surprisingly effective selections in which the band prods and snorts behind nine percussionists; one in which Dizzy Gillespie shows himself to be a trumpeter who fits readily into the Ellington vein; another with both Gillespie and blues shouter Jimmy Rushing (in rather hoarse voice); and one of Johnny Hodges' leaner and more muscular alto showpieces. Even with all this variety, the personal stamp of the Duke—the well-established, individual, mainstream Duke, not the tentative adventurer of recent years—is placed on this set with gratifying firmness.

JOHN S. WILSON

Duke Ellington and His Orchestra: "At His Very Best." RCA Victor LPM 1715, \$3.98 (LP); "A Blues Serenade." Pathé PAC 1002, \$4.98 (10-in. LP); "Ellington Jazz Party." Columbia CL 1323, \$3.98 (LP).

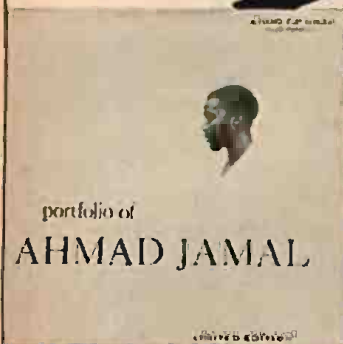
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Coltrane has shown and, seemingly having gained assurance in his attack, he is refining his tone, getting back to something resembling the warm, liquid sound he once produced but in a more volatile manner than before. The group he leads on the United Artists disc (Lee Morgan, Ray Bryant, Percy Heath, Philly Joe Jones) reflects his own feeling for continuity and form. The solos are pertinent and there is a minimum of exhibitionism, even from Jones. Golson is less aptly supported on the Riverside disc (on which he plays with Curtis Fuller, Barry Harris, Jymie Merritt, and Jones), a looser set of pieces more inclined to wander.

Armand Hug: "New Orleans Piano."
Golden Crest 3045, \$4.98 (LP).

Since no one is showing the common sense to record Jess Stacy these days, the next best thing may be Armand Hug (or Knocky Parker). Hug is strongly and invigoratingly Stacy-like on such pop tunes as *After You've Gone* and *If I Could Be with You* but he shows little musical personality (his own or anyone else's) on those pieces that have a more set jazz form—*Little Rock Getaway* or *Bourbon Street Parade* (which, incidentally, is interrupted by a glaring and inexplicable cut).

Jazz in the Classroom, Vol. 2. Berklee 2, \$4.98 (LP).

This second collection of compositions and performances by students of the Berklee School of Music in Boston is several cuts above the school's first disc. One side is devoted to work by the Turkish composer-arranger Arif Mardin, the other to pieces by five other students. In general, these selections are serviceable but not, in themselves, memorable. They gain distinction, however, through the work of some of the student soloists, particularly baritone saxophonist Nick Brignola, whose playing is remarkably fluent, full-toned, and skillfully developed. His work on this disc places him well in the forefront of current baritone men. His assurance, his sense of direction, and the authority in his playing are especially impressive. Dick Wright, on both trombone and bass trumpet, contributes several good solos and so does a faculty member, alto saxophonist Charlie Mariano. A big band, conducted by Herb Pomeroy (also of the faculty), plays with clean, crisp, professional precision.

Jo Jones Trio. Everest 5023, \$3.98 (LP). Recordings on which a drummer is the leader tend to devote an inordinate amount of time to drum solos. This one is a little different. Jones's solos are not too extensive but his trio (Ray Bryant, piano; Tom Bryant, bass) has been set up so that the balance favors the drums and, soloing or not, Jones is almost always out front. This buries some pleasant piano work by Ray Bryant under a show-off surface and a surprisingly ricky-tick beat. For drum students or devotees, however, there are some instructive close-ups of Jones's technique with brushes and of his finger drumming.

Mundell Lowe and His All Stars: "TV Action Jazz!" RCA Camden CAL 522, \$1.98 (LP); CAS 522, \$2.98 (SD).

Starting with a gimmick idea (the use of themes on TV private-eye shows), Lowe has turned some very slight material into an unusually good jazz set. Possibly the very thinness of the material was an advantage—in some cases he had only a few musical phrases on which to build—for this has given him a freedom to do almost anything he felt like doing with the material. What he has felt like in most cases is swinging in an easy, middle tempo or digging down into the blues. Lowe's project is helped enormously by Eddie Costa's lively, swamp-toned piano and by Tony Scott, alternating between a booting baritone saxophone and a brilliant exposition of his most mournfully plaintive, feather-light clarinet. Even trombonist Jimmy Cleveland loosens up enough to swing out. Lowe himself contributes several well-constructed chorded solos.

Blue Mitchell Quintet: "Out of the Blue." Riverside 12293, \$4.98 (LP).

Mitchell's second try as a leader in a recording session has turned out remarkably well. What might have been just another lengthy blowing session has real validity almost all the way through, for Mitchell is working with a seasoned and sensitive group of men (Benny Golson, Wynton Kelly, Paul Chambers or Sam Jones, Art Blakey) who disclaim show-boating, who play with a group concept, and whose solos generally have both form and content. Mitchell is particularly impressive. His solos are crisp and positive, cleanly and clearly expressed both on up-tempo and in ballads, with or without mutes, and with a suggestion of unforced individuality. Golson occasionally shows that his assimilation of the bursting type of attack on tenor saxophone is uncertain, but more often than not it is evident that he is channeling it to useful ends.

Orange Blossom Jug Five: "Skiffle in Stereo." Lyricord 773, \$5.95 (SD).

The Five is an amateur group in the primary sense of the word. The names of some of the Blossoms are familiar—Sam Charters, the New Orleans researcher, plays cornet and guitar; Len Kustadt, editor of *Record Research*, is on kazoo. They are willing but vague, full of enthusiasm but low on cohesion. Exceptions to this rule are Russell Glynn, who blows a sturdy, steady and purposeful jug, and Ann Danberg, who proves to be a virtuoso of the washboard on *Keepin' Thin*. By all normal standards this is an ill-kempt disc but taken on its own loose, unbuttoned terms it is a lot of fun. It includes a first performance of *New Original Hello Alaska Statehood Joys*. Possibly last performance, too. But definitely definitive.

Paul Quinichette and His Basie-ites: "Like Basie." United Artists 4024, \$4.98 (LP).

This month's evocation of Basie is better than most—light, rhythmic, and generally

unpretentious. Quinichette frequently gets back to his lean, moving, Lester-Young style, which is helpful. There are a lot of bristling trumpet solos (Harry Edison can usually be spotted but there is no indication of how Snooky Young, Dick Vance, and Shad Collins split up the remaining solos), and Al Gray growls out some delightfully dirty muted trombone.

Bob Scobey's Frisco Band: "The Scobey Story, Vol. 1 and Vol. 2." Good Time Jazz 12032 and 12033, \$4.98 each (LP). These two discs sum up the early pinnacle reached by Scobey's band and the beginnings of its disintegration, covering recording sessions from 1950 (the year he organized the group after leaving Lu Watters) through 1952. On the 1950 selections (in Volume I) clarinetist Darnell Howard and pianist Burt Bales give the band great life and fire while Albert Nicholas, replacing Howard in some 1951 recordings on the same disc, provides an authoritative if not quite as stimulating a voice. This is a lusty, happy band throughout Volume I; while it retains some of this feeling in Volume II (the 1952 sessions), the rhythm section is beginning to turn heavy, Clancy Hayes's vocals are more frequent and more doggedly mannered, and the choice of material (*Huggin' and A-Chalkin'*, for instance) is becoming tasteless. The first disc, however, contains some of the high points of the traditional jazz revival.

Horace Silver Quintet: "Finger Poppin'." Blue Note 4008, \$4.98 (LP). A good serving of Silver's typical work—intense, roaring uptempos and slow, swampy, minor patterns with Silver's rhythmic, humorous, prodding piano weaving in and out. This time there is less arid soloing by Silver's sidemen than one has become inured to; in Blue Mitchell, Silver has found an unusually well-balanced and sensitive trumpet player who can sustain a long solo effectively. Junior Cook, however, contributes the customary drab, flat saxophone solos.

Nina Simone: "Little Girl Blue." Bethlehem 6028, \$4.98 (LP). Miss Simone is a fascinating nonconformist—a singer-pianist who has a definite personal quality on both counts; who has a strong jazz feeling and projection but who moves with equal facility in the realm of the torch song, the ballad, the rhythm song; and who can even make a sentimental, pseudo-concert approach to *You'll Never Walk Alone* seem palatable. She has the kind of provocative imagination that makes *Mood Indigo* a digging, rocking piano solo which is suddenly and aptly turned into a dark, half-spoken vocal. The blues-bred texture of her voice is very effectively exposed on *Plain Gold Ring*, a song with a folk ballad quality, while a lightness suggesting Pearl Bailey's insouciance turns up in her singing of *My Baby Just Cares for Me*. For a recording debutante, Miss Simone is an amazingly polished performer and an entertainer with a delightfully mixed bag of talents.

Joe Wilder Quartet: "Jazz from 'Peter Gunn.'" Columbia CL 1319, \$3.98 (LP). Month by month the music from *Peter Gunn* receives better and better jazz performances. Henry Mancini's sound track from the show was impressive, considering its television origins. Shelly Manne's version on *Contemporary* gave the tunes a stronger jazz treatment. And now trumpeter Joe Wilder, accompanied by Hank Jones, Milt Hinton, and Johnny Cresci, has produced a relaxed and strongly rhythmic set that is even more warmly jazz-oriented. Wilder works a wide range of open horn and muted styles with clear, bright, pungent crispness, and Jones adds some piano solos that have more vitality than he has shown recently.

George Williams and His Orchestra: "Swing Classics in Hi-Fi." United Artists 3027, \$3.98 (LP). The thought here is: How would some of the favorite selections of the swing band days have sounded if they had been arranged in the Fletcher Henderson-Benny Goodman manner? Answer: Who knows? George Williams' sound and solid arrangements focus more fully on sections than on solos. Like Pete Rugolo, he favors a rugged, heavy "bottom" sound but he uses it for a more propulsive effect than Rugolo does. The tunes include *Marie*, *Back Bay Shuffle*, *Pompton Turnpike*, and *The Breeze and I*. The band is a surging, alert group of all-stars. They produce a rich, full sound and a toe-tapping, swinging beat.

JOHN S. WILSON

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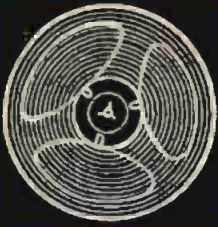


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the **Tape Deck**

Reviewed by R. D. DARRELL

COURAGE, tape addicts! After a brief absence, this column reappears this month to announce a revival of activity in the stereo tape world.

Item: At the spring meeting of the MRIA (Magnetic Recording Industry Association) in Chicago, a new campaign to popularize the attractions of stereo tape was launched. A large proportion of new tape recorders are or will be equipped with the new ultranarrow-gap 4-track heads and both 7½-ips and 3¾-ips speed facilities, so that they are capable of playing back not only the familiar 2-track 7½-ips tapes, but also the new 4-track variety recorded at either of two speeds.

Item: Several instrument and raw-tape manufacturers have been issuing promotional recorded reels of their own, while the Stereophonic Music Society of Palisades Park, New Jersey (which has been taking over the role abdicated by many dealers in making the existing library of stereo tape recordings available to steadfast collectors), has begun a regular schedule of releases—engineered by Livingston—under its own label, some of which are sponsored by Tandberg and are now being sold by Tandberg dealers throughout the country. The initial three of these, in which the “ideal” medium of 4-track 7½-ips reel-to-reel stereo tapes is utilized for the first time, have just reached me and are reviewed below.

Item: The industry air is thick with more-authoritative-than-usual rumors of renewed activities in stereo tape processing plants.

Item: Perhaps best of all, correspondence and conversations with stereo tape collectors strongly indicate that at least a core of the potential purchasing market has decided that good as the best stereo discs may be, they aren't the only—or necessarily the best—medium for home stereo.

After which pronouncements, to the material at hand.

First Tandberg/EMS Releases

From the moment the newly designed 4-track 90-microinch-gap playback heads were first announced, it was obvious to all stereophiles that whatever new quality standards might now be achievable at 3¾ ips (in either regular reel or “cartridge” forms), 4-track 7½-ips tapes must surely be as technically good as 2-track tapes at the same speed and probably—thanks to the new heads' extended high-frequency response—even better. The regular recorded-tape producers have so far been reluctant to demonstrate this in actual practice, but now comes the Stereo-

phonic Music Society, in cooperation with the manufacturer of Tandberg tape recorders, as mentioned above.

The inaugural releases are: Tandberg/EMS S 1, “Leon Bibb Sings Folk Songs,” 38 min. (including both “sides”); S 2, “Songs from Rodgers & Hammerstein's *Flower Drum Song*,” 38 min., and S 3, the Ben Ludlow Orchestra's “Dancing in High Society,” 44 min.; \$7.95 each.

The technical qualities of all of these unquestionably meet the highest present 2-track-tape standards and possibly considerably surpass them, although that is difficult to prove until we are given program materials (such as ultrabrightly scored modern symphonic works) which make more rigorous frequency- and dynamic-range demands. The modulation level is fairly but not excessively high; the channel differentiations are well marked, yet with no loss of smooth balance and spread; the background noise and hiss are negligible even at high-level playback; and, like all good stereo tapes, these are characterized by rich depth of sound and sense of ample power-in-reserve. My only real criticism is a comparatively minor one: on my present reproducing equipment I encounter more opposite-tracks crosstalk (during an extremely quiet “played” passage when there are high-level signals on the reverse tracks on the other “side”) than I can hear in playing 4-track 3¾-ips “tapettes,” but very possibly this may be entirely the result of incompletely accurate head-positioning adjustment.

Over-all, the most impressive of the three reels is S 3, since the Ludlow Orchestra not only uses richly colored arrangements but plays with extremely attractive sonority, as well as exceptional relish and rhythmic verve, in its long program of mostly standard dance-set medleys. It is also especially interesting in that it currently appears also on a Vanguard SD, VSD 2023, for the benefit of those who would like to make specific comparisons between stereo disc and stereo tape editions of the same recordings.

Musically, the program of folk songs by Leon Bibb, with Fred Hellerman, guitar, and a small chorus and orchestra under Milt Okun (also available on a Vanguard LP), is even more attractive in its specialized appeal. The soloist is perhaps a sophisticated “minstrel” rather than a true folk singer, but he has both an engaging voice and manner, and he is particularly effective in *The Turtle Dove*, *Red Rosy Bush*, and *Look Over Yonder*.

And if I rank the *Flower Drum Song*

program slightly below the other two, it is mainly because of its too-obviously “studio” lack of acoustical warmth, rather close miking, and the absence of marked stylistic distinction in the singing by a group of soloists hitherto unknown to me. Yet they all have disarmingly fresh, young voices, are deftly accompanied by Jimmy Carroll's small chorus and orchestra, and the arrangements of the hit tunes make good use of both exotic instrumental colorings and stereoscopic effects.

The following reviews are of 2-track 7½-ips stereo tapes.

COPLAND: *Appalachian Spring*

London Symphony Orchestra, Walter Susskind, cond.

• • EVEREST STBR 3002. 23 min. \$10.95.

