

Stereo's Hole-in-the-Middle—Causes and Cures

# high fidelity

AUGUST  
1960

THE MAGAZINE FOR MUSIC LISTENERS 60 CENTS



## VIVALDI'S VENICE

by H. C. Robbins Landon

## • TAPE RECORDING PROBLEMS—AND HOW AUDIOTAPE HELPS YOU AVOID THEM



Listening to a recording with excessive noise level is like looking at a photograph that has a flat, gray tonal value with low contrast.



Reducing the noise level is like seeing a more "contrasty" copy of the same picture — all tones are clean and sharp.

### Improving "contrast" by reducing background noise

**B**ACKGROUND noise is the low-level hum or hiss heard during quiet portions of a recording, where no recorded signal is present. Obviously, this background noise should be kept as low as possible. Since it effectively blankets the lower-volume recorded sounds, it limits the dynamic range (or contrast) of your recordings. Background noise in a tape recording is usually less of a problem than with a phonograph record. But the true audiophile will go to great lengths to reduce it to the absolute minimum because its effect, though subtle, can be very irritating.

Some background noise is introduced by the recorder, some by the tape. However, you can easily eliminate the latter source by using a top-quality tape, such as Audiotape, with negligible background noise.

There are several reasons why Audiotape's background noise is exceptionally low. The magnetic oxides that go into the coating are meticulously selected. Only the highest grade oxides are chosen. Then the oxide and a binder are mixed in ball mills with infinite thoroughness. This is most important, because incomplete dispersion means greatly increased noise level.

In every step of the Audiotape manufacturing process, quality control is the byword. That's why you can measure Audiotape performance by any standard you choose — and this professional-quality tape will always pass with flying colors. Audiotape is made *by* audio engineers *for* audio engineers. And it's available in a size and type to meet every recording tape need. See your Audiotape dealer right away.



#### Use your recorder to record records

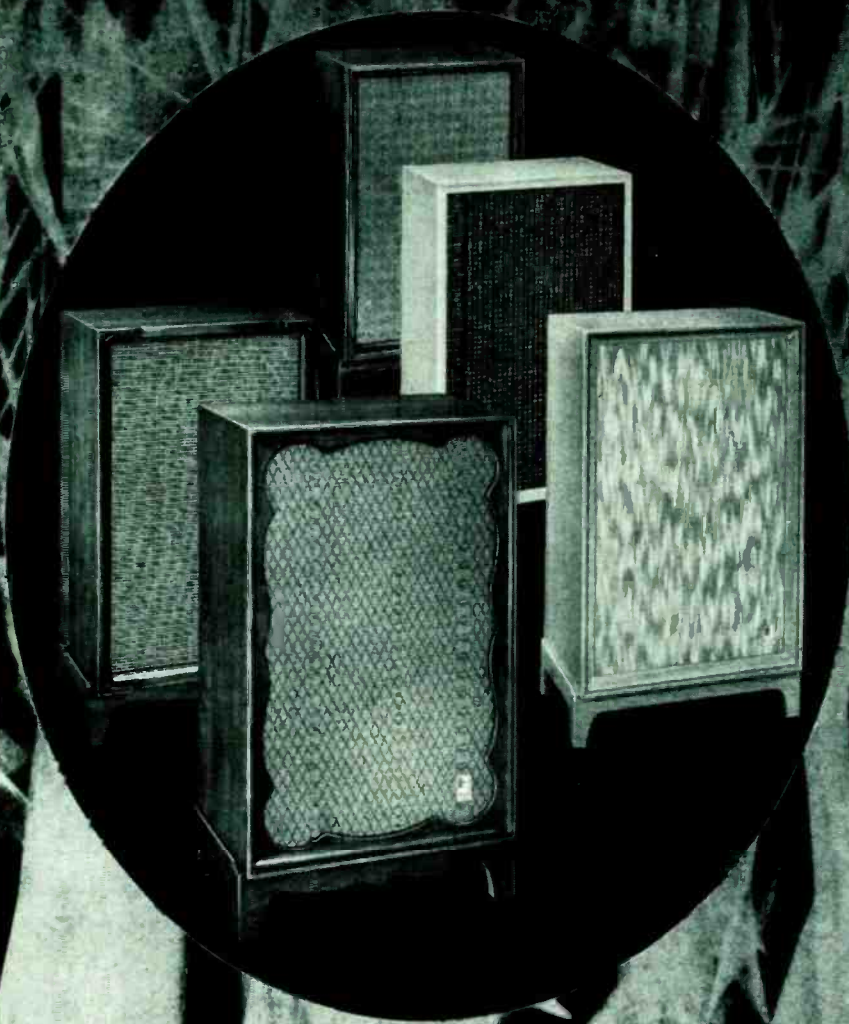
Many record collectors have found that their valuable discs have gradually lost fidelity — either through wear or accident. Some tape fans have used their tape recorders to provide insurance against this loss. As soon as they buy a record, they tape it. So if anything happens, they have a spare. For this "insurance recording," we recommend type 1271 Audiotape, 1200 feet of extra-strong, long-lasting "Mylar" on a 7" reel. This tape has just been reduced one-third in price — an added inducement.

# audiotape

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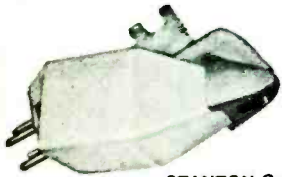
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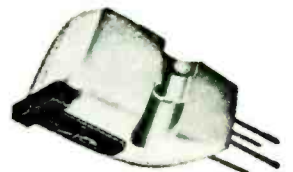
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# high fidelity

AUGUST 1960  
volume 10 number 8

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

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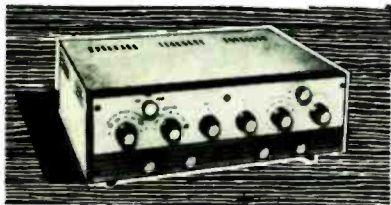
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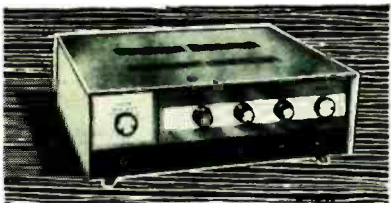
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## AUTHORitatively Speaking

The pictures which adorn European Editor H. C. Robbins Landon's essay into the Venice of Vivaldi, p. 30, were taken by British photographer Hans Wild. Mr. Wild returned home to London not quite sure he hadn't been in pursuit of a myth (Venice has no Vivaldi museum, no grave, no monument); but whether or not Vivaldi ever existed (Mr. Landon says quite clearly that he did), the baroque beauty of Venice itself remains real and tangible (as Mr. Wild's own photos attest). Among other mementos of Mr. Wild's visit is one we unfortunately cannot illustrate: it seems that he bought himself a painting—abstract and a bit outsize. Conductors said it was too big to accompany him on trains, airline officials refused to allow it on planes, there was some question as to whether he could get it through his own front door. He did, and even found a wall to accommodate it. Venetian sojourn viewed as great success, we hear.

Norman Eisenberg, author of "Do You Need a Phantom Channel?" (p. 36), was once a student of philosophy and a working poet. He found the latter course fun but not very profitable, and turned a former hobby of technical tinkering into full-time profession of audio. Mr. Eisenberg has written for innumerable high-fidelity and electronics magazines, has edited a trade journal, has produced dozens of handbooks and manuals, and expects to bring out this fall a book on high-fidelity and stereo kits. He finds time too for bridge, chess, and the joys of suburban living.

Eric Salzman of the *New York Times* music staff is critic, composer, conductor, and practitioner of the performing arts (violin, contrabass, voice—and he's even gotten paid for his efforts in the last direction). Whether the fact that he is an alumnus of Columbia and an old Princetonian has any relevance we don't know, but in any case the sum total of his experience indicates very special qualifications for the job of describing the work now being done at the Columbia-Princeton Electronic Music Center. See p. 40.

Although he spends a good deal of his time in Europe, where he has been Theatre and Music Officer for the U. S. Military Government in Germany and is now regular correspondent for various music publications, Minnesota-born Everett Helm makes frequent visits to this country for performances of his own compositions (which include opera as well as orchestral works) and for lecture tours. "The Dwindling Racket" on p. 43 suggests how one contemporary composer views some of his fellows.

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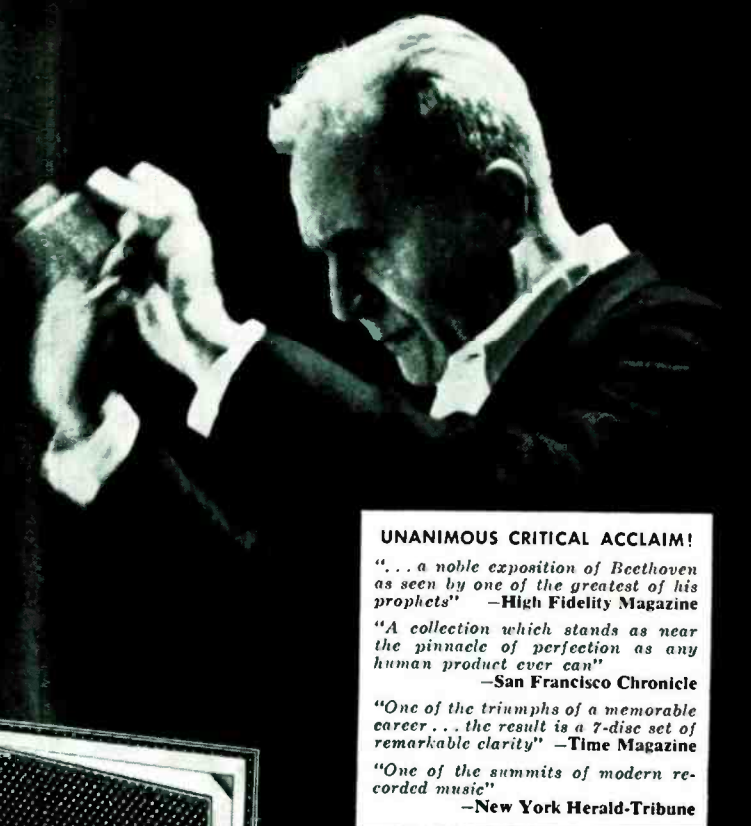
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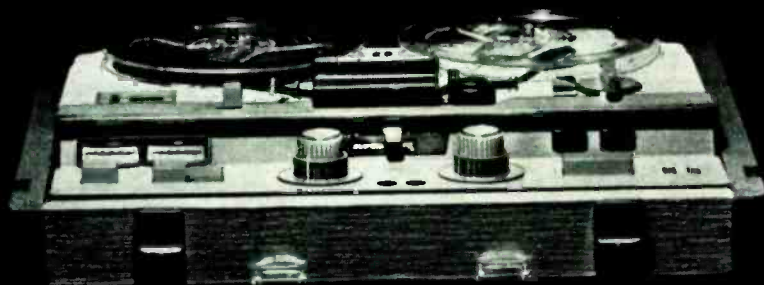
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- S734. Tchaikovsky: SYMPHONY NO. 4. Constantin Silvestri and the Philharmonia Orchestra. \$4.98; Stereo \$5.98.
- 746. Beethoven: PATHETIQUE and WALDSTEIN SONATAS. Hungarian pianist Annie Fischer plays two distinguished works. \$4.98.
- S731. Sibelius: SYMPHONY NO. 2. Powerfully played by the Philharmonia Orchestra, Paul Kletzki conducting. \$4.98; Stereo \$5.98.
- 737. Khachaturian: VIOLIN CONCERTO. David Oistrakh plays, the composer conducts, in a dazzling performance. \$4.98.
- 732. Schubert: SYMPHONY NO. 8. Sir Thomas Beecham conducts the delightful "Little Symphony," plus two Grieg selections. \$4.98.
- S741. Prokofiev: CIMBERELLA. The ballet's enchanting music. Robert Irving conducts the Royal Philharmonic. \$4.98; Stereo \$5.98.
- 745. Chopin: 8 MAZURKAS; 3 POLONAISES. Witold Mauczynski at the piano in fiery renditions of 11 notable works. \$4.98.
- 735. Overak: SYMPHONY NO. 5 ("New World"). Constantin Silvestri conducts a fine new performance with the Orchestre National de la Radiodiffusion. \$4.98.
- 743. Stravinsky: PETROUCHKA. The complete score of the famous ballet. Efraim Kurtz conducts the Philharmonia Orchestra. \$4.98.
- 736. Mozart: 4 HORN CONCERTOS. Virtuoso pieces flawlessly performed by Dennis Brain with the Philharmonia Orchestra. \$4.98.
- S727. FIRE-BIRD; CHILDREN'S GAMES; MOTHER GOOSE SUITE. The Philharmonia Orchestra, under Carlo Maria Giulini, plays Stravinsky, Bizet, Ravel. \$4.98; Stereo \$5.98.
- 740. SCHUBERT SONGS. Dietrich Fischer-Dieskau sings 8 charming Schubert songs, ranging from the gay and buoyant to the deeply tragic. \$4.98.
- 742. PAVLOVA BALLET FAVORITES. Chopin: Autumn Leaves; Glazounov: Bacchanale; Saint-Saens: The Swan; Tchaikovsky: Russian Dance; others. \$4.98.



"In masterful use of reproduction, Angel holds the lead." - NEWSWEEK

If you collect records, you know the Angel label denotes music for the connoisseur. It is where you find the world's great artists, flawlessly reproduced at the height of their artistry. Now—through the Angel Record Club—you may acquire these extraordinary Angel albums at impressive cash savings.

27 varied Angel albums are described on this page. You may

choose any 4—a total retail value of \$19.92—and pay only 99¢ (plus a small charge for postage, packing and mailing), under the Angel Record Club trial membership terms spelled out at the right. Mail the coupon today and see for yourself why the Saturday Review says of Angel Records: "It is hard to say which is the greater miracle, the performance or the recording."



ANGEL RECORD CLUB Dept. 2025, Scranton 5, Pennsylvania

Please accept my application for membership. These are the 4 albums I choose (RETAIL VALUE UP TO \$19.92).

WRITE ALBUM NUMBER IN BOXES:

All you will bill me is 99¢ plus a small charge for postage, packing and mailing. I agree to buy 6 records during the next 12 months from over 100 to be offered (at the rate of at least one every other month) at the usual retail price of \$4.98, plus a small charge for postage, packing and mailing within seven days after I receive each album. After these purchases I may cancel my membership. Or, if I remain a member, I will select a BONUS ALBUM each time I purchase two records. Each month you will send me a description of the new Recommended Angel Selection, plus a range of alternate selections. If I want the Recommended Selection, I do nothing. It will come automatically. If I want an alternate selection, or no record at all that month, I will notify you on the form always provided.

STEREO: Check here if you own a STEREO record player and agree to buy your six future selections in stereo which the Club sells for \$1.00 more than monoaural. Then the 4 records you have chosen marked "S" will be sent to you in STEREO with a bill for only \$1.00 more (Total: \$1.99). BONUS ALBUMS and future selections will also be in stereo. NOTE: Stereo records can be played only on stereo equipment.

**NO-RISK GUARANTEE:** If not delighted, I will return these four albums within seven days and my membership and all charges will be cancelled without further obligation.

PRINT NAME .....

ADDRESS .....

CITY ..... ZONE .....

STATE ..... HF-8

SEND NO MONEY. We will bill you. (Membership limited to one per household.) Slightly higher in Canada: Angel Record Club of Canada, 1184 Castlefield Ave., Toronto 19, Ontario. If you wish to join through an ANGEL record dealer authorized to solicit club subscriptions, write his name and address in margin.

CIRCLE 4 ON READER-SERVICE CARD

# LETTERS



## Wagnerian Lament

SIR:

Today's Wagnerians lament the inadequate supporting artists that Kirsten Flagstad has been plagued with. They dream of re-recordings; but I am too realistic for that, and would initiate instead a crusade for re-issues of some of her superb performances when she had the support of great artists.

The removal from the catalogue of the Bridal Chamber Scene of *Lohengrin* and the duet with Lauritz Melchior in the garden scene of *Parsifal* evidences the most flagrant disregard for those who demand true artistry for their aesthetic enjoyment of Wagner. The same may be said for her Immolation Scene under the incomparable Furtwängler, and for some German songs (arranged by Dørnumsgård) with Gerald Moore's piano accompaniment.

These great recordings must not be doomed to oblivion. They must be reissued.

John R. Abrahamsen  
Larchmont, N. Y.

## Man As Well As Artist

SIR:

I have read with great interest "The Life and Death of Leonard Warren" in the June *HIGH FIDELITY*.

Although the article succeeded in revealing something of Warren's remarkable clarity of purpose, the slant portrayed him as a most difficult person, and a complete egomaniac. In his clear-sighted pursuit of his ideals he was, to a certain extent, like this, but I feel that it does him an injustice to neglect other facets of Warren's character which balanced, and modified, the "temperament."

If Mr. Warren was self-centered as a singer, he was the opposite as a person. Those of us who knew him find it impossible to measure the warmth, kindness, sincerity, and goodness of this man. He gave unstintingly of his time and strength, in quiet ways which never made the headlines. He was also an extremely devout person who lived his religion, yet one who never preached. . . .

Unlike many of his colleagues, Mr. Warren would not do anything for publicity. He did not bother much with the critics, saying that he himself always knew how he sang. He deplored the present acceptance of mediocrity as the standard, and he despised criticism based on a singer's reputation and the pressure of public following. He did not bother with fan clubs, saying (and this

*Continued on page 10*



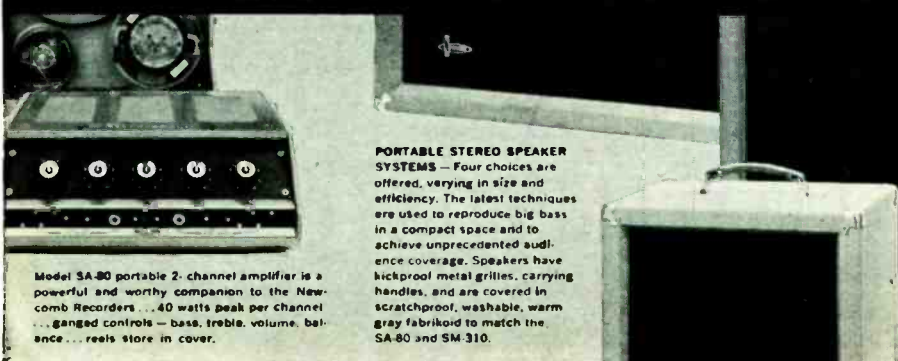
*the cybernetically engineered  
professional stereo tape recorder by*

# NEWCOMB

You now have your choice of either quarter-track (Model SM-310-4) or half-track (Model SM-310) versions of the exciting new stereophonic tape recorder by Newcomb. Specifications for the two are identical. They are deeply satisfying to work with because they are cybernetically engineered. That is, controls are so arranged that the natural thing to do is the right thing to do. Tape movement is controlled by a central joystick... the easiest machines to operate you've ever tried... easiest on tape, too. Broken, spilled, stretched tape are things of the past when you work with a Newcomb recorder. And few, if any, machines include such a wealth of features. Newcomb recorders take any reel size - 3" to 10 1/2". They have twin, illuminated recording level meters arranged pointer-to-pointer for instant comparison, four digit counters, mixing controls for "mike" and "line" for both channels, balance control, ganged volume control, two speeds - 7 1/2 or 3 3/4 inches-per-second with automatic compensation for 3 3/4. The Newcomb tape machine is designed to be an inseparable, dependable, indispensable companion for the serious recordist. Write for the complete story contained in Bulletin SM-3.

NEWCOMB AUDIO PRODUCTS CO., Dept. W-8, 6824 Lexington Ave., Hollywood, Calif.

## NEW PORTABLE STEREO TAPE MUSIC SYSTEMS



**PORTABLE STEREO SPEAKER SYSTEMS** - Four choices are offered, varying in size and efficiency. The latest techniques are used to reproduce big bass in a compact space and to achieve unprecendented audience coverage. Speakers have kickproof metal grilles, carrying handles, and are covered in scratchproof, washable, warm gray fabricoid to match the SA-80 and SM 310.

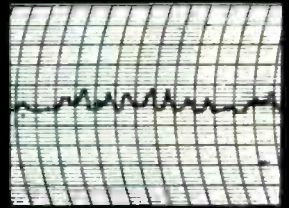
Model SA-80 portable 2-channel amplifier is a powerful and worthy companion to the Newcomb Recorders... 40 watts peak per channel... ganged controls - bass, treble, volume, balance... reels store in cover.

CIRCLE 61 ON READER-SERVICE CARD

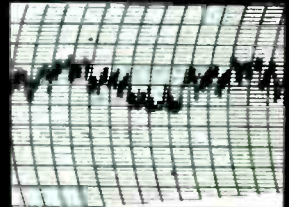
# NOW...A NEW FAIRCHILD PRECISION TURNTABLE AT ONLY \$69.95



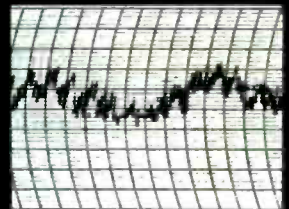
FAIRCHILD "440"



BRAND "A"



BRAND "B"



EVERY MODEL 440 COMES WITH  
INDIVIDUAL WOW AND FLUTTER  
GRAPHS AS INDICATED ABOVE.

Fairchild Recording is proud to introduce the 440 ... a new precision turntable that is certain to set new standards for the serious record collector.

Based on the proven principles of the widely known Fairchild professional model 530G (\$629.50) and the current 412-1 (\$87.50), the 440 is truly a masterpiece. It combines famous Fairchild "know-how" in the field of superior electro-mechanical audio equipment with a design that is clean, modern and functional.

Note these exclusive features found in no other turntable *even at much higher prices*:

- *Two speeds ...33½ and 45 RPM. Speed selected by automatic Push-Pull Selector; no belts to adjust, no "digging" under the chassis.*
- *Speed Sentinel Control permits speed variation of ±1½% of specially selected Fairchild motor. Strobe disc supplied.*
- *Single endless belt drive that is self adjusting for proper*

*belt tension. Thickness held to 2/10,000 of an inch by exclusive Fairchild process.*

- *Turntable platter is solid cast aluminum contoured for easy record handling. Main bearing is babbitt, rifle drilled for trouble free, noiseless operation.*

- *Handsome shock mounted walnut mounting board and matching walnut wrap-around...only \$19.95.*

Performance speaks for itself. Compare the graphic recordings made under identical test conditions of the Fairchild 440 and two competitively priced units. Note that wow and flutter of the Fairchild turntable is remarkably low—in fact, it exceeds professional NARTB standards by over 100%! Rumble, both vertical and lateral, is an impressive 56db below 7 cm/sec at 500 cycles. Unquestionably the new Fairchild 440 sets performance goals that make it the finest turntable in its class. See it, operate it. Your dealer will be pleased to demonstrate the precision Fairchild 440.



**FAIRCHILD** RECORDING EQUIPMENT CORPORATION  
10-40 45th Avenue, Long Island City 1, N. Y.

CIRCLE 34 ON READER-SERVICE CARD

## LETTERS

*Continued from page 8*

is perhaps a key to his character), that he preferred to have his listeners' remembrances of him, rather than have a big scrapbook of reviews and be forgotten.

There was not any mention in the article of his wonderful sense of humor—he was an excellent, but always malice-free, mimic. He was well aware of his position and accomplishments, of course, but he was always approachable, and generous with his time.

To sum up, I believe that in neglecting his innate generosity and kindness, your writer has done Leonard Warren an injustice, for these qualities, as well as his complete dedication and devotion to his art, made Warren the truly rare person that he was. Those of us who were privileged to have known him miss him as a person, as well as a great singer and artist.

Your article does refer to "his burning honesty of purpose," but surely much more should have been said.

*Helen Hatton  
Clarkson, Ont.  
Canada*

### McCormack Memorial Society

**SIR:**

Some few years ago (Feb. 1957) you published an article by Max de Schauensee on John McCormack, the celebrated tenor and concert personality of a bygone era. You are probably aware of the current resurgence of interest in McCormack. His Camden album of Irish songs has long since passed the 100,000 sales mark and his latest album of operatic numbers is reported to have sold in excess of 12,000 copies since its release in March. Additionally, a McCormack Memorial Society is very active in Ireland and America. Its objectives are to establish an archive of the tenor's memorabilia (ultimately, a museum) and to release special albums of his best works to Society members. I mention this so that you can pass the information along to your readers. Interested parties are invited to write either myself, at the address below, or Mr. Morrough Linnane, at the Royal Bank House, Dun Laoghaire, County Dublin, Ireland, for details.

*Frederick M. Manning  
399 Lakeview Ave.  
Drexel Hill, Pa.*

### Misery Loves Company

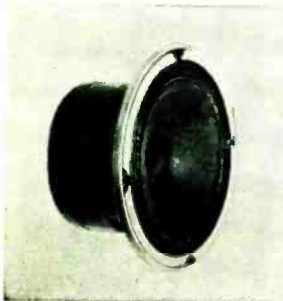
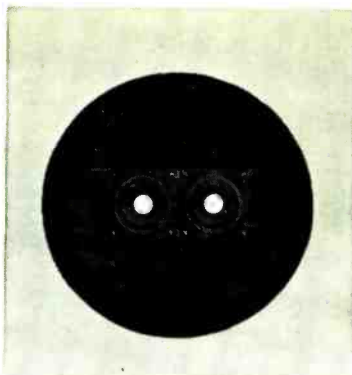
**SIR:**

Misery must indeed love company! My family and I were somewhat comforted after reading Mr. Sylvester's letter to the editor in the April issue concerning the noisy surfaces and warped discs the record companies are producing.

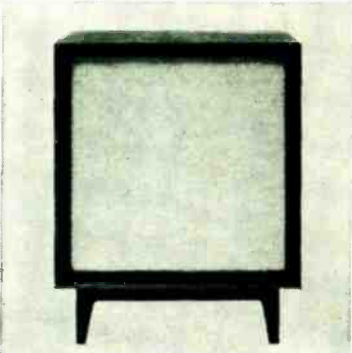
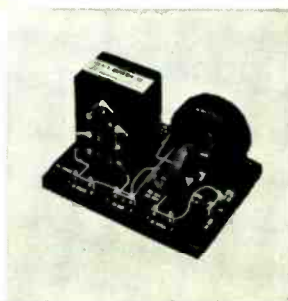
We also have spent a fair amount of money on stereo equipment but cannot completely

*Continued on page 12*

HIGH FIDELITY MAGAZINE



*What makes a  
BOZAK  
sound so good?*



Bozak Speaker Systems are acclaimed by connoisseurs the world over for their unique ability to reproduce music and voice as they really sound.

We are often asked if there is a solid technical basis for their judgement. *The answer is — decidedly yes!*

Through fundamentally valid design and superb craftsmanship, Bozak produces the *only* speaker systems available which combine all of the proven quality features necessary for natural, fatigue-free reproduction of musical sound. Specifically: variable density cones of felted paper; linear-displacement magnetic motors; linear-compliance cone suspensions; exclusive damping devices; non-ringing crossover networks; passive infinite-baffle enclosures; broad polar dispersion.

For a convincing demonstration visit a Bozak Franchised Dealer.

*Bozak*  
DARIEN, CONN.

THE VERY BEST IN MUSIC  
CIRCLE 17 ON READER-SERVICE CARD

**MONAURAL CONSOLE OWNER** — WHY DON'T YOU RELEGATE THAT ANTIQUE RELIC TO THE ATTIC AND GET INTO STEREO THE EASY WAY WITH THE PILOT "602"?

**MONAURAL COMPONENT OWNER** — YOU'LL NEVER BE ABLE TO PERFECTLY MATCH YOUR PRESENT EQUIPMENT. GET INTO TRUE STEREO WITH THE PILOT "602".

**MONAURAL EAVESDROPPER** — STOP LISTENING TO YOUR NEIGHBOR'S STEREO WITH ONE EAR. GET A STEREO SYSTEM OF YOUR OWN WITH A PILOT "602".



½ Actual Size — 5½" High x 15¾" Wide x 11¾" Deep

**GET** INTO STEREO THE EASY WAY WITH THE AMAZING NEW PILOT "602" ■ IT'S A STEREO FM/AM TUNER ■ IT'S A STEREO PRE-AMPLIFIER ■ IT'S A 30-WATT STEREO AMPLIFIER ■ IT REPRODUCES STEREO OR MONOPHONIC SOUND ■ IT FEATURES PILOT'S NEW SIMPLIMATIC TEST PANEL — BALANCE OUTPUT TUBES USING YOUR SPEAKER SYSTEM — WITHOUT EXTERNAL METERS ■ IT FEATURES PILOT STEREO-PLUS FOR CENTER FILL ■ IT'S ONLY 249.50 ■ IT'S THE

Controls: Master Volume/Power, Automatic Shutoff, Loudness, Stereo Balance, Dual TroLok Controls (Bass Channels A & B, Treble Channels A & B), 8 position Selector, FM tuning, AM tuning. Inputs: 2 pair non-shorting for permanent simultaneous connection of multiplex adapter, tape recorder or TV-1 pair for turntable or changer. Outputs: 4-Channel A & B tape, Multiplex 1 & 2. Sensitivity: FM-2uv for 20 db of quieting on 300 ohm antenna; AM-3uv for 1 volt DC at detector; Phono-3 millivolts; Multiplex-110 millivolts; Tape recorder 110 millivolts. Tube complement: 16 tubes, 1 tuning indicator, 4 silicon diode power rectifiers, 3 germanium diodes. Speaker Impedances: 4, 8 and 16 ohms. Weight: 26 lbs. Write for complete specifications.

# PILOT 602

**ONLY PILOT COULD HAVE BUILT THE NEW "602"**

FOUNDED 1919 ■ PILOT RADIO CORPORATION, 37-02 36 STREET, LONG ISLAND CITY 1, NEW YORK  
CIRCLE 64 ON READER-SERVICE CARD

# SONOGRAF



Model 2500 turntable \$99.95  
shown with model 2400 arm

**A new standard of comparison!**

During the first moments of examination, discriminating users will see more solid engineering quality, and more useful features, than in any other comparable units.

(measured in full accordance with NARTB specs.)



Model 2400 \$29.95

**SONOGRAF LOUDSPEAKER SYSTEMS**  
Unique, four component, designs, now offer  
**FULL STEREO IN DEPTH—REGARDLESS  
OF THE POSITION OF THE LISTENERS**  
Model 253-SS, Complete Teak \$169.50

**SONOGRAF ELECTRIC COMPANY**  
37 East 28 Street, New York 16, N. Y.

**Jobo turntable  
Seas loudspeakers**

CIRCLE 70 ON READER-SERVICE CARD

## LETTERS

*Continued from page 10*

enjoy it because two out of every three of our records are either warped or as Mr. Sylvester describes it, "sound like they were recorded during a hailstorm."

We have had our stereo set for almost a year and we are still looking for a record company we can rely upon to produce a quiet, flat disc.

*Doris West  
Ivy, Va.*

### We're Pleased Too

SIR:

I am enthusiastic about the changes made in the Equipment Reports section in the April issue—everything is a vast improvement. I am particularly pleased to hear that equipment of general interest will be tested first and all equipment tested will be reported on as soon as possible after it is on the market. The loudspeaker tests promise to be very fine indeed. In short, this new policy answers to my complete satisfaction criticisms I have made in the past. I am sure you will concentrate on reference standards for tuners, amplifiers, turntables, etc.

*Walter C. Burcroff  
Salisbury, Conn.*

SIR:

I'd like to take this opportunity to say how very much I've enjoyed the Hirsch-Houck Equipment Reports. I'm particularly happy to see several of these reports each month and very pleased to have the facts, without deletions or sugar-coating.

*Martin Sticht  
Flushing, N. Y.*

SIR:

I would like to compliment you on your Equipment Reports. I sincerely hope that this section of your magazine will continue to review the important new components as they are introduced, and that they will continue to be as frank as they have been in recent months.

*Claron W. Swonger  
Clarence, N. Y.*

### Casting Desdemona

SIR:

I read with great interest [June, "Music Makers"] that RCA Victor is planning to record an *Otello*. Having heard (and seen) Gobbi's performance a few years ago, I was overjoyed to hear that, at long last, it would appear on discs.

I have no quibble with Vickers, but how could Victoria de los Angeles have been ignored in casting Desdemona? Certainly her voice would be much better suited to the role than that of Mme. Rysanek. Is it possible that somebody could voice a protest before it's too late?

*Anthony Amberg  
New Haven, Conn.*

# The McIntosh C20

*has* FLEXIBILITY *with* SIMPLICITY

Maximum enjoyment in stereophonic reproduction is dictated by adequate control flexibility in a Stereo preamplifier. Maximum facilities, with simplicity of operation, has been carefully engineered in the design of the McIntosh C20 Stereo Compensator. Stereo reproduction excellence and superior monophonic were design requirements used to give even the keenest listener the finest result.



The C20 has conservatively modern beauty, and utilitarian design that compliments not only the decor of your home but also your good taste. The lustrous, soft glow-lighted panel permits easy viewing from your favorite listening position. The cleanness of gleaming brass and black fits any decorator scheme. For unparalleled performance and beauty compare the McIntosh C20 at your franchised McIntosh dealer's showroom.

**McIntosh** ... *the Mark of Excellence*

**McINTOSH LABORATORY, INC.** 4 Chambers St., Binghamton, N. Y.

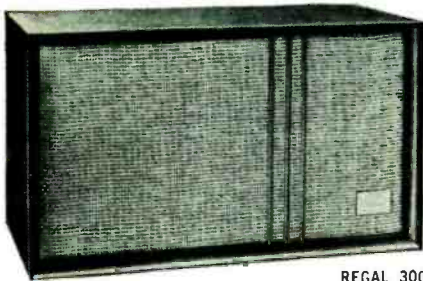
Industrial design by George H. Kress Associates.

IN CANADA: MANUFACTURED BY McCURDY RADIO INDUSTRIES, LTD.,  
22 FRONT STREET WEST, TORONTO, CANADA

CIRCLE 56 ON READER-SERVICE CARD  
[www.americanradiohistory.com](http://www.americanradiohistory.com)



Cutaway of ESQUIRE 200



REGAL 300



ESQUIRE 300



LEYTON

When Electro-Voice engineers set out to create a new series of ultra-compact speaker systems, they recognized that it was impossible to end with an instrument capable of satisfying the audio perception of everyone. Thus, their primary aim became (as always) the most natural reproduction of sound possible. The theory behind such an obvious objective is to let the musical acuity of the customer judge the performance of a speaker system — to let the customer listen to the music rather than the speaker.

That such a fundamental approach to design and engineering was successful has recently been verified by a series of listening tests conducted among three groups of the most severe critics in the high fidelity field. In New York, Boston and Los Angeles nearly 300 sound room personnel of top high fidelity dealers were given the opportunity to spend an afternoon listening to and rating the “sound” produced by three of Electro-Voice’s new ultra-compact systems (Regal, Esquire, Leyton) and six other currently popular ultra-compact systems. All nine systems were placed behind an opaque curtain and each listener’s selector switch was coded but unmarked so he had no way of knowing which system he was hearing.

More than 80% of the listeners ranked Electro-Voice Esquire and Regal units either first or second. And, Electro-Voice’s economical Leyton was ranked third by over 50% of the listeners — thus, out-scoring units at double its price.

We suggest that recognition such as this could not be earned by merely “another” speaker system — but must result from our earnest effort to create an instrument that takes nothing away from nor adds anything to the music you want to hear.

## SERIES OF COMPARISON TESTS BEFORE WORLD’S TOUGHEST AUDIENCE PROVES VALUE OF NEW E-V SPEAKER SYSTEMS

We urge you to spend the time necessary to conduct your own comparative listening test. Visit your own dealer and ask for a demonstration of these remarkable new Electro-Voice instruments. Write directly to the factory for a complete description of these new units contained in High Fidelity Catalog No. 137.

CONSUMER PRODUCTS DIVISION

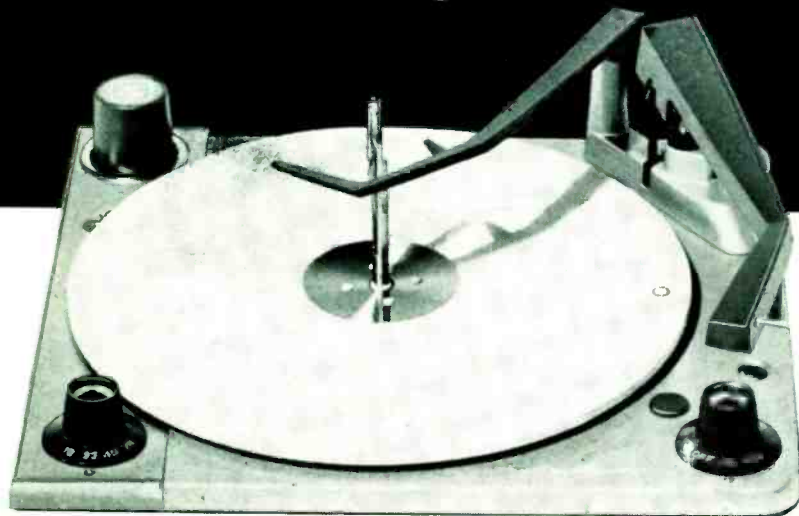
**Electro-Voice**<sup>®</sup>

ELECTRO-VOICE, INC., DEPT. 80H, BUCHANAN, MICHIGAN  
CIRCLE 32 ON READER-SERVICE CARD



# infinite versatility!

*deluxe 'stere-o-matic'®  
4-speed automatic  
record changer*



by

# V-M

*compatible with all custom hi-fi  
and stereo installations!*

New and functionally-perfect are the features of this professional turntable-type record changer. New "Automatic Manual-Play" feature returns tone arm to the rest post *automatically* after single record play! New Massive Turntable is a full eleven inches in diameter and has new micro-precision bearing system with TEFLON thrust bearings. New extra-long, dynamically balanced, non-resonant tone arm reduces the possibility of uneven needle pressure on wall of record groove! New Accessory "45" rpm spindle adaptor stores in handy well right in changer baseplate. New V-M styling plus all the other famous V-M record changer features!

V-M Deluxe 'Stere-O-Matic'® 4-Speed Automatic Record Changer with Cartridge and DIAMOND NEEDLE—Model 1571. Available with 4-pole motor and plug-in tone arm head for magnetic cartridges as Model 1572. Model 1586 is Model 1571 mounted on High Impact Plastic base. Model 1587 is Model 1572 mounted on High Impact Plastic base.

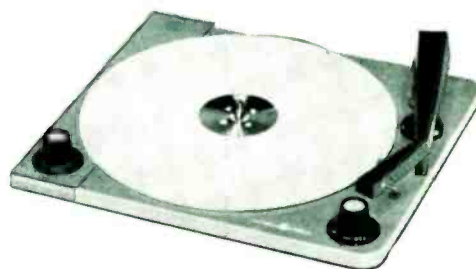
V-M RECORD CHANGERS COMBINE TRUE TRANSCRIPTION TURNTABLE FIDELITY WITH AUTOMATIC RECORD CHANGER CONVENIENCE!

the **Voice**  of **Music**®

V-M/High-Fidelity Transcription-Type Turntable—Model 1580

Ideal for Custom Systems

- Massive 11" Turntable! • Feather-light, Extra-long, Dynamically-balanced Tone Arm! • Finger-lift for easier Tone-Arm Set Down! • Micro-Precision-Turntable Bearing with Teflon Thrust Bearing! • Exclusive V-M Deluxe Styling!



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your V-M dealer  
today!

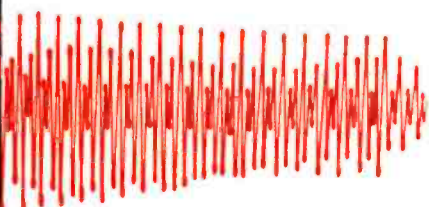
V-M CORPORATION • BENTON HARBOR, MICHIGAN • WORLD FAMOUS FOR THE FINEST IN RECORD CHANGERS, PHONOGRAPHS AND TAPE RECORDERS  
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AUGUST 1960

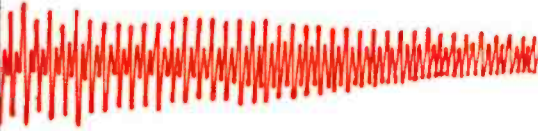
15

# You capture the shading with RCA-7025 . . .

*... the low-noise high-mu twin triode for supersensitive preamplification*



C below C, 130.81



C above C, 523.25

*Shifting overtones give the piano its vibrant ring. Lower register tones, as the first oscillogram indicates, may generate 10 or more perceptible overtones that continually change in relative intensity. In higher registers, as the second oscillogram shows, the struck tone dominates at first, but fades quickly leaving the first octave predominant. The subtlest shadings emerge with utmost clarity when you design your preamp circuits around the RCA-7025.*

Developed especially for high-gain resistance-coupled preamplifier stages in top-quality audio systems, this 9-pin miniature twin triode performs with almost imperceptible hum and noise. Hum is minimized by use of a double helical hairpin-type heater in each triode unit. Minimum noise and microphonics are assured by use of an exceptionally sturdy cage structure with short, stiff leads, oversized side rods and newly designed micas.

