A Shopper's Guide to **STEREO CARTRIDGES**

high fidelity

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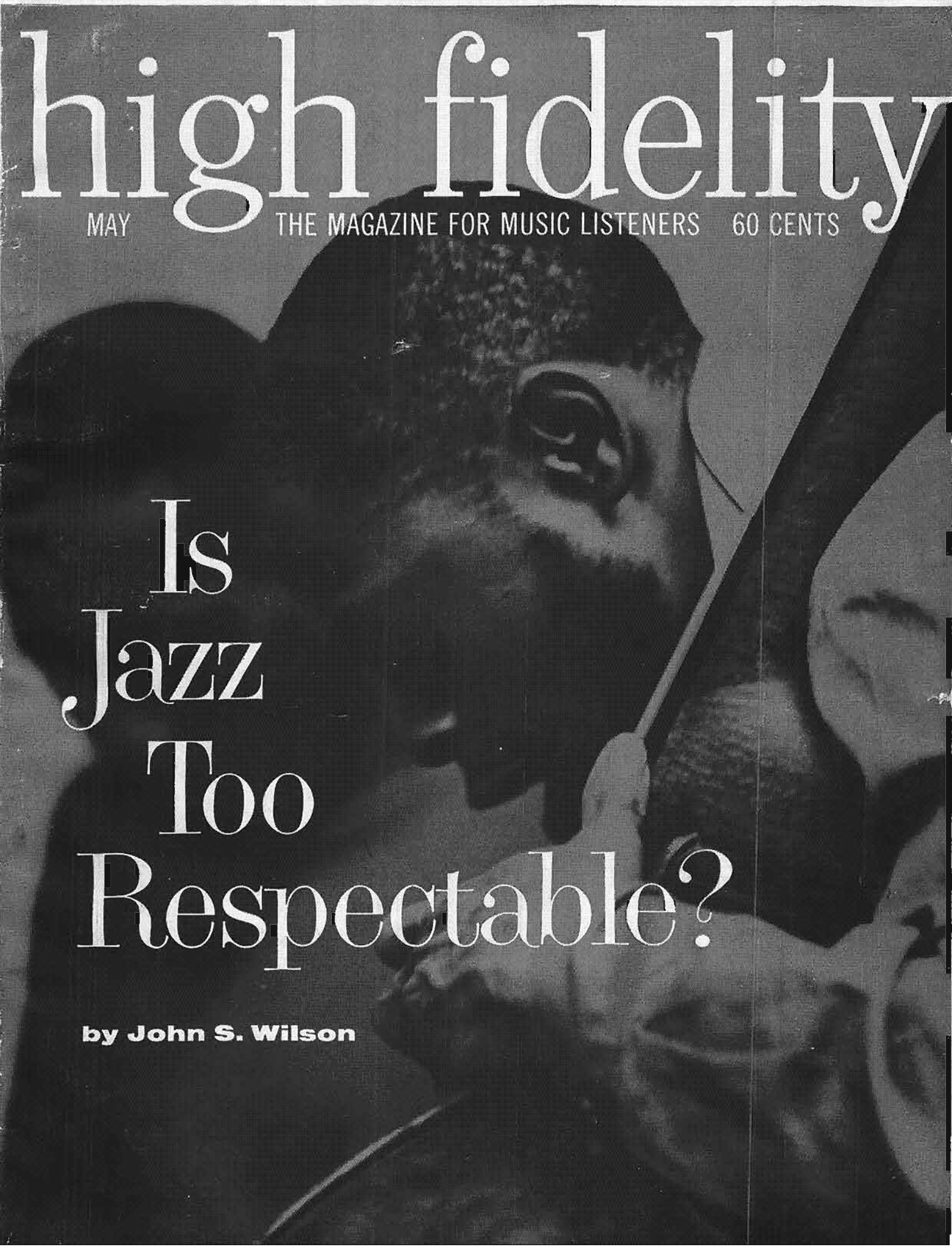
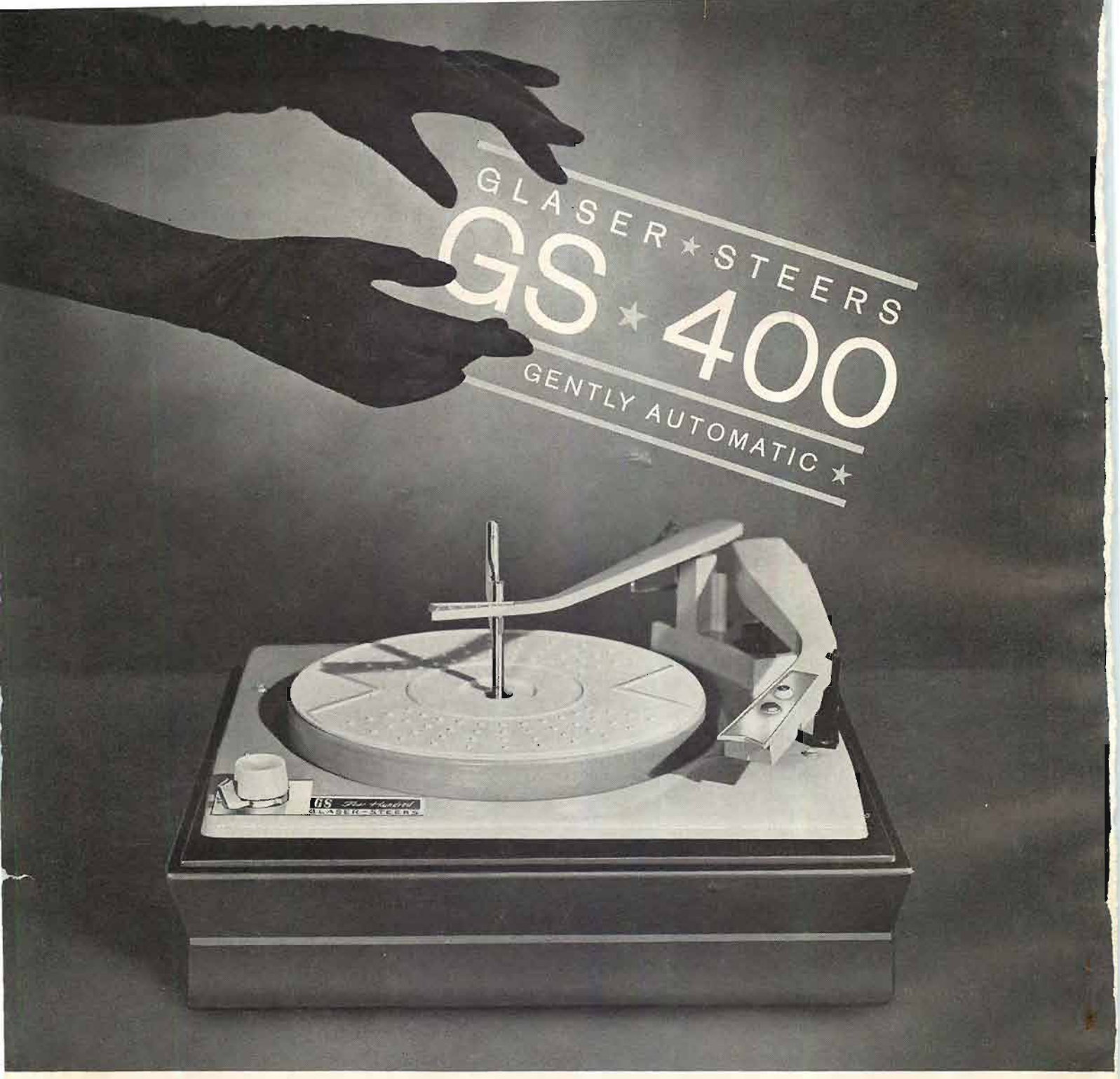


Is Jazz Too Respectable?

by John S. Wilson



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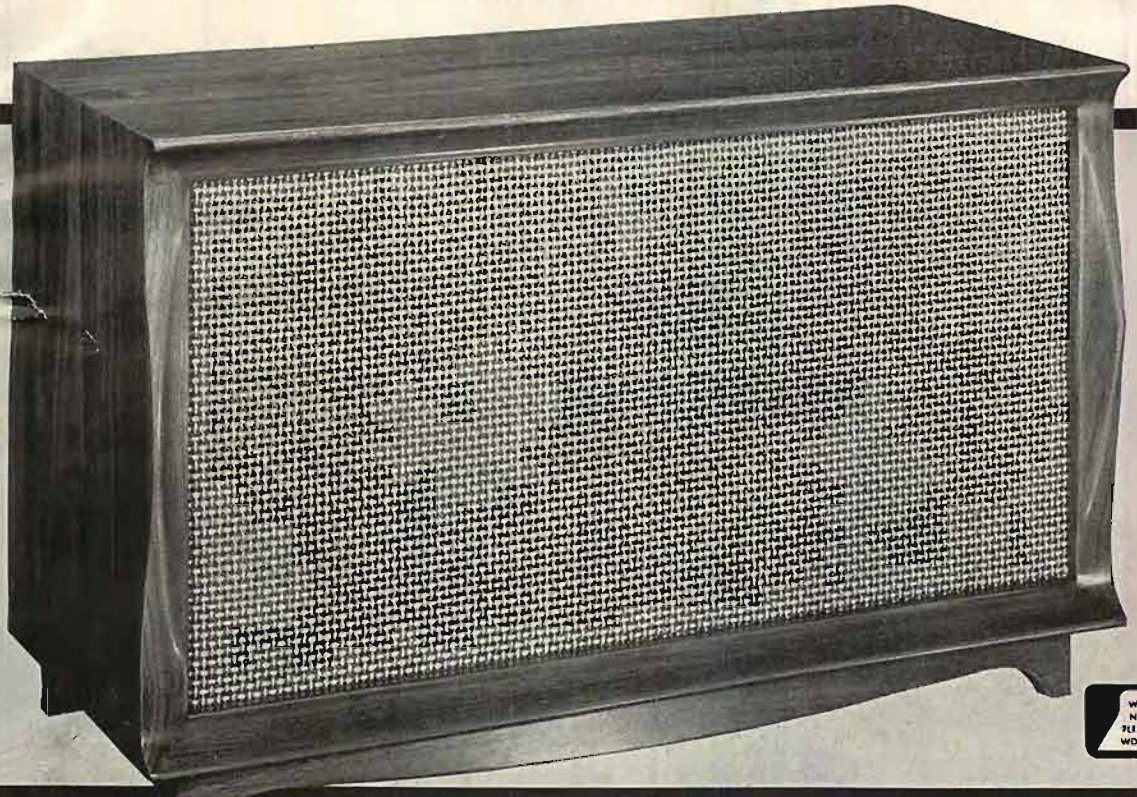

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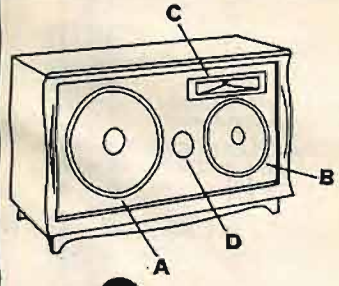

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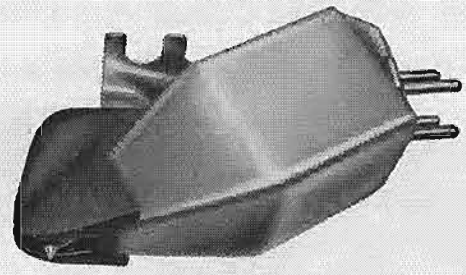
MORE!



FOR THE DIFFERENCE

Royal System Wall Cabinets designed by Paul Cadavius.

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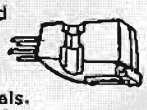

OUTPUT: 10 mv per channel. CHANNEL SEPARATION: 20-25 db. FREQUENCY RESPONSE: 20-15,000 cycles. TRACKING FORCE: "A" type stylus—2-5 grams; "C" type stylus—4-7 grams.

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high fidelity

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MAY 1960
volume 10 *number 5*

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• 11 Tubes (4 dual-purpose) + Tuning Eye + Selenium rectifier provide 17 tube performance • Multiplex Output for new Stereo FM • Armstrong Circuit with Dual Limiters and Foster-Seeley Discriminator • Extreme Sensitivity and Wide Frequency Response.

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Solves Every Stereo / Monaural Control Problem!

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AUTHORitatively Speaking

John S. Wilson lives in the "World of Jazz" (not literally; his home is in rural New Jersey, where there's fresh air), but his WQXR program of that name is now in its sixth year. Furthermore, he is author of *The Collector's Jazz: Traditional and Swing* and *The Collector's Jazz: Modern* (both Lippincott publications), he's HIGH FIDELITY'S jazz reviewer, and he's jazz critic for the *New York Times*. In line of duty for the latter role Mr. Wilson has attended practically every jazz concert held in New York for the past four years. Result: he has become an anti-concert man. See "Is Jazz Too Respectable?" p. 34.

Boston may suggest to some readers either Brahmins on the one hand or Irish politicians on the other, but it has its Bohemians too. We hadn't known until recently that our **R. D. Darrell** was once among them, studying music at the New England Conservatory and living in a West End cold-water flat (with a beautiful blond artist-wife, incidentally). Those halcyon days are recalled in his present interview (p. 38) with old acquaintance and eminent Bostonian, Arthur Fiedler of the Pops.

Larry Zide, author of "Stereo Cartridges Have Personalities" (p. 41), is one of those rarities—a New Yorker who was actually born in New York. Though Mr. Zide shows no signs of a split personality, his work, as he puts it, is on both sides of the high-fidelity fence: he is production manager for good-music station WNYC and equipment editor for the *American Record Guide*. And he still finds time to function as a free-lance audio consultant.

Since 1956 assistant to the manager of the Chicago Symphony, **Philip Hart** writes us that his interest in music and recordings goes back to his days as a physics student at Reed College. In the intervening years Mr. Hart has been owner of a record store, manager of the Seattle Symphony, manager of the Portland Symphony, and organizer of a series of concert attractions that ran the gamut from Schnabel to Harpo Marx. As one of the most active musical laymen on the West Coast, it is not surprising that he knew and visited Ernest Bloch, of whom he writes a memoir here (p. 44).

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- Plays up to a full hour of Stereo Music
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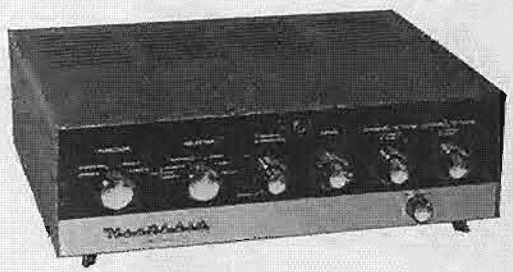

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$79.95

$8.00 dn., $8.00 mo.

Every modern feature and convenience has been incorporated into this new stereo amplifier—a truly remarkable instrument at its low, low Heathkit price. A complete 25/25 watt stereo power and control center (50 watts mono) . . . 5 switch-selected inputs for each channel including tape head input . . . new mixed center speaker output . . . stereo reverse and balance controls . . . special channel separation control . . . separate tone controls for each channel with ganged volume controls . . . all of these deluxe elements assure you of quality performance for years to come. With the AA-50 you have these five inputs for each 25 watt channel: stereo channel for magnetic phono cartridge, RIAA equalized; three high level auxiliary inputs for tuners, TV, etc. There is also an input for a monophonic magnetic phono cartridge, so switched that monophonic records can be played through either or both amplifiers. The special center speaker output fills the "hole in the middle" sound sometimes encountered, or lets you add an extra speaker in the basement, recreation room, etc., through which the automatically "mixed" stereo program material is reproduced monophonically. Nearly all of the components are mounted on two circuit boards, simplifying assembly, minimizing possibility of wiring errors. 30 lbs.

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$33.95

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QUALITY FM PERFORMANCE . . . WITH PROVISION FOR MULTIPLEX STEREO

FM-4

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LISTEN TO FM IN STEREO!

MX-1

$31.95

Enjoy the treasures of FM programming in STEREO! An ideal companion for the Heathkit FM-4 Tuner (left), the MX-1 Multiplex adapter may also be used with any other FM tuner to receive FM stereo programs transmitted in accordance with the Crosby system of stereo broadcasting. If your present FM tuner does not have a multiplex adapter output, it can be easily modified following the simple instructions given in the MX-1 manual. Features include a built-in power supply, plus versatile stereo controls. The function selector switch offers choice of: Stereo operation; main (FM) channel operation; and multiplex (sub-channel) operation. Also included are a "dimension" control for adjusting channel separation, "channel balance" control to compensate for different speaker efficiencies, and a phase-reversal switch. 8 lbs.

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SPECIAL

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**MADE FOR EACH OTHER . . .
AND FOR YOU . . .
AN ECONOMY-PLUS STEREO PAIR!**

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AA-30

$45.95

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Two hi-fi rated 14-watt high fidelity amplifiers, one for each stereo channel, are packaged in the single, compact, handsomely styled amplifier (AA-30). Suitable for use with any stereo preamp or with a pair of monophonic preamps, it features individual amplifier gain controls and speaker phase reversal switch. Output terminals accommodate 4, 8 and 16 ohm speakers. Shpg. Wt. (AA-30) 21 lbs.

**A MONEY SAVING SHORT-CUT TO STEREO
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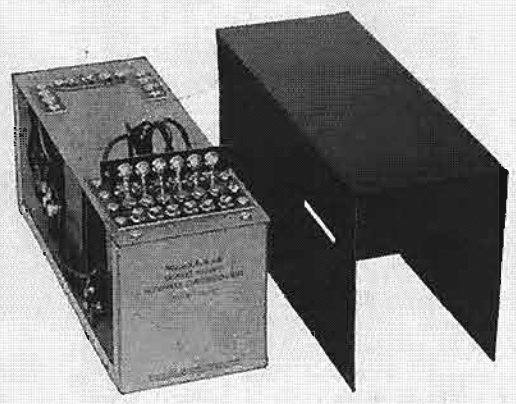

AN-10

$19.95

Convert to stereo using just one bass "woofer"; saves buying second bass speaker, permits using more economical "wing" speakers. Delivers nondirectional bass frequencies of both channels below 250 cps to the woofer and passes higher frequency stereo channels to a pair of wing speakers. Rated 25 watts per channel. Matches 8 or 16 ohm woofers, 8 ohm high frequency speakers, or Heathkit SS-1, 2, 3. 10 lbs.

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CIRCLE 57 ON READER-SERVICE CARD

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as combination manual turntable, and automatic record changer, authentic high fidelity stereo and

THE DUAL 1006 IS IN A CLASS BY ITSELF

automatic turntable truly capable of mono reproduction

You need not take our word for it. The United Audio Dual-1006 has been thoroughly tested by many consumer and technical publications within the high fidelity industry as well as by noted consumer testing organizations. Without exception, it has been acclaimed for its flawless workmanship and its many exclusive and significant features as both a professional turntable and deluxe record changer. Its ability to track a stereo record with the most sensitive of turntable cartridges at the minimum recommended stylus force ensures maximum life of *all* records. Where permission has been granted, we have reprinted these detailed evaluations and will be glad to send you copies on request. Or, if you can, we suggest you visit your *authorized* United Audio dealer and submit the Dual-1006 Turntable/Changer to your own critical test.

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LETTERS

Righteous Indignation

SIR:
In your March issue, two feature articles stir me to strong protest. First, I was disappointed in the account of the "Coming Break-Through in Tape." After having been completely flabbergasted by the announcement of the 1⅞-ips system, and spending a few heart-breaking moments considering converting *again*, I hoped we might be enlightened as to the measures necessary to *play* this "revolutionary new tape system." Nothing. . . . It seems to me highly dubious that a system requiring even closer tolerances all around can do more good than harm in an already confused market.

As an extreme leftist in music (i.e., one who prefers Stravinsky to Beethoven and Hindemith to Wagner), I dislike Tchaikovsky. But besides ignoring that composer's overemotionalism, Mr. Smith [in "A Fanfare for Piotr Ilyich"] has overlooked the one characteristic that seems to mark all musical effort before the end of the nineteenth century: repetition. After Bach, in whose music invigorating counterpoint maintains interest, the use of ever more repetition of whole passages increases, so much so that such masters of the sequence as Rimsky-Korsakov and Tchaikovsky can stretch five minutes' inspiration into an hour of boredom. How about a fanfare for our twentieth-century composers?

Allen Watson, 3rd.
Edmond, Okla.

The Clancy Case

SIR:
I read with interest about Russell Clancy's ultimate home music system in your March issue. At first it appears that he has achieved perfection. But has he? Instead of perfection, I believe Mr. Clancy has created two big problems for himself.

First, there is the matter of cost. I don't mean initial cost, for that has already been managed. I'm talking about upkeep. Suppose, for example, the Clancys want to spend an evening out (perhaps to shop for another amplifier). They would have to hire an armed watchman to safeguard the installation. You may think this is a bit far-fetched, but I doubt that Mr. Clancy does. The burden of overhead is undoubtedly nagging at him or he would never have cut corners in assembling his system by using 3-inch fans to cool his amplifier tubes when

Continued on page 10

ACOUSTIC RESEARCH ANNOUNCES A NEW AR SPEAKER SYSTEM,

the AR-2a

The AR-2a consists of an AR-2 (ten-inch **acoustic suspension** woofer with a newly improved cone, and two five-inch cone tweeters) in combination with our 1⅜-inch dome-type super-tweeter (the same one used in the AR-3).

The AR-2 has earned a unique reputation in both home and professional use. The 1⅜-inch super-tweeter that converts the AR-2 to an AR-2a is our most nearly perfect driver—its performance, in the high treble range, conforms more closely to the ideal* than any of our other speaker drivers in their frequency ranges.

AR-2a prices range from $109 to $128, depending on cabinet finish. Except for the pine model, cabinets are finished on all four sides. Further information is available on request.

**On-axis response from 7,500 cps to 20,000 cps is ± 1½ db; maintenance of excellent (although somewhat attenuated) response off-axis, both horizontally and vertically, is inherent in the use of the very small, stiff diaphragm as a direct-radiator.*

We invite you to hear this and other models of AR speakers at the AR Music Room, our permanent display on the west balcony of New York's Grand Central Terminal.

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

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yes...but have you heard the

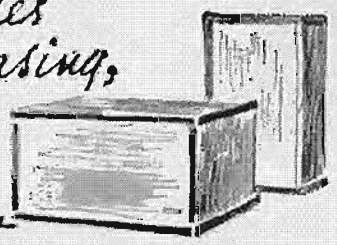
Z-400?

This loudspeaker goes well beyond previously high-rated shelf speakers. The NEW Z-400 is an integral combination of the two most recommended speaker developements of recent years...

① The exclusive JansZen* Electrostatic whose remarkable range and clarity of mid and upper frequencies makes high fidelity -- with or without stereo -- a fact instead of fancy.

② the Model 350 Dynamic -- a high compliance, low distortion cone woofer specifically designed to match electrostatics in minimum sized enclosures.

The Z-400 needs no extra add-on units... eliminates difficulties in wiring, phasing, balancing or decor arrangement... and everything in one compact enclosure -- from $134.50



send for literature and name of nearest Z-400 dealer

*incorporating designs by Arthur A. Janszen and made only by

NESHAMINY ELECTRONIC CORP.,
Neshaminy, Pennsylvania

CIRCLE 61 ON READER-SERVICE CARD

LETTERS

Continued from page 8

air conditioners were the obvious choice. This is an economy he may yet rue. Of course the problem of finance could be solved by sending Mrs. Clancy out to work, but such a solution might induce a wee bit of harmonic distortion into the system.

A second and greater problem is that facing Mr. Clancy should he attend a concert. Accustomed as he is to perfect recorded sound, he would merely be annoyed with the hum, distortion, and lack of frequency range in live music as compared to his dream system.

As you can see, far from achieving perfection, Mr. Clancy has only built himself a dilemma. Should the foregoing convince him to discard his system, I would be willing to take it off his hands merely as a favor.

Seymour Levy
Brooklyn, N. Y.

Toscanini Tapes

SIR:
It is indeed most exciting news ["Music Makers," March] for music lovers, especially for music students, that all of the Maestro's NBC broadcasts and most of the rehearsals were preserved on tape. I do hope that Walter Toscanini will find some way to release the rehearsal recordings. I have a suggestion. Why not ask RCA Victor to make the records and sell them at market price? After costs and a percentage of profit to RCA, all other profits would go to Musicians Foundation, Inc. Needy professional musicians would benefit from the philanthropy, and music students of this younger generation would have the opportunity of studying directly the Maestro's methods.

Yakov Djang
New Brunswick, N. J.

Cabinets & Cone Excursion

SIR:
As you may well imagine, we read with great interest Norman Crowhurst's article on small loudspeaker systems ["Big Bass from Small Boxes," February]. . . .

Mr. Crowhurst's "Speaker Comparison Table" on pp. 46 and 47 contains a column headed "Relative Cone Movement at Low Frequency." The entry for an infinite baffle enclosure is "According to size, average"; for acoustic suspension the entry is "Large." Elsewhere in the text he writes that the increased excursion requirements for acoustic suspension systems, over those for larger systems, negate some of the advantages with regard to low distortion. Since all radiation must come from the front of the cone in any completely closed box, only three factors determine the bass power radiated from such a system in any given location: the size of the cone, the excursion of the cone, and the frequency of vibration. For the same

Continued on page 12

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THE FISHER *Stereo Perfectionist* A complete system featuring the renowned FISHER 600 FM-AM Stereo Receiver (stereo FM-AM Tuner, stereo Master Audio Control and stereo 40-Watt Power Amplifier,) PLUS—two FISHER XP-1 Free-Piston Three-Way Speaker Systems. **$646.45**

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MOST BOUNTIFUL

stereo cartridge

the Norelco® *(AG3400)*

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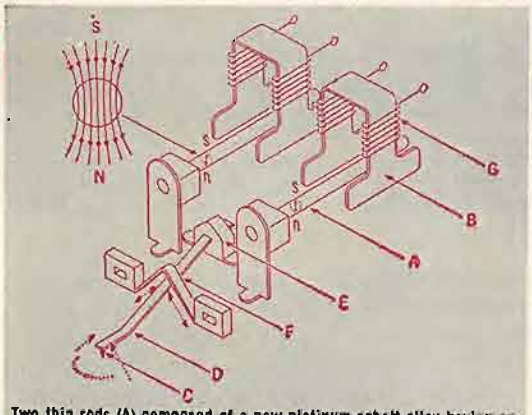
DESIGNED *to provide ultimate fidelity, stereophonic and monophonic* . . . **DESIGNED** *for highest vertical compliance* . . . **DESIGNED** *for instant compatibility with almost any system, any tone-arm* . . . **DESIGNED** *to completely safeguard the full fidelity of your records.*

Because of its extremely high vertical compliance, the Norelco Magneto-Dynamic cannot impair the quality of your valuable stereo records. Because of its high output and the correspondingly lower gain demanded from your pre-amplifier, the Norelco Magneto-Dynamic can be expected to eliminate the problem of hum and noise in your system. Because the replacement stylus is completely self-contained with its own damping blocks and self-aligning, you can, if you wish, change the stylus at home in a matter of seconds.

And these are only a few of the abundant features and advantages which combine to make the Norelco Magneto-Dynamic the world's most bountiful stereo cartridge . . . ONLY $29.95 (including 0.7 mil diamond stylus). For additional literature, write to: North American Philips Co., Inc., High Fidelity Products Division, 230 Duffy Ave., Hicksville, N.Y.

Norelco

THE MAGNETO-DYNAMIC PRINCIPLE



Two thin rods (A) composed of a new platinum-cobalt alloy having extremely high coercivity, acting as armatures and diametrically magnetized along their lengths are supported by special butyl rubber bearings and placed between two mu-metal pole pieces (B). The stylus (C) is attached to a lever (D). Also attached to lever (D) are visceloid damping blocks (E) which are encased in a small metal clip that is inserted into the housing of the cartridge. Lever (D) is connected to the magnetic rods by a W-shaped coupling body (F). Each half of this coupling body can conduct stylus vibrations in one direction only. In essence, this divides the overall stylus movement into its two component vectors which correspond to the left and right channel modulations, and transforms these component vibrations into a rotary movement of the corresponding magnetic rod. These rotations induce a varying flux in the mu metal pole pieces which, in turn, induce signal voltages in the coil systems (G).

The specific advantages forthcoming from this system include: extremely high vertical compliance (more than 3.5 x 10^{-6} cm/dyne), extremely high output (more than 30 mv per channel at 10 cm/sec), extremely high channel separation (more than 22 db at 1,000 kc cps), very low dynamic mass (2 mg), low stylus pressure (3-5 grams) and virtually no distortion. Frequency response is flat from 50 cps to 18 kc.

CIRCLE 83 ON READER-SERVICE CARD

LETTERS

Continued from page 10

frequency and cone diameter, the cone of a speaker mounted in the largest infinite baffle must move precisely as far as it does in the smallest acoustic suspension system in order to radiate the same acoustic power. Cabinet size has nothing to do with it.

Roy F. Allison
Acoustic Research, Inc.
Cambridge, Mass.

Mr. Crowhurst replies:

Since Mr. Allison, and at least one other reader, misconstrued my references to acoustic suspension systems, further clarification seems necessary.

First, I did not state that the larger excursion necessary in the acoustic suspension negates its distortion reduction. I said it "*may* negate some of its advantage in reducing distortion." The original two (AR and KLM) have taken good care of this. The remark was inserted to safeguard readers against a prevalent impression that acoustic suspension yields essentially lower distortion than other types. Some of the newer makes may not.

Second, I cannot agree with Mr. Allison's analysis of the low frequency radiation situation. Radiation at these frequencies is not power, pure and simple; rather it is air movement. How effectively a cone can move air directly (rather than through reflex-duct coupling or horn loading) depends on how good a bite it can get on the air.

A small speaker radiating only from the cone depends on speaker placement, as the last column in the table indicated. Bigger speakers provide their own surroundings for the cone, and thus control the situation better. When the acoustic suspension sits in the corner of a room, its cone will move less for given bass strength (strength is a better word than power here) than it will when placed on a table. Its biggest cone movement would be encountered when placed on a table away from any wall.

In the listing for cone movement in infinite baffles, the "According to size" was intended to cover both the unit and the box in which it is mounted. A larger infinite baffle would use a 15-in. unit (or even larger); the smaller ones a proportionately smaller unit, needing bigger cone movement. On this basis the acoustic suspension *is* a small infinite baffle system. It has, even in the best room placement possible, a large cone movement when compared to a 15- or 12-in. unit. So "large" for acoustic suspension stands.

It was also my intention to present a contrast with the ducted reflex in similar box size. If you feed a low frequency into a ducted reflex at its lowest frequency, and then cover the ducted opening, you will find that when the duct is closed the sound output goes down and the cone movement increases. It is now functioning as an acoustic suspension system.

Norman H. Crowhurst
Bayside, N. Y.

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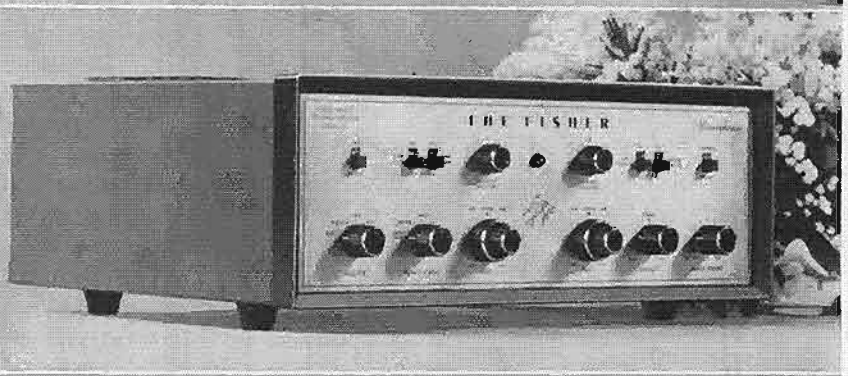
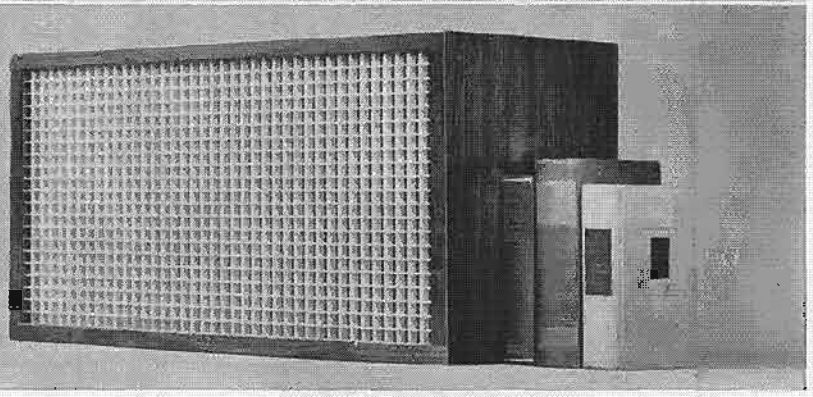
The World's Most Sensitive Stereo FM Tuner

The Finest Moderately Priced Stereo Control/Amplifier



The World's Most Efficient Compact Speaker System



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THE TUNER is the FM-100. Sensitivity—an unexcelled 0.8 microvolt for 20 db quieting! GOLDEN CASCODE RF amplifier. *Four* IF stages. Automatic muting. Dual-Dynamic limiters. Provision for plug-in FISHER multiplex adaptor. Ten tubes, four diodes. 15⅛" x 13" x 4 9/16" high. Weight, 15 pounds. **$169.50**

THE CONTROL/AMPLIFIER is the new X-100. Music Power — 36 watts. Will match the performance of far more powerful amplifiers. Center Channel output. Tape-Monitor switch. Hum, noise and distortion inaudible. Eleven tubes. 15⅛" x 11⅞" x 4 9/16" high. Weight, 21½ pounds. **$159.50**

THE SPEAKER SYSTEM is the XP-1 Free-Piston Three-Way Unit. Frequency response—30 to 18,000 cps. Power handling capacity up to 60 watts. In Mahogany, Walnut, Cherry and unfinished Birch. 24" x 11¾" x 13¼" high. Weight, 40 pounds. *Unfinished,* **$124.50** • *Finished,* **$129.50**

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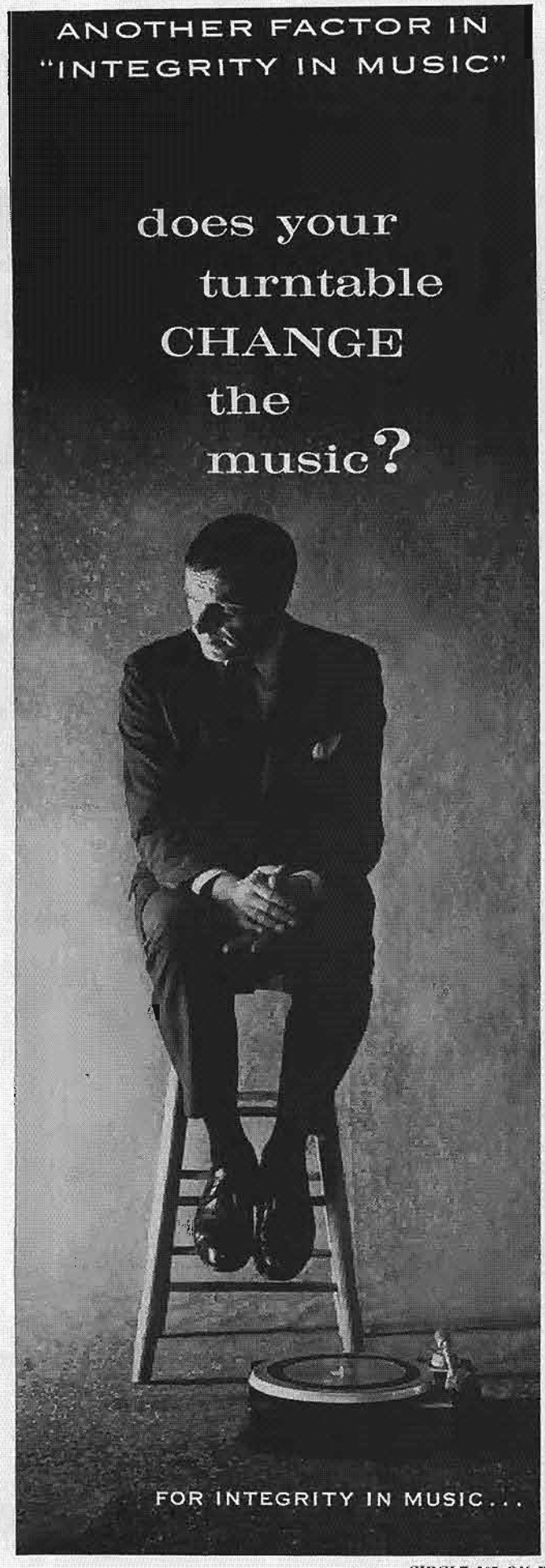


PR-500 Single-Speed Turntable

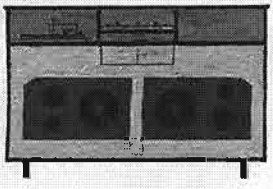
Even a minute addition or subtraction of sound can spoil a musical performance. Only when the turntable does not change the music in the slightest, do you enjoy "Integrity in Music." To demonstrate this we suggest you hear the new Stromberg-Carlson PR-500.

The extremely low flutter and rumble of the single-speed PR-500 invite comparison with turntables at several times the price. High compliance belt drive (at 33⅓ rpm) from two vibration-free hysteresis-synchronous motors assures constant speed. Viscous damped arm, riding on a single friction-free needlepoint bearing, tracks perfectly down to less than one gram. Wow: 0.14% rms; Flutter: 0.08% rms; Rumble: —50 db re 7 cm/sec. Complete with arm and cables, ready to play, at just $69.95.*

The other popular Stromberg-Carlson turntable is the "Perfectempo." It incorporates every valid, time-proven design feature: belt drive; continuously variable cone drive (14 to 80 rpm); stroboscopic speed indicator; dynamically balanced, weighted table; precision motor; plus Stromberg-Carlson's original double-acting motor and table suspension system that effectively eliminates unwanted noise. Performance proves it: Wow: 0.14% rms; Flutter: 0.09% rms; Rumble: —55 db re 20 cm/sec. at 1 kc. Model PR-499, "Perfectempo," morocco red with aluminum trim . . . . . $99.95.*

Stromberg-Carlson now offers 16 equipment cabinets in a wide variety of styles and finishes. They are designed to house complete Stromberg-Carlson stereo component systems and are factory assembled. They reproduce as faithfully as separately mounted components because of a unique mounting method that isolates the speaker systems from the other sensitive components.

See your dealer (in Yellow Pages) or write for a complete component and cabinet catalog to: 1419-05 North Goodman Street, Rochester 3, New York.



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A DIVISION OF **GENERAL DYNAMICS**

CIRCLE 105 ON READER-SERVICE CARD

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

Listening to a recording with excessive print-through is like looking at a picture that has a faint double-exposure.

Reducing print-through is like eliminating the second exposure – and leaving a clear, sharp recording.

Killing the "double exposure" of print-through

HAS your enjoyment of a recorded tape ever been marred by an occasional, annoying "echo"? This so-called "print-through" is sometimes found in recorded tapes that have been stored for a long time. The longer the storage, the more magnetism is transferred from one layer of tape to another. Where recorded signals are unusually loud, print-through can become audible on conventional tapes after about two weeks of storage, but is seldom loud enough to be bothersome until stored for much longer periods. Up to about 18 months ago, professional recordists had found only one way to avoid print-through: reduce the recording level to the point where the print level dropped below the noise level inherent in the recorder. This meant sacrificing 6 to 8 db in signal-to-noise ratio.

Then Audio Devices introduced "Master Audiotape"— the solution to the print-through problem. By the use of specially developed magnetic oxides and special processing techniques, print-through has been reduced 8 db in Master Audiotape—without changing any other performance characteristics. Laboratory studies indicate that stored Master Audiotape will take decades to reach the same print-through level that now mars ordinary tape in one week! So print-through is "killed" for even the most critical ear.

Master Audiotape is available in 1200- and 2500-foot lengths in two types—on 1½-mil acetate and on 1½-mil "Mylar." These are part of the most complete line of professional-quality recording tapes in the industry. Ask your dealer for Audiotape—made *by* audio engineers *for* audio engineers—and backed by over 20 years of experience in sound-recording materials.

Take your recorder on vacation

It's almost second nature for a vacationing family to take their camera with them. Why not do the same with your tape recorder? Seaside sounds, church bells, barnyard noises, square dances, a sound track for your home movies—there are literally dozens of "priceless" sounds you'll hear, and want to record, on your vacation. Your best bet for tape recording of this kind is Audiotape on 1½-mil acetate, type 1251. This economical, dependable tape is the most popular type of Audiotape.

audiotape TRADE MARK

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CIRCLE 10 ON READER-SERVICE CARD

WHY JERRY NEMEROFF OF BRYCE AUDIO IN N. Y. C. RECOMMENDS & SELLS MORE WEATHERS TURNTABLES THAN ANY OTHER!

JERRY NEMEROFF
Bryce Audio, New York City

"IT IS NOT often a retailer finds a turntable he can recommend to his customers with such enthusiasm and assurance of performance as the Weathers turntable. What makes the Weathers turntable so popular? Many reasons . . . and here are just a few.

"For one thing, because of the manner in which the turntable is spring mounted, plus its extreme light weight, the complete unit is almost impervious to dancing, walking on the floor, and other adjacent vibrations which cause stylus bouncing. This is a problem not overcome in other well-known players.

"Secondly, if you place your ear near the motor of a running Weathers turntable, in almost all cases you *cannot* hear it at all. In comparison, other turntables are noisy.

"Then, too, the overall height of the Weathers turntable is extremely low. This allows for easy installation in cramped quarters.

"Another important advantage of the Weathers turntable is that its motor is unaffected by voltage changes. You'll find you can use other electrical appliances in your house at the same time your Weathers turntable is running without disturbing the speed of the turntable.

"These are just some of the many reasons why I confidently recommend the Weathers turntable to every stereophile."

Weathers Nationally Known for Many Firsts in Turntables

Through years of research and development, Weathers has produced the most advanced turntable on the market, introducing many "first of its kind" features! Weathers was the *first* to use the small motor concept. A tiny, precision, 12 pole synchronous motor is the heart of the whole mechanical system in the Weathers turntable. Its perfection of performance assures constant, correct speed regardless of variations in line voltage. And by eliminating the need for a large, inherently noisy motor, the Weathers turntable gets rid of rumble at its source!

Weathers was the *first* to use a light Bass wood tone arm. This Micro-Touch tone arm, the *first* to accomplish up-hill tracking, is balanced so accurately turntable leveling is absolutely unnecessary. Also, Weathers was *first* to produce a pickup which virtually eliminated record wear. Superbly constructed for cueing ease, with a 1 gram tracking force, it eliminates all danger of damage to valuable records. Even if pressure is exerted on the arm, the stylus will retract into the cartridge.

Weathers superb technical know-how has achieved the world's *first* lightweight turntable . . . smooth, flawless, and unbelievably quiet! Because of this light construction, Weathers turntable eliminates the mechanical noises inherent in weight and mass . . . to a noise level which is 25 db less than the noise recorded on the best phonograph records available today! It is suspended on the quietest and most friction-free bearing yet devised. Therefore, the platter requires so little torque that a big, noisy motor is unnecessary.

CIRCLE 118 ON READER-SERVICE CARD

Floor vibrations of any kind have no affect whatever on the Weathers turntable. Speaker enclosure vibration is totally isolated from the tone arm. This eliminates any form of acoustic feedback, even when the turntable is mounted in the same cabinet with the loudspeaker.

Another Weathers "first" . . . and an entirely new development in ceramics is the StereoRamic cartridge. This amazing cartridge successfully combines low cost with high quality reproduction, and is the *first* ceramic cartridge which outperforms even the finest magnetic pickup!

Weathers Perfects Turntable Kit That is Fast and Easy to Assemble

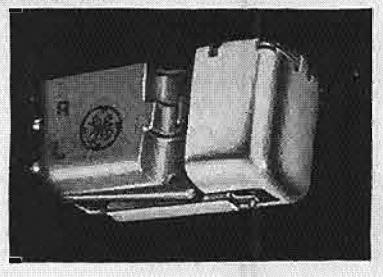
More and more people are seeking the enjoyment and satisfaction of building their own turntables. For these "do-it-yourself" stereophiles, Weathers has developed the turntable kit, which offers the incomparable performance of the Weathers Turntable at valuable dollar savings. This kit is identical with Weathers pre-assembled Synchronous Turntable, but is without the motor board. However, the motor board can be supplied if desired. It can be put together with only pliers and a screw driver . . . quickly and simply. No soldering necessary . . . no engineering background needed. And in a matter of hours you'll be enjoying the finest sound reproduction in your home!

For more information on Weathers Turntables, write today to Weathers Industries, a Division of Advance Industries, Inc., 6 East Gloucester Pike, Barrington, New Jersey. DEPT. HF-5

General Electric VR-22 Stereo Cartridge—Superior in the four vital areas

Stop to think for a moment of all the jobs required of a stereo cartridge: It must track, with utmost precision, in not one but two directions. It must separate the two stereo channels inscribed in a single record groove. It must perform smoothly in mid-range and at both ends of the audible frequency spectrum. And it must do all these things without producing noticeable hum or noise. Only a fantastically sensitive and precise instrument like the General Electric VR-22 can do all these jobs successfully.