At long last the memorable Koussevitzky reading of Copland's tenderly moving ballet score has met its interpretative match. The only possible issue I can take with reviewers who lavished praise on the original disc releases is that they surely would have been still more enthusiastic about the sound qualities if they had been able to judge them by the present taping. There is nothing at all sensational about it: the modulation is restrained and channel differences are never exaggerated, yet the dynamic range is extremely wide, there is complete freedom from the surface noise some commentators complained about on their disc copies, and every detail both of the composer's scoring and of the Londoners' exquisitely colored playing is revealed with gleaming clarity. Above all, the atmospheric qualities of the work are as superbly evoked sonically as they are interpretatively.

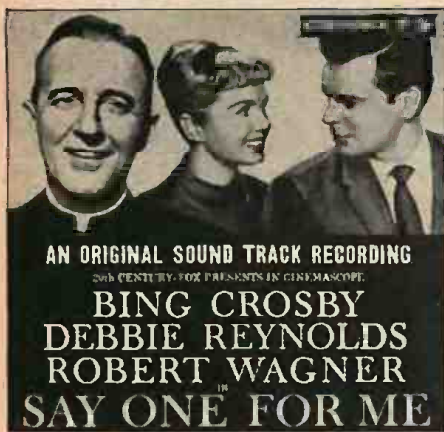
TCHAIKOVSKY: *Francesca da Rimini*, Op. 32; *Hamlet*, *Overture-Fantasia*, Op. 67

Stadium Symphony Orchestra of New York, Leopold Stokowski, cond.

• • EVEREST STBR 3011. 42 min. \$10.95.

“Moderation” is a term seldom applied to Stokowskian performances, especially those of Russian music characterized by as strongly melodramatic elements as the present well-known yet for some reason never really popular tone poems. But even the passion of their stormier moments and the emotional lushness of their lyric passages here fail to tempt the con-

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ductor into excess. In its finer restraint, lucidity, and proportioning of parts, this *Francesca* surpasses even Stokowski's famous version for Columbia of a decade ago, and the *Hamlet* (which has never been recorded by Stokowski before to my knowledge) is played no less admirably in a reading so well integrated that one scarcely is conscious of the basic unevenness in its composition.

I'd like to use the word "moderation" for the recording, too, if it would not give a false notion of the technical strength and brilliance here: the engineers have rigorously resisted any temptation to exaggerate or spotlight solo wood-wind or brass passages, or even the prominent timpani, bass drum, and tam-tam parts. Add sufficiently differentiated stereo channels to give a marked sense of sound-source directionality, yet without any unbalancing of a smoothly broadspread "curtain of sound," and one has truly natural and authentic big-orchestral sonics. These are as musically satisfactory as any I have ever heard, and are particularly successful in transmitting the curiously dark yet still luminous coloring ("lurid" in its proper sense is perhaps the exact descriptive term) so essential to the scores. If *Francesca* and *Hamlet* now begin to share widespread public favor with *Romeo and Juliet*, Stokowski and Everest certainly will be entitled to claim a large share of the credit.

The following brief reviews also are of 2-track 7½-ips stereo tapes.

Harry Belafonte: "Love is a Gentle Thing." RCA Victor CPS 152, 25 min., \$8.95.

This, the first chance I've had to hear Belafonte in stereo tape, proves to be a reel well worth waiting for: Belafonte is in characteristic form in a recital of true folk airs mingled with several quasi-folkish pops ballads. If he is rather closely miked and the naturally pure, expansive recording is unnecessarily echo-chambered at times, the soloist's irresistible voice and personality triumph over all such handicaps, especially in the beautifully sung *Turn Around, Fifteen*, and an effectively mandolin- and accordion-accompanied *Bella Rosa*.

"Blood and Thunder Classics." Audiotape special offer, 30 min., \$1.00, plus the regular cost of two 7-in. reels of No. 1251 Audiotape.

The title is no misnomer. In extremely high-level, strongly stereoistic recordings, this program of show-off pieces should be a powerful promotional device in convincing tape recorder owners that stereo tapes offer quite incomparable sonic thrills in home listening. No orchestras or conductors are named, but any veteran stereophile can easily guess that what are now probably withdrawn Concert Hall tapings provided the originals of the present Tchaikovsky *Russian Dance*, Sibelius *Finlandia* excerpts, Falla *Dance of Terror* and *Ritual Fire Dance*, an excerpt from the end of the Brahms Fourth Symphony, Khachaturian *Sabre Dance*, Stra-

vinsky *Firebird* "Infernal Dance" and Finale, and the Final Chorus from Beethoven's Ninth Symphony. If this guess is right, Audiotape is to be congratulated on its processing skill; while there is naturally considerable variation in technical qualities here, the general effect is far more sensorially dramatic than that achieved by any of the original releases.

Dave Carlson: "Relax." HiFiTape R 203, 32 min., \$12.95.

A new-to-recording cocktail-hour pianist, Carlson sounds like a somewhat unhappy refugee from the concert world. He obviously is a skilled and fluent player, but he is also an uncertain arranger and a romantic entertainer who doesn't mesmerize. However, his pianism itself often is a delight, especially in a Chopinesque Waltz Medley and a Minute Waltz played first reasonably straight and then in pseudo but lively jazz form. Both he and his rhythm accompaniment are excellently, if drily, recorded, with the uncommonly bright piano tone authentically captured.

Les & Larry Elgart: "Sound Ideas." Columbia GCB 27, 23 min., \$10.95.

First-rate music for dancing, nicely varied between romantic pieces (*Lazy Afternoon*, *Technicolor Dream*, etc.) starring Larry's "ringing" alto-sax solos, and brisker-swinging numbers, of which *The Coffee Song* is notable both for its gay lilt and the clever cross-channel interplays of the bright and strongly stereoistic recording.

Percy Faith: "South Pacific." Columbia GCB 26, 21 min., \$10.95.

As in the earlier stereo disc version (CS 8005) these big-band arrangements of the familiar tunes still strike me as insensitive and overblown, but via tape the echo-chambered inflated sound is—if no less pretentious—at least considerably easier on my ears.

"Introducing Si Zentner and His Dance Band." Bel Canto STB 43, 25 min., \$9.95.

I was first introduced to Zentner's eloquent trombone and high-spirited sidemen in the "High Noon Cha-Cha-Cha" reel (STB 47), but his zestful performances and the beautifully clean and bright, moderate-level Bel Canto recording are heard to even better advantage in the present program of straight dance music, topped by a jumping *Everything I've Got Belongs to You*, catchy *Turn-around*, driving *Little Boy Blues*, and jaunty *Siboney*. A couple of vocal choruses by Lynn Franklin in other pieces are pleasant enough, but add less to the reel's appeal than the restrained but extremely effective use of channel-responsive effects in the instrumental arrangements.

Fran Lacey: "Fran!" Bel Canto STB 44, 23 min., \$9.95.

Miss Lacey has a pleasant enough voice but as yet has developed no stylistic distinctions or powers of projecting personality. She is further handicapped by excessively close miking, overripe salon accompaniments, and what sounds like artificially enhanced reverberation.

Munn & Felton's Works Band. Angel ZST 1011, 24 min., \$10.95.

A typical British competition-winning ensemble in a considerably less than exciting program. Neither of the two conductors here, S. H. Boddington and Harry Mortimer, is able to get much real spirit into Sonsa's *Liberty Bell* and *Washington Post* marches; but more surprisingly, a native *Royal Standard* march is pretty slapdash, and the novelties (like *Bees a-Buzzin'* and a Christmas lullaby featuring carillon-imitative cornets) are straight out of pre-War-I music halls. Presumably the most characteristic items here are the sanctimonious hymn settings, but these are least of all likely to make any marked appeal to American stereophiles. Effective but overdry sound.

Peter Palmer: "Presenting Peter Palmer."

RCA Victor CPS 164, 26 min., \$8.95. Tenor Palmer, who hit the Broadway jackpot in the title role of *Li'l Abner*, here demonstrates that much more than an engaging personality is demanded for the successful projection of a solo program of mostly sentimental songs. Competently accompanied by Lehman Engel's Orchestra and beautifully recorded in reverberantly open stereoism, Palmer is fine in a lulling *Alone* and *I'll Take Romance*, but waxes pretentious in the songs where the demand for sustained tone cruelly exposes the tremulous uncertainty of this otherwise attractive voice.

"Sweet Sounds of Jazz in Stereo." Reeves Soundercraft special offer, 29 min., \$1.00, plus the regular cost of two 7-in. reels of Soundercraft tape.

Apparently the earlier Reeves promotional reel ("Dixieland Jamfest in Stereo") was successful enough commercially (as it certainly was musically) to warrant a sequel—again with Coleman Hawkins heading an all-star group, this one comprising Henry "Red" Allen (trumpet), Earl Warren (clarinet), Marty Napoleon (piano), Clubby Jackson (bass), and George Wettling (drums). As expected, the recording itself is outstandingly clean and natural (and perhaps even more remarkable for its defiance of the current trend to ultra-high modulation levels), and the performances give fine scope not only to the individual soloists but also to tuttis, which are much better integrated than those in the earlier reel. All six pieces offer first-rate jazz in both relaxed and exuberant veins, but the best to my ears are the ear- and toe-tickling versions of *All of Me* and *Tea for Two*.

The Three Suns: "Love in the Afternoon." RCA Victor APS 210, 15 min., \$4.95.

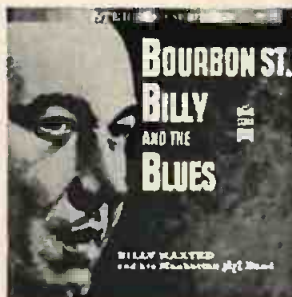
The trio's combination of guitar, accordion, and electronic organ usually has been too staccato or wheezy for my taste, but the present program features less strenuous performances as well as more imaginative and versatile arrangements (by Charles Albertino) than in the earlier releases. The gamut of sonorities is considerably enlarged, too, by the addition of violins, cello, bass guitar, and mando-

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lin; the ensemble is more relaxed than usual, achieving considerable rhythmic lilt in *Love, Your Spell Is Everywhere* and the florid title piece; and even the severest transients here are brilliantly captured in strongly stereoscopic recordings.

The following brief reviews are of 4-track 3/4-ips stereo "tapettes," supplied in "cartridge" form, but removed to normal reels for present review purposes.

Julie Andrews: "Lass with the Delicate Air." RCA Victor KPS 3000, 31 min., \$6.95.

Undistinguished recording and the presence of considerable background noise make this noticeably inferior to its 2-track 7 1/2-ips tape equivalent. And to my ears, the pure sweetness of Miss Andrews' voice can hardly compensate for the schoolgirlish naiveté of both her singing and most of the present songs themselves. It is only in *London Pride*, *As I Went A-Roving*, and *Canterbury Fair* that her charm emerges unalloyed.

Jerome Hines: "The Holy City." RCA Victor KPS 3004, 32 min., \$6.95.

Beyond noting that Hines himself is in magnificent voice and is no less magnificently recorded in broadspread stereoism than in an earlier—and abbreviated—7 1/2-ips taping of this program of popularized "sacred" works of the *Bless This House* and *Lord's Prayer* genre (including several with chorus), critical comment would be tactless as well as superfluous. The mass public apparently avid for such musical religiosity will be able to recognize only the emotional sincerity of even its most inflated passages, and never understand why others should deem it (and especially the long quasi-cantata, *The Penitent*) sheer vulgarization.

Melachrino: "Music for Dining." RCA Victor KPS 4003, 44 min., \$8.95.

The appropriate meal may be too rich for most digestions! However, this version sounds less thick and heavily modulated than an earlier 7 1/2-ips tape, and so perhaps can be gingerly commended to those with an insatiable taste for ultralush sonics.

Tito Puente: "Mucho Puente." RCA Victor KPS 3008, 26 min., \$6.95.

There is perhaps just too much of Puente's characteristic raucousness and frantic energy in this nine-item Latin-American dance program, and the marked channel differentiations and acoustical dryness of the almost painfully brilliant recording here transmit his piercing and clattering sonics only too realistically. Yet, except by tender ears, it is hard to resist the intoxicating excitement he brings to *Malibu Bent*, *Night Hawk*, and *Mambo Beat* in particular.