**Result:** average noise and hum voltage for each unit is only 1.8 microvolts rms. And—this versatile performer operates from either a 6.3- or 12.6-volt heater supply for extra design flexibility.

**Characteristics, Class A<sub>1</sub> Amplifier (Each Unit):**

Plate Voltage .....	100	250	volts
Grid Voltage .....	-1	-2	volts
Amplification Factor .....	100	100	
Plate Resistance (approx.)	80000	62500	ohms
Transconductance .....	1250	1600	μmhos
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## Notes from Abroad



LONDON—Jacques Leiser, of EMI International, Paris, the young man who signed up emigré Gyorgy Czifra for HMV during the Budapest uprising, went to Warsaw last spring for that annual joust of ambitious young pianists, the Frédéric Chopin Competition. Of the eighty-nine contestants, he heard the six finalists and a handful more. Before the jury had even made its decision, he invited aspirant Maurizio Pollini to lunch at the Hotel Bristol. At eighteen, Pollini was the youngest 1960 competitor, as well as the only Italian among them. Leiser said to him, "I have heard you play. I liked your playing. I would like to offer you a recording contract."

"But why?" objected Pollini, a poised, cool, and politely skeptical young man. "I haven't won a prize yet."

Leiser replied that it wouldn't matter to him if Pollini never won a prize in his life. "What does matter is that you play well, so well that you must be recorded."

Pollini agreed to think it over. Next day it was announced that he had been awarded the First Grand Prize. Leiser saw him again. Pollini still hesitated about the proffered contract. Perhaps yes. Perhaps no. He made a small seesaw motion with his hand.

**A Tyro's Pangs.** A fortnight later, in his native Milan, he yielded. As he is a minor, his parents signed the contract for him. A month after this he arrived at EMI's London studios and plunged into the Warsaw test piece, Chopin's E minor Piano Concerto, with Paul Kletzki and the Philharmonia Orchestra. He had never been in a recording studio before. Came the first playback. After a few bars Pollini put his head in his hands.

"What's wrong?" asked Kletzki.

"Nothing much," said Pollini. "My playing is very bad, that's all."

Kletzki clapped him on the back. "You've nothing to worry about," he tried to reassure him. "If that's bad playing, all I can say is that I've heard playing five times worse on many a successful first record."

Pollini refused to be persuaded. When the others went out for a meal he stayed on in the studio, sat down at the keyboard, and, frowning doggedly, began to play scales and arpeggios. The recording was finished in two and a half sessions. The master tape differed little from the playback which had provoked Pollini's despair. The young man's attitude at the end was one of stoical resignation. His EMI mentors were jubilant. They see Pollini as a new Horowitz, with intelligence



Pollini

and with fingers of steel. The concerto recording is expected out on HMV here, on Angel with you, in September. Pollini will be back at the Abbey Road studios in autumn to record two discs of Chopin études.

**Richter: Obiter Dicta.** In Helsinki, Leiser stopped off to talk with another touring artist, Sviatoslav Richter (who, incidentally, will begin a three-months' visit to the States in October).

"Who," he asked, "is the pianist, dead or living, whom you admire most?"

Richter mentioned three names instead of one: Gieseking, Lipatti, and Michelangeli.

"What piano recording do you like best?" pursued Leiser.

"One of my favorites," said Richter, "is the Brahms *Paganini Variations* played by Michelangeli, the one with the Bach-Busoni Chaconne on the other side."

Richter had heard the disc but didn't own it. Leiser has sent him a copy.

**Hazards.** On Whit Monday, when all good Britons are supposed to be at the seaside or in traffic jams en route, the London Symphony Orchestra worked at Wembley Town Hall from 10 a.m. until 10 p.m. with Antal Dorati, recording for Mercury Bartók's *Music for Strings, Percussion and Celesta*. Dorati was in beach shoes. He had begun the Bartók sessions in ordinary street shoes. The first playback threw up the shuffle and shock of his soles and heels as he moved about on the wooden podium. Taking his shoes off, he continued for a while in his stocking feet. One of his feet acquired an ugly splinter. The beach shoes were brought out by express messenger from Dorati's hotel on the far side of sweltering London. Henceforth they will be his regular wear at Wembley.

**Mercury—Artists and Repertoire.** This company's team, headed as usual by Wilma Cozart, her husband Robert C. Fine, and Harold Lawrence, were booked in at the Town Hall for thirty sessions with Dorati and the LSO. Among other items scheduled were Prokofiev's Violin Concerto No. 1 and the two Bartók *Rhapsodies for Violin and Orchestra*, with Szigeti as soloist. A good half of the schedule was made up of standard repertory pieces, including (naturally) the B flat minor Piano Concerto of Tchaikovsky. The soloist in the latter was Horowitz's pupil Byron Janis, who is as yet little known to English concertgoers.

One title which caught my eye on the session list was *Wellington's Victory* (Beethoven), better known here as the *Battle Symphony*. Like Tchaikovsky's *1812*, mem-

Continued on page 20

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## NOTES FROM ABROAD

*Continued from page 18*

orably recorded by Mercury with salvo effects from a 1761 fieldpiece borrowed from West Point, Beethoven's *pièce d'occasion* lends itself conspicuously to martial trimmings. I questioned Miss Cozart on this point. Yes, she said, *Wellington's Victory* was going to be trimmed well and truly. Special sound effects would be recorded in America and edited into the Wembley tapes. Sorry, she couldn't say a word about what effects were planned. Sometimes the hush in the record industry is as tense as on a ballistic missile site. CHARLES REID

PARIS—Beethoven? *Non*. The fellow who said Brahms was Clara Schumann with a beard was close to the truth. Concert audiences are smarter than you think. Airliners are out. Liszt? *Oui*. Ocean liners are in; excuse for loafing on tour. Composing with tape is great for sound, but the death of freedom. Jazz. Haydn, Hindemith, and spoofing the classics are fine. The persons of a pianist's trinity are Mozart, Chopin, and Debussy.

The Very French M. François. I find the above opinions in my notes as a result of a recent conversation with Samson François, the young pianist who has recently been



François

making considerable stir in Paris and elsewhere. They remind me of an ancient pun about King Francis I which is used to teach children Old French and patriotism: *Monsieur François qui est tout français*. These paragraphs might have begun with "Mister

François, who is all French. . . ." He is French in his robust idiosyncrasies and in his liking for poetry without bluff. Ravel, *oui*. Wagner, *non*.

We were sitting in his apartment in the fashionable Passy quarter of Paris. The place was loaded with evidence of his taste and profession: Louis XV furniture, two pianos, high-fidelity components, piles of records and sheet music, a television set, Scotch whisky, English cigarettes. Out in the hallway the younger François, age three, played with the family dachshund. In the middle of the floor stood the symbol of a pianist's success: a pile of luggage. Mme. François hovered over it, worrying about train times. "Samson's refusal to fly is restful," she said, "but it complicates things."

He was leaving for London and a recording of the Liszt concertos with Constantin Silvestri and the Philharmonia Orchestra (to be issued on the Angel label in America). Then back to Paris and on to Venice, Athens, and way points. In October an appearance

*Continued on page 22*

HIGH FIDELITY MAGAZINE

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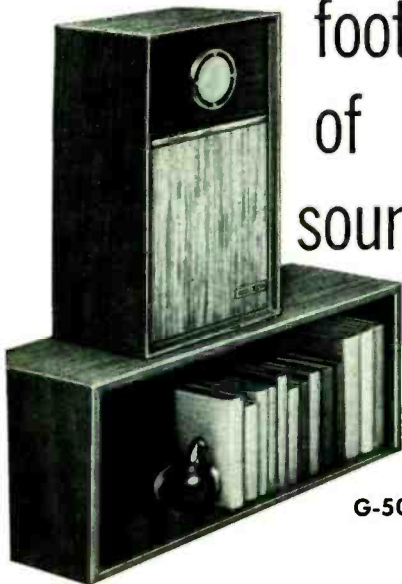
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## GENERAL ELECTRIC

Audio Products Section

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## NOTES FROM ABROAD

*Continued from page 20*

with Leonard Bernstein in New York will mark the start of a two-month American tour. Before the year is out the world's airlines will have lost a tidy sum on him.

**François on Ravel.** A couple of weeks before our talk he had recorded Ravel's two concertos for Capitol, with Cluytens and the Paris Conservatory orchestra, and he was still full of the subject. "The one for the left hand," he said, "is tremendous—a great tragic drama. Alfred Cortot, you know, transcribed it for two hands, and Ravel rejected the idea. He was right. When I play it I feel—perhaps because of the way you have to use your left hand—that I am actually playing a stringed instrument, and the sound I hear is that of a stringed instrument. Ravel was a maniac about sound and precision. I feel he was a maniac when I play him. And yet there is a great deal of Liszt in all this, just as there is in *Gaspard de la Nuit*."

And the Concerto in G Major? "That's entirely different," he said. "It's really just a sort of eighteenth-century divertimento, with jazz effects. Charming and amusing, but that's all—although I like it very much. It is said that in the second movement Ravel was inspired by Mozart's Clarinet Quintet, and in fact there is a surprising amount of Mozartean atmosphere. During our recording session, however, we had the most excitement in the last movement. You know how the piano and the orchestra are supposed to race through it. Well, we were all really in a hurry. Cluytens had an appointment, the orchestra was leaving town, and I had to catch a train. So, without anyone's saying anything, we tore into the presto and all of us began jazzing it up. I would seem to get ahead a bit in the race, and then Cluytens would bring the orchestra roaring right after me. Then I would try to gain once more, and in a second they would be all over me again. I think we played it very well."

**François on Many Things.** The conversation shifted to more general topics. The public, François feels, is much too bent on turning every pianist into a specialist. "When I record Chopin," he said, "they put me down as a Chopin specialist. Then I become a Ravel specialist. Actually, my favorite composers are Mozart, Chopin, and Debussy, and I think they are all of the same family, so to speak. They are all poets of the same sort. They remind me of Racine. Debussy, of course, has changed music completely. Before his time, music was in a sense all in black and white. He added color—it wasn't really Wagner who did that. Now all music has color. We won't tolerate ordinary black and white anymore. And we forget that in music it was Debussy who made the change. Ravel contributed to it, and so did composers like Richard Strauss. But it was mostly the work of Debussy."

ROY McMULLEN

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## Music for the Age of Calorie Counters

IN THE FOUR VOLUMES of musical criticism by Bernard Shaw, written from 1888 to 1894, Purcell is discussed a few times, a half dozen other composers born before Bach are mentioned casually, and Vivaldi's name does not appear at all. In Virgil Thomson's *The Art of Judging Music*, which contains newspaper reviews written from 1944 to 1947, six composers born before Bach attain brief mention, and there is still no Vivaldi. This is only another way of saying that for concert audiences of the period immediately following World War II, as well as for those of Victoria's time, music began with Bach. As far as the general musical public was concerned, it was as if nothing had been done in the intervening half century to push back the frontiers of history.

Actually, of course, a great deal had been done. Even in Shaw's day as a music critic, work in this field was well under way; Shaw himself, not an easy man to please, praised the pioneering concerts of old music, played on replicas of old instruments, that were given by Arnold Dolmetsch and his family. Since then the art and science of musicology (it is both, in the hands of its best practitioners) has proliferated enormously. Light has been trained onto a vast area unknown or little known previously. But for a long time this new knowledge was confined to scholarly books and journals, and to printed scores. It is only in the last decade or so that it has been made available in any quantity to the listening public. The next volume of reviews by a New York newspaper critic will have to report entire programs devoted to Josquin, Lassus, Schütz, and Vivaldi.

There can be no doubt that the long-playing record was the most powerful single factor in bringing this situation about. Usable scores by many of the Renaissance and baroque masters were in existence long before World War II. But if you said Sweelinck to an a & r man of the Twenties, you might as well be talking Swahili. If it wasn't something Galli-Curci could sing or Mischa Elman play, it was meaningless to him. In the Thirties, record fans who kept up with the latest developments began to hear of ventures into unknown territory—an album called *2,000 Years of Music*, a set of Gregorian chant records by the Benedictine monks of Solesmes and issued by RCA Victor, a whole series of discs exotically titled *Anthologie Sonore* and available only at a certain shop in New York. But these remained esoteric things, of interest, as far as the record companies could tell, only to the music departments of a few colleges.

Then came the revolution. When Columbia introduced the 33 $\frac{1}{3}$ -rpm disc in 1948, and when tape recording became a general practice the following year, more music could be recorded for less money, and many new companies entered the field. In the struggle to stay alive fresh repertory was sought, especially in the vast region called "pre-Bach" music. A taste for this music was acquired by a portion of the public—not a very large portion but large enough to encourage most of the surviving record companies to continue bringing out some of it. Its success emboldened some of the ensembles that recorded it to undertake concert tours. And so, "canned" music enriched the world of "live" music, instead of the other way round.

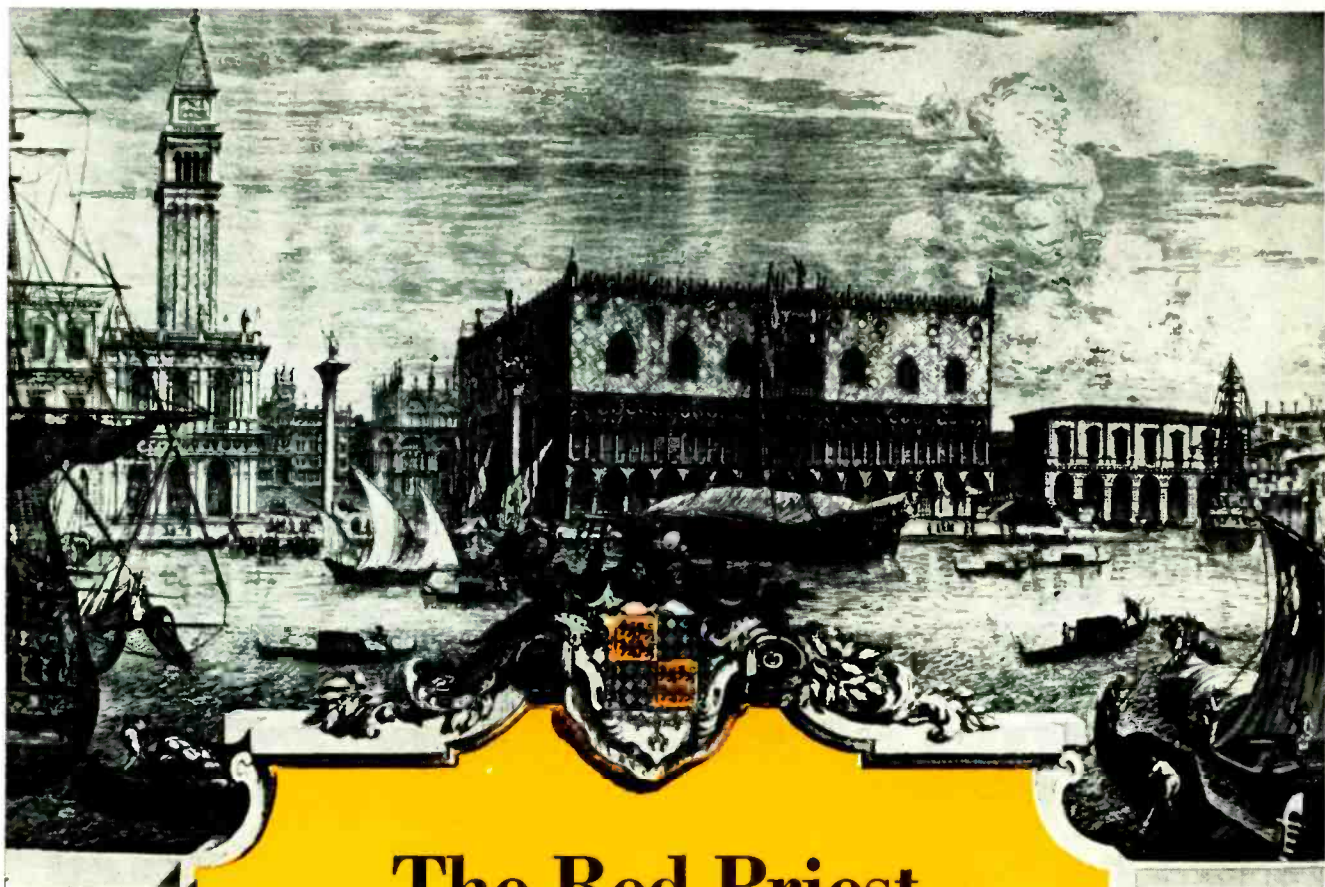
Of all the neglected masters that the long-playing disc has introduced to the musical public, Vivaldi has made the largest number of converts. Some hundred and fifty of his works have now been recorded, quite a few more than once. It is easy to understand why there should be a dozen versions of the delightful *Seasons*. But why have so many of the other concertos found an audience after slumbering for more than two centuries? This is not an easy question to answer. To say that Vivaldi is a "good" or even a "great" composer doesn't help much. Josquin and Lassus are by the common consent of respected authorities "great" composers, but they occupy only a few lines in Schwann.

It is possible to regard the art of our time as a flight from the nineteenth century. In music we have been exploring eagerly in both temporal directions. As always in such movements the advance parties—scholars dealing with, say, thirteenth-century motets and composers writing "totally" serial and electronic music—are far out from the main body of plain music lovers. But that body has been stirring and moving and has begun to absorb more and more territory—Bartók in the one direction and the baroque composers in the other. Perhaps Vivaldi is preferred because the best of his music (naturally, in so huge an output, there are not a few duds) fits so well the requirements of the plain listener seeking respite from the clichés and excesses of the romantic style. His themes are clear-cut, sharply profiled, easily recognizable on recurrence; his forms are simple, his rhythms lively; his harmonies, while occasionally daring, never dripping; his counterpoint is handled lightly. This is ideal music for an age that counts calories and avoids cholesterol.

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## The Red Priest of Venice

**To hundreds of Venetian foundling girls he was music master.  
To a Protestant cantor named Sebastian Bach he was a most honored colleague.  
To us he is almost a mystery. His name was Antonio Vivaldi, and  
his home was the most enchanting city in the world.**

**by H. C. Robbins Landon**

**T**IMES CHANGE, and we with them," says an old Latin proverb. In the field of music there is hardly better proof than the recent change in attitude towards Antonio Vivaldi, the great Venetian composer of the baroque era. Some twenty years ago, no one knew for certain when Vivaldi was born, when (or even where) he died, or how many works he had written ("many concertos for various instruments" is the casual description you will find in most of the older musical dictionaries). If, twenty years

ago, anyone had come up with the idea of recording 450 Vivaldi concertos, people would have thought he had gone out of his mind. Now, Max Goberman is well launched on his release of the complete works in his Library of Recorded Masterpieces. And if, twenty years ago, you had wanted to identify any one composer with the fabulous and colorful island city of Venice, you would not have put forward Vivaldi's name as leading candidate. Today, in 1960, it is no exaggeration to say that of all the



composers whom Venice has brought forth, none—not even the Gabriellis or Cimarosa—has achieved the widespread acclaim now given the man whom his contemporaries called the “Red Priest.”

Musicology, like any merchandise, is to a large extent regulated by the laws of supply and demand. Mozart has been in favor for a century, and since 1850 both scholars and popularizers have been writing Mozart books, recording companies bringing out vast quantities of his music, publishing houses issuing innumerable editions of his works. Until very recently, Vivaldi was given nothing like this attention—for the simple reason that no one really cared. Even at present, biographical data is scanty. But information is certainly to be found, hidden away in dusty archives. An Italian scholar, lamenting the fact that his countrymen are all too casual about such “archive research,” recently said to me: “What we need is to let loose a squad of eager German musicologists all over Italy; in a year we’d have Vivaldi’s life wrapped up.” Now that Vivaldi’s music is becoming known not only to the specialized concertgoer but to the general public of record listeners, we may be sure that the next decade will bring us a full revelation of composer and man.

Yet partial as our present knowledge is, one unwavering fact of Vivaldi’s life stands out. The city of Venice was its focus, the gravitational point to which the composer returned from every sojourn except the fateful last one. In the crazily kaleidoscopic, breathtakingly beautiful, riotously colorful atmosphere which has held every visitor spellbound for hundreds of years, Vivaldi was born; here he received his education, musical and otherwise; and here he wrote a large part of his non-operatic music, for a curious institution with which he was associated almost the whole of his life. Here, too, most of his operas were first produced; and here, ironically, he was forgotten soon after his death, his once adored music shelved in favor of other, newer, works. Venice, “beautiful and fickle like an exotic mistress,” was unfaithful to Vivaldi; but no one, least of all the “Red Priest,” could long remain unfaithful to Venice.

Vivaldi’s father, Giovanni Battista, was a violinist in the orchestra of the ducal chapel of San Marco and apparently a musician of some local standing: in a contemporary source he is referred to as “*virtuoso di musica*,” the same title later applied to his more illustrious son. Red-haired Antonio, one of at least four sons, seems to have been born about 1678; despite his father’s profession, he decided to become a priest, and was tonsured in 1693, acceding to the priesthood on March 23, 1703. He was a sickly child, and his whole life was plagued by a severe asthma which practically rendered him an invalid. “Because of this *strettezza di petto* [tightness in the chest] I nearly always remain at home,” wrote Vivaldi to a patron, “and my travels have always been most expensive because I have always had to undertake them with four or five persons in assistance.” This crippling affliction also forced him to give up saying Mass,

“since on three occasions I had to leave the altar without completing [Mass] because of this ailment.”

At the same time, he went on studying music: violin with his father and the organ with a well-known Venetian master, Giovanni Legrenzi, then highly regarded as a composer as well as “maestro of the organ.” Through Vivaldi senior he secured a position as violinist in the same orchestra in which the father served. This dual life, musician and priest, comes as something of a surprise to us today, but it was quite common in baroque Italy for a priest to be engaged in thoroughly secular activity. Actually, Vivaldi seems to have been deeply, indeed fanatically religious, throughout his life. The famous Venetian poet, Carlo Goldoni, whose racy librettos changed the entire face of Italian *opere buffe*, once went to call on Vivaldi.

“I went to Abbé Vivaldi’s house [writes Goldoni in his *Memoires*] . . . and found him surrounded by music and with his breviary in his hand. He rose, made the complete sign of the Cross, put down his breviary, and made me the usual compliments. [After a short opening conversation] the Abbé took up his breviary once more, made another sign of the Cross, and did not answer.

“‘Signor,’ I said, ‘I don’t wish to disturb you in your religious pursuit; I shall come again another time.’ [Vivaldi continued the conversation, however] walking about with his breviary, reciting his psalms and hymns. . . .”

As luck would have it, the “Red Priest” was able to find a position that happily reconciled his priestly garb with the violin. In the fall of 1703, when he saw that his weak health would not permit him to continue his religious duties, he secured a post as all-round music master of an extraordinary Venetian institution, the Conservatory of the Ospitale della Pietà.

This “hospital,” affectionately referred to by its diminutive, *ospedaletto*, was something similar to the London Foundling Hospital of Handelian fame. Venice boasted four such charitable institutions, originally founded to receive orphaned girls (most illegitimate), give them an education at the city’s expense, and then marry them off when they reached a suitable age. Gradually the Pietà became to all intents and purposes the best music school in northern Italy. It must have been gay and frivolous as only a Venetian institution could be. An English traveler, writing in the early 1720s (or when Vivaldi’s fame was at its height), writes:



#### ABOUT THE COVER

On the Riva degli Schiavoni (“the sunniest spot in Venice”) is situated the Ospitale della Pietà. As in the seventeenth century, gondolas still float by, and the building remains as it was in the years when Vivaldi went there each day to instruct its young-lady residents in the fine art of music.

“Those who would choose for a wife one that has not been acquainted with the world go to these places [the *ospitale*] to look for them, and they generally take all the care they can they shall be as little acquainted with the world afterwards. . . . Every Sunday and holiday there is a performance of music in the chapels of these hospitals, vocal and instrumental, performed by the young women of the place, who are set in a gallery above and, though not professed, are hid from any distinct view of those below by a lattice of ironwork. The organ parts, as well as those of other instruments, are all performed by the young women. They have a eunuch for their master [poor Vivaldi!] and he composes their music. Their performance is surprisingly good . . . and this is all the more amusing since their persons are concealed from view.”

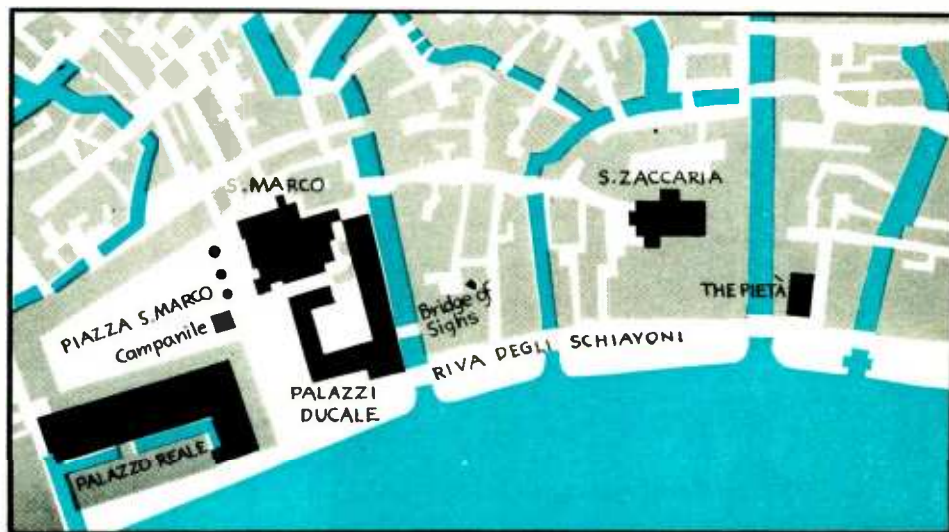
A famous picture by Guardi (reproduced here) conjures up better than any words the carefree and happy atmosphere. Although the young ladies were supposedly “cloistered like nuns,” manners in the Pietà seem to have been pretty free and easy. J. J. Rousseau even managed to get himself smuggled into the girls’ premises for supper, and though he found them supremely ugly (of one, he wrote “she was horrible”), they were “not without charm.” Another writer, mentioning that many of these orphans had been forced to take the veil, says that “even after having taken their vows they maintained worldly practices and dressed elegantly . . . their bosoms only half covered by narrow pleated bodices of silk. . . . The stillness of the cloister was sometimes broken . . . by the merry shouts of the young aristocrats as they danced with the nuns, who would go so far as to stay out all night with their lovers.”

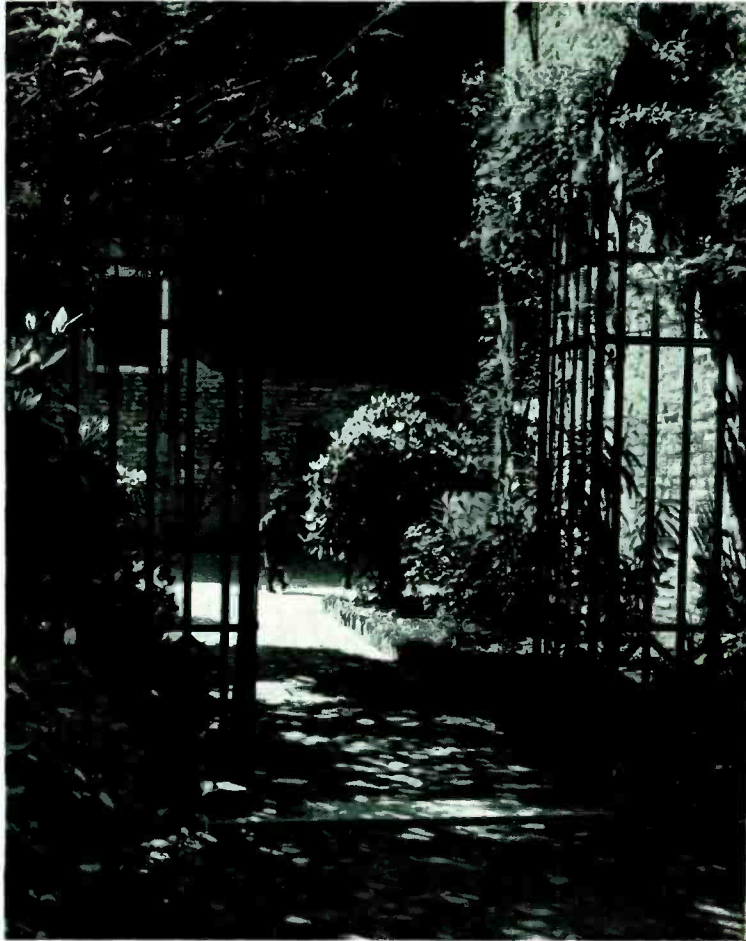
In this “delightfully corrupt” atmosphere, Vivaldi began to compose the lean, wiry concertos which soon made him famous throughout Europe. Apart from the sacred music written for the Pietà’s church, Vivaldi’s secular concertos were often performed in the church ritual, for instance as a substitute for the Gradual of Offertory. Baroque Italy found nothing incongruous in Maestro Vivaldi’s playing a virtuoso concerto for the violin with a dazzling cadenza in a church service; indeed, one such concerto is entitled “*fatto per la Solennità della S. Lingua di S. Ant[onio] in Pad[ov]ia*” (“written for the solemn festival of Saint Lingua at the [church of] Saint Anthony in Padua”).

Vivaldi’s fame soon began to spread far beyond his native land. His first published works, chamber music (Opus I and II), came out in Venice, but from Opus III—the brilliant *L’Estro Armonico* series of concertos (1712)—his music was published in Amsterdam and began to

circulate all over Europe and England. It was not long before a German *Kapellmeister*, one J. S. Bach, got hold of the concertos of Op. III and was so completely fascinated by them that he not only used them as models but actually transcribed a large number for other instruments: for example, one of Vivaldi’s Concertos for Four Violins and Orchestra in B minor became, in Bach’s hands, a Concerto in A minor for Four Harpsichords and Orchestra. (As things turned out, it was the renewed interest in Bach, a century ago, which led to the first investigations into Vivaldi.) In faraway Bohemia, Count Morzin, an ancestor of the patron who was to engage Joseph Haydn more than a quarter of a century later, engaged him as a kind of long-distance *Kapellmeister*—“*Maestro in Italia dell’Illustrissimo Conte*” was the composer’s new title. Vivaldi not only supplied the Count with music (including *The Seasons* and other concertos entitled *Il cimento dell’armonia*, published as Op. 8 and dedicated to Morzin), but—as recently discovered archive material in Prague reveals—sent singers and other musicians to Bohemia for the patron’s chapel. (Thus it is not really extraordinary that in the Prague National Library there recently turned up a hitherto unknown Vivaldi Magnificat: this stunning work is to be published by the Universal Edition.)

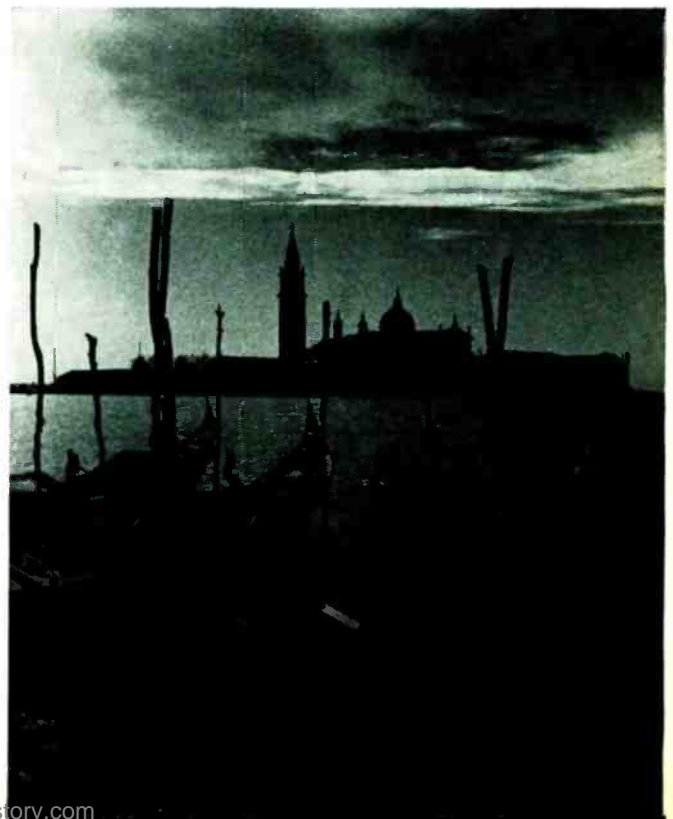
The Pietà is situated on the Riva degli Schiavoni, the sunniest, warmest spot in Venice (“particularly recommended for sojourns during the damp winter months” says my 1898 edition of Baedeker). Of all the cities in Europe, hardly one has changed so little physically since the baroque era, and to follow what was probably Vivaldi’s daily walk from the Piazza San Marco to the Pietà is to be transported back to seventeenth-century Venice. Dress has changed, but the stately tower of San Giorgio across the lagoon, and even the gondolas are practically the same. On a warm sum-





*"... in Venice  
on the Bridge of Sighs,  
A palace and a prison  
on each hand."*

To stroll today through the "city of a hundred isles" is to see much that Byron saw, and much that Vivaldi saw a century earlier. The stone-flagged garden of the Pietà lies serene in the sunlight, and its nuns will still give shelter to the child abandoned at their door. The Piazzetta, along which Vivaldi must have walked from the Pietà to St. Mark's, glistens in the afternoon rain, and across the lagoon stands S. Giorgio, the same now as to the Red Priest.



**Photographs by Hans Wild**



TV antennas aside, this is the view Vivaldi saw from the Pietà.

mer evening, when the moon transforms the Piazza San Marco into a fairy-tale dream, you can hear the gondoliers singing their songs in the rough Venetian dialect, songs with curiously timeless quality which not even radio and TV have managed to spoil. You walk past the Ducal Palace to the dancing green waters lapping against the Piazzetta (here foreign ambassadors arrived in fantastically elaborate state gondolas and barges, and here prisoners were dragged out of the dungeons and torture chambers of the neighboring Carceri and, screaming, put to death in the public place of execution). Turning left, parallel to the famous Bridge of Sighs (Ponte dei Sospiri), you keep along the lagoon and in a few minutes you are in front of the church of Santa Maria della Pietà, the scene of Vivaldi's triumphs. The present church was rebuilt a few years after Vivaldi's death, but the "gallery above" with the "lattice of ironwork" looks much as it must have done in the Red Priest's time.

The Director of the Pietà, which still exists as an institution (even in 1960 you can leave your baby in front of the building and it will be cared for by the nuns until it's of age—"though this hasn't happened for quite some time," said one of the Sisters), received me in his stately office on the first floor.

"There isn't much left to remind you of Vivaldi here," he said. "The musical instruments—harpsichords, trumpets, kettledrums, violins, and so on, are all in the Venice Conservatory of Music; also the scores and manuscript parts, such as still remain. The rooms have changed a lot, too," he added. He rose and went over to the window, pointing down to the quiet, sunny garden.

"Perhaps there is the part of the Pietà that has changed least," he said, opening the window to let in the sounds of the Venetian spring. A nun crossed the stone flagging below us, quietly closing a door behind her. The birds

chirped, and the whole scene was like some remote monastery courtyard.

"Just what was Vivaldi's position here?" I asked the Director.

"It's curious that you should ask," the Director said. "You see, we don't really know." I looked puzzled, and he went on: "It's most confusing, because his title is different on practically every old document. Sometimes he seems to have been director of the orchestra, sometimes he is listed as our 'house composer,' sometimes as *maestro di coro*, which doesn't appear to mean 'chorus' but 'coro' in the old Italian sense of 'everyone,' that is, all the singers, the instrumentalists, the organist, the cembalist, and so forth."

"Was Vivaldi expected to compose a fixed number of works per year for the Pietà?" I asked.

"That's also a curious thing," the Director said. "Obviously he must have written church music and some of the concertos as part of his regular duties as *maestro di cappella*—or *maestro di coro*. But occasionally he sent us a bill for the music he wrote. For instance, in December 1739, shortly before Vivaldi left Venice for the last time, Prince Frederick Christian, King of Poland and Elector of Saxony, came to Venice. We at the Pietà gave a big concert for him. It was a tremendous affair, and all the canals round this part of the city were illuminated in his honor. Well, Vivaldi received fifteen ducats and thirteen lire for the new works—the documents are still extant if you'd like to see them. By the way, the works that were played are all preserved in the Dresden Library and are among the most precious Vivaldiana that we have today. The King must have asked for copies from the composer.

"Although Vivaldi was a kind of Jack-of-all-trades here at the Pietà," the Director summed up, "it wasn't, mind you, that we didn't appreciate him, he was so often away and for such long periods at a time that he couldn't have held down a steady job here. We must have thought highly of him, though, because whenever he returned to Venice, he took up his old position immediately."

It is on the subject of Vivaldi's foreign tours that the most research needs still to be done. For a time he seems to have stayed at Mantua, in the service of Prince Philip of Hessen-Darmstadt (then governor of the town), and we know that he was in Vienna a couple of times, in Amsterdam once, and possibly in Darmstadt. Rudolfo Gallo, an Italian musicologist, discovered an interesting document in the Venetian City Archives, dated September 30, 1729, in which Giovanni Battista, Antonio's father, asked for a leave of absence for a whole year to accompany his son to Germany. We are not sure, however, when they left nor where they stayed in Germany.

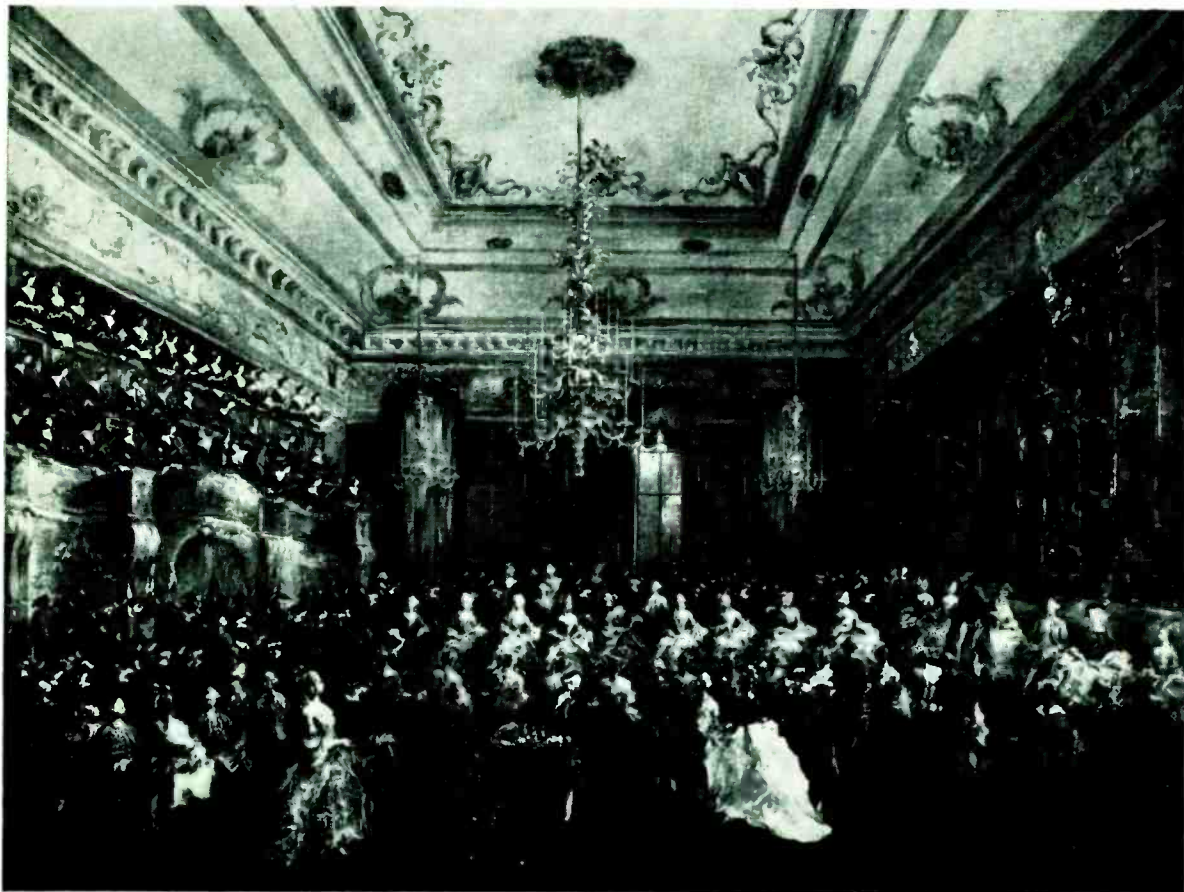
Another aspect of Vivaldi's career which ate considerably into his teaching and composing activities for the Pietà was his steady production of operas. Although we are now getting to know a great deal about Vivaldi the instrumental composer—thanks primarily to recordings—and something of his stature as a composer of

church music, scarcely anyone except specialists even realizes that Vivaldi was a popular and fantastically prolific operatic composer. (On the autograph of one of his opera scores is the statement "written in five days"—surely some kind of speed record even in baroque Italy.) From about 1713 to 1739 he turned out nearly fifty stage works, most of which were first given in one of the Venetian theatres.