General Electric's VR-22 is superior in the four vital areas of stereo cartridge performance: (1) **Compliance**—It tracks precisely, without the least trace of stiffness. (2) **Channel separation**—Up to 28 db for maximum stereo effect. (3) **Response**—Smooth and flat for superior sound from 20 to 20,000 cycles (VR-22-5), 20 to 17,000 cycles (VR-22-7). (4) **Freedom from hum**—The VR-22 is triple-shielded against stray currents.



VR-22-5 with .5 mil diamond stylus for professional quality tone arms, **$27.95***. VR-22-7 with .7 mil diamond stylus for professional arms and record changers, **$24.95***. Both are excellent for monophonic records, too. TM-2G Tone Arm—designed for use with General Electric stereo cartridges as an integrated pickup system, **$29.95***.

General Electric Co., Audio Products Section, Auburn, N. Y.

*Manufacturer's suggested resale prices.

GENERAL ELECTRIC

CIRCLE 50 ON READER-SERVICE CARD

an
unprecedented achievement
in stereo...

awe-inspiring
realism...
unparalleled
record
protection

Shure announces a stereo arm and cartridge that re-creates sound with incredible fidelity, transparency, and smoothness throughout the audible spectrum. Even elusive middle-range nuances emerge clearly. Tracks at a hitherto impossibly light 1½-2½ grams *and will not scratch or damage records, even if carelessly handled!* Eliminates surface wear, preserves record fidelity indefinitely!

the magnificent
SHURE
Stereo Dynetic
High Fidelity Integrated Tone Arm and Cartridge

For Audiophiles: Hum-free; 20—20,000 cps ± 2½ db. Channel sep.: over 20 db at 1000 cps. Output per channel: 4.5 mv. Vert. & lat. compliance: 9 x 10⁻⁶ cm per dyne. Individually tested. With .0007" Shure precision diamond stylus*. $89.50 net.

FREE BROCHURE: Shure Brothers Inc., 222 Hartrey Ave., Evanston, Ill.

*WHEN REPLACING STYLUS, don't accept inferior imitations. They can seriously degrade performance.

CIRCLE 101 ON READER-SERVICE CARD

Listener-Supported FM Moves East

A Report on the New Regime at New York's WBAI

A GIFT with no strings attached is something of a curiosity in the field of communications just now, and when such a gift promises to set new directions in FM broadcasting, the transaction sounds almost too good to be true. But Louis Schweitzer's recent presentation of his New York station WBAI to the Pacifica Foundation is timely evidence that good things can still happen in radio.

Mr. Schweitzer, who is president of the Peter J. Schweitzer Company, a division of Kimberly-Clark and the largest manufacturer of cigarette paper in the world, has been a radio ham most of his life. WBAI was a pet project which began, in the way of pets, to usurp more and more time and personal attention. Bids from potential buyers failed to tempt him, involving, as they seemed to, lowering the high standards which Mr. Schweitzer had set for his station. A way out of the dilemma finally presented itself: to offer the pet — lock, stock, and transmitter — to Pacifica.

The Foundation, a nonprofit organization established in 1949, is devoted to the operation of radio stations which are "educational" — a term apparently limited, in the Pacifica context, only by the imagination and working capacity of individual station managers. Specific aims are stated in the Foundation's charter: ". . . to encourage and provide outlets for the creative skills and energies of the community; to conduct classes and workshops in the writing and producing of drama; to establish awards and scholarships for creative writing; to offer performance facilities to amateur instrumentalists, choral groups, orchestral groups, and music students; and to promote and aid other creative activities which will serve the cultural welfare of the community." Two California stations, KPFA in Berkeley and KPFK in Los Angeles, are operated by the Foundation and entirely financed by voluntary donations from listeners. WBAI is the first eastern station to enter the fold.

In the course of nearly four years, WBAI itself built a substantial reputation for good music, lively shows originating in its own studios, and intelligent commentary. With such creditable programing already in effect under commercial sponsorship, what new vistas might open up under Pacifica? Gene Bruck, WBAI's program director (who is currently neglecting wife and child, he says, to be on hand at the station approximately sixteen hours a day), hardly knew where to begin in answering. "It's an ideal station. We're not bound by any set philosophy and we have absolutely no time dictates. We can play a five-and-one-half-hour *Meistersinger* without interruption, or a two- or three-hour festival concert without worrying about the tapes' ending on the hour. And we don't think culture is limited by the clock. We're putting more emphasis on daytime than is usual and we don't reserve operas for the week end."

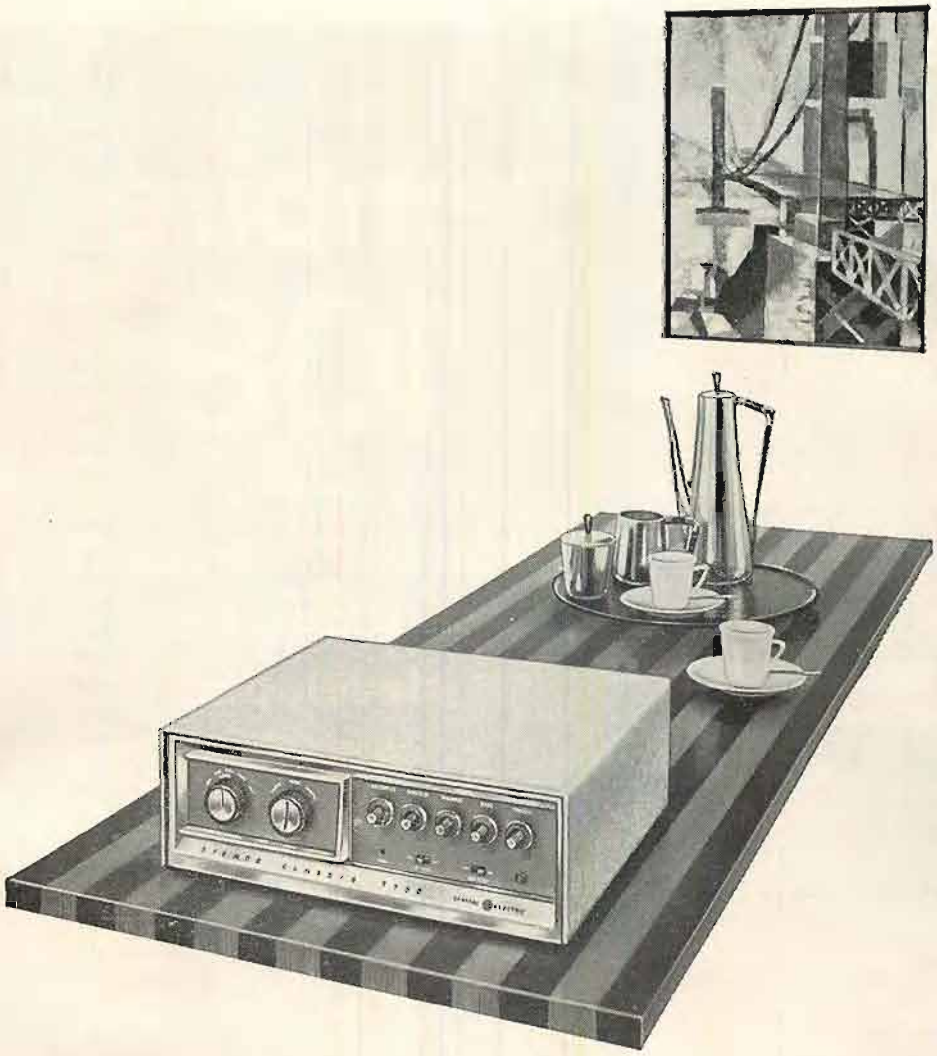
The freedoms of noncommercial sponsorship only begin with the musical side of the station's activities; they are, if anything, more telling in the "talk" programs, which comprise about 40% of the weekly schedule. "We don't want to be bland," Mr. Bruck asserted. Some of the seasoning is supplied by presenting as news commentators such figures of decided views as Norman Thomas, Father Robert A. Graham, S. J., and Carey McWilliams, Editor of the *Nation*; and when the Communist Party offered tapes of its convention, at which the press had been barred, Mr. Bruck accepted them without hesitation. "Some listeners phoned to protest, and some thought it was simply dull. But we got more calls on *Meistersinger*."

Plans for discussions and lectures are almost unlimited, and by only the third week of its Pacifica sponsorship WBAI had presented programs ranging from "The Puerto Rican in New York" to the rebroadcast of a lecture by Aldous Huxley on "the nature of human personality, symbols and immediate experience, creativity, and the realization of latent potentialities." On the docket for the future are such subjects as political polls, transportation in the City, Blue Cross, and poetry—an array which bears out Mr. Bruck's contention that, while the emphasis in FM broadcasting has been largely on good music, there is still much to be done with nonmusical programs of quality.

The public response to WBAI's new status has overwhelmed even the station personnel. Because the undertaking must be entirely self-supporting, in spite of Pacifica sponsorship, early requests were broadcast for a $12 yearly subscription fee from listeners. The call brought such a deluge of checks—3,000 in the first thirty days—that a second announcement was made, asking for volunteer clerical help at the station. This, in turn, resulted in such a deluge of volunteers that many had to be turned away from the door. "We had to turn off the lights at midnight to make our helpers go home," Mr. Bruck said in a somewhat dazed tone.

The only setback suffered by the Pacifica project to date occurred at 7:20 one evening not long ago, when an Upper East Side rat electrocuted himself among the tubes of the transmitter and took the station off the air. The brighter side of the incident, according to station officials, was the fact that during the time it took to extract the victim and replace the tubes no fewer than forty-one listeners called to ask about the trouble.

SHIRLEY FLEMING



General Electric 56-watt stereo amplifier—Superior in the four vital areas

When you select an amplifier for your stereo system, you should pay particular attention to its **power, versatility, ease of control** and functional **value.** These are the four areas which will chiefly determine the pleasure and satisfaction you derive from your amplifier, and these are the four areas in which the General Electric G-7700 is most outstanding.

Power: 56 watts (28 watts per channel) music power — more than enough to drive even low-efficiency speakers. Response is flat (± 0.5 db) from 20 to 20,000 cycles, with less than 1% distortion. Channel separation 40 db for maximum stereo effect.

Versatility: Two simple multi-purpose controls let you select a variety of inputs—stereo and monophonic cartridges (both magnetic and ceramic), tape heads, tape machines and tuners. The operating mode control gives you flexible selection of different combinations of stereo or monophonic operation.

Ease of control: Bass and treble control are convenient dual concentric type to permit adjustment of channels together or separately for matching or different speaker systems. Contour control provides automatic bass boost at low volume. Balance control is continuously variable to "off" on either channel.

Value: In General Electric stereo amplifiers you get all the most-wanted features—without expensive extras which boost the price but add little to performance or enjoyment. The result is honest-to-goodness quality at sensible prices.

The G-7700 comes complete in a beige vinyl case; the G-7710 in a white vinyl case. The price is a modest **$189.95***, including case. (The G-7600 delivers 40 watts, 20 watts per channel, **$139.95***.) Other General Electric stereo amplifiers at **$119.95*** and **$169.95*** including case.

FM-AM Tuner, Series FA-10. Receives even weak signals with unusually low distortion, hum and noise level. Drift-free. Visual meter for pinpoint FM center channel tuning and optimum AM signal tuning. RF amplifier stage in both FM and AM increases sensitivity, FM multiplex jack for stereo adaptor. Built-in AM antenna; FM dipole included. Cases to match all G-E amplifiers. **$129.95*.**

General Electric Company,
Audio Products Section, Auburn, N. Y.

*Manufacturer's suggested resale prices. Slightly higher in the West.

GENERAL ELECTRIC

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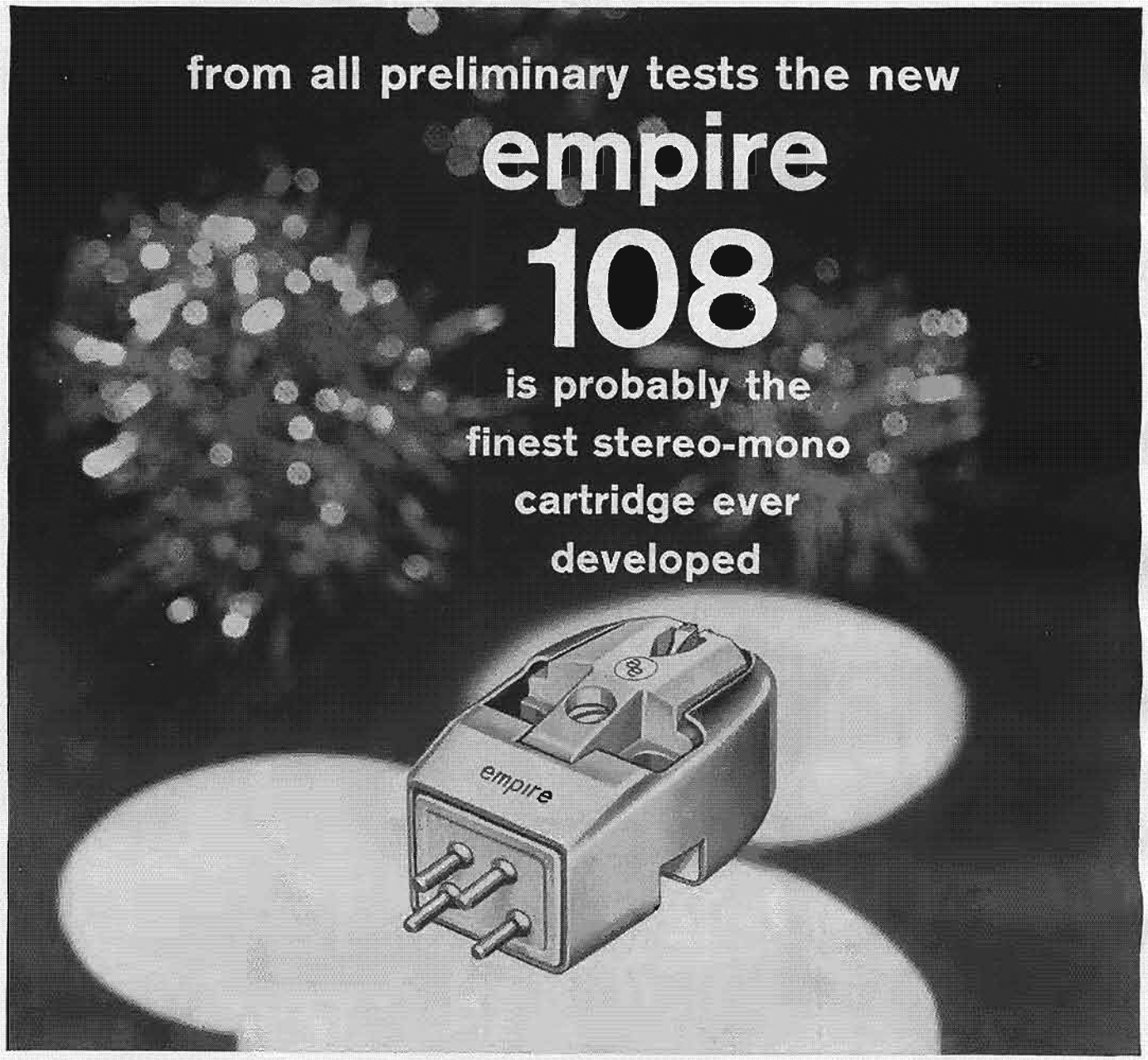

The new Empire 108 stereo/balance cartridge—latest addition to the growing family of fine Audio Empire high fidelity components — represents the most effective use of the moving magnet principle. Its performance may well set a new standard.

The Empire 108 gives new meaning to the term 'compatible'. For, in playing monophonic records, it outperforms the finest monophonic cartridges previously available. Its stereo performance is also markedly superior to that of any cartridge available today—tonal quality, stereo/balance, channel separation, compliance, tracking efficiency and complete freedom from hum pick-up. An examination of the impressive specifications is best evidence of the performance capabilities of the Empire 108.

Major credit for the advances in the Empire 108 is due to the experience and research resulting from the original development of the popular Empire 88. The Empire 88 is superior to any cartridge in the field regardless of price . . . except for the new Empire 108.

Empire 108 with .7 mil diamond stylus.....$34.50
Empire 88 with .7 mil diamond stylus.....$24.50

Complements Any Fine System
Empire 98 stereo/balance transcription arm

Whether you select the Empire 88 or Empire 108, you get the most out of the performance of each when used in an Empire 98 arm. Any cartridge for that matter performs best in an Empire 98—the one arm that achieves dynamic balance—balance in all planes assuring optimum tracking and stereo/balance at the point where quality of reproduction begins.

Empire 98, 12-inch transcription arm.....$34.50
Empire 98P, 16-inch transcription arm.....$44.50

These distinguished Audio Empire stereo/balance components are now at your high fidelity dealer. For full details write Dept. HF-5.

audio empire
precision products of Dyna-Empire, Inc.
1075 Stewart Ave., Garden City, N. Y.

Empire 108 performance specifications: Frequency response: 15—30,000 cycles ± 2 db • Output voltage: 8.0 millivolts per channel balanced to within ± 1 db • Channel separation: More than 25 db • Compliance: Vertical and horizontal 6×10^{-6} cm/dyne • Recommended tracking force 1.5 to 5 grams • Terminals: 4 terminal output.

CIRCLE 11 ON READER-SERVICE CARD

"When we heard the Citations our immediate reaction was that one listened through the amplifier system clear back to the original performance, and that the finer nuances of tone shading stood out clearly and distinctly for the first time." **C. G. McProud, Editor, AUDIO Magazine**

We know you will be interested in these additional comments from Mr. McProud's report:

Performance: "The quality of reproduction reminds us of the solidity of Western Electric theatre amplifiers of some years ago . . . The bass is clean and firm and for the first time we noted that the low-frequency end appeared to be present even at low volumes without the need for the usual bass boost."

Specifications: "Our own measurements gave IM figures of 0.35 per cent at 60 watts; .08 per cent at 20 watts, and less than .05% (which is essentially unmeasurable) from 10 watts down."

Construction: "It is obvious that considerable thought has gone into the preparation of the Citation as a kit (and) when the amplifier is completed, the user may be assured of having a unit he can be proud of . . . The kit is a joy to construct."

For a copy of Mr. McProud's complete report and a Citation catalog, write Dept. HF5, Citation Kit Division, Harman-Kardon, Westbury, N. Y. The Citation I is a complete Stereophonic Preamplifier Control Center. Price, $159.95; Factory Wired, $249.95. The Citation II is a 120 Watt Stereophonic Power Amplifier. Price, $159.95; Factory Wired, $229.95. Prices slightly higher in the West.

Build the Very Best **CITATION KITS** *by* **harman kardon**

HK-30

CIRCLE 55 ON READER-SERVICE CARD

Why Emory Cook records his "sound safaris" on tough, long-lasting tapes of MYLAR®

"There's more tape, more playing time on a reel with tapes of 'Mylar'. That helps me travel light, saves on storage space back in the lab."

"The tapes I use really take a beating," says high-fidelity pioneer Emory Cook, who has recorded many exotic sounds for Cook records.

"My tapes have to stand up in the heat of a West Indies jungle or the freezing cold of Mount Washington. From calypso festival to mountain thunderstorm, I need recording tapes I can always rely on. That's why I insist on tapes of 'Mylar'.

"'Mylar' isn't affected by heat or humidity. It doesn't dry out or get brittle with age. And I've never had a tape of 'Mylar' stretch... or break, either."

Before you buy your next reel of tape, think about the exclusive advantages of tapes of "Mylar"* polyester film. Then, like Emory Cook, get a reel of your favorite brand, made with "Mylar".

**"Mylar" is Du Pont's registered trademark for its brand of polyester film. Du Pont manufactures "Mylar" not finished magnetic recording tape. All manufacturers make tapes of "Mylar".*

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DU PONT MYLAR® POLYESTER FILM

BE SURE OF SUPERIOR PERFORMANCE... LOOK FOR THE NAME "MYLAR" ON THE BOX

CIRCLE 38 ON READER-SERVICE CARD

Men of decision . . . demand precision

Captain W. A. Reedholm, American Airlines 707 jet pilot on the New York to San Francisco non-stop run, lives with precision instruments on the job. At home, his records provide him with hours of relaxation as he listens to music on his precision-built Rek-O-Kut STEREOTABLE. *Precision* in a stereo music system is essential today because the demands of stereo records are more exacting. For this reason, stereo records can only be heard to their fullest advantage on a high quality instrument like Rek-O-Kut's distinctive STEREOTABLE. The STEREOTABLE is unique in its remarkable combination of design and styling. It has become the classic of high fidelity instruments — a cherished possession for the music lover. If you seek one of the keys to flawless reproduction of your monophonic and stereo records . . . look to Rek-O-Kut STEREOTABLE . . . world's most distinguished high fidelity music equipment—9 models to choose from.

Model N-33H shown, **$69.95.** *Others from* **$39.95** *to* **$139.95.** *Tonearms from* **$27.95.**

Speaker System by Audax—model CA-100, illustrated, $139.95

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RK 47

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"TOP RATED" again and again -and NOW AGAIN!

Model S-5000, 20+20 watt "stereo" Dual Amplifier-Preamplifier, Fair Trade Price—$189.50

Model S-2200, FM-AM-MX Stereo tuner, Fair Trade Price—$179.50

AMERICAN AUDIO INSTITUTE

394 EAST 18th ST. PATERSON 4, N.J.

October 27, 1959

Sherwood Electronic Labs., Inc.
4300 North California Avenue
Chicago 18, Illinois

Gentlemen:

We find that the incorporation of a center-channel output and a damping factor selector in July, 1959, increases the Summary Rating of the Sherwood S-5000 to the highest of all 18 Stereo Amplifiers tested in the AAI Evaluation Test Reports.

Sincerely,

AMERICAN AUDIO INSTITUTE

Felix R. Brery
Executive Director

The "Most honored of them all" S-5000 stereo amplifier-preamplifier is joined by the S-2200 stereo tuner. As with its "Top Rated" predecessors, the S-2200 features FM "Interchannel Hush" plus push button selector, internal plug-in adaptor for Stereo FM Multiplex, 2 "Acro-beam" tuning indicators, simulcast FM/AM stereo. All Sherwood tuners feature FM sensitivity below 0.95 microvolts and ⅓% distortion @ 100% FM. For further details write: Sherwood Electronic Laboratories, Inc., 4300 N. California Avenue, Chicago 18, Illinois.

For complete specifications write Dept. HF-5

CIRCLE 100 ON READER-SERVICE CARD

Notes from Abroad

COLOGNE—The cultural landmarks of this ancient city were largely destroyed by bombings in World War II, except for the famous Gothic cathedral, which miraculously stood amid total pulverization. Slowly, arduously, the ruins have been rebuilt or pushed aside. Among other buildings, the last decade saw the construction of handsome new quarters for Westdeutscher Rundfunk (the state-supervised radio-TV station), the Gurzenich concert hall, and—less than two years ago—the magnificent Opera House with its phoenix-façade of ground-rubble concrete. Private enterprise has followed suit.

Electrola Reactivated. Electrola, which before the War had a large share of the German record market, started from scratch again with a model factory-office layout. Rededication ceremonies (complete with Sir Thomas Beecham) were held just last October. We recently paid a leisurely half-day visit to the Electrola plant and were impressed by the loving care that goes into every operation, from the skillfully designed "pop" recording studio ("With a few twists we can make it sound like a cathedral") to the room where earphoned Frauen patiently listen to every twentieth disc. Automation's ugly head was not visible here. In the monophonic matrix room, we noticed an American Scully lathe married to an Ortofon cutting head from Copenhagen. Asked about current recording plans, Electrola's production manager spoke proudly of Fischer-Dieskau in the complete *Flying Dutchman*, due for autumn release.

Electronic Music Going Strong. We next visited Cologne's temple of the *avant-garde*, the Electronic Music Studio at Westdeutscher Rundfunk. Dr. Eimert, the station's musical director and himself a composer of electronic music, showed us into the taping room (where, incidentally, we immediately noticed a copy of the October 1956 HIGH FIDELITY, which contains a comprehensive article on the Studio). A young Argentinian, Mauricio Kagel, played for us his two-minute opus *Transition I*, in four-channel stereo as written, then in a monophonic edition. Dr. Eimert commented slyly, "This piece is like staring into the sun." Kagel added, "Yes, but with the eyes closed, then you have wonderful images."

New Opera, New Singer. The monumental new Cologne Opera House, nicknamed by conservatives "The Tomb of the Unknown Intendant," has fantastic technical facilities, fat subsidies, a world-famous general manager in Oscar Fritz Schuh, a handsome *corps de ballet*, and a solid stable of singers. One of the heights of the season has been Nicolas Nabokov's *Death of Rasputin*, originally a Louisville commission. Schuh himself staged *Rasputin*; Casper Neher did the sets; Joseph Rosenstock conducted. Denise Duval was imported, and the American mezzo-soprano Shirley Verrett-Carter poured her gifts into the minor role of the café gypsy who entices the drunken Rasputin. Miss Carter, proving her versatility at a Lieder-spirituals evening in the Opera's chamber theatre, seems to be the heir apparent to Marian Anderson. Cologne cheered her on her way.

New Duties for Sawallisch. Guest conductor at the Cologne Opera this season for *Falstaff* and *Don Giovanni*, Wolfgang Sawallisch has been named chief conductor for next season. He also has new duties as permanent conductor of the Vienna Symphony Orchestra and guest conductor for eight concerts with the Hamburg Philharmonic. We asked Sawallisch if he was not becoming a "flying conductor," a temptation he has so far resisted. "No, I always go by train. That gives me time I need between appearances." Now thirty-six, Sawallisch is grounding a solid European career, but has so far declined all offers from North and South America, including Bing's invitation to conduct German-Italian repertoire at the Met. Asked if he considers himself primarily an operatic or symphonic conductor, Sawallisch answered, "I like opera and I like concerts. After a good concert, I say, 'Better this.' After a good opera, I say, 'Better this.'"

Sawallisch faces a busy summer schedule, including *Flying Dutchman* at Bayreuth; the Montreux Festival in Switzerland with the Hamburg Radio Orchestra; and two Edinburgh Festival programs with the Philharmonia Orchestra. Until now, he has recorded for EMI (Angel), but recently he has signed a new exclusive contract with Philips (Epic in the U.S.) to record with the Vienna Symphony. The first two recordings will be Schubert's *Unfinished* with Mendelssohn's *Italian* Symphony, and Brahms's *Haydn Variations* coupled with the Second Symphony.

Sawallisch

RANDALL WORTHINGTON

LONDON—Miss Beatrice Lillie came down to Kingsway Hall for Decca (London in the U. S.) recording sessions wearing a scarlet skullcap studded with outsize sequins. At lunch break she changed into a cap of soberer hue, explaining surrealistically that this had been brought from Capri by her lawyer. Thus the keynote was set for some hours of purposeful nonsense.

Business in hand: *Peter and the Wolf* (Prokofiev) and *Le Carnaval des animaux*

Continued on page 26

BOGEN-PRESTO
studio-standard turntables

Consider the record you are about to hear. The original recording may very well have been made with a Presto professional tape recorder. It is also likely that the master was made on a Presto disc recorder, using a Presto turntable, a Presto recording lathe and a Presto cutting head. Presto has been serving the recording and broadcast industries for many years, and is the only manufacturer of both—professional tape and disc recording equipment.

It's logical that the people who make the equipment—that puts the quality into the records—are most likely to make equipment that will preserve this quality in playback. Which is probably why there are so many Presto turntables in professional use.

The quality of a modern home music system need be no different from that of a professional studio. The same records are played, and the quality of the amplifier and speaker components can be quite comparable. Bogen-Presto offers you this professional studio quality in the record playback equipment, as well.

Whatever other equipment you now own, the addition of a Bogen-Presto turntable and arm will produce an immediate and marked improvement in the playback quality of your stereo and monophonic records. And you will find the compactness of these units particularly convenient where space is limited.

Here are some of the Bogen-Presto turntables:

MODEL TT4 (illustrated above) 3 speeds • precision-ground aluminum turntable • planetary, inner-rim drive • independent idler for each speed • hysteresis-synchronous motor • positive smooth lever-operated speed change • turntable shaft automatically distributes cylinder-wall lubricant for friction-free motion • built-in strobe disc • 'snap-action' 45 rpm record spindle • 'radial-ridged' mat for improved record traction and ease in cleaning. *Less arm*, $99.50.

MODEL TT5 Powered by heavy-duty, recording-type hysteresis-synchronous motor—otherwise identical to TT4. *Less arm*, $129.50.

TT3

MODEL TT3 Single speed (33⅓ rpm)—belt-driven by hysteresis-synchronous motor—same turntable material and shaft-bearing design as TT4 and TT5. *Less arm*, $59.95.

MODEL PA1 Professional Tone-Arm, $24.95.

B60

MODEL B60 Speeds continuously variable—click-stops for 16, 33⅓, 45 and 78 rpm—4-pole heavy-duty motor—heavy steel turntable—cueing device automatically raises and lowers arm to assure gentle contact between stylus and record groove. With modified PA1 Studio Arm, $49.95

MODEL B61 7¾ pound non-ferrous, turntable—otherwise identical to Model B60. With modified PA1 Studio Arm, $54.95.

All prices are slightly higher in West

BOGEN-PRESTO
SERVES THE NATION WITH BETTER SOUND
IN INDUSTRY, EDUCATION, THE STUDIO AND IN THE HOME.

See your high fidelity dealer or write for illustrated catalog describing complete turntable line. Dept. HF-5.

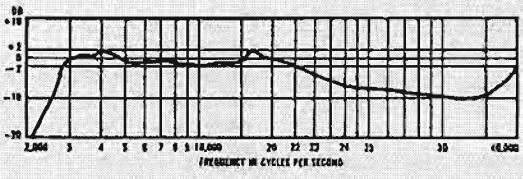
BOGEN-PRESTO COMPANY P. O. BOX 500, PARAMUS, NEW JERSEY A DIVISION OF THE SIEGLER CORPORATION

CIRCLE 22 ON READER-SERVICE CARD

ANNOUNCING the most exciting breakthrough ever achieved in high frequency reproduction!

...with frequency response to the supersonic range of 40,000 cps... ± 2 db to 22,000 cps!

Apparatus patent pending on acoustical action of ball, cone and diaphragm. Design patent pending.



COMPARE THE SPHERICON WITH ANY OTHER TWEETER

...at three or even four times its price! Bring your own record (one you know really well) to your University dealer, and learn what you've been missing up to now.

For the first time you'll hear the *complete* high frequency range, and with the clarity, transparency and sweetness you never thought possible.

The entirely new concept of this direct radiator tweeter, with its special domed phenolic diaphragm and spherical diffractor, results in a virtually linear response—with *true* musical quality—far superior to even the finest of electrostatic tweeters.

And unlike the electrostatic tweeter, the highly efficient Sphericon can be perfectly matched to *any* system...especially high compliance...without sacrificing bass efficiency.

Whether you wish to add thrilling brilliance with musical warmth to your present system, or to the system you're now planning, you'll find that *nothing* compares with the University Sphericon!

SPECIFICATIONS: Model T202
Dispersion: 120° in all directions. Power capacity: 30 watts integrated program. Impedance: 8 ohms nominal (may be used with any 4-16 ohm speaker). Design features: domed phenolic diaphragm, conoidal ring loading, spherical diffractor. Crossover: 3000 cps. Sensitivity: 93 dba at 4 ft. with 1 watt input. Mounting: front or rear surface of baffleboard. Dimensions: 4⅝" diameter, 4" depth over-all. PRICE: with built-in network and adjustable brilliance control . . . **$24.95** User net

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CIRCLE 116 ON READER-SERVICE CARD

NOTES FROM ABROAD

Continued from page 24

(Saint-Saëns), with Julius Katchen and Gary Graffman playing the pianos in the second of these pieces. Your Skitch Henderson conducted, and Miss Lillie chipped into both works with narration or rhymed commentary. The *Peter* "book" had been adroitly retailored for Miss Lillie's talents, and her performance was gently bizarre and sardonic, with lacings of the macabre. I have never heard anything more forlorn than the Duck's quacking, as simulated by her, from inside the Wolf's belly, or anything uttered with quite the same grisly relish as her pay-off line, "Good night, *cheeldren!*"

Lillie

The pianists' section of *Carnaval*, composed largely of scales and exercises, provided its share of entertainment too. The Durand score has a footnote: *Les exécutants devront imiter le jeu d'un débutant et sa gaucherie.* Katchen and Graffman deliberately stumbled and fumbled their scales accordingly. The results were harmonically delicious. At one point during the shambles a London Symphony Orchestra violin came in with a fortissimo entry a bar too soon. Voice from the Control Room: "No, the mistakes are to be made by the pianists, not by the orchestra." A day or two later recording director John Culshaw sent a mobile recording van to the London Zoo to tape a lion's roar for incidental effects. Miss Lillie has since heard and approved the final edit. If things go according to plan, the record will be in the shops next fall.

Plans for Callas. Between July 3 and September 19, Maria Callas is to do three operas for Angel at La Scala—a new *Norma*, a new *Traviata*, and an as yet unspecified third, which may turn out to be either *Trovatore* or *Cav.-and-Pag.* Her last *Norma* will soon be seven years old. "I am sure I can do a better Norma now," she told EMI's Walter Legge during one of their biweekly talks by long-distance telephone.

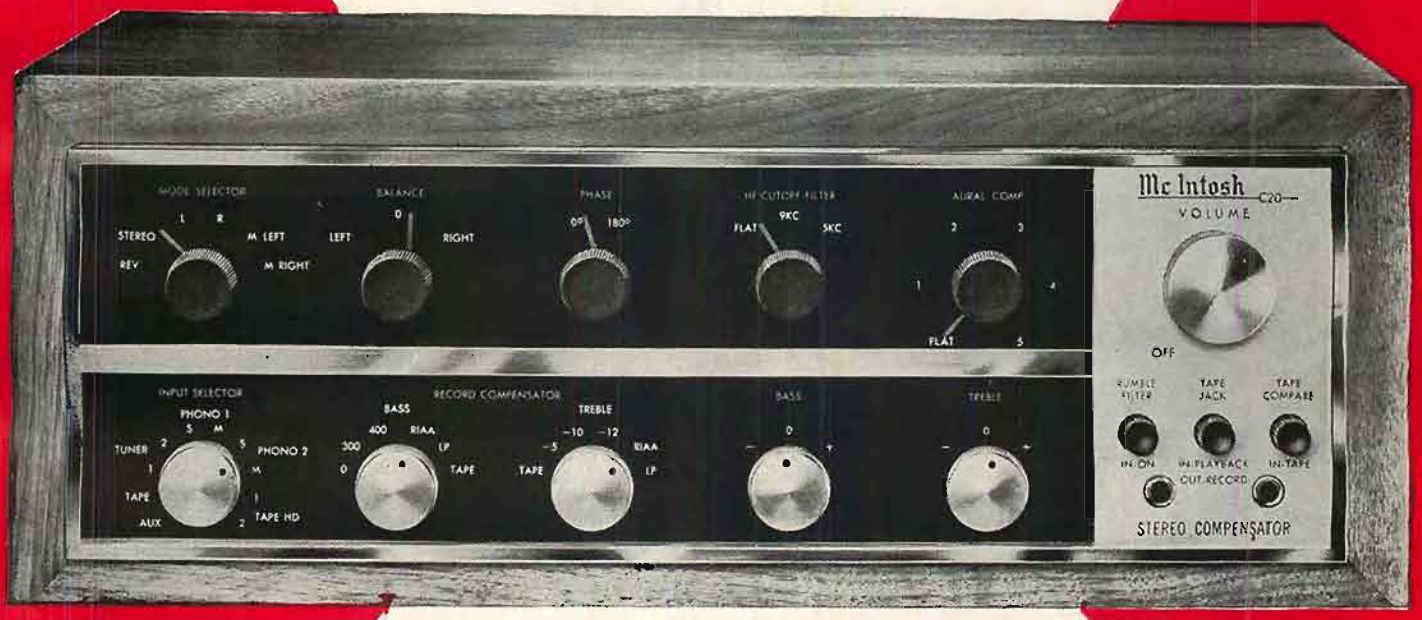
Since their 1952 *Lucia di Lammermoor*, Callas and Legge have made twenty operas together—"and never a cross word," he avers. Some thirteen out of the twenty they made in the Scala. With hypersensitive microphones listening ravenously for traffic noises on the contiguous Via Verdi, the Scala is not ideally located. Extraneous noises often entail retakes. But, in Angel's view, it is well worth putting up with such snags for the sake of the patina which La Scala's uniquely knowledgeable orchestra and the general tradition of the theatre put on any performance.

Continued on page 28

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.

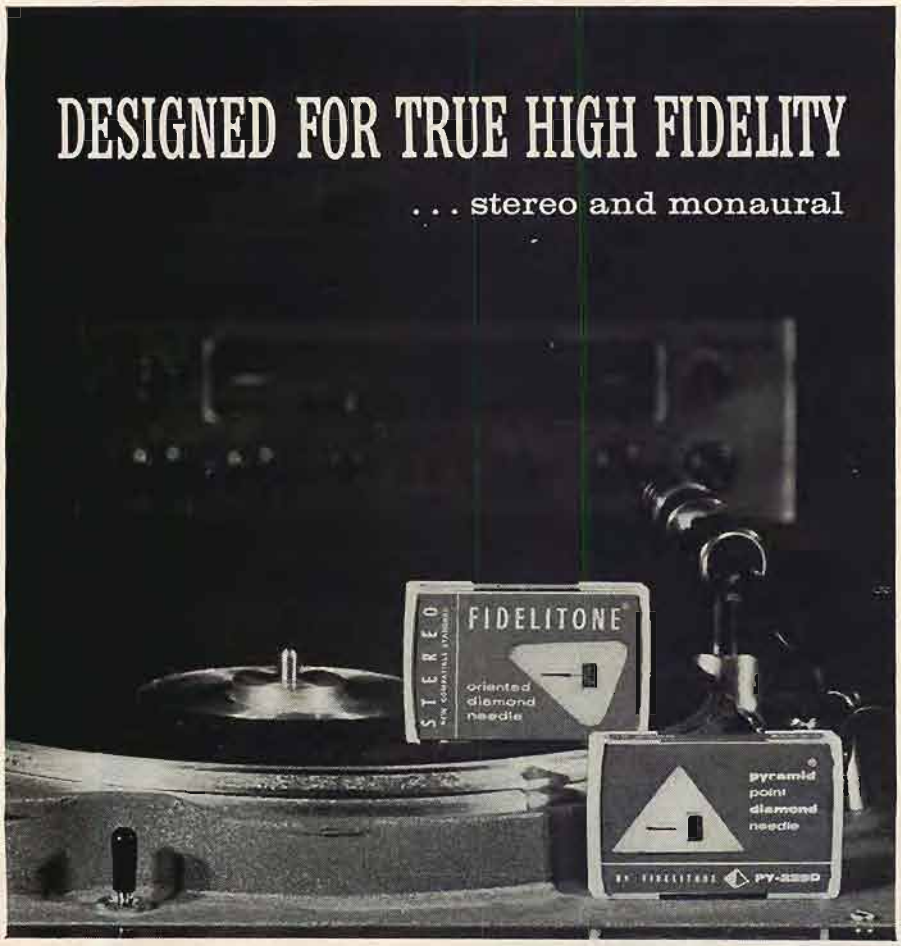
McIntosh ... *the Mark of Excellence*

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

Industrial design by George [illegible] Associates.

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

CIRCLE 76 ON READER-SERVICE CARD



Mirror-finish Diamonds by Fidelitone

The moment your Fidelitone Diamond falls into the first groove, you have — in a flash — all the thrills of a live performance right in your own home. And you can choose your needle from Fidelitone's quality line — one just right for you.

Why Fidelitone? Because Fidelitone Diamonds are designed and manufactured for the highest quality reproduction. Each is hand-crafted; precision ground on Fidelitone-designed machinery. Then carefully polished to a *mirror* finish . . . assures perfect reproduction, and protects your records. You always can count on a Fidelitone Diamond to add an entirely new dimension of quality to stereo as well as monaural reproduction.

New Pyramid® Diamond—Fidelitone's finest

The only needle shaped to simulate the recording stylus — reduces distortion by as much as 85%. The full, pure tones of all original recorded sound — stereo and monaural are faithfully reproduced. And the greater surface contact area between the needle and record prolongs the needle and record life.

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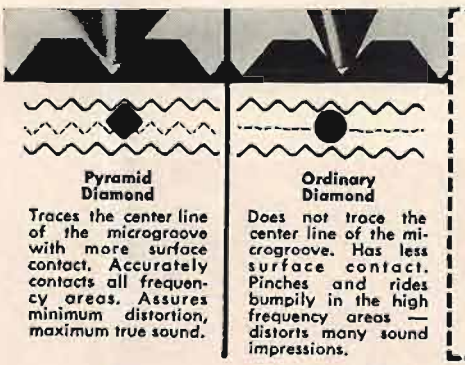

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NOTES FROM ABROAD

Continued from page 26

Hopes for Beecham. From HMV and Glyndebourne Opera House come Beecham hints and hopes. If all goes well, Sir Thomas will go to HMV studios with the *Zauberflöte* cast—including Pilar Lorengar (Pamina), Margareta Hallin (Queen of the Night), Geraint Evans (Papageno), Dodi Protero (Papagena), Milhaly Szekely (Sarastro), and Richard Lewis (Tamino)—which he is billed to conduct on ten nights at this summer's Glyndebourne Festival, starting on July 28.

Another project about which Beecham and HMV have long been dreaming is Berlioz's *Grande Messe des Morts*. With its supplementary brass ensembles and fantastically original aural effects generally, this is a stereo natural if ever there was one. Beecham's last performance of it in this country, at the Albert Hall some months ago, was by common consent unmatched in current memory. Whether it will be possible to arrange a studio line-up of the requisite forces during his next sojourn here remains to be seen.

Decca News. Decca-London isn't giving out much, except that it "intends to record four major operas this year. Three will be Italian, one will be German, and they will be recorded in Rome and Vienna respectively. It is inadvisable to publish details yet because contracts are held up through difficulties in coördinating artists' available dates. All four operas should be 'in the can' by the end of October and released by the end of the year."

Recording "Freeze." For Ansermet and his Suisse Romande orchestra Decca had drafted an elaborate new Stravinsky program; but, at this writing, Stravinsky and much other copyright music is shelved throughout Europe, so far as recording is concerned, because of a dispute between the Bureau Internationale de l'Edition Mécanique (BIEM) and the International Federation of the Phonographic Industry. The standard contract between these two bodies expired at the end of last year. I.F.P.I. proposed its renewal, subject to the addition of a clause providing for a 10% deduction on outgoings from the factories to cover returns of unsold records. "We feel it wrong and even unmoral," said an I.F.P.I. spokesman, "that we should have to pay royalties on records which are not sold to the public but which are returned to the manufacturers unsold and then used for scrap."

BIEM declined to concede the principle of a percentage allowance, negotiations ran into deadlock, and a general recording "freeze" began of copyright music — i.e., music by living composers or composers who died within the last fifty years.

CHARLES REID

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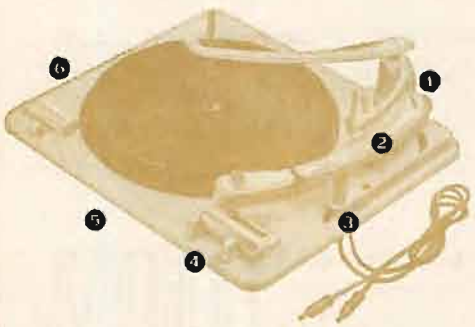

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CIRCLE 24 ON READER-SERVICE CARD

Shakespeare's First Recorded Folio

When Will. Shakespeare, gent., wrote that famous last testament ("Item, I gyve unto my wief my second best bed . . ."), he had retired to his native town as a respected and substantial property owner. His planned bequest to his heirs is indited on those three sheets of parchment now at the Probate Registry, Somerset House, and it is the legacy of a well-to-do businessman. The youth from Stratford had risen from lowly player and indigent writer (£5 to £11 was the going rate for a full-length play up to the end of the sixteenth century) to shareholder in the Lord Chamberlain's Company and partner in the management of both the Globe and Blackfriars theatres. Which facts are irrelevant, except as they serve to correct the misapprehension that Hamlet's creator was himself "sicklied o'er with the pale cast of thought"—and as they suggest the whimsical notion that this Elizabethan entrepreneur would thoroughly appreciate the enterprise behind the British Council's sponsorship of a major twentieth-century recording project.

Not that Argo Records probably expects its uncut versions of the Complete Works of William Shakespeare—to be issued (on the London label in this country) over a six-year period, on some 120 discs, in forty albums—to break sales records. In fact, both H. J. Usill, recording supervisor for the project, and George Rylands, Fellow of King's College, Cambridge, and director of the plays, have the temerity to use the word "educational." But, in listening to even one album (the Sonnets and nine plays have already been released in this country), you will, we think, forget whatever opprobrium you attach to that unfortunate adjective. You will forget, too, how at a tender age, under duress, you learned to parrot "I-come-to-bury-Caesar-not-to-praise-him" and how, not many years later, academic aspiration wilted before "Senecan Elements in *Richard III*, with Special Reference to the Use of Stychomathyia." You will, rather, revel in the splendors that are our mother tongue.