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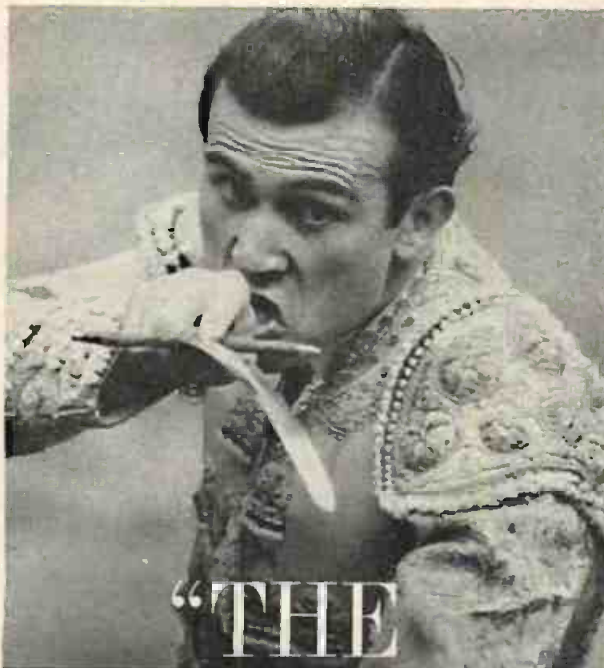
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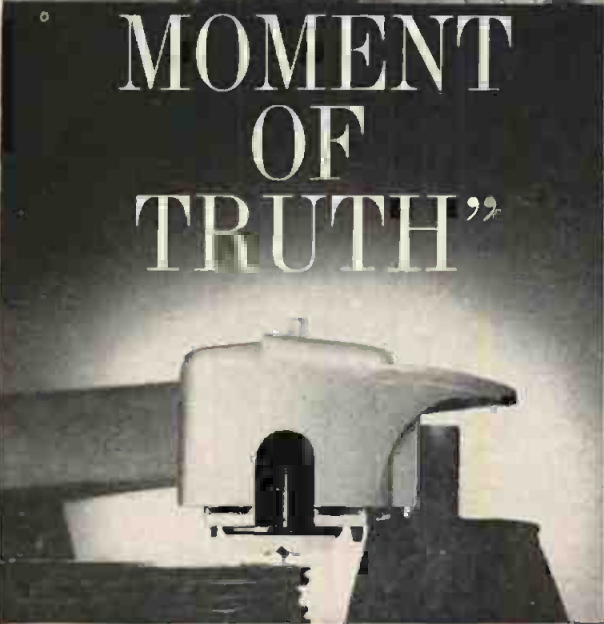
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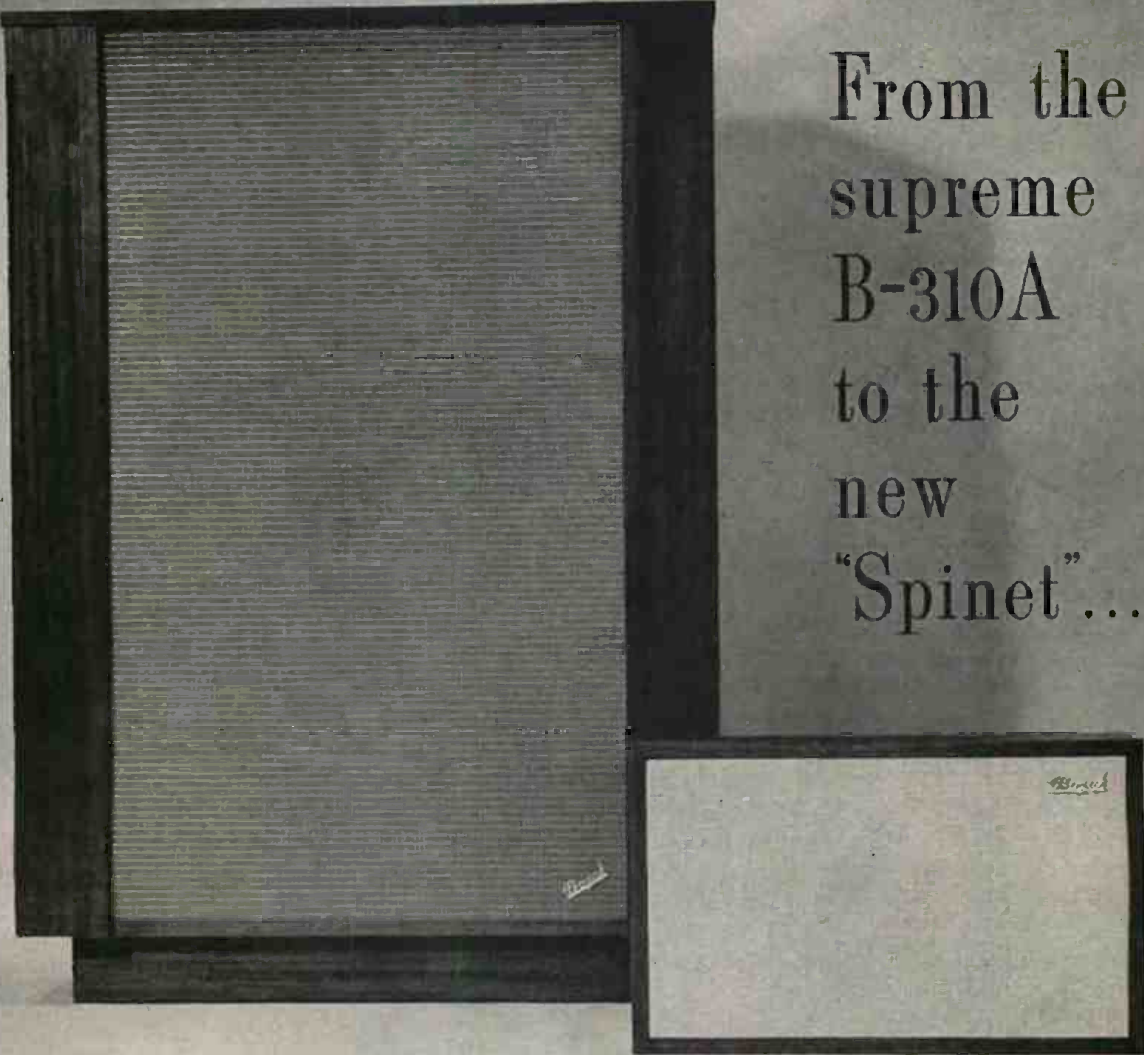
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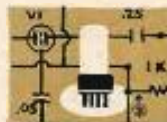
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From the High-Fidelity Newsfronts

TWO MONTHS AGO we headlined this page "From the High-Fidelity Newsfronts," and we shall continue to do so until we decide to use the space for some other purpose, or someone—reader or staff member—comes up with a better title. We want this page, the first in the "Audiocraft" section of HIGH FIDELITY, to be one whereon we can report and discuss informally audio events of import, and even perhaps express a few opinions of our own. This page will not have the stature and significance of the Magazine's regular editorial page, way up front. Here we would like to feel more or less *en famille*.

We can, therefore, discuss with you the fact that the "Audiocraft" section is beginning to settle down and take the shape which most readers would like to have. We can never satisfy everyone; there are those who want more technicalities, those who want fewer. But, as all magazines must, we carry on a program of editorial research. This involves bothering a selected group of readers with tedious questionnaires, and reading carefully a lot of mail. From all this we develop an idea of who everyone is and what everyone wants. Back in these pages, in the hinterlands of the Magazine, we are not concerned particularly with the musical desires of readers; we are interested in what you want in the way of audio material.

For a couple of months at least, you will get a spate of HF Reports. The handwriting is on the wall; the first publicity releases recounting the myriad wonders of revolutionary new products to be announced at fall audio show time have begun to straggle in. So we'll try to catch up with the existing backlog and clear the decks for fast handling of new equipment.

We would also like to encourage you to get some fresh air. So we'll give you an antenna tune-up and FM sensitivity article next month. August is a good time to

scramble around on the roof to see that everything is in good order and that you are getting the best possible signal at the antenna input terminals of your FM tuner.

In later issues, we'll return to the HF Shopper series; here again, we have been sitting tight, dropping the feature for a couple of issues to make room for TTTT and ATR reports, and because new products are coming fast.

Which will be almost enough chitchat for one issue. We would like to extend a cordial invitation to all readers to write us your views, tell us where we are weak or strong; what you'd like more of, what less of. Letters from readers are the life blood of a magazine; they are far superior to the plasma of readership questionnaires. Perhaps we should suggest to our circulation manager that he offer, with every subscription, a free pencil . . . so everyone could get busy writing.

And with that, let us see what has been happening on the High-Fidelity Newsfronts. Nothing of great significance, but let's glance at the pile of miscellany, starting with . . .

Tape

For a while, it looked as if tape would disappear from the high-fidelity world, what with all the furor over stereo discs. But it's hard to keep a good product down, and in spite of the confusion caused by RCA's off-again on-again gone-again announcements about tape cartridges, there's growing strength in the medium. Webcor, for example, reports sales of recorders for the first quarter of the year are up 52% over the same period in 1958. Recorders which will record in stereo, instead of just play back, are increasing in numbers. Most machines are equipped now for four-track playback.

The EIA, by the way, reported that in 1958, sixty-four manufacturers sold 410,000 tape recorders with a retail sales value of \$72,000,000. This is down from 500,000 units in 1957. Recorded tape took a bad shelling; sales dropped from \$7,000,000 in 1957 to \$3,500,000 in 1958.

MISCELLANY: Irish now offers tape on 5 $\frac{3}{4}$ -inch reels, providing lengths of 850, 1,150, and 1,650 feet of regular, long-play, or double-play tape, respectively. Irish also recently introduced a tape correspondence pack: five three-inch reels

Continued on page 102

Willard F. Stern's Snyder, N.Y. installation includes Bozak speakers; Fisher amps and pre-amps; Ampex recorder; Garrard, Rek-O-Kut, and Gray phono units.



Designed for Listening

F. Scott Hummel's California home features Berlant, Scott, McIntosh equipment in unique installation.



Milwaukee's Hi-Fi Center put McIntosh amps and preamps, Berlant recorder, Sherwood tuner, Miracord changer, Bozak speakers in home of Bryan A. Frame.

HF reports

combining:
Audiolab Test Reports
Tested In the Home

prepared by **Hirsch-Houck Laboratories**
and the technical staff of
High Fidelity

HF REPORT POLICY

Equipment reports appearing in this section are of two types: Audiolab Test Reports and Tested in the Home Reports. **AUDIOLAB TEST REPORTS** are prepared for us by Hirsch-Houck Laboratories, a completely independent organization whose staff was responsible for the original Audio League Reports. Audiolab Reports are published exactly as they are received. Neither we nor manufacturers of the equipment tested are permitted to delete information from or add to the reports, to amend them in any way, or to withhold them from publication; manufacturers may add a short comment, however, if they wish to do so. Audiolab Reports are made on all-electronic equipment (tuners, preamplifiers, amplifiers, etc.). **TESTED IN THE HOME REPORTS** are prepared by members of our own staff on equipment that demands more subjective appraisals (speakers, pickups, etc.). The policy concerning report publication and amendment by the manufacturer is the same as that for Audiolab Reports.



Electro-Voice Regal IA and III Speaker Systems

SPECIFICATIONS (furnished by manufacturer):

Regal IA—a full-range speaker system consisting of a 12-in. woofer and compression tweeter mounted in a specially designed, sealed enclosure. **Frequency range:** 45 to 16,000 cps. **Impedance:** 8 ohms (nominal). **Power capacity:** 20 w program, 40 w peak. **Crossover frequency:** 2000 cps. **Recommended amplifier damping factor setting:** as high as possible, 10 or better. **Dimensions:** 13½ in. deep by 14 high by 25 wide. **Price:** \$103.

Regal III—a full-range loudspeaker system consisting of a 12-in. woofer, a treble driver, and a high-frequency driver, mounted in a specially designed, sealed enclosure. **Frequency range:** 40 to 18,000 cps. **Impedance:** 8 ohms (nominal). **Power capacity:** 25 w program, 50 w peak. **Crossover frequencies:** 1,000 cps and 3,500 cps. **Recommended amplifier damping factor setting:** as high as possible, 10 or better. **Dimensions:** 13½ in. deep by 14 high by 25 wide. **Price:** \$147.50. **MANUFACTURER:** Electro-Voice, Inc., Buchanan, Mich.

Outwardly, the Regal IA and Regal III speaker systems appear to be carbon copies of each other. The enclosures are identical in size, and come in the same finishes (walnut, blond limed oak, or mahogany). The major differences between the two systems are electrical: the more expensive Regal III has an additional treble driver to handle the 1,000- to 3,500-cps band, plus a level control to vary its output. It also uses a heavier bass speaker designed for a lower system resonance.

Both enclosures are completely sealed. The bass speakers are specially designed to function effectively in a small, sealed enclosure, yet they are efficient enough to work with a relatively low-output amplifier.

It is extremely difficult to make a small-enclosure speaker system which can provide the same feeling of sonic fullness as a larger system. The Regal systems demonstrate a noteworthy compromise. Subjectively, they appear to go further down into the deep-bass region than their modest proportions would suggest. On some types of program material, the "small-system-squeeze" is evident, although this

effect, prominent on rapid A-B switching, tends to diminish with prolonged listening.

On the high end, the Regals have Electro-Voice's widely adjustable compression tweeter arrays. Even when set near maximum, the high-frequency drivers appear smooth and pleasantly crisp. When tuned to a more normal setting (about No. 8 on the dial, in my listening room) the tweeters murmur unobtrusively, yet speak with authority when the right kind of instrumental voice comes along.

In actuality, the high end can be made to conform to practically any listener's taste and virtually any acoustical environment. The controls on the high-frequency unit in the Regal IA and on both the treble driver and high-frequency unit in the Regal III permit such a wide range of adjustment that these speakers can be matched to almost any listening room with satisfaction.

Used singly, the Regal IA has an aura of "liveness" about it. Musical notes seem to stay with you a moment before dying, an effect which creates the impression that your recordings were all made in the same highly reverberant recording hall. Bass is full and agreeably deep.

By itself, the Regal III sounds much like the Regal IA, with one notable difference. The adjustable treble driver does some rather startling things to



Regal IA and III: here up-ended.

the "live-hall" effect. In fact, it lets you change the apparent acoustics of the recording hall over a fairly wide range. It is a distinct advantage, and marks the considerable superiority of the Regal III over the Regal IA.

The Regal speaker systems are really at their best when they are paired for stereo. One of the happiest features of stereo operation is that the characteristic sounds of speakers often merge,

creating a blend which is markedly different from the sound of either speaker alone. In stereo, the Regal systems complement each other nicely, spreading an evenly balanced curtain of sound across the listening room. Their high-frequency controls must, of course, be identically set for proper stereo directionality.

The Regal speaker systems are that readily adaptable "middle size" now

coming into wide use. Not too large for comparatively small apartments, nor too costly for limited budgets, they supply a much-needed compromise between high quality and moderate size and price.—P.C.G.

MANUFACTURER'S COMMENT: This is a well-reported test and certainly clarifies relative performance for the enthusiast who is seeking an ultracompact speaker system designed for stereo.



Harman-Kardon Trio Stereo Amplifier

SPECIFICATIONS (furnished by manufacturer): an integrated two-channel stereo amplifier consisting of two 12-watt amplifiers and stereo control and preamplifier sections. **Rated power:** 12 w per channel; 24 w with channels combined. **Distortion:** below 1% harmonic and 2% IM at 12 w out. **Frequency response:** ± 0.5 db, 15 to 30,000 cps. **Power response:** ± 1.0 db, 45 to 20,000 cps at 12 w. **Damping factor:** 5. **Hum and noise:** 70 db below 0.5 v to high-level inputs; 60 db below 6 mv to phono input; 55 db below 1 mv to tape input. **Channel separation:** more than 50 db. **Inputs** (two each): tape head or magnetic phono (selectable by switch); high-level phono; tuner; high-level tape or auxiliary. **Controls:** combined AC power and treble (± 12 db, 10,000 cps); bass (± 12 db, 50 cps); loudness/volume; balance; mode (stereo normal, stereo reverse, monophonic right, monophonic left and monophonic parallel); function (tape-low/phono-low, phono high, tuner, auxiliary/tape-high); speaker selector 1 (A, B); speaker selector 2 (one, all); loudness contour (on, off); rumble filter (on, off); separate hum balance adjustments for high-level and low-level stages; output tube balance controls; tape/disc equalization selector; power parallel switch combines channels for monophonic operation. **Outputs:** 8, 16, or 32 ohms from each channel; 4, 8, or 16 ohms when amplifiers are paralleled (separate grounds for speakers A and speakers B); high impedance to left- and right-hand tape; high impedance from left-hand preamp. Two switched AC convenience outlets. **Dimensions:** 13 $\frac{3}{4}$ in. wide by 4 $\frac{1}{2}$ in. high by 11 $\frac{3}{4}$ in. deep, over-all. **Price:** \$99.95. **MANUFACTURER:** Harman-Kardon, Inc., 520 Main St., Westbury, N. Y.

This is an integrated stereophonic control amplifier incorporating a pair of 12-watt power amplifiers. Its input selector, tone controls, volume control, and loudness switch affect both channels simultaneously, and a front-panel MODE switch selects stereophonic or monophonic operation of both channels.

Two low-level input receptacles, one for each channel, accept the stereo outputs from a magnetic phono cartridge or a tape head, and slide switches at the rear of the chassis select the appropriate equalization characteristic for each source. The separate switches make it possible to plug a monophonic cartridge into one input and a mono tape head into the other, to preset the equalization for each source, and then to select either

one at the MODE selector switch, for monophonic reproduction through both channels. Phono equalization is very accurate, conforming closely to NARTB specifications. The same is true of low-level tape equalization.

The input impedance to the high-level phono channels is 2 megohms, which is close to ideal for most ceramic and crystal cartridges. There are no input level-set controls to permit adjustment of the loudness control to its optimum range of rotation, but if an excess of bass results, the loudness compensation may be switched out by the front-panel LOUDNESS switch.

Both tone controls are so-called lossier types, which at intermediate settings affect over-all balance rather than frequency extremes alone. In our sample Trio, when both tone controls were set at their middle positions, there was no audible deviation from flat response.