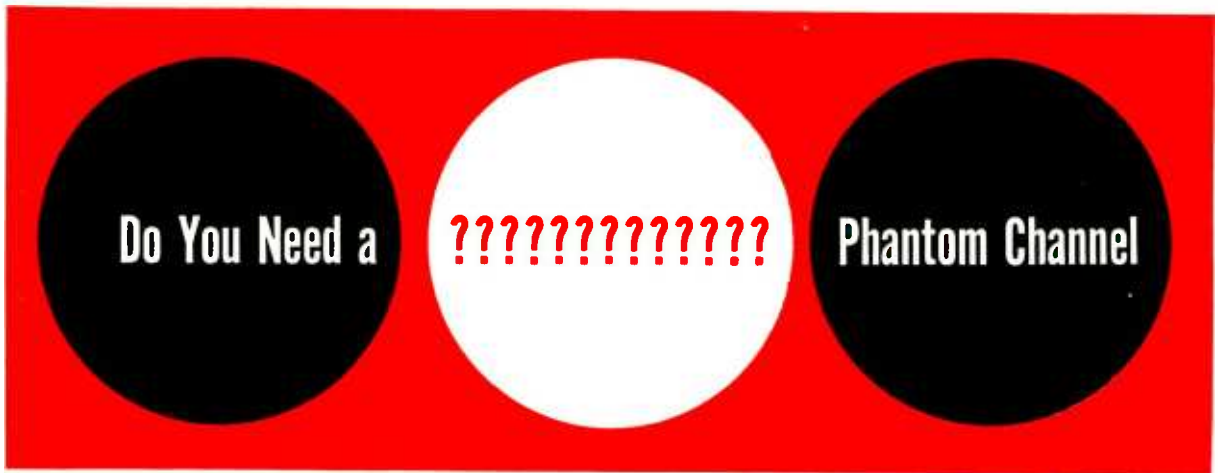
Musical habits have changed a great deal in Italy—as they have all over Europe. In Vivaldi's lifetime, Venice boasted half a dozen theatres, large and small, which produced operas in each of the three annual seasons, the winter or "carnival" season (Christmas to the end of March), the spring or "Ascension" season (Easter to the end of June), and the autumn season (September to the end of November). Vivaldi did not write for the large and prosperous Teatro S. Giovanni e Paolo but generally for the smaller Teatro San Angelo. Unfortunately, very few of these old theatres have survived (the "Teatro Fenice" is a glorious exception), and none of those with which Vivaldi was connected. The theatres were often privately run by the wealthy Venetian aristocracy and were often installed in the corner of a great palace. In fact, the physical location of the theatres can be found, but with the passing of time, they have been turned into anything from cinemas to warehouses.

Vivaldi's Venice is still there, in all its glory, but the great operatic tradition of Goldoni and Vivaldi and Pergolesi and Metastasio—this has gone, irrevocably and completely, along with the culture in which it could thrive.

Just before World War II, Rudolfo Gallo (to whom Vivaldi enthusiasts owe so much) finally discovered the details of Vivaldi's ill-fated last journey. Following up an obscure lead, wherein it was reported that the master had died not in his own country (as generally believed) but in Vienna, Gallo had the necrology of the parish of St. Stephen's Cathedral examined. It was discovered that Antonio Vivaldi had in fact died a miserable pauper's death, "of internal inflammation" says the vague document, in July 1741 and had been buried in the cemetery of the Bürgerspital. The records casually refer to him as a "secular priest"; the cemetery in which his remains were placed was, a few years later, destroyed, and now not a trace of his grave remains. The analogy with another composer who died in Vienna fifty years later, was given the last rites at St. Stephen's, and thrown into a pauper's grave, is only too obvious: but it is indeed a curious quirk of fate that two such masters, Vivaldi and Mozart, should have received such unloving farewells from life and should lie in unmarked graves, a mile or so from each other, somewhere under the city of Vienna.



*Guardi's famous painting of life at the Pietà — an atmosphere corrupt perhaps, but delightfully so.*



**Right in the middle of your splendid stereo sound, there may be a big hole, hideous to contemplate. Perhaps something can be done about it.**

*by* **NORMAN EISENBERG**

**A**MONG its other ground-swellling effects, stereo has enriched the already opulent language of high fidelity with some new phrases—of which “phantoms, fills, and flankers” intended to provide a “third channel” are probably the most interesting and controversial. These terms might well give pause even aside from their audio implications, in an age when older concepts of space and time have been challenged and upset. In the case of stereo—recorded as two channels and derived in playback the same way—the high fidelity listener may well ask: “Does one plus one now equal three?” Or, in some cases, one-and-a-half?

A noteworthy step towards clarity here has been taken in a joint proposal issued by the National Better Business Bureau and the Magnetic Recording Industry Association which defines a “channel” as a “single complete electronic transmission path” that “must include one or more separate microphones, an amplifier, and one or more loudspeakers. . . . In a multichannel system, the number of channels is equal to the number of main transmission paths.”

If this is a “channel,” what is a “track”? A track, we are advised by the NBBB and the MRIA, “is a path which contains reproducible information left on a medium by recording means energized from a single channel.” Thus, a playback channel “includes the means by which the recorded sound on a single track is reproduced.” And finally—the clincher: “In a multichannel system, the number of channels cannot exceed the number of tracks.”

What all this means, of course, is that many so-called three-channel stereo systems have been misnamed since

they can reproduce only two sound tracks—the “left” and “right,” or A and B respectively, of a stereo disc, tape, or broadcast (see Fig. 1). Somewhere along the line, the term “sound source” has been confused with “channel.” The result is that merely providing physical separation between bass and treble reproducers has been held to justify the use of multichannel terminology despite the fact that no matter how you divide your woofers and tweeters, they can reproduce no more than is fed into them. A system in which all the bass is channeled to one center speaker with the treble from “A” and “B” then going to flanking left and right speakers can indeed provide very acceptable stereo—but it’s not really “three-channel” stereo. It is, if you will, “three-sound-source” stereo, and it will not, inherently, offer “more” than a pair of full-range speaker systems of comparable quality.

On the other hand, two full-range speakers, with a third added, can—under certain conditions—definitely enhance the stereo effect. This too is still a “three-sound-source” rather than a “three-channel” system, but with the main business of channels A and B handled by independent speakers, a third speaker located between them will give added depth. Depending on the way in which the program material itself was recorded, the spacing of the left and right speakers, and the acoustics of the listening room, this arrangement can provide anything from the remedial effect of filling that “hole in the middle” to the spatial effect of what some people call “making the walls disappear.” The latter illusion results whether the original material was recorded with two, three, or any number of microphones.

This form of “third channel” (pardon, “sound-source”)

in the listening room helps stereo for very nearly the same reason that a second loudspeaker helps monophonic sound. It provides another sound-radiating source to lessen the effect of hearing music emanating from a hole in a box, or—with stereo—from two holes in two boxes. Much has been said regarding the need for a third or "center fill" speaker for stereo listening on the grounds that during a recording session more than two microphones are used. This explanation of the need for a "third channel" is, however, only partly valid. To begin with, some stereo recordings have been made with only two microphones, left and right, and these discs also sound better when played through a three-loudspeaker setup. At the opposite extreme, as many as seven microphones can be used. Does this then mean that for proper stereophonic reproduction we must use seven sound-sources?

In fact, the issue is not the *number* of microphones used, but the very nature of microphoning. Consider this: in the studio or concert hall, itself a relatively large room that has been acoustically treated, the microphone picks up sound with a high degree (or at least, a controllable and calculated degree) of reverberation, with a relatively high ratio of reflected-to-direct sound, and with a transducer sound-space pattern that is virtually non-directional. Unlike speakers, microphones are not placed against a wall; they are suspended. Their spacing, their

distance from each other and from the players, and so on are all calculated to produce a desired effect in the recording. Now, take the living room and its loudspeaker. The room itself is smaller than the studio; it has random acoustics that may or may not be controlled by its occupants; its ratio of reflected-to-direct sound, as well as its reverberation time, differs completely from the studio's and indeed each listening room probably differs from all others. Moreover, loudspeakers invariably are placed against a wall or in a corner of two walls, and their sound-radiating pattern is not nearly as omnidirectional as that of a microphone.

The most apparent difference in sound from playback under these conditions, as compared with what one hears in the concert hall, is not so much a matter of frequency response, or highs and lows, or even of directionality. Rather it is a matter of "air" around the sound, a sense of depth and fullness, or—to put it in more technical terms—the temporal spacing of the elements comprising the musical signal. In other words, there is no phase distortion in live music played in an acoustically good hall, and very little chance for any in a carefully controlled recording session. But in the very nature of playback in the average room, even with good equipment, there is considerable chance for phase distortion and consequently a loss of naturalness, of that air around *Continued on page 88*

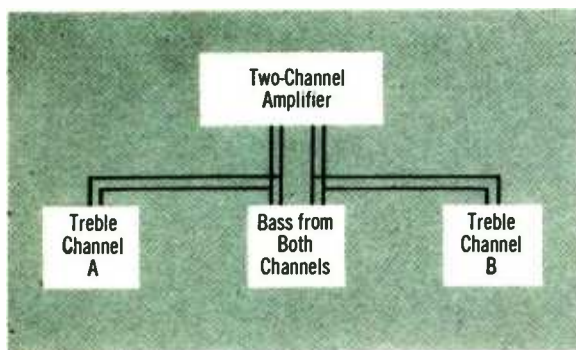


Figure 1

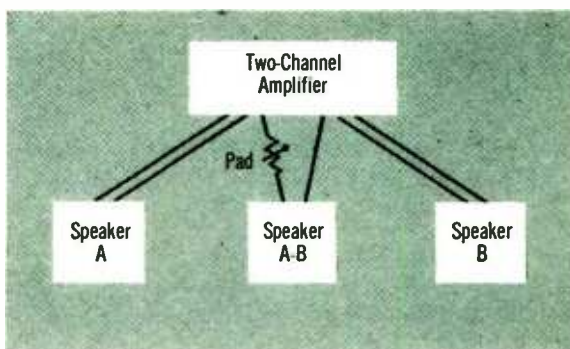


Figure 2

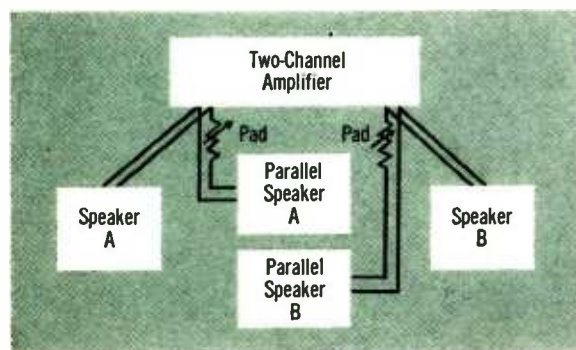


Figure 3

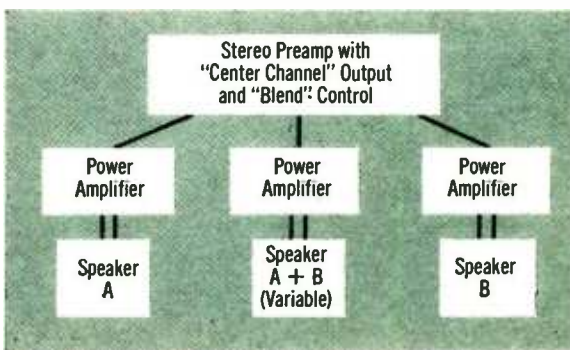


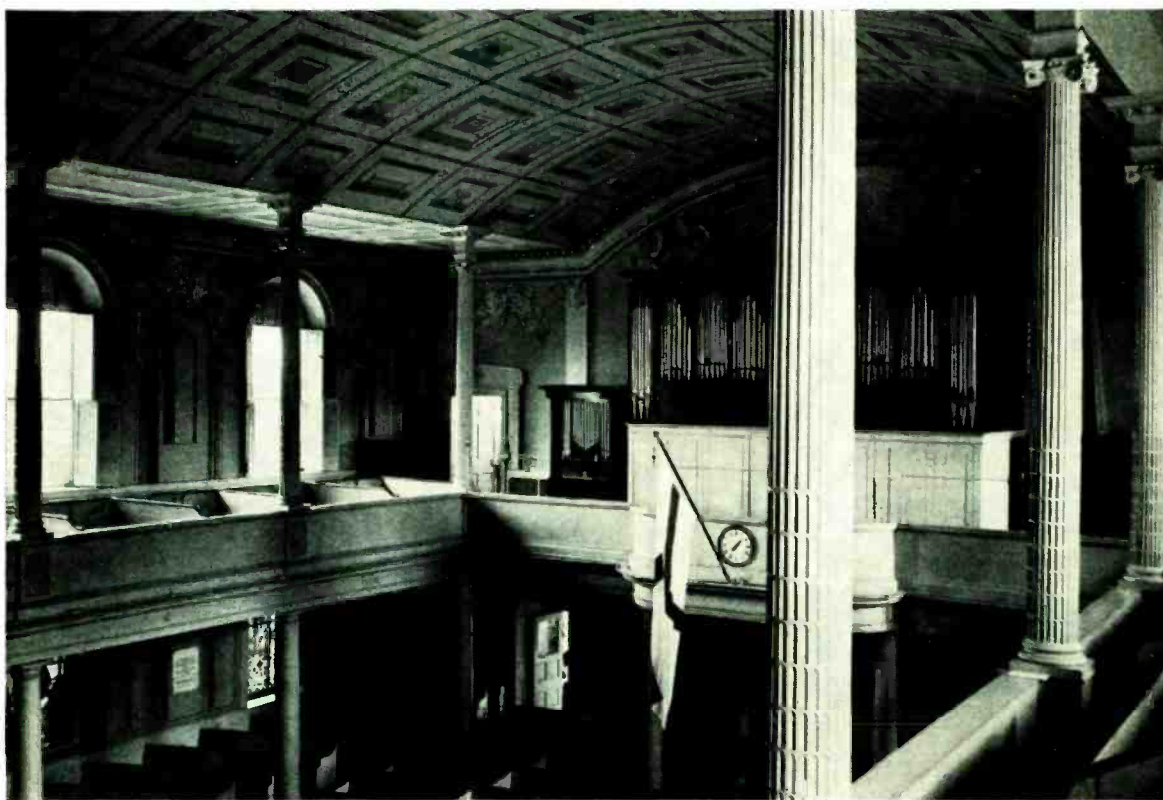
Figure 4

# America Has Old Organs, Too . . .

Much good music—and perhaps even some minor masterpieces—are part of the American musical heritage that until recently has remained largely unexplored. Helping in furthering this discovery of the past is a soon-to-be-released disc of American music of the eighteenth and early nineteenth centuries played by organist E. Power Biggs and issued by Columbia Records. This recording introduces the work of some ten mainly unfamiliar composer-countrymen at the same time as it provides sonic documentation of several organs built by American craftsmen and used in the days when each community made its own music.

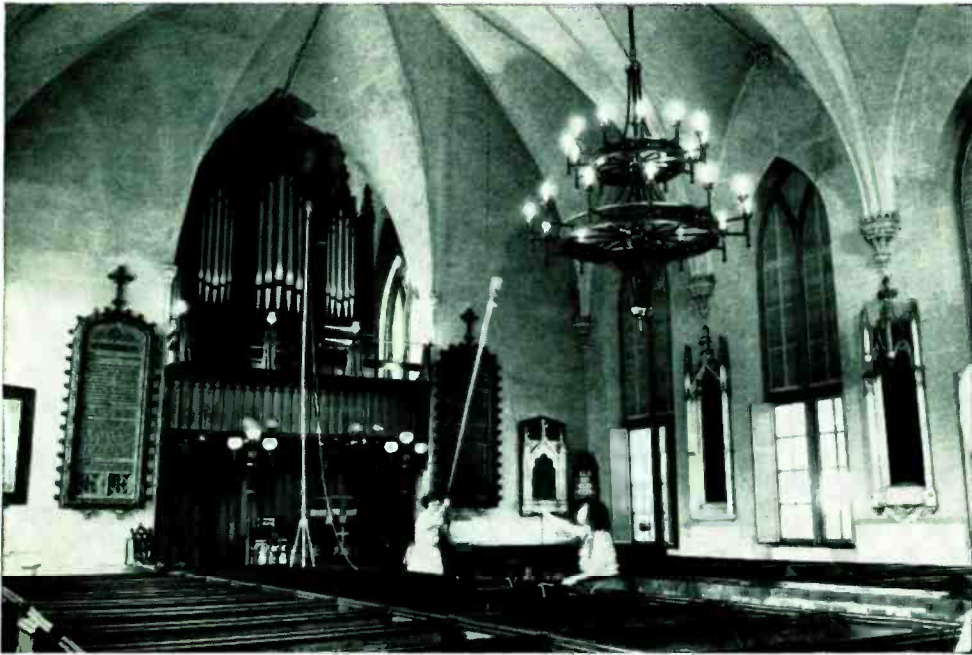


*In Salem, Mass., an organ built in 1827.*



*The small organ shown at left in the gallery of this classically elegant church at Portsmouth, N. H., dates from 1713 and was the first in the Colonies. Unhappily, it is no longer in usable condition.*





*The French Huguenot Church of Charleston, S. C., houses an 1845 organ by Henry Erben.*

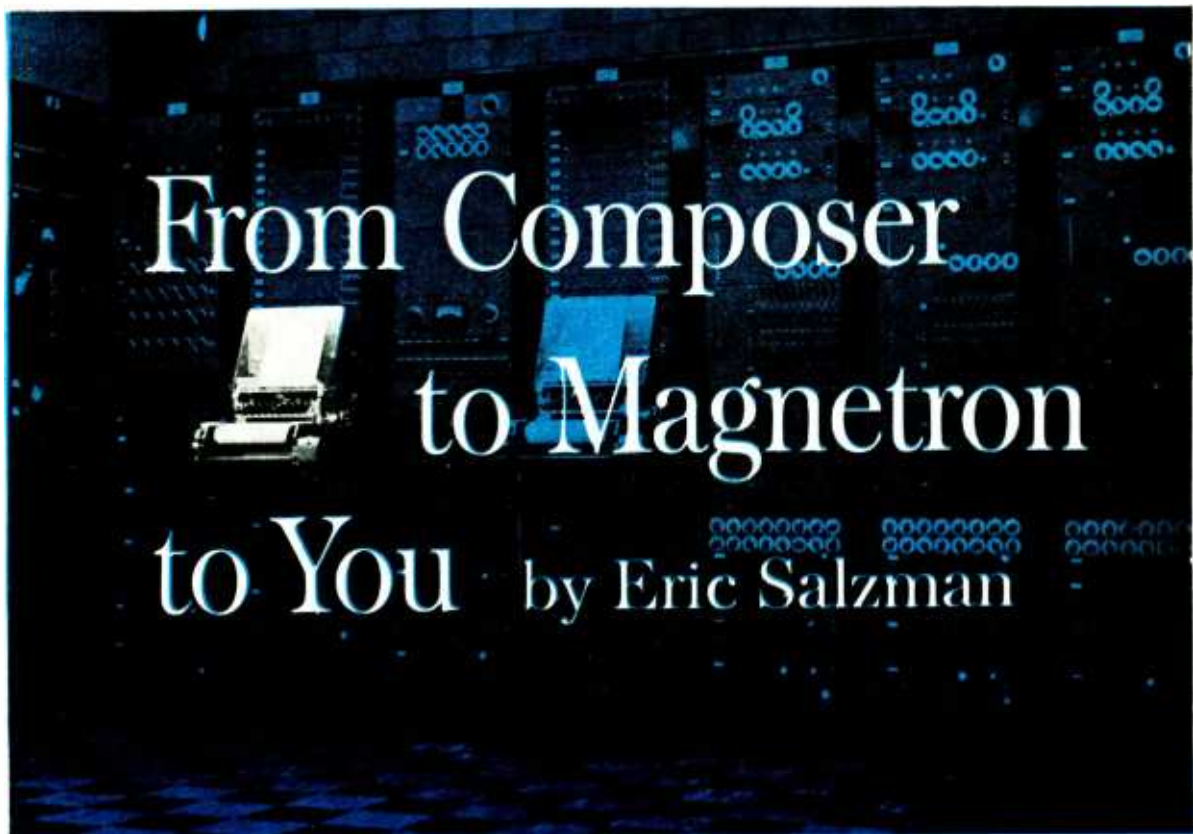


*Mr. Biggs at a Tannenberg organ of 1804, York, Pa.*



*A pause in the graveyard of the old church above.*

Here and on the facing page we show some of the scenes Mr. Biggs visited in his search for Americana—in this instance for organs built during the first century or so of the art in this country. With a briefcase of American music in hand and an assortment of recording equipment in his car he traveled the Eastern seaboard, making pilgrimages to old churches and museums of local history and trying out the instruments he found. All the organs used for the recording that resulted are tracker-action types (i.e., have a direct mechanical linkage between key and pipe valve), and all have beautifully designed cases that afford both fine tone projection and genuine pleasure to the eye.



**On New York's upper West Side the world's most versatile music synthesizer is now in operation. Is this electronic behemoth a soulless and sterile monster useful only for creating eerie sound effects? Or can it be called a genuine musical instrument capable of enriching the repertoire?**

**W**HAT may well turn out to be the biggest revolution in music since the invention of counterpoint is going on right now in a rather closely guarded building at 125th Street and Broadway prosaically labeled "Columbia University Engineering Center."

The main activity within these walls is actually electronics, and the watchful eye of the guard at the door has reference to the confidential research that goes on inside. An atmosphere of science fiction prevails; there are locked laboratory doors, dark hallways and obscure corners; unidentifiable objects, casually roped off and marked "Danger, Do Not Touch, High Voltage," occupy a big, open hall. At the back of the building there is an inconspicuous door lettered "Columbia-Princeton Electronic Music Center" behind which is a spacious room blocked off at the end by a massive computer-type piece of machinery. The eye is dazzled by a maze of switches, lights, switchboardlike patch panels, control panels, and dials.

What has all this got to do with music?

Milton Babbitt, one of the directors of the Center, swings into action. Dials are turned, switches are thrown, panels are patched, an oscilloscope begins to dance, and lo, a sound emerges from a speaker on the left.

It isn't much of a sound, true. But wait. In front of the machine is a typewriter keyboard affair with a big roll of paper behind. Some energetic punching on the "typewriter," and the paper, looking now like nothing so much as a player piano roll, is set in motion. The newly punched holes pass under a row of wire brushes and, again lo! this time a whole phrase of music comes out of the speaker. Furthermore, the phrase can be altered in a staggering number of ways. Pitch? Tone color? Attack? Dying away? Loudness? Duration? This fantastic machine can make changes so obvious a tone-deaf person could hear them, others so subtle that no human ear can detect them.

Known as an electronic music synthesizer and built by RCA, this contraption in theory at least, can produce all possible sounds, heard and unheard, imagined and

unimagined. Repeat, *all*: every noise and sound of any kind which ever has been produced or ever could be produced by any means whatsoever. This cannot be achieved at the moment, but it's a theoretical possibility—like sending a spaceman to the moon. Possessed of the mechanical wonder which opens up such prospects (and armed with a five-year grant of \$175,000 from the Rockefeller Foundation) the Columbia-Princeton Center becomes by far the most advanced studio of its type in the world. Although electronic music has been written in various countries and by varying means and equipment, it is safe to say that nothing matching the synthesizer is in operation anywhere.

The idea of electronic music has been toyed with as far back as the early part of this century. Ferruccio Busoni seems to have been the first person to envisage the possibility, and there is a report about an American inventor, Thaddeus Cahills, who attempted to construct a mechanism with the crude means at his disposal. In the Twenties a good many people became interested in the possibility of sound for sound's sake. Henry Cowell was plinking and plunking the insides of a piano; Alois Hába was writing with quarter tones; Edgar Varèse composed *Ionisation*, scored exclusively for percussion instruments. Milhaud, Stravinsky, and others were intrigued by the sound of the player piano and even by the tinny tone of early recordings. Unwitting pioneers were the unknown persons who first thought of playing a record backwards or at different speeds; real path breakers were the hardy souls who trekked around the world (with the elaborate equipment necessary in pretape days) to record such esoteric items as lions roaring, Big Ben striking, and tropical storms raging.

With the invention of the tape recorder, it became possible for anyone to make a permanent record of any sounds desired: instruments, voices, airplane motors, pneumatic drills, fog horns, or whatever. Some patching and splicing will produce a "Symphony of Noises"—the aural counterpart of the artist's collage or montage. In more sophisticated fashion, these sounds can be doctored up with all kinds of ingenious gadgets which produce speedups, slowdowns, echoes, and other types of sound alterations (some of which you have been trying to eliminate from your home sound reproduction all these years; what you thought was distortion turns out to be music to some people's ears).

PARIS, the center of the *avant garde* in so many ways, was in the forefront here also. Shortly after the War, a young engineer and writer by the name of Pierre Schaeffer discovered for himself some of the tricks that can be played with recorded sounds. M. Schaeffer may be designated as the founder of the first "school" of the new music—"musique concrète." "Concrète" does not refer to cement mixer music, as some wags would have it, but to real, concrete, everyday sounds: drills, foghorns, the noise of traffic, running motors.

With Gallic orderliness, Schaeffer and his companions combed Paris and the countryside with roving "candid mikes" and compiled a huge library of sounds which are carefully filed away (in alphabetical order) at the Centre d'Etudes Radiophoniques in Paris for the use of composers of *musique concrète*. Examples of their work have been issued on two Ducretet-Thompson LPs with the title of "Panorama of *Musique Concrète*." They were distributed here by London Records and London officials have not yet gotten over the astonishingly high sales. But London dropped the entire label and, alas, the records can only be obtained on import.

While the French were experimenting out of sheer joy in sound for its own sake, German musicians, often preoccupied with metaphysics and mathematics, went at electronic music in quite a different way. The studio of the West German Radio at Cologne was founded by a group of theoreticians and acousticians. Even the composers who wrote for it claimed backgrounds in electronics, acoustics, and phonetics and were dedicated followers of a numerological approach to composition. The German group proposed to develop a line of experimentation which discarded all prerecorded sound. They were not interested in the reproduction but in the *production* of sounds by electronic means.

Electronically operated musical instruments have, of course, existed for a number of years. Among others, the Ondes Martenot (invented by Monsieur Martenot), the Trautonium (invented by Herr Trautwein), and the Theremin (invented by Mr. Theremin) have had some success. But for the most part these instruments have passed on to the dustbin. Electronic organs, principally the Hammond, still survive (mainly because they replace enormously expensive musical instruments at low cost), but their musical possibilities have never attracted serious composers or serious listeners.



The synthesizer— and Messrs. Ussachevsky, Mauzey, and Babbitt.

## Composer to Magnetron



The Germans did not propose to invent a musical instrument of the conventional type, however. Their interest was in creating equipment that would drive a loudspeaker or magnetize a tape to produce any sound desired. There is a basic theorem in acoustics to the effect that any tone, no matter how complex, is made up of a combination of simple and pure tones known as "sine" or "sinusoidal" tones. An ordinary alternating current will produce such a tone on a loudspeaker or a tape, and by combining these "sine tones" in various ways, the German experimenters thought they could produce the whole gamut of notes and tones.

But, alas, it wasn't that easy. Merely combining tones on tape has proved to be a difficult problem; to produce any kind of music at all, months and months of splicing are necessary. Nevertheless, quite a bit of tape music has been written in Cologne, in Milan, and elsewhere. Deutsche Grammophon has issued three ten-inch discs of music written at Cologne, including Karlheinz Stockhausen's *Gesang der Jünglinge*, one of the most important pieces of electronic music yet composed.

The European studios, nearly all of which are associated with radio stations, have been subsidized, often by the state. Until very recently composers in this country have not been so fortunate. Experimenters like Louis and Bebe Barron and the Vortex group in California (whose work was described in the May 1959 issue of *HIGH FIDELITY* and has been issued on a Folkways stereo disc) have had to work with very primitive means.

The Columbia studio was in much the same fix for a long time. Vladimir Ussachevsky, a professor of music at Columbia who was in charge of the University's loudspeaker systems and tape recordings, became fascinated by what happened to musical sounds when they were played at the wrong speed on a tape recorder. He developed other devices for altering musical sounds, and his first experiments were played at Columbia in 1952. At this time, the work of *musique concrète* was little known here, and the German studio was just getting its start. With the assistance of Otto Luening, a fellow member of the Columbia music faculty, and with the invaluable help of engineer Peter Mauzey, an embryo electronic music studio was created.

Without expounding metaphysical theories and with

only modest fanfare, the American experimenters began to make "tape music" in a simple, direct, pragmatic way, using conventional instruments for sound sources (although splicing, speed changes, and echo reverberation effects often made these unrecognizable in the final version). The first real pieces produced by the studio were presented publicly at a concert of Leopold Stokowski at the Museum of Modern Art in the fall of 1952. A work for tape recorder and orchestra, *Rhapsodic Variations* by Luening and Ussachevsky, has been recorded in the Louisville Orchestra series, and a similar joint effort for the same combination, *A Poem of Cycles and Bells*, can be found on a Composers Recordings release which also includes two strictly tape pieces. A third record of their work was released on the old Innovations label, and two of the pieces on that disc, *Sonic Contours* and *Fantasy in Space*, plus three new works by Ussachevsky and three by Henry Jacobs have turned up on Folkways' "Sounds of New Music." The Luening-Ussachevsky Concerted Piece for Tape Recorder and Orchestra, written for the New York Philharmonic, was performed by that orchestra under Leonard Bernstein last spring. It was played on the four regular subscription concerts as well as on a children's program and a nation-wide television broadcast, preceded each time by Mr. Bernstein's discussion and explanation and followed by a vastly divided critical and audience reaction.

Since the early efforts at Columbia, the studio has been enlarged and considerably improved. Even with the addition of the RCA synthesizer, the "old-fashioned" equipment will not be obsolete for years to come and there may always be things that will be easier on the less sophisticated machinery (just as a human being or a simple adding machine can total up two and two more easily than a computer can). It is unquestionably the synthesizer, however, that puts the Center way ahead of its fellow studios.

The sound sources are twelve tuning forks, supplemented by twenty-four variable oscillators which allow for minute subdivisions of the octave. These basic tones can be endowed with an enormous number of different characteristics by adjusting settings and turning switches — the possibilities stagger the imagination. There is a device for producing pure or "white" noise, which is the combination of all the audible frequencies in simultaneous, random oscillation. Any combination of sounds can be tried out immediately by simply flipping a switch. Completed ideas or compositions are given permanent form by punching them out on the "player-piano" roll (or tape), which can be run through the machine at various speeds without affecting pitch.

The synthesizer is actually made up of four separate machines so that "four-part harmony" or "counterpoint" can be produced at the same time. If more than four "parts" are desired, they have to be run off separately on tape and then synchronized. There are special settings for effects like tremolos and

*Continued on page 90*



by EVERETT HELM

## *The Dwindling Racket*

**The author, himself a composer as well as a critic, sees much latter-day experimental music as entering its final, twilight phase.**

TWICE IN OUR CENTURY the musical aftermath of a great war has been a period of experimentation and, to a certain extent, of sensationalism. Following the First World War there emerged in Europe such "wild young men" as Hindemith, Bartók, Schoenberg, Stravinsky, and Milhaud, writing music that completely upset the traditional appellation through the introduction of bitonality, polytonality, atonality, twelve-tone technique, polyrhythms, and other such innovations. All of this seemed at the time generally confusing, and many serious musicians proclaimed that the end of the musical world had come. Then there followed a period of assimilation, during which the new techniques and the new idioms were, so to speak, digested and incorporated into the main stream of music. The music—and even the names—of many composers who through sheer sensationalism made brief history in the 1920s have in the meantime disappeared into limbo.

Since World War II another rash of experimentation and (perhaps to an even greater extent than in the earlier period) of sensationalism has broken out, and another musical Armageddon has seemed at hand. Again a whole set of young composers has taken the field: Berio, Boulez, Henze, Nono, Stockhausen, *et al.*, whose works have seemed to some to threaten the very existence of musical art. The serial practices of twelve-tone technique have been expanded into the "totally organized structure" of mathematical precision; the last vestiges of tonality

have been shed. New, "unmusical" sounds have been introduced in "*musique concrète*" (based on the use of natural sounds and on tape manipulation) and in electronic music, which has "split the musical atom" by means of a hitherto undreamed-of control of overtones. For some observers, the question as to whether these techniques and their results should be considered as music at all is dubious. For nearly everyone, the question as to how much of the vanguard postwar music will survive remains an open one. Presumably time will answer in its customary inexorable way.

It has been enormously interesting, and often amusing, to watch this development in its various phases. It has been a stormy one, accompanied by pyrotechnics of all kinds—musical, verbal, and emotional. My first encounter with the new style, then not yet "official" but soon to become so, was at the 1948 Darmstadt International Holiday Courses for New Music, which may justly be regarded as the cradle of the current *avant garde*. At that time, German music, which had been under the Nazi cloud from 1933–45, was just catching up with the rest of the musical world. Hindemith, Bartók, and Stravinsky had been absorbed, and Schoenberg was next on the agenda. The 1948 program, consisting of twelve concerts, displayed a preponderance of Hindemith and a good representation of the other three.

Among the younger composers, Hans Werner Henze was the center of attention—then twenty-two and

described in the program notes as "one of the most hopeful talents of the youngest generation." His Chamber Sonata for Violin, Cello, and Piano received its first performance that year and was met with general consternation. What was this "atomized" series of squeals, squawks, and hoots that purported to be music? The more knowing members of the audience recognized its origins clearly in Anton von Webern's *Variations for Piano*, Op. 27, also on that year's program, but most listeners were quite unaware of Webern's music at this point. (The Opus 27 was the only Webern work played; in 1949 there was none.) Besides, it was a far cry from this composer's restrained, epigrammatic, pianissimo style to the stormy, overlengthy pieces of his followers, with their profligate use of notes and their violent dynamic contrasts.

In any event, general reaction to the "new" music in those early days was as violent as the new music's own break with tradition. The uproar following the first performance of Luigi Nono's *Variations for Orchestra* in Darmstadt in 1950 was a classic affair, surpassing, if possible, the riots so graciously accorded Henze in the two previous years. Tumult and hostility are the stuff on which the *avant garde* feeds, and the best thing that can happen to a young "radical" composer is that his works should be booed and hissed and heaped with abuse. Many a bright aspirant took immediate cognizance of this fact, and we have since witnessed the unlikely spectacle of a large and well-organized *avant garde*—something never before seen and in many respects a contradiction in terms.

With few exceptions the musical *avant garde* of past generations has consisted of isolated figures, or at most a very small group of figures working in relative isolation (e.g., Schoenberg, Berg, Webern) and indeed ahead of their time. Today the *avant garde* comprises large numbers of systematic "radicals" who by virtue of their radicalism claim membership in a movement of international proportions. Also in strong contrast to the past is the fact that these composers are by no means out of the musical picture and/or starving in garrets because their works are not understood or performed. They are performed, they get commissions, and they are given a degree of financial and moral support that would have utterly astonished Schoenberg or Webern. For one thing, the radio has been, and continues to be, a welcome and often lavish (if not always discerning) patron of new music; in fact the present situation of new music in Europe would be unthinkable without the support of radio stations.

Various festivals have also become to greater or lesser extents bastions of advanced music—chief among them being Darmstadt and Donaueschingen. These two festivals have set the pace and the tone for new music during

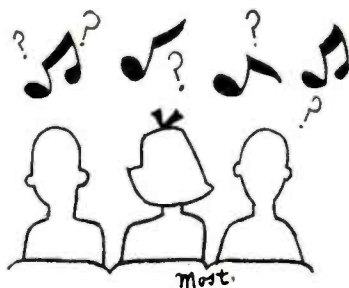
the past decade. They have been at once a weather vane, indicating from which direction the wind of modern music is blowing, and the wind itself. To use another metaphor (and metaphors can be useful in connection with the unprecedented situation of new music), they have been the salons at which the latest models have been displayed. At the same time they have been gauges of public reaction to the new music.

These generalizations are based on my almost uninterrupted attendance at and participation in these two festivals since their beginnings in 1948 and 1950 respectively. Darmstadt, the first to be inaugurated, is much more than a festival, although it is that too; it is an incubator of composers and enthusiasts. Besides the many concerts offered the participants in the Holiday Courses for New Music, Kranichstein (as it is generally called after the castle in which the preliminary sessions were held in 1946–47) also provides instruction in the composition and performance of new music, lecture courses on its various aspects, and formal lectures on the nature and aesthetics of contemporary music. Kranichstein attracts a truly international group of predominantly young musicians and sheds its beam into the most remote portions of the globe. It is without doubt the leading institution of its kind in the world, and its influence on the music of postwar Europe (and beyond) has been incalculable.

For that reason, certain aspects of Kranichstein have aroused grave misgivings in less than wildly radical quarters. The programs have become more and more one-sided, representing a single aspect—the post-Webern trend—of contemporary music; and the atmosphere of the Holiday Courses has become that of an exclusive club, or better yet of a fanatical sect, possessing the only valid formula to musical salvation.

While the basic idea of Kranichstein finds almost universal approval, voices have been raised against the exclusivity of approach that has characterized it and other elite circles during the past several years. Webern's melodic and harmonic serialism has been expanded to produce the totally serialized work, in which very little is left to the creative impulse. One of the most unpleasant works I have heard in recent years is the young Japanese composer Yori-Aki Matsu-daira's *Variations for Violin, Cello, and Piano*, which was accompanied by program notes stating proudly that serial technique is applied "not only to a tone row but also the note values, rhythmic cells, registers, attacks, intensities, dynamics, colors, figurations, and to the *jeux*, as well as to the tempo of each variation." However impressive this description, the composition is a higgledy-piggledy of sounds that make as much sense as scrambled alphabet soup. On the same program was a piece by another composer, constructed

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Douglas Glass

## *All-Purpose Tenor*

*Nicolai Gedda says he can think in eight languages; hence he is at ease with Bach, Barber, Gounod, Verdi, Mussorgsky, and Franz Lehár.*

by **HERBERT KUPFERBERG**

**R**IGHT NOW Nicolai Gedda has a fighting chance of going down in musical history as the most frequently recorded of all tenors. Admittedly, it will take a good deal of work to overtake Enrico Caruso, or even Mario Lanza. But right now Gedda has some twenty LP sets and singles to his name, most of them complete opera recordings. And all have been made in a career that has spanned a mere seven years and therefore can be described as just getting under way. Today Gedda is only thirty-three years old, is in excellent vocal form, and has never felt better in his life. So there's no reason the records shouldn't keep rolling.

But it is the diversity of Gedda's recordings rather than their sheer numbers that makes him such a phenomenon among present-day tenors. Lehár's *Merry Widow*, Bach's B minor Mass, Puccini's *Butterfly*, Stravinsky's *Perséphone*, Rossini's *Turco in Italia*, Cornelius' *Barber of Baghdad*, Bizet's *Carmen*—in all these Gedda finds himself equally comfortable.

Not long ago in New York Gedda was persuaded to express his own views about musical versatility, its causes and effects. We were talking over coffee cups and to the accompaniment of Drigo's *Serenade*, as performed by teatime musicians in the Plaza's Palm Court.

"I think part of it is because we Swedes have a feeling for style," he said. "The Nordic peoples have nothing like Italian opera with its musical traditions handed down from generation to generation. We are influenced from all sides. We have to learn everything. We have to work."

Gedda has dark brown hair, a solid build, and a pleasantly round face. His six-foot-two frame alone is enough to make him conspicuous among lyric tenors. He prefers to be known as Russian-Swedish rather than Swedish, largely in deference to his father, a former Don Cossack singer named Michael Ustinoff who married a Swedish girl and settled in Stockholm, where he became choir-master of the Russian Orthodox Church. Gedda's father started him off as a boy soprano, found he had perfect

pitch, and set him to studying not only Russian liturgical music but also harmony, counterpoint, and piano.

It was Gedda's knowledge of Russian—his father's instruction encompassed language as well as musical style—that opened his way to big-time recording, and, eventually, to the great European opera houses and the Metropolitan in America.

In 1952 Walter Legge of EMI was in Stockholm, looking for a tenor who could sing, in Russian, the role of Dimitri in an HMV recording of *Boris Godunov* starring Boris Christoff, the Bulgarian basso. Gedda had just graduated from Stockholm Conservatory and had made a successful debut in Adolphe Adam's *Le Postillon de Longjumeau* at the Stockholm opera. He applied.