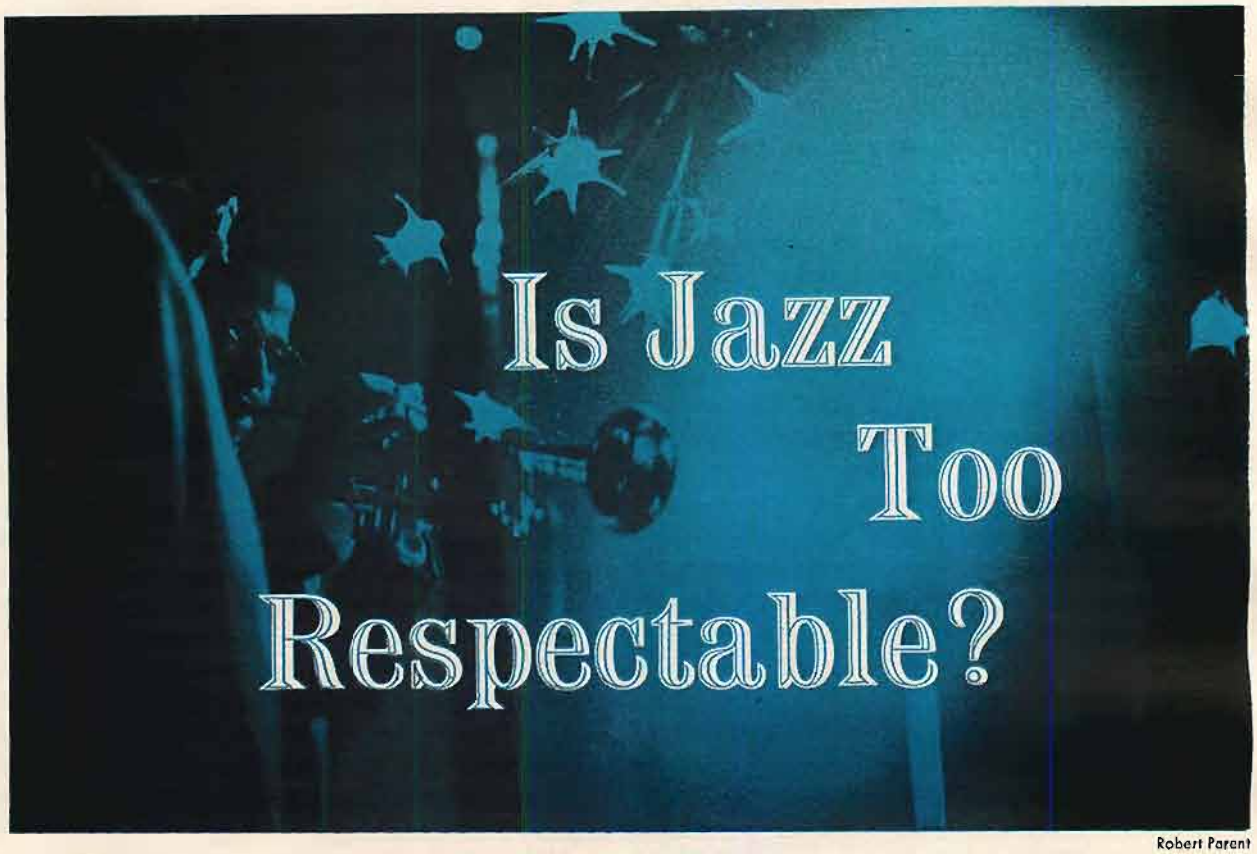
For in these productions "the first and last purpose [Mr. Rylands is speaking] has been the delivery of the lines." Charged with fulfillment of this intent is the Marlowe Society of Cambridge University, founded more than fifty years ago to revive Elizabethan and Jacobean plays in performances emphasizing language and versification rather than staging and theatrical "effects." Many of the professional actors who take leading roles in the present productions are former members of the Marlowe Society. Minor roles are filled by undergraduate members, who occasionally also play starring parts when a very youthful voice (as, notably, Romeo) is called for. All the actors are anonymous, and all have been trained in speaking Elizabethan verse. As a consequence, no production need be made a vehicle for an actor who has become a personage, and homogeneity of style and standards is the rule. In short, in these recordings the play's the thing.

Recording sessions are held during the University vacations in the little A.D.C. theatre in Cambridge (the initials stand for the unpretentiously named Amateur Dramatic Club), a ramshackle structure completely vulnerable to the sounds of traffic, barking dogs, and jets from a nearby air base. The A.D.C. has, however, a good stage, large dressing rooms that serve well as monitoring booths, and the inestimable advantage of a clubroom where, between takes, everyone concerned can refresh himself with wine and ale. Tapes are edited later by the English Decca technicians responsible, and the musical accompaniment is added at that time. The songs are sung by choristers of the University; incidental music—assembled and directed by Thurston Dart and played on such instruments as the hautboy, curtal, lute, and cittern—reproduces, as far as the most recent studies can determine, the original music to each play.

By now, we have all been taught, of course, that Shakespeare belongs in the theatre. Even Departments of Literature acknowledge the idea of the living stage and the empathy that presumably can arise only when actors and audience are sheltered by a single roof. Yet in spite of tourist-crowded Stratfords—on Housatonic and on both Avons—and in spite of the well-meaning efforts of university and semiprofessional groups, where *are* the theatres? As for that alternative, the study, it's a fine and private place; but we have in large measure lost the art of hearing as we read, of hearing even the verbal echo. And whatever the moral profundities, the psychological complexities, the bloody tragedy and the low comedy of his borrowed plots, Shakespeare is above all a poet. It is as such that a spoken edition presents him. Here his speech is not disembodied as in the silent pages of the student's text, nor is it obscured by the actor's "business" and the visual distractions of the stage. Here, indeed, may be the most accessible way of entering fully into that goodly heritage which he so lavishly bequeathed us all.

Joan Griffiths

AS THE EDITORS SEE IT



Is Jazz Too Respectable?

Robert Parent

Our critic suggests that attempts at social uplift have been a great mistake.

by John S. Wilson

Jazz, a reasonably unspoiled child of musical nature some thirty-five years ago when it began to attract a steadily growing following, has been subjected since then to several persistent courses of "improvement." Efforts to raise its status have been made by its well-intentioned friends as well as by those who felt that if jazz were scrubbed up, dressed in a properly cut suit of clothes, and taught to overcome its careless ways it might become a respectable representative of American culture.

What effect has all this had on jazz?

One would like to be able to say None, to imply that jazz is impervious to such foolishness. Unfortunately, one can't.

The two major devices for "improvement" of jazz—"raising" its musical level and getting it out of the smoke-filled dive and onto the concert stage—were both in evidence in the event which, in retrospect, can be seen to have launched the movement: Paul Whiteman's concert at Aeolian Hall on Lincoln's Birthday, 1924. This, of course, was the concert remembered today because it introduced Gershwin's *Rhapsody in Blue*. But Whiteman had more in mind than presenting what proved to be a significant premiere. The concert was an experiment, as Hugh C. Ernst told the celebrity-studded audience, in which Whiteman intended to point out "the tremendous strides which have been made in popular music from the day of discordant jazz, which sprang into existence about ten years ago from nowhere in particular, to the really melodious music of today." Whiteman planned to demonstrate that "modern jazz . . . was different from the crude early attempts—that it had taken a turn for the better."

So an orchestra that was in no sense a jazz band, playing to an audience which was largely unaware of the existence of such topflight artists as King Oliver or Ma Rainey, attempted to show the attractions of jazz by offering pseudosymphonic arrangements of *A Pretty Girl Is Like a Melody*, *Limehouse Blues*, and *To a Wild*

Rose. Although the concert was a failure until it reached the climactic Gershwin debut, Whiteman found in these earlier portions of his program the pattern for "improving" jazz which was to be his hallmark throughout the rest of the Twenties and which proved so popular that he was widely accepted as "The King of Jazz."

For the purposes of his 1924 concert, Whiteman may have been well advised to come no closer to anything that might properly be described as jazz than his parody of the Original Dixieland Jazz Band playing one of their "hokum" numbers, *Livery Stable Blues*. The real thing might have baffled such a jazz-ignorant audience. The late critic Olin Downes, for instance, was delighted by Whiteman's musicians: "melo-maniacs," he called them, "bitten by rhythms that would have twiddled the toes of St. Anthony." Fourteen years later, he covered the Carnegie Hall debut of Benny Goodman's orchestra, which, unlike Whiteman's, included many jazz musicians. Gloomily predicting that " 'swing' of this kind will quickly be a thing of the past," Downes confessed that his lack of response to Goodman might be because he was "a hapless old-timer sunk in the joys of Whiteman jazz."

By this time, however, "the joys of Whiteman jazz" had already been swept from the scene by the direct, unfussy attack of the swing bands. Through the Thirties and the early years of the Forties, jazz was spared further improvements. But after the War a new breed of cat turned up in jazz—the conservatory-trained musician whose primary interest lay in jazz although he had been trained in European music.

These young musicians differed from the Whiteman-Ferde Grofé school of symphonicizers in that, instead of camouflaging jazz under a fashionably palatable coating, they were interested in expanding the scope of jazz by means of the forms and techniques developed by European music. This is a tricky bit of mating which calls for an extremely subtle hand. Duke Ellington, looking out at European music from a uniquely jazz-oriented position, was drawing on it in a very selective fashion to amplify his jazz palette, but those who approached jazz from the outside were not apt to be as judicious. The postwar jazz composers did not, like the Whiteman school, get lost in pastel puffery, but the European elements in their writing tended to take over at the expense of jazz. In some of the works written by the late Bob Graettinger for Stan Kenton, for example, all evidence of jazz had disappeared and the result can be viewed only as an effort at serious, non-jazz composition. Kenton, who in the late Forties and early Fifties was in headlong flight from the kind of music that had first brought him an international audience, served as a rallying point for a great deal of writing of this type. Since then, the problem of composing in this musical twilight zone has been reëxamined, but fairly soon it became apparent that both the Whiteman sugar-coating and the later injection of European formulas led down the same dead-end street—not to the improvement of jazz but to the negation of it.

There was a basic flaw in both these attempts to raise the level of jazz: they were undertaken by men who did not really like it. They may have sensed a certain fascination in this music; but if they had really liked jazz for what it was, then it is unlikely that they would have attempted to make it something that it was not.

The same cannot be said of the proponents of the other major device for elevating jazz to respectability —the removal of jazz from its traditional environment of smoke-filled dives to a locale that would represent wholesomeness and induce community acceptance: i.e., the place where other "good" music is found—the concert hall. This was one of the thoughts behind Whiteman's presentation at Aeolian Hall.

Real jazz did not actually get into a concert hall of consequence, however, until the Goodman Carnegie Hall concert of 1938, followed that year and next by John Hammond's two "Spirituals to Swing" concerts. These were events of consequence in the jazz world. Jazz was keeping up with the musical Joneses. It was right up there on the same platform with Toscanini.

But these were isolated instances, and jazz in the concert hall was still just a sometime thing until Eddie Condon—who had run a series of jam sessions in New York's staid Park Lane Hotel until the New York Central Railroad, which owned the hotel, got wind of the project and threw him out—moved his friends onto the stage of Town Hall for a series of concerts.

Condon's series established some of the patterns for jazz concerts which have plagued them ever since. Goodman's 1938 Carnegie Hall appearance had been carefully planned and programed but without seeming to inhibit the improvisational talents of the band (pianist

Paul Whiteman's band: in 1924 they showed how jazz had "improved."

Below, Eddie Condon performs on the concert stage before a group of avid listeners; at left, Condon and group in their natural habitat (i.e., a Manhattan night club). Facing page, the Duke in the throes of composition.

Jess Stacy, finding Goodman's directorial eye burning into him at one point during *Sing, Sing, Sing*, took this as a cue for a solo and launched into some of the best improvisation of his career). Condon's affairs, on the other hand, were casual in the extreme. Performing groups were organized in the wings, selections were determined on stage, and the finale was inevitably a mass charge by every musician present that had all the aural charms of a mass pigsticking.

Even more influential as a jazz concert prototype was the touring series of "Jazz at the Philharmonic" concerts begun by Norman Granz in 1944. Granz's concerts soon evolved a pattern based on a challenge formula in which four or more saxophonists or trumpeters vied with each other at great length, building solos compiled of squeals, grunts, and shrieks and inevitably climaxed by the frenzied repetition of a single note—while the audience went gloriously mad. During the late Forties and early Fifties, Granz toured his musical mayhem to packed houses up and down the land.

Granz was frequently taken to task for these exhibits. He was accused of encouraging the shabbiest aspects of jazz simply to appeal to thrill-hungry kids. Granz's defense was that he was bringing thousands of new supporters to jazz through his concerts, that once he had interested this audience they would acquire a taste for the better things in jazz. To some, this seemed like dubious reasoning, and they may have felt vindicated when rock 'n' roll shows, which made Granz's displays seem tame, began to appear and Granz's JATP audiences simultaneously melted away. In fact, more than one person who had developed a curiosity about jazz was driven away from the music by sampling a Granz frenzy.

But because it was financially successful, Granz's pattern, with minor variations, continues to be carried on. The standard jazz concert is made up of several "acts," either individual soloists or groups, which are allotted just enough playing time so that they will neither bore the audience nor get sufficiently warmed up to play at their peak. Except for traveling "packages" which work together for a series of concerts, a jazz concert is apt to be a haphazardly organized affair with much uncertainty about who is going to play with whom, much less what's going to be played.

What is gained for the dignity or improvement of jazz, one wonders, when a musician is introduced to an audience and then stands alone on the stage for several minutes while a desperate search goes on backstage and at the bar next door to find two or three other musicians to play with him? Only a strange rhinoceros-skinned breed of audience, one would think, would continue to pay money to be subjected to the sloppy production and contemptuous treatment that have become synonymous with the term "jazz concert."

There is, in fact, almost no similarity between a concert appearance by a classical musician and a similar appearance by a jazz musician. The jazz musician finds himself thrown into what amounts to a vaudeville bill. He may or may not make any preparations for his appearance—the experienced participant doesn't bother much about planning for he knows he will have little opportunity to do anything but the obvious.

Although in a concert hall the jazz musician is not apt to be subjected to chatter or to be hidden behind pillars or columns of floating smoke, he has less real opportunity to be heard there than he would have in

the course of an evening in a night club. And the fact that he can be seen clearly at all times is not an unmixed blessing; by and large, for people who have chosen careers constantly requiring appearances before audiences, jazzmen are astonishingly lacking in stage grace. This is particularly unfortunate in a period in jazz when the long solo is the thing, since this means that one or more members of any group are left with nothing to do for five or ten minutes at a time. The normal solution is to stare vacantly into space. An evening of observing these space starers can have an extremely depressing effect on a listener. The staring also goes on in clubs, but at least stimulating fortification and the refreshing opportunity for candid comment are available there.

Occasionally efforts are made to approach classical concert standards of programing—this is possible when a jazz concert is devoted to a single group with an extensive repertory such as the Modern Jazz Quartet, Erroll Garner's Trio, or the Dave Brubeck Quartet—and jazz festivals and concerts have sometimes attempted to justify their existence by commissioning new works. This latter step, however, is a bit of borrowing from the classical field which in jazz has produced notoriously thin and uninspired results. With the possible exception of one or two of the pieces commissioned by the Brandeis University Festival in 1957, the last time anything of lasting value resulted from a jazz concert commission was in 1946 when Duke Ellington commissioned himself to expand the fourth section of his *Deep South* Suite to create *Happy Go Lucky* for a Carnegie Hall concert.

Yet even if the programing and booking of jazz concerts could be put on a sensible basis, the concert hall, after more than fifteen years of steady trial, has proved to be the wrong milieu for jazz. I doubt if there have been as many as half a dozen jazz concerts presented during this time that would not have been several times better in a room where both listener and performer could relax and where there could be established the mutual response between musician and audience that is one of the elements on which jazz performance feeds. For jazz is played best and heard best in relatively intimate surroundings, and that informality natural to the jazz musician either becomes sloppiness in the context of a concert stage or is stifled by the formality of the occasion.

The once seemingly meritorious idea that jazz deserved a place in the concert hall has, in fact, led to an increase in static, nonswinging performances. It has promoted an emphasis on numbers built around a single soloist (a concert by the always potentially exciting Duke Ellington band has, with alarming frequency, amounted to little more than one solo showcase after another). It has resulted in a tightening and stiffening of patterns of performance as concert routines become set and stay that way. And, not to overlook a dismal byproduct, it has encouraged the spread of drum solos.

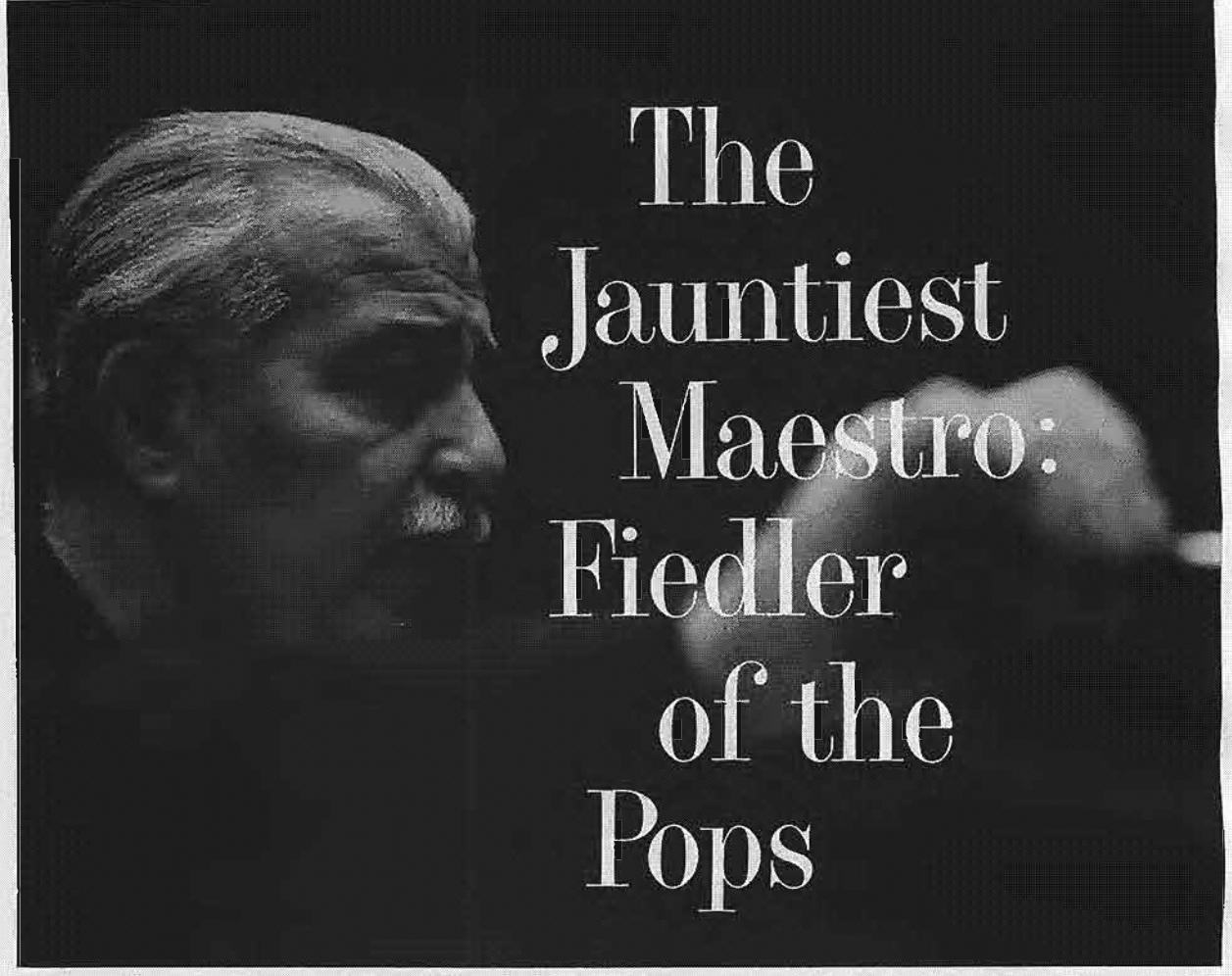
It is time that jazz faced up to the fact that it is doing itself no good in the concert hall. The rational locale for jazz is one of relaxation and informality, a place where those who want to respond by dancing can do so. Dancing, it should be remembered, was one of the disciplines which were a part of jazz in its earlier days. It has been missing since the War, and one can trace much of the responsibility for the lumbering, unswinging qualities of latter-day big bands to its disappearance. When a band is playing for dancing, there can be no tampering with rhythms and the emphasis is apt to focus on the group as a whole with little encouragement for overlong, showboating solos. Any present-day big band would benefit from a year spent playing nothing but dances.

Does this mean, then, that all jazz musicians must limit themselves to the smoke-filled dive or the ballroom?

By no means. There are a few, a very few, jazz musicians who fit readily into the concert hall atmosphere. One striking example is the Modern Jazz Quartet, which has developed a mixture of formality and jazz attack more characteristic of the concert hall tradition than a jazz club background. And many more jazz musicians could be represented in the concert hall both as performers and composers in what Gunther Schuller has described in the *New York Times* as "a third stream" of music—a music that fuses the essential elements of jazz and European music and which can be seen developing in some of the work of John Lewis, George Russell, William Russo, John Benson Brooks, Robert Prince, and Schuller himself. This, it would seem, should be the logical way in which jazz enters the concert hall—not in its present status of a gaudy and often noisome freak.

And if this "third stream" could absorb the concert hall ambitions that some people have for jazz, then jazz—basic, unadulterated jazz—might once more be able to become just jazz, a vital, moving, and unique music with a direction of its own and perfectly viable standards of its own, a music which should be accepted for what it is or else left alone.

For John S. Wilson's Reviews Of Current Jazz Recordings, See Page 91



The Jauntiest Maestro: Fiedler of the Pops

Those who think of Boston's junketing joymaker as nothing more than an entertainer do not realize his stature as a musical explorer.

by R. D. DARRELL

An old Bostonian, returning to the erstwhile Hub of the Universe after many years' absence, is only mildly shocked by its inevitable physical changes. Great chunks of the West End have been bulldozed away for a grandiose housing project. Out Huntington Avenue, an enormous insurance center is beginning to fill in the bleak expanses once occupied by Mechanics Hall and the Back Bay freight yard. But there is also ample reassurance that *plus ça change, plus c'est la même chose*: queenly Symphony Hall itself still stands inviolate; the rush line still gathers early for balcony seats at the Friday afternoon concerts; and no advance billings are necessary to guarantee that the seventy-ninth season of the BSO will be followed as usual by the "Pops"—this year celebrating no less than its seventy-fifth anniversary. Even though the Boston Symphony Orchestra itself (which, minus a dozen first-desk men, normally *is* the "Pops" Orchestra) may be far away on a Japanese tour, the "Pops" series will have its customary success; and it will be conducted—as yesterday, today, and, one is almost convinced, forever—by the unchanging and indefatigable Arthur Fiedler.

Nowhere in the world is there surer guarantee of more richly varied musical delights than that promised by this conductor's precise baton, his infallible ear and memory, the prodigious range of his taste, his interpretative verve. Yet, outside Boston at least, the fabulous Fiedlerian success story tends to be taken for granted. His distinctive role as symphonic spokesman to mass audiences is one calculated to win popular adulation. It also earns ultrasophisticates' supercilious disdain for a "mere *routinier*." Of course Fiedler can afford to laugh all the way to the bank at such snobbery; yet he is too well grounded a "straight" musician and too sincere an artist to be unaware of the high price that seemingly must always be paid for wide popular acclaim. The Fiedler "image" is well known; it is quite possible that it obscures the true nature of the man himself.

My own return to Boston was, in part, to search out the realities behind the Fiedlerian legends. How has

the spectacular rise from parochial to world-wide fame affected *him?* What substantial grounds are there for either the extravagant adulation or scarcely less extravagant disparagement in which he is variously held today? And, further, I wanted to learn from the man who made his own recording debut twenty-five years ago why it is still essentially true that, as first prophetically noted by so discriminating a judge as Philip L. Miller, "The Boston 'Pops' Orchestra has yet to make a poor recording."

Fiedler is so constantly on the wing nowadays that it is not easy to catch him at rest. I managed to do so in a brief interval following his latest recording sessions and a guest appearance in Rochester, and just preceding a televised concert in Chicago, a guest date with the Pittsburgh Symphony, and a government-sponsored six-weeks return to the scene of his earlier triumphs in South America. Yet from the moment I was shyly greeted at the Fiedler door in suburban Brookline by the barely teen-age daughter, Johanna, there was no hint that I was robbing Fiedler of one of the too few evenings reserved for relaxation with his family. Here was rather the welcome renewal, after some thirty years, of an old acquaintanceship.

Always striking in appearance, if perhaps almost too suavely handsome in his younger man-about-town days, Fiedler in his mid-sixties has matured far better than most onetime matinee idols. Even at ease in a smoking jacket he would impress a stranger as perhaps a Board Director or United States Senator, but scarcely as a musician. (It was not haphazardly that Schenley's advertising agency selected him as the first nonprofessional-model "Man of Distinction.") His once-dark hair and mustache are snowy white now, but they grow as luxuriantly as ever (his hair still in a distinctive widow's peak); his deep brown eyes still glow on occasion with mischief; his unexpectedly soft voice and unmistakably Bostonian accents still sound exactly the same. I confess that I was partially bewitched from my purported duties as interviewer during our shoptalk duo, and completely so when that was expanded to a *stretto* trio—as Mrs. Fiedler (the former Ellen Bottomley, a Beacon Hill debutante when they were married in 1942) added an even more vivacious and far-ranging contrapuntal voice. Even the brief interruptions served to reinforce the off-duty atmosphere as a children's trio (Johanna, now more informally "Yummy"; her younger sister Debbie; and the still younger Peter) trooped on and off stage to kiss their parents good night, to be followed more sedately by old Sparky—who, in view of Fiedler's celebrated fire-buff reputation, could only be a Dalmatian. So warm and relaxed a family scene was scarcely one ever dreamed of by the roving bachelor's companions-in-arms in the old days. Yet it is certain that Fiedler's home life has been as unpredictably fortunate as his public career seemed destined for triumph.

It is no less apparent that the personal and professional lives are harmoniously integrated. The profusion of audio equipment in the Fiedler home, to say nothing of an enormous record library and a celebrated collection of rare scores, speaks eloquently of the dominant role music plays in both lives. And the baronial size of the house seems less the cachet of success than a sheer necessity to an omnivorous collector—not only of high-fidelity gear, records, and scores, but also of books, antiques, and even (what should be, but clearly isn't, the despair of Mrs. Fiedler) an assemblage of more than eighty helmets, mementos of the honorary Fire Chief awards with which most of the cities in which Fiedler has conducted have recognized his services for the vital work of fire fighting.

The conversation that evening was much too absorbing to leave any time for audiophile discussion and record listening, but I was interested to learn that in addition to the RCA Victor equipment which dominates the

For seventy-five years now, Bostonians proper and improper have greeted the spring at the annual series of the Boston "Pops" concerts. Mr. Arthur Fiedler conducts, and everybody shares in a tradition of festive musical cheer.

living room, Fiedler's studio upstairs holds among other components a still active Klipschorn of considerable local fame as one of the first big corner speakers to be acquired by any Bostonian outside the engineering fraternity itself. Fiedler confesses, however, that as a true discophile he is outstripped nowadays by his wife and children. Like most professional musicians, he listens to his own and others' records largely for specific study purposes. "Rehearing my own recordings always makes me uncomfortably conscious of how I might have done this or that differently. What I relish most now is more casual listening to FM broadcasts in my car, especially when I don't realize at first that a recorded performance which particularly pleases, or even dissatisfies, me is actually one of my own." Later, when Fiedler generously proffered me a ride back to my hotel in his Volkswagen, I had the opportunity to hear for myself how well his Blaupunkt AM/FM/shortwave car radio keeps him in touch with music, as well as with fire and police calls.

If I am able to remember from this evening too few of Fiedler's exact words, what does stick clearly in my mind is the vivid impression of an extraordinarily robust, curious, and above all *vital* personality—one almost unique in my experience of musicians and other public figures in freedom from either self-satisfaction or frustration. He is obviously a man who has done exactly what he has wanted most to do. Even his idol, Monteux, who urged Fiedler to join him as associate when he first went to San Francisco, and repeated enticements to other important conductorial posts have not been able to lure him permanently away from Boston. He is clearly proud of his unparalleled association with the Boston Symphony (in which his father had played for twenty-five years and which he himself joined at the age of nineteen, to serve as violinist, violist, pianist, organist, and celestist before he succeeded in launching his own conductorial career) and proud of his no less unparalleled twenty-five years with the same recording company. The sole indications of any discontent with his lot that I could detect—aside from mention of battles with that nemesis of conductors (and athletes), bursitis—were passing references to friendly yet persistent jousts with RCA Victor's a & r men in the unceasing effort to leaven his staple recording repertory of standards and remakes of best-selling earlier discs with a more generous allotment of off-the-beaten-path materials.

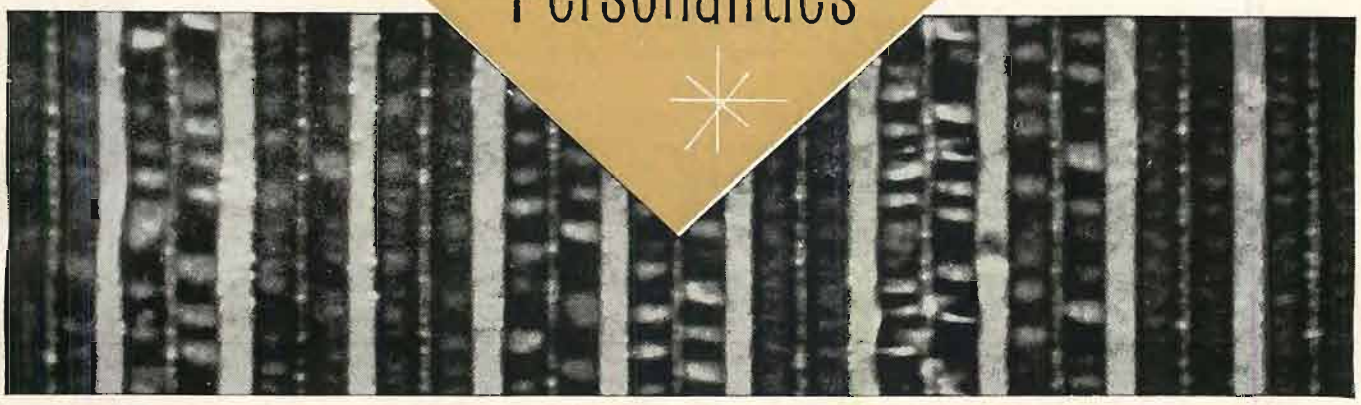
Fiedler deeply regrets, as do so many veteran discophiles, that his pioneering repertorial adventures are inaccessible to present-day listeners. Well as I recall some of them myself, it was not until I had checked back through dusty files of catalogues and of magazines that I realized the full number and variety of the "Delectable Mountains" Fiedler was the first conductor in America, and often anywhere, to make widely known. And our recent conversation brought back, for instance, warm memories of such now out-of-print treasures as the recordings he made with his "Sinfonietta" ensemble: the Mozart Serenade No. 12 and Divertimento No. 15 (1938, 1956); Boyce *Power of Music* and J. C. Smith *Miniature* Suite (1939); Schiassi *Christmas* Concerto (1940); Hindemith *Schwanendreher* (with the composer as violist, 1940); Telemann *Don Quixote* Suite (1943); Reusner Suite and Pachelbel Canon (1944); and the long series of Corelli, Handel, Mozart, and Felton organ concertos and sonatas (with E. Power Biggs, 1939–46). One thinks, too, of such unrestored "Pops" oddities as the Paderewski A minor Piano Concerto (with Sanroma, 1939), Sinigaglia *Danza Pietmontese* (1947), and Litolff *Robespierre* Overture (1951).

I envy the young listener of today, making his own discovery of the more famous Fiedlerian specialities which glitter provocatively in current catalogues: the third edition of the Offenbach-Rosenthal *Gaîté Parisienne;* the second of Piston's *The Incredible Flutist* and second of Ibert's *Divertissement*; Anderson's *Irish* Suite and the Rossini-Britten *Matinées musicales; Mr. Strauss Comes to Boston*; *Offenbach in America*; the Gottschalk-Kay *Cakewalk* and Kay's own *Stars and Stripes* ballets; Ginastera's *Malambo* in the recent *Slaughter on Tenth Avenue* album. But that young listener can't be expected to realize what other no less appealing, and sometimes even more substantial, rewards he is denied—until Fiedler is given the opportunity for further re-recording and expansion of repertoire.

Many of Fiedler's less immediately striking readings have, to be sure, been criticized for a seeming lack of individuality. It may be granted that his warm and magnetic personality is not overtly projected in his recordings and broadcasts. Fiedler realizes that his forte is not emotionalism or dramatics, psychological profundity, or intellectual subtlety; and often his unswerving insistence on straightforwardness leaves him deliberately open to the charge of matter-of-factness. Yet, as I replay many of the records I myself once criticized most sharply on this score, or that of overvehemence, I now realize how well suited, indeed often well-nigh essential, these same interpretative characteristics actually are to the particular "Pops" materials, purposes, and audiences.

Very probably the incisive crispness that is the distinctive Fiedlerian hallmark is partially a consequence of having to *command* the attention of audiences subject to the distractions of eating, drinking, and talking (as at the "Pops" themselves) or those normal at any out-of-doors affair (as at the free concerts on the Charles River Esplanade which follow the "Pops" season). These audiences, like those for Fiedler's records, always include a large proportion of listeners relatively inexperienced in symphonic music. Perhaps this incisiveness is partially also a consequence of the orchestral players' ultrafamiliarity with most of their program materials. But the basic reason, to my mind, lies in the nature of the conductor's own approach to music: his *Continued on page 113*

Stereo Cartridges Have Personalities



Microphotograph of stereophonic record grooves is used through the courtesy of *Wireless World* (London) and Electro-Sonic Laboratories. Smooth grooves are unrecorded.

Findings that may help you choose the jeweled miniature best suited to your own stereo system—which has a personality, too.

by LARRY ZIDE

A RECENT SURVEY of HIGH FIDELITY readers shows that almost 30,000 plan to buy a stereo cartridge this year. Whether they are dissatisfied with their present stereo cartridges or are converting monophonic systems to stereo is not very important. What is important is that the cartridge purchase be made with the same care given to choosing other elements in the system.

Different people will approach such a purchase in different ways. Some will rely heavily on specifications. Others will simply settle for the cartridge made by the manufacturer of the tone arm they've already bought. Still others will consider only an integrated arm and cartridge. And, for some, price may be the most important consideration.

All cartridges color sound to a certain extent. For this reason, the only really qualified judge of which cartridge will be best for the buyer is the buyer himself. Equipment reports can discriminate the good from the bad, but subtle differences between the many good cartridges are not so easily distinguishable. The ideal way to decide which cartridge is best for you is to listen to various cartridges on familiar records through loudspeakers contemplated for, or already part of, your music system.

So many factors can affect a cartridge's performance that a given model can sound quite different from one installation to another. For example, a cartridge with a rise of three db over most of its upper frequency range will sound shrill and thin if combined with a speaker having these same characteristics. The identical cartridge will, on the other hand, sound fine if used with a speaker that is two or three db down over the treble range. Bear in mind that either transducer (cartridge or speaker) will be smooth within its own specifications. But, in combination, the dual rising characteristics may prove to be unpleasant.

Another important, and often overlooked, factor which can seriously affect performance is the position of the cartridge in relation to the amplifier's power transformer. In all instances—whether the cartridge is installed in a cabinet with other components or is part of a movable turntable base—the cartridge and the power transformers should be several feet apart. Some cartridges, even those of high quality, are very susceptible to induced hum from powerful magnetic fields immedi-

ately surrounding these transformers. (Ceramic cartridges present no problem in this respect.)

Testing For Hum

Induced hum can always be diagnosed by moving the arm back and forth with the volume turned up fairly high. If hum intensity varies or disappears altogether at certain locations, the problem is almost certainly induced hum. The person whose amplifier or turntable is permanently installed in a fixed location should purchase a cartridge with an exchange privilege in the event that induced hum is encountered.

The unique characteristic of a stereo cartridge is, of course, channel separation. Separation of one channel from another is measured for purposes of published specifications mainly at the 1,000-cps level. As the accompanying guide to specifications points out, separation varies considerably with frequency, narrowing at the upper frequencies. This means that when a recording is played with a cartridge having widely varying separation, the sounds of individual instruments tend to wander across the listening room as they run up and down the scale. A solo violin playing on the extreme left may appear to move towards the middle as different notes are played.

Bear in mind that the quality of stereo recordings varies considerably. Much progress has been made since the first stereo discs were produced but there is still room for improvement, particularly in the reduction of high frequency distortion. And, regarding channel separation, no standards can apply. Separation depends on program material, individual recording techniques, and the personal taste of the producer. Indeed, the principal tool of the laboratory tester is a recording, the stereo test record, and even here, the veracity of the tool is open to doubt. There are many different test records, and each yields different results with the same cartridge.

What you should know

ABOUT CARTRIDGE SPECIFICATIONS

The most important thing to know about cartridge specifications is that they are limited in their ability to reveal how a given cartridge will sound. At best, they indicate the purely physical behavior (frequency response, separation, compliance, output) of the cartridge and lay down conditions for producing peak performance (load impedance, tracking pressure).

FREQUENCY RESPONSE
Expressed as cycles per second relative to sound intensity

The specifications of most stereo cartridges indicate a flat frequency response of 20 to 20,000 cps ± 2 db. Some manufacturers make conservative claims of 40 to 15,000 cps. Others offer 10 to 45,000 cps. While individual claims can doubtless be substantiated, relative frequency responses are not very meaningful. Since methods of achieving the response curve vary with different manufacturers, comparisons are difficult.

COMPLIANCE
Expressed as a number multiplied by 10^{-6} centimeters per dyne

A dyne is a force which, acting on one gram of mass, produces an acceleration of one centimeter per second. Thus, a cartridge having a compliance of five (5×10^{-6} cm/dyne) is more "free" to respond to the record grooves than a cartridge with a compliance factor of three. A stereo cartridge must be able to move in all directions, and therefore compliance is stated for both lateral and vertical movement. Compliance figures do not take into consideration the degree of swing, however. A high compliance cartridge may still be flexible only over a narrow arc and thus will be incapable of playing heavily modulated grooves of the record.

CHANNEL SEPARATION
Expressed in terms of decibels at specific frequencies

All manufacturers claim between 20 and 30 db of separation. Measurement is customarily made at 1,000 cps, the frequency at which most cartridges exhibit widest separation. This figure does not indicate how the cartridge will perform over the full audio spectrum. Better cartridges will have between 6 and 12 db of separation at 12,000 cps or over. The specification would be more meaningful if stated as a function of the cartridge over a specified frequency range (for example: at least 20 db of separation from 100 to 5,000 cps and not less than 12 db at 10,000 cps). The ideal cartridge would exhibit no variations in separation.

Toward High Compliance

If the foregoing makes the selection of a cartridge seem difficult, remember that this delicate instrument has a complicated job to perform. It must permit the stylus tip to maintain perfect contact with the walls of an undulating record groove. The stylus assembly must be free in order to respond completely to accelerations that often exceed 1,000 gs of force. Moreover, the assembly's restoring force must be sufficient to return it to zero and to prevent it from collapsing under the weight of the counterbalanced cartridge.

Insofar as the cartridge's ability to move is concerned (i.e., its compliance), stiffness requirements vary with the kind of tone arms used. Those in changers, for example, need stiffer compliance in order to track well and trip the changer mechanism. Many manufacturers sacrifice something in ultimate performance to allow their cartridges to be used under differing tone arm conditions. A few, to overcome the problem, integrate their cartridge into an arm designed especially to complement it. Most integrated designs show better compliance (everything else being equal, better compliance means cleaner sound, particularly in the grooves towards the center of the record) plus extended high frequency response. The purchaser of an integrated design is, however, committed to that manufacturer's product as long as he uses that arm. If a substantially better cartridge should come along, the user of the integrated arm could not change without changing the arm as well and bearing the relatively substantial added cost.

The foregoing considerations are important to anyone contemplating a cartridge purchase. The accompanying guide, describing specifications and the method of extracting them, will aid the purchaser to some extent. It is worth repeating, however, that the wisest buyer is the one who tries out cartridges on records familiar to him, utilizing speakers and components that will be a permanent part of the complete system.

DYNAMIC MASS
Expressed as a fraction of a gram

Relatively few manufacturers include "dynamic mass" among their specifications. It refers to the part of the cartridge that actually moves, as a result of the impetus given by the record groove. The lower the dynamic mass of the cartridge, the less inertial resistance to motion the stylus has. In other words, lighter mass offers less resistance to a change in motion, and consequently the stylus follows the complex tracing of the groove more easily and accurately. As with other specifications, considerable disagreement exists regarding methods of arriving at dynamic mass figures.

OUTPUT
Expressed as millivolts generated at a specific recorded velocity

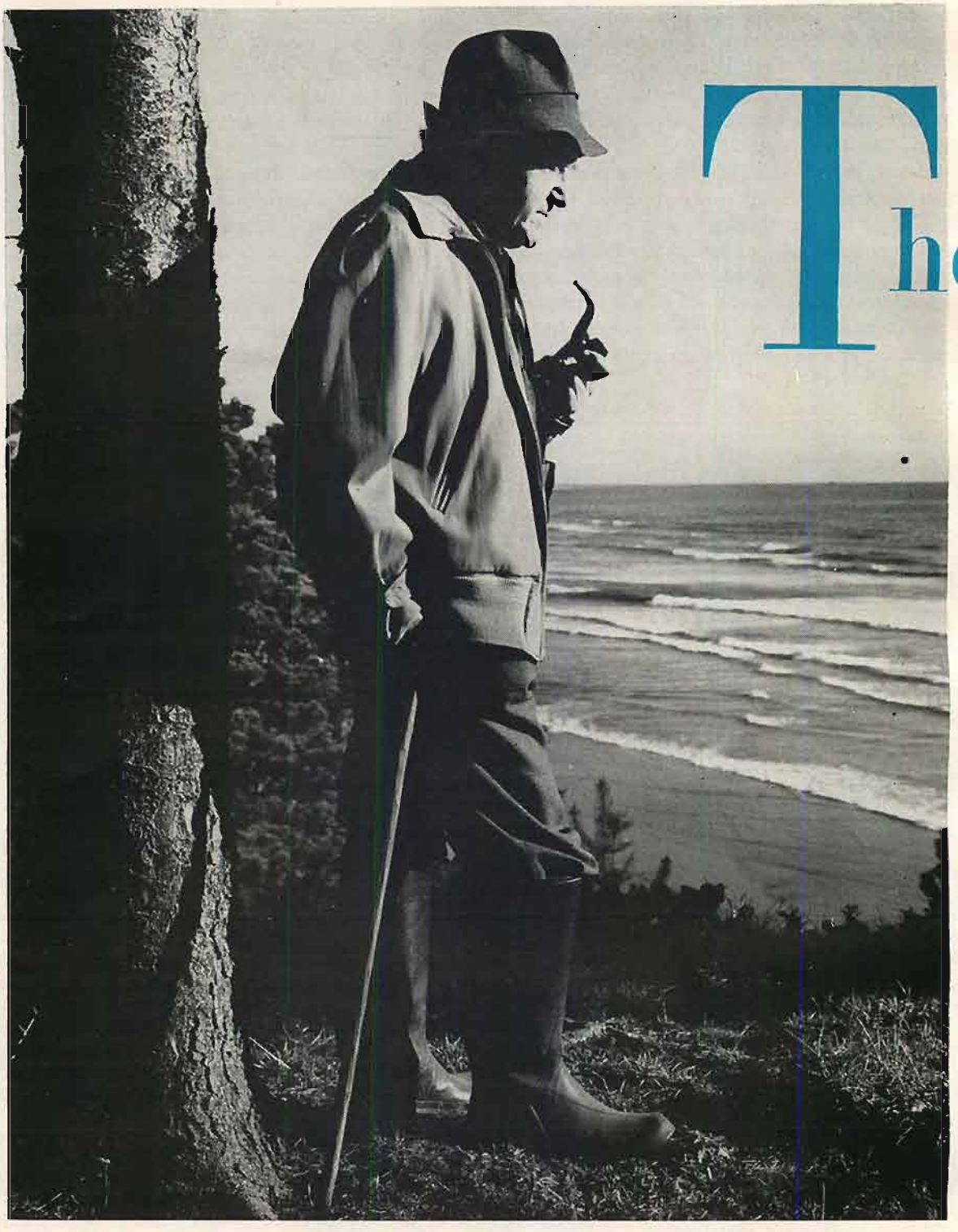
Since the cartridge is a miniature generator, the output is simply the voltage it develops. In comparing the output of one cartridge against another, the volume, or recorded velocity, must also be considered. An output specification of 5 mv is meaningless. A cartridge with an output of 5 mv at 5 centimeters per second recorded velocity can be considered about average. On the other hand, a unit which has an output of 5 mv at 10 centimeters per second may be considered to have rather low level.