Normal stereo or reversed-channel stereo operation can be selected by the MODE switch. In the MONOPHONIC right and left positions, the signal coming into either the left- or right-hand channel is fed equally to both outputs.

The MONAURAL position on the mode switch parallels both stereo inputs so that anyone wishing to play monophonic discs with a stereo cartridge can conveniently do so without introducing surface noise or rumble. The BALANCE control reduces the level in one channel as it raises that in the other channel, thus taking care of any disparity in program levels or speaker efficiencies. The control is effective in monophonic as well as stereophonic modes. Only by setting the POWER-PARALLEL switch to its PARALLEL position can the balance control be deactivated, and it may then be used as an input level-set control for the left-hand-channel control section only.

The purpose of the POWER-PARALLEL switch (which is located behind the front panel) is to enable both power amplifier inputs to be tied together and fed by the output from the left-hand control section. With this switch in the PARALLEL position and the left- and right-hand



H-K's stereo amplifier—the Trio.

speaker outputs strapped together, the Trio will operate as a conventional monophonic amplifier, delivering about 24 watts of power to the loudspeaker.

There is also provision for attaching a second speaker (or pair of speakers) for use in another room in the house, and a pair of slide switches on the Trio's front panel allows selection of either or both pairs of systems. The 32-ohm output taps, operated in parallel this way, provide the correct impedance to feed a single 16-ohm speaker—an unusual feature. It is, however, advisable to use only a pair of speakers at a time, since no correction is provided for impedance matching when both pairs are used simultaneously.

The Trio's high-frequency stability was found to be close to perfect: no trace of ringing could be induced under any conditions, including loading with an electrostatic tweeter. Bass stability was also very good. The tone controls and function switches operated smoothly and evenly, and tracking between the two sections of the ganged volume control was uniform throughout moderate ranges of rotation. Although there was a small range from 11:30 to 12:30 through which rotation of the control had no effect on over-all volume, the resultant channel imbalance could be easily corrected with the BALANCE control.

The Trio's gain was ample for use with moderately efficient speakers and fairly-high-output stereo cartridges. A cartridge producing at least 4 mv was required to drive the amplifier to full output. Noise and hum were both extremely low; they were completely inaudible in normal use.

Sonically, the Trio was well balanced, with vivid high-end brilliance.

It was capable of driving a high-efficiency speaker system at full volume without undue stress on crescendos. The use of very low-efficiency speaker systems is not recommended, although the amplifier overloads cleanly and recovers rapidly, thus minimizing the subjective effects of transient overload. Its low end was full and moderately well defined.

Since none of the inputs is equipped with level sets, users are advised to keep the output level controls on as-

sociated tuners, tape recorders, etc., set low in order to avoid the possibility of overloading the first stage.

The Trio amplifier is one of the first of an entirely new breed of stereo-control-amplifier designs now coming into popular use. It is a capable performer, and has many convenient, and often unusual, features which the average user will find extremely handy. For its price, as a complete, integrated stereo amplifier it is going to be virtually impossible to beat.

MANUFACTURER'S COMMENT: The A224 does not include input level controls because it is our belief that such controls are not really necessary. High-fidelity program sources are designed to provide output levels that fall far below the levels required to overload the A224. For example, most high-level sources provide an output that varies from .3 volt to 1 volt. It would take 6 volts to overload the A224 at the high-level input. Magnetic phono cartridges may vary from 2½ to 7 mv. It would take 100 mv at the low-level input to overload the A224. These design characteristics of the A224 eliminate the possibility of overloading the input stage and as a result eliminate the need for input level controls.



Becker FM-AM Auto Radio

SPECIFICATIONS (furnished by manufacturer): "Europa MU" push-button FM-AM high-fidelity automobile radio. **Power supply:** 6 or 12 v DC. **Controls:** tuning; combined power on-off, volume, and tone. **Sensitivity:** better than 3 μv, FM and AM. **Power output:** 4 w, 2.5 or 5 ohms. **Response:** 30 to 18,000 cps. **Tubes:** ECG-85, ECH-81, EABC-80, EBF-89, EF-89, EL-84. **Price:** \$130, standard model; custom and push-pull output models slightly extra. **DISTRIBUTOR:** Witte Import Distributors, 617 South 24th Street, Philadelphia 2, Pa.

Automobile radios that can claim to be high-fidelity are unusual enough, but even rarer is a high-fidelity car radio that provides FM as well as AM reception. The Becker Europa MU is one of the first radios to meet the demand for such an instrument—a demand which has long been unsatisfied.

The Europa MU consists of two major parts: a tuning and control chassis, compact enough to fit in or under just about any dashboard; and a power supply and audio power amplifier chassis that gets tucked away, usually on the inside of the firewall. A loudspeaker is supplied too, of course, together with mounting hardware and installation instructions. Custom models are available at extra cost for many automobiles, even sports cars; these include dashboard-matching escutcheons for the control unit, specially fitted speakers, and complete kits for ignition-noise suppression—even to resistor-type spark plugs. Also available are whip antennas designed for FM-AM reception.

Standard models have a power-

supply chassis with a single-ended audio output stage. It should be pointed out that, with a decent output transformer, such a circuit can be made to have very low distortion. This one has. Twelve-volt models can be ordered with push-pull output stages, if desired. Another option is a short-wave adapter, with push buttons for selection of frequency ranges.

The left-hand knob on the control unit is a combination on-off switch and volume control. In addition, by pulling the knob out slightly until it clicks, you can switch into the audio circuit a high-frequency cutoff filter which gets rid of noise and hash on weak signals. It removes most of the music's high frequencies as well, so it should be used with discretion. Pushing one of the first three push buttons switches the radio to AM, and selects one AM station; the remaining two buttons serve the same purpose for the FM band. Other stations in either band can be selected by the manual tuning knob at the right.



Becker car radio.

For testing, a custom model for a Borgward sedan was ordered and installed in a Borgward sports coupé. The coupé had a cutout for the radio

in the metal part of the dash, but not in the plastic panel which covered the metal. There was no place to mount the speaker either. It was a fairly tedious job to make the proper hole in the plastic with a coping saw and to make a speaker cutout in the shelf below the rear window, but it was not impossible; in most installations these tasks would not be required. We used a short-barrel Wisi antenna as recommended by Witte.

The range of automobile FM reception is always much more limited than that for home installations. The major reasons for this are the relative lack of antenna height and the fact that, in the United States, FM signals are oriented horizontally while auto antenna whips are vertical. Even so, with the Europa MU we obtained solid reception thirty to forty-five miles from stations of average power. Noise was extremely low; not even the vibrator in the power supply was audible. The sound was of very good quality, even with the small and unimpressive-looking speaker. With substitution of a better speaker the audio quality could be called high fidelity, without reservation. Frequency stability on FM was excellent, without noticeable drift after a minute or so. AM quality was about as good as can be found in an automobile receiver.

Sturdily built, neat in appearance, and capable of fine FM and AM performance, the Becker Europa MU would seem to have everything a quality-conscious automobile music listener could want. It is relatively expensive, but not a great deal more so than the AM-only radios installed by auto manufacturers—and certainly it is worth more.—R.A.



Electro-Voice Stereon 1A

SPECIFICATIONS (furnished by manufacturer): an add-on speaker system and control unit to be used in conjunction with a separate full-

range speaker system for stereo. **Response:** 300 cps to 18,000 cps. **Crossover frequencies:** 300 cps and 3,500 cps. **Power handling capacity:** 25 watts continuous (50 watts peak). **Impedance:** 16 ohms. **Size:** 25 in. high by 17½ in. deep by 7½ in. wide. **Price:** \$99.50. **Stereon Control Model XX3. Impedance:** 8 ohms input and 16 ohms output. **Size:** 5½ in.

high by 4¾ in. wide by 5¼ in. deep. **Weight:** 7 lbs. **Price:** \$30. **MANUFACTURER:** Electro-Voice, Inc., Buchanan, Mich.

Electro-Voice's Stereon speaker system is a recent innovation designed expressly for stereo. Its most radical fea-

ture is that it reproduces no frequencies lower than 300 cps.

The basis of this idea was discovered many years ago by an early audiophile named Fletcher, a persistent theoretician who later was to align himself with a fellow pioneer by the name of Munson and devise, ultimately, the famous ear sensitivity curves that bear their name. Fletcher determined that frequencies below 300 cps are not directional.

To discover this fact for yourself, take a 60-cps tone, and project it from any point along the wall of a listening room. Then, standing at the other end of the room, try to determine the exact location of the speaker. It can't easily be done.

Electro-Voice has borrowed this idea (so, incidentally, have several other companies) and from it devised the Stereon, a tiny speaker system which produces only frequencies above 300 cps, and is designed for no output below this figure.

When operated in conjunction with a full-range speaker system, the Stereon reproduces a second-channel signal which, mystically, appears to be as full-bodied as the sound from the full-range system. The secret of the Stereon's success is this: since stereo's directive characteristics are predominantly effective only at frequencies above 300 cps, the Stereon preserves this directional effect, while the lower frequencies, being essentially nondirectional, appear to come from all parts of the listening room, just as if the Stereon were producing bass as deep as that from the full-range speaker in use.

The Stereon is a very small enclosure (see specs above), since it doesn't

have to produce deep bass. Two controls on the back panel—a level control and a brilliance control—let you balance its output to match the other channel system.



E-V's Stereon and crossover network.

The Stereon contains two speakers, one of them coaxial. The midrange unit covers the 300-cps to 3,500-cps range, crossing over mechanically at 1,000 cps. The high-frequency horn commences at 3,500 cps and goes up to 18 kc. The BRILLIANCE control is a level control on the high-frequency unit only, whereas the LEVEL control affects the output of both speakers.

In order to gauge the effect of the Stereon under typical conditions, I placed it on one end of a wall across from an Electro-Voice Patrician. I felt that the Stereon was more likely to sound (on the upper register) like a Patrician than like a speaker of another manufacturer.

The stereo effect, far from being lopsided and shifty as I had expected,

was homogeneous and well blended between the two units. After a few moments, I forgot that I was listening to a divided-frequency system. The illusion of two-channel bass was thoroughly effective.

My report, therefore, is simply that the Stereon works as effectively as the manufacturer has claimed.

Like the Patrician, the Stereon tends to be somewhat brilliant. Listeners who prefer less brilliance can turn down the BRILLIANCE control.

The price of the Stereon—\$99.50—is more than that of a number of full-range systems, and this fact may deter some prospective purchasers. The Stereon's diminutive size, however, and the ease with which it can be fitted into practically any décor, may offset the higher price.

The Stereon represents a new idea, skillfully executed and sonically effective. If you already have a full-range Electro-Voice system, and want to go stereo, the Stereon merits careful consideration.—P.C.G.

MANUFACTURER'S COMMENT: A well-summarized report which certainly echoes our own philosophy in that the STEREO is recommended as the add-on-system where considerations of space are important. The economy of a Stereon becomes evident when used with a large multi-way system such as the E-V Georgian, Cardinal or Centurion. Naturally, an inexpensive full-range speaker used as the second channel will not produce the balanced stereo sound; the Stereon does. Two additional points of versatility should be borne in mind. First, the Stereon (either the Model 1A or the deluxe Model 111 at \$129.50) can be used with virtually any quality full-range system with excellent results. The second and most dramatic purpose of the Stereon is in 3-channel stereo reproduction where the size and proportions of the unit make it ideal for use as an outtrigger using the full-range unit as the center piece.

TTH Sony Sterecorder

SPECIFICATIONS (furnished by manufacturer): A recorder/reproducer for 2-track or 4-track stereophonic tapes, with built-in power amplifiers for both channels. **Speeds:** 7½ ips or 3¾ ips, selectable. **Frequency response** (per channel): ± 2 db, 50 to 15,000 cps at 7½ ips; 30 to 12,000 cps at 3¾ ips. **Signal-to-noise ratio:** 50 db. **Flutter and wow:** less than 0.2% at 7½ ips; less than 0.3% at 3¾ ips. **Harmonic distortion:** less than 2% at 3 db below rated output. **Bias frequency:** 65 kc. **Input impedance:** 100,000 ohms, microphone inputs; 1 megohm, radio inputs. **Output impedance:** 4-, 8-, or 16-ohm speaker outputs; cathode follower line output. **Output levels:** 4 w, speaker outputs; 1.5 v, line outputs. **Price:** Model DK-555-A (less carrying case and microphones), \$395; Model PC-2 carrying case, \$70; Model F-38 dynamic microphone, \$25. **DISTRIBUTOR:** Superscope, Inc., 8520 Tujunga Ave., Sun Valley, Calif.

Please go back and read those specifications all over again. They tell the story of this remarkable unit better

than I can. The Sterecorder features full stereo record and playback and has separate VU meters for each channel, separate line and speaker outputs, as well as a stereo headset jack. It has separate record/playback level controls, a master level control, and separate playback tone controls.

At the 7½-ips speed (the only one I checked) the playback curve closely follows the NARTB/Ampex standard



Sony Sterecorder.

tape. Using the tone settings specified for the unit at hand (apparently correct settings are checked out at the factory and specified for each unit), I noticed a slight difference in playback response between channels, with the low end (below 200 cps) being about 1 db better in one channel than in the other. Fiddling with the tone controls would have corrected this discrepancy.

In monophonic operation, a single pilot light illuminates the left-hand tone and channel level control. Switch to stereo, and two pilot lights go on.

To get into record, you have to push two safety buttons. There's a knob at the left, which switches electronic functions from playback to record, and turns on a red light between the reels. At the right there's a function selector: (rewind, stop, forward, and fast forward). Push a safety button, like the one on the left, and forward becomes

record. I myself would like another light in the record mode, maybe a green one to give the go-ahead. As things are, you *could* find yourself running the machine with the red record light glowing, but without recording.

Operations are smooth and precise. Rewind and fast forward are slow by most standards, requiring better than two minutes in either direction—easy on the tapes, but hard on the nerves.

The head cover slips off easily, for cleaning or editing. Tape is held against the heads by pressure pads, which are released during fast forward and rewind. Thanks to easily removable top and side panels, the tape recorder's innards are very accessible

for servicing. Threading is no problem.

The unit shipped had an extra head for playback of four-track recordings. Thus the home recordist is assured of being in a position to enjoy tape stereo regardless of the direction taken by the industry.

The four-track method of operation seemed to work quite well, as nearly as I could determine. With no four-track tapes on hand to listen to, I had to improvise a bit to test this particular feature. The tests, although quick, were sufficient to convince me that the four-track operation works as claimed.

The instruction manual was a little undone by the four-track head, which required a page of errata. In view of

the complexity and flexibility of the operation to be described, however, the manual did a fine job.

I was intrigued by a recent announcement which disclosed that the former price of almost \$500 has been dropped to \$395, for the basic unit. This places the Sterecorder in a unique position, considering its many features.

I hope we see more recorders as interesting as this one.—C.F.