"Mr. Legge gave me an audition," Gedda recalled. "He wanted me to sing in Russian so I did some of Dimitri's music. Then I sang from *Faust* and *Don Giovanni*. Then I sent him some extra tapes of me after he went back to London. I got the job."

Legge was obviously impressed with his new find; in Gedda's words, the British impresario "opened a lot of doors" for him, notably in Germany and Italy. Legge also introduced him to Herbert von Karajan, who put him to work promptly.

For Karajan, Gedda sang such oddly assorted works as Bach's B minor Mass, Stravinsky's *Oedipus Rex*, Carl Orff's *Trionfo di Afrodite*, and Bizet's *Carmen*. In London, without Karajan, he made his debut in 1953 in *Rigoletto*; in Paris he met French audiences on their own grounds with Gounod's *Faust*, then took them on to his with Weber's *Oberon*. When the Parisians found that Gedda understood not only their music but their language, he was installed as one of the favorite Opéra and Opéra-Comique tenors. Gedda settled in Paris for a time and even took up matrimony there, a marriage since terminated.

Gedda ascribes a good deal of his stylistic versatility in music to his flair for languages.

"English I learned in school," he said. "Most of us do in Sweden. My father taught me Russian. The others—well, I just learned them. Now I find that I even think in the languages I speak, or sing. I used to have to translate them in my head."

Gedda gets along in eight languages—English, French, German, Italian, Russian, Swedish, Norwegian, and Danish. He has sung in all, including the Scandinavian.

Perhaps the most convincing testimonial to his mastery of English—aside from speaking with him—was his being chosen to create the role of Anatol, "a handsome young man in his early twenties," in Samuel Barber's opera *Vanessa* at the Metropolitan Opera House in January 1958. Gian-Carlo Menotti, the librettist of *Vanessa*, first asked Gedda in Europe whether he would be interested in the part; Gedda, who is interested in almost any part that he's never tried before, said yes.

Gedda sang in all the Met's performances of *Vanessa*

during its first season, and took the part again during the 1958–59 season, when he also appeared in *The Magic Flute*, *Tales of Hoffmann*, and *Eugen Onegin*. The 1959–60 Metropolitan season included Gedda appearances in *Traviata*, *Don Giovanni*, *Rosenkavalier*, *Faust*, *Manon*, and *The Gypsy Baron* as well as roles he had previously sung on that stage.

**A**LTHOUGH Gedda was the only non-American in the cast of *Vanessa*, his English was invariably the most intelligible. *Vanessa* also afforded Gedda his first opportunity to record in English—and in the United States; when RCA Victor tapped the Barber opera in 1958, Gedda was in his accustomed role as Anatol.

When it comes to recording, as well as to singing on a stage, Gedda professes to have no favorite roles or composers. "I want always to sing Mozart" is the closest he comes to expressing personal inclinations. He conceded, however, that singing operetta, which is something he does very well, is not quite the same as singing Stravinsky. Between Johann Strauss and Richard Strauss, he has found, there is a difference.

"I always have loved singing operetta," he said, with the air of a man who would be glad to do it for nothing. "It was always my dream to sing operetta. I used to listen to records by Tauber endlessly. To sing Lehár and Johann Strauss—that is a pleasure. And yet I really enjoy the more difficult and serious operas. When we recorded Strauss's *Capriccio*—Richard Strauss's *Capriccio*—it was more difficult. But I enjoyed the difficulty."

While Gedda is able to shift operatic styles almost with the smoothness that he changes costumes, he acknowledges that the demands of recording require techniques quite different from those of the stage.

"It is more difficult to record than to perform in the opera house," he said, "even though on the stage you can't erase your errors and you often make new mistakes just by thinking about the old ones. What makes it harder to record is that you can't use the same expressiveness or intensity as on the stage. Everything comes out so exaggerated on a record. When you sing it, it sounds fine. When you hear it . . ."

Gedda held up his hands in horror.

"I remember when we made *Mireille*, the Gounod opera, in Aix-en-Provence," he said. "In Act III I have a fight with Ourrias, the baritone. Michael Dens and I on the stage sang it with much ardor, determination, shouting. On records it was awful, terrible. So we had to do it over again, moderating our voices and taking it easier. There are times you are very glad you can do it over on a record."

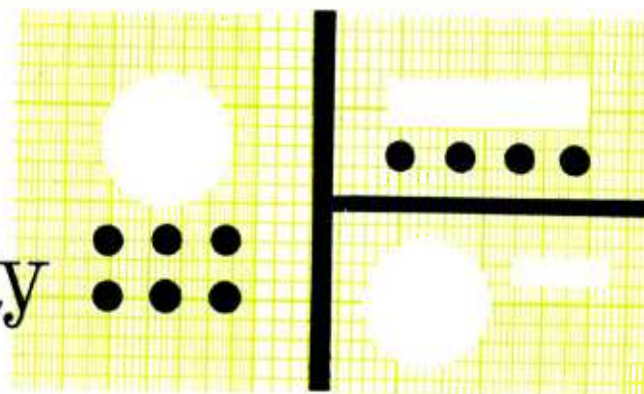
Gedda spoke feelingly of the emotions with which singers listen to the playbacks of passages they have just recorded. He depicted a tense and anxious scene, with singers and conductor grouped anxiously about the "leader"—i.e., the recording director.

"Sometimes," said Gedda, *Continued on page 88*



*The consumer's guide  
to new and important  
high-fidelity equipment*

high fidelity



## EQUIPMENT REPORTS

**AT A GLANCE:** The Sherwood S-5000 is an exceptionally flexible control amplifier which meets or exceeds all its rather impressive performance specifications. In the unit we tested, the manner in which its two channels were closely matched in all their characteristics was most impressive. Compromise in performance, often encountered when many operating functions are designed into a compact unit to sell at a competitive price, was totally absent. The S-5000 (chassis less case) sells for \$189.50.

**IN DETAIL:** The Sherwood S-5000 is a complete stereo amplifier, with two preamplifiers and two 20-watt power amplifiers, and many control functions accessible on the front panel.

Three high-level inputs, for FM/AM tuner, TV or multiplex adapter, or other program source, are provided, plus two low-level inputs for magnetic cartridge or tape head. Output jacks are provided for a tape recorder, with the signal unaffected by tone or volume controls, as well as input jacks for monitoring a tape recording while it is being made. A front-panel slide switch opens the signal path so a tape recording can be made and simultaneously monitored. A front-panel knob controls selection of the other inputs.

The two bass tone controls are concentrically mounted, with a friction clutch so they can be adjusted individually or together. The same arrangement is used for the treble tone controls. The loudness control may be used as an ordinary volume control, or by means of a slide switch, the Fletcher-Munson compensation may be added to boost both low and high frequencies at low volume levels.

A function selector knob offers the choice of normal stereo operation, reversed channel stereo, either channel input feeding both speakers, or the sum of both channels feeding both speakers. The power switch is also on this knob. A group of four colored lights serves as pilot light indication, and shows which input or inputs are connected to which speaker.

A stereo balance control can reduce the volume on either channel to zero without materially affecting the volume on the other channel. A unique, and very convenient, feature is the inclusion of a phase-reversal control on the same knob as the balance. Pulling the balance knob out slightly reverses the phase on the left channel. This can be handy during the initial installation of the amplifier, and if desired the speaker leads can be changed after phasing so that the knob is normally pushed in.

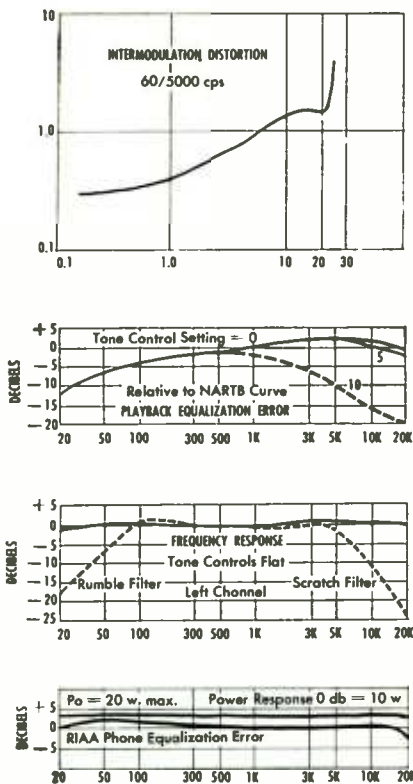
Along the left edge of the panel is a group of push-button switches similar to those which have been on Sherwood mono amplifiers for some time. A presence control introduces a peak of some 6 db in the 3-kc region. There are buttons for rumble and scratch filters, which have 12 db/octave slopes and affect both channels. The bottom knob is not a switch, but a phono level control. It is set for correct loudness-compensating action on phono, and other program sources are then set with their own level controls to produce the same sound volume from the amplifier.

**Sherwood**

**S-5000 Stereo Dual**

**Amplifier-Preamplifier**





On the rear of the chassis, apart from the inputs mentioned previously, is a center-channel output jack. This provides the sum of the input signals, for driving a separate amplifier and speaker for center fill, if this is desired. Two AC convenience outlets are provided, one of them switched on with the amplifier and the other energized continuously. A jumper system on the speaker terminals allows the use of the normal high damping factor (10) or a low damping factor of 2.

Finally, there is a very nice system for balancing the output tubes without using any meters. The two output stages have their individual balance controls, concentrically mounted on the chassis. A switch next to them injects a 60-cycle test signal, in phase, to the two output grids. When the balance control is properly adjusted, the hum heard in the speaker is at a minimum. It works beautifully.

Our measurements show that the frequency response of the S-5000 is flat within plus or minus  $1\frac{1}{2}$  db from 20 to 20,000 cps with the tone controls in the center position. This is as the manufacturer specifies, and is exceptionally flat for an amplifier in which the tone controls are not switched out of the circuit in their flat position. The rumble and scratch filters are excellent, with sharp knees and no effect on middle frequencies.

Phono equalization is also very precise, being within 1 db of the RIAA characteristic from 20 cps to over 15 kc, and only slightly down at 20 kc.

Each channel delivered 20 watts before any visible distortion was apparent on an oscilloscope. Best of all, the full power was delivered from 20 to 20,000 cps, which is rare in our experience except for a few large, heavy, and generally quite expensive amplifiers. Measured in accordance with the IIFM standards, the power bandwidth of the S-5000 extends from below 20 cps to 10,000 cps, referred to 20 watts output and 1% distortion. This means that the amplifier will deliver 10 watts per channel (half the rated maximum power) between these frequency limits without exceeding 1% distortion.

The intermodulation distortion remains under 0.5% at the usual listening levels of a watt or less. It reaches 2% at about 22.5 watts. The amplifier is stable under a variety of capacitive loading conditions.

The gain of the S-5000 is quite high, with only 0.8 millivolts needed at the phono input (1,000 cps) to drive it to 10 watts output. The hum level is about 68 db below 10 watts on the phono input, at our standard gain setting (for which 10 millivolts input equals 10 watts output). This is totally inaudible. On the high-level inputs the hum is 70 to 80 db below 10 watts at full gain.

We appreciated the excellent tracking of the two sections of the ganged volume control. They remained within 1.5 db of each other except for one point near the bottom where they were 3 db apart. There was some 0.7 db of backlash in the ganged control, but this was not troublesome.

All in all, the only observation made during the test of the S-5000 which did not excite enthusiasm was the fact that the phase reversal switch changed the gain of the left channel by 1.5 db. In practice, this is of minor importance, since the switch is set once and left alone.

The Sherwood S-5000 is one of the few unit stereo amplifiers we have tested which shows no signs of compromise or corner-cutting in design or construction. H. H. LABS

## Audax CA-60 Speaker System



**AT A GLANCE:** The Audax CA-60 is a very compact, inexpensive speaker system, occupying slightly less than one cubic foot and containing two 6-in. speakers and a 3-in. tweeter. The enclosure has a ducted port, to get the most performance at low frequencies from the speakers.

One cannot expect a speaker system of this size to deliver tremendous bass output, and no miracles are performed in the design of the CA-60. However, the low frequency performance of this diminutive speaker system is very respectable for one of its size, being reasonably clean down to below 70 cps.

The over-all response is smooth and extends to beyond 13 kc, except for a broad peak in the 2- to 4-kc region. If you like presence, there is plenty of it in the CA-60. Priced at \$59.95, the cabinet is constructed of genuine walnut with an oil finish.

**IN DETAIL:** The frequency response of the Audax CA-60, measured out-of-doors,

is within plus or minus 5 db from about 115 cps to 14 kc, if the peak in the middle is ignored. Even with the peak included, it only varies plus or minus 8 db over this range. This is pretty good for a loudspeaker system, even for some costing a good deal more than the CA-60. The low frequency response would normally be improved when the speaker is installed indoors, particularly near a corner. The low frequency distortion curve gives a better indication of the true low frequency performance of the speaker, and we would expect 60 to 70 cps to be the true lower limit of its response.

The flat portions of the response curve between 500 and 1,300 cps, and between 9 kc and 13 kc, are not actually as flat as shown, but there were no fluctuations in response of more than 2 db in those intervals, so they were drawn as flat. The sharp dip at 250 cps is probably a cancellation effect from the two speakers rather than a true response.

The polar response, taken at 7.5 kc, shows a fairly good high frequency dispersion, symmetrical about the center of the speaker cabinet. The tweeter is in the center of the speaker board, so this symmetry is to be expected.

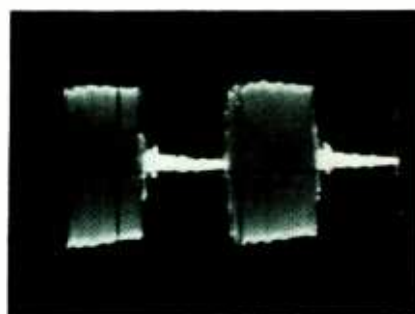
The efficiency of the CA-60 is relatively high, being some 19 db greater than our reference speaker when tested with white noise.

One of the most surprising test results was the tone burst response. At all frequencies the attack and decay characteristics of the speaker were very good, with no particular amount of ringing or spurious frequencies.

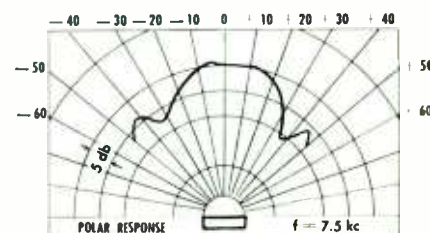
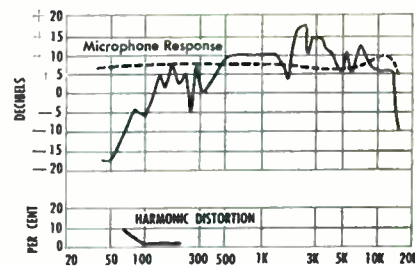
In listening tests, the CA-60 sounded rather too bright for our taste. Part of this was undoubtedly due to the extended high frequency response and relative lack of lows, and part to the peak at 2 to 4 kc. Certain percussion instruments, with appreciable energy in this region, tended to jump out towards the listener with a rather sharp effect. Tone controls can compensate for this but at a loss of much of the speaker's high frequency response. A pair of these systems, used in a stereo setup, would probably do much better due to the increase in bass radiating area.

The CA-60 was operated in a stereo system together with other speakers having more bass response, and the results were much more satisfactory. The CA-60 sounds pleasant at moderate or low volume levels, particularly if the highs are rolled off slightly to balance the loss of lows. It cannot be pushed, however, since the 6-in. cones cannot handle large excursions without distorting.

It is noteworthy that this is a *true* bookshelf enclosure, being only 9½ inches high. It can be placed on any ordinary bookshelf, rather than on an encyclopedia-sized shelf as is the case with most compact speaker systems. Taken for what it is, a minimum-priced speaker system, it does a good job and is a good value. H. H. LAWS.



ON OFF ON OFF  
Typical tone burst response.



**AT A GLANCE:** The Pickering 800 turntable has a unique bearing system which floats the turntable on a cushion of air. This is designed to reduce the transmission of vertical rumble to the turntable. Although this clever concept is only partially successful, as explained later in this report, the end result when the turntable is properly mounted is a satisfactorily low rumble level, particularly when the low price of the Pickering 800 is considered.

Combined with low wow and flutter, excellent speed accuracy, and a low hum level, this makes the Pickering 800 a good value in a single-speed turntable, suitable for a high-quality music system. Chassis only, \$59.85. Complete base (blond, mahogany, or walnut), \$15.

**IN DETAIL:** Most turntables have a shaft through the center of a platter of aluminum or steel, and a sleeve bearing to contain the shaft and allow the rotation of the turntable with a minimum of friction and irregularity. The weight of the turntable, which may be great, is usually supported by a steel ball under the end of the shaft.

Any vertical vibrations of the motor board, due to the motor, may be transmitted directly to the turntable through the ball and the shaft which rests on it. The solution

## Pickering 800 Gyropoise Stereotable

Equipment tested by HIGH FIDELITY is taken directly from dealers' shelves. We report only on regular production-line models. The choice of equipment to be tested rests with HIGH FIDELITY'S editorial department. Most equipment reports appearing here are prepared for us by Hirsch-Houck Laboratories, a completely independent organization whose staff was responsible for the original Audio League Reports. A few reports are prepared by members of the HIGH FIDELITY staff or by other independent testing organizations working under the general supervision of Hirsch-Houck Laboratories. All reports are signed.

### REPORT POLICY

to this problem, as executed by Pickering, lies in the use of two ceramic ring magnets to replace the usual ball-thrust bearing. One ring is fastened to the motor board, concentric with the sleeve bearing. Another ring magnet is fastened to the underside of the aluminum turntable, concentric with the shaft. The two magnets have like poles adjacent, which results in a force tending to push them apart. This keeps the turntable supported on air, via the magnetic force exerted by one magnet on the other.

The magnetic force acts as a very compliant spring, which acts with the mass of the turntable to prevent the motor vibrations from moving the turntable. So far as we can tell, this works very well. There is, however, a second means for the transmission of rumble from motor to pickup. If the tone arm vibrates relative to the turntable, the effect is the same as though the turntable vibrates relative to a stationary arm. The motor vibration, thoroughly decoupled from the turntable by this ingenious magnetic device, proceeds to vibrate the metal motor board and with it the tone arm.

Probably the best solution would be to fasten the metal board to a very rigid and large wooden motor board. However, the mounting base sold by Pickering for use with this turntable is rather light, and the turntable is supported on very springy mounts. This reduces the effect of shock and floor vibrations very well, but leaves the motor free to vibrate the relatively low mass of the turntable assembly itself.

In our rumble measurements, we initially had the spring mounts at their upper limits. In this condition, the turntable had a tendency to bounce or float when touched, with a low resonant frequency. We were quite surprised to measure a considerable amount of rumble (by good turntable standards, at any rate) in the vicinity of  $-34$  db relative to  $7$  cm/sec at  $1,000$  cps. The vertical rumble was about  $5$  db worse, or  $-29$  db. Further investigation showed that as the turntable motor board was pressed down against the base, the rumble decreased. We ended by tightening down the mounting springs to make them as stiff as possible. An improvement of  $7$  db was realized, with the lateral rumble  $-41$  db and the vertical rumble  $-36$  db. Possibly some further improvement would have been possible by mounting the unit in a heavy board.

The lateral rumble figure is a most respectable one, particularly for a popularly priced turntable. The vertical rumble, in spite of the design features, is substantially greater than the lateral rumble, though well above the performance of any record changer in this respect. So far as we can determine, the vertical rumble is transmitted to the arm via the motor board.

Wow and flutter were  $0.2\%$  and  $0.12\%$  respectively. The hum field over the turntable was low, and should not cause trouble even with poorly shielded cartridges. The speed of the turntable was exact, and totally unaffected by line voltage (a synchronous motor is used). The turntable is covered with a plastic foam pad which should be very easy on record surfaces. The ON-OFF lever operates the motor switch and simultaneously engages the idler wheel, which normally rests free of the turntable and the motor shaft.

H. H. LABS.



## ESL C-99 Stereo Cartridge

**AT A GLANCE:** The ESL C-99 is a somewhat less expensive version of the C-100 stereo cartridge, which is still being offered. In basic operation it is similar to the C-100, being a moving coil cartridge.

The response of the C-99 is smooth, with a slight peak at  $13$  kc. Its channel separation is good to at least  $12$  kc. It has high compliance, and tracks at  $3$  grams or less.

The output of the C-99 is extremely low, and a transformer is required for satisfactory operation. It should not be used with a ferrous turntable, because of the considerable magnetic attraction of such a turntable. Price: \$49.50.

**IN DETAIL:** The ESL C-99 is quite similar to the C-100 in all respects which might affect installation and use. To the eye, the chief external difference between the two is that the C-99 has a black plastic stylus arm, which appears bulky but is actually very light. The specifications in the data sheet are the same as those for the C-100.

The first thing which became apparent was the extremely low output. No amplifier we had was able to produce more than a background music level from this cartridge, even at maximum gain. We had previously used the C-100, which delivered nearly  $1$  millivolt, and found it to be quite usable with a high gain amplifier. Not so the C-99.

Measurements showed an output of 0.24 millivolts at 5 cm/sec stylus velocity at 1,000 cps. A step-up transformer, such as the ESL TM-100, is an absolute necessity with the C-99 cartridge.

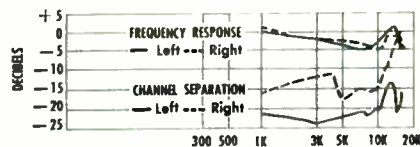
The cartridge tracked music records very well at 3 grams force. In fact, for most records a force of 2 grams was adequate. We used 3 grams during our tests, however. Needle talk was very low. Hum pickup was negligible (though it is difficult to find an amplifier which is hum-free, at maximum, and this cannot be charged against the cartridge). Our turntable is made of steel, and we found a strong magnetic attraction even with a 1/8-in. cork mat on the turntable. It was necessary to add another mat, to a total thickness of over 1/4 in., to reduce this attraction to negligible proportions. Otherwise, the 3-gram force became 6 grams when the stylus reached the record.

The frequency response followed the familiar sway-backed characteristic which we have found to be in the Westrex 1A record. The high frequency resonance occurred at 13 kc, and usable response extended to beyond 15 kc. Channel separation was very good in the left channel, and slightly less in the right channel. The bump at 4 kc in the right-channel separation is at least partially in the record. In both channels the separation remains relatively constant up to 10 kc. In our sample, the right-channel separation fell off to zero at 15 kc.

Low frequency resonance occurred at about 9 or 10 cps. This indicates a very high stylus compliance. The range of linear stylus movement, however, was not exceptional since the cartridge would not track the lowest frequency bands of our Cook Series 60 test record. This is an extremely severe test of a cartridge's ability to track large recorded amplitudes, much beyond those usually encountered in musical records.

In listening tests, the ESL C-99 acquitted itself admirably. Although we were unable to get the volume high enough to please us, it was apparent that the sound was clean and unstrained. Operation without a step-up transformer should not be considered, however, and we recommend an aluminum or brass turntable with this cartridge.

H. H. LABS.



**AT A GLANCE:** The Dynaco TA-12 is an integrated stereo pickup incorporating the Dynaco Stereodyne cartridge and a unique gimbal-pivoted tone arm. The arm, well designed and constructed, enables the cartridge to deliver its best performance, with only 2½ grams of tracking force.

The TA-12 is a first-rate stereo pickup. Matched arm and cartridge are priced at \$49.95.

**IN DETAIL:** The Dynaco Stereodyne cartridge was reviewed in the July 1959 issue of HIGH FIDELITY. The unit we tested was one of the early Stereodynes, and we were interested to see how the most recent production units compared to it. At that time we noted the unusually high channel separation, low needle talk, insensitivity to induced hum, and good over-all sound. Our criticisms were chiefly directed against the tendency for dust to clog up the stylus assembly and the difficulty of keeping it from forming a gummy mass with the viscous damping compound.

In the new Stereodyne (identified as the Stereodyne II when sold separately) the problem of dust collection has been eliminated. Using a different damping method the cartridge is now no more susceptible to this trouble than any other cartridge on the market.

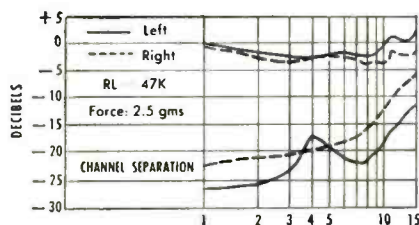
The cartridge, as used in the TA-12 pickup, is identical to the ones sold separately except for the mounting bracket. In the integrated design, the cartridge plugs into a sleek, simply designed arm—there are no installation problems other than merely making connections to the wires coming through the mounting base of the arm. The arm is pivoted on true gimbals, similar to those used on compasses and gyroscopes. A counterweight completely balances the mass of the cartridge, making the arm insensitive to leveling. This is another one of those arms which *could* be played upside down.

The stylus force is derived from a stretched coil spring, by means of a ring which may slide along the body of the arm to any desired point. The arm body is calibrated in grams, from 1 to 4. The recommended force is 2.5 grams, and that is where we operated the pickup in our tests. It proved to be perfectly adequate for all normal playback requirements.

The arm mounts in a single hole in the motor board, as does the arm rest. Nothing

## Dynaco B & O Stereodyne TA-12 Stereo Arm and Pickup





could be simpler. The arm rest holds the arm firmly in place, when it is pushed down into the clip on the rest.

The frequency response of the Stereodyne cartridge proved to be very close to the inherent frequency characteristic of the Westrex 1A record. It was generally quite similar to the response we had measured on the earlier unit. The channel separation, while very good by any ordinary standard, was not so outstanding in the unit we tested as on the first cartridge. Nevertheless, it was 20 db or more over the major portion of the useful stereo spectrum.

The cartridge is surrounded by a mu-metal shield, which is very helpful in reducing induced hum. In this respect the Dynaco cartridge is one of the two or three outstandingly good types we have encountered.

The needle talk in the old unit was very low. In this one, hardly any needle talk could be heard except by playing very loud passages and putting our ear within a foot or so of the pickup (with volume control off, of course).

The listening quality of the Dynaco TA-12 is excellent. It should prove acceptable to the most critical listener. The very quiet background made possible by its nearly complete immunity to induced hum and its moderately high output, plus complete absence of acoustic output from the stylus, contributes greatly to one's enjoyment of its performance.

The bass response of the pickup is unusually solid, measuring within plus or minus 0.5 db from 25 to 100 cps on the Components sweep record used for measuring arm resonance. The resonance proved to be a 1.5 to 2 db broad peak between 20 and 25 cps, with a falling of response below 18 cps. The tracking error of the arm is less than 1.5 degrees for record radii from 2 inches to over 5 inches, and only 3 degrees at a 6-in. radius.

It appears that the original Stereodyne, a good cartridge, has been somewhat improved and presented in an integrated pickup design which offers an exceptional value in today's market.

H. H. LABS.

## Madison Fielding 630 FM Tuner



**AT A GLANCE:** The Madison Fielding 630 FM tuner is a relatively low-priced unit (\$84.95), quite sensitive, and in other respects is at least the equal of most competitively priced tuners. Its rather unusual dial moves past a stationary tuning-eye tube, and has a very linear and legible calibrated scale.

**IN DETAIL:** In recent years FM tuners with very simple and basic tube complements have achieved high sensitivity and over-all level of performance—a rarity in the past. The Madison Fielding 630 illustrates this phenomenon quite well.

Its functional tube complement (exclusive of audio, tuning-eye, and rectifier tubes) amounts to only four tubes, yet it has a usable sensitivity, according to IHFM Standards, of 4 microvolts. This high sensitivity has been achieved at some sacrifice in IF and/or detector bandwidth, for the distortion fluctuates between 1% and 3% as signal strength is varied. This distortion is at 100% modulation, and is considerably lower at more usual modulation levels.

The automatic gain control (AGC) action is excellent, with little change in audio output for any signal strength above 10 microvolts. The Madison Fielding 630 has amplified and variable AFC. A front panel knob selects any degree of AFC action from zero to maximum, which is strong enough to reduce drift or mistuning by more than five times. On the unit we tested, when AFC was used, or when the set was carefully tuned for eye closure without AFC, the distortion did not go below 3% at 100% modulation. This may have been a matter of alignment, but since we found that the only way the distortion could be reliably brought below 3% was by tuning with the aid of a distortion analyzer, we must conclude that the 3% figure is typical of what would be met in practice. The 3% figure relates to -30 db on the sensitivity curve.

The AFC also showed signs of inadequate filtering, since it caused a loss of low frequency response. At AFC settings less than maximum this does not become objectionable.

The warm-up drift of the 630 was about 150 kc, and took about ten minutes to stabilize. If a station were tuned in as soon as the tuner was put into operation, it would require retuning within ten minutes, but not after that. Use of the AFC, of

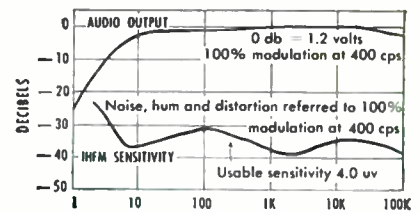
course, would eliminate the need for retuning. The tuner was relatively insensitive to drift caused by line voltage variations.

The tuning system is unique and a variation on one used by Madison Fielding in one of their earliest tuners. In the older arrangement, a tuning-eye tube acted as a moving dial pointer. In the 630, the eye tube, a vertical-bar type, remains stationary in the center of a rectangular dial cutout. A plastic dial scale moves past the opening, with the eye tube acting as a pointer. In this way the eye of the user remains fixed on one point and sees both the frequency setting and the exact tuning indication of the eye tube.

The front end, or tuner portion, of the 630 is a separately packaged assembly. The entire IF and detector circuitry is on a printed board. A cutout portion of the chassis is covered with a screwed-on plate which may be removed and replaced with a multiplex adapter at a later date (when and if FM multiplex becomes officially approved by the FCC). Presumably Madison Fielding will make the adapter available then.

This Madison Fielding FM tuner is a good value for moderate-priced systems. It doesn't quite measure up to some more elaborate tuners in distortion and stability, but on the other hand it costs a lot less. Any audible differences are slight indeed.

H. H. LABS.



**AT A GLANCE:** The Webster Electric GLO-4 is a complete stereo record/playback preamplifier, intended for use with tape decks not having their own electronic sections. It supplies erase and bias currents as well as the necessary equalization for both  $3\frac{3}{4}$  ips and  $7\frac{1}{2}$  ips tape speeds.

The playback equalization is good at middle and high frequencies, but somewhat lacking at the low end. The tone controls in most control amplifiers should be able to compensate for this, however. Distortion is reasonably low. At maximum gain settings, hum levels are rather high, but are insignificant at lower gains. Price: \$199.

**IN DETAIL:** The Webster Electric GLO-4 has no centralized switching system; each channel has its own volume control, tone control, play/record switch, equalization selector (for the  $3\frac{3}{4}$  and  $7\frac{1}{2}$  ips tape speeds), and volume indicator meter. The only common control (other than the power switch) is the erase knob located below the two meters. In its clockwise position, only the right channel is fed the output of the erase/bias oscillator, and a neon indicator above the right channel meter glows to indicate that the erase current is on. This setting is used for mono recording.

When making stereo recordings, the erase switch is turned counterclockwise. This lights indicators over both meters and supplies erase and bias current to both heads.

The erase switch is interconnected with the two play/record switches so that erase current is supplied to the selected channel only if the corresponding function switch is set to RECORD. As with any system employing separate preamplifiers, it is necessary to remember to switch both function switches to PLAY before rewinding the tape.

The volume controls are common to both recording and playback functions, which can be a trifle awkward at times. Probably the best way to handle the situation is to set them for suitable recording level and use the volume controls on an associated control amplifier to set correct playback levels.

The tone controls affect only the playback response. In their counterclockwise position, the response is flattest, and clockwise rotation

*Continued on page 87*

## Webster Electric Glo-4 Stereo Tape Record/Playback Preamp



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CIRCLE 11 ON READER-SERVICE CARD



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## Records in Review



Bettmann Archives

*Wellington in Spain: Napoleon fell.*

## Beethoven's "Battle Symphony" —

### Old Showmanship in Brand-New Sonics

by R. D. Darrell

**B**EFORE you puritanically condemn any contemporary composer or conductor for seeming to prostitute his art for the sake of a stereo spectacular, or you bewail the lack of taste in a listening public which revels in sonic extravaganzas, take a moment out to ponder the case of the Reverend Master Ludwig van Beethoven and the Viennese musical elite who, nearly a century and a half ago, set the pattern for such supposedly present-day aberrations. The lesson of history may or may not help to justify the sensationalism of this only too realistic "Battle Symphony," but at least it will serve as a salutary reminder of the Biblical contention that there is nothing new under

the sun, but only that which "hath been already of old time, which was before us."

And if your ears cringe when some fanatical stereophile assaults them with an all-stops-out reproduction of the present showpiece, you will at least have a model denunciation ready with which to taunt the proud demonstrator. Just quote the reactions of two of Beethoven's own colleagues to one of the first live performances under the composer himself. The Czech composer Tomaschek reported of this occasion that "When the orchestra was almost entirely submerged by the godless din of drums, the rattling and the slambanging, and I expressed my disapproval of the thundering applause

to Mr. von Sonnleithner [the librettist of *Fidelio*], the latter mockingly replied that the crowd would have enjoyed it even more if their own empty heads had been thumped in the same way."

Yet, whatever your opinion of spectacular stereo in general or of this somewhat naive early example in particular, the well-documented story of its origin, public success, and consequences is a fascinating one for its own sake. Indeed its protagonist is one of the most fabulous characters who have haunted the peripheries of music history: a clear prototype of today's audiophile. Best remembered nowadays as the inventor (or more accurately, perfecter) of that watch-

dog of many generations of music students, the metronome, Johannes Nepomuk Maelzel (1772-1838) was a kind of "Yankee" Austrian mechanical genius. He won an appointment as Court Technician in Vienna on the strength of his invention of the Panharmonicon—one of the best of the pin-and-cylinder music makers of the time and the predecessor of the Orchestrions and similar instruments which years later enjoyed a pre-jukebox vogue in this country.

In 1812 Maelzel opened a Cabinet of Artifices in which he displayed an improved model of the Panharmonicon (now including Haydn's *Military Symphony* in its repertory) and his latest creation, an automated trumpeter. But he craved ways of publicizing his inventions more dramatically than he had yet managed. These opportunities he was confident he had found in the happy combination of a friendship with Vienna's leading composer (for whom he constructed several ear trumpets) and the prospect of capitalizing on public enthusiasm over the famous victory (June 21, 1813) of the English and Austrian allies, led by Wellington, over the French army at Vitoria, Spain—the turning point in the Peninsular War, which was soon to lead to Napoleon's complete downfall.

Beethoven, then at a low point in his career and dreaming of a trip to England which might recoup his fortunes and duplicate the British triumphs of Handel and Haydn, readily fell in with Maelzel's schemes. He would write a musical commemoration of Wellington's victory for performance on the Panharmonicon, and, after a Viennese tryout which was certain to receive public acclaim, he would travel with Maelzel to London with a surefire box-office attraction. Maelzel outlined the requirements in specific detail (one of his less imaginative feats, since even then, many years before Tchaikovsky's *1812 Overture*, the formula for "battle" pieces was well established): the fanfares and marching-on, first of the English and then of the French armies, to the tunes of *Rule Britannia* and *Marlborough s'en va-t-en guerre* respectively . . . the Challenge and Acceptance . . . the Battle itself, with plenty of cannon and musket fire, and with the French forces finally retreating disconsolately . . . followed by a triumphal "Symphony" [i.e., *Overture*] for the victors, culminating in a fugue on *God Save the King*.

But it would take a lot of time to "record" all this in pin-and-cylinder form, so the impatient Maelzel persuaded Beethoven to score the work for an augmented true orchestra (unusual only for its size, calling for two double bassoons, for example, in addition to the auxiliary brass-and-percussion bands representing the opposing armies) so that it might be launched promptly in a monster benefit concert. The proceeds were to go to wounded Austrian war veterans, but the hope was that the promoters would benefit in publicity—Maelzel through a display of his mechanical trumpeter, Beethoven not only by the "Battle Symphony"

itself but also by the chance to have his still unperformed Seventh Symphony played.

The hurriedly prepared concert of December 8, 1813 must have been a fantastic one, for the augmented orchestra had only a core of professionals and included, beside many amateurs, such notable guest participants as Saleri, Hummel, Moscheles, and Meyerbeer (the last of whom incurred Beethoven's fearsome wrath for coming in late on the bass drum!). While the second movement of the Seventh was politely encoored, the large audience was more obviously pleased with the antics and march tunes of the lifelike, fancily costumed automated trumpeter, and most deliriously enthusiastic about the "Battle Symphony" itself. That this first real smash-success Beethoven had ever enjoyed was no flash in the pan was proved when the concert was repeated a few days later, and then (after a bitter falling-out between Maelzel and Beethoven) in further concerts produced by the composer alone, and for his own benefit, on January 2, 1814 (with the *Ruins of Athens* music replacing Maelzel's trumpeter) and again on February 27 when the Eighth Symphony was played for the first time.

Except for the ruptured friendship and an inconclusive lawsuit about the rights to the "Battle Symphony," all ended well. Maelzel set off for London with his trumpeter and the now completed "Battle Symphony" Panharmonicon cylinders, and did so well there and in later trips to the United States (where he added an automatic chess player to his repertory of inventions) that on his death he left an estate of some half million dollars. Beethoven, having proved to himself and the world that he could win the favor of the populace as well as of musical



Morton Gould: no amateurs for him.

connoisseurs, got one more money-making potboiler out of his system (a cantata, *Die glorreiche Augenblick*), forgot all about leaving Vienna, and concentrated his full powers on the production of the heaven-storming masterpieces of his last years.

Today, Morton Gould and the RCA Victor engineers have only to follow the faded

original directions for deploying bands and percussion on the far left and far right, for using the largest bass drums available and watchmen's rattles to simulate musketry, to produce a "Battle-Symphony" display of the most advanced stereo techniques. Unquestionably this performance would have put the premiere to shame (no Meyerbeer here is late on the beat); and if few ears are likely to distinguish the authentic Napoleonic-era field drums from the modern variety, or the actual cannon shots from their bass-drum simulacra, there still will be a mass audiophile audience to share its Viennese predecessor's unbounded enthusiasm—and still purists to lament the "debasement" of art to make a sonic holiday.

But amid all the furor there also may be some who accept the showpiece on its face values—a potboiler, to be sure, but both amusing in itself and unmistakably bearing Beethoven's characteristic signature. At the very least it is an effective *pièce d'occasion*, by no means deserving of the obscurity to which it has been sternly relegated by the composer's purist partisans. Certainly it richly warrants the kind of recording for which it was prematurely devised and which it never could receive earlier. (Even the Leibowitz LP, which lingers on in the Schwann catalogue, is no better than a travesty.)

Once Beethoven and Maelzel have been vindicated, the remainder of the disc, given to Grofé's *Grand Canyon Suite*, holds one's attention only by its similarly superlative recording—like that of the "Battle Symphony" almost as brilliantly transparent and powerful in monophony as in stereo, but in the former of course lacking the expansiveness, antiphonal effects, and atmosphere unique to the dual-channel medium. The liner notes make much of technological ingenuities utilized here too (separated horn choirs, megaphoned trombones, echo chamber enhancements, etc.), and these are handled with unobtrusive skillfulness and contribute invaluable to the sonic spaciousness and magic. Unfortunately, the performance itself, unlike that of the crisply straightforward "Battle," is so painstakingly careful as to be downright dull. Grofé's pictorial travelogue, for all its hold on the public's affection, is slight stuff, and in this gorgeously technical, multidimensional apotheosis its sheerly Hollywoodian spectacularity is only too vividly exposed.

Yet I dare say that Johannes Maelzel would have loved every moment of it. At any rate, he certainly would have been rapturously delighted with this latter-day version of the "Battle Symphony" he inspired.

**BEETHOVEN: Wellingtons Sieg, Op. 91 ("Battle Symphony")**  
 †Grofé: *Grand Canyon Suite*

Morton Gould and His Orchestra.

● RCA VICTOR LM 2433. LP. \$1.98 (for a limited time only).

●● RCA VICTOR LSC 2433. SD. \$2.98 (for a limited time only).

by Conrad L. Osborne

## Four Shakespeare Tragedies, And No Passion's Torn to Tatters



Bettmann Archives

On discs, at least, the play's the thing.

THE RECORDED SHAKESPEARE repertory continues to be enriched—recently by four productions of unusual interest: uncut performances by the Marlowe Society of *Romeo and Juliet* and *Troilus and Cressida* in London's series of the Complete Works, and of *King Lear* and *Julius Caesar* by the Dublin Gate Theatre on the Spoken Word label.