LOAD IMPEDANCE
Expressed in ohms

For best results, the output impedance of the cartridge should match the input impedance of the preamplifier. Slight mismatches are not usually serious. For cartridges with impedance needs much above 1,000 ohms, the preamplifier should be a close match. However, a three- or four-thousand-ohm mismatch at the 50,000-ohm level is of no great consequence. On most preamplifiers, the load resistor can be simply changed to match the cartridge chosen if the mismatch between them is too great.

TRACKING PRESSURE
Expressed in grams

"Recommended" tracking pressures range from 1½ grams to 7 grams. Most are stated as "between 3 and 4 grams." Record wear is related to tracking pressure, but it is not directly proportional. A 3- to 4-gram tracking pressure may actually mean less wear than a lighter pressure that permits less than perfect contact of needle with groove walls. With insufficient pressure the needle can rise and bounce against the groove wall and exert force much greater than that observed with higher tracking pressures. Higher pressures can also reduce distortion in some records.



The

A memoir of Ernest Bloch, who in his hermitage on the Oregon coast composed much music—and polished boxfuls of beach stones for his friends.

Lapidary of Agate Beach

by PHILIP HART

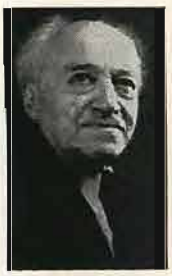
My most vivid recollection of Ernest Bloch is of visiting him in the garden of his home at Agate Beach, on the Oregon coast, where the composer spent the last nineteen years of his life. Behind us was the rambling weathered gray house, before us the Pacific Ocean, its surf breaking on the narrow beach at the foot of the cliff on which Bloch's house stands. A few wind-twisted pines cast shadows in the dazzling sunlight, and the northern breeze was stiff enough to require weighting down with stones the score paper on the table.

This manuscript contained on its lower staves a condensation of the score of the *Eroica*, and on its upper staves the successive stages in the development of the symphony as Beethoven had sketched them in his notebooks. Bloch had prepared this study of the creative process for his seminar at the University of California in Berkeley, where he occasionally taught. Following the course of Beethoven's thought as if it were high adventure, he sang the various themes and insisted that I do likewise. Now and then a particular episode in the growth of the *Eroica* would remind him of an incident in his own career as composer and conductor, and he would digress, illuminating his subject from his own experiences. Here was a great teacher at work.

Bloch looked then—this was in 1942—as he did almost until he was stricken with the illness from which he died, in a Portland hospital, last July. Stocky in stature, he dressed comfortably in loose-fitting clothes—flannel shirts, baggy slacks, and zippered golf jacket. His shoes were plain sandals, woven of broad straps of sturdy leather. His shiny bald head was surrounded by a halo of snow-white hair. He spoke impeccable English, never at loss for the right word, but with a strong French accent; his voice was tense and penetratingly nasal, seldom used at less than mezzoforte. He spent much time out of doors, walking in the dense woods and practicing his skill as an expert mushroom hunter. Later, after a broken leg had mended, he preferred to walk on the beach, collecting rough agates which he polished in his own lapidary shop.

Bloch moved to Oregon in 1940, after a life spent traveling about the continents of Europe and America, and his years at Agate Beach were his longest sojourn in any one place. Born in Geneva in 1880, he left his native city at seventeen to study in Brussels under Eugène Ysayë, later going on to Frankfurt, Munich, and Paris. From 1904 to 1916 he lived in Switzerland, composing, teaching, and conducting in Neuchâtel and Lausanne. It was during this period that he completed his only opera, *Macbeth* (which was highly praised by Romain Rolland at its Paris premiere in 1910), and composed the *Israel* Symphony, *Three Jewish Poems*, and the well-known *Schelomo*—works which established him as a Jewish composer.

In 1916 Bloch came to this country as conductor for dancer Maud Allen's American tour and decided to remain here. The next year a Boston Symphony performance of the *Three Jewish Poems*, the composer conducting, met with such success that frequent performances of Bloch's music followed, often under his own direction. For the most part, however, he was teaching and composing (in New York, Cleveland, and



ERNEST BLOCH

San Francisco) and from this period date the First String Quartet, the Concerto Grosso No. 1, *America*, the Piano Quintet, Viola Suite, First Violin Sonata, and *Baal Shem*.

In 1930 he returned to Switzerland, devoting himself almost entirely to composition—*Helvetia*, *A Voice in the Wilderness*, *Evocations*, the Violin Concerto, Piano Sonata, and the *Sacred Service*. This quiet decade was brought to an end, however, with the prospect of a second world war, and again Bloch turned to the United States. These last years were possibly the most prolific of his career, producing among other works four string quartets, the Second Concerto Grosso, *Suite Symphonique*, *Concerto Symphonique*, *Suite Hébraïque*, *Sinfonia Breve*, Symphony in E flat, and Symphony for Trombone and Orchestra.

Bloch settled at Agate Beach partly because he was attracted by its relative seclusion and partly because it was within a hundred miles of the Portland home of his son Ivan. In this retreat he gathered the accumulations of a lifetime of wandering. Built in a U-shape, the central portion of Bloch's house was a high-ceilinged room at least fifty feet long. At one end was the dining area, the table set under a rustic chandelier, an old-fashioned wicker floor lamp fastened upside down to the ceiling. The other end of the long room contained Bloch's writing desk, a small Steinway grand, a phonograph, and tables laden with magazines, newspapers, records, manuscripts, and miscellaneous paraphernalia. In the middle of the room, centered on a great stone fireplace, was the living area, a crowded grouping of creaking wicker chairs, tables, and a chaise longue. Though there was on either side of the fireplace a large window looking out across the small garden to the ocean, the room was badly lighted. In the dimness one made out such diverse objects as an ingenious fluorescent lamp over the working desk and, on the opposite wall, a life-sized Swiss crucifix carved out of wood.

Presiding over this household was Marguerite Bloch, an ample and tireless woman of great warmth and friendliness. Her straightforward heartiness was matched by her patient devotion to her husband, and the only rivals to her preoccupation with Ernest Bloch were a miscellaneous brood of cats who had the run of the house.

A visitor received a warm welcome from both Blochs, as if he were the most important guest they had ever received. While Mrs. Bloch attended to the amenities of refreshment, Bloch himself embarked on a conversational pattern that became increasingly formalized over the years. A polite how-are-you immediately produced a dissertation, not only about the current state of his health, but also about some of the more spectacular ailments of his earlier years. Bloch was not so much a hypochondriac as a connoisseur of ailments that had baffled the better portion of the medical profession. Yet it must be noted that he bore his final illness with great courage and reticence.

From ailments of the flesh Bloch then turned to wounds of the spirit. "The Jews say I am not Jewish enough," he would say, "And the Gentiles say I am too Jewish. Some people think I am just a Jewish folk composer, but some Jews hate me because I don't write Jewish music any more." In his youth Bloch had composed a number of Jewish works (by which he is still best known to the public at large), but in later years he became increasingly, in his own words, a "classical" composer. Deeply as he was sorrowed by the Nazi persecution of the Jews, he could not respond to this feeling in creative terms.

The third tribulation in Bloch's purgatory concerned critics, performers, and other composers, who, in one way or another, were keeping his music from being performed, or who, when it was played, both perverted and damned it. "I am not a coterie composer," he would say. "I am an artist, not a politician, and I have nothing to do with the fashions and fads and feuds that these New Yorkers live on."

Bloch had a way of seizing the conversational initiative and never letting it go, to the extent of frequently offending other ego-centered visitors. One world-famed performer, himself a zealous partisan of Bloch's music, returned from a week end at Agate Beach much hurt because he was not once during his stay asked to perform for the composer.

But once the litany of afflictions had been recited, Bloch's conversation took a fascinating turn. He could talk of art and literature as well as music, and he followed current events with keen concern. Frequently he would bustle out to the bedroom wing of the house to dig out a letter or memento to illustrate an anecdote. He had a good wit and, on occasion, could enjoy a joke on himself. He liked, for instance, to tell the story of his dedication of the symphony *America*, which had won a nation-wide prize in 1928. Bloch had retained the original score and, in 1933, he was so much impressed by President Roosevelt that he dedicated the manuscript to him and dispatched it to the White House. Months afterward, the composer received an acknowledgment from Mrs. Roosevelt's secretary, thanking him and advising that the music had been turned over to the library of the Marine Corps Band. Strangely enough, Bloch—who could bridle at the slightest affront from a conductor or a critic—was simply amused at the fate of his score.

In later years visitors were also entertained by being

unit. There are also two unswitched outlets, so that an entire stereo system can be controlled from the preamplifier.

Noteworthy by their absence are such common features as stereo channel reversing and phase reversing, as well as individual input-level-setting controls and hum-bucking adjustments. Dyna feels that channel and phase reversal are rarely if ever required once the system is properly installed, and, if needed, can be provided by a couple of inexpensive toggle switches in the loudspeaker leads. The design of the preamplifier is such that it cannot be overloaded by the signal source; potentially noisy level controls have therefore been omitted. Loudness compensation is mild, and designed to be noncritical as to the input level. Since all heaters are run from a DC power supply, no hum adjustments are needed.

Our tests, both in the laboratory and at home, have shown that the PAS-2 meets its designers' aims flawlessly. In spite of its very high gain (only 1 millivolt at the phono input drives it to 1 volt output), the hum is totally inaudible at maximum gain. A slight hiss can be heard if one's ear is placed against the speaker. Nothing whatever can be heard on the high level inputs, at maximum gain and with full bass and treble boost. It is hard to imagine how this could be improved upon.

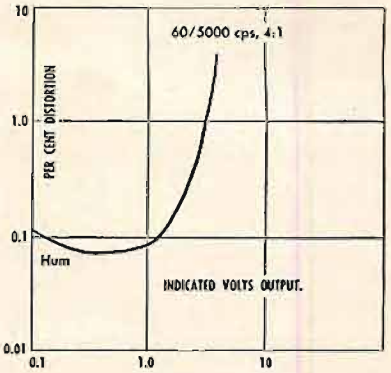
Frequency response in the flat position of the tone controls is within plus or minus 0.5 db from 20 to 20,000 cps. Tone controls are of the very desirable sliding inflection type, which can affect the frequency extremes appreciably without disturbing middle frequencies. RIAA equalization error is negligible above 100 cps, and only about 2 db at 20 to 30 cps. This is more than acceptable. The loudness control action is very pleasing, affecting only very low frequencies. No boominess is introduced by its use.

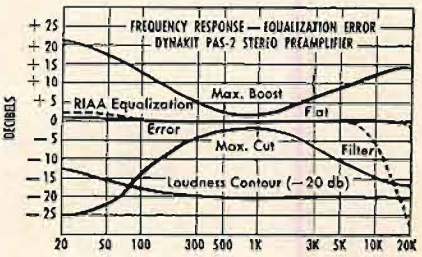
Perhaps the most striking aspect of the PAS-2's performance is its lack of distortion. Our intermodulation analyzer has a residual distortion level of about 0.075%, and that is just what we measured up to nearly 1 volt output from the preamplifier. At 1.5 volts, which will drive a Dynakit or any other good power amplifier to full output, the IM distortion was less than 0.15%.

The construction of the PAS-2 is greatly simplified, since practically all the circuitry is on printed boards which are furnished with parts mounted and fully wired. The only part of the job left for the home constructor is the mechanical assembly and switch wiring. Instructions are explicit and easy to follow. Dyna says that eight hours should suffice for the entire job, and we quite agree. Anyone with a little experience in kit construction can do it in much less—it took us about four hours. After assembly it is turned on, and it works. No further adjustment is required. For those who have doubts about wiring a kit, it is also available wired.

In conclusion, we feel that the Dynakit PAS-2 is the equal of any manufactured preamplifier we have used, including some selling for several times its price.

H. H. Labs.





Acoustic Research AR-2a Speaker System

AT A GLANCE: The AR-2a is basically the same as the well-known AR-2, with the addition of one of the new "fried egg" supertweeters such as are used in the AR-3 system. Throughout most of the audio range its listening quality is similar to that of the AR-2; and where the new tweeter takes over (at 7,500 cps), the response equals that of the best electrostatic tweeters we have tested.

In brief, the response below 1,000 cps is full and solid, with the clean, low distortion bass characteristic of AR speakers. The supertweeter response is such that our microphone is incapable of measuring its limits, and is, so far as we can tell, nondirectional. Between 1,000 and 4,500 cps, a depression in the response curve gives the sound a somewhat distant quality, particularly when compared to speakers having presence. The AR-2a measures 13½" × 11½" × 24". Prices: unfinished, $109; birch or mahogany, $124; korina, walnut, or cherry, $128.

REPORT POLICY

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.

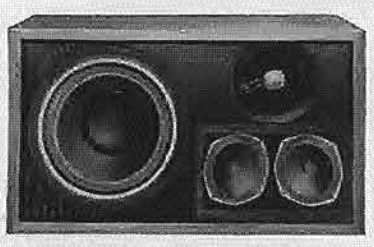
IN DETAIL: For response measurement below 2,800 cps, the speaker was faced upward, out-of-doors, with the Altec microphone five feet above it and on the center axis of the cabinet. Measurements were made in two sessions, and the two sets of data were combined on a single curve, with the calibration curve of the microphone superimposed.

Starting from the low frequency end, the first noteworthy observation we made was that the useful response, even in its out-of-doors location—the worst possible from the standpoint of low frequency propagation—extends to 40 cps or below. The low frequency harmonic distortion of the AR-2a is remarkably low, and in our experience has been surpassed only by the AR-1.

Above 100 cps there is a slow but definite rise, amounting to a plateau of some 5 db between 300 and 1,000 cps. This may contribute to the solid sound of the speaker, though it seems rather high in frequency for such an effect. Above 1,000 cps the curve becomes extremely jagged, and if speakers were judged only by their response curves, the AR-2a would be considered less than spectacular. We found, however, that the distribution of peaks and dips was affected greatly by the position of the microphone, with a shift of a couple of inches changing the entire picture. It is evident that these irregularities result from interference between the outputs of the two midrange speakers (5-in. cone-type units) and the woofer output.

The crossover system of the AR-2a (and the AR-2 as well) is rather unusual. The 5-in. cone speakers have a rising high frequency response and are much more efficient than the woofer. The electrical crossover is in the vicinity of 7,000 cps, and the midrange speakers are equalized to produce a relatively flat response up to 13 or 14 kc (in the AR-2). The woofer contributes considerable output in the range up to 2,500 cps, the approximate acoustic crossover frequency. And, when three speakers are operating in the same frequency range, there is certain to be an interference effect which produces peaks and dips in the response at any one point in the room. Fortunately, we do not listen to the sound at one point, but rather to a combination of direct and reflected sound with two spaced ears. Thus the true response of the system from 1,000 to 4,500 cps can be approximated by drawing a line through the midpoints of the peaks and dips.

When this is done, there appears to be a hole some 10 to 15 db deep centered at 2 kc, relative to the bass and treble response. To some extent this can be corrected by the midrange level control on the back of the speaker cabinet. All our measurements were made with both midrange and tweeter level controls in their indicated center positions (suggested by AR as optimum).

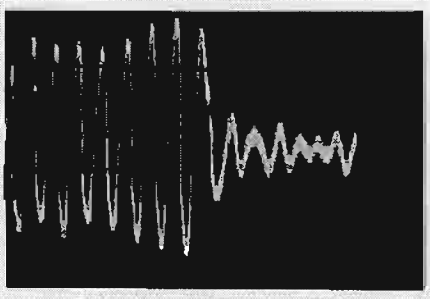


AR-2a sans grille cloth.

Above 3 kc the response is quite smooth and regular (here, too, the sharp dips are interference effects). Our microphone is only calibrated to 15 kc, and the response curve of the 1⅜-in. diameter hemispherical radiator faithfully follows the mike curve.

The shape of the tweeter makes it reasonable to expect symmetry in its polar response, and listening makes it immediately apparent that there is essentially no directivity to the high frequency response of this unit.

Tone burst tests, which we feel are the best clue to a speaker's performance, showed the transient response to be quite good in the midfrequencies. The scope photo shows a typical tone burst response at 1.2 kc. Other frequencies above that give varying results due to the interference effects, depending on whether the frequency is in a hole or peak of the response. Above 7 kc the tone burst pictures are nearly perfect, and one cannot tell the difference from those taken with a top-quality (and very expensive) electrostatic tweeter.



Typical tone burst test of the AR-2a is this taken at 1.2 kc.

The efficiency of the AR-2a, compared to an older AR-2 which we use as a reference speaker, is some 2.3 db higher (using white noise as a signal). Some of this may be due to the improved high frequency response of the AR-2a, since most of the energy in white noise is in the upper octaves, and some may be due to subsequent modifications in the woofer design or to normal production tolerances.

LISTENING TESTS: When compared to the AR-2, the sound of the AR-2a is much brighter and crisper. The bass is identical; that is to say, very good. In other words, anyone familiar with an AR-2 can appreciate that the AR-2a removes the chief criticism leveled at the AR-2, which is a slightly dull top end. Certainly the addition of the supertweeter eliminates any need for the addition of separate electrostatic speakers to the AR-2. As stated earlier, the AR-2a tweeter, in its own frequency range, is every bit as good as the most expensive electrostatics, which we consider to be the finest high frequency reproducers on the high-fidelity market.

In A-B comparisons against another excellent small speaker system noted for its smooth response, we noticed at once that the AR-2a seemed to have a withdrawn

taken out to the large garage behind the house, where part of the ground floor had been converted into an agate-polishing shop, complete with professional jeweler's equipment. Here Bloch himself polished the agates that he found on the beach. He had literally thousands of these colorful stones, lovingly sorted and graded, which he delighted in giving to his friends—not just a stone or two, but whole cigar boxes full. (The boxes had contained fine Havana cigars, sent regularly by an admirer in San Francisco.) The upper story of the garage was fitted out as a combined studio and spare bedroom. When he wanted to work completely undisturbed, Bloch moved to this apartment, working alternately at his piano and at his grinding wheels.

EARLY in 1942, Bloch's son Ivan brought his father to my record store in Portland. In the years that followed, Bloch acquired a modest collection of records, sometimes for pleasure, but more often for study. He was interested, of course, in recordings of his own works, but he never seemed to regard them as a major means of disseminating his music; he was more concerned with how "honest" the recorded performance might be.

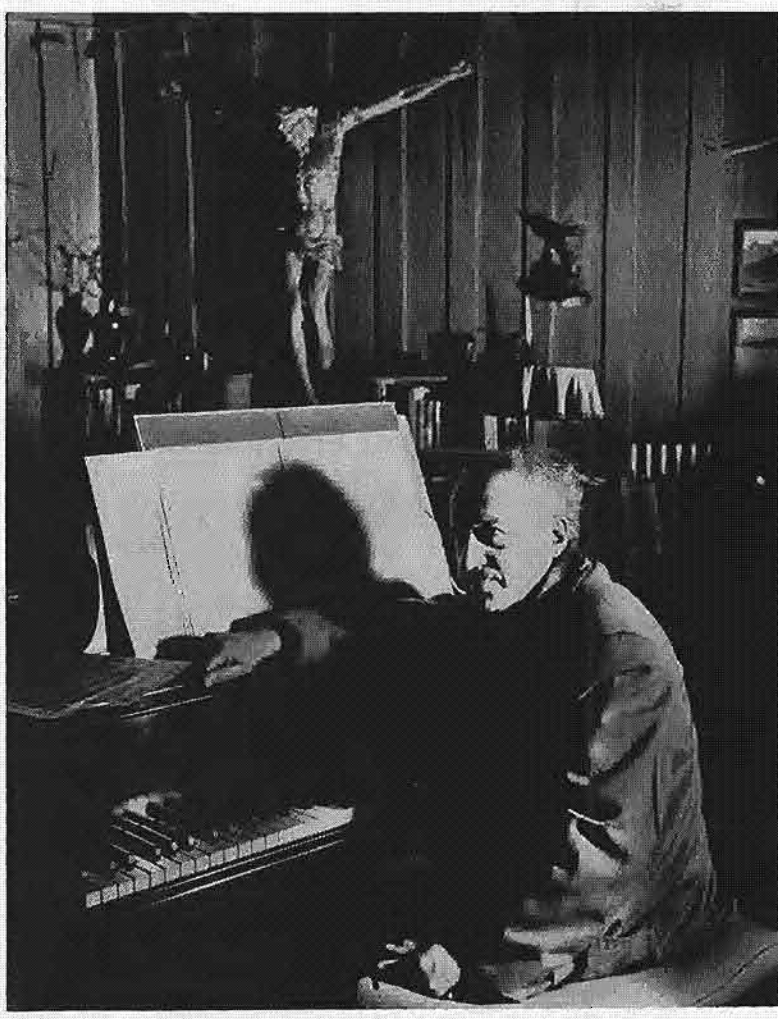
Among the recordings he liked best were those of Casals and Landowska in Bach and of Toscanini in Beethoven. So great was his worship of Toscanini that he could admire even the badly recorded *Eroica* made by RCA Victor in 1939. His general strictures against "Teutonic" performers were lifted in the case of Adolf Busch's *Brandenburg* Concertos and Bach Suites, and he was eventually won over to Schnabel's Beethoven although he had at first objected that the performances were too "personal."

Possibly because of his Swiss background, with its mixture of French and German culture, he was very much interested in Gieseking; disturbed by reports of Gieseking's political inclinations, he found no trace of moral corruption in that pianist's Debussy or Ravel, which he admired greatly. On the other hand, he looked upon Mengelberg as a pathetic, if not genuinely tragic, figure—the true heir of Mahler, who in his conversion to Nazism had betrayed that heritage.

BLOCH's isolation gave him only a very fragmentary and frequently distorted idea of the music of his contemporaries, even though he had taught a number of younger American composers. Absorbed in his own music and that of his predecessors, he knew less of contemporary music from first-hand hearing than from hearing about it. He admired Stravinsky's early works, but his opinion of Stravinsky's later music was colored by his contempt for the reputed ideas of the "neoclassicists." Yet, on one occasion when he heard Stravinsky himself conduct such a recent work as *Orpheus*, he was favorably excited by the music. He had little use for the twelve-tone technique of the Schoenbergian school, but it is doubtful whether he ever actually heard much of this music. Bartók was for him primarily a fine folklorist. Of Hindemith he knew little; Bloch, who loved the Isenheim Altar of Grunewald, found in *Mathis der Maler* nothing relevant to it.

Bloch's thorough knowledge of other composers really stopped with Debussy and Mahler. He regretted not having known Mahler better. He had heard him conduct, admired his music, and had had some brief correspondence with him, but could not count himself among the Mahler circle. On the other hand, he knew Debussy well, both in Paris and in Switzerland, where he conducted some of the first Swiss performances of Debussy's orchestral music, sometimes with the composer present at rehearsals.

On the same week end in July 1942 when Bloch and I studied the *Eroica* Symphony, Toscanini broadcast the Shostakovich Seventh Symphony. Bloch listened with a combination of horrified disgust and unrestrained laughter, and kept up a running commentary as to what was "stolen" from Ravel, what from Mahler, what from Prokofiev or Tchaikovsky. It was incomprehensible to Bloch that his idol among conductors should play this work. He could forgive Toscanini's neglect of the music of Ernest Bloch but not his *Continued on page 112*



A Steinway, a Swiss crucifix, mementos of a lifetime of wandering.

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

high fidelity EQUIPMENT REPORTS

Dynakit PAS-2

Stereo Control Preamplifier

AT A GLANCE: The Dynakit PAS-2, a compact, self-powered stereo control unit with a high degree of flexibility, is noteworthy for very low distortion and noise level. The use of two printed boards makes its construction simple and foolproof. Kit price: $59.95.

IN DETAIL: The PAS-2 is a worthy successor to the well-known Dynakit monophonic preamplifiers. Much of the circuitry and many basic design concepts of the original Dyna units have been incorporated into the PAS-2, together with some added features. The result is a unit considerably smaller and less expensive than an equivalent preamplifier composed of two monophonic units plus the Dyna stereo control unit. And as noted above, the control unit is self-powered. It can also be built in about half the time required for the older arrangement of three separate units.

Each channel has seven inputs, allowing for many combinations of stereo and mono signal sources. The input selector has positions for magnetic phono cartridge, tape head, and a third low level input, which may be wired for a second cartridge, tape head, or microphone. As an example of its flexibility, the regular phono input can be driven from a stereo cartridge, and a pair of mono pickups can be connected to the special input. Either can then be chosen by using the function switch.

There are three high level inputs, for FM-AM stereo, FM-Multiplex stereo, and an extra input for TV, tape recorder, etc. As with the low level inputs, the function selector permits the user to choose from a number of monophonic sources as well as stereo inputs.

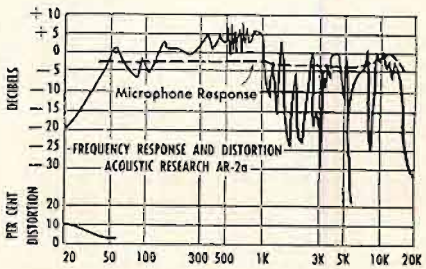
The function selector has three mono and three stereo positions. In mono operation the two channels may be summed, as when playing mono records with a stereo cartridge, or either channel may be fed to both amplifier outputs. The stereo side of the switch offers normal stereo operation, plus two degrees of blending. This partially mixes the two channels to fill in the "center hole" on those stereo records with excessive separation between channels.

The balance control reduces either channel output to zero without materially affecting the level of the other. The volume control is ganged for both channels with optional loudness compensation controlled by a slide switch. Separate bass and treble tone controls are provided for each channel. A feature of the PAS-2, not found on the monophonic Dyna preamplifiers, is a treble cutoff filter, operating on both channels. It cuts off above 7 kc sharply, without disturbing program material below that frequency.

In addition to the audio outputs to the power amplifiers, there are tape recorder outputs, unaffected by tone or volume controls, and a front panel switch to monitor recording on three-head tape machines. The control complement is rounded out by a slide-type power switch which switches power to two AC outlets on the rear of the

sound, the antithesis of presence. This was before any measurements had been made. It is probably explained by the upper midrange response hole. This comment is not to be construed as derogatory; several listeners were pretty evenly divided in their choice of speakers, depending on program material. In this important frequency range, where many speakers intrude their own characteristics on the sound, the AR-2a offers what we might call a negative intrusion. Most listeners preferred to operate the midrange level control somewhat higher than the indicated center position, an adjustment which partially corrected this condition.

A minor but desirable feature of the AR-2a is the placement of the connecting binding posts and the level controls. All are recessed into the back of the cabinet, making it possible to mount the unit flush with a wall or other surface. A jumper wire between two of the three binding posts can be removed if the woofer only is to be used, as with another tweeter system. H. H. LABS.



Stromberg-Carlson PR-500 Turntable and Arm

AT A GLANCE: The Stromberg-Carlson PR-500 is a single speed (33⅓-rpm) turntable with an integrally mounted arm. The turntable employs a somewhat unconventional drive system which results in a totally inaudible rumble level, and low wow and flutter. The arm is simple yet effective, with a mounting system which makes the unit relatively insensitive to shock and vibration.

The PR-500 is an excellent value at $69.95, offering performance equal to some of the most expensive turntables and arms, and at a price competitive with the better record changers. It is finished in black and silver.

IN DETAIL: For many years, turntable designers minimized speed variations (wow and flutter) by using heavy turntable platters whose large mass swamped out the normal fluctuations in the drive motor torque. Naturally, heavy rotating masses required large motors with a corresponding heavy and rigid structure for the entire turntable.

In recent years another school of thought has proposed the use of very light platters, driven by small, low torque motors. Such motors (little more than glorified electric clock motors) can turn at much lower speeds than the usual four-pole induction motors or hysteresis synchronous motors. Because these motors may have many poles, the flow of power is smoother, with less tendency for speed fluctuations. A second (and major) advantage of this design is that the motor may rotate at such a slow speed that its mechanical vibration (rumble) is at subaudible frequencies.

Probably the chief disadvantage of the small multipole synchronous motors is their very low torque. The turntable bearings must be friction free, and—to minimize drag on the record—pickup tracking forces must be low.

The Stromberg-Carlson PR-500 has the advantage of a light drive system without its weaknesses. It uses two small motors, rotating at 600 rpm, placed diametrically opposite each other on either side of the turntable. The turntable itself is light aluminum 8 in. in diameter. A soft rubber belt passes completely around the turntable and both drive motor shafts. The drive pulleys on the shafts are fairly large (about ⅜-in. diameter) so there is a large area of contact between belt, drive shafts, and turntable.

The two motors, of course, give twice the torque of one, and the results, while rather unspectacular in comparison with those of some of the larger turntables, are more than adequate for their intended purpose. There is no difficulty in operating with stylus forces far in excess of any that can be used without damage to a record. In fact, the turntable starts and functions perfectly at any line voltage over 75 volts (up to 140 volts, where we stopped).

Wow and flutter are each approximately 0.12 to 0.15%, and are predominantly at a 10-cps rate. This is the basic frequency of the 600-rpm motors. Rumble is also almost all at 10 cps, and measured −45 db in the lateral plane and −35 db in the vertical plane (both referred to a velocity of 7 cm/sec at 1,000 cps). These figures are good but not outstanding, until one realizes that the loss of hearing sensitivity makes 10-cycle rumble at least 15 db less audible than the usual 30-cycle rumble associated with larger turntable motors. In addition, there are no speakers which can reproduce 10 cps, while many can deliver an audible output at 30 cps. Thus, for all practical purposes, the PR-500 has *no* rumble.

The record itself rests on a 12-in. diameter overplate which in turn rests on the 8-in. driven turntable. A rubber ring cemented on the overplate prevents most of the record surface from touching the turntable.

The arm is simple, yet flexible. It is suspended on a single needle-point pivot. A portion of the pivot housing is immersed in a damping jelly which provides a modest amount of viscous damping to eliminate the effects of the low frequency arm resonance. The cartridge is mounted on an insert which plugs into the head of the arm. The only tool required to install or change cartridges is a small screwdriver to fasten the cartridge to the insert.

A counterweight at the rear of the arm may be slid into position by pressing a button at the end of the tubular arm which releases a clamp. Then, with the cartridge installed, adjustments are made until balance is obtained. The top of the arm has a series of calibration lines engraved on it, and moving the counterweight forward from the balance point increases the stylus force by one gram for each line of calibration. This was checked and found to be accurate.

The arm is balanced on a single point, and thus is free to assume a slight angle to the record surface (viewed from the front of the cartridge). It is important that the stylus be perpendicular to the record, especially in stereo reproduction, and the Stromberg-Carlson arm has an ingenious means for insuring this. The counterweight is mounted eccentrically on the arm tube, and by loosening a screw it can be rotated to maintain arm and cartridge in the correct relationship to the record in spite of the single point pivot. It works very well, too.

Tracking error of the arm is less than 3 degrees except at a 6-in. radius where it is 4 degrees. At the inner portion of a record, where low tracking error is most important, it is a degree or less. The arm resonance with an Empire 88 cartridge was about 10 to 12 cps, and had a peak of 5 db without the viscous damping material installed. After damping, the resonance could not be found, and the response fell off gently below 22 cps, to −5 db at 10 cps. The arm tracks well at the lowest stylus forces recommended by the cartridge manufacturer, and the viscous damping is so mild in its action that it cannot be felt when handling the arm.

Much of the PR-500's fine performance is due to the novel mechanical design. The motors are mounted rigidly on the motor board. Turntable and arm are on a separate subchassis spring-suspended from the motor board. The only coupling between the two sections is the soft rubber drive belt. Since the arm and record always move as a unit, rumble is greatly reduced. Rather strong shocks and actual blows delivered to the table on which the PR-500 was resting did not disturb its tracking, since the operating elements of the unit are very effectively isolated from those which rest on the table or other mounting surface.

The hum field surrounding the PR-500 is very low, and no difficulty should be experienced from this source even with poorly shielded cartridges. A nice touch is the grounding wire, with a clip at the end, which helps reduce hum when connected to the preamplifier. The cartridge outputs go via integral shielded cables with color-coded phono connectors.

In summary, the Stromberg-Carlson PR-500 performs in a manner comparable to that of the most expensive turntables and arms, yet sells for much less. The integral mounting of arm and turntable, in addition to all its performance advantages, eliminates the possibility of incorrect assembly, a consideration when installing a separate arm and turntable. H. H. Labs.

CBS Professional 55 Stereo Cartridge

AT A GLANCE: The CBS Professional 55 is a ceramic cartridge, similar to the less expensive CBS SC-1 cartridge, but with increased stylus compliance and extended frequency response. It has a 0.5-mil diamond stylus, and will track at less than 3 grams in a good quality arm. It has good channel separation over the required frequency range, a clean, slightly bright sound, and, like most ceramic cartridges freedom from induced hum. It is priced at $28.95.

IN DETAIL: The CBS Pro 55 is packaged in a transparent plastic body affording a clear view of its two ceramic elements and the unique lever structure which couples the stylus to the elements. Each cartridge is supplied with two pairs of equalizing adapters which connect between cartridge output and preamplifier input. These are designed to receive the standard phono plug at their inputs, and to plug into a phono jack on the preamplifier.

One pair of adapters is intended to be terminated in 1 megohm or more, such as the

crystal or ceramic inputs which are found on many preamplifiers. It equalizes the cartridge to provide an RIAA response characteristic, with an output of approximately 0.4 volts. We did not test it in this type of operation. The second pair of adapters converts the cartridge response to that of an ideal magnetic type (constant velocity) when terminated in a 47K- to 100K-ohm resistance. This was the way in which the Pro 55 was tested.

The output of the cartridge is higher than that of most magnetic cartridges, about 19 millivolts per channel at 5 cm/sec stylus velocity at 1,000 cps. Combined with the Pro 55's inherent insensitivity to hum, this results in a dead silent background with practically any preamplifier.

Its frequency response, when the Westrex 1A stereo record is used, extends to 15 kc with a broad 3- to 4-db peak around 10 to 12 kc. Comparison of this response curve with others obtained in using this record shows the Pro 55 to have substantially more output in the middle range than most other cartridges. This is confirmed when the monophonic Cook Series 12 record is played. The response rises about 6 db from 1 kc to 5 kc, apart from the peak we found at 10 kc.

This, one might suspect, would give the Pro 55 a bright sound, with much of that often misused term presence. Listening tests confirmed this. The sound is clean and smooth, having plenty of snap without becoming strident. It is especially suitable for use with speakers deficient in upper middles.

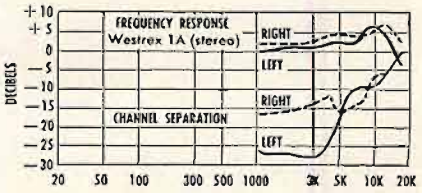
Stereo channel separation is very adequate up to 10 kc, and only becomes minimal at 14 or 15 kc, where its effects are unlikely to be audible. Some difference between channels was noted, both in frequency response and channel separation, but not enough to become objectionable.

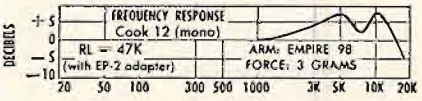
Low frequency resonance in the Empire 98 arm occurred at about 20 cps, with response falling off below 15 cps. The rise was only 3 db. The Pro 55 tracked our test records and many musical records at 3 grams without audible distress, and in fact was usable at 1.5 grams in a large number of cases. Occasional breakup on loud passages at this force made it advisable to use 3 grams in our tests, and it did well at that value.

The only objectionable characteristic observed in the Pro 55 was needle talk, which was quite loud.

The CBS Pro 55 is the most expensive ceramic cartridge of American manufacture, and obviously it is meant to compete with high-quality magnetic units. We feel that its performance definitely puts it into the running, so to speak, and it merits consideration from anyone planning to purchase a cartridge in this price class.

H. H. Labs.





Lesa CD2/21 Record Changer

AT A GLANCE: The Lesa CD2/21, a low-priced 4-speed stereo record changer, features rather flexible operation, including full intermix of record sizes, and is supplied with fitted cables equipped with phono plugs and an attached line cord. In respect to rumble, flutter, and wow, it is not as satisfactory as several more expensive record changers, but merits consideration for a low-budget stereo system. Finished in two tones of gray and priced at $39.95.

IN DETAIL: The Lesa CD2/21 is an Italian-made record changer, with a full complement of operating features, including some not found on other units in its price class.

It plays up to eight records, and shut-off is automatic after the last. Manual operation is possible by moving the overhead record balance to its side position. This does not disable the trip mechanism, however, and therefore it is not possible to start playing near the inside of a record.

The feeler arm which senses record size reposes in a protective case except during the cycling operation. This prevents it from interfering with manual play. A single knob starts the operation of the changer or rejects a record. It has an OFF position which stops the motor and permits playing to be resumed without dropping the next record.

The cartridge outputs are shorted after the changer shuts off, to eliminate stand-by hum or noise. The change cycle is a uniform six seconds regardless of playing speed. The plug-in shell will accommodate any standard cartridge, and a 45-rpm automatic spindle is available.

Our measurements showed flutter and wow to be 0.13% and 0.25% respectively. These are reasonable figures for a low-priced unit such as this. The wow can be heard

on piano and other sustained sounds but it is not bad enough to be obtrusive.

Rumble is −28 db relative to 5 cm/sec at 1 kc. When channels are paralleled to cancel vertical rumble, the figure drops to −29.5 db, showing that vertical rumble compares in magnitude to lateral rumble. At moderately high listening levels, or with speakers having extended bass response, the rumble can be heard; but presumably a budget-priced system would use low-priced speakers of limited bass response and therefore the rumble would not be objectionable.

These measurements were made using an Empire 88 cartridge. The motor induced an appreciable amount of hum in this cartridge, which is average in its susceptibility to hum. The hum, being higher in frequency than the rumble, is much more audible. For this reason, we recommend the use of a ceramic cartridge in this changer.

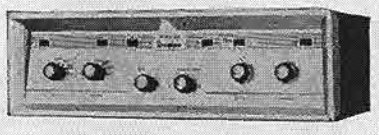
The metal arm is quite free of spurious resonances. Low frequency resonance with the Empire cartridge is at about 25 cps, and takes the form of a sharp drop in response, without a peak. The suggested tracking force is 6 to 12 grams, but we used 5 grams with no signs of distress. Higher forces would not, in all probability, be good for a record. The force increased to 6 grams when the arm was one inch above the turntable.

As with any changer, the angle of the stylus to the record surface changes appreciably with the number of records in the stack. It appears to be most nearly correct with the maximum allowable number of records on the turntable. One might keep a stack of records on the turntable if stereo records are to be played, since this will also reduce the induced hum level.

The tracking angle error of the arm is quite low, being less than three degrees over the record surface. H. H. LABS.

PACO SA-40

Stereo Amplifier



AT A GLANCE: The PACO SA-40 is a highly flexible stereo amplifier, available in kit form or prewired. It is rated at 20-watts output per channel steady-state output, or 25-watts on music waveforms. Although it falls somewhat short of meeting these power ratings, its over-all performance is superior to that of many amplifiers in its price range, and equal to that of some considerably more expensive units. It is an excellent value in kit form, though its construction is a lengthy process and not one to be attempted by a novice. In kit form, the unit is priced at $79.95. Factory-wired, the SA-40 sells for $129.95.

IN DETAIL: The unit we tested was built from a kit. (For detailed story of how the SA-40 goes together, turn to page 111.) The ninety-two-page instruction book—one of the most complete we have seen—includes detailed pictorial sections covering correct soldering procedures for all the types of components involved, wire stripping and wire dress details, etc. The complete assembly involves some 336 steps, which makes it one of the more complex amplifier kits. A nice feature is the checking out of the wiring of the power supply and power amplifier before the construction of the preamplifier section is begun.

The control functions of the SA-40 are unusually comprehensive. Seven pairs of stereo inputs are provided, three high level and four low level. The MODE selector switch offers the choice of operating either speaker from the combined signal inputs (for balancing levels), stereo and stereo reversed operation, monophonic operation with both preamplifiers paralleled to cancel vertical rumble, and monophonic operation with either channel input driving both speakers. The INPUT SELECTOR chooses between two AUX high level inputs, tuner, two independent low level phono inputs, tape head input, and microphone input. A slide switch selects either RIAA or 78-rpm record equalization, or, when a tape head input is used, the playback equalization for 7½ ips or 3¾ ips.

Tone controls are separate for the two channels, with the two treble controls mounted concentrically and the two bass controls mounted concentrically. The volume control affects both channels, and a balance control compensates for differences in speaker efficiency and normal variations in stereo balance. Slide switches cut in the rumble filter and loudness compensation network. A separate slide switch controls

power to the amplifier and one switched AC outlet, with another outlet energized as long as the amplifier is plugged in.

Speaker connections are provided for 4-, 8-, 16-, and 32-ohm speakers. The latter connection makes it possible to parallel the two channels to obtain a nominal 40-watt mono amplifier and still drive a 16-ohm speaker. A switch on the chassis accomplishes this connection. It is also possible to use the stereo control functions of the preamplifier to drive both the paralleled power amplifier sections of the SA-40 and an external power amplifier, for a more powerful stereo system.

Finally, the SA-40 is equipped with a pair of tape output jacks ahead of volume and tone controls for driving a tape recorder.

The design of the SA-40 is neat and attractive, with a satin gold panel and escutcheon, and a satin black metal case.

The chief deviation found between ratings and measured performance in the PACO SA-40 we tested was in respect to power output and distortion. It is rated less than 0.2% harmonic distortion at 20 watts per channel and 0.1% at 10 watts per channel, at an unspecified frequency but presumably in the vicinity of 1,000 cps. Intermodulation distortion is rated at 1% at 20-watts output.

We measured 1% harmonic distortion at 16-watts output at 1,000 cps. The power bandwidth, according to the IHFM Standard for Amplifiers, is 37 to 4,500 cps at 8 watts and 1% distortion. This figure is derived from the maximum power obtainable at 1,000 cps with a specified distortion (in this case we chose 1%). The power output is then reduced by half, or 3 db, and the frequency limits are determined for which the harmonic distortion rises to 1%. In this case, these frequencies (which differed slightly between the two channels) were 37 cps and 4,500 cps.

The intermodulation distortion characteristic has a kink, rising to nearly 2% at 5 or 6 watts, falling to below 1% at 15 watts, and reaching 2% at 23 watts. This test reflects to some extent the music power capability of the amplifier, which is rated at 25-watts Music Waveform output.

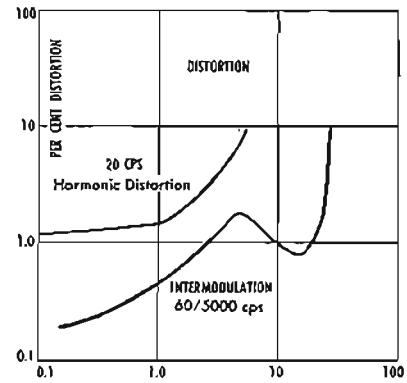
The frequency response is quite flat except for a smooth rolloff at high frequencies, amounting to 5 db at 20 kc. This loss of highs, not particularly audible, also affects the phono equalization error curve, which has some loss of highs in itself. Here the combined effect of the two losses is a slight loss of crispness, which occurs at too high a frequency to be compensated by tone controls. The rumble filter functions well with only a moderate effect on audible frequencies.

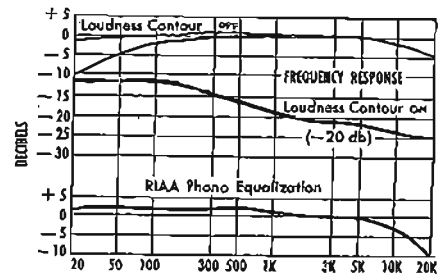
The hum level on the test unit, not quite as low as rated, is nevertheless quite inaudible at any reasonable gain control setting. On the high level inputs it cannot be heard under any conditions.

The PACO SA-40 is unusual among amplifiers of its price class, or of any price for that matter, in that it is completely stable under any conditions of capacitive loading. The square wave response shows no signs of ringing.

Although in general it is very convenient to use, we did not care for the location of the input jacks on the SA-40. They are located well inside the cabinet, next to the output tubes of one channel. It is difficult to reach the innermost connectors, and almost impossible when the amplifier has been operating for a time. The slide switch for paralleling the two preamplifier outputs is completely inaccessible when the amplifier is in its cabinet.

H. H. Labs.





NEXT MONTH'S REPORTS

Bell Carillon 6070 Stereo Tuner

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KLH-6 Speaker System . . . and others

Critics Quartet Loves Paganini Quartet

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". . . Upholding the Paganini Quartet's traditional performance quality in fine style . . . vital, communicative and precise without being mechanical."—NEW YORK HERALD TRIBUNE

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Four of the leading voices which have hailed this distinguished group all over America!

What the Other Critics Have Said

"Paganini Quartet in Top Form." Alfred Frankenstein — SAN FRANCISCO CHRONICLE

"Balanced sentiment and superlative ensemble playing." ATLANTA JOURNAL

"Paganini Quartet Performance Superb." John Voorhees — SEATTLE POST-INTELLIGENCER

"Kapp has done a forthright job of good recording here, in a style too long neglected . . . just the four instruments, exactly balanced in an intimate close-up 'chamber.'" Edward Tatnall Canby—AUDIO MAGAZINE

"A great quartet." Arthur Bloomfield —SAN FRANCISCO CALL BULLETIN

"Full of sinew and life . . . beautiful playing." HI FIDELITY MAGAZINE

"Beautifully performed and recorded. Technically, the realism of the quartet sounds is unsurpassed." DURHAM MORNING HERALD

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Although Ravel and Debussy are so often mentioned in the same breath, these two quartets are separated by far more than the thickness of a record. Ravel fashions his music here with restraint, delicacy and understatement — whereas Debussy pushes hard at the walls of traditional quartet structure to achieve a more wide-open self expression. But both quartets are marvelous exploitations of the performing instruments. Both are performed with great beauty by the Paganini Quartet — and recorded with great fidelity on Kapp Records. Ravel: Quartet in F Major. Debussy: Quartet No. 1 in G Minor, Opus 10. KCL 9038; Stereo KC 9038-S

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Connoisseurs invariably refer to the consummate tonal excellence of the Paganini quartet. In the main, of course, this is due to the exceptional musicianship of the performers: Henri Temianka and Charles Libove, violins; David Schwartz, viola; Lucien Laporte, 'cello. "One gets the impression they could do magnificently with pawnshop fiddles," writes Jack Guinn in the Sunday Denver Post.