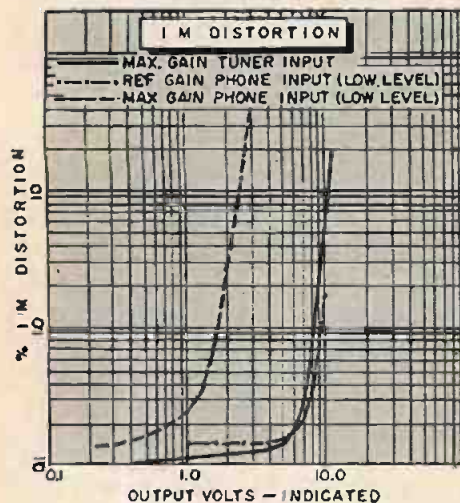
MANUFACTURER'S COMMENT: The Sony Sterecorder has been engineered to provide professional specifications and performance for the home recordist at a price well within his reach. It is gratifying to know that the professional specifications and precision performance of the Sterecorder were so readily evident to the TITH reviewing staff.

ATR EICO HF-65 Preamplifier

Price: (Kit Form) \$33.95; (Assembled, with power) \$49.95. **MANUFACTURER:** Electronic Instrument Co., Inc., 33-00 Northern Blvd., Long Island City 1, New York.

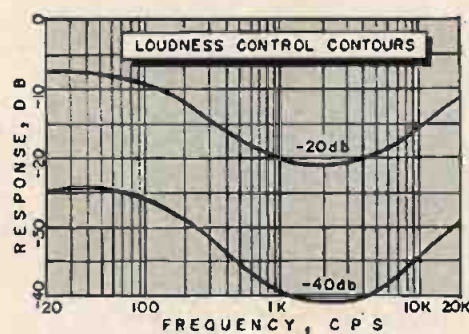
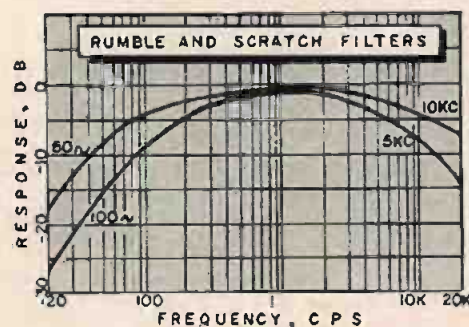
The EICO HF-65 master control preamplifier is a compact, inexpensive, and flexible monophonic preamplifier. It is available in kit or wired form, with or without a built-in power supply. We tested a wired unit with power supply.

The HF-65 is accompanied by an instruction manual which includes complete performance specifications. Several of its design features are rare in low-priced equipment. For example, the input selector switch shorts all unused inputs, reducing interchannel crosstalk to zero. The volume control is a two-gang type, controlling level at the input and near the output of the tone control stages. The result is a very good signal-to-noise ratio, with hum and noise falling to negligible proportions as the level is reduced. The HF-65 has very high gain, which makes it practical to operate the level control at a low setting.



The feedback controls have a sliding inflection point. This means that considerable boost or cut can be applied at the ends of the spectrum without affecting the middles. We feel that this type of tone control is much more useful than the usual type. Loudness compensation is applied at both low and high frequencies.

The panel is deceptively simple, due to the use of two sets of concentric



tronic controls. Tone controls are concentrically mounted, with the on-off switch on the treble control. Level and loudness controls are also concentric. High- and low-frequency cutoff filters are operated by slide switches.

Test Results

The tone control curves are noteworthy, not only for their shape, but for the negligible effect the controls have on midrange volume and for the excellent flatness which results when the controls are centered. Reducing



EICO's latest preamplifier—the HF-65.

the level 6 db from maximum (a condition which frequently causes a loss of high-frequency response) has no effect on response up to 10 kc, and drops response at 20 kc by only 2 db.

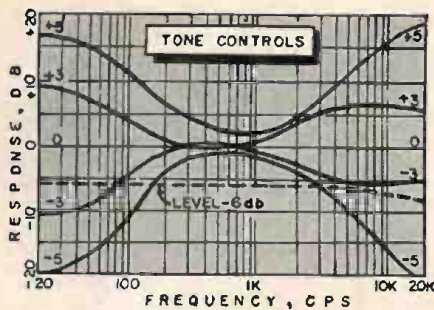
The rumble and scratch filters are reasonably effective without producing excessive loss of mid-frequencies. Only a few preamplifiers have sharper filter cutoff characteristics.

The loudness controls are pleasing in their audible effect. The concentric mounting of the loudness and level controls makes adjustment a simple matter.

RIAA phono equalization is very accurate. NARTB tape equalization is also provided, but this has a slight fall-off at the ends of the audio spectrum.

IM distortion in the HF-65 is very low, remaining below 0.15% up to outputs in excess of 5 volts. The dual volume control maintains low distortion at any volume setting, since the level is reduced at the input to the preamplifier as well as at a later stage. This makes it virtually impossible to overdrive the amplifier.

On the low-level inputs, such as phono, tape head, or microphone, there is no control over the level going into the phono preamplifier stage. A strong input signal could cause distortion regardless of the setting of the level control. The distortion curves show that at maximum gain the distortion is practically identical on high-level and low-level inputs, but at our standard reference gain setting (10 millivolts input at 1,000 cps for 1 volt output) the

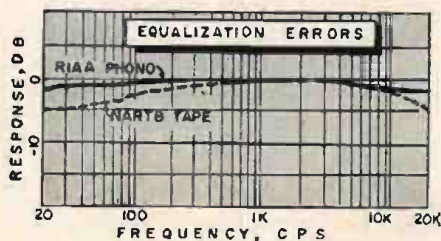


Summary

Behind its plain and unglamorous panel, the EICO HF-65 preamplifier performs in a manner which we have come to associate only with units at several times its modest price. It exhibits no fancy frills, but shows abundant evidence of thoughtful engineering. The result is a control unit with high gain, low distortion and hum level, and one of the least cluttered panel layouts we have seen.

distortion rose appreciably at the higher output voltages. Even so, it is negligibly low for outputs up to a volt or so.

The hum levels were found to agree almost exactly with the values given in the EICO manual. Under almost any practical operating situation, the hum and noise output of the HF-65 is completely inaudible.



We were especially impressed by the fact that our measured performance agreed with published EICO data in every respect, duly allowing for normal instrument and measurement errors.

Our chief criticism of the HF-65 is concerned with the placing of the power switch on the treble tone control. Certainly it is desirable to avoid placing the switch on the volume control, but by placing it on one of a pair of concentric controls, it becomes necessary to set both tone controls to center (or wherever desired) each time the equipment is turned on. A separate slide switch would have solved the problem neatly.

MANUFACTURER'S COMMENT: It is a pleasure to see the purpose and scope of our efforts fully understood and appreciated. We could not ask for more.

TH Quad Electrostatic Loudspeaker

SPECIFICATIONS (furnished by manufacturer): a full-range electrostatic loudspeaker. Size: 34½" w, 31" h, 10½" d. Power handling capacity: 6' an axis in free space, 93 db between 50 cps to 10 kc; 100 db in range 70 cps to 7 kc; total integrated radiation, 95 phons in rooms up to 5,000 cubic feet. Impedance: 16 ohms. Price: \$345. **DISTRIBUTOR:** Lectronics of City Line Center, Inc., Philadelphia 31, Pa.

Jets may cross the Atlantic in six hours, or whatever it is, but it has taken "Walker's Little Wonder" three years to make the commercial crossing. In the June 1956 issue of this magazine, Robert Charles Marsh reported: "Peter Walker . . . is about to produce commercially the first full-range electrostatic speaker in the world . . ." It was not until early this year that the speakers finally got here.

We have been fortunate in having available for test one of the first ones to be imported. Insofar as I can determine, it is identical to the one described in some detail by Mr. Marsh.

Electrostatic speakers are, in general, the least sound-colored of all. If they are good ones, they evidence a dry transparency and clarity. This dry sound is highly enjoyed by most listeners, disliked by some—with opinions seeming to be correlated somewhat with the character of room acoustics. The Quad, too, is dry, transparent, and well balanced. Because it is wholly electrostatic, it produces the same type of sound throughout its range. This often is not true of other systems which combine, say, a cone woofer with a horn-loaded tweeter.

Its range seemed wide and smooth. I was a little timid about pumping in

30-cycle notes with a wide-open 60-watt amplifier, but I did get ample level at 50 cps.

The unit is very sensitive to placement in the room. Because of its shape, it appeared ideally suited for use as a fireplace screen. In fact, it turned out that in this position it was pretty to look at but not to hear. The lows picked up and the highs stayed with us, but the middles dropped out, giving it a bass-heavy sound (surprising for an electrostatic). Neither was it successful in a corner. The best position in my room was out from the wall a few feet, angled toward the listening area. Sound dispersion seemed to be much wider than the 35° claimed in the instruction manual.

Sound output was ample though by no means domineering. My big corner enclosure could shout out the Quad any day and could give a bigger feel to the sound, but the Quad, though less dramatic, was in many ways pleasanter to listen to. It did not project; my corner system spills the sound out into the room. The Quad simply produced sound right where it was, with no enclosure effect at all. The volume could be turned down without loss of clarity or liveness; the effect was that of moving the sound source farther away in an acoustically superlative hall.

The manufacturer recommends that the Quad speaker be used with a Quad amplifier, and this I did. But shifting to a standard American 60-watt amplifier was not fatal; nothing ripped or shattered (that membrane is tough!) and, if anything, the sound was drier than ever.

A second Quad was delivered so that I could listen briefly to a stereo pair. Excellent, indeed—though I was surprised to find a subtle but notice-

able difference in the sound between the two units. The second unit (a later production run) was a bit less dry with a little more sheen.

To "Walker's Little Wonder", a hearty welcome to these shores.—C. F.

MANUFACTURER'S COMMENT: The Quad is flat to 40 cps under free field (out-of-doors) conditions. In corner or tight wall placements, both of which tend to accentuate room resonances, it will exaggerate the very low frequencies, as noted. When placed in the recommended free standing position, the Quad, because of its doublet design, tends to minimize room effects, resulting in very smooth over-all response, tilting upward slightly at the very low frequencies. This smoothness, difficult to obtain with conventionally designed and placed loudspeakers, is an integral part of the Quad "Window on the Orchestra." The reviewer well notes a corollary characteristic—the volume control now affects both level and apparent nearness—an invaluable aid to the serious listener in re-creating the concert illusion.

The maximum permitted input to the speaker is 35 volts peak. Thus most amplifiers of 20 watts or more will need to be specially loaded or modified. Failure to do this invalidates the guarantee since not only will it produce distortion but it will inevitably cause internal damage to the speaker. If one of the loudspeakers had been slightly overdriven, this would alter the frequency balance and could well account for the noted difference between the two.



Walker's "Wonder"—the Quad.



Gonset FM Mobile Converter

SPECIFICATIONS (furnished by manufacturer): Model 3293 mobile FM converter for use with any AM automobile radio. **Power supply:** 12-volt DC, ground negative. **Controls:** combined power on-off and FM-AM selector; tuning. **Tubes:** 12EC8 (2), 12AD6, 12EK6 (3), 12AL5. **Price:** \$99.95. **MANUFACTURER:** Gonset Division of Young Spring and Wire Corporation, 801 South Main St., Burbank, Calif.

Until recently, radio listeners wanting FM sound in their automobiles had to modify a tuner made for use in the home so that it would work with the standard AM car radio. That meant digging into the power and audio circuits of both the tuner and the radio, adding transfer switches, determining how to mount the tuner, and so on. The operation was not often successful; home tuners aren't designed to take the jarring and vibration an automobile set is subjected to, and their input circuits aren't a good match for the impedance of an automobile whip antenna.

It is possible to buy FM-AM auto radios. They are relatively expensive, however. So is a good AM-only car radio. If you have one of the latter already, you may be reluctant to discard it in order to make room for an FM-AM model. Gonset, with its Model 3293 Mobile FM Converter, pro-

vides an attractive solution to the problem.

The converter is very simple to install. You attach it to the bottom lip of the dashboard by a metal strap and two sheet-metal screws. The power lead has an alligator clip on the



Gonset converter.

end, which you snap onto the radio power terminal at the ignition switch or fuse panel. Then you remove the antenna cable from your AM radio and plug it into a receptacle on the converter; there is another cable hanging from the converter which you plug into the car radio's antenna receptacle. That's all there is to it.

Two knobs are on the front panel of the converter. One is an FM tuning knob, of course, and the other is an FM-AM switch. In the AM position, the power to the converter is turned off and the antenna signal is bypassed through the converter to your AM radio, which you operate exactly as be-

fore. In the FM position the converter detects and amplifies FM signals, then uses them to amplitude-modulate an oscillator operating at a frequency approximately in the center of the AM tuning dial. In short, the FM signal is converted to an AM signal which is fed through the antenna cable to the AM radio. You tune this in on your AM radio just like any other AM program. If the radio has push buttons, it will simplify matters to use one of them for the signal from the Gonset converter.

As simple as this system is, it has one disadvantage: the FM reception is limited by the quality of the AM radio. Although many auto radios are comparatively free of distortion, they rarely have a wide frequency range. Consequently, FM's advantages of low noise, dependable reception after dark, and better programming are retained; the sonic quality depends on your present radio.

The sensitivity of the Gonset converter equaled that of a very good FM-AM car radio that I used for comparison. It is built sturdily and is styled to complement the chrome-splashed interiors of modern automobiles. With its AFC (automatic frequency control) circuit, stability is no problem at all. Altogether, it is a well-designed and useful product, at a price which FM fanciers will find gratifying.—R.A.



ESL Gyro/Jewel Cartridge and Gyro Balance Tone Arm

SPECIFICATIONS (furnished by manufacturer): a four-terminal, moving coil stereo cartridge, mounted in a specially shaped, ball-bearing-pivoted tone arm. C-100 Gyro/Jewel cartridge. **Response, per channel:** ± 2 db, 18 to 30,000 cps; response extends beyond 30,000 cps. **Compliance (vertical and lateral):** 5 x 10⁻⁹ cm/dyne. **Stylus:** .7-mil diamond. **Dynamic mass:** .002 gm. **Channel separation:** 20 to 25 db. **Output:** 3 mv per channel. **Output impedance:** 2.5 ohms at 1,000 cps. **Recommended force:** 2 to 4 gms. **Price:** \$69.95.

Gyro/Balance tone arm. Connecting wires: 4. **Pivots:** ball bearings for both vertical and lateral motion. **Weight:** adjustable by sliding counterweight. **Shell:** removable. **Finish:** chrome. **Price:** \$34.95. **MANUFACTURER:** Electro-Sonic Labs., Inc., 35-54 36th St., Long Island City 6, N. Y.

The Gyro-Jewel cartridge is a unique design which features a pair of rotatable coils designed to revolve on four jeweled pivots (hence the name, Gyro/Jewel). Movement of the stylus against the groove walls causes rotation of the coils around a magnetized core, thus inducing a voltage in the coil being rotated.

The output from this configuration

is extremely low; about 2 mv per channel at a recorded velocity of ten centimeters per second, at 1,000 cps. But accessory transformers are provided to increase the voltage by about ninety times. When used with transformers, the total output is somewhat greater than that obtained from some other high-quality magnetic stereo cartridges.

The cartridge received for testing, although equipped with four output pins, came with both grounds tied together, since the Gyro/Balance arm received was a three-terminal mechanism. This negates many of the advantages of four-terminal operation (i.e., input versatility, ground separation between channels, and minimization of ground loop potentials).