*Romeo and Juliet* has perhaps special significance as the first of the Marlowe Society productions to be given benefit of stereo. The performance is a good one, and it has been carefully recorded; yet this release points up anew some of the questions posed by transference of drama to records. The matter of placement of the actors has never been satisfactorily resolved, and on most monophonic recordings of plays we have instances of actors moving up close to the microphone for an intimate dialogue or soliloquy, and then away for the more declamatory speeches. In a stereo recording, with its much sharper definition of depth and breadth, of nearness and farness, this technique becomes too transparent a device. In scenes whose drama is of an inward sort, some of the finest moments result from the close-up. But in *Romeo* (and this applies in some degree to all of the productions considered here) the technique merely calls attention to itself as a trick for achieving an easy effect—now “in” for the Queen Mab speech, now “out,” “in” again for the Balcony Scene, etc. London's other effects (the sounds of swordplay, the passing of the musicians in County Paris' retinue, for instance) are all evocative of a stage performance—we picture the action in a theatre, not in the streets of Verona—and the constant shifting of perspective is annoying. It would seem that Shakespeare might well be the logical place for record companies to go the whole hog with “staged” stereo.

The close-up business should not put off the real lover of Shakespeare, though. Apart from that matter, the recording has

been impeccably done, and the performance has many points to recommend it. These Marlowe Society productions will keep a reviewer honest, for all the players are anonymous, and there is always the possibility that the actor you have labeled a “rank amateur” will later turn out to be a Gielgud or Olivier or Richardson. I will say, however, that the Juliet is unusually good, having a sufficiently youthful sound for the early scenes, and enough womanly strength for the later ones. The Romeo is also very acceptable, though he has his moments of preciosity, and the supporting players are all up to the occasion. Of particular note is the fact that the smaller roles are never given to actors who are downright embarrassing, and some are turned to positive account—the fellow who plays the Apothecary, for example, lends real atmosphere to his brief scene.

*Troilus* can be counted on to inspire long paragraphs of equivocation from the catalogue critics, for none of the classifying labels are quite right for it. (Only three are allowed, you know: “Tragedie,” “Comedie,” and “Historie.”) I am not sure that the question is of any consequence, but I am sure that a great deal of *Troilus* is downright funny, in a horrifying way. Those characters who are not villains of the most flamboyant sort are perfect asses, from the brawny, dumb Ajax to the cowardly, narcissistic Achilles and a collection of pompous generals. Even Ulysses, it seems to me, for all his verbal gift and command of logic, comes in for some ribbing. The characters who are not villains or asses are of the house of Calchas, Pandarus and Cressida—disloyal weaklings. Certainly *Troilus and Cressida* is a bitter play. Its central theme is betrayal. It systematically sets up and dashes illusions, ascribes the basest motives to some of the noblest names in the classical lexicon, offers no hint of catharsis, and assigns the last word to a dejected Pandar. The play has its defects,

chief among them being a tendency to say in eighteen lines what could be said in a couplet, but it is still a fascinating piece of work.

The performance is a fine one. Both of the leading players bring a breathless lyrical quality to their scene of intimacy, rendering Cressida's later inconstancy all the more insupportable. I would have liked a bit more ironic relish in Cressida's little farewell soliloquy, and a bit less in the way of girlish hysterics during her leave-taking; otherwise there is little to complain of. The other principal characters are sharply drawn and lustily projected. The perspective problem again is at hand (Thersites sounds as if he is about to swallow the microphone), but the recording is clear, surfaces silent, and the background noises of battle superbly rendered.

The present Spoken Word releases do not have the technical gloss of the London recordings. There may have been some difficulties in the processing of the discs, for the second record in my review copy of the *Lear* set has quite a surface hiss on both sides, and bubbles appear from time to time. The fanfares and flourishes seem conspicuously pre-recorded effects, and the sound does not have the spaciousness of London's. Nevertheless, both albums are worth investigating.

There is an old theory to the effect that *Lear* is not an actable play. What is meant, I think, is that *Lear* is too actable a play. The problem lies in finding the right actors. Every scene of *Lear* is conceived in terms of theatre, every speech in terms of acting—great acting, to be sure, and theatre on a mighty scale. Proof of the play's almost absolute actability lies in this, that no matter how incompetent individual performances, no matter how much of a fiasco the production as a whole, sections of the drama will still be immensely moving and exciting. The Dublin Gate's performance is far from ideal, but it is decent enough to put across the play's essential quality. Its big drawback is

in the *Lear* of Anew McMaster. McMaster's *Lear* begins feeling sorry for himself in the first scene, and the role is soon submerged in self-pity. Within this conception McMaster plays the role beautifully, but the fact is that the old king does demonstrate qualities other than senile feebleness and gullibility. The rest of the long cast is quite good. There is a particularly strong Kent by Leo Leyden; and Maurice Good, the Edgar, is splendid in his scenes as Poor Tom. I am also grateful to Christopher McMaster, who does not so burlesque the role of the fool that we cannot understand what he is saying.

*Julius Caesar* is, of course, much less of a challenge than *Lear*. The production is a laudable one, though none of the per-

formances are really electrifying. A comparison of the two Dublin albums serves to demonstrate the values of the true repertory company, for Anew McMaster, the *Lear*, turns up as an excellent Brutus; Milo O'Shea, the Edmund of the *Lear* set, appears in the small roles of Marullus and Varro; and the excellent Fool, Christopher McMaster, is now a very adequate Marc Antony. The whole production is intelligent, clear, and fast-paced.

**SHAKESPEARE: *Romeo and Juliet***

Past and present members of the Marlowe Society of the University of Cambridge, George Rylands, director.

- ● LONDON OSA 1407. Four SD. \$23.92.

**SHAKESPEARE: *Troilus and Cressida***

Past and present members of the Marlowe Society of the University of Cambridge, George Rylands, director.

- LONDON A 4413. Four LP. \$19.92.

**SHAKESPEARE: *King Lear***

Players of the Dublin Gate Theatre, Anew McMaster, director.

- SPOKEN WORD SW-A9. Four LP. \$23.92.

**SHAKESPEARE: *Julius Caesar***

Players of the Dublin Gate Theatre, Anew McMaster, director.

- SPOKEN WORD SW-A15. Three LP. \$14.94.

**CLASSICAL**

**ALBINONI: *Concertos, Op. 9: for Oboe and Strings, No. 2, in D minor; for Violin and Strings, No. 4, in A; for Violin and Strings, No. 10, in F. Sonata for Strings, in G minor, Op. 2, No. 6***

I Musici.

- Epic LC 3682. LP. \$4.98.
- ● Epic BC 1076. SD. \$5.98.

Albinoni seems to me to be one of the most ingratiating of the Italian baroque composers. The first movements of these concertos are lively and melodious rather than dramatic, the adagios are songful, and the finales are couched in lighthearted but skillfully wrought counterpoint. The Musici perform these works with their customary vitality, but, as is also customary with them, the harpsichord cannot be heard most of the time. In the stereo version the sound is natural and warm; in the mono, the violin tone becomes edgy. Interpretatively there is not much difference between these performances and those in Vox's complete Op. 9. From the standpoint of recording, the Epic stereo is superior. N.B.

**BACH: *Aria with 30 Variations, in G, S. 988 ("Goldberg Variations")***

Ralph Kirkpatrick, harpsichord.

- ARCHIVE ARC 3138. LP. \$5.98.
- ● ARCHIVE ARC 73138. SD. \$6.98.

"For all their lyricism and tragic passion and exuberance," wrote Ralph Kirkpatrick more than twenty-five years ago, "the *Aria* and the *Variations* seem of a divine substance entirely refined and purified of anything personal or ignoble, so that in playing them one seems only the unworthy mouthpiece of a higher voice." It is a sentiment to which he still subscribes, as is shown by the present performance. Every tempo chosen is convincing, every note falls into its proper place in a profoundly grasped scheme. The improvisational quality of a variation like the twenty-ninth is given its full value, but elsewhere, as in the galloping figure of the fourteenth variation or the poetic song of

the fifteenth, complete control coupled with sensitive, singing phrasing results in a performance of classic grandeur. It is fascinating to compare this with the equally grand performance of Landowska, who stresses the romantic aspect of Bach. Both, it seems to me, are legitimate approaches. N.B.

**BACH: *Concertos for Harpsichord and Orchestra: No. 1, in D minor, S. 1052; No. 2, in E, S. 1053***

Christopher Wood, harpsichord; Goldsbrough Orchestra, Lawrence Leonard, cond.

- FORUM F 70003. LP. \$1.98.
- ● FORUM SF 70003. SD. \$2.98.

There is nothing distinctive about these discs but their price. Only in the slow movement of the D minor is an effort made to transcend mere routine. The sound is a bit harsh in the D minor, slightly distorted on the other side. There is no particular advantage in the stereo: in the D minor the harpsichord seems to be on one track and the orchestra on the other, so that the dialoguing violins come out of the same speaker. Moreover, there seems to be less distortion in the mono version of the E major. N.B.

**BEETHOVEN: *Octet for Winds, in E flat, Op. 103—See Mozart: *Serenade No. 11, in E flat, K. 375.****

**BEETHOVEN: *Quintet for Piano and Winds, in E flat, Op. 16***

†Mozart: *Divertimento for Winds and Strings, No. 1, in E flat, K. 113*

Members of the Vienna Octet.

- ● LONDON CS 6063. SD. \$5.98.

One of the great merits of stereo is what it can do in its less gaudy applications. This is surely a worthy continuation of the Vienna Octet's entrancing series. The Beethoven is available stereophonically in its alternate version for piano and strings, and this is its third appearance in dual channels as scored for piano and winds. The other sets are good, but the playing of these Vienna musicians gives them immediate preference. The Mozart, which here makes its stereo debut, is played in its original version with clarinets and horns. A thoroughly engaging example of its type, it too is projected with charm and felicity. The effect of the recording is

that of a small band of players in the room. You can hardly ask for more. R.C.M.

**BEETHOVEN: *Sonatas for Violin and Piano: No. 1, in D, Op. 12, No. 1; No. 9, in A, Op. 47 ("Kreutzer")***

Zino Francescatti, violin; Robert Casadesu, piano.

- COLUMBIA ML 5453. LP. \$4.98.
- ● COLUMBIA MS 6125. SD. \$5.98.

Here, hard on the heels of the Szeryng-Rubinstein edition, is another stereo *Kreutzer* featuring two concert figures of great individuality and eminence. Their performance has the fire and drive some found lacking in the Szeryng-Rubinstein set, and I should imagine that for the majority of record buyers this new Columbia disc will become the preferred collaboration. It is a genuine joint effort. Both players are in top form, and their approach is close enough to create a strong and harmonious interpretation both in the early Op. 12, No. 1 sonata and the more popular *Kreutzer*.

The recorded sound is very good in both editions. Stereo adds something to the size and strength of the sound source, but the difference may not be worth a dollar surcharge. R.C.M.

**BEETHOVEN: *Symphony No. 6, in F, Op. 68 ("Pastoral")***

Royal Philharmonic Orchestra, Rafael Kubelik, cond.

- CAPITOL G 7213. LP. \$4.98.
- ● CAPITOL SG 7213. SD. \$5.98.

As Kubelik sees it, this score is a tender, midsummer day's dream that creates and sustains a mood of sylvan romanticism. Adopting this approach, the conductor develops it with imagination and taste to produce an edition that stands alone among those in the catalogue. Those who share Kubelik's outlook ought to prefer this record to all others of this music. Those who take their ideas about the score from the classical point of view of Toscanini and Klemperer will undoubtedly protest Kubelik's lack of rhythmic strength and his failure to maintain plastic continuity in the final movement—which does become rather rhapsodic.

Admittedly there are faults here. The town musicians are sleepy with the summer

heat and the horns are suffering from a touch of the sun. The same dreaminess that gives us unreal peasants in the scherzo provides an unconvincing storm a moment later. Klemperer, on the other hand, excels in both these movements. But for all that, I find nothing in Kubelik's performance that is not inherent in Beethoven's score, and I welcome the full-scale treatment that this aspect of the music has been given. Others, notably Markevitch, have approximated this interpretative position without working to its conclusions so resolutely.

The engineering is at its best in stereo, although even this lacks sharp outlines and well-defined bass. This lack of focus overall is more evident in the mono version, unfortunately. Kubelik plays the repeats in both the first and third movements. R.C.M.

**BEETHOVEN: Wellingtons Sieg, Op. 91**  
 ("Battle Symphony")  
 †Grofé: *Grand Canyon Suite*

Morton Gould and His Orchestra.  
 ● RCA VICTOR LM 2433. LP. \$1.98  
 (for a limited time only).  
 ● ● RCA VICTOR LSC 2433. SD. \$2.98  
 (for a limited time only).

For a feature review of this disc, see page 55.

**BERGSMA: Quartet No. 3**  
 †Foss: *Quartet for Strings, No. 1*

Juilliard String Quartet (in the Bergsma);  
 American Art Quartet (in the Foss).  
 ● COLUMBIA ML 5476. LP. \$4.98.

Slowly but quite surely it becomes apparent that among the composers of essentially conservative bent in America, William Bergsma is one of the most gifted, eloquent, and important. This is the seventh work of his to appear on discs in recent years, and, as is the case with its six predecessors, hearing it is a very rich and moving experience. Bergsma has a lot to say in this grand, big, commanding score, and he is extremely lucky to have the collaboration of the Juilliard Quartet and Columbia in saying it. The quartet by Lukas Foss on the other side is also beautifully played and recorded, but it is a rather superficial charm-piece, especially by comparison with the Bergsma's evocative work. A.F.

**BERLIOZ: Symphonie fantastique, Op. 14**

Vienna Philharmonic Orchestra, Pierre Monteux, cond.  
 ● RCA VICTOR LM 2362. LP. \$4.98.  
 ● ● RCA VICTOR LSC 2362. SD. \$5.98.

Monteux's interpretation of this dramatic program-symphony lacks the inner tension and outer fire that a truly convincing treatment of the score requires. The dreams and passions of the first movement are serene and sweet; the waltz in the second movement could be an excerpt from a ballet *divertissement*; the *Scene in the Fields*, with some strangely detached phrasing for the solo English horn and oboe, is like a summer pastorage; the *March to the Scaffold* has the weight of a coronation procession; and the *Witches' Sabbath* is lacking in ferocity, though it is revealingly transparent.

Both the monophonic and stereo editions were recorded at a volume level slightly low-

er than usual. The tonal range is good, but reaches farther into the lows than into the highs. In mono, the sound is well balanced; in stereo, it is evenly distributed and pleasingly directional, with a good deal of depth. As in all too many versions of the *Fantastique*, the third movement is split between the two sides. The playing of the Vienna Philharmonic is polished and refined, the string tone especially lustrous, the brasses sonorous; but in my opinion the best disc performances are still those by Munch (RCA Victor) in mono, Wallenstein (Audio Fidelity) in stereo. P.A.

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

Vienna Philharmonic Orchestra, Rafael Kubelik, cond.  
 ● ● LONDON CS 6170. SD. \$4.98.

The breadth, sonority, and logic with which Kubelik invested the first three Brahms symphonies in this series made his readings a joy to hear. His interpretation of the Fourth is no exception. It is a beautifully warm, sane performance from beginning to end. What's more, Kubelik further distinguishes himself by doing what few other conductors have done: he maintains an even, steady tempo throughout the final chaconne, accelerating—regrettably—only at the beginning of the coda. This last

movement takes on far more eloquence and meaning when treated in this manner. (The only other conductors known to me whose records reveal a similar approach are Toscanini and Paray.) The Vienna Philharmonic is in its best form, and the engineers have given the performance excellent stereophonic distribution. P.A.

**BRUCH: Concerto for Violin and Orchestra, No. 1, in G minor, Op. 26**  
 †Spohr: *Concerto for Violin and Orchestra, No. 8, in A minor, Op. 47*

Joan Field, violin; Berlin Symphony Orchestra, Rudolf Albert, cond.

● ● TELEFUNKEN TCS 18031. SD. \$2.98.

There are plenty of good recorded versions of the Bruch G minor Concerto, and this persuasive interpretation by Joan Field may be added to the preferred list, particularly since it is so well presented at such a low price. Miss Field also does well by the accompanying Spohr Concerto, but as music this is another of those routine-sounding nineteenth-century works through which every student is obliged to wade. The stereo sound in both concertos is excellent, with the soloist placed nicely left of center. P.A.

**CHOPIN: Polonaises: No. 1, in C sharp minor, Op. 26, No. 1; No. 2, in E flat,**

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*Op. 26, No. 2; No. 3, in A, Op. 40, No. 1; No. 4, in C minor, Op. 40, No. 2; No. 5, in F sharp minor, Op. 44; No. 6, in A flat, Op. 53*

Witold Malcuzyński, piano.

- ANGEL 35728. LP. \$4.98.
- ● ANGEL S 35728. SD. \$5.98.

The first six Chopin Polonaises, as played consecutively, make a most satisfying sequence with the extrovert brilliance of the popular A major and A flat major nicely contrasted to the austere introspection of the first two, the gravely aristocratic C minor, and the ardent drama of the bravura F sharp minor. Malcuzyński is most successful in conveying the dramatic, nationalistic sections of the music. Sometimes his climaxes don't press forward quite enough, and I feel that the rubato effects in lyrical passages are too contrived. But pending the arrival of a really superlative version, Malcuzyński's sturdy performances make a formidable rival to the monophonic Rubinstein edition. (And the music itself is glorious!)

The recording seems to have been made in a concert hall or very large studio. The stereo has a tremendously vivid, acute liveliness. The monophonic sound, while more constricted than its SD counterpart, is also brilliant. H.G.

**CHOPIN: Sonata for Piano, No. 3, in B minor, Op. 58**

†Schumann: *Kinderszenen, Op. 15*

Rudolf Firkusny, piano.

- CAPITOL P 8526. LP. \$4.98.
- ● CAPITOL SP 8526. SD. \$5.98.

Firkusny's pianism is lovely. His fingers are deft and his touch is varied and sensitive. In addition, there is precision and taste in his musical approach. Both interpretations abound in felicitous detail and poetic insight. But however stimulating his performance of the sonata might be if heard once in recital, I feel that it is too elaborate and wayward to wear well in repeated playings. In spite of the inferior sound of the old Lipatti recording, I prefer that version, which, though equally studied, has more pulse, sounds more economical, and is less sectionalized.

Firkusny's *Kinderszenen* is somewhat more successful. In *Träumerei*, he heightens the dreamy quality of the music by employing a flexible rubato, while his *Ritter vom Steckenpferd* is characterized by judicious pedal effects. Some of the other pieces could stand a bit more solidity and rhythmic contour. This last quality is present to a greater degree in the editions of Curzon, Gieseking, and Novacs. Fine though it is, Firkusny's, I think, must yield to these artists'. H.G.

**COPLAND: The Tender Land: Suite. Appalachian Spring: Suite**

Boston Symphony Orchestra, Aaron Copland, cond.

- RCA VICTOR LM 2401. LP. \$4.98.
- ● RCA VICTOR LSC 2401. SD. \$5.98.

*The Tender Land*, Copland's most important opera to date, was finished six years ago, but this is the first recording of any excerpts



Renata Scotto: the first look's fine.

from it to appear. The work employs a rather simple-minded American rural story, but on it Copland has hung some of his most captivating music. This is Copland, the composer of folkloric lyricism, at his most eloquent, luminous, delicate, and restrained. There is, to be sure, a folk-dance episode in the middle of the suite to give it change of pace, but its main drift is *espressivo* rather than *scherzando*, and in Copland's richest vein.

*Appalachian Spring* is, of course, too well known to require comment; all one need say is that Copland gives it a marvelous performance (as he does the *Tender Land* music) and receives all-out support from the orchestra and the recording engineers. A.F.

**DONIZETTI: Lucia di Lammermoor**

Renata Scotto (s), Lucia; Stefania Malagù (ms), Alisa; Giuseppe di Stefano (t), Edgardo; N.N. (t), Normanno; Franco Ricciardi (t), Arturo; Ettore Bastianini (b), Enrico; Ivo Vinco (bs), Raimondo. Chorus and Orchestra of Teatro alla Scala (Milan), Nino Sanzogno, cond.

- MERCURY OL 2 108. Two LP. \$9.96.
- ● MERCURY SR 2-9008. Two SD. \$11.96.

This is a *Lucia* with all the stops pulled out, and what it lacks in Donizettian elegance it makes up in dramatic impact. It gives us our first extended look at Renata Scotto, who has scored impressive European successes in *Lucia* and *Sonnambula*. She is obviously an important new artist. Her voice ranges over the music without pausing for adjustment, and performs the runs cleanly. The art of embellishment is not quite second nature to her, and she does not project the role's sadness quite as Callas does, her interpretative ideas being along more conventional lines. But her tone is always balanced and steady—limpid, yet with a pungent bite to it. She ought to make a fine Gilda or Violetta, and I hope she is given a chance to record these roles soon.

Di Stefano sings pleasantly in the more lyrical moments—the love duet and "*Fra poco*"—but is thoroughly distressing at the

climaxes, as with "*Ah, vi disperda!*" or "*Oh bell'alma innamorata*" in the final pages. Bastianini sings "*Cruda, funesta mania*" forcefully but rather clumsily; the cabaletta that follows is excitingly done, and he is fine in the second-act scene with Lucia. Vinco does not have the large, rolling tones needed to make an outstanding Raimondo. The  *comprimario* parts are adequately filled—I am fascinated by the tenor who sings Normanno, identified only as "N.N."

Sanzogno does not capture quite the lift of the ensembles in Serafin's manner, and his tempos seem uncomfortable for Bastianini at a couple of points, but his leadership is direct and usually well paced, and he restores cuts that are normally taken in the Act II finale and the Mad Scene. Sound is excellent in the stereo edition, but a trifle edgy and sometimes distorted in the monophonic version. C.L.O.

FOSS: *Quartet for Strings, No. 1*—See Bergsma: *Quartet No. 3*.

GEMINIANI: *Concerto Grosso in C minor, Op. 2, No. 2*—See Handel: *Double Concerto No. 3, in F*.

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

†Litolff: *Concerto symphonique, Op. 102: Scherzo*

Peter Katin, piano; London Philharmonic Orchestra, Colin Davis, cond.

- RICHMOND 19061. LP. \$1.98.
- ● RICHMOND S 29061. SD. \$2.98.

This performance of the Grieg is fully competitive with those by more celebrated soloists, but it does not displace Lipatti or Novacs from my affections. And although I liked Peter Katin's reserved, yet poetic playing, I felt the orchestral support was occasionally sluggish. The SD seems to be pressed on a higher grade vinyl than its monophonic counterpart; it is, at any rate, a better-sounding record. The Mendelssohnian Litolff piece is played with deftness and sparkle. H.G.

HANDEL: *Concerti grossi, Op. 6: No. 1, in G; No. 2, in F; No. 3, in E minor*

Handel Festival Orchestra (Halle), Horst-Tanu Margraf, cond.

- ● EPIC BC 1074. SD. \$5.98.

The twelve concerti grossi for string orchestra, Op. 6, are surely, with the Bach *Brandenburgs*, the richest and noblest works of this kind produced in the baroque period. As the present trio of compositions show, Handel lavished on them first-rate material, painstaking workmanship of the highest order, and a depth of feeling rarely encountered in his other instrumental works. The performances here are high-grade too. The orchestra sounds rather large, but it is flexible and competent. The soloists (Gerhard Bosse and Maria Vermés, violins; Friedemann Erben, cello) play with a full, round tone; and Margraf, who takes some of the movements more broadly than other conductors do, nevertheless keeps the line from sagging. Except for the harpsichord, which is so faint that it might just as well be absent, the sound is fine. N.B.

**HANDEL: *Double Concerto No. 3, in F***  
 †**Vivaldi: *Concerto for Flute and Orchestra, in D, Op. 10, No. 3 ("Il Gardellino")***  
 †**Geminiani: *Concerto Grosso in C minor, Op. 2, No. 2***

Samuel Baron, flute; Saidenberg Little Symphony, Daniel Saidenberg, cond.

● AMERICAN SOCIETY CONCERTS-IN-THE-HOME AS 1001. LP. \$4.98.

● ● AMERICAN SOCIETY CONCERTS-IN-THE-HOME SAS 1001. SD. \$5.98.

This is another in a new series of recordings adorned by Picasso drawings printed on the sleeves. Like the recent disc of Purcell and other baroque composers in the same series, this one contains excellent performances. The novelty here is the Handel, which is apparently not otherwise available on records. It is for three little orchestras, one consisting of strings and each of the others comprising pairs of oboes and horns and bassoons. In the mono version this work, except for a brief but noble Adagio, sounds like second-rate Handel, and maybe that is what it is, but stereo gives it a vitality lacking in the other recording. With pairs of horns, or trios of woodwinds, bandying ideas back and forth across one's living room, the work is fun, even though the ideas are not Handel's finest. Mr. Baron imitates a goldfinch pleasantly, and the Geminiani is decent enough. N.B.

**HAYDN: *Concerto for Piano and Orchestra, in D, Op. 21***—See Mozart: *Concerto for Piano and Orchestra, No. 22, in E flat, K. 482.*

**HAYDN: *Mass No. 2, in E flat ("Great Organ Mass")***

Elisabeth Roon, soprano; Hilde Rössl-Majdan, contralto; Waldemar Kmentt, tenor; Walter Berry, bass; Bruno Seidlhofer, organ; Akademie Kammerchor; Vienna Symphony Orchestra, Ferdinand Grossmann, cond.

● LYRICHORD LL 84. LP. \$4.98.

This is the first full-length Mass by Haydn that has survived. Thought to have been written about 1766, it is a big work, with considerable brilliance and some very fine sections, such as the poignant choral portion of the *Et incarnatus est* and the lovely *Agnus Dei*. A special feature of this Mass, aside from the fairly elaborate organ part which gives it its nickname, is the extraordinarily skillful and expressive writing for the solo quartet. The soloists are sometimes divided into two opposing pairs, sometimes juxtaposed three to one, and sometimes sing one at a time or all four together. Fortunately, the singers here are all very capable, and conductor and recording engineer maintain proper balances. Miss Roon, who is not as frequently encountered on records as the others, reveals an attractive voice wide in range and accurate in intonation, and the other soloists are all in good form. The chorus sounds sturdier and steadier than in some other recent recordings. Grossmann takes the *Kyrie* rather slowly, but otherwise keeps things going nicely. The sound is good. N.B.

**KABALEVSKY: *The Comedians, Op. 26***  
 —See Khachaturian: *Gayne: Ballet Suite.*

**KHACHATURIAN: *Gayne: Ballet Excerpts***

London Symphony Orchestra, Anatole Fistoulari, cond.

● ● EVEREST SDBR 3052. SD. \$4.40.

**KHACHATURIAN: *Gayne: Ballet Suite***  
 †**Kabalevsky: *The Comedians, Op. 26***

Vienna State Opera Orchestra, Vladimir Golschmann, cond.

● VANGUARD SRV 113. LP. \$1.98.

● ● VANGUARD SRV 113. SD. \$2.98.

In Soviet Russia there may be a demand for a complete set of seventeen concert excerpts from the *Gayne* Ballet, but even eleven of these (more than in any previously available American edition except Kurtz's quite ancient LP) are probably too much for most listeners in this country, especially since only a rollicking *Hopak*, among the less familiar selections, boasts any distinctive attractions. In any case the best that can be said of Fistoulari's present collection is that his performances are louder, faster, and more vehement than even the brashest of the many slam-bang earlier versions. The recording too is ultrasensational, but even the toughest ears are likely to flinch from its excessively hard tonal qualities and exaggerated stereoisim.

I much prefer the less virtuosic, but far more resilient and zestful treatment of seven of the best-known excerpts by Golschmann, and I enjoy still better the light touch and humor he brings to the more ingratiating *Comedians* Suite by Kabalevsky. And the Vanguard recording, too, has a more genuine concert hall authenticity and sonic appeal, particularly in its warmly poetic, delicately detailed, and plastically rounded stereo edition. This release ranks near if not at the top of the available *Gayne-Comedians* coupling listings; at its present bargain price it is definitely the best buy. R.D.D.

**LASSUS: *Requiem for Five Voices; De Profundis; Motets; Ubi est Abel; Justorum animae; In hora ultima***

Swabian Choral Singers and Instruments (Stuttgart), Hans Grischkat, cond.

● LYRICHORD LL 87. LP. \$4.98.

The music is magnificent. In the finely shaped melodies, in the rich and poignant



Franz Joseph Haydn

harmonies formed by the ebb and flow of five or six supple lines, these works represent Renaissance polyphony at one of its highest peaks. There is deep feeling throughout, except in *In hora ultima*, where Lassus is led by the text into some cheerful word painting.

The performances are rather better than in previous recordings of Lassus by the same forces, though still not ideal. In the Mass and the *De profundis* instruments support the voices. This keeps the singers' intonation steady, but also results in a kind of muddiness of color: one hears the instruments, but seldom clearly enough for identification, and they cling doggedly to their respective vocal lines throughout a movement. The *De profundis* sags towards the end, but Grischkat keeps the other works moving. In the Requiem the tenors are sometimes inaudible; elsewhere the balance is better. The sound is acceptable. N.B.

**LISZT: *Hunnenschlacht***—See Mussorgsky: *Pictures from an Exhibition.*

**LITOLFF: *Concerto symphonique, Op. 102: Scherzo***—See Grieg: *Concerto for Piano and Orchestra, in A minor, Op. 16.*

**MAHLER: *Symphony No. 2, in C minor ("Resurrection"); Das Lied von der Erde***

Ilona Steingruber, soprano; Hilde Rössl-Majdan, contralto; Academy Chamber Choir; Chorus of the Society of the Friends of Music (in the Symphony); Elsa Cavelti, mezzo-soprano; Anton Dermota, tenor (in *Das Lied*); Vienna Symphony Orchestra, Otto Klemperer, cond.

● Vox VBX 115. Three LP. \$6.95.

There is an element of irony in the situation when Klemperer's seventy-fifth birthday (which his British record makers have commemorated with a Wagner album not yet scheduled for American release) should go unmarked here save for the reissue of these two sets dating from a decade ago.

Not, mind, that I object to the restoration of these performances to the catalogue. Klemperer is one of the great Mahler conductors, although this facet of his musicianship has been slighted in recent years. It is good to find him again in that role. But even with the splendid job of sonic revitalization which Vox has done, an album such as this is primarily of interest as a document. Improved as the sound is (one need only compare it with the original masters to be impressed), Mahler's music bursts the bonds here imposed by the microphone. The fact remains, however, that Vox is offering more than two hours of important music in Klemperer's distinguished performances for \$6.95—an exceptionally good buy. R.C.M.

**MARTINU: *Concerto for Two String Orchestras, Piano, and Timpani; Three Frescoes***

Czech Philharmonic Orchestra, Karel Ancerl, cond.

● ARTIA ALP 135. LP. \$4.98.

● ● ARTIA ALPS 135. SD. \$5.98.

The music of Bohuslav Martinů has never been my dish of tea, and I am therefore especially pleased to report that I found the Concerto for Two String Orchestras, Piano,



Martinů: sometimes in the neoclassic vein.

and Timpani a very moving, beautiful, and impressive work. Written in 1938, towards the end of the period when composers were much interested in the concerto grosso type of neoclassicism, it is one of the most masterly examples of that genus I know. Martinů himself thought this to be his best work, and he was probably right.

The *Frescoes*, overside, are in the typically romantic, richly scored, well-made manner of Martinů, and, like so much of this composer's music, might have been written by anybody. The *Frescoes*, incidentally, were inspired by the paintings of Piero della Francesca in the church of St. Francis at Arezzo—the very same paintings which led Luigi Dallapiccola to the composition of his magnificent, as yet unrecorded, *Due Pezzi* for orchestra.

The performances by Ancerl and the Czech Philharmonic are full of fire and assurance, and the recordings are good if not startling. A.F.

**MENDELSSOHN: Sonatas for Cello and Piano: No. 1, in B flat, Op. 45; No. 2, in D, Op. 58**

David Soyer, cello; Harriet Wingreen, piano.

● MONITOR MC 2045. L.P. \$4.98.

Mendelssohn's only two cello sonatas, like so much of his other music, have an easy melodic flow that reflects the facility with which the composer worked. Of the two, the second is more popular, and justly so, for it has more originality, especially in its unique scherzo and its slow movement, the latter presenting a chorale in the piano embellished by an obbligato in the cello.

There is ample facility in Soyer's delivery of the cello part, but his tone, at least as recorded here, is not very bright. There is also very little variation in his style or interpretative intensity. All these desirable qualities are possessed to a far greater degree by Miss Wingreen. Altogether, an adequate though not outstanding presentation. P.A.

**MENDELSSOHN: Symphony No. 3, in A minor, Op. 56 ("Scotch"); A Midsummer Night's Dream: Overture; Scherzo; Wedding March**

Orchestra of the Southwest German Radio

(in the Symphony); Orchestra of the Vienna Volksoper (in the *Midsummer Night's Dream*); Edouard van Remoortel, cond.

● Vox GBY 11310. L.P. \$1.98.

● ● Vox STGBY 511310. SD. \$2.98.

The young Belgian conductor takes a spacious view of the *Scotch* Symphony, also a rather serious one. Spaciousness allows for ample clarity, but seriousness deprives the symphony of some of its inherent brightness. This quality is missing most in the overly broad finale. Filling out the second side is a rather stiff, unimaginative reading of the *Midsummer Night's Dream* Overture and, in the monophonic edition only, the Scherzo and *Wedding March*. There is some distortion in the single-channel version, but the stereo edition is well distributed and cleanly and brightly reproduced. P.A.

**MOZART: Concerto for Piano and Orchestra, No. 22, in E flat, K. 482**

†Haydn: Concerto for Piano and Orchestra, in D, Op. 21

Jörg Demus, piano; Radio Symphony Orchestra Berlin, Franz-Paul Decker, cond.

● DEUTSCHE GRAMMOPHON LPM 18588. L.P. \$5.98.

● ● DEUTSCHE GRAMMOPHON SLPM 138049. SD. \$6.98.

Demus' playing here has more pep and interest than he has shown in other recordings that I have encountered. His performance of the Haydn is quite nice, and while he does not probe very deeply below the surface of the great slow movement of the Mozart, his reading of the finale of that work is crisp and lively. Crispness, in fact, is a quality that seems a bit overdone on this disc: not very much legato can be heard in the solo part. Otherwise, the Mozart suffers from the common fault of poor balance, ornamental passages in the piano often drowning out the woodwind material they are embellishing. A fully satisfactory performance and recording of this work is still in the future. N.B.

**MOZART: Concerto for Piano and Orchestra, No. 25, in C, K. 503; Don Giovanni: Overture**

André Tchaikowsky, piano; Chicago Symphony Orchestra, Fritz Reiner, cond.

● RCA VICTOR LM 2287. L.P. \$4.98.

● ● RCA VICTOR LSC 2287. SD. \$5.98.

To judge by this performance, André Tchaikowsky is a young artist with temperament, over which he will probably gain more complete control than he manifests here. Together with some sensitive phrasing and a technical command that enables him to play long scale passages non legato yet rapidly and lightly, he reveals an occasional lack of polish or lapse in musicianship, as when he permits his left hand to grow too loud when it is merely accompanying.

Both the Serkin (Columbia) and the Matthews (Capitol) performances seem to me superior to this. Neither of those discs, however, surpasses this one as a recording. The sound here is gorgeous. When the orchestra plays alone, it is as though a bright light were illuminating every cranny of the score, and when the piano is playing, it does not drown out the bassoons as often as

in the other recordings of this work. Under Reiner's magic stick the orchestra turns in the best-sounding recording of the Overture I have ever heard. N.B.

**MOZART: Divertimento for Winds and Strings, No. 1, in E flat, K. 113—See Beethoven: Quintet for Piano and Winds, in E flat, Op. 16.**

**MOZART: Serenade No. 11, in E flat, K. 375**

†Beethoven: Octet for Winds, in E flat, Op. 103

Conservatory Professors Chamber Society of Prague.

● VANGUARD VRS 1046. L.P. \$4.98.

● ● VANGUARD VSD 2043. SD. \$5.95.

The Beethoven is an early work, despite the high opus number, but it shows its twenty-two-year-old composer already thoroughly at home in writing for the winds, even though his ideas are not particularly noteworthy here. Mozart, of course, hit his stride earlier in life than Beethoven did; the Serenade, written at the age of twenty-five, is a mature work, constructed with consummate skill and full of attractive ideas. The good professors of the Prague Conservatory play together neatly and precisely, but it cannot be said that they overwhelm the not very impressive competition they have in recordings of these works. The first clarinet is a bit shrill in the upper register, and both horns are rather tentative, especially in the Beethoven; the group as a whole could be a little more incisive in spots, and the dynamic range is narrow—there isn't a pianissimo on the disc. N.B.

**MUSSORGSKY: Night on the Bare Mountain (arr. Rimsky-Korsakov) — See Respighi: Pini di Roma.**

**MUSSORGSKY: Pictures from an Exhibition (orch. Ravel)**

†Liszt: Hunnen:chlacht

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

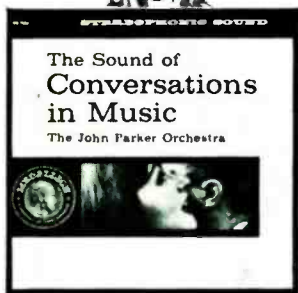
● ● LONDON CS 6177. SD. \$5.98.

Back in the days when this Ravel orchestration was regarded generally as Koussevitzky's property, one heard the *Pictures* less often but, I think, enjoyed them more. Now that they are a staple, heard all too frequently in inflated performances, it is easy to forget what imaginative music this is and how brilliant the Ravel orchestration can be.

As far as I am concerned, this Ansermet version is the only stereo set to approximate my recollection of the old Koussevitzky timbres or, for that matter, to do justice to Ravel. Here there is no muscle-bound quality but lightness and a refreshing sense of movement. The accents are deft and telling, and the textures remain open so that such important voices as the tuba register with their intended effect. And Ansermet's intentions seem to have been assisted in every way by the London engineers, who provide crisp, clean, wide-range sound that allows the conductor's wonderfully expansive account of the final move-

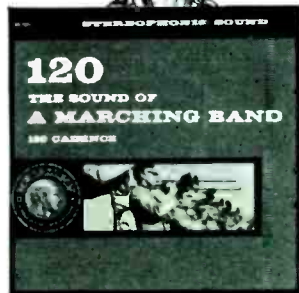
Continued on page 64





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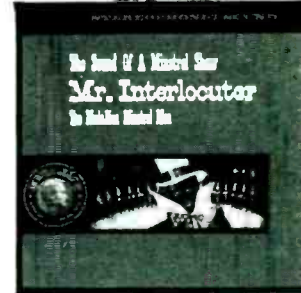
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IN BLENDING  
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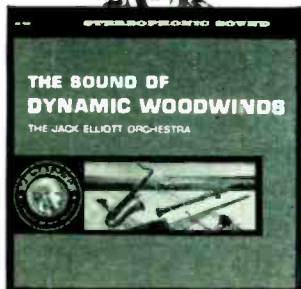


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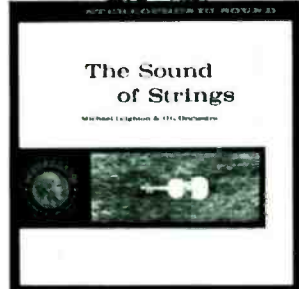
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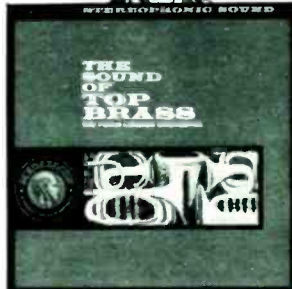
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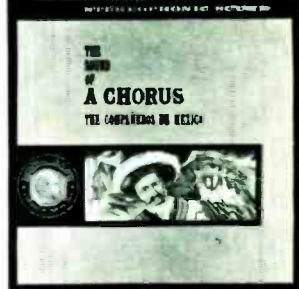
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ment to fill the room with a radiant ensemble quality.

Since Liszt's *The Hungarians* comes as a bonus, it is, perhaps, enough to say that it remains an old-fashioned tone poem, made passably interesting by the taste of Ansermet's performance and the microphones' exploitation of its varied sonorities. R.C.M.

#### POCHIELLI: *La Gioconda*

Maria Callas (s), *Gioconda*; Fiorenza Cossotto (ms), Laura; Irene Compagnone (c), La Cieca; Piero Miranda-Ferraro (t), Enzo; Renato Ercolani (t), Isepo & 2nd Voice; Aldo Biffi (t), 1st Voice; Piero Cappucilli (b), Barnaba; Leonardo Monreale (b), Zuane; Ivo Vinco (bs), Alvise; Carlo Forti (bs), Singer & Pilot; Bonaldo Giaiotti, Barnabatto. Chorus and Orchestra of Teatro alla Scala (Milan); Antonino Votto, cond.

- ANGEL 3606 C/L. Three LP. \$15.94.
- • ANGEL 3606 C/S. Three SD. \$18.94.