But no pawnshop fiddles, these! Unique and wonderful — the four instruments played by the Quartet are a matched set, made by Stradivarius himself. Once owned by Paganini, these instruments pour forth a flood of golden tones which are superbly matched—and matchless!

CIRCLE 65 ON READER-SERVICE CARD

PETER GOLDMARK, director of CBS Laboratories, referred obliquely to a newly developed 1⅞-ips tape cartridge system in an exclusive interview published in HIGH FIDELITY two months ago ["The Coming Break-Through in Tape," March 1960]. His description of the system had to be oblique, because our interview was published almost a month before the official unveiling of this apparatus. The lid of secrecy is now off, and we can fill in some of the missing details.

The new cartridge system developed by CBS Laboratories and Minnesota Mining and Manufacturing (3M) utilizes a specially devised kind of magnetic tape, 150 mils (about 1/7 inch) in width, with provision for three separate tracks of 40 mils each. The plastic cartridge, measuring approximately 3½ inches square and 5/16 inches thick, contains sufficient tape to play continuously for 64 minutes. As indicated by Dr. Goldmark in his HIGH FIDELITY interview, the new tape cartridge will work in an automatic changer. The first players to be produced will take five cartridges. As with record changers, it will be possible to reject a cartridge in mid-play.

Unlike the RCA Victor tape cartridge system introduced last year, which puts two reels side-by-side in one container, the CBS Labs-3M system puts only one reel in the cartridge. This is the so-called supply reel. The take-up reel is a part of the player mechanism. Threading of the tape from the supply reel to the take-up reel is accomplished automatically. You just put the cartridge in the player and the machine does the rest. Incidentally, a 64-minute tape can be rewound in twenty seconds.

Why three tracks? Here it would be best to quote directly from a paper prepared by CBS Laboratories for the Institute of Radio Engineers. "Extended studies have been undertaken in the Laboratories to determine the optimum acoustic conditions desired by the listener in the average home while playing prerecorded music. Conventional stereophonic music, as now recorded, provides only a portion of the sounds that are perceived by the listener sitting in a concert hall. A large percentage of the total acoustic energy that reaches the listener's ears is reverberated and delayed sound which is considerably depleted of its original stereophonic character. Experiments in the Laboratories have shown that in a space simulating the average living room, a much more exciting and realistic sound can be produced giving an illusion of 'being there.' Thus, it is intended to record on the third track, as an optional feature of the new tape system, the stereophonic sum signal delayed and reverberated to an optimum degree. The new medium will provide maximum flexibility and a new dimension in sound."

So far, Zenith Radio is the sole American company to have announced its intention of manufacturing players for the new cartridge. Zenith expects to have equipment ready for sale some time in 1961. If any other manufacturers plan to produce players, they are keeping mum about it. The record companies are being very silent too. Obviously, Minnesota Mining hopes to draw on existing recorded material. Indeed, 3M's president, Herbert P. Buetow, announced that his company is constructing a "tape duplication center in St. Paul which will insure all record companies an initial adequate, high quality, independent duplication facility." But there is as yet no indication that any record company has signed on the dotted line.

Clearly, the new tape cartridge is still in the "wait and see" stage. We intend to watch it with a good deal of curiosity and a dash of skepticism.

IF YOU have bought a new Deutsche Grammophon recording in the last month, you may have noticed that the pressing carries a "Made in Germany" notation. Until now, DGG recordings have been mastered and pressed in this country by Decca. The results did not always please the DGG technical people, and hence the decision to export German pressings—generally rated the world's best—to the United States. Decca Records will continue to merchandise and distribute the Deutsche Grammophon product here.

"It's difficult for a European record company to make much of a splash in the American market," says DGG's New York-based representative, Gerald Detlefs. "Our artists and orchestras are familiar to the informed record collector —the reader of your magazine—but they're not too well known to the general public. So we thought we would stress the quality aspect of our recordings by issuing them in German pressings."

DGG's initial "Made in Germany" release is an imposing one that includes a two-disc album of excerpts from Berlioz's *Damnation of Faust* (recorded in Paris under Markevitch), Haydn's *St. Cecilia* Mass, the first stereo recording by pianist Sviatoslav Richter, and the Dvořák *Requiem*. We shall be publishing reviews of many of these next month. A random sampling left no doubt that the surfaces of these imported pressings were laudably quiet. The packaging of the records may not be to everyone's taste, however. The text on jacket covers and on record labels is in German (the Dvořák *Requiem* is performed by the Tschechische Philharmonie Prag, Dirigent: Karel Ancerl), and the annotations —though multilingual—are rather skimpy in content. It's good to have fine German pressings available, but we have reservations about imported jackets.

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The startling and exciting sounds of genuine Ragtime in effervescent rhythm played in the authentic happy manner of mallet virtuoso Harry Breuer. Selections include: "Temptation Rag," "Bugle Call Rag," "12th Street Rag," and "Dill Pickles." **AFLP 1912/AFSD 5912**

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CIRCLE 14 ON READER-SERVICE CARD

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Records in Review

Berlioz's *Grande Messe des Morts* . . .

"as stereophonic as it can get"

by Joseph Roddy

Munch and the BSO in Symphony Hall.

HECTOR BERLIOZ's *Grande Messe des Morts* was first heard in 1837 in Paris. The composer himself led the performance from the Tuba Mirum on because, by his accounts, the conductor who started the work was about to make a shambles of it. Probably no performance, even his own, has measured up to the score. In this country the Boston Symphony Orchestra and Charles Munch have now a proprietary grip on the piece, and three times in the last ten years that group has joined forces with choral ensembles to present it. Last spring, they set out to record it. Half the main-floor seats in Symphony Hall were moved out to make room for the orchestra, the four auxiliary brass choirs were posted in the balconies, the New England Conservatory Chorus stretched out across the stage, microphones were emplaced, and Charles Munch went to work. Had he been on the scene, Berlioz would not have leaped in to lead a bar of it. As is Munch's custom by now with this composer, the conductor has brought off a magnificent performance, and RCA Victor has acquired a magnificent recording.

Not that the Berlioz *Requiem* can really be contained on discs, any more than the altar mural of the Sistine Chapel can be put on picture post cards. On the first page of the album notes, Munch writes: "Everything is more than life size. It would be frustrating to listen to this music the way one looks at an exquisite miniature." The album he has made is, in fact, an exquisite miniature. But listening to it is not frustrating.

Beyond the Boston orchestra, which has the habit of perfection, the special splendor here is the chorus. Luxuriously long phrases pour from the sopranos (Kyrie, bars 44–46). That vanishing American, the tenor, turns up in force and without strain at "*Te decet hymnus*" (Kyrie, bar 83). Choral entrances throughout are never made at half strength or by sliding into the pitch, and the entire singing force seems to share one vibrant intelligence that delights in keeping the tied-over-type syncopations neatly trimmed to Berlioz specifications (the "*Luceat eis*" is the first proof). It is a chorus of young collegiate voices that sounds more convincing in the suppliant or beatific sections of the Mass than in the terrifying and tumultuous ones, where trumpet-voiced hags and ogres would help. In the Offertorium it is a *choeur des âmes du purgatoire*, and after 136 bars of unison As and B flats, in which the intona-

tions are always the same, the colorations always delicately varied, a descending arpeggio resolves the section in a serene D major. The *a cappella* "*Quaerens me*" which precedes it has some of the loveliest and most limpid choral passage work I have ever heard recorded. It alone will probably assure the singers of heaven. The singing of Léopold Simoneau is less secure in the solo sections of the Sanctus, and the added brass force in the Dies Irae blurs beats in places; but these are good to hear in their way. They are the shreds of reassurance that mortals played and sang here.

The recording is, of course, as stereophonic as it can get. That overesteemed Berlioz invention, the *Hostias* trombone pedal-tones paired with triads high up in the flutes, was what sound engineers were born for. Or was it for the four brass choirs in the Dies Irae? Given the other excellences here, a savoring of the sound for its own sake is like centering a discussion of Dante's *Inferno* on the type face in which it is printed. It is superb sound, but insufficient for mankind's last cataclysm.

The extant Berlioz *Requiems* which this set drives into limbo are three. The Westminster set Hermann Scherchen made in Les Invalides, where the work was first performed, is full of cathedral-like reverberations which eventually sap away all incisiveness. For Vanguard, Fritz Mahler directed the Hartford Symphony and a choral crew to little avail. It is without passion or devotion, and the cry of Rex Tremendae in it is about suitable for the king of Liechtenstein. The chorus and orchestra of the Rochester Oratorio Society (now on the Harmony label) is full of quixotic shifts of tempo, uncertain intonations, and lots of good intentions. It lacks, mostly, Boston.

For almost all dedicated Berliozians the old French recording by the Emile Passani Choir and Orchestra conducted by Jean Fournet was the introduction to this wonder. It should be honored, possibly enshrined, and always referred to with reverence. It should no longer be played.

BERLIOZ: ***Grande Messe des Morts, Op. 5 ("Requiem")***

Léopold Simoneau, tenor; New England Conservatory Chorus; Boston Symphony Orchestra, Charles Munch, cond.
• • RCA Victor LDS 6077. Two SD. $11.96.

---

by Robert C. Marsh

Haydn's Salomon Symphonies Completed

By Sir Thomas and the Royal Philharmonic

Beecham: his Haydn is his own.

"This is the hardest of all music to perform. Beethoven is child's play beside it." So speaks a conductor of unique authority, who, after more than four decades of study, has given us, in an edition no other musician could duplicate, the twelve symphonies Haydn wrote for the London impresario J. P. Salomon.

For many of us, the name of Sir Thomas Beecham has been associated, as long as we have been listening to music, with the most imaginative, refined, and eloquent performances of Haydn, Mozart, and Handel our ears have found. When the first volume of the Salomons (with symphonies Nos. 93–98) arrived something more than a year ago, there was every justification for rejoicing, since half of them had never before been committed to discs in a Beecham performance. Indeed, the only cause for concern was the news heard shortly afterwards that the second volume, with the premiere Beecham recordings of the *Military* and *Clock* symphonies, had been taken off the release schedule to await re-recording sessions and a general overhaul from Sir Thomas' hand.

According to the labels, all six symphonies in the present volume were recorded in France. In a recent conversation Sir Thomas disclaimed this. "Never believe a word of what *they* tell you," he roared benignly, with the lightning in his eye darting toward the Midwestern representative of EMI. "Nearly all" of the first volume, as Sir Thomas recalls, was made in Paris by the French affiliate of the EMI group. It was recorded monophonically only, because even now stereo discs are of negligible importance in France, and no one wanted to lose the time needed to bring stereo equipment (and engineers to run it) from London. A few corrections from London sessions were inserted in the tape editing process, but the first album is substantially the Parisian product.

Volume Two is, however, more of a synthesis. The recording of Symphony No. 99 is entirely from Paris sessions, since Sir Thomas recalls with pleasure even today that in this work, always one of his special delights, all went exceedingly well. On the other hand, virtually nothing from Paris is found in No. 100 and No. 101, both of which he did over from scratch in London. "The orchestra found that desire of mine exceedingly irritating," Sir Thomas remarked in passing, "but we did it." In No. 103, tape from London sessions of a few years ago is used, since after remaking the work in Paris, Sir Thomas decided he preferred his earlier try. In No. 102 and No. 104 Paris material predominates.

In spite of these variations of source, the finished album is remarkably consistent in its sound. Monophonically, it has the refined but radiant sonics of the first volume. For stereo they seem to expand, naturally and without any major alterations, to provide a more spacious and vivid picture of the instrumental forces with precise directional information. The results are the true Beecham sonorities. "No two orchestras sound the same," he insists. "The Royal

Philharmonic has the finest wind players in the world," and the robust wind band heard here is that which Sir Thomas feels necessary to blend with Haydn's strings.

The distinctive ensemble quality in these records is the specific mixture Sir Thomas wants, and it has been put together to meet his musical ideas rather than provide demonstration material for stereo "hi-fi." In the *Military*, for example, you will find he makes far less of the bass drum than Scherchen does in his stereo version for Westminster, since *musically* it is less important for Sir Thomas. "The string parts in these works are unbelievably difficult," he told me. The difficulty, of course, lies not so much in technique as in the artistic demands of writing as transparent and deeply expressive as this. Few conductors, you will find, use Haydn's brilliant scoring for the blown and bowed instruments to provide the delicate contrasts and shadings Sir Thomas offers in these sets.

Scholars (or prigs—if you want to use the Beecham term for them) have chided Sir Thomas from time to time over his failure to play these works from one man's or another's critical edition. "I have all the editions," Sir Thomas explains, "and I have prepared my own text. I have been looking over these scores, in one way or another, for more than forty years, marking, editing, adding bits here and there, in a sincere effort to realize as successfully as possible Haydn's intentions. What do these fellows who could not stand before an orchestra and direct successfully a single page know of a musician's practical requirements? For example, in the Breitkopf and Härtel scores, wherever there is a tutti, all the instruments—strings, woodwind, trumpet—are marked *forte*. You can't play it like that. It won't balance. It doesn't sound. It isn't music. I have to adjust the dynamics to secure the ensemble quality that I am sure Haydn was after.

"Many of the masterpieces of eighteenth-century music were written in great haste, and the manuscripts are full of elementary mistakes which scholars and editors lovingly perpetuate. I have been asked to issue editions of Haydn and Mozart, and once I even started, but the publisher backed out—or maybe I insulted him. I feel that music exists to be heard. My edition of these works is my recordings. Let me make one thing clear. No one but myself does *anything* to these tapes. At the close of the session, I go over the results with the engineers and tell them what we shall use. And if anything needs to be fixed, I tell them, 'Fix that at bar so-and-so.' I stay right there and see that it's done properly, even if it has to be done four times over. I assume the complete responsibility for the results. I think that a musician can present an edition on records just as effectively as he can by publishing a text. My friend Artur Schnabel, a man of the greatest intellectual force, created for us a conception of the piano music of Beethoven which is not likely to be duplicated in our day. He issued his text of the music for all that he had done, but it is the recordings that possess the greater influence."

Here, therefore, is the Beecham Haydn, the twelve last symphonies of the most prolific of the great symphonists, given to us as the precisely polished efforts of the man who, for me anyway, created the standard by which all Haydn performances must be judged. The initial six, from Haydn's London visit of 1791–92, are in the first album, Capitol GCR 7127, and the last half dozen, dating from his trip to the British capital during 1794–95, are in this new one. Together they offer performances of such unfailing communicative impact as to rank among the enduring triumphs on discs.

HAYDN: *The Salomon Symphonies, Vol. II*

Symphonies: No. 99, in E flat; No. 100, in G ("Military"); No. 101, in D ("Clock"); No. 102, in B flat; No. 103, in E flat ("Drum Roll"); No. 104, in D ("London").

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.

• Capitol GCR 7198. Three LP. $14.94.

• • Capitol SGCR 7198. Three SD. $17.94.

The 1933 *Rosenkavalier*—

Still at the Top of the List

by Conrad L. Osborne

Lotte Lehmann as the Marschallin.

It may well seem that, in 1960, even the appearance of a third edition of a performance recorded in 1933 hardly justifies extended comment, particularly when the performance already has inspired such extensive critical commentary. But since this recording's last incarnation (in the Victor LCT, later LVT, series), there have been several additions to the *Rosenkavalier* catalogue, and one is curious to see how the old favorite stacks up against the recent competition. I can report that Mmes. Lehmann, Schumann, Olszewska—and Messrs. Mayr and Heger—are exactly where they have always been: at the top of the list.

It is essential that one own two *Rosenkavaliers*—this, and one other. The recording's dim sound and extensive cuts (nearly half the score) dictate the need for a complete, aurally up-to-date version in the collector's library. The one to own is Erich Kleiber's London set, the earliest of the available LP-era interpretations. Its sound is still completely satisfactory, and the only serious weakness in the cast is Maria Reining—once, I hear, a fine Marschallin, but much past her peak at the time the recording was made. Otherwise, London's *Rosenkavalier* is a triumph, with Kleiber underlining every color and nuance without for a moment becoming mannered; with Jurinac singing Octavian in her cool, even voice; with Gueden's true *hochsopran* soaring beautifully through Sophie's sustained high tessitura; with Ludwig Weber, one of the last of the prewar Wagnerian titans, singing handsomely and acting subtly as Ochs; and with a long list of capable artists, notably Poell and Dermota, in the smaller roles.

The two more recent *Rosenkavaliers*, both available in stereo, do not achieve the London production's level of excellence. For Angel, Von Karajan is overfussy with the score, and Schwarzkopf's Marschallin is more an accurate calculation than an artistic creation.

Stich-Randall (Sophie) sings some passages with an admirably modulated, floating tone, but that is apparently the extent of her capabilities—she is unable to sound at all abandoned with Octavian. Christa Ludwig and Otto Edelman are decidedly competent, but the entire atmosphere of the recording is precious and somewhat superficial. The Deutsche Grammophon entry has its strengths, but is crippled at several key points—notably in the orchestral playing and in the casting of Octavian and Ochs.

Despite its tubby sound and the drastic nature of the abridgment, it is still this Heger performance, now issued in Angel's "Great Recordings of the Century," that shows how *Rosenkavalier* should be done, that shows what this opera is all about. This is particularly true of Lehmann's Marschallin and Mayr's Ochs. Lehmann (need it be said again?) is simply unapproachable. In our understandable admiration for her psychological perception and personal theatrical magnetism, we sometimes forget that her voice at its best was a truly great one, and that, to begin with, she sang the notes better than anyone else. There is much more than that, of course. There is the lucidity of her projection of the text; more importantly, there is her peculiar capacity for putting the listener through an entire emotional spectrum within the few minutes required for a performance of, say, *Der Erlkönig*. Her reading of the Monologue is, vocally and interpretatively, peerless. In the Third Act, her whispered rendition of "*Ich weiss auch nix, / Gar nix!*" is surpassed only by her perfect sculpting of the trio's opening phrases ("*Hab' mir's gelobt*"). As for Mayr, he is almost as impressive. He falls back on that last resort of any self-respecting Lerchenau: singing. He does not have to employ a detached head-voice on high F, nor a beer-bass on low E. Nor does he have to make a retarded bumpkin of Ochs in order to get across the idea that he is a childish boor. His Baron is rude, all right, and provincial, but is not so blatantly offensive as to be unfit for conversation with the Werdenbergs and the Rofranos.

There is no point in denying that Schumann is uncomfortable and overcautious in the high register, and that a freer, fuller tone would be preferable at points. But the quality is always appealing, the musicianship impeccable. And she is Sophie von Faninal every moment she is singing; especially delightful is her characterization in the Third Act—her rebuke to the Baron ("*Er wird mich keinem Menschen,*" etc.), or her moments of despair when she thinks Octavian's expressions of love have been insincere ("*Ist halt vorbei! . . . es war nicht mehr als eine Farce*"). Or again, her embarrassed gratitude to the Marschallin, or her frightened formality with Octavian ("*War mir von Euer Gnaden Freundschaft,*" etc.).

I have never been very fond of Olszewska's Octavian, for the higher tones, which Octavian must have, are much too precarious and hooty (Olszewska was a genuine contralto), and her gloriously creamy middle and lower registers are of limited use in this music. Her instrument is just the timbre called for by the role, however—as are Lehmann's and Schumann's for theirs—and when the voices join in the final trio and duet, there is an incomparable weaving of the strands, one color growing directly from another, then blending and balancing to perfection—an effect I have never heard duplicated.

About the rest of the cast there cannot possibly be any complaint, for we have a front-rank mezzo (Bella Paalen) for Annina, and what sounds like a potent baritone (Victor Madin) for Faninal's one remaining line. It must be admitted that little of the Vienna Philharmonic's tone comes through the re-pressing; the 78s, though narrow in range, were assuredly more alive. Still, Heger's rhythmic flair and sense of proportion do emerge, and everyone plays and sings with animation and precision. Angel has included an informative booklet on the opera and the singers, plus a libretto with a superior translation by Walter Legge. If you don't own a copy of the album, lose no time in obtaining one.

STRAUSS, RICHARD: *Der Rosenkavalier* (excerpts)

Lotte Lehmann (s), The Feldmarschallin; Elisabeth Schumann (s), Sophie; Anne Michalsky (s), Marianne; Maria Olszewska (c), Octavian; Bella Paalen (c), Annina; Hermann Gallos (t), Valzacchi; William Wergnick (t), Innkeeper; Victor Madin (b), Von Faninal; Richard Mayr (bs), Baron Ochs; Karl Ettl (bs), Commissary. Chorus of the Vienna State Opera; Vienna Philharmonic Orchestra, Robert Heger, cond.
• ANGEL GRB 4001. Two LP. $11.96.

CLASSICAL

BACH: *Concerto for Clavier and Strings, No. 5, in F minor, S. 1056*—See Handel: *Concerto grosso in B minor, Op. 6, No. 12.*

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

Ralph Kirkpatrick, harpsichord; Festival Strings Lucerne, Rudolf Baumgartner, cond.
• ARCHIVE ARC 3132. LP. $5.98.
• • ARCHIVE ARC 73132. SD. $6.98.

Readers accustomed to listening to recorded ensemble works with solo harpsichord may find it necessary to make a slight adjustment in their auditory habits when they put this disc on. Usually such works are "miked" so that the ordinarily frail keyboard instrument sounds considerably larger than life and the other instruments somewhat smaller. Here, however, as in the recent Vanguard stereo recording of Concertos 1, 4, and 5, the balance between harpsichord and orchestra is much more realistic, though the solo instrument can still be clearly heard. The present performance of the D minor is as fine as any now available, and that of the E major superior to the others. Kirkpatrick plays with passion and poetry in No. 1; the first and last movements are spirited in different ways, and the Adagio does not drag, as it often does. No. 2 emerges as a better work than one had thought it, probably because of the joyful quality Kirkpatrick gets into the opening movement. The accompaniment by Baumgartner and the orchestra is first-class in every respect. N.B.

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

Yehudi Menuhin, violin; Christian Ferras, violin; Festival Chamber Orchestra (in S. 1043), Robert Masters Chamber Orchestra (in S. 1041, 1042), Yehudi Menuhin, cond.
• CAPITOL G 7210. LP. $4.98.
• • CAPITOL SG 7210. SD. $5.98.

These are big, broad, warm performances, with Menuhin displaying excellent form as a fiddler and remarkable finesse as a conductor. For once the solo is properly subdued when there are more important doings in the orchestra. This sensible procedure is especially effective in the working out of the theme of the first movement of the E major Concerto: the dialogue between orchestral violins and basses comes out nicely while the decorations in the solo violin remain plainly audible in the background. An interesting touch is the use of what sounds like a harp, instead of a harpsichord, as continuo instrument in the slow movements of S. 1041 and 1043 (I could not hear any continuo instrument in the Adagio of S. 1042). In the stereo version of the Double Concerto the obvious separation is made, so that you can at last tell the players without a score. Fine sound in both versions. N.B.

BACH: *Italian Concerto, S. 971; Chromatic Fantasia and Fugue, S. 903; Partita No. 1, in B flat, S. 825; Toccata and Fugue, in D, S. 912*

Wanda Landowska, harpsichord.
• ANGEL COLH 71. LP. $5.98.

This is the group of performances recorded in 1935 and 1936 that used to be available in this country as RCA Victor LCT 1137. It is good to know that the disc is once more in the current catalogue, for this is indeed one of the "Great Recordings of the Century." All but the Partita have never been surpassed on records, as far as I know, and the Chromatic Fantasy and Fugue is one of the finest performances of Bach ever stamped onto a disc. The sound, despite its age, is perfectly acceptable. N.B.

BACH: *Mass in B minor, S. 232*

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

• • WESTMINSTER WST 304. Three SD. $17.94.

From the standpoint of sheer sound, this is the most beautiful recording of the B minor Mass I have heard. The chorus sounds better than it has ever sounded before, to my knowledge. It is perfectly balanced and transparent: for once the altos, tenors, and basses have character and presence, and come out clearly when they have a leading role. When sopranos or tenors soar above the staff, there is no screaming or shouting. My first reaction when I put the first side on was just to sit back and bask in the waves of gorgeous sound coming at me.

But a musical masterwork like this one is not merely a matter of sensuous appeal; it is a communication to the mind and heart, an expression of thought and feeling by one of the greatest geniuses the world has seen. And with respect to this aspect of the set, with respect to the interpretation of Bach, one soon begins to have misgivings. The chief trouble, I think, is the tempos Scherchen chooses for many of the slow sections: they strike one as crawling. Not all of them, to be sure: the tempo of the hushed and very lovely "*Et incarnatus est*" and that of the Agnus Dei (No. 23) seem just right, and the slowness of the second Kyrie (No. 3) seems quite acceptable. But in the first Kyrie, in the "*Laudamus te*," the Quoniam, the Benedictus, one is made acutely aware of a lack of forward motion, while in the Sanctus (No. 20) the individual tones of the triplets are so slow-ly and dis-tinct-ly ar-tic-u-lat-ed that the movement becomes a choral exercise instead of a heavenly caroling. In the "*Et resurrexit*," on the other hand, the tempo is so fast that the chorus for once is unclear. Some passages in this movement are speeded up even more, and there are one or two spots where everybody is not quite together.

Of the soloists the two ladies are especially good. Miss Alarie is at the top of her form here, singing accurately and with an attractive tone. Miss Merriman lately seems to be getting better all the time; her Agnus Dei is very moving. Simoneau is satisfactory, but Neidlinger, whose voice has a pleasant quality, cannot seem to get oriented with respect to pitch. In his arias he sounds as though he could not hear the orchestra and was getting his pitch from memory—a slightly faulty memory.

The stereo recording is first-class. When marked separation is a special advantage to the music it is effectively done, as in the two-choir Osanna. N.B.

BARTOK: *Music for Strings, Percussion, and Celesta; Hungarian Sketches*

Chicago Symphony Orchestra, Fritz Reiner, cond.

• RCA VICTOR LM 2374. LP. $4.98.
• • RCA VICTOR LSC 2374. SD. $5.98.

Music for Strings, Percussion, and Celesta is the most frequently recorded of Bartók's orchestral works, but so far only two stereo editions of it have appeared—the one listed above and the Stokowski version recently released by Capitol. This is odd, because the score stipulates just how the instruments are to be placed in order to secure a certain spatial effect which is of the essence of Bartók's conception and which stereo can approximate with considerable success, although it cannot reproduce it exactly.

Stokowski's interpretation of the piece is excellent, but his disc suffers from the somewhat ragged performance of a pickup orchestra. Reiner, on the other hand, is working with his own orchestra and one of the most perfectly disciplined in the world; since the recording is of the same quality this is clearly the preferable disc. The *Hungarian Sketches*, with which the second side is completed, are pleasant little pieces better known as parts of *Mikrokosmos*. A.F.

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

David Oistrakh, violin; Orchestre National de la Radiodiffusion Française, André Cluytens, cond.

• ANGEL 35780. LP. $4.98.
• • ANGEL S 35780. SD. $5.98.

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The arrival of this set gives us five Oistrakh editions of this work in Schwann—representing two Western European recording sessions and one or more in the Soviet Union. This new Angel is, however, the only version in stereo and the only pairing of Oistrakh with a conductor of international reputation. The results are, consequently, more impressive than those found in its rivals, and we may safely assume that the demand for Oistrakh in the Beethoven will be concentrated on this pair of discs.

Surely no one needs be told at this date that Oistrakh is one of the great string players of this century. His performance of the Beethoven is a comprehensive demonstration of his powers. Cluytens provides a polished and forceful accompaniment that gives Oistrakh all necessary support without challenging his dominant position.

As heard in stereo, the sound is slightly brighter and more attractive than the monophonic set. In two copies of the stereo, however, I have yet to find a pressing without rattles and distortion in one or another place. The recent Stern-Bernstein version may be safer in terms of sonic quality, as well as competitive musically. R.C.M.

BEETHOVEN: ***Overtures: Coriolan, Op. 62; Fidelio, Op. 72; Leonore No. 3, Op. 72a; Egmont, Op. 84; Zur Weihe des Hauses, Op. 124***

Orchestre des Concerts Lamoureux, Igor Markevitch, cond.
• • Deutsche Grammophon DGS 712019. SD. $5.98.

Of the various collections of Beethoven overtures available, this disc provides the finest performances, the best selection of works, and the greatest amount of music. It can therefore be rated among the wisest investments in the Beethoven listings.

Markevitch approaches the composer with deeply felt respect for Furtwängler, mingled with his own strivings for drama, intensity, and linear clarity. The results could be a hodgepodge, but Markevitch is too fine a musician to let this happen. One hears, instead, readings that are often unorthodox in detail, but never lacking in either the spirit of the composer or the sense of grandeur that distinguishes the finest Beethoven performances from those of uninspired reverence.

It may take your ear a few moments to adjust to the sound of this orchestra. It is French and playing in a large, resonant hall. Thus one hears very clear, but small and delicate, sonorities as modified acoustically by a reverberant room. I would prefer a somewhat dryer quality, but this is acceptable—unless, of course, you insist upon the darker and richer ensemble qualities of the Vienna Philharmonic. If that is the case, you will want London 6053. R.C.M.

BEETHOVEN: ***Symphony No. 2, in D, Op. 36; Die Geschöpfe des Prometheus, Op. 43, Overture***

Leipzig Gewandhaus Orchestra, Franz Konwitschny, cond.
• Epic LC 3634. LP. $4.98.
• • Epic BC 1052. SD. $5.98.

The Gewandhaus Orchestra is one of the oldest in Europe, although its contribution

David Oistrakh: in Beethoven, masterly.

to the record catalogue since the close of the War has been limited for the most part to East Germany and the Soviet bloc. It is good to have an opportunity to hear it in stereo, since plainly it remains a fine ensemble, thoroughly schooled in this music and its traditions. Konwitschny's reading of the Second is felicitous in its relaxed good humor; and although the first movement is convincingly strong, it is the finale that is most likely to please you. The engineering is up to all expectations, with the stereo particularly refined and spacious. R.C.M.

BEETHOVEN: ***Symphony No. 8, in F, Op. 93***—See Schubert: ***Symphony No. 8, in B minor ("Unfinished").***

BERLIOZ: ***Grande Messe des Morts, Op. 5 ("Requiem")***

Léopold Simoneau, tenor; New England Conservatory Chorus; Boston Symphony Orchestra, Charles Munch, cond.
• • RCA Victor LDS 6077. Two SD. $11.96.

For a feature review of this album, see page 59.

BRUCH: ***Concerto for Violin and Orchestra, No. 1, in G minor, Op. 26***
†Glazunov: ***Concerto for Violin and Orchestra, in A minor, Op. 82***

Erica Morini, violin; Berlin Radio Symphony Orchestra, Ferenc Fricsay, cond.
• Deutsche Grammophon DGM 12029. LP. $4.98.
• • Deutsche Grammophon DGS 712029. SD. $5.98.

Two lyrical staples of the romantic violin concerto repertoire are here accorded warm, big-toned, relaxed treatment that suits them perfectly. The sound is good in both mono and stereo, with the solo violin standing out well from the orchestra. What stereo accomplishes here is to give greater expansiveness to the tone and to eliminate a slight boxed-in feeling which, in the monophonic version, is imparted by the fairly close-to solo microphone. P.A.

CHOPIN: ***Ballades (4)***

Artur Rubinstein, piano.
• RCA Victor LM 2370. LP. $4.98.
• • RCA Victor LSC 2370. SD. $5.98.

One signal omission from Rubinstein's Chopin discography has been the set of Ballades, among the composer's greatest works. Now he produces the best complete recording available (not, however, difficult, in view of the competition). Since these are highly personal, subjective works, their treatment here probably will not suit all people in all instances, but the percentage of satisfaction should be higher than with any other disc.

It is a remarkable facet of Rubinstein's artistry that his approach to the Ballades is not the same as to other Chopin works. Here his playing is freer, more introspective, with a higher incidence of rubatos. An almost discursive air hovers over the performances, but this is as it should be, considering the nature of the works; and it is Rubinstein's genius that, while letting the music flow now this way, now that, he holds it together.

In the same way, the Four Ballades lead independent lives. The G minor meanders along moodily, highlighted by bits of bright color. In the F major, I would have liked more plainness in the melody of the first section, but how wonderfully savage are the fast sections, with the breathtakingly simple chords that bring the work to an end. The A flat major is all playfulness, caprice, and charm. The F minor follows its devious but musically rich paths in a rambling manner, but at the end the cumulative experience leaves a profound impact. So, too, does the whole recording. R.E.

CHOPIN: ***Concerto for Piano and Orchestra, No. 1, in E Minor, Op. 11***

Adam Harasiewicz, piano; Vienna Symphony Orchestra, Heinrich Hollreiser, cond.
• Epic LC 3643. LP. $4.98.
• • Epic BC 1060. SD. $5.98.

When Harasiewicz won the international Chopin contest in Warsaw in 1955, some of his performances were recorded and issued by Pathé. At that time his playing had a serene innocence, an immaculately beautiful tone, and perfection of line which made it seem wonderfully pure and refreshing; one was willing to forego subtlety and profundity for the sake of the other, quite rare qualities. This new Epic release of the Chopin concerto suggests that the young Polish pianist is going through a transitional phase, striving for a more emotional concept of the music at the cost of clear, uncomplicated expression.

The concerto is well performed, at its best having the straightforward, lucid, inherently poetic style of old, but Harasiewicz's attempts at little rubatos are strained, fussy, even meaningless. The result is disappointing. The orchestral playing is adequate, sounding muffled on the LP but emerging with fine clarity on stereo. R.E.

CHOPIN: ***Les Sylphides*** **(trans. Douglas)**
†Schumann: ***Carnaval***

Philharmonia Orchestra, Robert Irving, cond.
• EMI Capitol G 7206. LP. $4.98.
• • EMI Capitol SG 7206. SD. $5.98.

Continued on page 66

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Since we are celebrating this year the sesquicentennial of the birth of both Chopin and Schumann, it is appropriate that these two popular balletic adaptations of their music should be coupled on one record. *Les Sylphides*, originally orchestrated by Glazunov, appears here in a more recent orchestral setting by Douglas—one of the more tasteful of the several versions I have encountered over the years. *Carnaval* is the composite work of a number of different Russian arrangers, including Glazunov, Arensky, and Rimsky-Korsakov, and consequently there is an occasional diversity of style from movement to movement. Robert Irving's experienced direction accounts for well-proportioned performances of both works. The recorded sound is clear and well balanced in both mono and stereo, with the latter offering a pleasantly wider spread of orchestral tone, thus a closer approximation of realism. P.A.

DELIUS: ***Florida Suite; Dance Rhapsody No. 2; Over the Hills and Far Away***

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.
● Capitol G 7193. LP. $4.98.
● ● Capitol SG 7193. SD. $5.98.

The first recording of a long work by Delius should be an event with a capital E, but the *Florida Suite*, which covers most of this disc, is a very early and very weak production, of interest primarily as a historical curiosity. The second *Dance Rhapsody* is later but not much better. *Over the Hills and Far Away* is, however, one of those nostalgic masterpieces which Delius was born to write. Sir Thomas is, of course, Delius' foremost orchestral interpreter and the editor of most of his orchestral music, including that here recorded. The performance is *molto con amore*. The recording is *modo ordinario, non troppo chiaro*. A.F.

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DVORAK: ***Slavonic Dances, Opp. 46 and 72***

Czech Philharmonic Orchestra, Václav Talich, cond.
● Parliament PLP 121. Two LP. $3.96.

On the basis of my aural detective work, I judge that this pair of discs were mastered from the same tapes as the Urania recording, which has long held a distinguished place in the catalogue. The only difference is that Dances Nos. 3 and 6 of Op. 46 have been restored to their original order in the present release. The sound quality, almost identical with that on the Urania discs, is still very acceptable. And since Talich remains one of the really great Dvořák interpreters of our time, this modestly priced set is highly recommended. P.A.

DVORAK: ***Symphony No. 5, in E minor, Op. 95 ("From the New World")***

Vienna State Opera Orchestra, Vladimir Golschmann, cond.
● Vanguard SRV 114. LP. $1.98.
● ● Vanguard SRV 114. SD. $2.98.

Besides its low price attractions and consistently high technical merits, Vanguard's bargain demonstration series frequently provides stimulatingly fresh approaches to standard masterpieces. Golschmann's poetic yet zestfully elegant *New World* is one of the best of these, and except for the more robust and idiomatically Czechish versions by Kubelik and Szell, this is surely one of the most attractive of the many recorded editions—sonically as well as interpretatively. The unexaggerated, luminous, and floating stereoism again achieves the "two-dimensional frieze . . . almost chamber-music" effect which one reviewer praised in Golschmann's earlier Tchaikovsky *Pathétique* (SRV 112) and which again "makes it possible to hear with what breath-taking delicacy and beauty of phrasing the Viennese orchestra plays." The present monophonic edition has somewhat more bite and solidity, and scarcely less clarity, but little of the engaging airiness and radiant grace of the stereo version. R.D.D.

ENESCO: ***Symphony No. 1, in E flat, Op. 13***

Rumanian State Symphony Orchestra, George Georgescu, cond.
● Artia ALP 118. LP. $4.98.

In Enesco's native country, it would appear, they remember that he wrote more than the *Rumanian* Rhapsodies. His first symphony, which dates from 1906, is a well-made Franckian piece, of no great individuality, but beautifully put together and beautifully scored. The performance seems to be first-class and the recording is passable. A.F.

GERSHWIN: ***An American in Paris; Rhapsody in Blue***

Earl Wild, piano (in the Rhapsody); Boston Pops Orchestra, Arthur Fiedler, cond.
● RCA Victor LM 2367. LP. $4.98.
● ● RCA Victor LSC 2367. SD. $5.98.

Fiedler has just the right, insouciant touch for *An American in Paris*, and he and Wild

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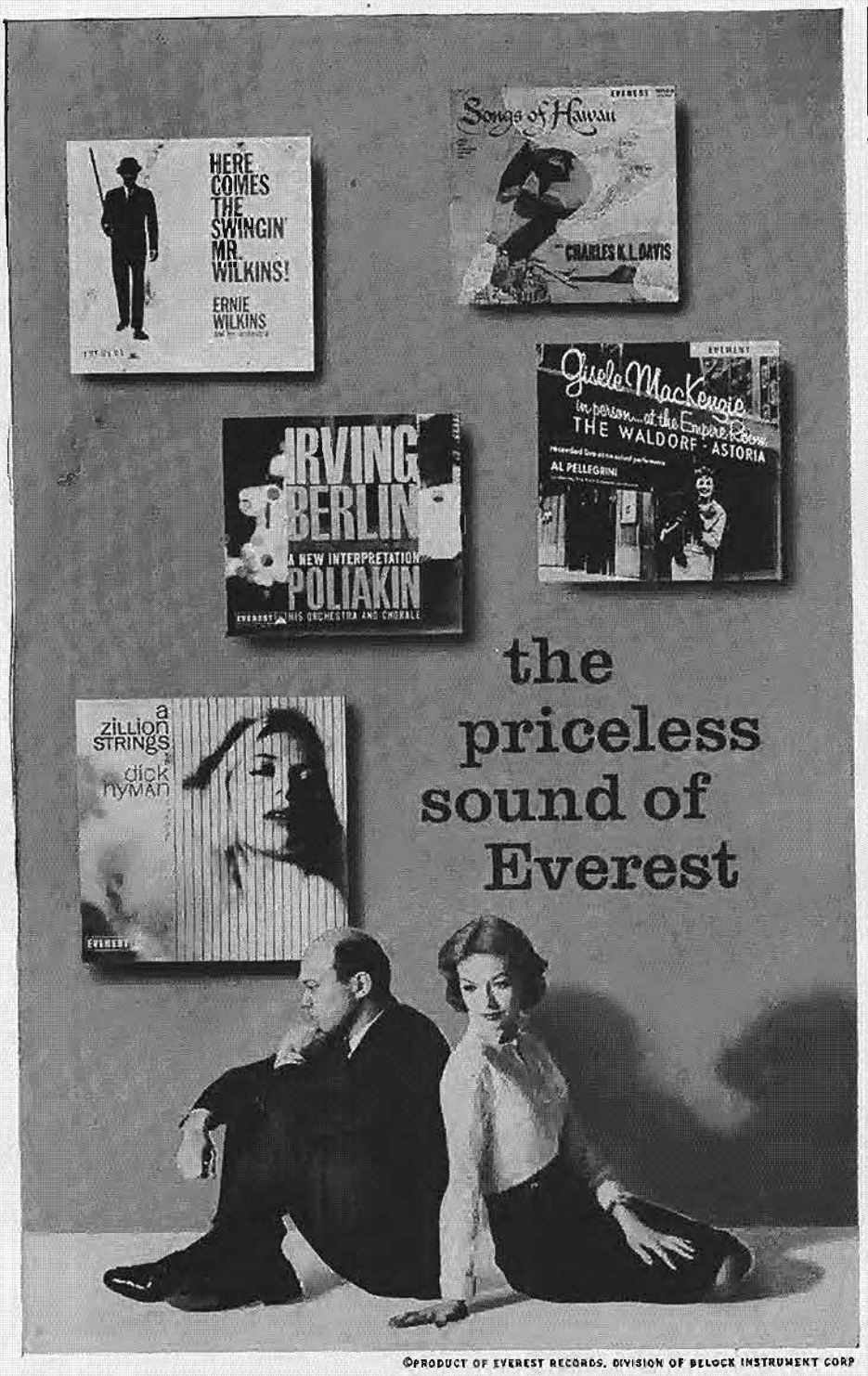

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are in full sympathy in their treatment of the *Rhapsody*. Furthermore, Victor's engineers are in full sympathy with *them*. A.F.

GLAZUNOV: ***Concerto for Violin and Orchestra, in A minor, Op. 82*—See Bruch: *Concerto for Violin and Orchestra, No. 1, in G minor, Op. 26.***

GOUNOD: ***Faust***

Victoria de los Angeles (s), Marguerite; Liliane Berton (s), Siebel; Rita Gorr (c), Martha; Nicolai Gedda (t), Faust; Ernest Blanc (b), Valentine; Victor Autran (b), Wagner; Boris Christoff (bs), Mephistopheles, Chorus and Orchestra of Théâtre National de l'Opéra, André Cluytens, cond.
• CAPITOL GDR 7154. Four LP. $23.92.
• • CAPITOL SGDR 7154. Four SD. $27.92.

This is, essentially, a stereo updating of the HMV *Faust* of several years back, the only major casting change being the substitution of Ernest Blanc for Jean Borthayre in the role of Valentine. I should say that this remains the best *Faust* available, though, to put it bluntly, that's saying very little. It means only that it is better than the very pedestrian Columbia set under Cleva; it is also preferable to the weakly sung Beecham album, now withdrawn.

Briefly, these are its advantages. It is nearly complete, the only cut of consequence being the Marguerite/Siebel scene, which is never played. (I happen to think that *Faust* should be presented with all the grand opera trappings a company can summon, and this means including the full ballet. After all, if we are going to start snipping out the bars of Gounod's music that do not seem to us to go exactly to the heart of the subject, we shall have to eliminate much more than the ballet. *Faust* must be met on its own terms, as a representative grand opera, full of charming music, capable of considerable emotional impact if presented with sufficient flourish.) Secondly, the sound is excellent, and though little use is made of stage effects —for instance, there is no crowd reaction when Mephisto calls on Bacchus for the wine —stereo is nonetheless responsible for some splendid aural impressions: the stony hollowness of the Church Scene, or the gradual approach and deployment of the very authentic-sounding military band before the Soldiers' Chorus. Finally, De los Angeles' Marguerite, probably the best to be heard today, remains vocally beautiful, stylistically apt, and interpretatively touching. It may be somewhat more restrained than it used to be, but it is never lacking in feeling. One might add that Blanc is also impressive, though he tends to let his big, open voice do all the work for him—Borthayre, who also has a rich voice, did more with the music. The small roles are extremely well cast.

The set's major flaw is in Christoff's Mephistopheles. He has his moments, to be sure. The "*Veau d'or*," snarled out at an unremitting forte/fortissimo, becomes a thundering stomp. But his lack of rapport with the French language and style is really disastrous, and his interpretation, which at first seems bizarre, is soon simply monotonous. Gedda, too, is finally tiresome—always adequate, tasteful, conscientious (*his* French

is quite correct), and unexciting. The same can be said of Cluytens' conducting, especially during the first two scenes, when it appears the whole performance will be logy. Things go better in the Garden Scene (though these voices, at least as recorded, refuse to blend in the quartet), and the ballet is very well played. Orchestra and chorus are good throughout. If you want *Faust*, it will have to be this one. C.L.O.