But, when it comes to hum, you just never know. The first time I used the arm and cartridge combination, I was beset by a host of hum problems, and conquered them only by separating the ground connections at the cartridge and running a separate ground for one channel *outside* the arm.

And then, oddly enough, the second time I set up the ESL system I succeeded in eliminating hum only by tak-



ESL cartridge and arm.

ing off the separate ground! Which just goes to show how devilish the hum monster can be.

Most of my listening was done with the cable transformers in circuit. These transformers, by the way, are excellent hum collectors, and must be carefully positioned away from strong fields. Fortunately, this can be done simply, with the volume tuned up but with the arm clipped to its rest.

Compliance, both vertical and lateral, appeared to be excellent. Even at a relatively light 2 grams track force, the

ESL rode most heavily modulated grooves with excellent clarity and freedom from breakup.

Bass was deep, and tight. The high end seemed to rise somewhat, an effect which imparted crispness to cymbals and brasses. On some types of program material, the effect was pleasant. When the crispness is not wanted, it can be minimized by slight adjustment of tone or speaker level controls, or by switching input equalization to LP.

Although the ESL has sufficient apparent separation for most program material, it seems to have less than some other cartridges I have heard. This can be a distinct advantage on much widely microphoned program material, however—particularly when

the preamp in use does not have a blend control.

The ESL definitely ranks in the top drawer, exhibiting the same excellent quality as many of its single-channel predecessors.

The Gyro/Balance arm is an extremely free-moving arm which is easy on both records and cartridge. The double set of ball bearings provides instant, smooth movement in either vertical or horizontal directions. The counterweight on the rear end of the arm is quickly adjustable to accommodate a fairly wide variety of cartridge weights. Furthermore, the arm is a decidedly handsome object (the chrome literally gleams) and it's as easy to use and as adjustable as any arm I've seen.

A fourth wire running through it would increase its versatility considerably, and would adapt it to those installations which, for hum reduction, require complete ground separation at the arm and cartridge end of the system. But everyone will find the arm a convenient and extremely effective instrument.—P.C.G.

MANUFACTURER'S COMMENT: The rising high end referred to is characteristic of all properly designed, small vibratory mass pickups. When used with records made of yielding material this can easily be corrected by means of the treble tone control. Records made of stiff material do not exhibit this rising characteristic. The Gyro/Balance arm is now furnished with a four-terminal head shell connector, and a separate ground, a total of five connecting wires.

ATR Dynaco Stereodyne Cartridge

Price: \$29.95. **MANUFACTURER:** Dynaco, Inc., 617 N. 41st St., Philadelphia 4, Pa.

The "Stereodyne" is a variable reluctance stereo cartridge manufactured in Denmark by Bang & Olufsen and distributed in this country by Dynaco.

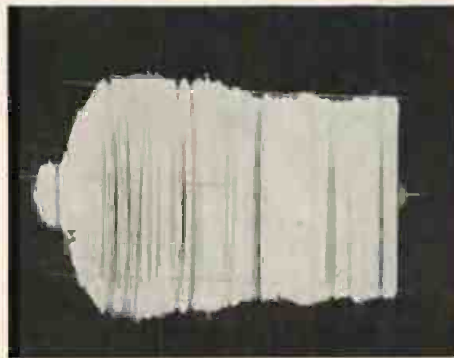
Its construction is unlike that of any other stereo cartridge on the market. The stylus is on the end of a fairly long cantilever arm of light aluminum tubing. At the other end is a cross-shaped piece of mu-metal. Near each arm of the cross is a pole piece protruding from the body of the cartridge. Each of the four pole pieces is part of the core of a coil. At the other end of the coil assembly is a magnet. Surrounding the entire structure is a mu-metal shield.

Stylus motion resulting from modulation of either channel of a stereo disc rocks the mu-metal cross on an axis through one of its arms, inducing a voltage in the coils associated with the other arm. The coils are brought out to separate terminals. The two coils for each channel are specially designed to cancel induced hum from external magnetic fields.

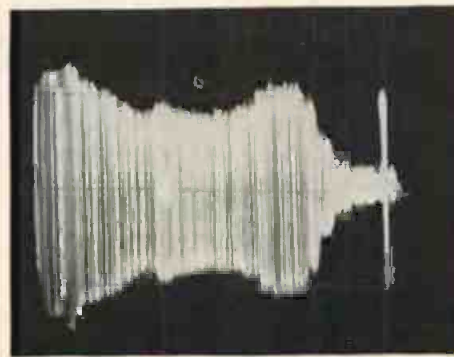
The moving structure of the Stereodyne is completely symmetrical so that its compliance is the same in any direction. It is surrounded by a protective cone which allows only the stylus jewel (a 0.7-mil diamond) to protrude. Excessive pressures exerted on

the stylus simply cause it to retract slightly. It does not seem to be possible to damage the stylus by careless handling, although the diamond could be chipped by dropping it on a hard surface.

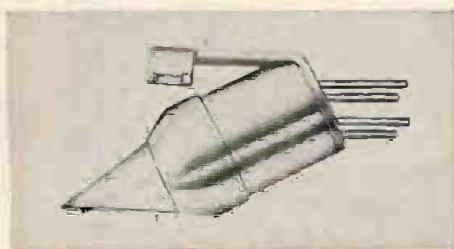
The stylus guard extends considerably in front of the jewel itself, which makes it necessary to mount the tone arm parallel to the record surface in order to keep the plastic guard from riding on the record. It is, of course, vital for proper performance of any stereo cartridge to position the stylus perpendicular to the record surface. In order to play the Stereodyne at all, however, it must be mounted correctly. Installation may be difficult, particularly in some record changers where the angle between arm and record surface changes with the number of records in the stack.



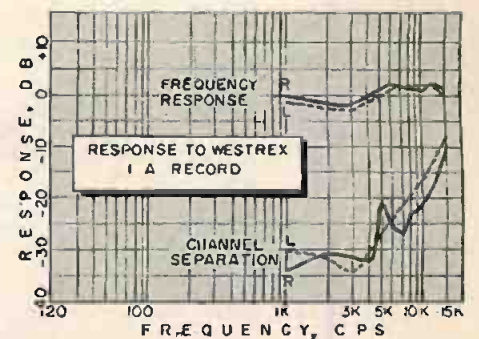
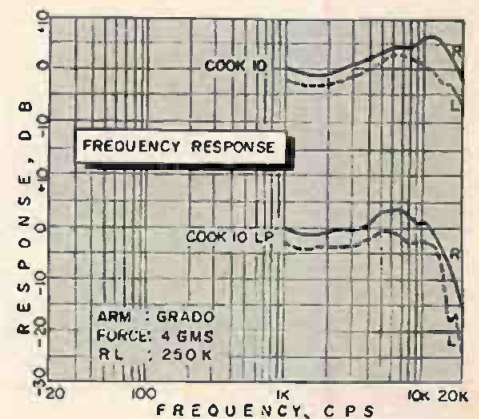
Components 1109—10 cps (left) to 100 cps.



Electra 35—200 cps (left) to 20 kc.



Dynaco "Stereodyne" cartridge.



Test Results

With the Westrex 1A stereo test record, the Stereodyne is flat within ± 2 db from 1 kc to 15 kc, true to the manufacturer's specification. The channel separation (up to 33.5 db at 1,000 cps) as measured from this record can only be described as phenomenal. Frankly, we had not suspected that the test record itself had such high channel separation, since no other cartridge we have previously tested has approached this level of performance in this respect.

On the Cook series 10 and 10LP monophonic records, there was a difference of 2 to 4 db between the outputs of the two channels over most of the audio range. On the 10LP the response extended to 12 kc, after which

Continued on page 104



Audionews

"Stereo" Turntable/Changer

Designed especially for stereo records, the United Audio *Dual-1006* is a combination 4-speed turntable and record changer. United Audio says that the Dual will track and operate the automatic cycling mechanism at a stylus force as low as 2 grams. A built-in, direct-reading gauge may be used to ascertain stylus force. The 5½-lb. turntable, laminated and concentrically girded to insure dynamic balance, is stated to reach full speed within one-half second, from a dead start. The arm is designed to maintain a 90-degree angle between pivot axis and cartridge axis, for proper stereo cartridge operation. A *Stereo-Mono* switch enables a stereo cartridge to be used for monophonic reproduction. Price and further information are available from the manufacturer, United Audio Products, Inc.

Record Rack

A unique record storage rack, called the *Pic-A-Disc*, is being marketed by Art & Industry, Inc., 11 West 30th St., New York City. The rack is designed to be decorative as well as useful, and can be placed on speaker enclosures, tables, or what-have-you. Each rack will hold fifty records of any size, in jackets. Wire receptacles guard against warpage. The receptacles are hinged to permit instant selection of a disc anywhere within the rack. The rack is sturdily constructed of heavy-gauge wire and finished in brass. It sells for \$5.95.



Compatible Diamond Styli

A new line of "compatible" diamond styli has been introduced by Fidelitytone, Inc. Called *New Compatible Standard*, the styli will, according to the manufacturer, permit the user to play both monophonic and stereo records with the same stylus. With this type of stylus, response sensitivity at 10,000 cps is said to be increased by 25%; distortion at 5,000 cps, to be reduced up to 45%. It is also claimed that the *New Compatible Standard* styli will provide up to ten times longer wear. The new styli are available in models to fit most currently available cartridges.

Tape Splicer

A British-made splicer for ¼-in. recording tape is available through the Electronic Division of Ercona Corp. Of nickel-plated brass, the *BIB* splicer comes with its own base, or it can be mounted permanently on any tape re-



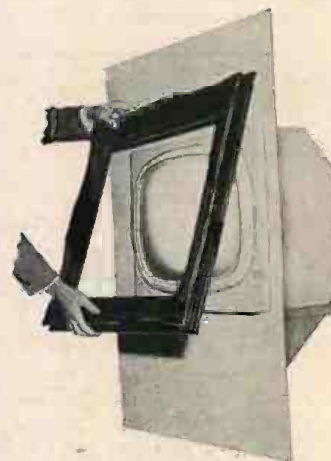
corder. Two pivoted clamps hold the tape firmly in a channel, for proper alignment while splicing. Both vertical and diagonal miters are provided. Price: \$3.95.

Stereo Booklet

A 26-page booklet entitled "Fifteen Minutes to Stereo" is being distributed by General Electric. The booklet covers, in nontechnical language, many aspects of stereo equipment placement, and includes a glossary of stereo terms plus a basic stereo record guide. Many photographs and simplified diagrams show stereo recording systems and illustrate solutions to stereo speaker placement and component selection problems. Priced at 25 cents, the booklet is available from authorized General Electric components dealers.

Built-in Television

A fresh approach to television viewing has been advanced by Conrac, Inc., manufacturers of Fleetwood television equipment. The *Model 900 da Vinci*



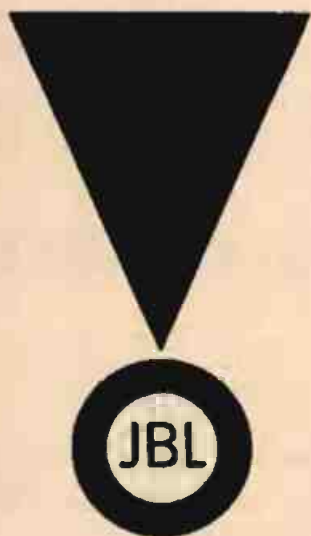
receiver is designed for custom mounting behind a "picture frame" which may be constructed to the builder's tastes. Safety glass, necessary for protection in case of picture-tube breakage, is laminated to the picture tube itself, thus adapting the set to a wide variety of custom installations. The *Model 900* is of two-chassis construction, with all tuning controls located on a separate chassis for remote placement as desired. The *Model 910* is a single-chassis unit, with tuning controls conventionally placed directly beneath the picture tube. Prices and further information are available from Conrac, Inc.

For more information about any of the products mentioned in Audionews, we suggest that you make use of the Product Information Cards bound in at the back of the magazine. Simply fill out the card, giving the name of the product in which you're interested, the manufacturer's name, and the page reference. Be sure to put down your name and address too. Send the cards to us and we'll send them along to the manufacturers. Make use of this special service; save postage and the trouble of making individual inquiries to several different addresses.



PRESENTING THE JBL RANGER-MINIGON

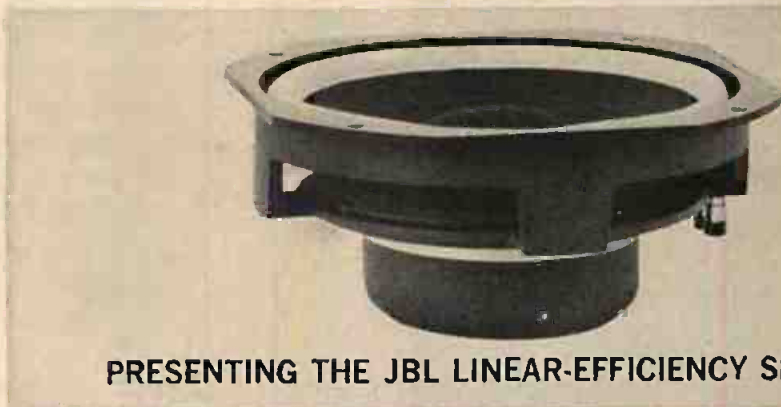
The new JBL Linear-Efficiency Speaker, with its small enclosed-air-volume requirements, permits the use of radial refraction in an acoustical enclosure measuring just 32" wide, 15 1/4" deep, 12 1/4" high. The same method of projecting a broad stereo field that originated with the fabulous JBL Paragon and was popularized with the JBL Metregon is used in the Minigon. One Minigon gives you the highest fidelity monaural reproduction ever provided by a minimum size enclosure. Two will give you enviable stereo, integrated by the curved refracting panels. Usually placed end to end, Minigons may be separated a reasonable distance without disturbing the stereo field. Your choice of louvered wood or fabric grilles. Hangers for wall mounting are built in.



New JBL Dale Enclosure, Model C49, for JBL Linear-Efficiency drivers measures 23 1/4" x 11 1/8" x 12" high, is delightful in its simplicity, refreshing in its restrained use of interest-arousing design details.

New JBL Madison Enclosure, Model C48, 23 1/4" x 13 1/4" x 11 1/4" high, reflects the influence of Danish design. Finished on four sides and front, the Madison may be used in either vertical or horizontal position.

DESIGNS NEW PRECISION LOUDSPEAKERS FOR SMALL ENCLOSURES



PRESENTING THE JBL LINEAR-EFFICIENCY SPEAKER

You see an all-new precision transducer that could only be a product of James B. Lansing Sound, Inc. The company which brings you the best speakers for horn enclosures and the best units for reflex enclosures now offers the finest infinite baffle type transducers. Under intensive development for a year and a half, design judgment and engineering decisions were recurrently confirmed by analog computer. You will hear big, deep, accurate bass from these instruments. Application of new principles of cone suspension permits unusually long linear excursion. Relatively high efficiency with its attendant precision transient response, clean reproduction, vast dynamic range is achieved by use of large voice coils, precision-instrument tolerances, advanced magnetic circuitry—all typical of JBL transducers.



Illustrated above is the JBL Model LE10, the super 10" Linear-Efficiency Low Frequency Driver. To the left are the new LE3 Dividing Network and the new JBL Model LE30 High Frequency Driver. To the far left is the new LE9, the super 8" extended range Linear-Efficiency Loudspeaker which gives a flatness of response from 30 to 15,000 cycles that is without precedent in a unit of this size.