Front-line artists who formerly constituted the nucleus of almost every Angel operatic release have recently been turning up regularly on other labels, and in making this recording the company seems simply to have complemented Maria Callas in a role she hasn't recorded too recently with whatever professionals happen to be available. Big-name singers are not, of course, necessarily any better than artists of limited reputation, but *Gioconda* depends almost solely on vocal grandeur, and generally only established dramatic singers will have sufficient temperament and theatrical sweep to carry it off. Such singers, even in poor vocal form, are preferable to smaller-scaled artists who may really be using their equipment more skillfully. The old Cetra recording of the opera, which afforded Callas her disc debut, is a case in point. It is chock-full of bad singing, but it is bad in a big way. At least four of the principals (Callas, Barbieri, Silveri, Neri) sing without inhibition, and as a result the performance has life and color, even in its worst moments. The new Angel *Gioconda* is well conducted by Votto and well recorded by the stereo engineers, but it is pretty largely a dud because the leading singers do not bring to it a full measure of interpretative flair or vocal weight.

The troubles begin with Mme. Callas herself, whose work is not, I'm afraid, very interesting. In technical terms, the root of her difficulties lies in the fact that the two basic vocal functions (usually called the "head" and "chest" functions), never perfectly melded in her voice, are becoming increasingly separate, and the range is dividing itself into three independent segments, rather raw in the low section, muffled in the middle, and sharp and unsteady at the top. Since the connection between the middle and upper sections is less troublesome than that between the lower and middle, an intelligent artist (and Callas is always that) can fairly successfully disguise this condition in music that seldom descends very far. *Gioconda* is hardly in that category, and this recording demonstrates clearly the very serious cleavages in the soprano's instrument. The problem cannot be dismissed as a "mere technical blemish," for it has a profound effect on a singer's ability to project a variety of moods. The raw chest tone cannot possibly sound tender or soft or

warm, and the high note with no mixture of chest resonance in it cannot possibly sound round, open, strong. In short, the graver the division, the more limited is the singer in the ability to color tone, and the narrower is the range of selection at the artist's disposal. As one part of the voice fights against the others, the only expedient at the singer's command is throat pressure—the beginning of the end for many a great voice.

This is not to say that there are no moments of beauty or revelation in the Callas *Gioconda*, for there is a certain kind of insight that she will communicate if her voice is nothing more than a hoarse croak. On the whole, though, she is less exciting, a trifle more polished, than in her earlier effort. Ferraro is a sturdy, dependable kind of singer with a voice on the metallic side; his Enzo would fit into any of the big houses on a routine repertory evening. Cappucilli, a competent Ashton or Germont, uses his resources intelligently, but his Barnaba has small impact. The same is really true of Cossotto's Laura, although she sings extremely well and is undoubtedly fine in less dramatic roles. Compagnone, a singer whose name is entirely new to me, is a solid La Cieca. Ivo Vinco is heard to better effect here than on the new Mercury *Lucia*; his singing is even and darkly colored, and he brings considerable conviction to his big scene. I would judge him to be the most significant of the artists on this recording, with the obvious exception of Callas.

Orchestra and chorus leave no room for objection, and the recording (to trust the evidence of stereo advance pressings) has good breadth and balance, if not quite as much depth as I would like. Stage effects are kept to a minimum, and directional contrasts are used sparingly. C.L.O.

#### PROKOFIEV: *Alexander Nevsky*

Rosalind Elias, mezzo-soprano; Chorus; Chicago Symphony Orchestra, Fritz Reiner, cond.

- RCA VICTOR LM 2395. LP. \$4.98.
- • RCA VICTOR LSC 2395. SD. \$5.98.

This is the first recording of *Alexander Nevsky* to appear in some years, and the first recording of it ever to be offered in a stereophonic version. Whether stereo or mono, the registration is superb, and the performance is one of the greatest in the



Reiner: *Alexander Nevsky* is a real event.

history of this richly dramatic score. Here, in other words, is not just another reissue of a popular piece; it is all done with such freshness, vitality, and quality as to make it a real event. A.F.

#### PROKOFIEV: *Peter and the Wolf*, Op. 67

Bob Keeshan, narrator; Stadium Symphony Orchestra of New York, Leopold Stokowski, cond.

- EVEREST LPBR 6043. LP. \$4.40.
- • EVEREST SDBR 3043. SD. \$4.40.

The forcefulness and clarity of Stokowski's handling of the music here would make it suitable for audiences of any age, but on the whole this version is aimed at the kiddies. Its narrator is the "Captain Kangaroo" of TV fame, and the overside of the disc is a sort of do-it-yourself *Peter and the Wolf*—the musical score without the narration. It may prove entertaining and educational for small fry who want to imagine the story or retell it themselves, but as a straight symphonic work it does not hang together very well (nor is it meant to). Everest's sharply focused sound is first-rate in both mono and stereo; in the latter form, it is well and widely distributed. For any audience older than seven or eight, however, I would recommend the Ritchard-Ormandy (Columbia) or Flanders-Kurtz (EMI-Capitol) version. P.A.

#### RACHMANINOFF: *Preludes*, Op. 32 (13); *Prelude in E flat*; *Prelude in F*

Stewart Gordon, piano.

- WASHINGTON WR 427. LP. \$4.98.

Since the withdrawal of Moura Lympany's estimable album of Rachmaninoff preludes, these works have been neglected by record companies. Last summer brought Colin Horsley's disc, with eight scattered preludes on it, but the performances were too genteel, if musical enough. Stewart Gordon's disc is better played but still disappointing. A sensitive lyricist and a creator of interesting textures in the slower preludes, Gordon does not seem to have strong enough fingers to define completely the musical outlines of the faster ones. Too little accentuation and too much pedal also tend to rob these works of their power and sting. Nor is the pianist helped by the engineering, which muffles the tone and overloads the bass. R.E.

#### RESPIGHI: *Pini di Roma*

†Mussorgsky: *Night on the Bare Mountain* (arr. Rimsky-Korsakov)

†Rimsky-Korsakov: *Capriccio espagnol*, Op. 34

Berlin Philharmonic Orchestra, Lorin Maazel, cond.

- DEUTSCHE GRAMMOPHON DGM 12026. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON DGS 712026. SD. \$6.98.

This is the best recorded effort to date by the young American conductor Lorin Maazel. His readings of these three orchestral *tours de force* are notable for their clarity, proportion, and control. He allows the music to speak for itself without trying to

Continued on page 66

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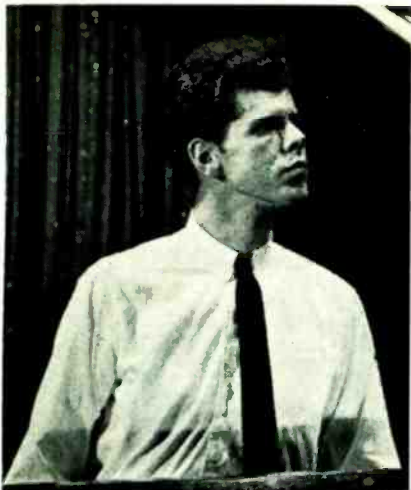
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Cliburn: Schumann passionate and lovable.

whip it up to fever heat: still, plenty of excitement is communicated. The engineers have been sensible in their treatment, too. Both mono and stereo editions are marked by cleanliness and transparency, with a good sonic spread and directional effect in the two-channel version. Furthermore, there is no distortion in the big climaxes, even in the finale of the *Pines of Rome*. P.A.

**RIMSKY-KORSAKOV:** *Capriccio espagnol, Op. 34*—See Respighi: *Pini di Roma*.

**RIMSKY-KORSAKOV:** *The Golden Cockerel: Suite; Tale of the Invisible City of Kitezh: Suite*

Prague Symphony Orchestra, Vaclav Smetacek, cond.

- PARLIAMENT PLP 130. LP. \$1.98.
- ● PARLIAMENT PLPS 130. SD. \$2.98.

In this country, at least, excerpts from *Coq d'Or* are frequently heard, but *Kitezh* remains virtually unknown. It is gratifying, therefore, to be able to become better acquainted with its tuneful and often charming music through this, the only currently available recording. I find Smetacek a little tentative, however, in his approach to both suites. His tempos are sometimes on the leisurely side, and he is not always as incisive as he might have been. Nevertheless, he does insist on transparency from his orchestra, and this he gets, with an able assist from the recording engineers, who have allowed every drum tap in the rear to come through with perfect clarity and definition. The only flaw is that winds and percussion are favored over strings, which sound rather too light. The over-all sound is pleasingly bright and clean in both mono and stereo; but whereas the stereo effect is very much in evidence in *Coq d'Or*, it is almost entirely absent from *Kitezh*. P.A.

**ROBINSON:** *Ballad for Americans*

Odetta; De Cormier Chorale and Symphony of the Air, Robert De Cormier, cond.

- VANGUARD VRS 9066. LP. \$4.98.
- ● VANGUARD VSD 2057. SD. \$5.98.

In the far-off handsome days of 1939, when Paul Robeson was at the peak of his career,

he used to make a nuisance of himself with this cliché cantata at every opportunity. It disappeared from the concert stage when he did; now it comes back in high fidelity and stereo and sounds flimsier than ever. On the other side is a group of folk songs and fake songs sung by Odetta in the worst imaginable taste. Poor gal! HIGH FIDELITY's Edward L. Randal to the contrary, my own feeling is that though she had something once, the night clubs have ruined her altogether. A.F.

**SCHUBERT:** *Overture in the Italian Style, in C, Op. 170*—See Weber: *Overtures*.

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

Van Cliburn, piano; Chicago Symphony Orchestra, Fritz Reiner, cond.

- RCA VICTOR LM 2455. LP. \$4.98.
- ● RCA VICTOR LSC 2455. SD. \$5.98.

The past year has brought a deluge of fine discs of the Schumann Piano Concerto, but this new one ranks with any of them. Cliburn's performance may lack the intellectual rigor of the great Lipatti interpretation, the clueless symmetry of Solomon's, or the wistful shyness of the Richter-Rowicki; but in its own broadly effusive style, it is unsurpassed. Cliburn's playing is fervently impassioned and passionately honest. Most important of all: it is decidedly lovable. The pianist has made real growth in the last two years and his playing has more direction and continuity now. Moreover, the Reiner collaboration has far more initiative and impulse than Krips afforded Rubinstein's similarly spontaneous but more mannered rendition.

Although the first few bars seem a trifle constricted by reverberation, thereafter Victor's sound is rich, billowing, and spacious. The stereo adds separation and a little more focus to a first-rate monophonic disc. One further observation: RCA has devoted a whole twelve-inch record to this one work, while most of the rival versions are contained on one disc side and offer attractive bonuses. H.G.

**SCHUMANN:** *Kinderszenen, Op. 15*—See Chopin: *Sonata for Piano, No. 3, in B minor, Op. 58*.

**SPOHR:** *Concerto for Violin and Orchestra, No. 8, in A minor, Op. 47*—See Bruch: *Concerto for Violin and Orchestra, No. 1, in G minor, Op. 26*.

**STRAUSS, RICHARD:** *Don Juan, Op. 20* †Wagner: *Siegfried Idyll*

Philharmonia Orchestra, Alceo Galliera, cond.

- ANGEL 35784. LP. \$4.98.
- ● ANGEL S 35784. SD. \$5.98.

**STRAUSS, RICHARD:** *Don Juan, Op. 20; Rosenkavalier: Suite* (arr. Steinberg)

Philharmonia Orchestra, William Steinberg, cond.

- ● CAPITOL SP 8423. SD. \$5.98.

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

Minneapolis Symphony Orchestra, Antal Dorati, cond.

- MERCURY MG 50202. LP. \$4.98.
- ● MERCURY SR 90202. SD. \$5.98.

For all its popularity, *Don Juan* has appeared only twice previously in stereo, and neither of these earlier editions could be taken without reservations. Here in one lot are three additional versions, any of which could have dominated the field if the other two had not appeared simultaneously.

Galliera, Steinberg, Dorati are the way I rate them, although it ought to be stressed that all three conductors stay very close to what has to be described as the standard performance of this music. Galliera and Steinberg make use of the same orchestra, and it plays well for both of them. To judge from the engineering, however, Steinberg's recording was made nearly a year before the Galliera version, and the later technique is plainly better. Less self-consciously stereophonic (the horns, for example, have not been transported to left field), it offers a rich and lifelike ensemble quality that makes for superior sonics in both stereo and mono. Galliera's filler is a warm and glowing account of the *Siegfried Idyll* that is quite worth the having. Steinberg's own suite of music from *Rosenkavalier* is not one of the happiest of these compilations, although he plays it with appropriate gusto.

The Mercury recording is a success in both stereo and mono if you happen to like the metallic coloring that lies over the ensemble timbres, the steel-strung violins, the very brassy brass, and the cold glitter of the tutti. I, frankly, do not think that this is the actual sound of the orchestra; it is an engineer's effect, and not a very pleasing one to my ears. Dorati's performances, however, are firm and dramatic, although not always as sensitive to detail as those of his rivals. Observe, for example, his failure to bring out the famed dissonant trumpet note in the last page of *Don Juan*. R.C.M.

**TCHAIKOVSKY:** *Fantasy Overtures: Hamlet, Op. 67; Romeo and Juliet*

London Philharmonic Orchestra, Sir Adrian Boult, cond.

- ● SOMERSET SF 11600. SD. \$2.98.

Since both of these popular works are based on Shakespeariana, are nearly identical in structure, and complement each other musically, it is strange that only one previous disc (Fistoulari on M-G-M, now deleted) paired them. They make an ideal coupling. Sir Adrian directs conservative, traditional readings that stress a broad, singing lyricism. The orchestra is fine and well rehearsed, and except for a slightly gimmicked stereo effect the recorded sound is silken. At the quoted price, this is a most attractive record. H.G.

**TCHAIKOVSKY:** *Symphony No. 2, in C minor, Op. 17* ("Little Russian")

Orchestre de la Société des Concerts du Conservatoire de Paris, Georg Solti, cond.

- ● LONDON CS 6118. SD. \$5.98.

In discussing the recent Giulini version of this symphony for Angel, I mentioned that conductor's "idiosyncrasies" of tempo and

said that the Solti (monophonic) version was more "straightforward." Now that I have reheard Solti in stereo, I think that "perfunctory" would be a more apt description.

For one thing, Solti lacks integration and unity. Whereas Giulini, for all his rhythmic elasticity, is able to integrate the various components of the work into a cohesive whole, Solti's performance is marred by unrelated extremes of tempo. Take, for example, the first movement introduction marked *Andante sostenuto*. As Solti plays it, the passage is neither *sustained* nor *in motion*; Rather, it is slack and lumbering. As a result, the ensuing *Allegro vivo* sounds jerky and unsettled. Moreover, the orchestral playing on the Solti disc cannot compare with the superlative work of the Philharmonia under Giulini. I was further disturbed by the bleak tonal characteristics of Solti's French ensemble as a whole, especially so by the tremulous wobble of its trumpets and the saxophonelike horn playing.

London's stereo sound, however, is technically finished and suave, much better than Angel's. My advice: obtain the excellent monophonic Giulini disc. If one must have stereo, I would still recommend the Angel in the hope that some pressings may be better than my review copy. I have not heard the Swarowsky performance on Urania. H.G.

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

Philadelphia Orchestra, Eugene Ormandy, cond.

• • COLUMBIA MS 6109. SD. \$5.98.

There is a rich, creamy texture to this performance, but sometimes the richness becomes overly lush, particularly when Ormandy takes time to linger over certain sections of the first two movements and encourages his violinists to slide from one note to another. This by now should be taboo in interpretations of thrice-familiar Tchaikovsky symphonies. Despite some beautiful sounds from the orchestra, just as beautifully reproduced and stereophonically distributed, I prefer the crisper, less mannered approach of Szell or Monteux, whose efforts, equally well recorded, will have better wearing qualities. P.A.

**VIVALDI: *Concerto for Flute and Orchestra, in D, Op. 10, No. 3 ("Il Gardellino")***  
See Handel: *Double Concerto No. 3, in F.*

**WAGNER: *Orchestral Excerpts***

*Götterdämmerung: Siegfried's Rhine Journey; Siegfried's Funeral March. Tannhäuser: Overture. Die Meistersinger: Prelude.*

Philharmonia Orchestra, Wolfgang Sawallisch, cond.

• ANGEL 35755. LP. \$4.98.  
• ANGEL S 35755. SD. \$5.98.

Sawallisch is rather ponderous about his *Götterdämmerung*, and he gives the listener less of it than most conductors. He begins literally with the *Rhine Journey*, omitting the *Dawn* section which customarily precedes it in concert, and at its conclusion he leaves off in midair. Here, too, only the *Funeral March* is played, again without the

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prefatory *Siegfried's Death*. The young conductor becomes brighter in attacking the *Tannhäuser* Overture and most of the *Meistersinger* Prelude, though at the end of the latter, he suddenly allows the pace to slacken, providing an overly broad and pompous ending. One suspects that the engineers must have been heavy with beer that day, too. In mono, the sound is laid on with such heavy strokes that there may be a few tracking problems. It is a trifle less heavy and just a bit brighter in the nicely distributed stereo edition. P.A.

**WAGNER:** *Siegfried Idyll*—See Strauss, Richard: *Don Juan*, Op. 20.

**WEBER:** *Overtures: Der Freischütz; Oberon; Euryanthe; Preciosa*  
 †**Schubert:** *Overture in the Italian Style, in C, Op. 170*

Amsterdam Concertgebouw Orchestra, Antal Dorati, cond.

- EPIC LC 3684. LP. \$4.98.
- ● EPIC BC 1078. SD. \$5.98.

Dorati's performances are direct and rarely subtle, and their simplicity assists here in the appreciation of some of the grand effects Weber contrived. Unfortunately, the conductor and the great orchestra he directs have been betrayed by engineers who offer, in stereo, a disc of insufferably restricted dynamic range. The monophonic form, which has a little more body, is the only one in which this collection can be considered. Unfortunately, it is up against heavy competition, not the least of it from the old Toscanini versions. The Schubert overture, which is momentarily without duplication in Schwann, is the principal attraction of the set. R.C.M.

**WOLF-FERRARI:** *Orchestral Excerpts*

Orchestre de la Société des Concerts du Conservatoire de Paris, Nello Santi, cond.  
 ● ● LONDON CS 6154. SD. \$4.98.

This completely delightful collection of instrumental excerpts—overtures, intermezzi, and ballet music—from the operatic works of Ermanno Wolf-Ferrari bears the album title "Jewels of Wolf-Ferrari." Perhaps these jewels are not of the most precious variety, but they surely sparkle brightly enough. This half-German, half-Italian composer, who died as recently as 1948, had a flair for turning out music for the opera house that was full of lightness, wit, and charm. Even the suite of four excerpts from his tragic *verismo* opera *The Jewels of the Madonna* is light-textured and high-spirited. But this music and its companions on this disc are not without substance. Among the most charming numbers are the Overture to *The Secret of Suzanne*, the *Serenata* (usually referred to as an intermezzo) from *The Jewels of the Madonna*, the Intermezzo from *I quattro rusteghi* (known in England as *School for Lovers* and in this country as *The Four Rustians*), and the less familiar *Ritornello* from *Il Campiello*.

Nello Santi is a conductor who obviously appreciates the spirit and quality of these works. He directs performances notable for their crispness and delicacy. London has provided transparent, well-distributed stereo reproduction. Warmly recommended for cooling summer listening. P.A.

## RECITALS AND MISCELLANY

**PIERRETTE ALARIE and LEOPOLD SIMONEAU:** *Opera Recital*

Pierrette Alarie, soprano; Léopold Simoneau, tenor; Berlin Radio Orchestra, Lee Schaenen, cond.

- DEUTSCHE GRAMMOPHON LPM 18593. LP. \$5.98.
- ● DEUTSCHE GRAMMOPHON SLPM 138056. SD. \$6.98.

The essential thing about this record, I'm afraid, is its utter bloodlessness. Both singers turn in a fair amount of delicate, finely grained singing; Alarie also offers some digressions from pitch and occasional pinched tone, while Simoneau gives us a few bars of annoying preciosity. Neither artist seems to have discovered the slightest hint of emotional content in any of the music. The orchestra is necessarily discreet. All in all, a numb release. C.L.O.

**ARTHUR FIEDLER:** *"Everything But the Beer"*

Ozan Marsh, piano (in the Liszt); Boston Pops Orchestra, Arthur Fiedler, cond.

- RCA VICTOR LM 6082. Two LP. \$9.98.
- ● RCA VICTOR LSC 6092. Two SD. \$11.98.

Probably the bulkiest of all special disc "packagings" ever released (the records themselves are boxed with a pair of full-size "Budweiser Pops" beer mugs), this Seventy-fifth-Anniversary Pops commemoration program lives up to its album title in re-creating as closely as possible a typical evening at the summer concerts in Boston's Symphony Hall. And, as at the Pops themselves, the trappings are fortunately subsidiary to the music making: familiar light symphonic standards played with immaculate straightforwardness and verve, and topped off by still lighter and more vivacious encores.

To the omnivorous discophile the only relative novelty here is the Liszt *Hungarian Fantasia*, and that only for what I believe is the recorded debut of the young American pianist, Ozan Marsh, who more than confirms his concert reputation as a Lisztian specialist in the old grand tradition. The engineering, however, is brand-new (stemming from sessions held just a few months ago) and notably more sonically authentic, full-blooded, wide-range, and richly satisfactory than even the best of the always excellent Fiedler releases. Even in monophony there is superb spaciousness and dramatic immediacy; stereo, with its re-creation of the authentic Symphony Hall acoustical ambience, makes this evening at the Pops, with or without beer for the accompanying mugs, still more enjoyable. R.D.D.

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Jan Peerce, Jussi Bjoerling, Cesare Valletti, tenors.

- RCA VICTOR LM 2372. LP. \$4.98.

There cannot conceivably be any argument over the contents of Side 1 (except that I am not sure we need yet another incarnation of Caruso's "*No, Pagliaccio non son*"), for each of these selections presents a great artist at the top of his form. Side 2 brings us one or two singers whose credentials for admittance to this circle are dubious, and one or two others who certainly have done better singing than this record would indicate. I'm sure a better example of Johnson's art—possibly his moving, firm-voiced account of "*Vesti la giubba*"—could have been found than the quavery, dry version of the *Louise* passage, and Peerce has made better recordings than this labored rendition of "*Fra poco a me ricoverò*." The Melchior, Bjoerling, and Valletti numbers, though, are exemplary, and collectors who don't own more than, say, half the originals will find the record a reasonable purchase. C.L.O.

**ANATOLE FISTOULARI:** *"Ballet Music from the Opera"*

Orchestre de la Société des Concerts du Conservatoire de Paris, Anatole Fistoulari, cond.

- ● RCA VICTOR LSC 2400. SD. \$5.98.

An old hand at conducting ballet, Fistoulari invests this familiar ballet music with plenty of color and spirit. His tempos in the *Aida* selections and especially in the Saint-Saëns *Bacchanale* from *Samson et Dalila* are on the rapid side, but they tend to add to the general excitement of the scenes. The recording is unusually live and three-dimensional, the brasses and percussion emerging with exceptional brilliance. P.A.

**ROBERT IRVING:** *"Carnival Time"*

Berlioz: *Le Carnaval romain: Overture*. Saint-Saëns: *Le Carnaval des Animaux: Le cygne*. Traditional: *Carnival of Venice* (arr. Banks). Svendsen: *Carnival in Paris*. Stravinsky: *Pétouchka: Danse russe*. Schumann: *Carnaval: Chopin* (trans. Jacob). Albéniz: *Ibéria: Fête-Dieu à Séville* (trans. Arbós). Chabrier: *Le Roi malgré lui: Fête polonaise*.

William de Mont, cello; Douglas Gamley and Donald Banks, pianos (in the Saint-Saëns); Sinfonia of London, Douglas Gamley (in the *Carnival of Venice*) and Robert Irving, conds.

- EMI-CAPITOL G 7214. LP. \$4.98.
- ● EMI-CAPITOL SG 7214. SD. \$5.98.

What binds these diverse works together is their common association with the title "carnival" or "fête." The choice of such quietly romantic items as *The Swan* and *Chopin*, on the grounds that they come from "carnival" music, seems a bit farfetched, but the spirit of festival is in the rest of the compositions, and each is done to a turn. The one novelty in the collection is Donald Banks's new, rather sensitive arrangement of *Carnival of Venice*, a welcome relief from the ubiquitous setting for cornet and band. All the performances are of a high order, as is the sound, which gains somewhat in brightness and spaciousness in the stereo edition. P.A.

**CHARLES MACKERRAS: "Apéritifs"**

Philharmonia Orchestra, Charles Mackerras, cond.  
● ● ANGEL S 35750. SD. \$5.98.

Charles Mackerras must have planned this program as *apéritifs* for two different repasts. The first side of the record, containing excerpts from Berlioz's *Damnation of Faust* and *Les Troyens*, is slow-footed and heavy-handed; the second side (Chabrier's *España* and *Fête polonaise*) is bright and buoyant, clear and spirited. The playing throughout is of a high order, the stereo sonics true and well pinpointed. P.A.

**FRITZ REINER: "Festival"**

Chicago Symphony Orchestra, Fritz Reiner, cond.  
● RCA VICTOR LM 2423. LP. \$4.98.  
● ● RCA VICTOR LSC 2423. SD. \$5.98.

"Festival of Russian Music" might have been a better title for this disc. There are no out-of-the-way novelties to get excited about here, but there are some mighty exciting readings of hard-riden warhorses. I cannot recall having encountered a more thrilling account of *A Night on Bald Mountain*; Reiner's masterful interpretation can quicken the pulse of the most jaded listener. His performances of the *Ruslan and Ludmilla* Overture and the *Polovtsi March* also have plenty of zest. The *Colas Breugnon* Overture is cleanly set forth, though at a slightly slower tempo than that which this conductor employed in his old 78-rpm recording with the Pittsburgh Symphony. All the sparkling work on this record has been admirably preserved by the engineers. Either edition is fine, though stereo provides more hall resonance and horizontal spaciousness. P.A.

**TITO SCHIPA: Recital**

Thomas: *Mignon: Addio, Mignon, fu core; Ah, non credevi tu.* Rossini: *Barbiere di Siviglia: Ecco ridente in cielo; Se il mio nome.* Massenet: *Manon: Il sogno.* Verdi: *Rigoletto: Questa o quella; Parmi veder.* Puccini: *Tosca: O dolci mani.* Gounod: *Faust: Salve dimora.* Donizetti: *Lucia di Lammermoor: Tu che a Dio.* Mascagni: *Cavalleria rusticana: Brindisi; Siciliana.* Leoncavallo: *Serenata. Zazà: Ed ora io mi domando.* Cilca: *L'Arlesiana: Lamento di Federico.*

Tito Schipa, tenor; Orchestra.  
● ETERNA 734. LP. \$5.98.

A good cross section of the art of the famous *tenore leggero*, dating from the acoustical and early electrical periods. These selections reveal not only Schipa's familiar grace and flexibility (as in "*Questa o quella*" or "*Ecco ridente*"), but his ability to bring impact to more dramatic selections, such as the *Zazà* excerpt. His voice gathered resonance and focus as it went up the scale (in his good days, at least), and did not flatten out into *voce bianca* in the manner of so many light tenors. Except for one or two noisy cuts, the sound on this record is listenable. C.L.O.

**SHAKESPEARE: Romeo and Juliet; Troilus and Cressida; King Lear; Julius Caesar**

For a feature review of these albums, see p. 57.

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# The Lighter Side



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## Rodgers & Hammerstein—Always Room for More

“Oklahoma”; “Carousel”; “The King and I.” *Soloists; Chorus; Orchestra.* Epic LN 3678/80, \$3.98 each (Three LP); BN 562/64, \$4.98 each (Three SD).

R-7  
“The New Moon”; “White Horse Inn”; “The Girl Friend.” *Excerpts. Soloists; Michael Sammes Singers; Johnny Gregory and His Orchestra.* Epic BN 566, \$4.98 (SD).

IF I MAY BE PERMITTED a little wishful thinking, sparked by the three Rodgers and Hammerstein musicals included in the present batch of Epic releases, it is that the company intends to set up a resident musical comedy recording company similar to those which both RCA Victor and Columbia employed back in the days of 78 rpm. It would be a sensible, and probably profitable, idea. Although we have original cast recordings of these works, as well as sound track recordings of their film counterparts, there is always room for additional versions, particularly when they're as successful as these.

To take them up in the order of their stage production, *Oklahoma* is chiefly notable for Fay DeWitt's delightful performance of Ado Annie and for the manly Curly of Stuart Foster. I am not as enthusiastic about Lois Hunt's performance as Laurey. Her voice, sweet enough, sounds too old for the young Oklahoman, and there are times when she obviously is having trouble with some of her numbers. Epic, unhappily, seems to have skimped slightly on the ensemble, which both in *Many a New Day* and even more in the rousing title song seems rather inadequate. No such reservations hold for



*Carousel*. This score has never enjoyed the popularity of its predecessor, yet it is full of some of Rodgers' loveliest melodies. The singers here serve him well. Miss Hunt seems more assured and in better voice than in her *Oklahoma* role, and she is most admirably supported by Harry Snow, Charmaine Harma, and Helena Seymour.

With *The King and I* the series reaches its peak. This has always seemed to me Rodgers' finest and most inventive score, and it is presented here in a beautiful performance by everyone concerned. Lois Hunt is completely at ease in the music written for Anna, giving a lovely, sympathetic portrait of the governess. If it never quite reaches the level of Gertrude Lawrence's memorable performance, it is beautifully sung, full of individual ideas, and altogether charming. In the Yul Brynner part, Samuel Jones is a bit heavier than his predecessor, but his conception of the role is perfectly valid, and he presents a realistic portrait of the slightly puzzled King. As Lun Tha and Tuptim, Harry Snow

and Charmaine Harma are both admirable. The recorded sound, in all three cases, is clean and brilliant.

The Romberg/Stolz-Benatzky/Rodgers disc was recorded in England. The stereo sound is even better than that heard on the American issues considered above, and musically, the performances are better also. Doreen Hume is an exceptionally fine operetta singer, and in *The New Moon* her work is outstanding. Her male vis-à-vis, Bruce Trent, has a serviceable voice, a rather deep baritone, which is best displayed in the Romberg music. I find him a trifle heavy for the two songs assigned him in the 1926 Rodgers musical *The Girl Friend*. Even so, it is good to find this early Rodgers score finally managing to obtain some recognition, even if that is confined to only four excerpts from a lovely score. I am afraid that I have a blind spot where the *White Horse Inn* of Ralph Benatzky and Robert Stolz is concerned. Although Miss Hume and Mr. Trent do as well as anyone could with the numbers, I am still unimpressed. J.F.I.



Schoen



Vardl

### Brass and String Spectaculars Done in Style

"The Sound of Top Brass," *Peter London Orchestra, Art Harris, Nick Perito, Vic Schoen, conds. Medallion MS 7500, \$5.98 (SD).*

"The Sound of Strings." *Michael Leighton and His Orchestra. Medallion ML 7502, \$4.98 (LP); MS 7502, \$5.98 (SD).*

"ELEGANT" is the word for the new Kapp subsidiary's debut releases—elegant alike for the folder packaging with unusually extensive and detailed notes, the virtuoso playing of chromium-sleek special arrangements, and the most sophisticated of current recording technology. Even the processing is so expert that the one LP I've heard is a close match for its stereo counterpart in everything save cross-channel antiphonies and switchings.

The primary aim here apparently has been to bring an optimum degree of stylistic polish to the vogues of brass and percussion-dominated, and of string-dominated, "spectacular" elaborations of popular tunes—in order to heighten their appeal to the general listener while still retaining their fascination and usefulness to the *aficionado* of sheer sonics. Few of the materials or devices (including the frequent electronic switching to accentuate stereoisitic effects) are particularly new, but seldom before have the players themselves been as consistently skillful or the technological trickeries applied as deftly

to the underlining of appropriate musical and expressive points.

It's probably my own taste in instrumental timbres which determines my preference here, but it may be that Frank Hunter's string arrangements for Michael Leighton and his orchestra are in fact less imaginative or more synthetic than those of the three arranger-conductors who share the brass program. Anyway, the four pieces by Art Harris strike me as the most uniformly successful (especially a *Sabre Dance* which does much to restore this warhorse's zestfulness). But Vic Schoen's more romantically sonorous numbers (*Mood Indigo* in particular) and Nick Perito's Latin-American *divertissements* (*Poinciuna*, etc.) also provide a stimulatingly wide range of stylistic as well as sonic contrasts. On the other hand, and except perhaps for the intensely rich scoring of *Stars Fell on Alabama*, *Sentimental Journey*, and *Sleepy Lagoon*, the string program seems in general overfancy and sometimes excessively penetrating tonally. Yet the performances themselves are magnificent

throughout, as might be expected from the presence of such soloists as Arnold Eidus, Sylvan Shulman, and David Nadien (in the 22-man violin section), or of Emanuel Vardi and Harry Zaratzian among the violists.

My only hesitation about these discs is that the insistent emphasis on sound-source localizations and channel jumping (the latter once a stereo sin, but now deliberately cultivated as a positive virtue) panders to a craving for exaggerated sonic movement which may perhaps spoil more orthodox music making for many

young listeners. There may even be a risk of incurring the aural equivalent of strabismus ("an affection of the eyes in which the axes of vision cannot be coincidentally directed to the same object"). Certainly there are moments here when I definitely sense my ears "crossing"! I wouldn't go so far as to say that this necessarily results in a "cockeyed image" of music; nevertheless, I can't help fearing that if "stereoisimus" ever becomes chronic, it may fulfill the secondary definition of strabismus as a "perversity of intellectual perception." R.D.D.



Sargent



Morison

### For All Savoyards, the News Is Good

"Iolanthe." Soloists; Glyndebourne Festival Chorus; Pro Arte Orchestra, Sir Malcolm Sargent, cond.  
Angel 3597 B/L, \$10.98 (Two LP); S 3597 B/L, \$12.98 (Two SD).

FOR ALL Gilbert and Sullivan devotees, but especially for that little coterie who have a very particular affection for *Iolanthe*, the news is wonderful. The new Angel recording of what is possibly the most musical of all the famous G & S operas is a stunning success, a shining example of what can happen when affection and good musical taste are conjoined. Immediately, from the lovingly played opening phrases of the Overture (one of the few that Sullivan himself orchestrated), it is obvious that we are in for a rare orchestral performance of the score; and by the time the final notes of the jaunty closing air die away, we know we have had it. Sir Malcolm is in wonderful form, offering a beautifully shaped, jocund, and lilting reading that gleams at every point. And perhaps catching some of the conductor's liking for the music, the Pro Arte Orchestra plays with both tonal beauty and great enthusiasm.

Turning to the vocal department, one finds the news equally good. I doubt that I have ever heard this music sung more beautifully by everyone concerned, nor, I might add, more stylishly. There is now considerably more interplay and communication between characters than in earlier issues by this group, and the style has become both distinguished and correct. In a company of such general excellence as this, I feel that the work of the veteran George Baker as the Lord Chancellor needs some very special commendation. Baker is now over seventy, a fact you would scarcely guess from his lively, dry portrayal and excellent vocal performance. He is particularly resourceful in the celebrated patter song *When*

*You're Lying Awake*, which he takes more slowly than Martyn Green used to, without making it in any way a less successful *tour de force*. As for the other male members of the cast, John Cameron does as well as anyone I've ever heard to make Strephon believable and attractive; Owen Brannigan brings a large, orotund bass voice to bear on the *Sentry's Song* to fine effect; and Ian Wallace and Alexander Young sing the two Earls splendidly.

The distaff side provides equal felicities. Elsie Morison is a most winsome Phyllis, singing with unusual assurance and much artfulness. It was Gilbert's whim to make the Queen of the Fairies a rather plumpish lady, and it is Monica Sinclair's triumph that this is what one actually sees in her portrayal. The voice, a dark contralto, is used with great discretion and musicality. As *Iolanthe*, Marjorie Thomas is in excellent voice, though sometimes overcautious (but perhaps in a waterlogged fairy this is understandable). Two newcomers to the company, April Cantelo and Heather Harper, sing the music of Celia and Leila with a good deal more distinction than is usually the case. All in all, a nearly faultless vocal account of Sullivan's lovely score.

Angel's engineers have gone all out to provide a most seductive sound on both issues. If not much stereo illusion, there is a little more body and fullness to that version than to the LP, though the latter too has an undeniably pleasant, comfortable sound quality. No matter which you buy, you cannot fail to be enchanted by the entire performance. J.F.I.



Apaka

## Hawaiian Song By a Master of the Genre

"The Best of Alfred Apaka." *Alfred Apaka; Hawaiian Village Serenaders.* Decca DXB 163, \$7.96 (Two LP); DXSB 163, \$9.96 (Two SD).

AT THE BEGINNING of the nineteenth century, the Hawaiian Islands boasted Polynesia's proudest and most advanced culture. The end of the same century found that culture moribund and the Polynesians themselves swamped by successive waves of Chinese, Portuguese, German, Japanese, Puerto Rican, and Filipino settlers. Yet, surprisingly, the songs of Polynesia lingered on in a pure—or almost pure—state. And today every melody labeled "Hawaiian" is either a Polynesian hold-over (*Aloha Oe*) or a Tin Pan Alley accretion (*The Moon of Manakōora*). Somehow, Hawaii's music has escaped the melting pot.

Among the Islands' numerous vocalists—and mainland labels have flushed them out in their thousands since the granting of statehood—Alfred Apaka combined uniquely the exotic vocal heritage of Hawaii with a genuine gift for making it intelligible, and winsome, to outsiders. His baritone, rich and resonant and full-ranged, could even

invest potboilers like *Sleepy Lagoon* with a certain dignity, while hearing his *Hawaiian Wedding Song* was to rediscover melody.

Unhappily, Apaka recently died, in his fortieth year. Decca's two-disc tribute to him is probably the last of his art that will come our way. Gratefully, we can recognize that it includes most of his finest songs, such as *Song of the Islands*, *Beyond the Reef*, and *Forevermore*. It also includes a pretentious *Bali Hu'i* and a totally miscast *You Are Beautiful*. But on the whole, despite a certain tendency to gimmickry natural in a night club performer, the level of selection and of performance is high. One could have wished for a greater wealth of truly authentic material, but then this would have given a false impression of Apaka: he was an entertainer, not a folklorist. The sound in both versions is excellent, with the crisp, full-bodied monophonic edition every bit as effective as the stereo for my money. O.B.B.



### "Yves Montand and His Songs of Paris."

Yves Montand; Orchestra. Monitor MP 535, \$4.98 (LP).

A collection of *chansons* that course the lights and shadows, the streets and quarters of Paris: a visit to the *Vel d'Hiver*, the awakening markets of *Rue Lepic*, the bitter love song of a factory worker in *La Grande Cité*. Montand has long identified himself with the aspirations, the joys, and the heartbreak of proletarian France, and he is at his warm, superlative best in songs such as these. Need more be said? Clear, full-range recorded sound with splendidly atmospheric orchestral accompaniments. Translations but no texts. O.B.B.

### "Voices In Song... American Musical Theatre."

Gene Lowell Singers; Orchestra, Hal Mooney, cond. Time S 2003, \$4.98 (SD).

Just how effective stereo can really be when it is used imaginatively is brilliantly demonstrated in this fine recording of show music. With the exception of Ellington's *Tomorrow Mountain* and Cole Porter's mock tear jerker *Friendship*, the songs are staple ingredients, though I dare to suggest that they have never before been quite so handsomely

done. Two of the more exciting performances are those of *Once in Love with Amy* and *You're in Love*, where the countermelody issues from one speaker, the true melody from the other, yet without a bothersome wide separation. The Mooney arrangements have a slight jazz tinge and they are beautifully played by an orchestra which boasts a fair complement of well-known jazz musicians. J.F.I.

✓ "Duel." Basilia National Band. Musidisc MS 16010, \$4.98 (SD).

Audio Fidelity's Mexican series set the pattern for bullfight *toque* and intermission *divertissement* documentarics, but these South American examples, under an anonymous but obviously skillful and high-spirited conductor, outdo their models both in the gusto of the performances (especially those of *Lady of Spain* and *Valencia*) and the ultrabrilliance of their recording. Particularly notable, in contrast with the acoustical dryness of its predecessors, is this disc's reverberance, which further enhances its strongly stereoisitic realism. R.D.D.

✓ "The Sound of Musical Pictures." Medallion Concert Band, Ralph Hermann,

cond. Medallion ML 7501, \$4.98 (LP); MS 7501, \$5.98 (SD).

A most handsome portfolio of ten musical *scenas*, performed with unlimited verve by the Medallion Band. Some of the selections are old enough to be new to many listeners, while others have all but entirely disappeared from the scene in the past few years. Welcome returnees to the catalogue are *A Hunt in the Black Forest*, with its hunting calls, clanging anvils, and galloping huntsmen, and *In a Clock Store*, a piece of musical horology that used to be a great favorite. Sound on both versions is exceptionally good, with the stereo something special. My cat, ordinarily an imperturbable feline, quickly cocked her ears at the barking dog in *The Whistler and His Dog*, and then proceeded to investigate each speaker for the birds heard in the *Hunt* and *Clock* selections. Great fun for adults, and perhaps even greater fun for the kids. J.F.I.