HANDEL: ***Concerto grosso in B minor, Op. 6, No 12***
†Bach: ***Concerto for Clavier and Strings, No. 5, in F minor, S. 1056***
†Mozart: ***Adagio and Fugue for Strings, in C minor, K. 546***

I Musici.
● Epic LC 3644. LP. $4.98.
● ● Epic BC 1061. SD. $5.98.

A warm, vital performance of the Handel concerto, marred only by the absence of an audible continuo. In the Bach the soloist is Maria Teresa Garatti, regular harpsichordist of this ensemble, who here chooses to play, surprisingly, the piano. It is a decent but not outstanding reading, a little heavy-handed in the finale. The Mozart is, as always, an exciting event. To this intense and introspective introduction, followed by Mozart's most powerful fugue, the vibrant style of I Musici is especially well suited. Very good sound in both versions. N.B.

HANDEL: ***Concerto for Harpsichord and Orchestra, in G minor, Op. 4, No. 1; Air with Variations in B flat; Suite No. 7, in G minor***

Sylvia Marlowe, harpsichord; Baroque Chamber Orchestra, Sylvia Marlowe, cond.
● Decca DL 10020. LP. $4.98.
● ● Decca DL 710020. SD. $5.98.

The Concerto is perhaps more familiar as a work for organ, but the title of the first edition specifies the harpsichord too. Miss Marlowe plays this, as she does the other works on this disc, with much energy and drive. In filling in the passages left open for improvisation by Handel, she uninhibitedly pours ornamentation out with both hands; she also embellishes fully written-out passages, as in the repetition of the Sarabande in the Suite. There is an exhilarating air about this playing, and impressive power, but there are also moments when one feels the need of a little more lyricism. N.B.

HANDEL: ***Water Music*** **(complete)**

Philomusica of London, Thurston Dart, cond.
● ● London SOL 60010. SD. $5.98.

Another excellent performance to add to the several already available of the complete *Water Music*. Either Dart or Brian Priestman, who prepared his score, has joined in the game of guessing what the twenty surviving pieces grouped under this title were originally used for. The solution proposed here is that they represent three suites, all performed during that one famous outing on the Thames which George I made in 1717. Suite I, in F, the longest one, surmises Dart, was played on the way out to Chelsea; Suite II, in G, indoors at Chelsea

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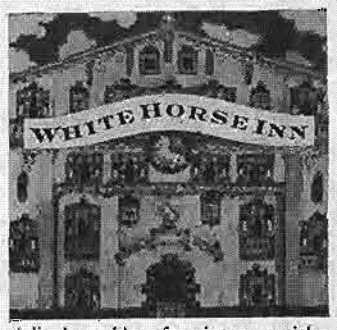

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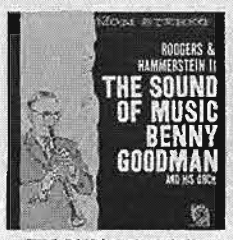

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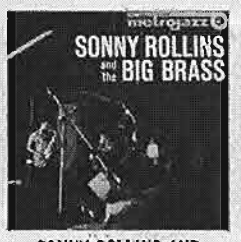

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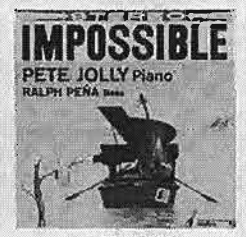

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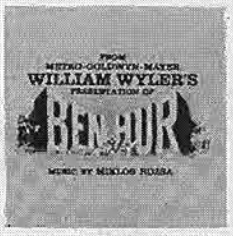

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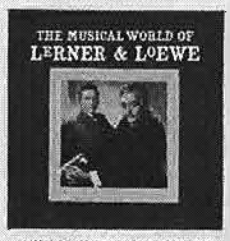

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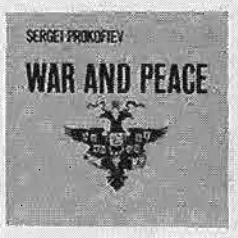

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during supper; and Suite III, in D, on the way back. This is as plausible an explanation as any other that has been put forward. It has, it seems to me, only two weaknesses: it is difficult to see how Suites II and III could each be made to last an hour, as a contemporary report tells us they should; and Handel's always active sense of color contrast makes it seem unlikely that he would use the trumpet in five consecutive movements, as in Dart's "Suite III" here.

But these are perhaps minor matters. More important are the vitality of the playing, the interesting contrasts in phrasing, the animation of a line by occasional embellishment, always done tastefully, and the brilliantly clear recording. N.B.

HAYDN: ***The Salomon Symphonies, Vol. II***

Symphonies: No. 99, in E flat; No. 100, in G ("Military"); No. 101, in D ("Clock"); No. 102, in B flat; No. 103, in E flat ("Drum Roll"); No. 104, in D ("London").

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.
● CAPITOL GCR 7198. Three LP. $14.94.
● ● CAPITOL SGCR 7198. Three SD. $17.94.

For a feature review of these recordings, see p. 60.

HINDEMITH: ***Symphonia Serena; Concerto for Horn and Orchestra***

Dennis Brain, horn (in the Concerto); Philharmonia Orchestra, Paul Hindemith cond.
● ANGEL 35491. LP. $4.98.
● ● ANGEL S 35491. SD. $5.98.

The horn concerto is a poor piece, but its recording may be of interest as the last one made by Dennis Brain before his sudden death in the fall of 1957. The symphony is magnificent—Hindemith at his sunniest, wittiest, and most ingenious. "Serene" means "happy" so far as this symphony is concerned, and Hindemith has never produced a happier piece nor had a happier performance and recording. A.F.

LALO: ***Symphonie espagnole, Op. 21***
†Mendelssohn: ***Concerto for Violin and Orchestra, in E minor, Op. 64***

Mischa Elman, violin; Vienna State Opera Orchestra, Vladimir Golschmann, cond.
● VANGUARD VRS 1050. LP. $4.98.
● ● VANGUARD VSD 2047. SD. $5.98.

Although he plays only the customary four movements of the *Symphonie espagnole*, omitting the Intermezzo, Elman gives an admirable display of his stylistic sense, investing the music with a true Spanish flavor. His approach to the Mendelssohn Concerto, on the other hand, is more individualistic and reveals a few disturbing idiosyncrasies. His tone in both works is smooth and rich, but his intonation, while impeccable in the Lalo, is a bit edgy in portions of the Mendelssohn. He is fortunate in having Golschmann as a collaborator, for the conductor is always in perfect rapport with the soloist's interpretative ideas.

Both mono and stereo versions preserve an excellent balance between solo and accompaniment. Two channels give added direction to the orchestra, while keeping the violin nicely left of center. P.A.

LEONCAVALLO: *Pagliacci*

Gabriella Tucci (s), Nedda; Mario del Monaco (t), Canio; Piero di Palma (t), Beppe; Cornell MacNeil (b), Tonio; Renato Capecchi (b), Silvio. Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Francesco Molinari-Pradelli, cond.

• LONDON A 4237. Two LP. $9.96.

• • LONDON OSA 1212. Two SD. $11.96.

Here is the first stereo *Pagliacci*, and a very good one. London has gone at the sound effects as if this were an old-fashioned Sunday evening radio chiller, and the results are frequently hair-raising, as when we hear Canio pounding across the stage in pursuit of Silvio, or, just a moment earlier, Tonio's voice coming from behind the player's wagon with the words "*Cammina adagio, e li sorprenderai. . .*" The strolling players' trumpet-and-drum sounds wonderfully trashy, and the choruses are heard in detail for the first time on records (in fact, one almost never hears them so clearly in the opera house).

The performance, too, is first-class. It is easy to sneer at Leoncavallo's crudity, but when his music is performed with conviction and dignity, it can be tremendously moving. Conviction and dignity are qualities that Del Monaco brings to his Canio. This clown weeps in pain and rage, but he never sinks to self-pity; he is proud to the end. The tenor has not conquered quite all of the problems presented by the score—an ideal Canio would be able to summon the suppleness and richness of texture called for by the great cantilena of the second-act aria ("*Sperai, tanto il delirio*"). But he molds many phrases quite smoothly, and his "*Vesti la giubba*" is an honest rendition, not gallery-playing.

The other principal roles are also well done. Casting Nedda is always a problem, since the soprano must sing the *Ballatella* with grace, and yet stand up convincingly to Canio in the last scene. Gabriella Tucci has temperament, but her voice is unevenly produced, straying from pitch much too often, and she meets the obstacle of the little bird calls just before her aria by simply omitting them. She can make an imposing sound with her voice, and is good at the climactic moments. MacNeil's natural endowment entitles him to a place among the great baritones, and he sings warmly, openly, all through the score, with a plump, ringing A flat at the conclusion of the Prologue. He needs more time to build the character, and to perfect his Italian vowels, but the voice alone makes for an impressive Tonio. Capecchi, always a sensitive artist, makes much more of Silvio than do his recorded rivals, and the really lovely singing of Beppe/Arlecchino by Piero di Palma demonstrates again that this comprimario tenor is one of London's most valuable properties. Molinari-Pradelli conducts with *élan* and fine dramatic emphasis, and the chorus and orchestra are outstanding. The sound in both editions is unexceptionable, though

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stereo surely has the edge during choruses and moments of stage action.

The fourth side of the album presents Del Monaco in a program of several popular Italian songs in lush, sometimes bombastic arrangements. He sings them with passion, force, and a surprisingly legato line. C.L.O.

MENDELSSOHN: *Concerto for Violin and Orchestra, in E minor, Op. 64*—See Lalo: *Symphonie espagnole, Op. 21.*

MOZART: *Adagio and Fugue for Strings, in C minor, K. 546*—See Handel: *Concerto grosso in B minor, Op. 6, No. 12.*

MOZART: *Concerto for Clarinet and Orchestra, in A, K. 622; Concerto for Bassoon and Orchestra, in B flat, K. 191*

Jack Brymer, clarinet; Gwydion Brooke, bassoon; Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.
● CAPITOL G 7201. LP. $4.98.
● ● CAPITOL SG 7201. SD. $5.98.

When Sir Thomas is good, he can be, like the little girl with the little curl right in the middle of her forehead, very, very good. And he certainly is that here. His orchestra is neither too reticent nor too bold, it phrases with quiet eloquence, and it constantly sings. If his tempos in the Clarinet Concerto are on the easygoing side, necessitating cuts totaling twenty-eight measures in the finale, they do not at any time drag. The soloists are first-desk men in the Royal Philharmonic. Mr. Brymer plays smoothly, with a warm tone, and he has not been placed too close to a microphone. Mr. Brooke, too, is an expert player, with dead-center intonation, but the Bassoon Concerto does not come off as well as the other. There is a lack of precision at times in the first movement, and the soloist seems a little hurried or nervous there. In the finale he makes a big retard, much bigger than the structural situation warrants, and plays some grace notes long that, according to common eighteenth-century practice, should be short. N.B.

MOZART: *Symphony No. 40, in G minor, K. 550*
†Schubert: *Symphony No. 8, in B minor ("Unfinished")*

London Symphony Orchestra, Leopold Ludwig, cond.
● EVEREST LPBR 6046. LP. $4.40.
● ● EVEREST SDBR 3046. SD. $4.40.

These works were recorded with what is claimed to be a revolutionary new technique, employing 35-mm. film instead of the usual half- or quarter-inch tape. I must leave the details to the technical experts, and confine this report to how the result sounds from a musical point of view. Well, not to beat around the bush, it sounds wonderful. The sound is clean and warm, in the stereo version spacious, but evenly spread so as to leave no holes. Some stereo recordings give the impression that each instrument or orchestral section was recorded separately and then the whole thing pasted together. Here the definition is excellent but not so unrealistically sharp as to keep the tones from blending well. There is resonance without blur. I could hear no distortion, not even in violin tone or in pizzicato basses, and no pitch waver, not even in the long-held chord that ends the *Unfinished*. All in all, it is a type of sound that seems to bring out the best qualities of one's equipment.

The performances of both the Mozart and Schubert are praiseworthy. Musically, too, there is no distortion. Ludwig achieves considerable intensity and eloquence without resorting to exaggeration of any sort. The tempos are plausible (though one might prefer more tautness and drama in the first movement of the Mozart), the phrasing musical, the balances perfect. N.B.

PROKOFIEV: *Symphony No. 7*

Czech Philharmonic Orchestra, N. P. Anosov, cond.
● PARLIAMENT PLP 122. LP. $1.98.

I have no idea who N. P. Anosov may be, but I do know this: he has a more vivid, vital, and grandly scaled conception of this work than any of the other conductors who have recorded it. He makes major Prokofiev out of it—or as close to major Prokofiev as that composer came in the latter years of his life. The recording is quite good too; although most bargain records are actually anything but bargains, here is one that really is. A.F.

PROKOFIEV: *War and Peace*

Radmila Vasovic-Bokacevic (s), Natasha; Milica Miladinovic (s), Helena; Biserka Cvejic (ms), Sonya; Drago Stare (t), Anatole; Alexander Marinkovic (t), Pierre; Dusan Popovic (b), Andrei; Djordje Djurdejevic (bs), Koutouzov; Nikola Cvelic (bs), Napoleon; et al. Ensemble of the National Opera of Belgrade, Vienna Kammerchor, Vienna State Opera Orchestra, Werner Janssen, cond.
● M-G-M 3 GC2. Three LP. $14.94.

After listening to this recording several times (and seeing the NBC-TV Opera's presentation of a few seasons back), my impression is that Prokofiev here bit off a great deal more than he could chew. The current edition of the score apparently results from the composer's belief that the earlier version, for presentation in two evenings, was unwieldy. It probably was, but I cannot escape the feeling that there are two operas being thrust at us at once—one opera about certain individual human beings (itself involved enough, dramatically, to subdivide into several more operas), and another about the triumph of the Russian people. The first opera occupies the early part of the evening, the second the latter part. I suppose that one is the "Peace" opera and the other the "War" opera, but the juxtaposition is just not theatrically workable. The characters have no time to take hold: Pierre, for example, has about as much to sing as Roucher in *Andrea Chénier*. Perhaps Prokofiev should have expanded to three or four evenings—a whole cycle of *War and Peace* operas—or else have taken the cue from such maligned operatives as René Barbier and Michael Carré, who may have been disloyal to their sources, but who were

invariably faithful to the opera under composition.

The music has a truly poetic lyricism when it deals with the feelings of individuals, whether the feelings are those of Andrei and Natasha discovering each other in the opening scene, or of Marshall Koutouzov apostrophizing Moscow. There is a graceful lilt to the waltz airs that pop up early in the work, and the Death Scene of Andrei includes some striking choral effects and a fine duet. The long passages devoted to the Battle of Borodino and to hymns of determination and victory are loud but arid; the scene picturing Napoleon directing the progress of the fight is a flat failure.

I might be more taken by the work if the current presentation were on a higher level. There is not a first-rate singer in the cast, and there are some who are less than third-rate. The chorus is hollow and thin-sounding, partly because M-G-M's recording, besides being shallow and, from time to time, harsh, is most deficient in the matter of balances. The accompanying booklet contains text and translation, together with a phonetic transliteration of the Russian, but fails to credit several singers, including one or two with fairly significant parts, and the chorus master. C.L.O.

PUCCINI: *Tosca*

Renata Tebaldi (s), Floria Tosca; Mario del Monaco (t), Mario Cavaradossi; Piero di Palma (t), Spoletta; George London (b), Baron Scarpia; Giovanni Morese (b), Sciarrone and A Gaoler; Silvio Maionica (bs), Cesare Angelotti; Fernando Corena (bs), A Sacristan; Ernesto Palmerini (boy soprano), A Shepherd Boy. Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Francesco Molinari-Pradelli, cond.

• • London OSA 1210. Two SD. $11.96.

A surprisingly uninteresting entry in the *Tosca* sweepstakes. The underlying problem is with Molinari-Pradelli, whose leadership has none of the tautness or drive that marks a topflight *Tosca*. It is slow and flabby. Beyond that, none of the principals attains his or her best form in this performance. It seems downright silly (from the artistic, not the commercial, standpoint) to cast Del Monaco as Cavaradossi when the London stable of tenors includes several whose voices are well suited to the role (Labò is a first-grade Cavaradossi, Bergonzi a good one who would be most impressive in a recording). Del Monaco tries, to be sure, to make a malleable thing of his ironlike tenor, but the smooth, easily flowing legato just is not his to command, and his effortful performance, rousing in the moments of defiance, is capped by a weird "*E lucevan le stelle.*"

Tebaldi has her heavy moments, too, and the second act brings some raw, driven tones above the staff. Hers is, as always, singing on the grand scale, with many passages superbly rendered, and a moving "*Vissi d'arte*"; but it does not have the ease of her previous recording of the role. George London's resonant Scarpia is so carefully studied and projected as to be lacking in spontaneity—it is a performance that demands respect, but does not really catch up the listener. The other singers do well, and the sound is fine, but the over-all effect is just a little too ponderous. C.L.O.

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CIRCLE 32 ON READER-SERVICE CARD

ROSSINI: *Il Barbiere di Siviglia* (excerpts)

Lily Pons, Marie-Thérèse Gauley, sopranos; Conchita Supervia, mezzo-soprano; Miguel Villabella, Manuritta, tenors; Marcel Roque, baritone; André Pernet, Pierre Dupré, basses; Orchestra.
● ODEON ORX 108. LP. $4.98.

This release—still another in the "Bel Canto" series—is almost too good to be true. It starts off with an astounding account of "*Ecco ridente*" (rather, "*Des rayons de l'aurore*"—everything on the record, except for Supervia's contribution, is in French) by the tenor Villabella, a rendition scattered with beautiful tones *in altissimo*, rendered in a genuine *voix mixte*, and with lucidly articulated runs that would do honor to the greatest lyric tenors. The next band presents a zestful, flexible-voiced baritone, Marcel Roque, who has a grand time with Figaro's aria. Both of these virtuosos then join in a splendid rendition of the scene beginning with "*D'un métal si precieux*," as fine in its Gallic way as the Italian version by Stracciari and Borgioli.

As if that were not enough, we are then treated to an early Pons performance of Rosina's cavatina, in which the music all but disappears beneath a flood of brilliantly executed embellishment; this is followed by a wonderfully oily *Air de la calomnie* (André Pernet); an airy, well-sung Rosina/Figaro duo (Roque again, with Marie-Thérèse Gauley, who is not quite Pons, but very competent just the same); a lively "*Pensez-vous qu'il sait bien facile*" (Pierre Dupré, really a baritone); and finally Supervia's highly impressive performance of the Lesson Aria, "*Contro un cor.*" Odéon's sound is clean, the orchestra of course a bit faint, but the voices clear and alive. C.L.O.

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

Berj Zamkochian, organ; Leo Litwin and Bernard Zighera, piano; Boston Symphony Orchestra, Charles Munch, cond.
● RCA Victor LM 2341. LP. $4.98.
● ● RCA Victor LSC 2341. SD. $5.98.

Though it appears all too infrequently on concert programs, this attractive, interestingly constructed work is now represented in the catalogue by no fewer than eight different recordings. This profusion may be laid less to the work's popularity as a piece of music than to its appeal to the buyers and sellers of high-fidelity and stereo equipment, who find it an admirable showcase for the latest amplifier or speaker system.

In view of the fact that the sound is so important to prospective purchasers of this symphony, let us discuss that first. Even in the big climaxes, the monophonic version has tremendous tonal breadth and impact. But it remains for the strikingly separated stereo edition to reveal this stirring work to its fullest extent.

For this recording session, the seats in the front half of Boston's Symphony Hall were removed, and the orchestra was transplanted from the stage to a space occupying the entire width of the auditorium. The organ pipes, located at the upper rear of the stage, could not be moved, of course, so to bring the sound down to the new orchestra level, the engineers arranged an extra three-channel microphone pickup in front of the pipes. The result is an amazingly lifelike re-creation of the original sound. Violins appear to be on the left, violas and cellos on the right, woodwinds in the center, brasses sound as if they are actually in the rear, and the full range of the organ—even the lowest pedal tones—forms a sonic canopy across the back of the orchestra. The auditory perspective is so acute that it is possible to distinguish between first and second violins. The only disadvantage is a slight excess of hall resonance.

While the over-all sound may produce a more exciting effect, the slightly drier acoustics of Detroit's Ford Auditorium in the Mercury stereo recording by Paul Paray and the Detroit Symphony Orchestra allow for cleaner orchestral execution.

As to interpretation, both Munch and Paray are specialists at performing this symphony. Each brings out details with fine clarity, and each manages to make an exciting experience of this music. The chief difference is that Munch takes a somewhat broader approach, whereas Paray is sharper with his dramatic thrusts. The difference is slight, however, so the choice between the two—and these are by far the two best, at least in stereo—will depend on individual preferences for conductor and sound characteristics. P.A.

SCHUBERT: *Die Schöne Müllerin, Op. 25*

Aksel Schiøtz, tenor; Gerald Moore, piano.
● ODEON MOAK 1. LP. $5.95.

Honesty compels the observation that the

Schiötz voice, though of pleasant quality, was somewhat short in range and restricted in its ability to set up contrasting dynamics or tone colorations. His success was due largely to an intelligent scaling of the music, a polished style, and unfailing perception of mood. All these attributes can be seen in his presentation of Schubert's incomparable cycle, at once sunny and poignant. While he is content to sing the songs in a straightforward, tasteful manner (and his insistence on landing firmly on each downbeat sometimes causes the music to bump along), he is always involved with the music and the text, and the simplicity of approach probably evokes a more accurate picture of the wandering miller's helper than does the more sophisticated view of most Lieder singers. Moore's work is topnotch, though it is instructive to compare his playing here with his contribution to the HMV Fischer-Dieskau set of the early Fifties, so much more violently inflected and vividly dramatized. Odéon's sound on these transfers—the originals date from 1945—is considerably above that of some of this company's earlier releases, if not up to the standard of the Rossini disc reviewed this month. C.L.O.

SCHUBERT: ***Quintet for Piano and Strings, in A, Op. 114 ("The Trout")***

Hephzibah Menuhin, piano; Members of the Amadeus String Quartet; J. Edward Merrett, double bass.
• • Angel S 35777. SD. $5.98.

Paul Badura-Skoda, piano; Members of the Barylli Quartet; Otto Ruhm, double bass.
• • Westminster WST 14074. SD. $5.98.

Clifford Curzon, piano; Members of the Vienna Octet.
• • London CS 6090. SD. $4.98.

Record manufacturers don't seem to be in much of a hurry to issue stereo recordings of chamber music. For that reason, every release in this category is worth noting. It seems a pity, then, when there is so much yet to be committed to two-channel discs, that everyone should concentrate on the *Trout* Quintet. Already there are four stereo versions of this popular work in the catalogue; why three more?

In all justice, it must be said that the Menuhin-Amadeus Quartet-Merrett disc is so fine in every respect that it would be welcome in any company. This is a performance that balances neatly between the light and bright and the romantic and lyric elements of the music. The ensemble is beautifully integrated and just as beautifully reproduced—with naturalness, extremely wide (but never offensive) tonal range, and quiet surfaces. Here good stereo distribution certainly adds realism to the chamber music sound.

Many of these admirable characteristics may also be found in the Westminster collaboration, though to a lesser degree. The performance is correct, except for a rather too rapid treatment of the Scherzo; it is also tasteful and often quite expressive. There is reasonably good separation and rather wide tonal range, though neither is as marked as in the Angel recording.

At times, Curzon, for London, is more interesting and varied than either Menuhin or Badura-Skoda; but the interpretation as a whole is often angular and mannered, and though there is some sensitive playing by the ensemble, it is neither as polished nor as carefully integrated as the performances on the other two discs. As a matter of fact, the double-bass playing isn't at all expert. The main portion of the Scherzo is rushed way out of proportion to the Trio, which is taken at the normal pace. The recording does not cover as wide a frequency range as that in the two competitive discs, nor is the stereo effect as strongly marked. P.A.

SCHUBERT: ***Songs***

Dem Unendlichen; Die Sterne; An die Musik; Wehmut; Kriegers Ahnung; Der Zwerg; Der Wanderer; Frülingsglaube; Die Taubenpost; An Silvia; Im Frühling; Auf der Bruck.

Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano.
• Angel 35699. LP. $4.98.

More of the Schubert songs, and a very strong collection—the most intriguing, musically, of Angel's three volumes thus far issued. Every one of the songs on Side 2 is a great one, including the seldom heard *Auf der Bruck*, and while Side 1 may not sustain quite this level, there is no dross here, either. Singer and pianist are both remarkable in every way. They conspire for the slowest *Der Wanderer* I have ever heard (justified, I should say, by Schubert's marking of *Sehr langsam*), and create a totally different, totally convincing effect with it. The baritone

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gets off a few dry top tones in *Dem Unendlichen*, but otherwise his singing is spun gold, unalloyed. I personally cannot understand those who find his voice lacking in sensuous appeal. When he applies it to a straight lyric line, it has a peerless beauty, at once soft and pointed. Several of these songs are in Schubert's sunniest melodic vein, and his handling of them is *bel canto* in the most literal sense. Moore's playing is perfect, and piano and voice are joined as one. The sound is excellent. An immensely satisfying disc. C.L.O.

SCHUBERT: *Symphony No. 8, in B minor ("Unfinished")*
†Beethoven: *Symphony No. 8, in F, Op. 93*

Hague Philharmonic Orchestra, Willem van Otterloo, cond.
● Epic LC 3642. LP. $4.98.
● ● Epic BC 1059. SD. $5.98.

SCHUBERT: *Symphony No. 8, in B minor ("Unfinished"); Rosamunde, Op. 26: Overture ("Magic Harp"); Entr'acte No. 3; Ballet No. 2*

Royal Philharmonic Orchestra, Paul Kletzki, cond.
● Angel 35779. LP. $4.98.
● ● Angel S35779. SD. $5.98.

Van Otterloo's achievement with the *Unfinished* is considerably greater than Kletzki's, since the Dutch conductor appears to have greater appreciation of the strong ties between the early romantics and their classicist forebears. You will respect the warmth and melodic grace of the performance and the finer architecture revealed when the repeat of the exposition is given a hearing. More than this, however, you may admire the way he blends poignancy and strength, without tearing a passion to tatters.

In the Beethoven Van Otterloo offers a second fine performance (again respecting an important repeat). Although his approach is completely orthodox, he produces a strong effect simply by stating a familiar score with vitality, simplicity, and force.

In the Schubert the Epic sound is excellent in both editions. The monophonic version of the Beethoven seems to have somewhat more body than does the stereo edition, but you will find that both are thoroughly acceptable.

Kletzki's *Unfinished* better fits my ideas of Schumann than of Schubert. His performance has merits, but so do its rivals. The *Rosamunde* Overture is the more familiar of the two. (Schubert, of course, never really wrote a *Rosamunde* overture. The pieces that go by that title each have another, more appropriate, designation.) As a performance and monophonic recording, I prefer the Lehmann edition of the complete incidental music, although what Kletzki does, he does pleasantly enough.

Angel's stereo and monophonic engineering prove good, but the stereo version of *Rosamunde* is pressed from two different masters. Number 2 YEA-X-148-D1 is a better transfer than the later one, identifiable by D7 at the close, which suffers from preëcho and other infirmities. The same double issue holds for the *Unfinished* as well, although my copy of the D1 version could not be properly evaluated because it was hopelessly noisy with the added curses of off-centering and a thumping ripple in the surface. R.C.M.

SCHUBERT: *Symphony No. 8, in B minor ("Unfinished")*—See Mozart: *Symphony No. 40, in G minor, K. 550.*

SCHUMANN: *Carnaval*—See Chopin: *Les Sylphides* (trans. Douglas).

SIBELIUS: *Concerto for Violin and Orchestra, in D minor, Op. 47; Tapiola, Op. 112*

Tossy Spivakovsky, violin (in the Concerto); London Symphony Orchestra, Tauno Hannikainen, cond.
● Everest LPBR 6045. LP. $4.40.
● ● Everest SDBR 3045. SD. $4.40.

Spivakovsky's conception of this tortuously difficult concerto is a highly individual one. I found his phrasing in the end movements quite jerky, owing to his excessive use of detached bowing (particularly noticeable in the cadenza of the first movement). His intonation in these movements is also something less than perfect. It is in the slow movement, which he delivers thoughtfully, that he is at his best. His tone throughout is unusually big and firm. But the one really satisfactory recorded interpretation and performance of the concerto is the recent stereo disc by Ricci.

The highlight of the present release is *Tapiola*. Hannikainen, who directs a meaningful accompaniment in the concerto, also gives a revealing account of this, the last and certainly one of the most "northerly sounding" of Sibelius' tone poems. Incidentally, this Finnish conductor, now in charge of the Helsinki Municipal Orchestra, was once musical director of the Duluth

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SIBELIUS: ***Symphony No. 2, in D, Op. 43***

Detroit Symphony Orchestra, Paul Paray, cond.
- ● MERCURY MG 50204. LP. $4.98.
- ● ● MERCURY SR 90204. SD. $5.98.

One can usually count on Paray to deliver a commanding reading of a dramatic work such as this. He surely doesn't disappoint us here. There is sweep and vivacity in his interpretation from beginning to end, and he builds his climaxes with forethought. In fact, his whole idea seems to be to propel the listener steadily towards the majestic and exciting final movement, and this he carries out most convincingly. The Detroit orchestra proves once again that it ranks among the best. Its playing is expert in every department, and every section is revealed in lifelike fashion by Mercury's engineers. The stereo separation is truly spectacular, especially in the last movement. Elsewhere, there might have been a bit more emphasis on woodwinds and trumpets, which are occasionally on the weak side of the balance. P.A.

SMETANA: ***My Country (Ma Vlast)***

Czech Philharmonic Orchestra, Václav Talich, cond.
- ● PARLIAMENT PLP 111. Two LP. $3.96.

Talich is as at home in this cycle of six symphonic poems by Smetana as he is in the music of Dvořák. He puts a trifle more fire into his interpretations than did Rafael Kubelik in his recent London album, but both approaches are perfectly valid. Because his is in stereo, Kubelik enjoys better sound, but as a monophonic effort, Talich's is first-rate (and its cost is about one-third). Hearing the cycle as a whole gives more meaning to its most familiar section, *The Moldau*, and affords the opportunity of making the acquaintance of the immensely attractive *Sarka*. *Ma Vlast* is Czech nationalist music at its best, performed here by artists who understand and communicate its musical message. P.A.

STRAUSS, RICHARD: ***Der Rosenkavalier*** **(excerpts)**

Lotte Lehmann (s), The Feldmarschallin; Elisabeth Schumann (s), Sophie; Anne Michalsky (s), Marianne; Maria Olszewska (c), Octavian; Bella Paalen (c), Annina; Hermann Gallos (t), Valzacchi; William Wergnick (t), Innkeeper; Victor Madin (b), Von Faninal; Richard Mayr (bs), Baron Ochs; Karl Ettl (bs), Commissary. Chorus of the Vienna State Opera; Vienna Philharmonic Orchestra, Robert Heger, cond.
- ● ANGEL GRB 4001. Two LP. $11.96.

For a feature review of this album, see page 61.

STRAVINSKY: ***The Rite of Spring***

Minneapolis Symphony Orchestra, Antal Dorati, cond.
- ● MERCURY MG 50253. LP. $4.98.
- ● ● MERCURY SR 90253. SD. $5.98.

London Symphony Orchestra, Sir Eugene Goossens, cond.
- ● EVEREST LPBR 6047. LP. $4.40.
- ● ● EVEREST SDBR 3047. SD. $4.40.

Philharmonia Orchestra, Igor Markevitch, cond.
- ● ● ANGEL S 35549. SD. $5.98.

STRAVINSKY: ***The Firebird*** **(complete)**

Minneapolis Symphony Orchestra, Antal Dorati, cond.
- ● MERCURY MG 50226. LP. $4.98.
- ● ● MERCURY SR 90226. SD. $5.98.

STRAVINSKY: ***Pétrouchka*** **(complete)**

Minneapolis Symphony Orchestra, Antal Dorati, cond.
- ● MERCURY MG 50216. LP. $4.98.
- ● ● MERCURY SR 90216. SD. $5.98.

Le Sacre du Printemps has little in common with the story of Goldilocks and the three bears, but one is reminded of it here: Dorati is too hot (too fast, too nervous, too bangy), Goossens is too cold (too slow, too dull, too flabby); but Markevitch is just right. Furthermore, Markevitch has the best recording. All three versions, to be sure, capture every last shriek of piccolo and growl of

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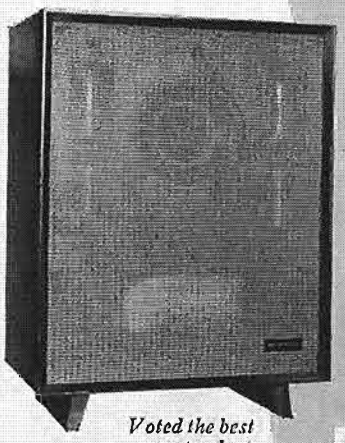

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trombone that the score contains, but the Markevitch manages to sound like a symphony orchestra through it all.

Dorati's *Pétrouchka* and *Firebird* are very good performances, well recorded. The Markevitch is a stereo reconversion of a disc previously issued monophonically. The Dorati recordings are new. A.F.

SUK: ***Symphony in C minor, Op. 27 ("Angel of Death")***

Czech Philharmonic Orchestra, Václav Talich, cond.
● ARTIA ALP 107. LP. $4.98.

To those who think of the Czech composer, Josef Suk, as a creator of music in the lighter vein, this tragic symphony will come as a revelation. He began the work as a memorial to his father-in-law, Dvořák, who died in 1904. But about the time he finished the third movement, in June 1905, Suk's wife also died, plunging him into deeper despair. It is this bitterness and struggle against Fate and Death that are depicted in the long score. The first two movements are dark and brooding; the third, a Scherzo, is a sort of Dance of Death with a slow, rather too long middle section. The fourth movement, again in slow tempo, is more contemplative. The fifth and final movement represents a struggle against the forces of darkness, with the music emerging victorious in an affirmation of life.

Suk has not gone through these five long movements crying in his beer. There are power and intensity in many sections, and there is just enough dissonance in his harmonies to give them poignancy and originality. In fact, this symphony might be cited as Suk's declaration of independence from the Dvořák influence. Nevertheless, although the composer avoids raving and ranting, he seems to protest too much, and some tightening up of his score would have made it more convincing.

Talich and the Czech Philharmonic interpret the symphony with conviction—the conductor has always had an affinity for music of this period—and the recording, made by Supraphon, is clear and wide-range. P.A.

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

Clifford Curzon, piano; Vienna Philharmonic Orchestra, Georg Solti, cond.
● ● LONDON CS 6100. SD. $4.98.

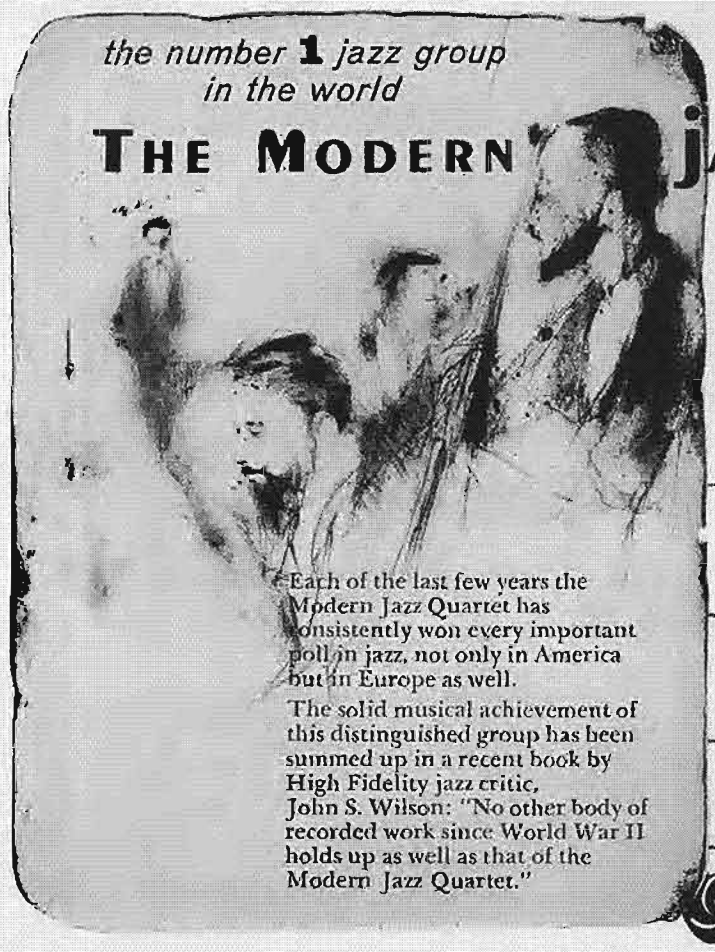
Mr. Curzon is such a good pianist in literature such as Schubert and Schumann, unsympathetic to many of his colleagues, that it seems a waste for him to record this Tchaikovsky concerto. But it should come as no surprise that this eminent Englishman understands the work thoroughly and serves it worthily with his remarkable musicianship and resourceful technique. He tackles the work in the grand manner, makes the lyrical themes sing poetically and not lushly, keeps a steady momentum without creating great excitement. The slow movement has an elegant simplicity, its central scherzo touched with a winged precision more welcome than pure speed. Other artists—Horowitz, Cliburn, Rubinstein among them—achieve a greater brilliance or emotional power to satisfy most listeners in this work, but Mr. Curzon brings a very special patrician quality to it.

The sound of the piano and orchestra and the balance between the two are usually right, but these factors are not stable, as if this was a much-spliced version. During the first-movement cadenza, the soloist seems to be playing in a studio, away from the orchestra, and the body of the orchestral tone thins out in the middle on occasion. R.E.

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

Sviatoslav Richter, piano; Czech Philharmonic Orchestra, Karel Ancerl, cond.
● PARLIAMENT PLP 120. LP. $1.98.

Muffled, echoing sound shrouds much of Richter's playing on this recording, and the orchestra on occasion plays soggily and out of tune. Nor is this one of the Russian pianist's most rewarding performances on discs. But there are great merits: in the powerful urgency of the opening chords; in steady, deliberate tempos, where other pianists rush; in an octave run almost as steely as Horowitz's; in the first-movement cadenza, with its clinging tones, feathery runs, clear line and shape. There is no opportunism in the second movement—no oversentimentalizing the slow sections, no overspeeding the scherzo interlude. Oddly enough, a dubious fussing around with rhythm comes in passages of loud, dramatic



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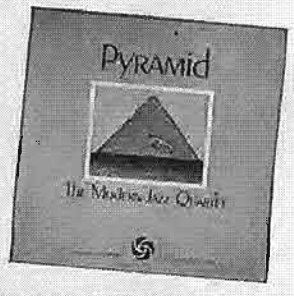

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scope. In view of the record's low price, ardent admirers of Richter will enjoy adding it to their collection. For others it will not be a bargain. R.E.

TCHAIKOVSKY: *The Nutcracker, Op. 71* (complete)

New York City Ballet Orchestra, Robert Irving, cond.
• KAPP KXL 5007. Two LP. $7.96.
• • KAPP KX 5007 S. Two SD. $9.96.

TCHAIKOVSKY: *The Nutcracker: Suite No. 1, Op. 71a; Suite No. 2*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
• • LONDON CS 6097. SD. $4.98.

The third complete *Nutcracker* in stereo is no mere duplication. Its special appeal is, of course, to fans of the New York City Ballet, who will be visually as well as aurally pleased by the memento of that company's celebrated production, which is accompanied by a six-page illustrated leaflet as well as by a double spread of photographs in the folder-type album. But it is also extremely interesting as an essential balletic performance (as distinct from the more tightly integrated concert approaches of Ansermet and Rodzinski) and wholly admirable as an example of beautifully transparent and bright modern recording—particularly in its remarkably vibrant and airy stereo edition. It seems to me, however, that Irving's generally faster tempos and somewhat mannered concern with details result in an overall performance which never matches either Rodzinski's poetic warmth or Ansermet's dramatic impact.

The difference between a good ballet company orchestra and a topnotch symphonic one is vividly illustrated when one directly compares Irving's performance with Ansermet's—either in the latter's complete set, reviewed here September 1959, or the present abridgment featuring the popular Suite and the so-called Second Suite (here including Nos. 5, 14, 10, 11, 12a, and 15 of the complete work). As in the complete edition, the orchestral virtuosity and ultra-brilliant recording are thrilling in the extreme, but I just can't imagine any true Tchaikovskian's ever feeling wholly satisfied with merely fragmentary splendors from this score. R.D.D.

TCHAIKOVSKY: *The Sleeping Beauty, Op. 66*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
• • LONDON CSA 2304. Three SD. $14.94.

From its first decisive and sonorous chords this album (containing the work substantially complete) is proudly stamped with the inimitable hallmarks of Ansermet and the London engineers: crackling power, kaleidoscopic coloring, almost palpably solid sonics, and a breath-taking sense of theatrical immediacy. There are quibbles that can be made, of course. Balletomanes may insist that Ansermet's reading is less one to be danced to than it is a symphonic-concert tone poem. String specialists may complain that the conductor—and perhaps engineers too—predominantly favor the brass, woodwind, and percussion choirs. Some listeners will feel that all the piquancies and grandeurs here do not entirely compensate for a lack of lyric tenderness. Purists will protest the omission of three entire sections (the No. 18 Entr'acte; No. 22, Var. 3, "Sapphire Fairy"; and No. 27a Entrée) and a few other cuts. For myself, I note the failure of either the monitoring or editing engineer to permit the reverberations of the climactic final chord to die conclusively before being "faded out."

Yet such criticisms are merely part of the expense of greatness. Like all truly "big" works, this *Sleeping Beauty* is greater than the sum of its parts. Even the most objective critic must succumb to the festive vitality and dramatic power which are truly quintessential here. R.D.D.

TCHAIKOVSKY: *Symphony No. 4, in F minor, Op. 36*

Boston Symphony Orchestra, Pierre Monteux, cond.
• RCA VICTOR LM 2369. LP. $4.98.
• • RCA VICTOR LSC 2369. SD. $5.98.

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kovsky symphony. His reading of the Fourth is notable for its freshness of spirit, its easy flexibility, and its expressiveness, all achieved without undue stretching of tempos or pulling apart of phrases. Save for a rather rapid second movement, his is a nearly ideal performance. The excellent instrumental definition and presence in both mono and stereo provide a most naturalistic sound. Stereo has the usual advantage here of giving added spaciousness, direction, and separation to the orchestra. P.A.

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

Cleveland Orchestra, George Szell, cond.
• Epic LC 3647. LP. $4.98.
• • Epic BC 1064. SD. $5.98.

Vienna Philharmonic Orchestra, Joseph Krips, cond.
• • London CS 6095. SD. $4.98.

George Szell leads a well-ordered, coherent performance that is neither dry nor lacking in force. He shapes the music distinctly and firmly; he finds a pace just that much faster to get vitality; he lets climaxes quicken and blaze excitingly without letting them overpower him. In the same way, the horn solo in the second movement is pliant and expressive but not stretched to the point where it falls apart. The orchestra reflects its conductor's strong, sane, but still sensitive approach. Finally, the engineering is equally sensible—clean, cohesive, alive, well-rounded.

By comparison with Szell's thoroughly satisfying version, the London recording is, musically, on the prosaic side. It has certain incidental virtues: a gentle, even mysterious statement of certain themes, the wonderfully mellow tone of the Viennese strings in the Valse. And the stereo sound has more transparency and depth, to that spectacular degree associated with London. But Krips's steady rhythms come in the end to seem merely unimaginative and inflexible, the phrasing wooden, the emotion avoided or understated. R.E.

RECITALS AND MISCELLANY

JOHN BARROWS: *French Horn Recital*

John Barrows, French horn.
• Golden Crest RE 7002. LP. $4.98.

One gathers from the notes on the sleeve that Alec Wilder admires John Barrows above all other men. The people at Golden Crest obviously admire him, too; they have recorded him right up inside the mike, and the piano player is just barely audible a good bit of the time. The piano player doesn't get his name on the label or the jacket or anywhere, but I suspect it is Mr. Wilder, because the disc contains two sonatas and two suites he wrote for Mr. Barrows. Mr. Barrows must have high regard for Mr. Wilder, too, since he has learned his compositions. That would make it all complete and very jolly if it were not for one thing: the sonatas and suites are dreadful stuff. A.F.

WARREN BENSON: *"Warren Benson Presents Percussion"*

Ithaca Percussion Ensemble, Warren Benson, cond.
• Golden Crest CR 4016. LP. $4.98.

Like many of the percussion ensemble records appearing nowadays, this one is sensationally fine in recording, long on piquant and unusual effects, but short on the creative uses thereof. The most unusual thing here is the *Danse du Diable* from Stravinsky's *Histoire du soldat* transcribed by John Engelman; as the notes inform us, this is "the first recorded example of a work for pitched ensemble being arranged for non-pitched ensemble." An amusing stunt. Benson's *Variations on a Handmade Theme* is scored entirely for clapping hands and is delightful; in fact, all the music on the disc is pleasant, but none of it is of any particular stature. A.F.

KIRSTEN FLAGSTAD: *"Songs from Norway"*

Kirsten Flagstad, soprano; London Symphony Orchestra, Øivin Fjeldstad, cond.
• • London OS 25103. SD. $5.98.