Write for a complete description of these new units and the name of the Authorized JBL Signature Audio Specialist in your community.

JAMES B. LANSING SOUND, INC. / 3249 CASITAS AVENUE, LOS ANGELES 39



Recording the pizzicato movement of the Bartók after a long, grueling session to determine recording techniques most suitable for the special problems involved. It is 3:00 A.M., the day of the concert.

LIVE vs. RECORDED CONCERT at CARNEGIE RECITAL HALL



Leonard Sorkin, first violinist of the Fine Arts Quartet, listens critically to trial recording.

On January 10th, 1959, a "Live vs. Recorded" concert was given in New York City; protagonists were the internationally famous Fine Arts Quartet and a pair of AR-3 speaker systems in stereo, driven by Dynakit preamplifiers and Mark III amplifiers.

At pre-determined intervals the members of the Quartet would lay down their bows, allowing reproduced sound to substitute for the live music. After a minute or so they would take over again "live" without interrupting the musical continuity. (A carefully synchronized stereo tape had been made the night before in the same hall by Concertapes, Inc., for whom the Fine Arts Quartet records exclusively.)

Excerpts from reviews of this concert appear on the facing page.



The formal concert, during one of the "live" portions

WALCHA

Continued from page 36

damental to his essentially religious art, and he could not easily reconcile himself to being separated from them for any length of time.

What actually makes this art so distinct from that of other organists and Bach interpreters? His unique way of memorizing and his carefully studied preparation of a limited number of recitals alone would establish his difference from many other performers in a field where sight-reading recitals are still quite common; since the organ console and player are hidden from view in most churches, few organists bother to memorize their programs. Walcha's technique results in a transparency of polyphonous textures few other performers could match. Each of the three or four different voices retains its distinctive colors and me-



lodically individualities with the result that they may be easily heard and separated even by relatively unexperienced listeners.

Another outstanding achievement is Walcha's control of touch. As students, keyboard performers usually control the great variety of touches by sight; it is essentially the eye which decides when to depress and release a key, and how to do it. Walcha, since his very early days, has had to use aural control. Every motion of his fingers, hands, arms, and feet is directed by his ear alone. Thus, when playing in halls with long reverberation times, he may use a virtually staccato touch for passages other organists would play strictly legato. There may actually be silent intervals between releasing one key and depressing the next, but as long as the passage sounds legato in the nave of the church, Walcha is unconcerned about what his touch may look like. The result can be very striking to people watching him play, but the musical consequence is again an overwhelming transparency of structure, coloring, and polyphony. The familiar echo overhang from one chord or tone to the next is completely absent from Walcha's performances.

Throughout his career Walcha has

kept increasing his enormous memorized repertoire, which comprises by now a major part of all important organ literature, including all of Bach's keyboard compositions and many modern organ works. Some contemporary organ compositions received their first performances from Walcha's hands, and in addition he knows, of course, by heart the liturgical music of the Lutheran Church. The aural precision of this amazing memory can be tested any time he sits down at a console, but that it is matched by an equally precise visual memory becomes evident when he works with his students: he turns the pages for them while they play during their lessons.

Walcha also does a good deal of writing and editing. He has edited several collections of anthems, songs, and Christmas carols, some of which sold several hundred thousand copies, and he has composed a volume of choral preludes. In addition to his most important scholarly publication, a complete edition of Handel's organ concertos, he has written many articles on organ playing and organ literature. In all his work, since his marriage twenty years ago, he has had the devoted assistance of a wife who shares with him a rare harmony of thought and feeling.

As a teacher, Walcha is thorough and rather demanding, but his students worship him. Among them are a number of Americans, for whom Walcha has high praise; their enthusiasm, concentration, and technical performance are outstanding, and he is confident that they will, in due time, all become excellent artists.

In 1947 Walcha undertook to record all Bach's *Gesellschaft* works; twenty LP discs were made for the Archive Production of the Deutsche Grammophon Gesellschaft and distributed in the United States by Decca. Last year Walcha began to re-record the whole series for technological reasons; the 1947-1949 editions, in particular, contained certain by-noises the microphones had picked up from the tracker mechanism of the baroque organs used. It was also recognized that recording techniques and equipment had developed greatly in quality and efficiency during the preceding ten years so that a new edition would not only make possible stereophonic discs but also improved sound for the new monophonic versions. Walcha agreed to the project because he both enjoys recording work and realizes that the record is the only way to acquaint an ever-growing audience with his Bach interpretations.

Of the three baroque organs selected

Continued on next page

AR

from reviews of the
**LIVE vs. RECORDED
CONCERT**

The American
Record Guide (Larry Zide)

"When I wasn't looking I was never quite sure which was which . . . Directly after [the movement from the Bartók quartet] the audience was informed that except for the first eight bars . . . the whole had been recorded. I must confess that I was completely fooled."

AUDIO (C. G. McProud)

"The program notes for the concert suggest that . . . if the audience cannot detect the switchovers, the demonstration would be successful. By this criterion we would have to say that it achieved at least 90 per cent of success."

high fidelity

"The [listeners] up front were able to discern an occasional difference during transitions from live to recorded sound, while the deception was essentially complete for the man farther back . . . But during the pizzicato movement from the Bartók . . . source location seemed to make no difference; the recording fooled just about everyone."

Bergen Evening Record

(Stuart Davis)

"Only by observing the musicians was it possible to detect the switch . . . The reproduced sound was so like the original it was difficult to believe."

The ultimate test of sound reproducing equipment, we believe, is its ability to stand up under an "A-B" test in which "A" is the real thing. The influence of dramatic but unnatural coloration is automatically eliminated, and faithfulness to the original sound becomes the sole standard.

The speaker systems and amplifiers used in this concert were designed for the highest quality possible, limited only by the present state of the art. Descriptive literature is available for the asking from:

DYNACO, INC. { Mark III amplifier kit \$79.95
617 41st. St. { Pre-amplifier kit \$34.95
Phila., Pa. { Stereo Control kit \$12.95

ACOUSTIC RESEARCH, INC. { AR-3
24 Thorndike St. { speaker
Cambridge 41, Mass. { system \$216.00

Low-Cost Hi-Fi with the SOUND ECONOMY

of



STENTORIAN* LOUDSPEAKERS

THE SOUND THAT STANDS ALONE...

Now, with W/B Stentorians, you can enjoy high-quality high fidelity at unbelievably low, low cost!

Manufactured in England by world-renowned Whiteley Electrical Radio Company — originators of the first commercial permanent magnet loudspeakers in 1927 — Stentorians provide a beauty and realism that has won the unqualified praise of nearly every leading audio critic and user, both here and abroad.

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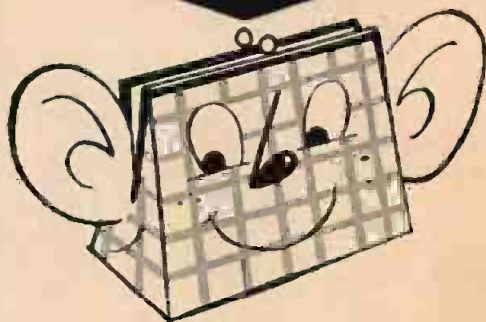
Continued from preceding page

for the first series the majestic instrument at St. Laurenskerk in Alkmaar, Holland, had been found to be superior in its versatility, tonal beauty, and acoustical surroundings. Thus the new series was recorded in its entirety in Alkmaar. In my own opinion, however, several of the earlier discs recorded on the Arp Schnitger instrument in Cappel, Oldenburg, and on the smaller organ at St. Jacobi in Lübeck will always remain desirable because of their artistic merits and individual tonal splendor.

A fortunate circumstance brought Dr. Erich Thienhaus, a distinguished engineer and well-known teacher of the recording arts, into cooperation. He is responsible for all of Walcha's recordings. Thienhaus is both a professional musician and an electronics engineer. He is also a highly literate and widely cultivated person. As a consequence, the Walcha albums reveal the organist's unique interpretative powers under near-perfect sonic conditions.

In Walcha's records we have the evidence of a whole reorientation and reconstruction of the Leipzig Bach tradition—the final consequence of an extraordinary musical discipline but also, surely, of a peculiarly dedicated way of life. In part, the facts support the myth of this man's pure spirituality. His food is almost completely vegetarian. Artificial stimuli have no place in his life—no strong spices, no hard liquor, no tobacco. Hospitably he will let the visitor have his smoke, but one soon notices that the smell gives him discomfort. Ashamed, you kill your half-finished cigarette; a smile from him acknowledges that he noticed your belated effort at self-discipline. Occasionally, and especially in company, he will have a glass of noble wine, and he likes to be surrounded by lovely objects. Even for their ordinary weekday meals Ursula Walcha sets the table with fine damask and embroidered center pieces; the glassware is crystal, and the china and silverware are of exquisite quality. Yet this is not a contradiction in a life otherwise austere. Walcha deeply enjoys the concrete touch of these things, but for him their beauty is not simply sensuous. There is no room in his days for shallow entertainment or trivial preoccupations. Much of his time is devoted to a kind of inner listening and contemplation, his free hours are spent amid country things—walking, touching, listening—continuously sharpening his physical senses and intensifying his inner vision.

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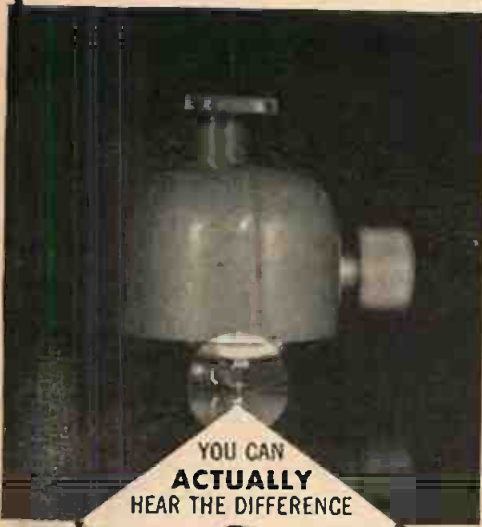
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Another great Bach interpreter and keyboard artist once described the way to genuine creativity. Edwin Fischer, in a famous essay on the pianist's prerequisites for supreme achievement, ends by saying that the very highest levels of technical virtuosity and musical knowledge will produce little more than externally polished readings, "... unless one dedicates one's whole life to becoming the medium for great thoughts and feelings. Every act, indeed every thought leaves its imprint upon the personality. The purity of one's life should embrace the very morsel that is raised to one's lips. So prepared, that nameless something will manifest itself which cannot be taught: the grace of those quiet moments when the composer's spirit speaks to us."

The Walcha legend may, after all, be a living reality.

COMPOSERS

Continued from page 39

employed in writing serious music for films are very well paid, of course; but only a few of them venture out of Hollywood into the world of music for concert and opera.

Let us sum up. The American composer of serious music can live comfortably from his music if he writes successful operas, or if he works regularly for the movies, or if he is one of the dozen or so nonoperatic composers whose music is most frequently performed. If he is not among this chosen group, then he must make his living in some other way and regard anything he earns from his music as supplementary.

Is this a bad situation? It depends on how you look at it. If you are a composer who cannot find a job that will leave you time to compose, it can be most disheartening. And it is no consolation at all to know that despite superior methods of collecting performance fees in Europe, the rank-and-file serious composer across the Atlantic is no better off economically than you are.

But there are other ways of viewing the scene. The idea of a composer's earning his livelihood entirely by his pen is a comparatively recent one. It dates, in fact, only from the nineteenth century. Lassus had a nice job at the court of the Duke of Bavaria, but he did not hold it simply by composing. He had to run a whole musical establishment; his work was not only creative but administrative. Similarly with Monteverdi at St. Mark's, with

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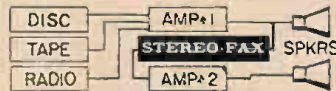
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COMPOSERS

Continued from preceding page

Bach in Leipzig, and with Haydn at Esterháza. Even in the nineteenth century, matters were far from rosy for composers. For each Brahms or Verdi or Rossini who reached the financial stage at which he could devote all his time to composition, there were hundreds of other eminent men who had to conduct, or play in public, or teach for a living, unless, like Beethoven and Tchaikovsky, they managed to be subsidized. The composer who teaches in a university or a conservatory today is following a tradition older than Vivaldi.

It is important, I think, to remember that fifty years ago no American composer of serious music at all could earn a living by his music alone. Edward MacDowell, the most highly respected native composer of his day, had to teach privately to support himself and his wife, and one of the reasons he took a job as professor of music at Columbia University was that it would assure him a regular and predictable income. And although the Mme. von Mecks are just as rare today as they were a century ago, more and more attention is being paid to the composer by large and small foundations—a phenomenon that began only in our own generation.

Much remains to be done to encourage and sustain the American composer, but at least some progress has been made.

NEWSFRONTS

Continued from page 85

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Norelco has available a world-wide list of Philips representatives, prepared to service its tape recorders. Nice to have for the United States, even more useful if you are traveling. We hate to suggest this, but the Norelco/Philips rep in Dahomey, or Malta, or Portug, India, might be persuaded to help out even if you aren't totting a Norelco at the moment.

And, speaking of handy things, does everyone have his Ampex Stereo-Graph? It's a sort of slide rule affair which tells you the proper settings for the various modes of operation. Intrigued us so much we wired Art Foy, of Ampex Audio, asking what good was the Stereo-Graph without a 960 to see how it worked in practice. To which he wired back, "Sending 960. Also bill." Oh well, it was a nice try!

More next month.

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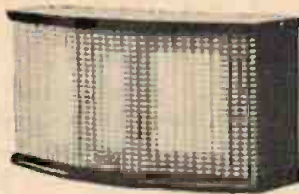
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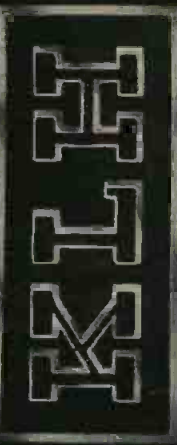
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HF REPORTS

Continued from page 95

it fell off rapidly. On the 78 RPM Series 10, useful response extended to 20 kc. The Elektra 35 sweep frequency record shows the same slight peak at 7 to 8 kc and dropoff above that point that was observed with the 10LP. The low-frequency resonance was at 15 cycles, in a Grado arm.

The output of the Stereodyne was approximately 5 millivolts per channel at 5 cm/second stylus velocity at 1000 cps. With both channels paralleled for monophonic playing, the output was about 6 millivolts at 7 cm/second, with the Cook 10 record.

Listening Tests

The listening quality of the Stereodyne is every bit as good as the measurements would indicate. The highs perhaps are not as pronounced as we have noted from some of the more brilliant monophonic cartridges, but it is doubtful if the difference could be detected except by A-B comparison. The superior channel separation of the Stereodyne, particularly at the high frequencies, minimizes the distributing effect we have noted on some stereo discs, where voice sibilants emerge from one speaker or some point between the two speakers, while the voice itself comes from the other speaker.

Needle talk was quite low, as was hum pickup. We did find one annoyance, probably aggravated by the proximity of the plastic stylus guard to the record surface. Dust and dirt from the record surface tended to build up rapidly around the stylus, eventually causing poor tracking. Record cleanliness is a must with this cartridge.