"Rebel." Jad Paul, banjo. Liberty LRP 3153, \$3.98 (LP); LST 3153, \$4.98 (SD).

A congress of songs emanating from south of the Mason-Dixon Line, some traditional, others right off the Nashville hit parade, but all played with tremendous verve and spec-

tacular technique. Occasionally, Paul receives the benefit of double and triple tapings, and then the results are both unusual and exciting. The stereo far outdoes the mono version, even though the sound on the latter is very good indeed. J.F.I.

**"El Terremoto Gitano."** Dolores Vargas; Pepe Castellon, guitar. Decca DL 4019, \$3.98 (LP); DL 74019, \$4.98 (SD).

A lithe recital—in guitars, castanets, voices and heels—of flamenco that is only mildly polished for *los extranjeros*. Dolores Vargas, the "Gypsy Earthquake" of the album title, is a dynamic artist from the tips of her flashing fingers to the sharp staccato of her flashing heels, and her guitarist-husband, Pepe Castellon, is in faultless rapport. Buy the SD, which captures the full sweep of a *cuadro flamenco*. O.B.B.

**"Swing, You Lovers."** Keely Smith; Orchestra. Gerald Dolin, cond. Dot DLP 25265, \$4.98 (SD).

Keely Smith's pert and happy way with a song has seldom been more brightly displayed than in this program of easy swinging numbers. Her style has always a freshness, an insouciance, that makes her one of the most delightful singers around today; and when she has the chance to work alone, she seems freer in spirit, as well as more assured, than when partnered by her husband, Louis Prima. This is certainly one of her better records, if not her best. J.F.I.

**"Sing Again with the Chipmunks."** David Seville and The Chipmunks. Liberty LRP 3159, \$3.98 (LP); LST 7179, \$4.98 (SD).

I expect I must be one of the very few who

have not long since encountered Seville and his engaging creations, but however belatedly, I must climb on the bandwagon too. They are disarmingly amusing in this spirited songfest, which includes a fine *Comin' Round the Mountain*, *Witch Doctor*, *Row Your Boat*, and *When Johnny Comes Marching Home*, if also a disconcertingly jazzed-up *Swing Low Sweet Chariot*. The kids should love it—and learn quite a bit about stereo from the clever antiphonies in the dual-channel version, which I prefer even though the more sharply focused LP edition gives the Chipmunks' own chatter greater intelligibility. R.D.D.

**"Sentimental Sing Along with Mitch."** Mitch Miller and The Gang. Columbia CL 1457, \$3.98 (LP); CS 8251, \$4.98 (SD).

The tenth volume in Miller's "sing along" series proves that the well-tried formula is as suitable for these sentimental songs as it was for folk, party, or Saturday night revels. There may be a couple of numbers here that seem a little out of place (after all how sentimental can you get about *When the Saints Go Marching In* or *Singing in the Rain*?) but on the whole the program makes an ideal record for another community singing session. J.F.I.

**"Alan Dale Sings Great American Hits in Italian."** United Artists UAL 3091, \$3.98 (LP).

This unorthodox gambit comes off surprisingly well. *Paradise*, *Stardust*, *Blue Moon* and other Made-in-America standards gain a new dimension—a new lyricism, if you will—from the melting tonalities of the Italian language. Although Alan Dale adulterates his full-bodied baritone with a few too many mannerisms derived from the early Bing Crosby, he handles the songs with ingratiating ease. Definitely different and definitely enjoyable. O.B.B.

**"Berlin; Portrait of a City."** Horst Buchholz, narrator; Eva Nelson, *disease*. Panorama PLP 2006, \$3.98 (LP).

Out of this skillful interweaving of commentary and song evolves an affectionate appraisal of the charm of the German city. The greater contribution comes from Eva Nelson, a talented *disease* whose intense and loving performances of a dozen songs written in and of Berlin not only suggest the gaiety of the city, but also the despair that permeated its musical atmosphere in the years between the wars. This is accomplished performing in the best European tradition, quiet, subdued, and enormously effective. Mr. Buchholz, in reminiscent mood, is more concerned with tangibles, though not, perhaps, less in love with Berlin. J.F.I.

**"Persuasive Percussion," Vol. 2; "Provocative Percussion," Vol. 2.** Terry Snyder and the All Stars, Enoch Light and the Light Brigade, respectively. Command RS 33808 and 33810, \$4.98 each (LP); RS 808 and 810, \$5.98 each (SD).

The sensational success of the first releases in this series made the present sequels inevitable. These too are handsomely decked out in folder-albums with detailed annotations describing the featured instru-

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ments in each piece and the switching technique (designed initially for optimum channel-balancing checks but now perhaps an overworked device relished for its own sake). Again I find the Snyder ensemble's performances a shade more interestingly varied and imaginatively scored than those by the Light Brigade. And again the ultra-stercoistic recording is dazzlingly brilliant and glassy-hard. But I fail to see the point of monophonic versions, which not only lack the characteristic cross-channel and switched-channel ingenuities of the SDs, but are sonically edgier and in even higher-level modulation almost overpowering to all but the toughest ears. R.D.D.

**"Alan King in Suburbia."** Alan King; Orchestra. Jack Quigley, cond. Secco SAW 2101, \$3.98 (LP).

Alan King's amusing monologue on the problems that face the newcomer to suburban living should raise a good many chuckles among the sixty million Americans who now reside in suburbia. King's manner of recounting the difficulties of adjusting to suburban togetherness, intractable crab grass, and energetic neighbors, and the frustrations of coping with decorators and local school zoning regulations is extremely funny, and made doubly so by the familiarity of the situations. The comedian has interlarded his discourse with a few songs, which, though they make for a change of pace, do not show him off to any great advantage as a vocalist. J.F.I.

**"Guitars, Guitars, Guitars."** Al Caiola and His Ensemble. United Artists UAS 6077, \$4.98 (SD).

Memorable swing-era dance band arrangements are ingeniously adapted here for six guitarists (doubled by dubbing processes) plus a rhythm section; and while the tonal qualities are often overly metallic, there is a fascinating variety of them, as well as extensive exploitation of antiphonal effects in the markedly channel-separated stereoisim. Best are the bouncy *String of Pearls*, *Back Bay Shuffle*, and *Jumpin' at the Woodside*. A special word of praise also should go to the informative jacket notes. R.D.D.

**"The Sound of a Chorus."** Compañeros of Mexico. Kapp ML 7503, \$4.98 (LP); MS 7503, \$5.98 (SD).

Kapp has clearly lavished great care and attention to detail upon this record. Fronted nobly by the virile baritone of Carlos Ramirez, the eighteen choristers of the Compañeros shape lustrous, catchy arrangements of Latin-American hits such as *La Paloma*, *Cielito Lindo*, and *Mi Viejo Amor*. This performance was designed with stereo in mind, and the engineers have brought it to magnificent fulfillment. Note particularly the subtle interplay of bongos and maracas in *Adios Mi Chaparrita*, as well as the strikingly effective contrapuntal castanets in *El Relicario*. One could have wished for a more adventurous repertory, but sound's the thing here. O.B.B.

**"Tony Martin at the Desert Inn."** Tony Martin; Carlton Hayes Orchestra, Al Sendrey, cond. RCA Victor LSP 2146, \$4.98 (SD).

This is the first Tony Martin recording to which I have listened in several years, and it is a pleasant surprise. The voice is still

fairly robust, a trifle darker in timbre, but just as warm and pleasing when applied to a romantic ballad as it was twenty years ago. The program is made up mainly of songs long associated with Martin, plus a couple of newer tunes to please the younger set. Among the latter put *Thank Heaven for Little Girls*, which evolves here from a brief, but delightful, interlude with a shy young miss from Mesa, Arizona. Like many stereo recordings of live cabaret performances, the sound varies from excellent to disappointing. J.F.I.

**"Martin Denny's Exotic Sounds from the Silver Screen."** Liberty LRP 3158, \$3.98(LP); LST 7158, \$4.98 (SD).

The now familiar "exotica" treatment, featuring August Colon's bongos and jungle


bird calls, provides fresh sauce for hit film tunes, surprisingly effective with *We're Off to See the Wizard*, *Children's Marching Song*, *Sayonara*, and *Carioca*. The eight other arrangements are somewhat more incongruous, but Denny's glittering performances and bland expressiveness are captured as effectively as always in gleaming recording—more atmospherically in stereo than in the sharper-focused LP. R.D.D.

**"The Russ Columbo Story."** Paul Bruno; Orchestra, Lon Norman, cond. Coral 57327, \$3.98 (LP); 757327, \$4.98 (SD).

Although not as versatile a singer as Bing Crosby, with whom he waged a losing "Battle of the Crooners" back in the early Thirties, the late Russ Columbo excelled in romantic ballads. Paul Bruno's

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tribute to this now legendary singer is a collection of fine songs which have always been identified with Columbo. Bruno wisely makes no attempt to imitate directly the insidious charm of the Columbo style, but he very successfully suggests it, even though his voice is a good deal more robust than that of the late singer. The orchestral arrangements are sometimes overflamboyant, but this is a pleasing memento of a singing style popular some thirty years ago. J.F.I.

"Aphro-Gypsia." Artia ALP 120, \$4.98 (LP).

Behind this grossly overstated title is some of the most beautifully played, beautifully recorded, and beautifully memorable Eastern European traditional music in the catalogue. The music is culled from both Hungarian and Romanian sources; much of it is purely gypsy in origin. All of it is stunningly played by musicians who are, regrettably, unidentified. O.B.B.

"Ping-Pong Percussion." Chuck Sagle and His Ensemble. Epic LN 3596, \$3.98 (LP); BN 568, \$4.98 (SD).

Like most imitations, Sagle's arrangements and performances attempt to beat earlier percussion releases at their own game, and where these are not too ambitiously overfancy, actually succeed in doing so, particularly in sonic and mood variety. Here the general style is less Latin-American than Dixieland, and even if Dixie in the old days was never like this, there is real jauntness as well as razzle-dazzle in many of the present selections. The closely miked two-channel version is brilliant and stereoisitic, the sharper-toned LP less effective. R.D.D.

"Moscow After Dark." Yulya. Kapp KL 1158, \$3.98 (LP).

These Russian pop songs sung by erstwhile Soviet citizen Yulya Whitney in a robust but breathily soprano weave an immediate spell. *The Steppe*, for example, encompasses all the haunting emptiness of its subject; and the poetic yearning of the World War II hit, *The Roads of War*, relates to our own wartime hits—I am thinking of the likes of *Praise the Lord and Pass the Ammunition*, *Roger Young*, etc.—about as Shakespeare does to Edgar Guest. Rather close miking and a modicum of tape hiss, but otherwise a clear recording. Well worth investigating. O.B.B.

"Big" Tiny Little's 20s." "Big" Tiny Little and His Honky-Tonk Piano. Brunswick BL 54057, \$3.98 (LP); BL 754057, \$4.98 (SD).

Although one doesn't expect subtlety from a honky-tonk pianist, I don't believe I have ever encountered playing of such uncontrolled exuberance as Little indulges in here. He hammers away at the great old songs from the Twenties as if determined to make you understand why the period acquired the descriptive term "Roaring." I enjoyed the demonstration thoroughly, although twenty-six minutes of it at one sitting can be a wearing experience. Better take this in small doses, when it will surely amuse and stimulate. J.F.I.



HIGH FIDELITY MAGAZINE



**Buck Clarke Quintet: "Cool Hands." Off-beat 3003, \$4.95 (LP).**

A multi-instrumentalist named Charles Hampton makes himself known on this disc as a performer of unusual promise. Hampton plays piano, alto saxophone, clarinet, and a wooden flute and contributes three commendable compositions to the set. Although he is a satisfactory pianist, it is on alto that he is most impressive, playing a slow, poignant, but essentially gutty solo on *Lover Man* and romping through *I'll Remember April* with joyous fluency. And on an exhilarating piece called *X-A-Dose*, on which everyone else turns to vigorous percussive tasks, Hampton gets some wonderfully dirty effects on a wooden flute. The group as a whole is pleasantly capable, with no strong attachments to any style.

**Duke Ellington and His Award Winners: "Blues in Orbit." Columbia CL 1445, \$3.98 (LP).**

Ellington and the blues have been comfortable companions for thirty-five years so it comes as no surprise to find the Duke in one of his most relaxed and piquant moods in this collection of blues. Two of the selections are old Ellington favorites—*C Jam Blues* and *In a Mellow Tone* (graced by an excellent muted trumpet solo by Ray Nance) and one, *Pie Eye's Blues*, comes from Ellington's film score, *Anatomy of a Murder*. Otherwise it is new material, highlighted by a pair of subtle collaborations between Ellington and Billy Strayhorn, one of Duke's slow, moody ventures into impressionism, and a selection featuring Jimmy Hamilton's warm, rugged style on tenor saxophone (which is so far superior to his clarinet work and so much more interesting than Paul Gonsalves' dry efforts on tenor).

**Walt Gifford's New Yorkers. Delmar 206, \$4.98 (LP).**

One of the most drawn-out advance campaigns for any product (promised periodically for more than two years) has finally come to an end with the release of this disc. It would be stretching a point to say it was worth waiting for this long, but the record is, nonetheless, a creditable and lively set of Dixieland performances. The main point of interest is the strong trumpet work of Johnny Windhurst, who adds suggestions of Wild Bill Davison's swagger to a base of Beiderbeckean lyricism. He is capably supported by Ed Hubble's rough trombone, Bob Mitchell's bubbling, New Orleans ensemble clarinet, and the steadying influence of old pro Dick Cary at the piano.

**Dizzy Gillespie Octet: "The Greatest Trumpet of Them All." Verve 8352, \$4.98 (LP).**

Using compositions and arrangements by Benny Golson and Gigi Gryce, Gillespie has produced a session devoted almost entirely to gentle, ember-glowing jazz. The basic mood is broken sharply only by Gryce's *Smoke Signals*, but even then Gillespie leaps through his solo lightly, and with scarcely any pyrotechnical cannonading. Gillespie's work throughout is warm and affecting as he adapts readily to the moodily minor feeling of Golson's writing, a quality which also turns up in much of Gryce's work. Gillespie's octet includes both Gryce and Golson as well as pianist Ray Bryant.

**John Handy, III: "In the Vernacular." Roulette 52042, \$4.98 (LP); S 52042, \$5.98 (SD).**

Excitement bristles from several of the tracks on this disc, generated to some extent by Handy, a fluent alto saxophonist with a hard, assertive attack, but more often by Richard Williams on trumpet and Roland Hanna's piano. Williams has a crackling, stabbing, often startling manner of playing which sometimes seems as if it would actually reach out and grasp the listener with its agitated importunings. Hanna is almost equally commanding. These three, propelled by the alertly intense drumming of Roy Haynes (who seems to have been revitalized by the example of Louis Hayes), produce some magnificently strong ensemble playing and occasionally, as on *Quote Unquote*, sustain a tremendous momentum throughout both ensembles and solos.

**Woody Herman: "The Fourth Herd." Jazzland 17, \$4.98 (LP). "At the Monterey Jazz Festival." Atlantic 1328, \$4.98 (LP).**

If anyone is still interested in arguing East Coast jazz vs. West Coast jazz, these two discs should add fresh fuel to the fire. Here we have Woody Herman, a model of consistency, leading two different bands within a period of two months in 1959—an East Coast group on the Jazzland disc and the Westerners with whom he appeared at the Monterey Jazz Festival on the Atlantic set. While the basic Herman big-band style is recognizably present on both discs, his West Coast group is a vibrantly swinging band while his East Coasters perform in ponderous and undistinguished fashion. The Jazzland set is further afflicted by dull writing and tubby recording, although an occasional perky solo spot is contributed by Herman, Nat Adderley, or Eddie Costa

(playing vibes). The playing on the Atlantic set, on the other hand, in addition to being well recorded, is freer and less muscle-bound (possibly a little too free on *Monterey Apple Tree* which starts out as an enticingly driving performance but is allowed to ramble off aimlessly). The group's cohesiveness is shown in a booting version of *Four Brothers* and the closely knit ensembles of *Skoo-bee-doo-bee*, while on the lengthy *Like Some Blues* it achieves a disciplined relaxation normally found only in big bands which have been together for a long period.

**Lennie McBrowne and the 4 Souls. Pacific Jazz 1, \$4.98 (LP).**

McBrowne, a drummer with some of the suavely exotic tendencies of Chico Hamilton in his solo work, provides a good foundation for the 4 Souls (Donald Sleet, trumpet; Daniel Jackson, tenor saxophone; Terry Trotter, piano; Herb Lewis, bass), a new West Coast group. The group does not yet have much personal identification and seems satisfied to follow in the hard bop and gospel funk footsteps established by several East Coast groups in the past year. Jackson plays with assurance, somewhat under the spell of Sonny Rollins, and Sleet has a crackling attack although his tone is thin. The group shows up well on the three tunes that make up one side of the disc (an excursion into gospel funk, a *misterioso* showcase for McBrowne with mallets, and a surprising uptempo version of *Dearly Beloved* in which the theme is dissected in an unusual and interesting manner). But the second side shows their repertory is still quite shallow; it is one continuous expanse of tedium.

**Memphis Slim: "The Real Honky Tonk." Folkways 3535, \$5.95 (LP).**

Both as singer and pianist, Memphis Slim is somewhat erratic in this collection of blues and boogiewoogie. He shows up extremely well in both aspects on slow, rugged blues, such as *Whiskey Drinking Blues*, when he can give the lyrics full meaning and back them up with a heavy, well-placed piano accompaniment. But at medium and faster tempos, particularly when he is running through the boogiewoogie formulas, his performances have a disinterested, surface quality.

**Thelonious Monk Quartet Plus Two: "At the Blackhawk." Riverside 12323, \$4.98 (LP); 1171, \$5.95 (SD).**

The two additions to the Monk Quartet on this occasion are Joe Gordon, trumpet, and

Harold Land, tenor saxophone. Land's lean solo style is suitably complementary to the more fleshed-out playing of Monk's regular tenor, Charlie Rouse, but Gordon adds little to the group (although he is not helped by having a conversation carried on in front of the mike all through his solo on *Worry Later*). Monk himself appears to be in a placid and relatively bland mood. The program includes a new, long version of *'Round Midnight* on which Rouse, who is often inclined to worry Monk's themes, gets much deeper into the development of his solo than he usually does.

**Phineas Newborn Trio:** "I Love a Piano." Roulette 52043, \$4.98 (LP); S 52043, \$5.98 (SD).

This amiable, unprepossessing collection of piano solos is another encouraging indication that Newborn is escaping from the cloying clutches of the effete virtuosity he once seemed to equate with jazz. He plays simple, tuneful pieces here, using lean lines and a strong beat and, in general, foregoing decorative touches. The result is quite satisfactory jazz-touched cocktail piano.

**Mary Osborne:** "A Girl and Her Guitar." Warwick 2004, \$4.98 (LP).

In a day when jazz guitarists seem to be growing increasingly delicate and wistful, Miss Osborne is, praise be, running against the tide. Her playing brims with vitality and life. She wastes no time on frills but moves straight ahead in an easy, unaffectedly swinging fashion, drawing on both the lyric propulsion of Django Reinhardt and the flowing, looping lines of Charlie Christian. On

this disc she offers a choice collection of swingers and ballads, and one rich, warm blues with splendid backing by Tommy Flanagan, Danny Barker, Tommy Potter, and Jo Jones.

**Bill Russo and His Orchestra:** "School of Rebellion." Roulette 52045, \$4.98 (LP); S 52045, \$5.98 (SD).

The big band which Russo conducts on this disc has been in the planning stage since the spring of 1957, and in rehearsal since January 1959. Their goal, says Russo, is "the excitement of the intellect." The music here is not the arid jazz that so often results from a deliberately intellectual approach. Russo's music appears to have definite ties to the Stan Kenton of about ten years ago. But where Kenton's work became labored and self-conscious, Russo has achieved a lightness and fluidity that gives even his least overtly rhythmic pieces a springing sense of propulsion. The band has several good soloists, notably Larry Wilcox on tenor saxophone, and Bill Elton, trombone, but the group is interesting primarily for its work as an ensemble, for the crispness and polish of its section work, and for its sensitive use of shading.

**"Singin' the Blues."** RCA Camden 588, \$1.98 (LP).

Some fascinating things turn up in this reissue excursion into the dimmer recesses of Victor's files. Two previously unissued performances are included—a surprisingly well-recorded 1930 selection by Lizzie Miles on which she receives strong accompaniment from the almost forgotten guitarist,

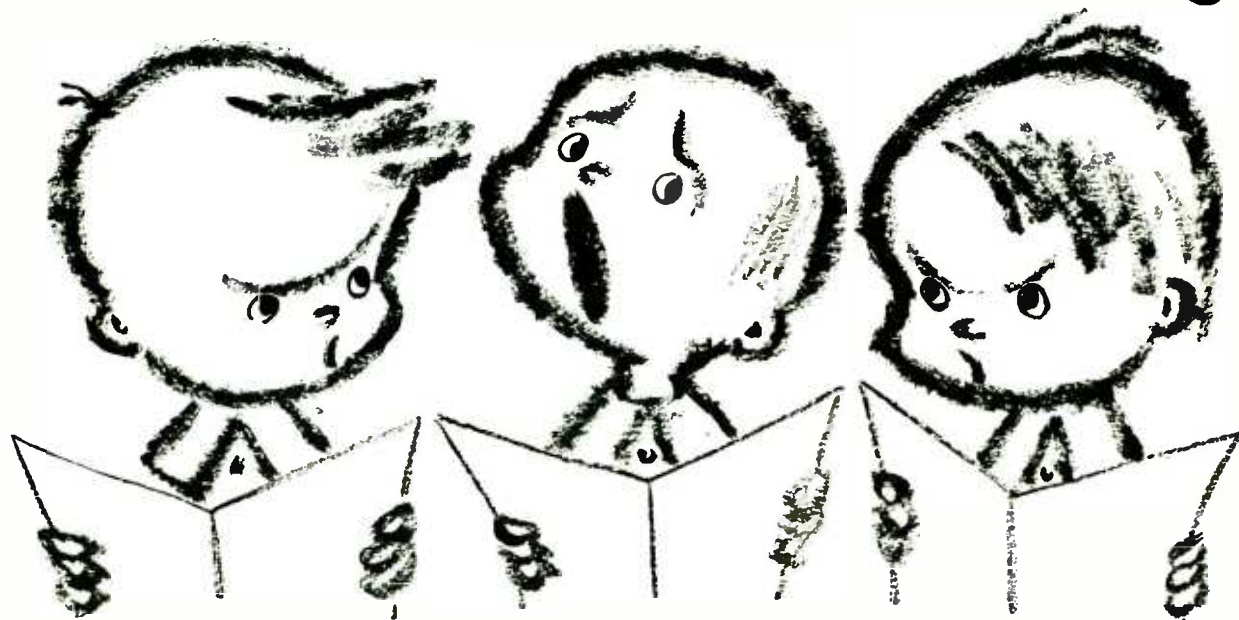
Teddy Bunn; and a typical slice of Fats Waller's rhythmic cynicism, *Bessie, Bessie, Bessie*, recorded in 1941, with moving solos by Al Casey on guitar and Gene Sedric on the lower reaches of the clarinet. It also makes available again the waspish version of *Why Don't You Do Right* by Lil Green which later served to launch Peggy Lee's career, a spirited Wingy Manone selection, a slick duet by Jack Teagarden and Louis Armstrong, and an adequate blues sung by Leadbelly. But there are also some remarkably poor choices, notably one of the least successful Count Basie-Jimmy Rushing collaborations, *Walking Slow Behind You*. Nor has Leonard Feather, who produced the disc, done himself much credit by including four tunes written either by himself or his wife, only one of which—a genteel blues on which Pete Brown and Danny Polo make brief solo appearances—is worth preserving.

**Buddy Tate:** "Tate's Date." Prestige/Swingsville 2003, \$4.98 (LP).

Tate's dark-toned, well-lubricated tenor saxophone sets a swinging, stomping pace for this disc. The group he leads is essentially the one with which he has been playing around Harlem for several years. This is straightforward, middle-period jazz with the soloists riding on ensemble riffs and the rhythm prodding the group along constantly. Basically, Tate's group functions in a style and with material once known as rhythm and blues. Several pleasant subsidiary contributions are made by Pat Jenkins on trumpet, Eli Robinson, trombone, and Ben Richardson, clarinet.

JOHN S. WILSON

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**RACHMANINOFF: Concerto for Piano and Orchestra, No. 2, in C minor, Op. 18**

Peter Katin, piano; New Symphony Orchestra (London), Colin Davis, cond.  
 ● ● RICHMOND RCH 40002. 33 min. \$4.95.

**TCHAIKOVSKY: Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23**

Peter Katin, piano; New Symphony Orchestra (London), Edric Cundell, cond.  
 ● ● RICHMOND RCH 40003. 32 min. \$4.95.

The first low-price London-subsidiary tapes are relatively almost as much a bargain as their stereo disc counterparts, especially since the processing here does even better justice to the cleanly bright original recording (that of the solidly authentic piano tone in particular), although I personally would prefer a larger auditorium's reverberance for these big showpieces. Katin's readings, for all their assurance and notably fluent passage work, fall somewhat short of full dramatic conviction, and the New Symphony Orchestra seems a bit undersized and sometimes a bit coarse in fortissimos. By less demanding standards, however, both versions should be pleasurable.

**VERDI: Aida**

Renata Tebaldi (s), Aida; Eugenia Ratti (s), Priestess; Giulietta Simionato (ms), Amneris; Carlo Bergonzi (t), Radames; Piero di Palma (t), Messenger; Cornell MacNeil (b), Amonasro; Arnold van Mill (bs), Ramfis; Fernando Corena (bs), King of Egypt. Singverein der Gesellschaft der Musikfreunde; Vienna Philharmonic Orchestra, Herbert von Karajan, cond.

● ● LONDON LOR 90015. Two reels: approx. 83 and 66 min. \$21.95.

At last, the first of London's literally complete operas and for that matter the first major grand opera production on tape. It is no disappointment either, particularly in the most theatrically dramatic (and stereogenic) Triumphal, Temple, and Judgment scenes, which surely must rank among the most successful achievements of matched technological and artistic talents and which prove in some ways more thrilling than even the finest staged performances.

The splendors of the recording are less evident in the more conventional solo and duo passages, yet even here they contribute valuably to the Vienna Philharmonic's matchless accompaniments. By the same standards, the soloists are likely to evoke less enthusiasm: for me, Bergonzi lacks both conviction and color; Tebaldi sings beautifully most of the time, but also is not very dramatically convincing; and while Simionato is excellent in this respect, her marked vibrato and register contrasts make her vocally less distinguished to my taste than she apparently is to most other reviewers. But MacNeil, Van Mill, and Corena are first-rate, as is Di Palma in the usually botched Messenger role. The surprise of the whole cast is Eugenia Ratti's sheerly



*The late and greatly gifted Argenta.*

enchanting singing of the High Priestess.

In this work, however, the soloists themselves are less vital than the over-all drama, and long and varied as *Aida* is (especially in Von Karajan's sometimes slow but always panoramic reading), it seizes and holds one's most absorbed attention throughout. Not least of the taping's advantages is the ideal fitting of each act complete on a reel "side"—thus avoiding the less felicitous breaks of the six-sided disc version. Its sole disadvantage is that at one extreme of the enormously wide dynamic range, the scrupulous observance of the composer's *ppps* results at times in so low a modulation that the background noise and perhaps a touch of reverse-channel crosstalk become more obvious than they might be otherwise.

**ATAULFO ARGENTA: "España"**

Chabrier: *España Rapsodie*. Moszkowski: *Five Spanish Dances, Book I, Op. 12*. Rimsky-Korsakov: *Capriccio espagnol, Op. 34*. Granados: *Danzas Españolas: No. 5, in E minor, Op. 37 (Andaluzia)*.

London Symphony Orchestra, Ataulfo Argenta, cond.

● ● LONDON LCI 80014. 39 min. \$7.95.

This collection (originally issued, as "*España, Vol. 2*," on LP in 1957, but so transparently and brightly recorded that the present stereo taping is a consistent delight to one's ears) is of unusual interest in that it presents a fascinatingly novel slant on the familiar works included. To hear the three examples of "Spanish" music by non-Spanish composers played for the first time by an authentically idiomatic Spanish conductor is a revelation. Even the usually salonish dances by Moszkowski disclose surprising piquancy and prancing zest, while the Rimsky Capriccio and Chabrier Rhapsody are given grace and vibrancy barely hinted at in more conventionally dramatic performances.

**ANTONIO JANIGRO: "An Eighteenth-Century Concert"**

Corelli: *Concerto Grosso in G minor, Op. 6, No. 8 ("Christmas Concerto")*. Bach: *Chorales* (orch. Kelemen): *Vom Himmel hoch, S. 606*; *Jesus, bleibet meine Freude, S. 147, No. 10*; *Lobt Gott, ihr Christen, S. 609*. L. Mozart: *"Toy" Symphony in C*. Torelli: *Concerto*

*Grosso in G minor, Op. 8, No. 6 ("In forma di Pastorale per il Santo Natale")*.

I Solisti di Zagreb, Antonio Janigro, cond.  
 ● ● VANGUARD VTC 1617. 37 min. \$7.95.

There are few of my jealously guarded 2-track tape treasures for which I'm happier to find 4-track replacements than this perhaps most endearing of all the Janigro-Zagreb recorded programs. And not the least of its present attractions is that it is now processed at a much more suitable modulation level, as well as more conveniently—and much less expensively—united on a single reel. Even the least distinctive selections included here, the overromantic Kelemen Bach chorale transcriptions, now sound less anachronistic than I found them at first, while the serene yet songful performances of the Corelli and Torelli *Christmas* Concertos impress me more than ever as the finest available. Yet perhaps the most immediately delectable work here (and the most striking proof of the affinity between modern stereo technology and eighteenth-century music) is the pert "Toy" Symphony long attributed to Haydn, but more recently identified as drawn from a *Sinfonia Berchtesgadenensis* by Leopold Mozart. In its naïve but irresistibly zestful way this is a kind of premature "hi-fi demonstration" piece with amusing sound effects (rattle, quail, and cuckoo calls, etc.) captured to perfection.

"Around the World in 80 Days." Original sound track. Victor Young, cond. Decca ST7 9046. 44 min. \$7.95.

Although this popular film score has been somewhat more brilliantly recorded by Franz Allers on an Everest SD, not all admirers of the music may approve of its Jack Saunders' added lyrics and dialogue, and in any case the original sound track warrants tape documentation—every bit as sonically lush and big as was heard in theatres, if here with seemingly even heavier lows.

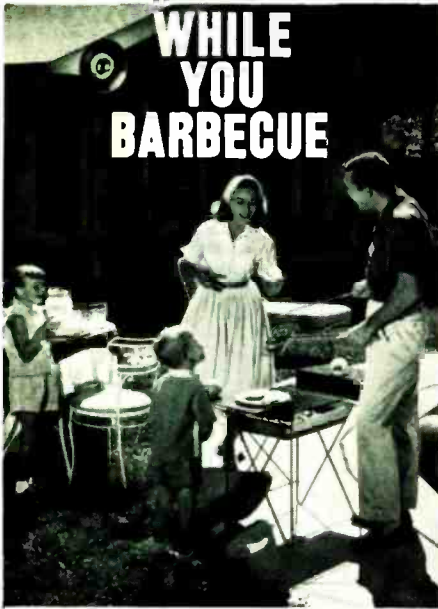
"I Want to Live." Original sound tracks by the Orchestra Johnny Mandel, cond., and by Gerry Mulligan and the Jazz Combo. United Artists UATC 2201/2, two reels, 30 min. and 29 min. respectively. \$7.95 each.

In its own more sinister and full-bodied way, Johnny Mandel's powerfully dramatic jazz score for this film is as much of a path-breaker as John Lewis' cooler, crystalline score for "Odds Against Tomorrow." Like that, this also is unfortunately enigmatic and episodic when divorced from the visual action. Nevertheless, both the music itself and the twenty-six-man band (including a French horn section and a wonderfully growly double bass clarinet) are often fearfully impressive, perhaps particularly so in the darkly expressive *Peg's Visit*, melancholy *Letter-Writing*, and remorselessly percussive *Strikeout* sequences. The second reel, confined to more extended improvisations on Mandel's themes and dominated by Mulligan's hoarse baritone sax, stands up better on its own, especially in its atmospheric *Barbara's Theme* and jumping *Life's a Funny*

*Continued on next page*

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CIRCLE 78 ON READER-SERVICE CARD

## TAPE DECK

Continued from preceding page

*Thing.* Both reels are superbly recorded and effectively stereoisitic, and there is some fine straight jazz in the latter, yet it well may be the extraordinary originality of the enigmatic big-band score which is likely to linger longest in one's memory.

"Join Bing and Sing Along." Bing Crosby, Chorus, and Ensemble, Jack Halloran, cond. Warner Brothers WST 1363, 39 min., \$7.95.

Mitch Miller may have started (or at least resurrected) the "sing-along" craze, but it has taken the Old Master to supply the definitive triumph of this genre. He's in his jauntiest form here, leading an unusually robust chorus, backed by a vigorously steady rhythm section, in performances which imperiously demand participation. Best of all, the ten medleys here include no less than thirty-three songs which skip practically none of the old favorites, yet still take moments out for stop-time dance-breaks and rich barbershop harmonizing.

"Music Hall Bon-Bons." Radio City Music Hall Symphony Orchestra, Raymond Paige, cond. Everest T4 1024, 37 min., \$7.95.

Mr. Paige's return to recordings after a long absence is more successful here than in his more ambitious "Classical Spice Shelf" program, since the present materials (familiar light symphonic pieces by David Rose, Leroy Anderson, Raymond Scott, and others) are so much better suited to his talents. Nevertheless, the conductor persists in playing down to his audiences and too often seems either self-consciously cute or pretentious in his readings. The result is that the primary attractions here are the fine stereo sonics.

"Old Heidelberg." Will Glahe, His Accordion, Orchestra, and Chorus. London LPM 70017, 25 min., \$6.95.

A real beer-hall *Fest* with Glahe's little ensemble and male chorus, starring occasional accordion solo and animated by a brisk rhythm section, heard in a quick run through some forty popular German folk and student songs which fairly demand sing-along participation.

"Oscar Peterson Plays: The Gershwin Song Book . . . The Richard Rodgers Song Book . . . The Duke Ellington Song Book." Verve VSTC 230/32, three reels; 33, 30, and 33 mins.; \$7.95 each.

Peterson's special niche seems to be bounded by true jazz pianism on one side and by frank cocktail-hour entertainment on the other. In the first two reels he generally leans towards the latter extreme, yet seldom fails to redeem even his more conventional performances with occasional touches of originality. In the Ellington program, there is considerably more real jazz in a jumping *Cottontail* and *Rockin' in Rhythm*, but he also is particularly effective in the lyrically flowing *I've Got It Bad*, *Things Ain't What They Used to Be*, and a buoyant *Takin' the "A" Train*. The fluent piano playing is brightly reproduced, but Ray Brown's



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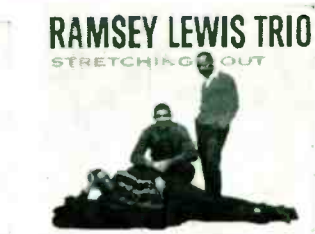
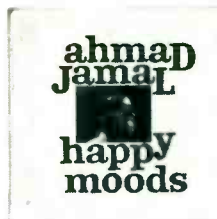
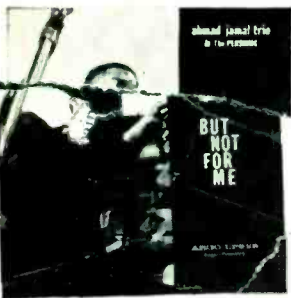
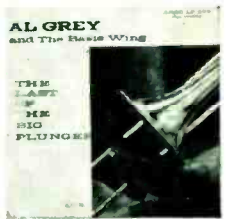
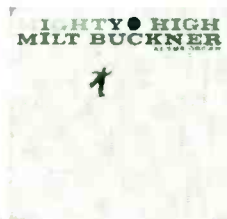
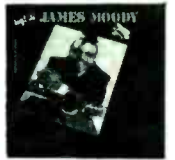
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# the **Tape Deck**

Reviewed by R. D. DARRELL

The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

**ANTILL: Corroboree Suite**  
†Ginastera: *Panambi Suite*

London Symphony Orchestra, Sir Eugene Goossens, cond.

● ● EVEREST T4 3003. 37 min. \$7.95.

It is tempting to judge these works together, either to dismiss both as "poor men's Sacres" or to exaggerate their novelty as unfamiliar music of Australian aboriginal and Argentine Indian tribal rites. Actually they have less in common (apart from a predilection for augmented percussion choirs) than such verdicts would suggest. John Antill's ballet is a laboriously and somewhat synthetically constructed evocation of tribal ceremonies, which must be electrifying in staged performances, but which musically depends almost entirely on unintegrated sequences of now sinister, now eerie sound effects. *Panambi* is the more spontaneous work of a much more gifted and skilled composer, even though it was written in Ginastera's early twenties and swings somewhat jarringly from romantic lyricism to hard-driving tumultuousness.

But what the two works do have in common on the present tape is magnificently controlled power in both performance and recording. The latter, with its explosive transients and tremendous dynamic and frequency ranges, established Everest's technical reputation when the disc versions appeared; here it makes an even more overwhelming impact.

**COPLAND: Symphony No. 3**

London Symphony Orchestra, Aaron Copland, cond.

● ● EVEREST 4T 3018. 40 min. \$7.95.

A belated but nonetheless welcome release of the 4-track taping promised when the 2-track edition was reviewed. With each re-hearing, Copland's *opus magnum* assumes grander stature and reveals new delectabilities. This composer's version has been criticized in some quarters as lacking in dramatic vitality, at least in comparison with Dorati's older reading for Mercury, but for me its greater objectivity and lucidity make a profounder impression in the long run. In any case, the Dorati recording is available only monophonically and stereo is essential to the full sonic untangling of this intricate score. The present taping sounds, if anything, even cleaner than the 2-track version, and again the only technical lack is one of acoustical warmth—which undoubtedly is the composer's own preference.

**DVORAK: Symphonies: No. 2, in D minor, Op. 70; No. 5, in E minor, Op. 95 ("From the New World")**

Vienna Philharmonic Orchestra, Rafael Kubelik, cond.

● ● LONDON LCK 80008 (twin-pack). 76 min. \$11.95.

Widely admired in their 1957 LP versions (the later SDs seem to have been largely overlooked in the first floods of stereo reissues), these recordings show little sign of their age in the present tapings. Possibly they have somewhat less marked channel differentiation than is customary nowadays, but their smoothly broadspread sonics are admirably suited to the music at hand, and the dynamic range and low frequency solidity are still notably impressive. Kubelik's *New World* can be safely recommended as one of the finest on records: a trifle lacking in Czechish humor perhaps, but in all other respects masculine, romantic, precise, and admirably free from mannerisms of any kind. I myself find his Second falling short of the assured control and expansiveness of the companion performance, but it is (on discs as well as tape) the only stereo edition available today.

**HANDEL: Messiah**

Pierrette Alarie, soprano; Nan Merriman, contralto; Léopold Simoneau, tenor; Richard Standen, bass; Vienna Academy Chorus; Vienna State Opera Orchestra, Hermann Scherchen, cond.

● ● WESTMINSTER WTW 134. Two reels: approx. 102 and 89 min. \$23.95.

A true monument in tape-recording history, not only for its length, but for the stature of its materials and their present interpretative and sonic realization. This is not literally the "1742 Dublin Version" it is claimed to be, for Scherchen wisely includes the best known of the composer's own post-Dublin additions to the score, but it is so in spirit; this is essentially a purist edition of *Messiah*, stripped clean of later arrangers' encrusta-



Rafael Kubelik: a masculine *New World*.

tions and employing a relatively small chorus with an orchestra restricted to strings and harpsichord except for occasional oboe doublings and the trumpet and timpani vital for the few climactic moments specified by the composer himself. Like every performance of so genuinely "big" a work, there are details in this one over which specialists can properly quibble. For me, the soloists are adequate rather than ideal, although even the weakest of them, Alarie, achieves genuine eloquence in her "I Know that My Redeemer Liveth." Again, some of Scherchen's tempos are rather startling on first encounter, although his "Pastorale Symphony" is now taken more calmly than in his 1954 recording and even his fantastically slow "Amen" Chorus eventually achieves an impressive kind of glacial momentum. But over-all the conductor's coherence and exaltation more than justify his idiosyncrasies, and his—and Handel's—transcendent moments are incomparable.

Technically there can be no quibbling at all: the full-blooded yet luminous stereoism is both an aural joy in itself and an ideally transparent medium for the sinewy yet always sure and warmly expressive chorus and orchestra. And for good measure there is an exceptionally low level of tape noise and hiss, and the boxed-reel format includes the complete text, as well as Edward Tatnall Canby's historical notes, in a 20-page illustrated booklet.