The amazing Flagstad voice here sounds like a genuine contralto much of the time, and an excellent one—mature to be sure, but by no means old. The singer would now make the perfect Erda. Unfortunately, most of the music has little interest. It is nearly all of the spring-breaks-through-the-snow variety, brimful of predictable cadences and cloying harp glissandi. Some of the more blatant clichés can probably be blamed on an arranger, but the songs themselves are really nothing more than good encore material, and the two *Til en* songs of Grieg, which seem to me the only significant ones in the set, are among the pieces adapted by an arranger.

The accompaniments are certainly lush, and the sound spacious. C.L.O.

MORTON GOULD: *"Living Strings"*

Tchaikovsky: *Serenade for Strings, in C, Op. 48: Elégie.* Ries: *Perpetual Motion* (trans. Gould). Bach, J. S.: *Suite No. 3, in D: Air.* Strauss, J.: *Pizzicato Polka* (trans. Gould). Turina: *La Oración del Torero.* Boccherini: *Quintet in E: Minuet* (trans. Gould). Rachmaninoff: *Vocalise, Op. 34, No. 14* (trans. Gould).

Morton Gould and His Orchestra.
• • RCA Victor LSC 2317. SD. $5.98.

The title of this collection might lead one to suspect that it is full of souped-up string arrangements. This is far from the case. Where possible, the music is presented straight, and where there are transcriptions Gould has made them with taste and a feeling for the original. The one offbeat item is Joaquin Turina's *La Oración del Torero* (*The Bullfighter's Prayer*), a hauntingly beautiful tone poem originally written for string quartet. I still prefer it in the more intimate version, but Gould and his splendid string players deliver it with reverence and sonority. Stereo is especially effective in pinpointing and blending the widely spread strings throughout this superbly recorded disc. P.A.

Continued on page 85

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MARCEL GRANDJANY: *"La Harpe: Classique et Moderne"*

Respighi: *Siciliana.* Kirchhoff: *Aria* and *Rigaudon.* Schubert: *Andante.* Couperin: *La Commère.* Mozart: *Sonata for Piano, in E flat, K. 282: Adagio.* Loeillet: *Toccata.* Tournier: *Féerie; Jazz Band.* Godefroid: *Etude de Concert.* Renie: *Légende.*

Marcel Grandjany, harp.
• CAPITOL P 8514. LP. $4.98.
• • CAPITOL SP 8514. SD. $5.98.

Grandjany plays with his customary elegant taste, and the music is a neat contrast of pre-nineteenth-century items and twentieth-century works designed to exploit the harp's virtuosic possibilities. I regret to say that Tournier's *Jazz Band,* dating from the mid-Twenties, is as bland as a piece by Chaminade. The LP finds the instrument a little too close to the microphone for the tone to blossom comfortably but the SD is full and natural sounding. R.E.

THE MASS

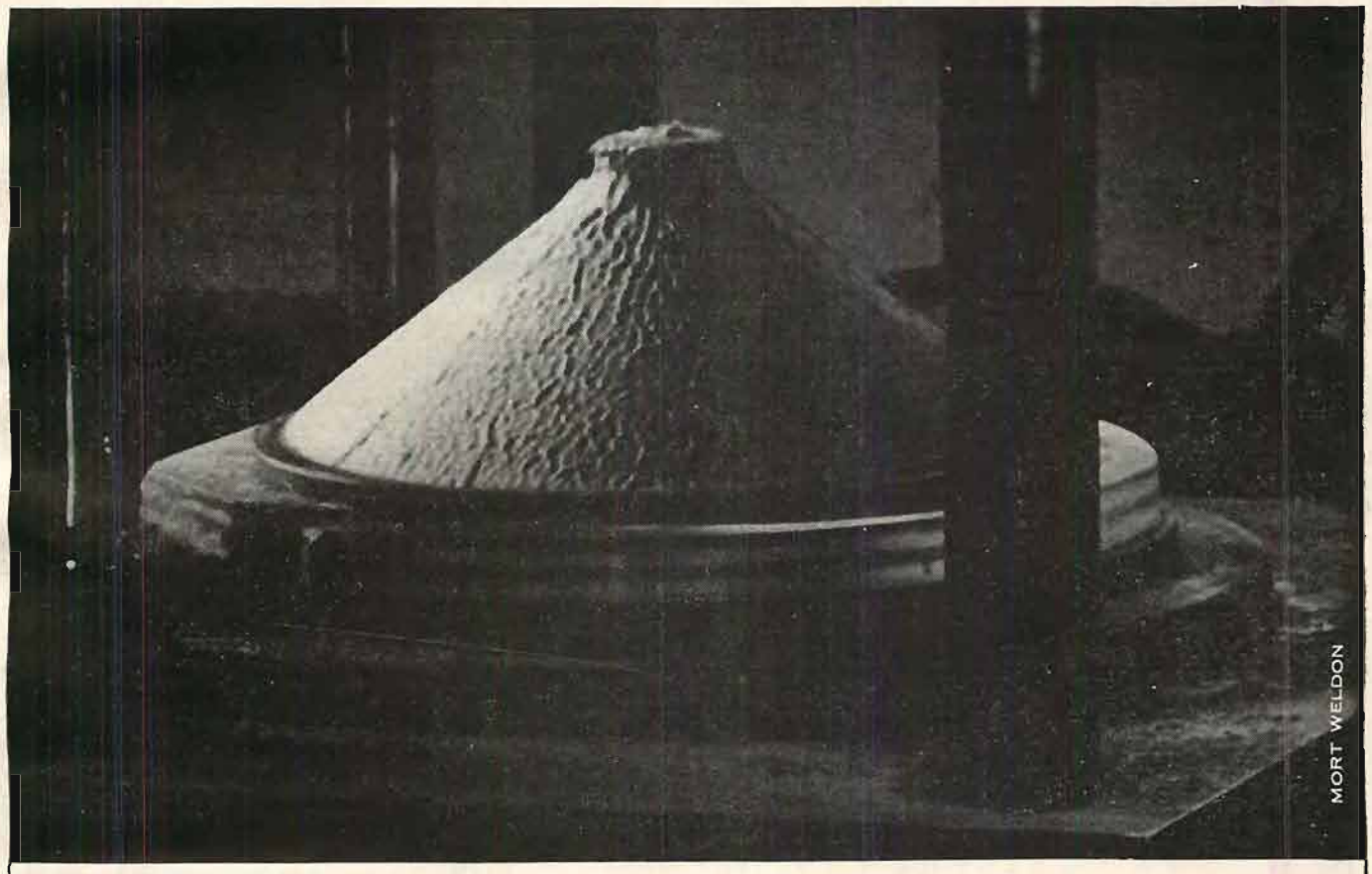
Canon Sydney MacEwan; Choir of the Church of Santa Susanna (Rome).
• COLUMBIA KL 5311. LP. $5.98.

This issue is designed to convey the history and meaning of the Roman Catholic Mass. The elaborate illustrated booklet presents three articles: "The Meaning of the Mass" by Bishop Fulton J. Sheen; "A Short History of the Roman Mass" by Monsignor John J. Dougherty; and "The Mass: A Universal Sacrifice" by Edward Jamieson. Then follows the complete text of the Mass of the twenty-first Sunday after Pentecost, with an English translation and rubrics explaining the meaning and origin of some portions of the text. On the record we hear all the portions of the service except those that are said privately by the priest.

The music for the Proper of this Mass—that is, the portions whose text relates to this particular Sunday—is of course the music specified for that day; the music for the Ordinary—the portions whose texts remain the same regardless of the occasion—is the set of chants called *Orbis factor.* Credo III is used, and if the listener wonders at the unusually rounded form of this melody, it may interest him to know that, according to the *Liber usualis,* the melody dates from as recently as the seventeenth century, as compared with the Gloria, say, which dates from the tenth. All of this music has the lovely flow and otherworldly ambiance of Gregorian chant when it is competently performed, as it is here. Taken all in all, this is a recording that should be most enlightening to non-Catholics and Catholics alike. N.B.

JOHN McCORMACK: *Opera and Song Recital*

Méhul: *Joseph: Champs paternels.* Massenet: *Manon: Il sogno.* Gounod: *Faust: Salve, dimora.* Puccini: *La Bohème: Che gelida manina.* Bizet: *Carmen: Il fior che avevi a me;*



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I Pescatori di perle: Mi par d'udir ancora. Bimboni: *Sospiri miei.* Boito: *Mefistofele: Dai campi, dai prati; Giunto sul passo.* Mattei: *Non e ver.* Delibes: *Lakmé: Vieni al contento.* Herbert: *Natoma: Paul's Address.*

John McCormack, tenor; Orchestra.
• RCA CAMDEN CAL 512. LP. $1.98.

A lengthy evaluation of McCormack's singing would certainly, at this date, be redundant. He was probably the greatest of the century's purely lyric tenors, vocally flawless and, in the Italian repertoire, stylistically perfect. (The precision of his enunciation can sometimes verge on the ridiculous; the separation of "i" sound in "*bel castelli/in aria,*" for instance, is a needless affectation.) The selections here all represent his voice in good estate, and of the McCormack LPs I have heard, this is the most consistent in terms of good sound. Anyone interested in vocalism will find it worthwhile, especially at the low price. C.L.O.

BIRGIT NILSSON: ***Beethoven, Weber, Mozart Program***

Birgit Nilsson, soprano; Philharmonia Orchestra, Heinz Wallberg, cond.
• ANGEL 35719. LP. $4.98.
• • ANGEL S 35719. SD. $5.98.

The Beethoven side of this release does not quite fulfill my own expectations. Nilsson certainly has the vocal size and approximately the right timbre for the two *Fidelio* arias, but it is not quite possible to escape the notion that she is working energetically away at the music. For sheer ease, her renditions do not equal Flagstad's; for projection of mood and meaning, they do not outclass Schwarzkopf's; for vocal variety and beauty, they fall somewhat short of Farrell's. In sum, hers is good dramatic singing, but it does not by any means run away from the field. The same can be said of her Weber "*Leise, leise*" on the other side. On the other hand, her "*Ozean, du Ungeheuer*" is as impressive as any I know, especially in the climactic final bars (this, too, was one of Flagstad's best efforts), and it is exciting to hear Anna's "*Or sai chi l'onore*" from *Don Giovanni* pealed forth with such amplitude. The accompaniments are altogether worthy, and the sound good, though I found a small amount of treble boost necessary. C.L.O.

LEONARD PENNARIO: ***"The Two Pianos of Leonard Pennario"***

Leonard Pennario, piano.
• CAPITOL P 8517. LP. $4.98.
• • CAPITOL SP 8517. SD. $5.98.

Mr. Pennario's stunt of playing both parts of two-piano or piano-duet works (by Brahms, Johann Strauss, Jr., Grieg, Dvořák, and others) is carried off neatly, but I think two heads are better than one in this music. Unity of style, which can be achieved by two people as well as one, is not enough; a sense of proportion, balance, give-and-take is essential, also, and requires two personalities thinking for themselves and listening to each other. Mr. Pennario's two hands, doubled, throw the music out of focus by giving too much force to subsidiary material. The stereo disc, where the two pianos do not sound as if they are right on top of each other, is more satisfactory than the mono-

phonic one, and gives a well-blended, clean texture to the combined instruments. R.E.

PAUL ROBESON: ***"Encore, Robeson!"***
Paul Robeson, bass; Alan Booth, piano.
• MONITOR MP 581. LP. $4.98.

The sheer beauty of Robeson's voice, plus the ease and sincerity of his approach, are in themselves enough to make this an enjoyable recording. Still, the record is not an exciting one. About half the songs are quite unengaging, and one or two are downright terrible —puerility should not be taken for simplicity. The recital contains none of the protest songs that might have provided a tonic here and there, and of course there is no audience to inspire the singer to a real communicative effort, as there is on his Carnegie Hall recital for Vanguard. *Didn't My Lord Deliver Daniel* turns up on both these records—the new version is smoother, but far less rousing than the one taken from live performance, and this serene tone prevails throughout most of the numbers. The solo piano arrangements are in good taste, and well enough played by Alan Booth. The engineers, though, have deëmphasized the accompaniment too much, and both voice and piano are sometimes blurred; otherwise, the sound is satisfactory. C.L.O.

DANIEL SAIDENBERG: ***"Concerts in the Home"***

Purcell: *The Gordian Knot Untied, Incidental Music.* Pergolesi: *Trio Sonata in G.* Boyce: *Symphony No. 8, in D.* Telemann: *Trio Sonata in C.*

Saidenberg Little Symphony, Daniel Saidenberg, cond.; Gotham Baroque Ensemble.
• AMERICAN SOCIETY CONCERTS IN THE HOME AS 1003. LP. $4.98.
• • AMERICAN SOCIETY CONCERTS IN THE HOME SAS 1003. SD. $5.98.

This is one of half a dozen discs that constitute the opening release of a new organization whose name is given above. The musical director is Mr. Saidenberg and the series, it is announced, plans to concern itself principally with music of the seventeenth and eighteenth centuries. A unique aspect of the series is that the sleeve for each of the six discs so far issued has on its front a framable reproduction of an unpublished drawing by Picasso, two of them in color. These are strikingly handsome, and remind one of the remarkable black-and-white designs by such masters as Matisse and Léger that were used by the French publisher Heugel as title pages for songs by Paul Arma. But, as was the case with the Arma songs, the question is: Is one ever going to want to get past the cover to what's inside?

In the present instance the answer is a firm yes. Saidenberg, as many New Yorkers know, is an able conductor with excellent taste, and his performances here are lively and stylish. All of the music is very agreeable; the Purcell, which comprises all eight of the short movements printed in the Collected Edition, and the Telemann, with its combination of contrapuntal mastery and airy insouciance, strike me as particularly fine. The players all seem satisfactory, aside from a sugary first violin in the second movement of the Pergolesi, and the sound in both versions is very good. N.B.

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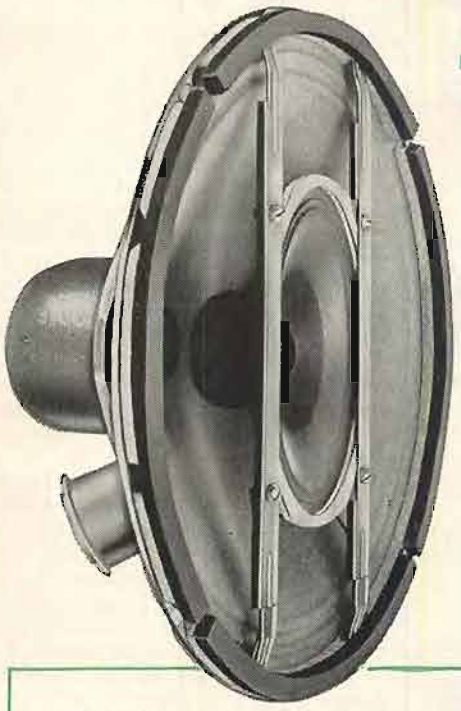

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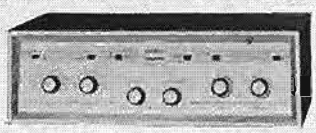

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HARRY SHULMAN: *Music for Oboe and Orchestra*

Handel: *Concerto for Oboe and Strings, No. 1, in B flat.* Marcello: *Concerto for Oboe and Strings, in C minor.* Fiocco: *Adagio* (arr. Shulman). Bach: *Sinfonias from Cantatas Nos. 12, 21, 156.* Telemann: *Concerto for Oboe and Strings, in F minor.*

Harry Shulman, oboe; Orchestra, Daniel Saidenberg, cond.

• • KAPP KC 9041 S. SD. $4.98.

Harry Shulman produces a round tone with a reedy tang but not pinched or nasal. He apparently never has to breathe, his intonation is accurate, his fingers are nimble. While the Handel and Marcello works are not unknown, they are not overplayed either, and all three concertos make very agreeable listening, the Telemann having an unusually piquant finale whose theme sounds as though it may be Polish in origin. The Bach pieces, Adagios for oboe and orchestra, are beautiful little arias for the instrument. Add to these distinctions expert accompaniment by Saidenberg and his orchestra, and fine sound, and you have a disc that could hardly be bettered for what it is.

An inveterate scanner of liner notes, I am fascinated by the things that can sometimes be learned from this curious branch of literature. We are informed here, for example, that the oboe was "called at various times," among other things, "*chalumeau* and *sackbut*." And here stuffy old musicologists have been insisting for years in their books and musical dictionaries that the chalumeau was a predecessor of the clarinet and sackbut an old name for the trombone. N.B.

CLAUDETTE SOREL: *Piano Recital*

Chopin: *Sonata in B minor, No. 3, Op. 58.* Liszt: *Sonetto del Petrarca 123.* Rachmaninoff: *Preludes: in B minor, Op. 32, No. 10; in E flat, Op. 23, No. 6; in A minor, Op. 32, No. 8; in D minor, Op. 23, No. 3.* Raff: *La Fileuse.* Moszkowski: *Etincelles.*

Claudette Sorel, piano.

• MONITOR MC 2044. LP. $4.98.

Claudette Sorel, a young Paris-born American-trained pianist, has a mind of her own—or, perhaps, an intuition about music that she is not afraid to express. The resultant unorthodoxies give added color to a delightful musical sense. Sometimes the excessive rubatos, odd accents or stresses, are too personal and arbitrary to be persuasive; at other times they illuminate the turn of a phrase or an inner voice. Miss Sorel's free style is a virtue rather than a defect in a large work, where it is confined to details and blends in with a firm over-all concept. Thus, the Chopin sonata is given the finest performance of any on the disc. Throughout, her sense of give-and-take in the rhythms keeps the music alive and smooths out the transitional passages. Only a capricious rallentando in the last section of the last movement breaks the flow of the music. The Liszt and Rachmaninoff works alternate passages that are attractively played with unconvincing ideas on phrase shapes, dynamics, and rhythms, but the charming works by Raff and Moszkowski, once in every concert pianist's repertoire, get a welcome revival here. Miss Sorel's lovely piano tone is satis-

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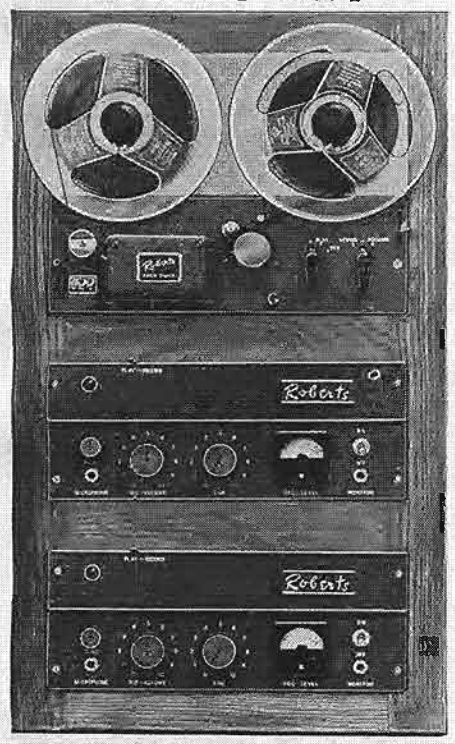

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factorily recorded, with only an occasional muffle or blurring in the treble. R.E.

CESARE VALLETTI: *Recital*

Cesare Valletti, tenor; Leo Taubman, piano.
• RCA Victor LM 2411. LP. $4.98.
• • RCA Victor LSC 2411. SD. $5.98.

I find myself a little disappointed in this release. The recital (at Town Hall, October 16, 1959) recorded here was an extraordinary one, but much of the occasion's atmosphere has been lost in the transfer to records. The sound is not, to tell the truth, very satisfactory. The monophonic edition is little more than passable, with some blurring of the singer's higher tones, and the stereo version, though it captures audience noises with startling reality, has not been terribly kind to the singer. Valletti's voice is, I imagine, difficult to record, since it has a tendency to thinness and whiteness. In Town Hall, it sounded warm, round, even fairly large, but here those qualities are only occasionally in evidence. There is still, naturally, his unusual musicianship and technical command, his refined sense of style, his serious and aristocratic approach. Three interesting Berlioz songs are impeccably done, and the tenor's voice is well suited to the Wolf selections, which are in the composer's lyrical vein. The voice's flexibility is shown in the extended Mozart aria ("*Misero, o sogno*"), though the bravura passages of the final section pose problems Valletti has only partially solved. The singer invariably keeps the music moving, and carries everything off with elegance.

Leo Taubman had as serious an off-night as I expect ever to hear from so experienced and accomplished an accompanist; and although some of his worst transgressions are not included on the recording, his work here is heavy-handed, metronomic, and overloud. C.L.O.

HERBERT VON KARAJAN: *Orchestral Program*

Philharmonia Orchestra, Herbert von Karajan, cond.
• Angel 35612. LP. $4.98.
• • Angel S 35614. SD. $5.98.

Whether or not a metaphor is being mixed, the warhorses on this disc are done to a T. In fact, the recording is perfect. The music is all on one level of quality, entertaining, orchestrated as if expressly for stereo, played and conducted with diamondlike precision and brilliance, and recorded with the utmost transparency and vividness. Although it cannot offer the full glories of stereo, the monophonic disc is, in its lesser way, unblemished.

The major credit for this stimulating exercise goes, I believe, to Karajan. In the *Hungarian* Rhapsody, for example, he extracts every drop of moody languor in the *lassu*, every ounce of keyed-up excitement in the *friss*, and stops short at the borderline of caricature. The Tchaikovsky *1812* is superbly beautiful in atmosphere, legitimately exciting, and it ends with a thrilling cascade of tolling bells and booming cannon. Even those bored by the music (which includes also the *Hungarian* March from *The Damnation of Faust*, Sibelius' *Valse Triste*, and the Weber-Berlioz *Invitation to the Dance*) will enjoy the extraordinary artistic showmanship Karajan exhibits here. R.E.

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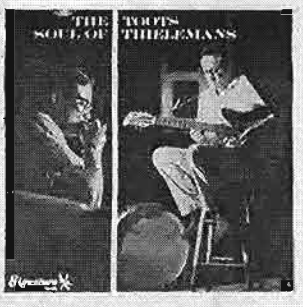

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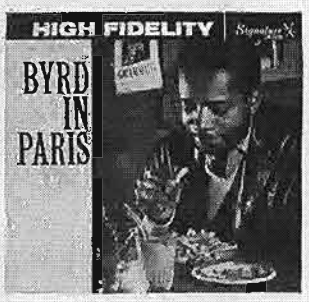

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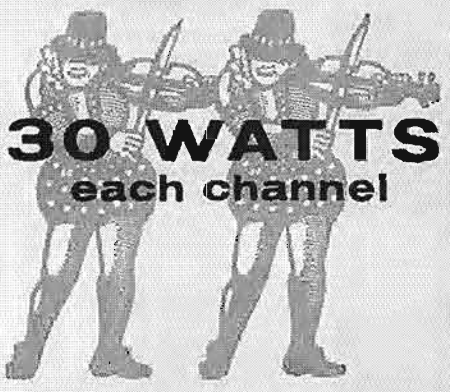

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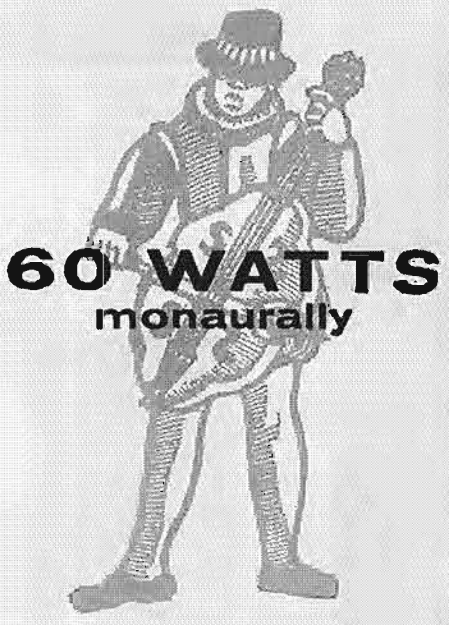

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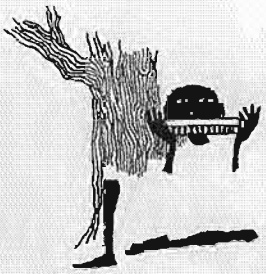
FOLK MUSIC



In Newport, R. I., a July week end in 1959 brought a pale and uncertain echo of that resort's jazz jamboree—the Newport Folk Festival. While the affair suffered from its lack of precedent, Vanguard's three-volume recorded memento (*Folk Festival at Newport*, VRS 9062/64, LP; VSD 2053/55, SD) preserves the inherent excitement of the occasion. Among the performers, Pete Seeger contributes his customary diverting but overtalkative interlude, Leon Bibb is a virile singer, Earl Scruggs dazzles the ear with his banjo virtuosity, John Jacob Niles offers an overstylized ballad, and Ed McCurdy wallops out the best *Frankie and Johnny* on discs. But the set's prize offering is the big, warm, serene voice of Odetta. You will not soon forget her devastating *Water Boy*.

The same Odetta graces another eminently desirable Vanguard release, *My Eyes Have Seen . . .* (VRS 9059, LP; VSD 2046, SD). Power and grace characterize her art, and her version of the Irish republican lament *The Foggy Dew* will wrench even an Anglophile's emotions. Another Newport performer, John Jacob Niles, is at his high-pitched best in Tradition's *An Evening with John Jacob Niles*, TLP 1036, LP. Composer of a host of American "folk" ballads, including *I Wonder As I Wander* and *Venezuela*, Niles is an original talent deserving of much more attention than he has ever received.

Alan Lomax's *Folk Song Festival at Carnegie Hall*, UAL 3050, LP, recorded by United Artists, is a step closer to the soil than the Newport hoedown, but also a step less satisfactory. Jimmy Driftwood's voice projects beautifully in his melodic accounts of today's Ozarks, and the Stoney Mountain Boys do complete justice to the Bluegrass school; but the whole impresses me as a bit on the synthetic side—best exemplified in the swiftly palling spoken introductions that are too folksy for words.

An old hand on the ballad beat returns in United Artists' *Ballads with Guitar*, UAL 3060, LP, featuring the easy voice and style of Burl Ives. Happily rid of the pretentious orchestral accompaniments that disfigured some of his more recent records, Ives is felicitously at home with the likes of *Henry Martin* and *Turkish Revery*. The sound, however, is somewhat dry. Less enjoyable is Harry Belafonte's *My Lord What a Mornin'*, LPM 2022, LP, for RCA Victor. Belafonte's natural abilities—which are considerable—tend to dissipate in a cloud of mannered arrangements and overelaborate choral backgrounds. Belafonte fans will not be daunted, but the hero himself used to know better.

Slicked-up folk ballads are enjoying a tremendous vogue, and no one sings them better than the Kingston Trio on Capitol's *Here We Go Again!*, ST 1258, SD. Bright stereo sound shows this group in handsome relief. Here is close-textured harmony, ebullience, deceptively simple communication of the mood of a given song. *A Worried Man* spotlights their collective abilities, while the subtly shaded *San Miguel* exemplifies the very real profundity of the Trio's artistry. Just as suave an ensemble, The Gateway Singers, are heard on Warner Bros.' *Wagons West*, WS 1334, SD. Benefiting from excellent stereo sound and the rich alto solos of Elmerlee Thomas, the quartet sketches a beguiling picture of the Old West, featuring a beautifully etched variant of *The Streets of Laredo* called *Turn Home, Beloved*.

Central Europe has been particularly well served of late. The cultural exchange program has brought us a brace of Czech Artia releases on the folk music of Rumania. Anyone who has ever thrilled to a gypsy fiddle will delight in the throbbing melodies of *Folklore Romane in Hi-Fi*, ALP 115, LP. This is heady but authentic fare, and Ioana Radu's version of the song *Piatra, Piatra* is sheer loveliness. Much more exciting, however, and much better recorded is running mate *Rumania, Rumania*, ALP 116, LP, in which muted trumpets and bagpipes spell each other in tracing the Oriental-Occidental musical splendor of Byzantium's down-at-the-heels successor.

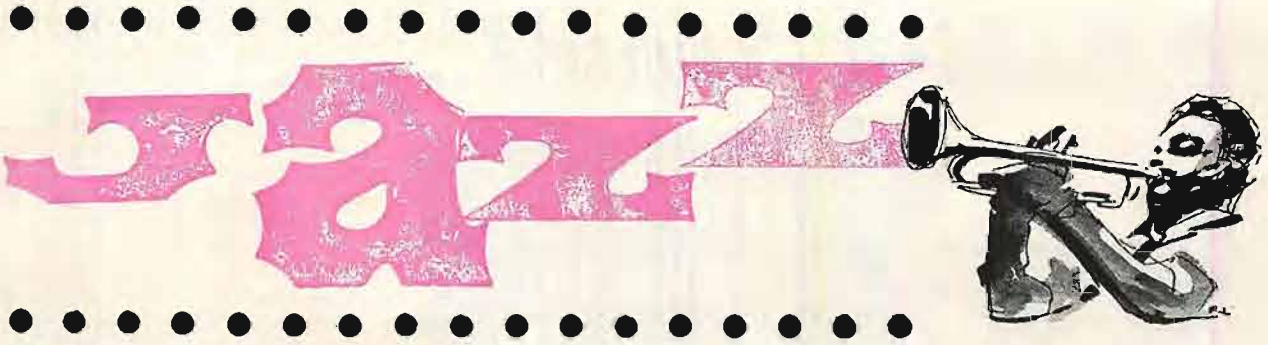
Poland fares less well, although the primitive, blurred sound of Monitor's *Slask*, MF 326, LP, cannot dull the exuberance and intensity of the Polish State Folk Ballet, which recently toured the United States. The recorded selections run the full Polish emotional gamut—which is par for any course—and are brilliantly and movingly sung. A Yugoslavian counterpart, the Ivan Goran Kovacic Folk Dance and Song Group, brightens Epic's *This Is Yugoslavia!*, LN 3571, LP. Here is a succinct but relatively comprehensive tour of Yugoslavia's widely variegated musical traditions; a clear recording and an expert performance.

On the purely ethnic front, Folkways remains in the van with the striking *Music of Thailand*, FE 4463, LP. Here is a haunting portrait of a unique Asian culture. Folkways' excellent—as always—annotation provides a happy introduction to music that draws heavily from both Chinese and Indian sources, at the same time transmuting these antecedents into a new and shining idiom.

Folk ballad fanciers would also do well to investigate Ewan MacColl's deep-felt, granitic *Songs of Robert Burns*, FW 8758, LP, also on Folkways, as well as Cisco Houston's skilled and authentic recital on Vanguard's *The Cisco Special* (VRS 9057, LP; VSD 2042, SD) and Germaine Montero's earthy, full-throated reprise of *Canciones de España* (VRS 9050, LP), also for Vanguard.

Finally, may I recommend an entry that falls halfway between folklore and fact, halfway between song and spoken word—RCA Victor's *Stories and Songs of the Civil War*, LBY 1032, LP. This well-conceived narration by Ralph Bellamy, with sung interstices by Ed McCurdy, is aimed at children, but any adult will be both moved and informed. In the centennial flood of Civil War material, this disc stands out lithe, lean, and unassuming. For $1.98, no one can afford to miss it.

EDWARD L. RANDAL



"Red Allen Meets Kid Ory." Verve 1018, $4.98 (LP); 6076, $5.98 (SD).
There can be little doubt that the best thing that has happened to Red Allen in twenty years was his recent association with Kid Ory while touring England. English critics were surprised to find not the raucous, rambunctious Allen who had been spouting standard clichés for many years but a sensitive, lyrical soloist who could, when the occasion called for it, lift the group to a soaring, driving climax. This is the Allen heard on the present disc. His solos are admirably shaded, his tone has a fine, crackling edge, and he leads the ensembles with clarity and proper directness. It is a side of Allen that has rarely been heard on records since the early Thirties. Ory's trombone is still virile and positive, and clarinetist Bob McCracken's work is unobtrusively helpful. This is not the tradition-bound traditional jazz usually heard these days (there are such swing tunes as *In the Mood* and *Ain't Misbehavin'* in the program along with *Tishomingo Blues* and a variant of *Sister Kate*). These men are not trying to sound like anyone but themselves. The result is honest, stirring, heart-warming jazz.

Count Basie and His Orchestra: "Dance Along with Basie." Roulette 52036, $3.98 (LP); S52036, $4.98 (SD).
More consideration for dancing audiences is a thing that some of us have thought might be helpful to present-day big jazz bands. Ostensibly this Basie disc should be an answer to that hope—but it isn't. There are a few delightful moments—the suave delicacy with which the rhythm section serves up Al Grey's wah-wah trombone on *Makin' Whoopee* and Basie's bright but uncharacteristic use of Hines-style in the introduction of *How Am I to Know*. This last piece is the only one in the set that gets right up and swings. The rest hump along politely with clean section work and precisely stated solos. But it all seems so stodgy. Can't dancing be fun any more?

Sidney Bechet: "Recorded at the Brussels Fair, 1958." Columbia CL 1410, $3.98 (LP).
Loose-limbed, lusty jazz pours out of this collection of performances taped at the 1958 World's Fair. Vic Dickenson, obviously feeling in fine fettle, produces magnificent examples of his provocatively lewd, leather-lunged growl and slurs used in impeccably logical context. Bechet is, as always, dependable, and George Wein fills the piano role remarkably well. Only the usually infallible Buck Clayton slips below his expected level at times. Over-all, however, this is a superior set of swinging jazz.

Patti Bown: "Plays Big Piano." Columbia CL 1379, $3.98 (LP).
Miss Bown is a Quincy Jones protege who has the piano chair in Jones's new big band. Accompanied by Joe Benjamin, bass, and Ed Shaughnessy, drums, her debut as a soloist shows an overfondness for the use of a down-home, gospel-based blues approach. She does it well, but the style tends to make each piece sound very much like the last. She is quite ingenious in the way she turns such show tunes as *I'm Gonna Wash That Man Right Outa My Hair* and *I Didn't Know What Time It Was* into vehicles for this style, but it is to be hoped that she will show more variety in future recordings.

John Coltrane: "Giant Steps." Atlantic 1311, $4.98 (LP).
There are signs here of a mellowing of Coltrane's bruisingly hard tenor saxophone attack, suggestions that he is beginning to pull himself away from the outpourings of strained notes with which he has assaulted his audiences. But even though he is an impressive technician with a remarkable consistency of tone, the lack of shading or variety in his playing makes these pieces monotonous. Despite the potential richness and warmth which seems to be lurking just under the harsh surface he is, at this point, much like clarinetist Buddy De Franco. The selections here are Coltrane originals.

The Confederate Colonels of Jazz: "Tour the South." Golden Crest 3063, $3.98 (LP).
The Colonels are an in-and-out group of swing-*cum*-Dixielanders who can play in a happily loose-gaited fashion (on *Missouri Waltz*, *Georgia on My Mind*, and *On Miami Shore* in this collection), but frequently have trouble getting together (*Beale Street Blues* is clumsy and unpromising before the front line eventually gets things under control). Despite a stodgy rhythm section, the front line—Bill Crais's lusty trombone, Armin Kay's sure, crisp trumpet, and James Pugh's suitably rough-toned clarinet—has the ability to make somewhat silkish purses out of several sows' ears.

Bechet: "loose-limbed, lusty jazz."

Johnny Dankworth and His Orchestra: "England's Ambassador of Jazz." Roulette 52040 $3.98 (LP); S52040, $4.98 (SD).
This well-rehearsed English band seems to be following the pattern (both the good and not-so-good aspects) of the Count Basie band of the 1950s. Several of the numbers have the heavy, overarranged lumpiness characteristic of the Basie band when it was still trying to find itself. Others, however, suggest the fluid ease, the smooth section work, and the bright solos that Basie finally achieved. Aside from Dankworth, who plays alto in a graceful, clean style that seems to stem from Benny Carter, none of the soloists is identified although there are good contributions by the pianist, a trombonist, and a tenor saxophonist. This is an in-and-out set which loses some potential interest largely because the Dankworth band, for all its polish, does not yet have an identifiable character of its own.

Duke Ellington-Johnny Hodges: "Side by Side." Verve 8345, $4.98 (LP); 6109, $5.98 (SD).
Ellington appears with Hodges on only three of the nine selections on this disc, apparently leftovers from the session which resulted in the admirable *Back to Back* (Verve 8317). One of them, *Stompy Jones*, builds through strong solos by Hodges, Harry Edison, and Ellington to a rip-roaring climax that has all the driving urgency of some of the best of Duke's full-band efforts. The remaining pieces bring together an excellent group (Hodges, Ben Webster, Lawrence Brown, Roy Eldridge, Billy Strayhorn, Wendell Marshall, and Jo Jones) which plays well up to its capabilities and provides Eldridge with a framework in which he can play with crisp tastefulness and without resort to the overstatements that have marred so much of his recent work. And it's good to have Brown's elegant trombone back on records again

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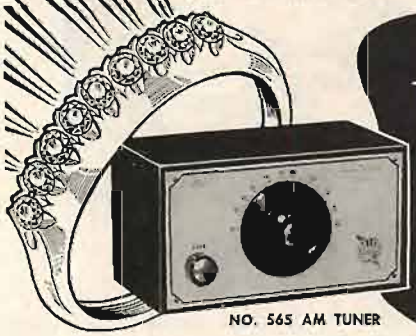

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even though he has a moment or two of uncertainty. Hodges and Webster appear to flourish in this exceptional company.

"Red Garland at the Prelude." Prestige 7170, $4.98 (LP).

Red Garland's studio recordings have shown a great deal of promise, although most of them have worn thin before he was finished. This set, recorded at a Harlem club, finally brings his piano into focus. His playing is airy with an added resource of gutty strength on which he draws from time to time. Faced with the necessity of holding the attention of an audience, his performances have a simple, direct development that builds with unpretentious consistency. An important factor in the success of this disc is the bright, perceptive drumming of Specs Wright.

Virgil Gonsalves' Big Band Plus Six: "Jazz at Monterey." Omega 1047, $3.98 (LP); 47, $3.98 (SD).

One side of this disc is played by a capable thirteen-piece band (five saxophones, five trumpets, three rhythm) notable for its polished saxophone ensembles and several excellent solo appearances by pianist Junior Mance. Given a free hand on one selection, alto saxophonist Leo Wright produces an impressively firm, singing solo in a well-formed individual style. But on the other side Gonsalves' Sextet, made up of men drawn from the big band (but without Mance or Wright), is extremely drab and wooden.

Glen Gray and the Casa Loma Orchestra: "Swingin' Decade!" Capitol T 1289, $3.98 (LP); ST 1289, $4.98 (SD).

Big-band hits of the Forties make up the fare here—Woody Herman's *Apple Honey*, Goodman's *Mission to Moscow*, Kenton's *Intermission Riff*, Tommy Dorsey's *Opus No. 1*, and so forth. Since the intent is to duplicate the original recordings (why?—most of them are readily available), the listener automatically looks for flaws. And, despite some slick performances, he finds them. Mostly it is a matter of spirit—the Hollywood pros who make up this band duplicate solos or ensembles to within a hair's breadth but they can't conjure up, for instance, the fierce bite that Woody Herman's hungry young Herd had when it originally played *Apple Honey*. It's one thing for Gray to dress up the old Casa Loma arrangements (as he has done successfully on earlier discs) for many of them could stand it, but all he can do when he competes with the definitive performances of other bands is to lose.

The Guitar Choir: "The New Jazz Sound of 'Show Boat.'" Columbia CL 1418, $3.98 (LP).

The intent here seems to have been to form a guitar group to play jazz arrangements. Somewhere along the line, however, a trumpet (John Carisi), a trombone (Bob Brookmeyer), and an alto saxophone (Phil Woods) were added, the guitars were shoved into the background, and tunes from *Show Boat* were chosen as the incongruous fodder. The result is an unexciting and rather self-conscious set. The quiet, easy charm it might have had is suggested from time to time when Barry Galbraith and the guitars get brief opportunities to take the spotlight.

Wilbur Harden: "Tanganyika Strut." Savoy 12136, $4.98 (LP).
Four long selections made up of solos by Harden (a colorless flugelhornist), tenor saxophonist John Coltrane running scales, and trombonist Curtis Fuller mumbling desultorily have little to recommend them.

Jimmy Heath Sextet: "The Thumper." Riverside 12314, $4.98 (LP); 1160, $5.95 (SD).
Heath, a tenor saxophonist and brother of bassist Percy Heath of the Modern Jazz Quartet, plays with a hard, flat tone and a paucity of ideas. Possibly taking its cue from him, his sextet assumes an anonymous quality although it includes trombonist Curtis Fuller and pianist Wynton Kelly who, under other circumstances, are apt to find something interesting to say. Only cornetist Nat Adderley brings any enlivening qualities to these routine performances.

Ahmad Jamal Trio: "Happy Moods." Argo 662, $3.98 (LP).
Jamal appears to have given up the more eccentric aspects of his use of silence and to have settled into a pleasantly airy and rhythmic cocktail piano style. Even on the one occasion on this disc when he leaves his pop tunes to venture into the blues, he uses a fluttery, surface approach that is smoothly melodic, designed not to disturb those who are listening with half an ear. As usual, he receives excellent support from bassist Israel Crosby and drummer Vernell Fournier.

Fred Katz and His Jammers. Decca 9217, $3.98 (LP); 99217, $4.98 (SD).
Katz, a cellist, has often seemed in the past needlessly starchy in a jazz context. This time, however, he puts his best jazz foot forward. It is a foot that swings with a needling, gutty quality, sometimes light, tight, and bright, then again moodily blues brooding. His group has contrasting lines of sound running through it (cello, guitar, vibes, trumpet) which enable Katz to weave some interesting ensemble and duet effects. The result is jazz that is unusual without being far out, jazz that is essentially pensive yet has an interior liveliness. It's both foot-tapping and mind-nudging.

Kings of Dixieland: "Riot in Dixie." Time 10008, $3.98 (LP).
On the surface, this disc would seem to be pure sucker bait—a "bargain" (twenty-four tunes) played by an unidentified group of musicians hiding behind an obviously phony name. The anticipated hamminess, however, does not show up in the performances, which are honest, unpretentious, and well played. Inquiry discloses that this is a group of English studio men, identities unknown in Time's New York headquarters. They deserve something better than the shamefaced presentation they receive here, for the trombonist has a fine, big, warm, lazy sound midway between Jack Teagarden and Lou McGarity, the trumpeter plays clean, direct lead horn, and the clarinetist shows traces of Goodman's singing lines and Pee Wee Russell's phrasing. The impression they leave is not one of derivativeness but of understanding and professionalism. And the programing goes far beyond the usual trite

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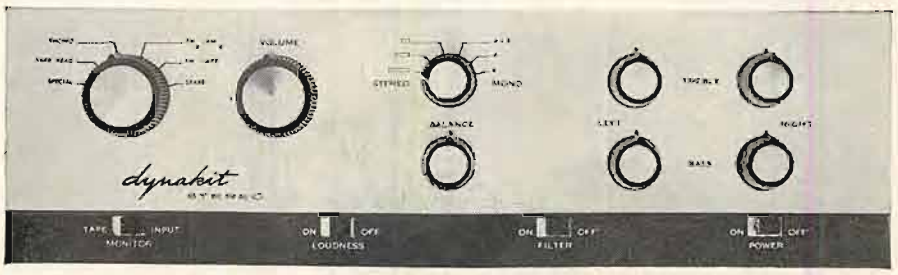

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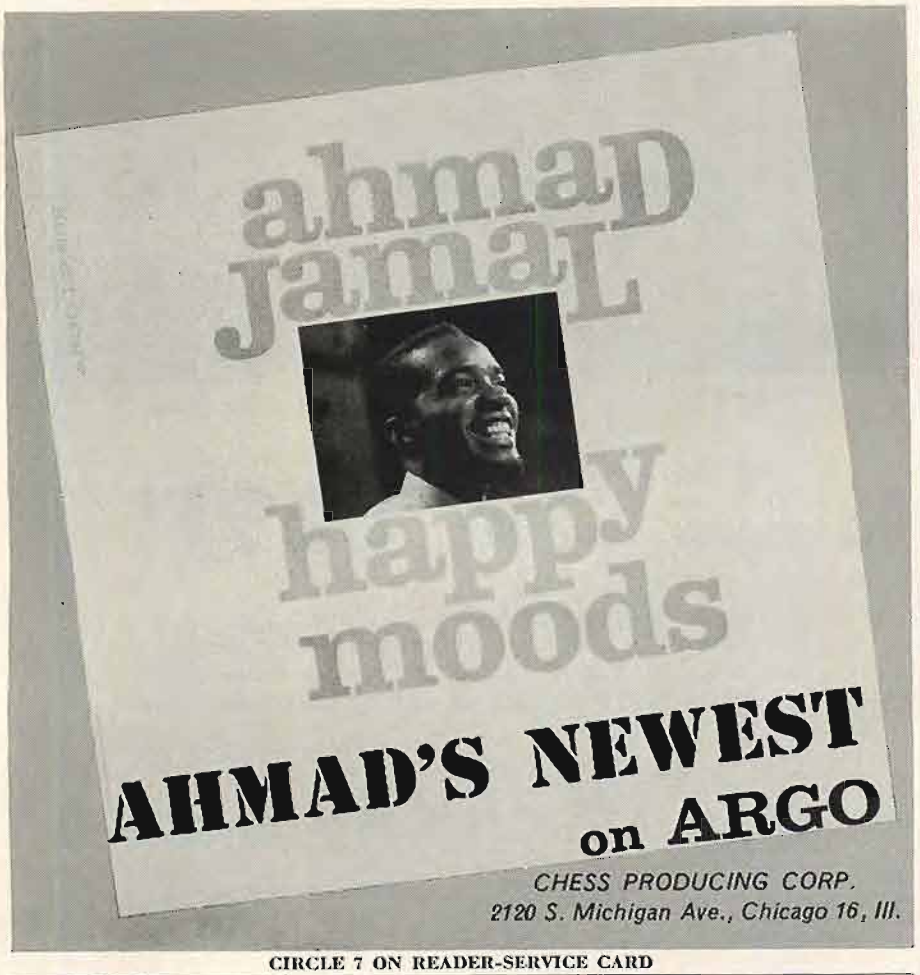

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Dixieland selections to include *Cake Walkin' Babies, My Monday Date* (given a very interesting slow treatment), *West End Blues, Heebie Jeebies, Mama's Gone, Goodbye,* and *Sadie Green the Vamp of New Orleans.*

Joseph Lamb: "A Study in Classic Ragtime." Folkways FG 3562, $5.95 (LP).
This is still another of Samuel Charters' documentations of the early days of jazz. Joseph Lamb was one of the front-line ragtime composers and performers along with Scott Joplin, James Scott, and Tom Turpin. He was seventy-two when Charters recorded him in his home in Brooklyn last year, playing his own compositions. Unfortunately, lack of practice and, presumably, his advanced years have resulted in hesitant, uncertain performances which are sometimes very difficult to listen to with any pleasure. On four talking tracks, Lamb recalls his early days with a warmth and flavor that redeem the disc to some degree and at least give it validity as documentation.