Summary

The Dynaco B & O Stereodyne is an unusually fine stereo cartridge, at a most reasonable price. In addition to its smooth frequency response and clean sound, it has the best stereo channel separation of any stereo cartridge we have tested.

Although the cartridge is certainly rugged enough for use in any record changer, we foresee problems in this application unless the arm height is carefully adjusted to keep the stylus perpendicular to the record. Some changers may require a stack of records to achieve this condition.

MANUFACTURER'S COMMENT: We are pleased to note the reviewer's approval of the superior channel separation of the Stereodyne. In addition to this stereo attribute, the smooth response of the unit and its high compliance make it excellent for monophonic reproduction also, while its light tracking capabilities minimize record wear.

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MUSIC ON ICE

Continued from page 46

hundred miles from the nearest human being. "... and then my only real luxury—music. I wound up the battered green Victrola, slipped on a Strauss waltz (*Wine, Women, and Song*), released the brake, and jumped simultaneously for the dishes. The idea is to finish the dishes before the phonograph runs down. The machine has a double-length spring, and I've rigged a rude sort of repeater which plays a small record four or five times on one winding. Tonight though, no sound came out. Cause! Frozen oil in the works. I stood the machine on a corner of the stove. In a little while the record began to turn, very slowly at first, making lugubrious notes, then faster and faster. I transferred it to the table and fell to on the dishes, going like mad. Tonight they outlasted the record by fifteen seconds; a very poor showing indeed, although I credit the defeat to the head start the phonograph got while it was warming up on the stove."

The Antarctic continent, as large as the United States and Europe combined, contains locked within its icy heart a wealth of natural secrets of great importance to the rest of the world. The International Geophysical Year was proclaimed with the purpose of making an exhaustive and coordinated study of world-wide geophysical phenomena. No such program could hope to be complete without observations from the third world. The United States agreed to establish seven bases in the Antarctic as its part in the effort to explore thoroughly the mysteries of the Antarctic continent. A committee was established by Congress, and the Navy was assigned the job of establishing the bases, providing transportation, and supplying all non-scientific gear. The job of selecting the recreational equipment was given to the two chaplains who were to winter at the largest of the bases.

It has been observed, with much wisdom, that the "principal privations of polar people are pelvic." It is true that the Russians have made some progress in this direction by the widespread use of women scientists, but the American Navy has not yet seen fit to follow their lead. However, the Navy has done the best it could in other directions. At Wilkes Station—a twenty-seven-man base including ten civilian scientists, two officers and fifteen enlisted men, located just outside the Antarctic circle, due south of Java—listening to music is a pastime second in popularity only to the nightly movie, Ping-pong, and alcohol.

After examining the recreational budget and consulting with the local high-fidelity experts at the Davisville, Rhode Island, naval station, the chaplains purchased a complete high-fidelity system for each base. Approximately 350 records bought through a New York discount house (which now displays an Operation Deep Freeze certificate in its store) accompanied each unit. The headaches of choosing a library of 350 records to suit the tastes of both civilian scientists and navy ratings are too painful to contemplate. Naturally, some mighty queer selections resulted. About forty per cent of the discs were classical. All the sym-



phonies of Beethoven were represented except the Fifth and Eighth. To make up for this omission there were two versions of Brahms's First and three of Greig's Piano Concerto with Rubinstein, Gieseking, and Curzon doing the honors. (As there was a Norwegian glaciologist at the base, all three editions were given a good workout.) In addition to the general run of romantic symphonies and concertos, modern composers were represented by Hindemith, Copland, Stravinsky, Ibert, and Bloch. Chamber music was somewhat slighted, with only two string quartets of Schumann, two of Mendelssohn, and one of Schoenberg in the collection. Not a single quartet, sonata, or symphony of Mozart was sent down, though there were included assorted concertos and two operas. Bach's *Christmas Oratorio*, *Brandenburg Concertos*, *Mass in B minor*, two cantatas, and an assortment of piano and harpsichord concertos, with Handel's *Messiah*, held up the baroque end of the collection.

A goodly portion of the classical library was operatic in nature; and evidently in fear that the base might run short of alarm clocks those in charge supplied us with a copy of the "Flower Song" sung by Caruso. It also seems likely that the chaplains felt Wilkes Station might be split into two factions, those who worship at the shrine of Renata Tebaldi and those whose ears are offended by all sopranos save Callas. Therefore to avoid any appearance of partisanship or bias in this controversy, two complete versions of *Madama Butterfly* were made avail-

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able. Our complete opera sets generally reflected the more recent Metropolitan Opera repertoire. Not a single opera of Wagner was to be had, though such interesting items as *Aus Einem Totenhaus* by Janacek and Berlioz's *Damnation of Faust* were included.

There was some discussion as to just where the high-fidelity system should be located. The barracks were immediately ruled out because people would be sleeping or resting at almost all hours of the day and night. Our recreation building might have seemed the appropriate site, but there music would have to compete with the noise of bouncing Ping-pong balls, clicking pool cues, sliding shuffleboard markers, and talking movies. We decided to move the system into the library lounge, on the theory that books and Louis Armstrong were more compatible than beer parties and Chopin. The library was a bit small to house a full-fledged installation, but it had a very nice corner into which a moderate-sized enclosure would fit. Since the mess hall was separated from the library only by a thin and incomplete partition, the cook could also enjoy the music—an important factor in maintaining his good temper and the quality of the menu.

Almost before anyone had settled down to routine existence or even finished unpacking, a musical-taste poll was conducted to determine what sort of music should be played in the mess hall during mealtimes. Western music won, but as there were only two albums of Western songs this appetite was not easy to satisfy. The next most popular type of music was "anything," though in most cases "anything" turned out to be anything except what the person involved happened to dislike. Votes were also cast for "Chopin"; "Peppy Dixieland"; "Satchmo"; "anything in morning, classical other times"; "German drinking songs"; "anything except Presley, noise, or jazz"; and "Finnish folk music." To resolve these differences of opinion, each man was assigned a week during which he would be responsible for selecting and playing the mealtime music.

From the moment the system was plugged in until the ships came back a year later it was hardly ever turned off. Certain records such as Bill Haley's *Rock and Roll*, *Georgia Gibbs*, and *My Fair Lady* were played over and over again though in the end every record was played at least once, including even such *outré* recordings as *Edinburgh City Police Pipe Band* and *A Tribute to James Dean*. There were rather a large number of "Music to

Continued on next page



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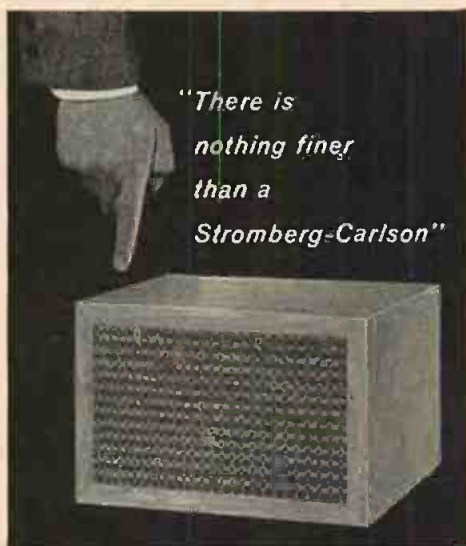


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MUSIC ON ICE

Continued from preceding page

... by" records, and although they were not often played, their covers were much admired.

The library system was by no means the only source of music at the base. The doctor, a discriminating record collector, found some extra space in his medical supply locker and installed in the sick bay his own high-fidelity system. As there are no disease germs or viruses in the Antarctic and there were few serious accidents, the doctor had a lot of time for listening. A large collection of folk music and light classics, including three different versions of *Scheherazade*, accompanied the equipment. Unfortunately the sick bay was located in the same building as the barracks—which meant that to avoid waking sleepers the system could be used only very occasionally. The doctor was prepared for such an eventuality, however, for he had brought with him several pairs of high-fidelity earphones and could often be seen late at night listening quietly to music and eating toasted cheese sandwiches washed down with exotic Chinese teas.

In construction of my own system, weight, quality, portability, bulk, and ruggedness were the factors considered. A bulky speaker system was, I thought, impractical, as I had no means of shipping it and there was a weight ceiling on personal baggage. I also reasoned that my kind of music is not enjoyed by many people and that if I wished to keep my friends, I had best use earphones. This was no hardship as there are available earphones that are comfortable to wear and high in quality. I wanted a turntable that had a simple means of variable speed control and a minimum of rubber belts, pulleys, or other parts which could wear out or become brittle at very low temperatures. The variable speed feature was necessary since Antarctic power line frequencies are not always exact. With a little searching I was able to find a turntable that suited my requirements exactly—and had the additional advantage that it could be carried in any position without its parts falling out.

My FM pickup system was the heart of the unit, and there were many occasions when I had good reason to bless it. The high-output level of its oscillator made a preamplifier unnecessary; and as RIAA equalization was built in, even an equalizer was superfluous. A two-tube earphone amplifier was designed and installed under the motor board and a carrying case constructed just big enough to hold

the turntable and arm. No extra space was required for the electronic components. The arm tracked so well that even on a round-bottomed icebreaker going through the furious forties, the howling fifties, and the screaming sixties, I was able to enjoy good music when none of the ship's phonographs was working and even tape recorders were having difficulties.

Selecting records to take was another knotty problem. When the number you can carry is limited, you want to be sure that you will not tire of the ones you've chosen. I must confess, though, that I grossly overestimated the free time I would have for listening to music, and in actuality I never got to listen even once to many of the records I took with me.

This by no means completes the tally of reproducing systems at Wilkes Station. The radio operators had a portable tape recorder and speaker system to liven up the radio shack with music. The tapes were made from records played on the library machine. There was also a table model tape recorder which was used to record messages on the ham radio or to provide music in the recreation building. This recorder was also used at a small inland base fifty miles from the main station where it often provided for weeks on end the only sound one heard other than one's own voice.

Carl Eklund, the base leader and ornithologist, had two battery-operated tape recorders which he used to record the cries of penguins, skua gulls, and seals—when he could entice them into range of his parabolic microphone. Penguins are easy to record for they cackle constantly all day long. Seals require a little prodding before they hiss and bark, but seal pups yip and squeal almost as soon as they see a microphone. The skua, sometimes referred to as the eagle of the Antarctic, is a fearsome animal of aggressive habits. When it feels its home is being violated, it swoops down with a shrill distress cry and dive-bombs any adversary in sight, including a parabolic microphone or a tape recordist.

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DR. VERON

Continued from page 44

Yet the fat little doctor had a certain justice on his side. In 1832 Berlioz had proposed an opus based on the Day of Judgment, at a time when Paris was beginning to recover from a disastrous cholera epidemic and was in the midst of a bloody political revolt; with his sensitive nose for public opinion, Véron could hardly be blamed for disdaining a piece of this macabre nature.

Despite these magnificent excesses, Dr. Véron did expend some serious effort on the music of the Opéra. The Government had set him a yearly production quota of new works, which was to include one grand and two lesser operas, and one grand and two lesser ballets. Running a contemplative eye over the previous decade's repertoire, Véron found that such spectacles as *William Tell* and *La Muette de Portici* had drawn the greatest audiences and decided that, art and the evolution of opera notwithstanding, the biggest sellouts would come from grandiose historical plots capped by a crashing finale. The finale would be the thing—a glorious *mise en scène* with masses of people on stage, magnificent sets, lavish costumes, arias, ensembles, and deaths galore, all to full orchestral accompaniment. Paradoxically, it was this concatenation of noise and color, conceived by a mercenary dilettante, that set a rejuvenated French grand opera bounding across the world.

Giacomo Meyerbeer, of course, enjoys some responsibility for this Gallic resurgence. The French had taken to his works and, sensing that his good fairy was a Parisienne, Meyerbeer began the assiduous study of French literature and language. When Scribe offered him the libretto for the medieval tale of chivalry, sin, and repentance called *Robert le Diable*, Meyerbeer accepted it immediately. The result was a three-act opera, originally intended for the Opéra Comique but later revised into five acts for presentation by the Opéra. Véron's first assignment—handed down from his predecessor, Lubbert—was to mount *Robert le Diable* as soon as possible. He at once threw the entire Government into crisis by refusing, publicly stating that the production required too much time for its actual worth. What he neglected to add was that it would likewise require great expenditures. Finally, however, the Ministry granted him a supplementary budget, Meyerbeer agreed to purchase the organ required in the finale—and *Robert* went into rehearsal.

Dr. Véron also managed to squeeze from the composer some artistic concessions which must be held at least in part responsible for the opera's phenomenal success. Meyerbeer agreed to rewrite the role of Bertram for basso in order to permit the great Levasseur to create the part, and to assign the role of Alice to the nimble Gallic soprano Dorus instead of the broad-beamed Teuton, Schröder-Devrient. The change of greatest consequence was that of the finale's *mise en scène*;



on tenor Nourrit's suggestion, this was recast from a conventional Gluckian Mount Olympus to a cloister cemetery with a host of ghostly nuns rising from their tombs to bring the action to its appropriate climax. The opera went on to its premiere, launched Meyerbeer on his spectacular French career, restored operatic hegemony to Paris, and earned Véron 780,000 francs in two years.

Véron actually more than fulfilled his contractual obligations by mounting six new grand operas in the four-and-a-half years of his tenure. Among these was Halévy's *La Juive*, in which the parboiling Inquisition *mise en scène* produced a most brilliant effect. Nourrit again contributed a telling assist by writing the lyrics for the great tenor aria. Levasseur created the role of Eleazer, and Falcon was responsible for Rachel.

With *La Juive* safely on its way and several millions of francs stuffed in his coffers, Dr. Véron was suddenly confronted by the official disquietude of the Ministry, ostensibly because certain vestigial Jacobin purists were outraged by the licentiousness then rollicking at the Opéra. When the loyal Nourrit reported overhearing a Ministerial plan to investigate Véron's financial structure, the eminent Doctor hurried to the Minister (the erstwhile radical journalist Adolphe Thiers), screeched his outrage at officialdom, and presented his already prepared resignation. Thiers promptly accepted it and then presented the directorship to the architect Duponchel with orders to proceed at once with Meyerbeer's new *Les Huguenots*. Dr. Véron, however, had left an acquisitive finger behind in the operatic pie; unbeknownst to either Thiers or the composer, he had bought a comfortable

interest in Meyerbeer's new work through the murky offices of banker Aguado and planned to await his profits in the wings.

Dr. Véron went on to play even more crucial roles in what had by now become the dismal fiasco of the Citizen King's regime, becoming by his control of legislative seats and newspapers the country's foremost entrepreneur of power and influence. He became involved, too, in a long and incredible liaison with France's greatest tragedienne, Rachel. As he himself remarked to Arsène Houssaye: "I am a happy man, and you must admit that I have a right to call myself so. Every day of my life for thirty years I have drunk champagne, and still I find it good. I have denied myself no woman, and the government does nothing without consulting me." But as the political complexion of France changed, Véron's influence gradually diminished. When he died quietly at the age of sixty-nine on September 27, 1867, he had been discreetly retired from public life for several years and had long since been consigned to the limbo of the damned and disinherited by physicians and musicians alike.

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