**RODRIGO: Concerto for Guitar and Orchestra ("Concierto de Aranjuez")**

† Falla: *Noches en los jardines de España*

Narciso Yepes, guitar; Gonzalo Soriano, piano; National Orchestra of Spain, Ataulfo Argenta, cond.

● ● LONDON LCI 80010. 43 min. \$7.95.

I'm shamed to admit that only now I've belatedly "discovered" this Delectable-Mountain pairing. Now, of course, I'm avidly seeking companion laggards in relishing the thrill of hearing the familiar *Nights in the Gardens of Spain* played for the first time by a native Spanish pianist, conductor, and orchestra in a performance which excels all others on record in atmospheric magic. But the Rodrigo work is even more novel and exciting, a little masterpiece of imaginative music making as well as a quite unique solution of the problem of not only balancing a solo guitar with an orchestra, but of making that odd combination sound wholly natural—and indeed ideal for Rodrigo's bubbling flow of now nostalgic, now jaunty, but always rhapsodic musical ideas. The work has been recorded more recently by others, but scarcely with the subtle grace of Yepes and Argenta, and this version remains, on disc



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RACHMANINOFF Piano Concerto No. 2 in C minor; Preludes in E flat major and C sharp minor. Byron Janis, pianist; Minneapolis Symphony, Dorati.

SR90260/MG50260

BALLET FOR BAND. Pineapple Poll (Sullivan); La Boutique Fantasque (Rossini-Respighi); Faust Ballet Music (Counod). Eastman Wind Ensemble, Fennell.

SR90256/MG50256

BERLIOZ Symphonie Fantastique. Detroit Symphony, Paray.

MG50254/SR90254

PROKOFIEV Symphony No. 5, Opus 100. Minneapolis Symphony, Dorati.

MG50258/SR90258



CIRCLE 58 ON READER-SERVICE CARD

AUGUST 1960

bass is overheavily balanced against it in the opposite channel, and Ed Thigben's traps chug along much too methodically in the middle.

"The Sound of a Chorus." Carlos Ramirez and The Campaneros de Mexico. Cortez, cond. Medallion MST 470003, 34 min., \$8.95.

The new Kapp subsidiary proves that South of the Border engineers lag not a bit behind our own in stereo technology, and the fine eighteen-man chorus and its characteristic marimba, accordion, and percussion accompanists sing and play no less effectively in a dozen delightfully straightforward, robust, and colorful Mexican favorites (*Alma Llanera, Adelita, Cielito Lindo*, etc.). But the pleasantest surprise of all is the return of the fabulous Carlos Ramirez as baritone soloist. He must be no youngster these days, but time hasn't dulled in the slightest his magnificent voice and dramatic powers.

"The Sound of Music: Selections." Trapp Family Singers and Players with Chorus, Father Franz Wasner, cond. Warner Brothers, WST 1377, 38 min., \$7.95.

In theory, neither the devotees of Rodgers' hit show nor those of the Trapp Family's earlier records (of largely baroque and folk music) should be satisfied by this incongruous combination in which the reconstituted group (plus some unidentified "ringers") turns its somewhat naïve talents to the slightly tailored tunes provided for the dramatization of its career. Yet miraculously the musical sentiment here is so sincerely eloquent that it remains on the safe side of sentimentality; the hollow recorders, jangly harpsichord, and vibrant little string ensemble add a genuinely quaint charm (especially in the couple of sheerly instrumental selections); and the unpolished but endearing singing is calculated to soften the hearts of even the most sophisticated listeners. In any case, what makes this program irresistible is the lucidity and acoustical warmth of the markedly stereoisitic recording—a miracle for these days and perfectly suited for the simple yet effective polyphonics of the present arrangements.

"Stereophonic Suite for Two Bands." Les Brown and Vic Schoen Orchestras. Kapp KT 41007, 40 min., \$7.95.

A stereophile's natural and one of the first serious attempts to compose specifically for the two-channel medium, this undoubtedly significant release I find difficult to greet as enthusiastically as I probably should. After praising the often virtuoso playing and the brilliant and solid recording, and after interpolating a special commendation for Kapp's inclusion of a seating diagram of the dual personnel, I just can't say much about Vic Schoen's music itself—except that it's loud and long. It interests without satisfying me, and often repels by a kind of pretentiousness which leads to titling one composition *Symphonie pour l'orchestre américain* and another *The Strange and Stirring Romance of the Inebriated Owl and the Insubordinate Teacup*. I liked best the less ambitious *Oh, Those Martian Blues*, with its larking piano solo by Don Trenner, but even this goes on too long. But perhaps others will hear more in this racket than I can.

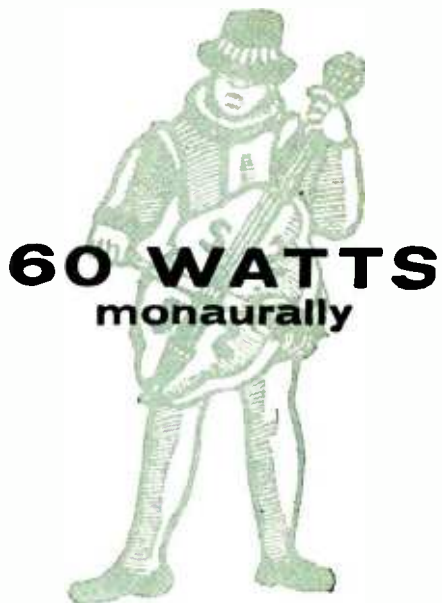
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# High Fidelity Newsfronts



by RALPH FREAS

**Out-Clancys Clancy:** An astonishing number of readers commented on Russell Clancy's first person account of how his super stereo system grew (March 1960). You may recall that Clancy's "Quintessence" (as he terms it—a friend of the family irreverently calls it "the record player") is powered by six Marantz amplifiers and employs three electronic crossovers. All of this is most gratifying to Saul Marantz who, when last we spoke to him, reported doing a lively business in "Clancy systems."

"One dealer in Florida," said the manufacturer, "sold four 'Clancys' and a 'super-Clancy.'"

A "super-Clancy," Marantz explains, uses eight amplifiers and four crossovers. Don't think for a minute that the original Clancy, its supremacy challenged, will remain unimproved for long.

"I plan many changes," its owner told us, "including a complete new furniture design."

Mrs. Clancy, who approved of the photographs we took of her pleasant, comfortable living room, is presumably bracing herself for another year of amateur carpentry and electronic gadgetry.

**Easy on the Eyes:** Bell Sound Systems has a new design concept for their 1961 amplifier and tuner line. The less frequently used controls (such as loudness, rumble, and scratch filter, etc.) are subordinated. This has the advantage of styling simplicity and relieves any anxiety the neophyte may feel when confronted by rows of dials.

Seems to us to hold special advantages for the master of the house (and the high-fidelity system) and his children.

"Just use these knobs up here," he can tell them, "and don't bother with the black ones."

And he can comfortably leave for the office without worrying about the pigtail and sand-lot set doing a lot of unneces-

sary dial twiddling that he would have to set to rights before playing his favorite discs in the evening.

**What Did I Do?:** One of the perennially popular sellers in the Lafayette catalogue, according to Stan Isaacs of that firm, is an experimenter's kit. You know the kind of thing it is—a group of components (transistors, wire, earphones, photocell, and so forth) with which the purchaser can quickly assemble such wondrous electronic items as a rain alarm, photocell burglar alarm, two-stage broadcast receiver, audio preamplifier, and eleven other gadgets. Lafayette's "15-in-1" kit has been so successful through the years that they are about to bring out a "20-in-1" kit with more complicated things to build.

The "15-in-1" kit costs only \$14.95, but the low price, in Isaacs' opinion, isn't the reason for its popularity.

"I think most of them are sold to adults who have assembled a high-fidelity amplifier from a kit or something just as complex," Isaacs told us recently. "After they put an amplifier together by the numbers, they say to themselves, 'It works! What did I do?' Because the circuits are simple, the experimenter's kit helps them to understand what they did. Sure, the process is backwards; they should have done the experimenting first. But that's the way this crazy business is."

Lafayette, by the way, has several new audio kits in the works including a dual 50-watt power amplifier. A full description appears in their fall catalogue.

**New Life for an Old Speaker:** We recently hooked up a simple mono system for a friend, using an eight-inch speaker, the Stephens 80 FR, in an RJ enclosure. The sound of the speaker was very familiar to us—or so we thought—after having used it for over three years. What a surprise to hear it in another, consider-

ably smaller room! It sounded altogether cleaner and more full-bodied. Leaving the unit in the friend's apartment wasn't easy as we thought it would be.

Incidentally, Stephens' sales manager, Dick Rose, tells us that they are preparing to show a new eight-inch coaxial unit, the 80CX. Frequency response is claimed from 40 to 18,000 cps. The crossover into the cone tweeter is at 5,000 cps.

"We like the tweeter design," Dick told us, "because it mounts within the cone area and the over-all speaker depth remains the same."

Stephens plans to price the 80CX at not more than \$55.

**Advice for Aging Editors:** Take along tennis shoes and a bottle of pep pills if you plan to visit R. T. "Rudy" Bozak's speaker plant in South Norwalk, Conn. Rudy busied himself all winter designing a special all-weather speaker for outdoor use and naturally wanted us to hear it. This entailed scurrying up and down fire escapes from his second floor office, trotting a reasonable distance away from the factory, back again—then onto the roof to hear the same unit in a special horn. How did it sound? Clear as a bell and remarkably clean in the upper and middle frequencies. Unbaffled, the speaker goes down to about a hundred cycles.

Close examination of the cone revealed use of a rubber film over-all as protection against weather.

"Put it out in the yard or patio and forget it," Rudy declaimed. "Neither rain, nor snow, nor salt spray, nor summer sun can stay this speaker from doing its appointed job."

Its appointed job on the roof of the Bozak factory seems to be that of stopping traffic on the Boston Post Road. As we stood there listening one car after another braked to a stop and the drivers got out, puzzled, looking for a carnival or fair.

## A Kit For the Novice Builder

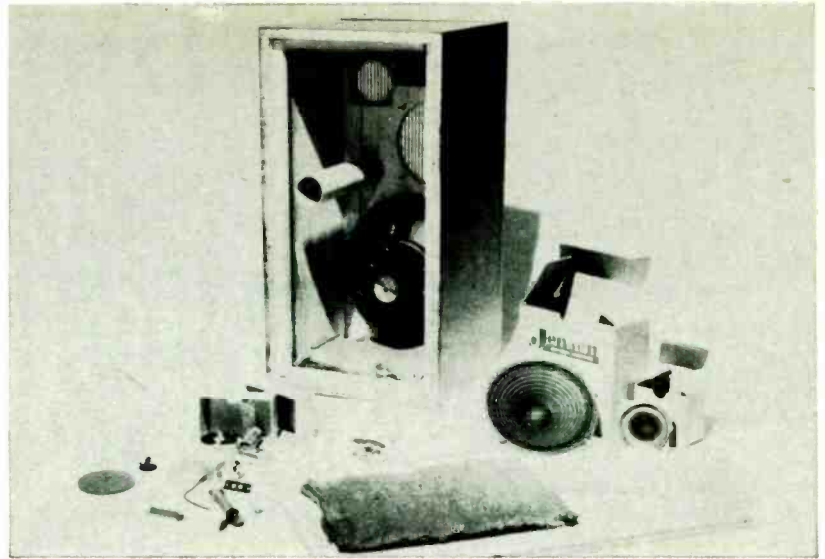
Aside from the obvious budgetary advantage that accrues to every kit builder, there is a special advantage to the novice builder in putting together a speaker system from a kit. A speaker system is the simplest of all kits the audio hobbyist can assemble. The entire operation takes only an hour or two and the entire procedure is simple. Having completed it, the satisfied builder will undoubtedly be encouraged to undertake a more challenging kit project.

EICO's HFS-3, a three-way speaker system, is typical. Actually, it is a semikit and that is how the firm designates it. In other words, the cabinet is fully constructed with the grille cloth in place. The builder has only to make a short series of simple mechanical and soldered electrical connections and the job is done.

The HFS-3 uses three speakers (12-in. woofer, 8-in. midrange, and a 3½-in. tweeter) with two dividing networks. Frequencies are divided at 600 cycles by means of a quarter section air-core coil and capacitor network, and at 4,000 cycles via a capacitor high-pass filter. A level control is provided for the tweeter. A bass-reflex type, the enclosure uses a ducted port tuned to 25 cycles.

The woofer, for shipping convenience, is already in place and held by four hex nuts. These have to be checked to be sure they are tight and four more hex nuts screwed on to complete the mounting. The instructions say that the nuts are not to be tightened excessively, but the possibilities of doing so without a special wrench are slight because of space limitations inside the enclosure. While not essential, by the way, a special hex nut wrench would be a pretty handy tool unless your finger tips are strong (unlikely) or you have pliers small enough to get at the not too accessible bolts.

The second step of the assembly is the mounting of the cardboard duct, a rather elaborate procedure that calls for protecting the grille cloth from dripping glue and requires an hour for drying. Since we, like anyone else, would hate to pause for an hour so early in the game, we were relieved to see the duct already in place (see photo).



EICO has since told us that all kits now have the tube properly placed, positioned, and glued at the factory.

In the unit we assembled the tube was too long; it pressed against the kimsul absorption material that is stapled to the inside surface of the backboard. A check with EICO's engineer confirmed our ears' belief that the tube needed shortening. How much? The end of the tube should be an inch from the absorption material for the enclosure to be properly tuned. But what if it is a half inch too long or short? The difference is not that critical. EICO assured us. The adjustment was easily made with the help of a carefully handled single-edge razor blade.

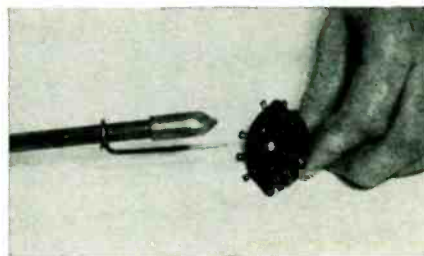
This minor alteration was the only hitch in an otherwise straightforward assembly. We counted only fifteen soldered connections, all of them simple wire connections to solder lugs. A red dot next to the proper speaker terminals insures wiring the speakers so they operate in phase with each other.

Once the speakers are bolted to the enclosure, most of the assembly (the dividing networks and tweeter level control) is done on the backboard. Finally, the two units—backboard and enclosure—are brought together to connect the network leads to the speaker terminals. This can, but doesn't have to be, an unwieldy procedure. We found it helpful to place the speaker enclosure on the floor—back up—next to a coffee table of approximately the same height. We placed the backboard with its assembled components on the coffee table top alongside the enclosure and made the necessary connections between the two without difficulty and without having to make the leads longer than they need be.

The HFS-3 is available in unfinished birch (\$72.50) or finished in walnut, mahogany, or teak (\$87.50). The unit was not subjected to tests any more rigorous than comparative listening and, for its price, proved itself a satisfactory performer.

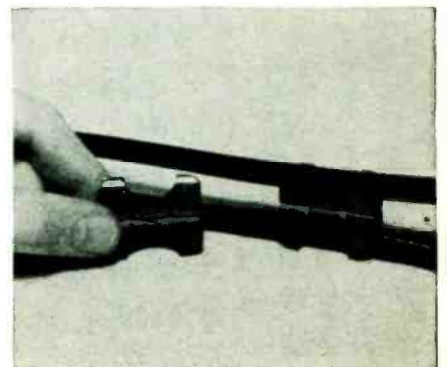
RALPH FREAS

## HINTS



"Bayonet" Opens Lug Eye: Give your soldering iron a bayonet to remove solder from the wire eyes or lugs and tie points. Heat the lug with the iron tip then insert the bayonet tip and withdraw to remove solder.

Fuse Holder Holds Cables: A fuse holder as shown can be used to fasten parallel wire cables together or keep them an equal distance apart. Drill a hole in the holder to accept a woodscrew and the cables can then be fastened down neatly.





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## EQUIPMENT REPORTS

Continued from page 53

rolls off the high frequencies. The first half of the controls' rotation has no detectable effect on frequency response, while the second half cuts highs drastically.

The playback equalization was measured from the tap head input jack to the output connector. It proved to be very close to the NARTB standard from about 200 cps to 20 kc, but dropped off at lower frequencies.

The recording equalization was not actually measured, but we used the GLO-4 to record and play back on the Viking 85ESQ tape deck and found the quality to be very satisfactory in all respects. The erase and bias currents of the GLO-4 are adjusted for maximum performance with specific Webster heads, but the quarter-track heads in the Viking deck are very similar to these heads electrically.

The intermodulation distortion of the playback amplifiers in the Webster Electric amplifier was measured from tape head input to the output. It reached 1.4% at full output (1 volt, corresponding to maximum meter reading on the volume indicator), and was much less at usual output levels.

The gain of the recording amplifier is high enough so that only 0.11 volts at 1,000 cps at the high level input will produce maximum recording level. On playback, 1.75 millivolts from the head at 1,000 cps drives the amplifier to 1 volt output. The hum level at maximum gain is -44 db with the head input shorted, and -29 db with a 5K ohm resistor across it, both referred to 1 volt output from the amplifier. These are rather high, but fortunately the hum level drops rapidly as gain is reduced and it is not a problem in ordinary use of the equipment.

We did miss the presence of a pilot light. Other than the erase warning lights, which are only on when recording, there is no indication from the front as to whether the preamplifier is on.

Also on the front panel are two microphone input jacks, which cut off the high level input signals when a mike is plugged into the jack. On the rear of the chassis, beside the high level input and tape head input jacks, are erase and output signal jacks for the two channels and three AC outlets for the tape deck and two amplifiers.

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## PHANTOM CHANNEL

*Continued from page 37*

the sound. For this reason, the more omnidirectional the speakers, the better—and the more of them, still better. This is true for mono as well as for stereo sound. "Three-channel" playback of two-channel stereo simply opens up more paths to the original sound; it widens the acoustic environment and compensates to a large degree for the limitations of our necessarily finite reproducers.

The center sound source also has been termed a "phantom channel" by Paul Klipsch, or—to give it its full-blown title—the "2-track phantom-derived third channel" or "2PH3." The idea here was to recover the original signal by deriving a third sound source from the two sound tracks of two-channel stereo. By placing the third sound source midway between the two full-range reproducers *minimally needed* for stereo, much of what Klipsch terms "the original geometry" of the live sound of the program material is restored or "reasonably approximated."

Now there are only two general methods of using two quantities to produce a third: you either add them or subtract them. In the case of two-channel stereo, subtracting the signals from left and right (or A and B) channels produces an "A minus B" signal. Such a signal represents the difference in intensity between the two regular channels. Remember that in recording, the microphones do not pick up "pure A" and "pure B." Microphone A picks up some of the sound that microphone B gets with more intensity, and the reverse is also true. The "A minus B" signal comprises the "A component" of the B signal and the "B component" of the A signal. Necessarily, it's a weak signal but, when fed through a center speaker of a three-speaker setup, it adds heft, depth, and body to regular two-channel stereo. It is, actually, the simplest and cheapest way to derive a phantom sound source (see Fig. 2). It widens the effective radiating area in the room and—when used with two speakers that are relatively far apart—fills the middle. Of course, on monophonic program material, the "A minus B" signal automatically drops out; there is no "center" then because there is no signal "difference" between the two left and right speakers.

Whatever "A minus B" can do for stereo, "A plus B" can do better. This signal actually is a mixed or "blend" signal taken from the two channels. In its simplest version, "A plus B" can be obtained by paralleling two additional speakers to an original pair and then stacking the added units midway between them (see Fig. 3). A speaker pad, or even a simple variable resistor in series with one of the lines, is needed for each of the added speakers so that the center fill does not overwhelm the original pair and destroy the stereo effect.

Still better is the "A plus B" system in which the center speaker is fed from its own

power amplifier. This implies the use of a separate stereo preamplifier that has a "center-channel" output in addition to the regular pair of left and right outputs, as well as a blend control to regulate the amount of cross-feed or signal mixing between the A and B channels. This system, with three power amplifiers feeding three separate reproducers (see Fig. 4), can be adjusted to provide an enormous sense of depth without destroying the "spread" of stereo. And by providing a separate power amplifier for each speaker, it still permits optimum power and damping requirements for the most critical approach to amplifier-speaker relationships. These factors, plus the blend-control feature, mean that any acoustic canceling effects due to the room or to speaker placement or listener position can be virtually eliminated. Admittedly the costliest of the three-sound-source systems, this version of the "A plus B" setup is "about as far as they could go" with two-channel stereo for the home. Any version of "A plus B" of course helps monophonic sound, since the additive signal always is present and provides another radiating sound source.

To go beyond "three-amplifier-three-speaker A plus B" stereo would mean, of course, three-channel stereo—literally, in the sense of the new definitions. It would mean three transmission paths in recording, three sound tracks on the recorded medium, and three distinct playback systems. In other words, not A and B—but A, B, and C. (The possibilities for derived channels here—A minus B; A plus C; C minus A, etc.—could entice engineers anew.) Triple-track stereo, in any case, appears to be coming, with the announcement and demonstration by Minnesota Mining and Mfg. Co. and CBS Laboratories of a new system of magnetic tape recording using a new form of tape cartridge. The width of the new tape is less than half the present width of standard tape. And so, in the spirit of acoustic improvement by adding more tracks, here is a suggestion to conjure with: if the 3M-CBS three-track system is successful on a narrow tape, why not use—on standard 1/4-inch-wide tape—six tracks? Anyone for more speakers?

## ALL-PURPOSE TENOR

*Continued from page 46*

with the authority of a man who has undergone the experience more than once. "everything is fine—the singers perfect, the orchestra splendid. But there is no atmosphere. So they say 'Once again, please.' And we do it over. Other times, just the opposite. There is atmosphere, but somebody has done something wrong, missed a note a little bit, or sung too loud or soft. So they say 'Once again, please!'"

"And then there are times, when it's hard to explain. They just say 'Fantastic! Marvelous! Wonderful! Once again, please!'"

In his first season in the United States, Gedda got a look not only at the occupants of the red-plush seats at the Metropolitan, but at American concert audiences as well. He managed to squeeze in a country-wide concert tour among his Met appearances, and he seemed sincerely impressed by what he called the "fine, warm audiences" that turn out for a visiting tenor.

"Maybe, it's because there are so many Italians in this country," he said thoughtfully. "When you sing Italian arias the whole Italian colony comes out. Sometimes they come and speak with you after the concert. And you can hear them shouting for you."

It was suggested to Gedda that an Italian audience shouting for a Swede constituted an extraordinary accolade.

"Ah, but they think I'm an Italian," he said. "Gedda could be an Italian name, you know."

Gedda at present knows fifty-five complete opera roles of varying language, style, and antiquity. His voice is perhaps more notable for its artistry and flexibility than for sheer sensuousness of sound. But he can hang out a high C with ease (as several critics observed of his "Salut, demeure chaste et pure" in his Met debut in *Faust*) and he is as ready to sing Verdi and Puccini as Stravinsky or Richard Strauss.

Incidentally, his operatic experience (on discs as well as the stage) has made Gedda something of an authority on the leading sopranos of the day; with diplomatic impartiality, he says he regards them all as equally fine musicians, equally willing co-workers, and equally gracious ladies.

In the same vein, Gedda said he had been surprised by the friendliness of the backstage atmosphere of the Metropolitan. In several European countries, notably Italy, a certain reserve—not to say frigidity—can be detected in the reception accorded a visiting colleague, Gedda reported. At the Met, he found, everybody was helpful and cheerful.

For the future, Gedda's expectations are modest enough. He seemed astonished to hear that his record total had surpassed nearly all other tenors' in the last few years. He indicated he was content to go on taking things, including operatic roles and records, as they come, a procedure that has worked eminently well for him in his brief professional career. If he had the choice, he said, he'd like to record Lenski in *Eugen Onegin*, Massenet's *Werther*, and an album of Russian songs. He'd also like to get back home to Stockholm, where his parents live, a little more often than he does.

And—least likely possibility—he'd like to get some enterprising record company to undertake a complete recording of *Le Postillon de Longjumeau*, the Adam operetta in which he made his debut seven years ago. Sentimental reasons? Of course. "But it's a lovely operetta," added Gedda. "It would be a pleasure."

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**COMPOSER TO MAGNETRON**

Continued from page 42

glissandos; the most unbelievable things (trills between one tone color and another, for example) can be obtained.

Long-range plans for the studio include the training of composers and technicians. Since only one composer at a time can work directly with the synthesizer, it is hoped that musicians can be trained so thoroughly in its workings that they will be able to sit at home and punch out their compositions with one of the typewriterlike mechanisms described at the beginning of this article. Then it would be an easy matter to run the piece off on the synthesizer and store it on magnetic tape.

Nothing written with the synthesizer has yet been recorded, but some material should be forthcoming. Babbitt, the composer best equipped to deal with the machine at the present time, is currently working on a couple of pieces. It is expected that when other composers become sufficiently acquainted with the working of the monster to be able to tame it, they will be eager to work with it, too. RCA Victor has first-refusal rights on anything written with a property which the Radio Corporation of America still owns.

What is a plain listener to make of all this? In the early days of modern music bewildered listeners used to ask (some still do): "Where's the tune?" Now the question is: "What about the performer?" or sometimes, "Music is being taken over by the machine." Among many people the idea persists that electronic music involves some mysterious machinery which proceeds to write a kind of ghastly, inhuman, science-fiction music all by itself.

Of course electronic music is written with machinery; but what is the piano but a very elaborate piece of machinery? And look at modern wind instruments with their valves and keys. Besides the widening of musical horizons, the real revolution in electronic music lies in the merging of composer and performer in one person. The composer "performs" upon the machinery and produces his music; but since his compositions can be stored on tape, he doesn't have to "perform" in strict time under ordinary performance conditions, but can work at his leisure.

Pierre Schaeffer has suggested that the man who operates the tape recorder might himself become a performer. The sounds would be on the tape, but the man at the controls could change the speed, volume, or direction of the sound as does the conductor of an orchestra. Others have imagined an all-encompassing electronic instrument with a keyboard (or some other kind of simple manual controls) which could produce all the effects easily, directly, and efficiently with the results to be heard through loudspeakers. Another, more profitable, idea—already put into practice by Luening and Ussachevsky, Varèse, Boulez, and others—has been to combine electronic music or

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music on tape with live instrumental sounds. But most exponents of electronic music believe that conventional music written for performers and electronic and tape music will simply continue on their own separate paths.

There is something to be said for concert performances of music on tape. Although the idea of sitting in a hall merely to listen to music coming through loudspeakers may seem uncongenial, many people find the concert arrangement conducive to serious listening. More important, concert halls offer the possibility of superior reproducing equipment, particularly for stereo. Few private individuals can afford the cost of five or six loudspeakers and the elaborate sound-reproducing equipment to go with them. Yet a composer might think such a setup necessary for his composition. There is no real doubt, however, that the place for most of this new music will be on tape or records meant to be played in the living room, on the radio, or in the classroom.

The composer, for the first time, will communicate directly with his audience. He will be able to transform his imagined sound patterns into music just as a painter or sculptor shapes his material without the aid of an interpreter. But it will still be the composer who produces the sound; and he will work long and hard to do so.

Obviously, the composer of ordinary instrumental and vocal music is far more at the mercy of the musical machinery for which he writes than is the composer of electronic music. Certain notes just don't exist on the bassoon, certain chords cannot be played on the violin, certain fast passages are just too complicated for human fingers. The composer of electronic music can create all the complications and subtleties he wishes without worrying about whether or not they can be performed. And he has complete freedom to imagine endless new tone colors and combinations.

Complete freedom? It makes the head swim. Some people are afraid of freedom; they fear it will lead to chaos. But in a free society, the artist has the right to search for new and wider means of expression. So rich and promising a field as electronic music could not be left long unexplored.

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Right now, the unlimited vistas are partly theoretical, and composers and technicians are only beginning to grapple with the technical complexities of electronic music. The composer needs the aid of the technician and the scientist—or he must become one himself. This meeting of scientist and artist may prove a very fruitful one: the scientist can stimulate the artist's imagination with a new invention or procedure; the artist can call upon the scientist to help him bring his ideas to realization. But the artist's problem is the same as it always has been: to be the master of the technical means and not their servant.

The composer himself will continue to provide the "human" element. Varèse had been writing instrumental music for many years before he turned to electronics for new possibilities of expression, but his electronic music is still Varèse. The same has proved to be true for Luening and Ussachevsky, for Stockhausen, for Křenek, and for many others. Their music expresses their vision, their ideas, tastes, and creative impulses. Without replacing any other kind of music, electronic music is another set of resources for the people who create music.

Eventually even electronic music will become old, familiar stuff. Composers will handle the medium with ease and with communication. And history will operate the way it always does—making its selections for the masterpieces that will last. But right now the wealth of fantastic, unexplored, and barely comprehended possibilities can be appealing and stimulating to the listener as well as to the composer. In the adventure of searching out and exploring unknown territory the record listener can increasingly continue to share. He can go along with the composer on his trip to the moon and back.

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**DWINDLING RACKET**

*Continued from page 44*

from "a melodic rhythmic cell, which through serial treatment predestines, preestablishes and prevaries the music." Predestines it to oblivion, it might be added.

These are blatant examples to be sure, originating not in Darmstadt but in the thirty-second annual festival (Strasbourg, 1958) of the International Society for Contemporary Music. They represent, however, the kind of thinking underlying much *avant garde* music, in which a "totally determined" structure is achieved through serial methods. One might assume that the sounds produced are as ordered and convincing as the methods employed, but seldom is this the case. The prefabricated music seems to have no beginning, middle, or end, and the feeling of controlled form is conspicuous by its absence. Despite the often copious and ingenious explanations about "ordering the chaos" of raw musical material, no substitute has yet been found for sheer musical intuition.

The question arises, moreover: Where do we go from here? After all conceivable elements of composition have been "totally determined," what remains except to "undetermine" them?

Writing about the 1957 Kranichstein season, Heinz Joachim, chief music critic of Hamburg's *Die Welt* and an outspoken champion of new music, remarked:

"The extremists have won the upper hand, to such an extent that the school threatens to lose contact with the main currents of music today. There is no lack of daredevils, who consciously burn their bridges behind them with the intention of setting up shop in splendid isolation—as if a new musical age began with them.

"Speakers in and for the Darmstadt circle more or less openly declare that the entire development of music since Bach has been a mistake and that future salvation lies in electronic music. Theodor Adorno proposed the remarkable thesis that music that does not produce a 'shock effect' cannot be considered truly 'new'. . . . To be sure, Mr. Adorno took back much of this drastic statement by pointing out the danger of 'permanent infantilism,' which results in mere manipulation of modern techniques to the detriment of the spiritual factor. This warning was directed clearly at those who quite apparently are determined to make 'shock effects' a permanent thing and to prearrange the material to such an extent that there is no longer any place for the spontaneous creative impulse. The compositions that originate in this way resemble one another so closely as to be practically interchangeable in the feeble monotony of their sounds, exploiting extreme registers, dissonances, tone colors and atomized rhythms to the point of insensibility."

During the past two years there has been considerable evidence that Herr Joachim's implied prophecy of doom is already in the process of coming true. The "shock treat-

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ment" has indeed been a standard approach to composition during the past decade, and the patient (or should we say victim) has been a befuddled and often unhappy public. (I am speaking, of course, not of the large public, which knows little or nothing of these goings-on and continues to bathe its ears happily in Brahms and Tchaikovsky, but of the relatively small public that is interested in principle in the music of its time.) The trouble is that the patient has gradually developed an immunity. The apparently guaranteed road to success called *épater le bourgeois* has turned into a blind alley because the *bourgeois* refuses any longer to be *épâté*.

The Donaueschingen Festival supplies us here with remarkably clear documentation of what has transpired in the course of the past few years. This splendid two-day marathon has laid great stress on the most radical music of the present and has been the scene of many important postwar premieres, some of them accompanied by highly satisfactory demonstrations of public antipathy to the works performed. Well I remember the early days of this festival, in which the audience, including that half of it composed of critics and professional musicians, expressed their approval or disapproval in completely uninhibited fashion. As H. H. Stuckenschmidt wrote of the 1953 festival: "The violence of the resentment against the music, expressed through hisses, boos, and the slamming of doors, encompassing good and bad alike, warmed the hearts of friends and enemies and stimulated the intensity of the applause."

In the good old days of the early Fifties a "wild" piece, good or bad, was certain to get a reaction and thus achieve something equivalent to success. Such conditions, unfortunately, also encouraged bad composers to write more bad music.

In the course of time, however, the public has become less obliging. Sonorous audacities that would formerly have evoked protest are now greeted with snores. In order to produce the desired effect and to goad the reluctant audience into a good old-fashioned fury, the shock treatment voltage has been constantly stepped up. Still no response—at best, a few people walk out yawning. Most sit stolidly to the end, clap either politely or not at all, and forget it all over a small beer.

That was the net effect, for instance, of last year's expected sensation at Donaueschingen — Pierre Boulez's *Poésies pour Pouvoir*, scored for three orchestras, speaker, and electronic sound. This composition is one of the most colossal undertakings to date, for the realization of which eighty-four loudspeakers were lined along all four walls and set in a huge rotating "arm" suspended from the ceiling. The same mild, unenthusiastic reception greeted Karlheinz Stockhausen's *Groups for Three Orchestras*.

It now begins to appear that 1957 marked the beginning of the end of *avant-garde*-ism

*Continued on next page*



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**DWINDLING RACKET**

*Continued from preceding page*

as an artistic way of life. That year Luigi Nono's super-serial *Varianti* elicited murmurings which set in about halfway through the performance and increased in intensity to explode into a bedlam of catcalls when the final note had been split. But the unequivocal success of the festival was Hans Werner Henze's *Nocturnes and Arius*, a "conservative" piece, alternating orchestral and vocal movements, the latter magnificently sung by Gloria Davy. The work is original without striving after originality; the vocal writing is really vocal. The harmonic idiom ranges from simple harmonies to complicated chord formations but makes no reference to serial practices. To this piece the audience reacted spontaneously—with stormy applause.

Since the days when the *enfant terrible* Henze intimidated his listeners with serial stridencies, a tremendous change has taken place in his style. It began around 1953, when he moved to Italy and "rediscovered" melody. Since then he has gradually moved out of and ever more away from the camp of the *avant garde*, much to the latter's annoyance. His recent work, the ballet *Undine*, is in a style even more traditional than *Nocturnes and Arius*, and that without sacrifice of originality.

Henze's seeming retreat may well turn out to be the harbinger of an important step forward—not, as has sometimes been stated, in the sense of a return to the past, but of an incorporation of radical techniques and idioms into the main current of music. Prophecy is a very tricky business, but I am willing to guess that such a synthesis is not far off.

By the same token, *avant-garde*-ism as a sure way to fame and fortune seems to be



about spent. "Total determination" of musical material has proved to be a blind alley and is already being abandoned as too restrictive by some of the leading radicals. Improvisation and other means of allowing more freedom to performers are being sought by Stockhausen and Boulez under the general concept "*Aleatorik*" (a term derived from



the Latin word "alea" meaning "chance" or "hazard"). Their recent discovery of "Musik im Raum" ("Music in Space") is a gimmick rather than a real discovery, since it is at least as old as the sixteenth century and has been applied by such masters as the Gabriellis, Benevoli, and Berlioz; the early passing of this phase can be predicted without great fear of contradiction.

If totally determined music has a future, it is certainly in the realm of electronic music, which is still in its infancy. But because of its relatively complicated machinery this medium is not at the disposal of every budding young composer who has a rudimentary knowledge of mathematics—enough to get by, for a brief time, under the covering protection of a swollen *avant garde*. For the rank and file of this movement, therefore, it appears that the sun is setting and that the twilight hour is near.

If such is indeed the case, the musical public at large has great cause for rejoicing. Postwar European music in its more radical manifestations has done much to drive listeners away from contemporary music of any kind. The undue emphasis placed on advanced styles and techniques, moreover, has resulted in relegating modern music without gimmicks and shock effects to a back seat not always deserved. If developments of the next few years have the effect of reducing the ranks of the *avant garde* by weeding out those hangers-on who have latched onto a technique and idiom that disguise the poverty of their own invention, another of music's periodic crises will have been successfully overcome. The real talents of this hectic postwar period will remain; the others will be mercifully forgotten. The questions of style that have plagued the past fifteen years of music (Is it serial? Is it really new? Will it create a sensation?) will no longer be important. The big question will again be: Is it good?

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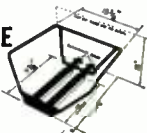
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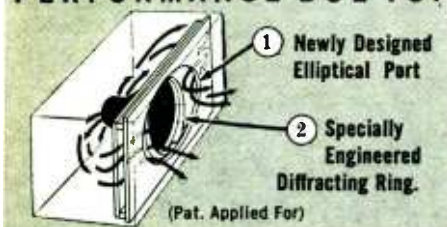
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**LEONARD BERNSTEIN, impassioned Mahlerite, transmits faithfully the choirboy naïveté and serene charm of the Fourth Symphony... next, marshals the NEW YORK PHILHARMONIC for Bartók's resounding Concerto for Orchestra. With French pianist PHILIPPE ENTREMONT, BERNSTEIN and the same company bring restorative vigor to Rachmaninoff's Second Concerto. (Fortuitous footnote for music**

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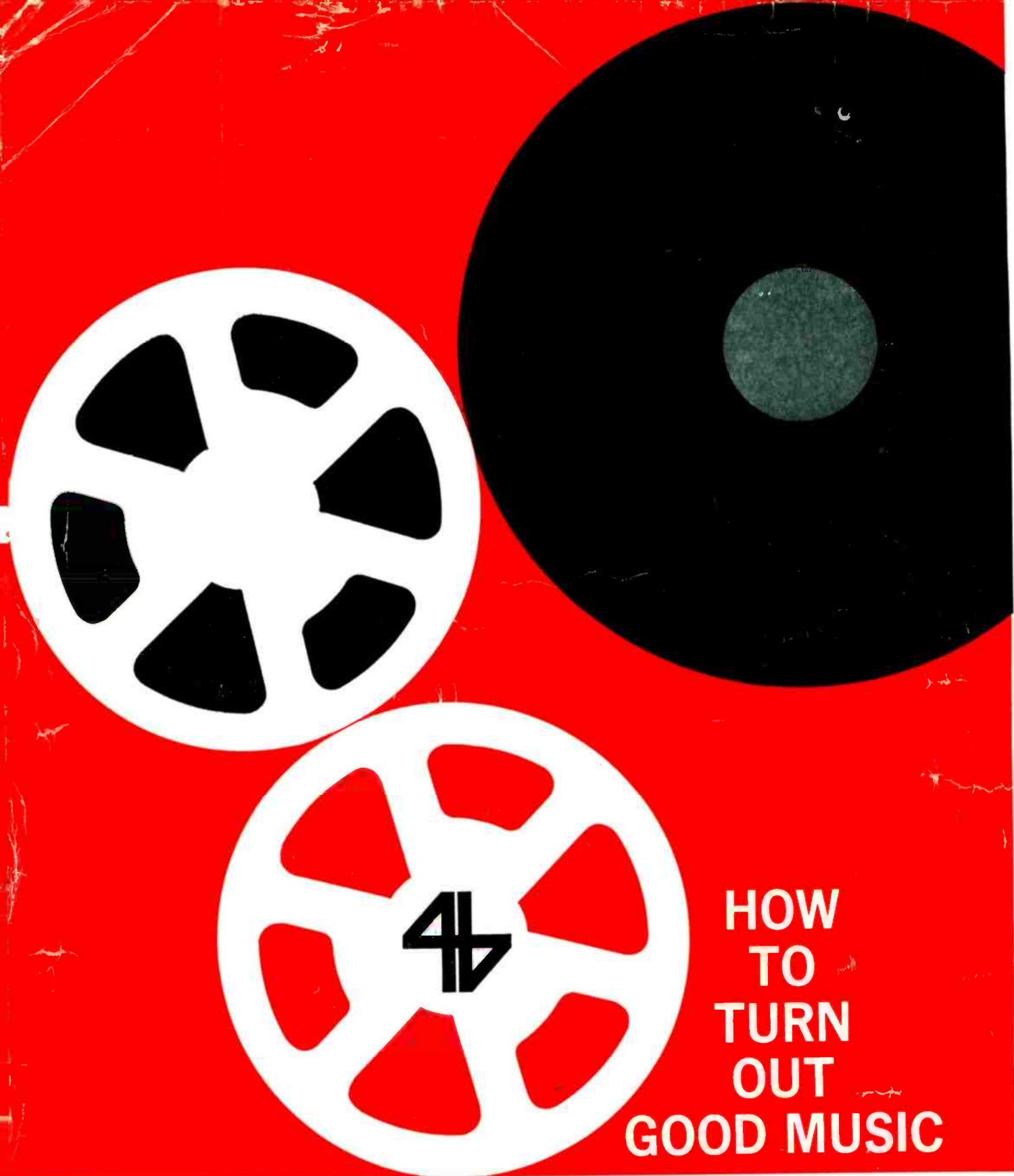
## ...of Devotion

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