The Mastersounds: "Play Horace Silver." World Pacific 1284, $4.98 (LP).
The parting disc gesture of the now defunct Mastersounds is what one assumes is an all-out effort to show that they can play jazz (most of their recordings have been notably unjazzlike). Horace Silver's compositions are so deeply jazz-dyed that it would scarcely be possible to play them without some suggestion of jazz. To give them credit, the Mastersounds do achieve that suggestion, but it's a glib, surface playing.

Charlie Mingus: "Blues and Roots." Atlantic 1305, $4.98 (LP).
This was designed, according to Mingus' liner comments, as "a barrage of soul music: churchy, blues, swinging, earthy." And that it is—all, of course, done in Mingus' pliable, sliding, exultant style. To a degree, it may be too much of a good thing although there is a great deal of variety in the program from the wild hullabaloo of *Moanin'* to the passionately blue statements of *Cryin' Blues.* But actually, now that Mingus has achieved an articulate and personal musical expression, there cannot be too much of any one aspect of his work. It is all stamped with his probing, impatient, intense, mercurial personality and, like the work of Ellington and Monk, is not duplicated by anyone else. This is roaring, shouting (literally), urgent jazz played by such experts in Mingusism as Jimmy Knepper, Willie Dennis, Horace Parlan, Jackie McLean, John Handy, and Dannie Richmond.

Thelonious Monk: "Thelonious Alone in San Francisco." Riverside 12312, $4.98 (LP).
Playing a program of his own tunes (old ones—*Blue Monk, Pannonica;* and new ones—*Round Lights, Bluehawk;* and some offbeat pops—*There's Danger in Your Eyes Cherie, You Took the Words Right Out of My Heart*) without accompaniment, Monk reveals a reflective, relaxed aspect of his playing. There is an ease and graciousness here which could serve as a helpful bridge to those who have not yet become attuned to Monk's musical ideas. He has not diluted or smoothed out his material, but he approaches

it with such seeming casualness that the listener is seduced rather than attacked. On both *Pannonica* and *Ruby My Dear* his kinship to Duke Ellington, when Duke is in a rambling meditative mood, comes across with striking clarity. Even though his treatment of the pop material is occasionally plodding and aimless, this is a disc that should have a wider appeal than anything Monk has done before.

"Gerry Mulligan Meets Ben Webster." Verve 8343, $4.98 (LP); 6104, $5.98 (SD). It is a rare thing when a flawlessly finished performance of one selection comes out of a jazz recording session. It is almost unheard of to have an entire session remain close to this level of perfection. That, however, was the case in the session that produced this superb disc. Mulligan, on most of the pieces, plays a graciously supporting role to Webster who, now at the very peak of his powers, plays with all the passionate strength and tenderness of which he is capable and avoids the excesses into which he frequently has fallen. Webster's two choruses on *Chelsea Bridge* are sheer perfection, and it is no small accomplishment on Mulligan's part that his solo between these choruses sustains the level of the entire performance. Another ballad, *Tell Me When*, written by Mulligan, is an ideal Webster vehicle, and once again he rises superbly to the occasion. At faster tempos the two saxophonists simmer in a deceptively nonchalant way that is a model of deeply rooted swinging. This is a record that belongs in everyone's collection.

Dizzy Reece: "Star Bright." Blue Note 4023, $4.98 (LP).
Reece has a dark rough-edged tone that stabs through these performances with urgent insistence. His swinging attack, complemented by a strong rhythm section (Wynton Kelly, Paul Chambers, and Art Taylor), keeps all the pieces moving, even the ballads. Although the format is that of a blowing session, there is more cohesion in the playing of this group (Hank Mobley, tenor saxophone, is the other horn) than usually comes out of such affairs. What Reece has managed to do on some of these pieces is to capture the kind of excitement generated by hard bop groups but without the harshness and lack of dynamics often found in their playing. Side 2 of the disc is far better than Side 1 and leaves the impression that this might become an unusually good group if it could work together for a while.

Tony Scott: "My Kind of Jazz." Perfect 12010, $1.98 (LP).
The title is an apt one—this is distinctly Tony Scott's kind of jazz. It swings lustily most of the time, it is played with passion, and it is drawn out just a shade longer than it should be. Scott's group (the vapid liner notes provide no useful information of any kind) consists on four tracks of a rhythm section and trombone (which sounds like Jimmy Knepper); on one track an excellent trumpet replaces the trombone, while on another a baritone saxophone seems to have been added to the group (it might be Scott overdubbing although it is not his style of baritone). Scott is in excellent form on clarinet all through the set, but his occasional appearances on baritone have less *joie de vivre* than his earlier baritone efforts. His

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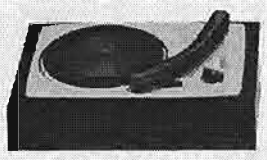

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tone on baritone has improved, but he no longer has the individuality he once had.

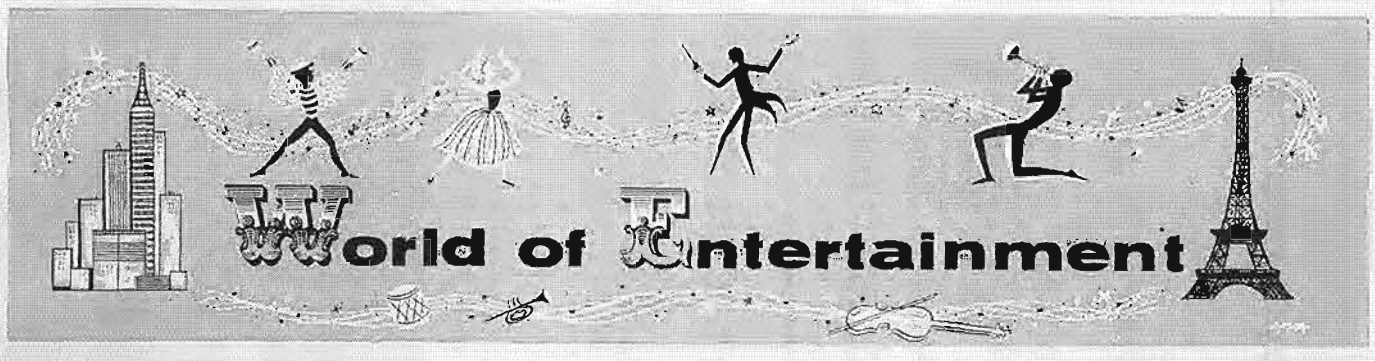
Smokey Stover's Original Firemen: "Where There's Fire . . . There's Smokey Stover." Argo 652, $3.98 (LP).
Stover's Dixielanders try to get away from the warhorses in this program but find little that is rewarding in a set of fire songs (*I Don't Want To Set the World on Fire, Keep the Home Fires Burning, My Old Flame*, etc.). His group is good-natured but limited, a less capable Firehouse Five Plus Two. Stover himself, on trumpet, is the only positive voice in the group. He is often exuberant to the point of recklessness, but at least he offsets the drab playing of the group.

Sir Charles Thompson: "And the Swing Organ." Columbia CL 1364, $3.98 (LP).
Sir Charles, who has been a delightfully swinging pianist, has followed the current trend to the organ. He still swings and leans to a use of mellow chords rather than the harsh, jabbing phrasing favored by most jazz organists. His potential is diluted on this disc, however, by a concentration on ballads, which turn soupy on the organ, and undeveloped riff pieces. There are a couple of occasions when things come alive (*19th Hole* and *Jumpin' at Basie's*) as tenor saxophonist Percy France and clarinetist Rudy Rutherford open up with some vigorous solos.

The Three Sounds: "Good Deal." Blue Note 4020, $4.98 (LP).
This is the third LP by the Three Sounds, and it can fairly be said by now that they have little to offer. Pianist Gene Harris, who carries the load most of the time, is capable but limited in conception. Whatever good moments he brings to these performances, however, are negated by Bill Dowdy's doggedly monotonous drumming.

Joe Venuti: "Plays Gershwin," Golden Crest 3100, $3.98 (LP); S 3100, $4.98 (SD). "Plays Jerome Kern," Golden Crest 3101, $3.98 (LP); S 3101, $4.98 (SD).
Joe Venuti has managed to stay out of the spotlight so successfully for the past twenty-five years that it comes as a shock—a delightful shock—to find that he is still playing his violin with tremendous conviction and excitement. On these two excellent discs he swings with a light touch, digs into the stronger pieces with passion, and bows with singing soulfulness on the ballads. He gives the impression of being totally involved in everything he plays, even though he can't resist an occasional "Hot Canary" lick. The group with him (Ellis Larkins, piano; Tony Gottuso, guitar; Jack Zimmerman, bass; Bobby Donaldson, drums) gives him an excellent setting and, particularly in Gottuso's unusually good single-string, unamplified guitar passages, extends the feeling of Venuti's playing. Gottuso does not try to follow closely in Eddie Lang's style, but his work with Venuti on these discs inevitably invites memories of that old team. Although Venuti grew up with a generation of jazz musicians whose work often seems dated now, there is a timeless quality in his playing, a mixture of charm and excitement that retains its immediacy in any period.

JOHN S. WILSON



Here at Home

"Little Mary Sunshine." Original Cast Recording. Capitol WAO 1240, $5.98 (LP).

In this brilliantly satirical and uproariously funny musical, operetta, which has been on its last legs for a number of years, is given its final quietus. Book, lyrics, and music are the work of Rick Besoyan, and with them he just about demolishes the whole structure of those old-fashioned musical excursions into Ruritania that delighted our grandparents, our parents, and, we might as well admit it, some of us. The story line of *Little Mary Sunshine* reads like a mélange of all the operetta plots ever written, and though the locale is Colorado it could just as well be the Canadian Northwest of *Rose Marie*, or the Louisiana of *Naughty Marietta*. The heroine is, naturally, a lady of unimpeachable operetta purity who, just as naturally, winds up with the upright and manly hero, who not unexpectedly is the Captain of the Forest Rangers. Since love never runs smoothly in operettas, there are the usual stock villainies, misunderstandings, and reconciliations. There are the inevitable elderly couple who discover they have succumbed to the charm of Dublin, Paris, or, in this case, Vienna. The usual bevy of lovely young ladies are on hand to sing of the pleasure of playing croquet. (Since they are wealthy, from the East, and on vacation, their choice of sport is singularly appropriate.)

While the book is a good deal funnier than the originals it lampoons, even more devastating is Besoyan's music. In some quite extraordinary way, he has captured both the musical style and the musical spirit of many of the most successful operetta composers. The songs bear a fascinating resemblance to numbers written by Herbert, Friml, Kern, Leslie Stuart, Romberg, Tierney, and Karl Hoschna; and if your memory is good, you will thoroughly enjoy matching Besoyan's music with its original source. The cast of the Off-Broadway production carry the whole thing off splendidly. Eileen Brennan is coy and winsome as Mary, William Graham a fine Captain Jim—and I can't resist mentioning that Elizabeth Parrish as Mme. Ernestine von Liebedich extols the beauty of *In Izzenschnooken on the Lovely Essenzook Zee* with the greatest persuasion. Capitol has given this little gem of a musical a splendid recording. I'm sure you'll enjoy it as much as I did.

"Greenwillow." Original Cast Recording. RCA Victor LOC 2001, $4.98 (LP).

Frank Loesser's highly unconventional score for *Greenwillow* is as different from his three previous successes — *Where's Charley*, *Guys and Dolls*, and *The Most Happy Fella*—as those three are different from each other. Based on B. J. Chute's novel of the same name, *Greenwillow* is an excursion into the world of musical fantasy, a notoriously treacherous area where Broadway musicals are concerned. Certainly Loesser's score is no stereotyped Broadway product with a clutch of tunes any listener could sing or whistle after a single hearing. To savor fully the taste and subtlety of this music calls for more attention than usual, but the listener who will devote some time to replaying the recording will be well rewarded.

Among the many lovely Loesser inventions are the quiet, almost brooding, romantic ballads *Summertime Love* and *Faraway Boy*, sung by Anthony Perkins and Ellen McCown respectively. An equally charming but more buoyant ballad, *The Music of Home*, may easily turn out to be the big song hit of the score, though personally I prefer the wistful little folk song *Walking Away Whistling*. Here is one of the most hauntingly beautiful songs to have shown up in a Broadway show in some time, and Ellen McCown sings it most fetchingly. *Could've Been a Ring*, a bouncy country-style number, is a mischievous commentary on the more rambunctious side of village life, given by Pert Kelton and Lee Cass a zestful rowdy performance that adds point to Loesser's amusing lyrics. As a clergyman whose philosophy of life is strongly optimistic, Cecil Kellaway has an impious soliloquy, *What a Blessing*, which he sings with a sly sort of relish. Earlier in the show he is joined by William Chapman, a cleric of more pessimistic outlook, in a skillfully constructed duet, *The Sermon*, which manages to amalgamate the divergent viewpoints of the two characters with quite hilarious results.

Eileen Brennan, or Little Mary Sunshine.

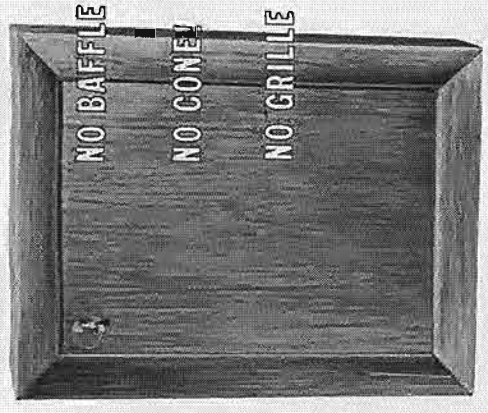
Although neither of the two leads, Anthony Perkins and Ellen McCown, is an outstanding vocalist, each offers a sincere and honest performance that captures the essential simplicity of the character portrayed. A more sophisticated approach by more finished singers might easily have destroyed the entire mood of this fable. I must also commend Don Walker for his deft and tasteful orchestration of Loesser's music and Abba Bogin for his perceptive and carefully controlled direction of it. When this review was written, only the monophonic version was available to me; it seems to me to be one of the best RCA Victor has yet produced—and there are hints that the stereo version may be quite remarkable.

"A Zillion Strings and Dick Hyman at the Piano." Everest LPBR 5074, $3.98 (LP).

"Zillion" suggests that a powerful complement of strings is at work here, but Mr. Hyman as arranger has taken good care to see that Mr. Hyman as pianist is never submerged by them. Occasionally, as in the big, semisymphonic treatment of *Symphony*, the pianist has to work hard to override the competition, but elsewhere the balance is far more equitable. The program runs the gamut from corn to contemporary jazz, and as a practitioner in the dual role of arranger and pianist, Mr. Hyman is remarkably efficient. I liked particularly his bright treatment of *Just in Time*, his exotic handling of *Caravan*, and even his outrageously corny version of *Sugar Blues*. Not being susceptible to musical pictures of Hawaii, I was left rather cold by *Kiapuala*, but Hyman's arrangement of *Willow Weep for Me* was an unalloyed joy. Everest continues to offer some of the best sound to be heard these days, and this record is a fine example of the company's best work.

"A Gilbert and Sullivan Song Book." The Ralph Hunter Choir. RCA Victor LSP 2116, $5.98 (SD).

In the wake of numerous productions of the Gilbert and Sullivan operas, from Singapore to Syracuse, by groups ranging from the D'Oyly Carte Opera Company to The Women's Guild of Council Bluffs, lies a trail of frustrated Savoyards. Would-be Ko-Kos,



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"Frankie Vaughan at the Palladium." Frankie Vaughan; Beryl Stott Singers; Raymond Long, piano; London Palladium Orchestra, Reg Cole, cond. Columbia CS 8201, $4.98 (SD).

Newest darling of London's Palladium Theatre audiences is Frankie Vaughan, a thirty-two-year-old Liverpudlian who has ascended the throne so long held by Danny Kaye. A completely uninhibited singer, at ease both in ballads and in fast-paced vaudeville standards, Vaughan sounds like a mixture of Ted Lewis, Al Jolson, with a dash of Sinatra thrown in. As a vocalist, he is not in Sinatra's class, but he can create the same sort of mass hysteria in his London audience that Sinatra used to generate among the bobby-soxers in his New York Paramount days. In this extremely live recording, sighs, whistles, shouts, and groans punctuate most of his songs, and there is a fair amount of audible backchat between artist and audience, often quite amusing. Although his material is nothing exceptional, Vaughan is obviously a first-class showman, with an undeniable flair for selling his numbers.

"Music from Million Dollar Movies." Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LSC 2380, $5.98 (SD).

The always dependable Bostonians, with Fiedler at the helm, give a rattling good account of excerpts from ten of the more popular and durable film scores of the past twenty years. Balanced against the theme songs from recent movie successes such as *Gigi*, *Around the World in 80 Days*, and *Moulin Rouge* are three extended excerpts

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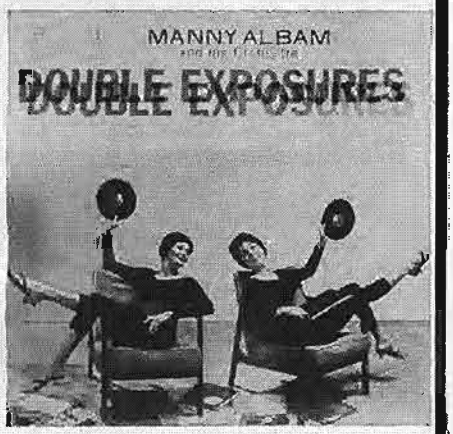

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from *Suicide Squadron*, *While I Live*, and *Love Story*. If the titles of these low-budget English films of the early Forties mean nothing to you, may I mention that the scores contained three of the finest contributions to light music—Adinsell's *Warsaw Concert*, Williams' *The Dream of Olwen*, and Bath's *Cornish Rhapsody*. All are in the form of short piano concertos, and all are brightly performed by the orchestra with Leo Litwin at the piano.

"Tell Me About Yourself." Nat "King" Cole; Dave Cavanaugh and His Orchestra. Capitol SW 1331, $5.98 (SD).

After his recent bouts with hymns, spirituals, and Latin-American songs, Cole reverts to the romantic ballads with which he has been more generally associated. There is a good deal less of the languorous, insinuating approach he has used in the past, however, in this program of old and new songs. Most of these are given a free, swinging treatment such as one hasn't heard from the singer in several years. Particularly fine are his versions of *I Would Do Anything for You* and *For You*, both done in up-tempo, and his relaxed swing treatment of *The Best Thing for You*. The weakest numbers in his program are the new songs, which fail to measure up to the old standards he sings. The vocalist is in fine voice, and gets superb support from the Dave Cavanaugh band, which Capitol has accorded singularly fine stereo sound.

"Bob and Ray on a Platter." RCA Victor LSP 2131, $4.98 (SD).

Directing most of their jibes at radio and TV programs, radio funsters Bob and Ray almost seem to be biting the hand that feeds them. Long-time deflators of the more inane programs that clutter up the air waves, the team has a flair for puncturing pompous subjects that recalls the work of old-timers Stoopnagle and Bud. Here they are humorously disrespectful of readers of poetry on the air, of the record-hop guest star, of man-in-the-street interviews. There's also a very funny swipe at the commercial that insistently gets in the way of the weather report. A re-creation of a televised football game, plagued with temperamental sight and sound equipment, is extremely funny too, but no more so than their parody of the fatuous Oscar awards. The stereo sound is excellent, so much so that the four scenes entitled "Non Sequitur" may make recent visitors to the dentist chair a wee bit squeamish.

"My Buddy." Buddy Greco. Epic LN 3660, $3.98 (LP); BN 557, $4.98 (SD).

The intimacy of a small night club is realistically suggested in this Buddy Greco program, recorded live in Chicago's Le Bistro. Greco, a one-time Goodman vocalist, has developed into a song stylist of considerable individuality. Although the voice itself is not exactly outstanding, the singer uses it with the utmost understanding—and he's obviously aware that charm is a potent force in the constricted area in which he is working. The personality comes through quite strongly, as does a good deal of Greco's jazz background. Of the eleven numbers he has recorded, backed by a trio of piano (presumably Greco himself), rhythm, and bass, I was especially taken with his unusual

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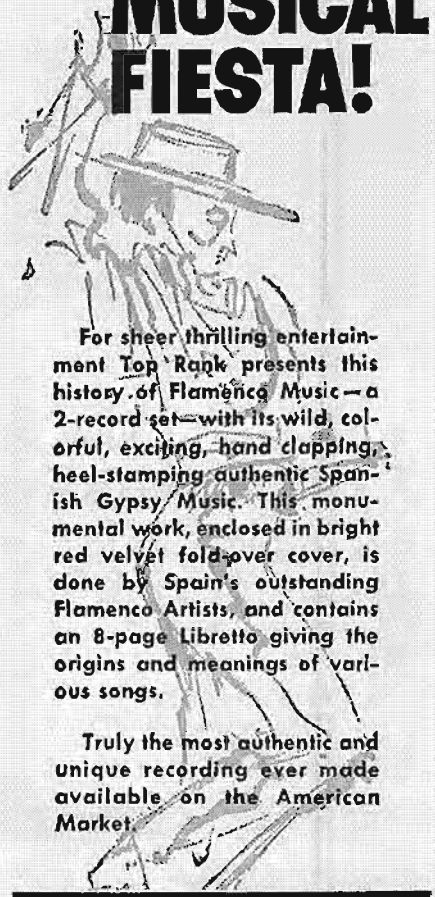

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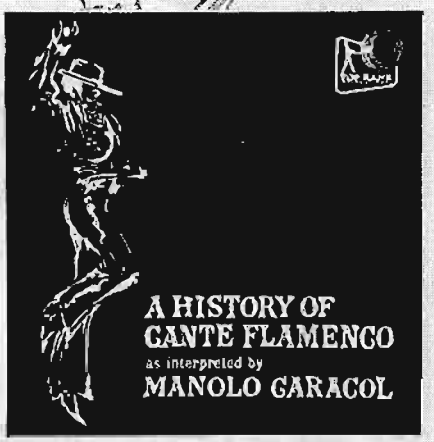

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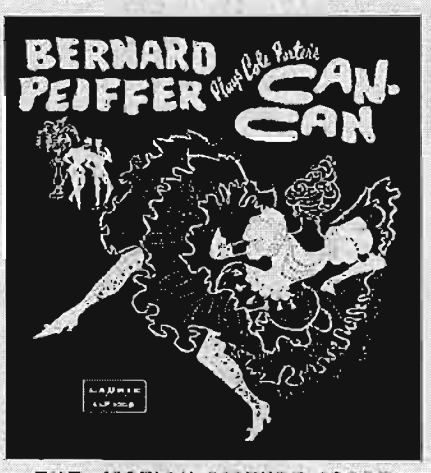

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presentation of *The Lady Is a Tramp* and *How About You*, but almost everything he sings is delightful.

"Thank Heaven for Maurice Chevalier." Maurice Chevalier; Orchestra. RCA Victor LPM 2076, $3.98 (LP).

With the exception of *Valentine* and *Louise*, recorded in 1947 with Henri René and his orchestra, these are reissues of sides Chevalier cut during his first American film career (1929–1935). They have long been collector's items, and their reappearance will be welcome news to all admirers of the Frenchman's art. Most of the numbers are, understandably, from the films in which Chevalier starred, while others are popular songs of the day which the artist selected as well suited to his unique style. So once again we can hear his incomparable early versions of Rodgers and Hart's *Mimi*, Victor Schertzinger's *My Love Parade*, and Sam Coslow's *Sweeping the Clouds Away*. Occasionally Chevalier was stuck with some really soggy numbers (two from his last film of the period, *Folies Bergère*, have been exhumed for this disc) which even his charm and exuberance can't lift to the level of the rest of the program, but on the whole one can echo, "Thank Heaven." Very presentable sound, in view of the age of the recordings.

"Songs from the Old West." The Diamonds; Pete Rugolo and His Orchestra. Mercury SR 60159, $4.98 (SD).

The wide open spaces of the West seem strange territory indeed in which to find The Diamonds, a fine vocal group whose previous domain was the world of rock and roll, but the quartet has made the environmental transition with complete success. Of the twelve numbers, only *Home on the Range* and *Streets of Laredo* are really true cowboy ballads, the balance being the contributions to Western lore of Tin Pan Alley composers. Fortunately these are some of the better songs from that area, however, and all are given sensible, unaffected performances. Pete Rugolo's arrangements and good support from his orchestra add much.

"Concert in Rhythm, Volume Two." Ray Conniff, His Orchestra and Chorus. Columbia CS 8212, $4.98 (SD).

Take a dozen familiar standards, arrange them attractively in dance tempo for large orchestra, garnish with a wordless vocal chorus, and serve up in well-balanced, striking sound. This has been Conniff's usual, and successful, musical recipe. The present disc (like the earlier Volume I) deviates from it only in replacing the standards with melodies from the great masters. Tchaikovsky, Grieg, Liszt, Saint-Saëns, Lehár, and Coward provide the basic ingredients. Some of the numbers are termed "Improvisations," but these split-second, brilliantly coördinated performances are quite evidently anything but extemporaneous.

"Fascinating Ernestine." Ernestine Anderson; Orchestra, Hal Mooney, cond. Mercury MG 20492, $3.98 (LP).

A fine showcase for the talents of Ernestine Anderson, who continues to impress me as one of the better jazz singers to have come along in the past year or two. Her warm voice, good rhythmic sense, and stylish de-

livery are all well displayed in this program of widely varying material. Consciously or otherwise, the singer seems to be aping the mocking manner of Pearl Bailey in *Just A-Sittin' and A-Rockin'*, and her version of *Stompin' at the Savoy* owes something to Ella Fitzgerald, but elsewhere her projections are more individual and successful, particularly in *Harlem Nocturne* and *Beale Street Blues*. She is ably backed by the Hal Mooney orchestra on some bands, by his small jazz combo on others. I thought that one or two songs were pitched uncomfortably low for the singer, but Miss Anderson did not seem to be seriously ill at ease.

"Everybody Sings." Johnny Rollins Singers. Time T 10005, $3.98 (LP).

A lively session of musical "togetherness," which achieves a certain distinction in the now heavily populated world of "Sing Along With" recordings by dispensing with the full-throated mixed chorus usually employed in these ventures and by providing some fresh material. Though not all the American pop numbers included were spectacular successes, they will be well enough known, without being too familiar, to most listeners. The two or three English music hall songs, which provide a nice change of pace, are pretty rare fare for American consumption. George Lashwood's great success *In the Twi-Twi-Twilight*, which goes all the way back to 1907, can easily be picked up at one hearing, but I doubt that *I Belong to Glasgow* (very well done here) or the rowdy Cockney ditty *Knees Up, Mother Brown* can be quite as quickly assimilated. The entire presentation is admirable. The songs have been sensibly arranged as solos, duets, with an occasional full chorus brought in, as the lyrics demand. The vocalists are all good, and the sound discreet and pleasant. Time has not printed the lyrics of all the songs, however, nor has it provided additional copies of them.

"Porgy and Bess" (excerpts). Percy Blake and His Orchestra. **"The Three Penny Opera"** (excerpts). Heinz Hotter and His Orchestra. Vox VX 26180, $3.98 (LP).

Vox has been unnecessarily modest in labeling these orchestral performances from two of the most memorable of modern theatrical scores as "extracts." Actually they offer extended coverage of both scores, with ten numbers from the Gershwin opera, and thirteen from Weill's. The performances are uneven. The Blake orchestra, presumably British, handles the lyric sections from *Porgy and Bess* with complete conviction, but fails to catch the basic, and highly essential, rhythmic vitality of Gershwin's jazzier numbers. Hotter and his orchestra give a quite attractive reading of Weill's bittersweet score (and even manage to convey the effect of a small 1928 orchestra), but the sound of the Hammond organ is a curious musical anachronism that tends to lessen the impact of Weill's astringent score. The sound is good on both sides, although the Gershwin inclines to be too reverberant.

"Lady Lonely." Toni Harper; Orchestra, Marty Paich, cond. RCA Victor LSP 2092, $4.98 (SD).

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UCLA are all in the blues idiom. This steady diet of gloom did not provide me with a very exhilarating listening session. All the songs carefully follow the regulations as to construction, exposition, development, release, etc., but none seemed to me to have that spark which announces the arrival of a major composer on the musical pop scene. Toni Harper, who years ago made a particularly fetching record of *Candy Store Blues*, has been selected to voice these numbers. She does an excellent job, but I am afraid she is defeated by the material handed her.

JOHN F. INDCOX

Foreign Flavor

"Olatunji! Drums of Passion." Babatunde Olatunji, His Drummers and Singers. Columbia CS 8210, $4.98 (SD).

A driving performance that bursts with the raw dynamism of Africa. Intricate drum rhythms and nasal, iterative songs underlie the musical traditions of Nigerian tribesmen; Olatunji not only preserves these ancient rhythmic values—as in his gripping *Shango*—but also applies them with arresting effect to his own musical ideas. *Akiowowo* (Chant to the Trainman) and *Oya* (Primitive Fire) are splendid examples of this fiery wedding of old and new. And rarely has percussion enjoyed more thrilling sonics; no drum buff should be without this disc.

"Tinikling!" Nitoy Gonzales and His Manila Rondalla. Capitol ST 10233, $4.98 (SD).

A stunning disc on every count. Playing "popularized" versions of traditional Filipino dances, Nitoy Gonzales' Manila Rondalla—an orchestra of stringed instruments indigenous to the Philippines—introduces a colorful idiom to Western ears, an idiom compounded of the islands' unique blend of Asia and Spain. There is nothing "ethnic" about Gonzales' arrangements of these dances, so rich both in rhythm and in melody. Some possess a haunting beauty: the wedding dance *Pantomina*, for instance, is pure loveliness. Capitol's sound boasts crisp separation that spotlights the various instrumental groups without ever sacrificing over-all texture.

"Basque Songs and Dances." Stella Maris Chorus of San Sebastian, Maria de los Angeles Usoz, cond.; Polentzi Guezala and Xabin Guezala, instrumentalists. Lyrichord LL 78, $4.98 (LP).

The origins of the mysterious Basques, straddling the western Pyrenees along the curve of the Bay of Biscay, are veiled in the mists of prehistory: ethnically and linguistically they are without significant affinities. Yet, a stubborn, unassimilated minority, they guard their ancient enclave half in France, half in Spain. Musically, they are divorced from the European mainstream but with a solid, melodic tradition that imparts immediate appeal to their songs and dances. Lyrichord has captured two sparkling facets of the Basque musical diamond—choral and instrumental music—in a recording that is all excitement and all tunefulness. The *Agur Jaunak* sung by the Stella Maris Chorus is a particularly fine example.

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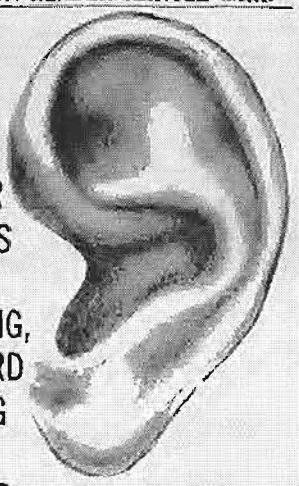

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"Hawaii Calls: Greatest Hits." Webley Edwards; various Hawaiian artists. Capitol ST 1339, $4.98 (SD).

Webley Edwards' soloists sing from dead center in Capitol's broad, deep stereo recording of favorites chosen by mainland listeners to Edwards' weekly radio program *Hawaii Calls*. Predictably enough, *Blue Hawaii*, *Sweet Leilani*, and *Aloha Oe* are the backbone of the disc, but Edwards' listeners have displayed commendable taste in voting for *The Hukilau Song* and *King's Serenade*. Among the soloists, Haunani Kahalewai with her big, beautifully controlled voice is outstanding.

"This Is Rumania." Various artists. Parliament PLP 119, $1.98 (LP).

I was prepared to recognize the ethnic excellence of this record taped in Rumania but to expect the sonic worst of a disc priced at $1.98. The truth is, however, that while the highest and lowest frequencies may suffer and an occasional mike is misplaced, Parliament's sound is startlingly good for the price. Performances—all by skilled artists—are intensely communicative, and virtually without exception the songs exert an instant appeal. Try *Ca Gheorghe Baiat Mai Rar* for a sample. A genuine bargain.

"Bon Voyage!—Continental Souvenirs." Percy Faith and His Orchestra. Columbia CL 1417, $3.98 (LP); CS 8214, $4.98 (SD).

A handsome, unhackneyed collection of European favorites—among them the delightful *Guaglione* and *Piccolissima Serenata*—played in the suave Faith manner. True, the orchestrations tend to overblow the songs, but Faith never quite slops over the boundaries of pleasant listening. Columbia's two-channel sound, tidily differentiated and very clean, edges its warm but narrowly focused cousin.

"Virtuosi of the Accordion, Balalaika, Domra, and Zhaleika." Piatnitsky and Andreyev Orchestras of Folk Instruments. Monitor MP 515, $4.98 (LP).

Clear-cut Soviet sound—as good as most uncollectivized engineering available—frames a disc that is uncomfortably pretentious. Using folk instruments and folk themes, the Soviet composers here represented have striven for effects that far overreach the material. Nonetheless, the instrumentalists of the two orchestras provide breath-taking technical performances, and one would guess that the lutelike domra and the haunting balalaika have never been played with greater skill. Musical Russophiles could pay far more and do far worse.

"Brendan O'Dowda Sings Immortal Irish Ballads." Brendan O'Dowda; Philip Green's Orchestra. Capitol ST 10213, $4.98 (SD).

O'Dowda lurks in the left speaker rather than front and center, but his voice is clear, his delivery unmannered. His selection of songs—all by the late composer-entertainer Percy French—includes *Phil the Fluter's Ball*, *The Mountains of Mourne*, and *Come Back, Paddy Reilly, To Ballyjamesduff*. French's ballads have faded a bit, but O'Dowda is a new and pleasant vocal personality.

O. B. BRUMMELL

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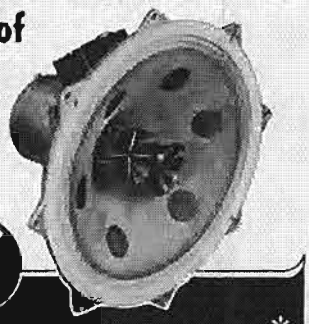

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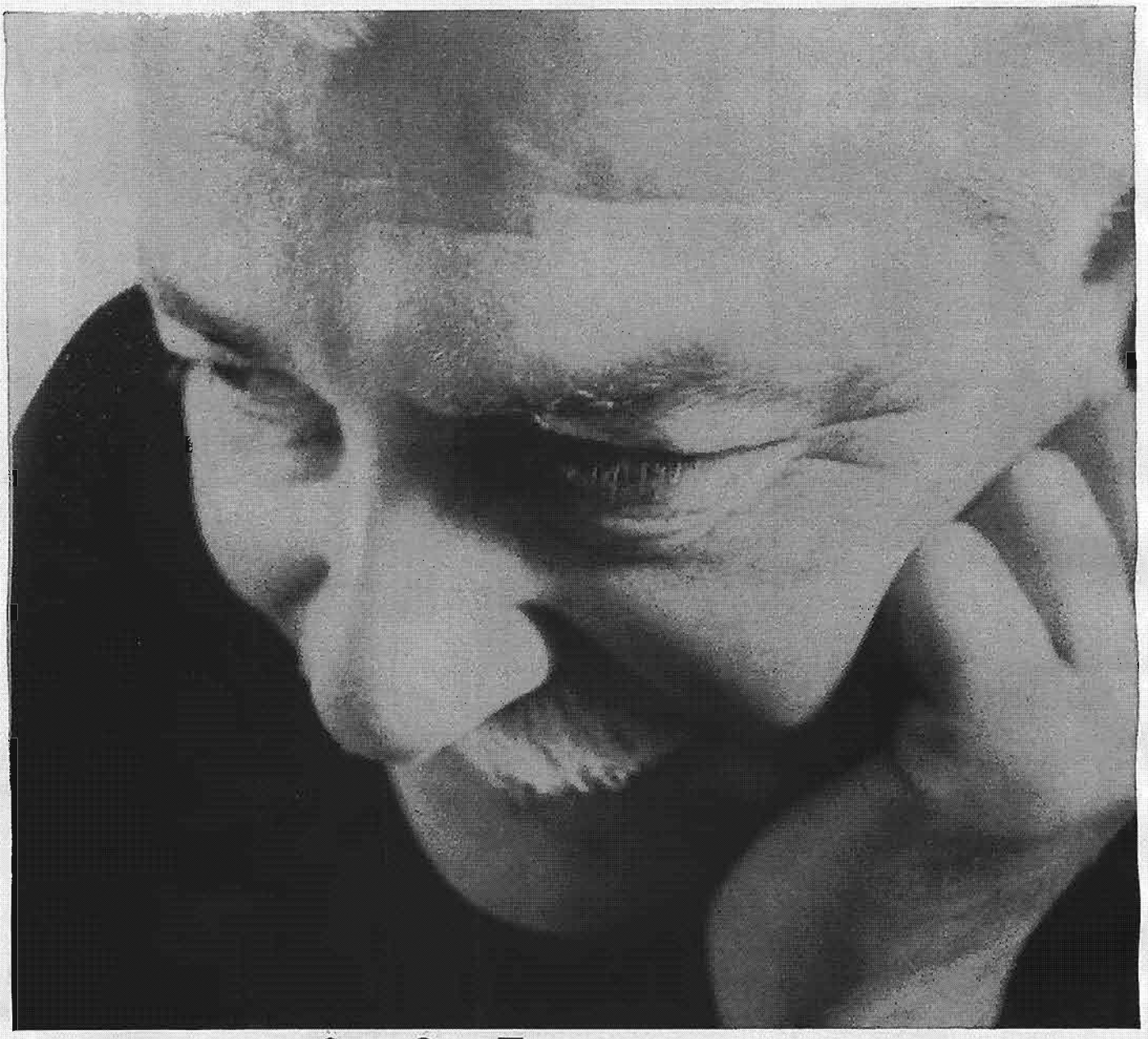

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the Tape Deck

Reviewed by R. D. DARRELL

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

BEETHOVEN: ***Concertos for Piano and Orchestra: No. 3, in C minor, Op. 37; No. 4, in G, Op. 58***

Wilhelm Backhaus, piano; Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt, cond.
● ● London LCK 80007 (twin-pack). 68 min. $11.95.

Whatever objectively measurable differences there are between equally well-processed tape and disc editions of the same recorded performances, the former long have had what may be largely the psychological advantage of a seemingly greater sonic solidity—which contributes significantly, for me at least, to tape's more authentic reproduction of the piano in particular. Fictional or real, this advantage is especially evident in the present concerto recordings, surpassed by none I've ever heard in the beauty, strength, and above all naturalness of reproduced piano timbres and sonorities. For that matter, they are also unsurpassed for their perfect balance and blend of piano and orchestra. Perhaps this Fourth lacks some of the personality and poetry of other leading versions; some connoisseurs may question Backhaus' choice of the Reinecke cadenza here (as well as his own in the finale of the Third Concerto); but for sheer musical intelligence, nobility, and eloquence this is a thoroughly admirable performance, while that of the Third is well-nigh ideal. One of the supreme triumphs of the four-track repertory to date, this reel is sure to command a prominent place of honor in every recorded-tape collection.

GILBERT & SULLIVAN: ***The Mikado*** **(or** ***The Town of Titipu*****)**

Jean Hindmarsh, Jennifer Toye, Beryl Dixson, sopranos; Ann Drummond Grant, contralto; Thomas Round, tenor; Peter Pratt, Alan Styler, baritones; Kenneth Sandford, Donald Adams, basses; D'Oyly Carte Company Chorus and New Symphony Orchestra; Isidore Godfrey, cond.
● ● London LOH 90001. 88 min. $12.95.

Pending the promised early appearance of London's outstanding opera series on tape, the present operetta provides an excellent notion of what we may expect in more serious works and from more versatile and distinctive singers. The voices here are scarcely outstanding, but the younger generation of D'Oyly Carte artists sing with engaging enthusiasm, and certainly none of their more famous predecessors ever enjoyed as spirited and precise backing as that provided here by conductor Godfrey and chorus master W. Cox-Ife. One of the first large-scale stereo recordings on discs, this sounds even more impressive on tape where the unexaggerated channel differentiations are perhaps slightly more distinctively marked, where the dynamic and frequency ranges may be even wider, and where one is more aware of the recording's theatrical immediacy and expansiveness.

HAYDN: ***Symphonies: No. 94, in G {"Surprise"}; No. 99, in E flat***

Vienna Philharmonic Orchestra; Josef Krips, cond.
● ● London LCL 80018. 44 min. $7.95.

HAYDN: ***Symphonies: No. 96, in D {"Miracle"}; No. 104, in D {"London"}***

Vienna Philharmonic Orchestra, Karl Münchinger, cond.
● ● London LCL 80017. 48 min. $7.95.

The best that can be said for either conductor is that all these performances are admirably planned and executed in the long-accepted solid Germanic Haydn tradition; the worst, that they are lacking in humor and that use of too large a string choir reinforces an erroneous, however well established, notion of overthick and weighty Haydn sonic textures. The Vienna Philharmonic plays beautifully, of course, and the conductors' heaviness and intensity are less evident in the present expansive but unexaggerated stereoism than they were in the 1958 monophonic versions. Yet, substantial as are the musical attractions here, they have only to be compared with Wøldike's Haydn series (only two of which have appeared so far in four-track tapings) for one to realize the full difference that musicological authenticity allied to interpretative genius can achieve in transforming merely pleasant music-making into electrifying aesthetic experiences.

LEHAR: ***Die Lustige Witwe***

Hilde Gueden, Emmy Loose, sopranos; Per Grunden, Waldemar Kmentt, Peter Klein, tenors; Karl Dönch, Kurtz Equiluz, baritones; Chorus and Orchestra of the Vienna State Opera, Robert Stolz, cond.
● ● London LOH 90003 (twin-pack). 94 min. $12.95.

Although the 1953–4 Angel LP album of *The Merry Widow* (with Schwarzkopf, Gedda, and Kunz) is still unsurpassed for sheer vocal radiance, the singing here, especially by Gueden and Kmentt, has notable charm and grace; Stolz's reading is mellower and more idiomatic than Ackermann's; and stereoism provides a theatrical breadth and veve, as well as greater clarity of sonic details (particularly in the delectable orchestral playing) that never were achieved in monophony. The present tape processing provides even better stereo channel differentiation and luminosity than the SD version of just over a year ago, but it is regrettable that London still is supplying only a summary of the operetta plot instead of a full text with English translation. Yet what a pleasure it is, even for a listener to whom the beautifully enunciated German words are largely unintelligible, to hear this diverting work in its original language, and best of all to hear the seductive music itself done with genuine Viennese lilt and warmth.

LISZT: ***Concertos for Piano and Orchestra: No. 1, in E flat; No. 2, in A***

Julius Katchen, piano; London Philharmonic Orchestra, Ataulfo Argenta, cond.
● ● London LCL 80030. 38 min. $7.95.

Katchen's Liszt concertos may be dramatically surpassed by more magisterially virtuoso stars, and the more recent Entremont-Ormandy versions may be more exciting, but there is a zestful freshness of approach here, as well as an almost feminine poetic grace at times, which notably galvanize these musical warhorses into high-spirited life. One must hear them in stereo, however, to appreciate not only the wealth of piano and orchestral tonal coloring but also the secure over-all sonic balance.

MENDELSSOHN: ***Symphony No. 4, in A, Op. 90 {"Italian"}***
†Schubert: ***Symphony No. 5, in B flat***

Israel Philharmonic Orchestra, Georg Solti, cond.
● ● London LCL 80009. 49 min. $7.95.

MOZART: ***Symphonies: No. 35, in D, K. 385 {"Haffner"}; No. 41, in C, K. 551 {"Jupiter"}***

Israel Philharmonic Orchestra, Josef Krips, cond.
● ● London LCL 80025. 48 min. $7.95.

It is hard to believe that the same orchestra can sound so different under two conductors, both presumably recording in the same (not particularly reverberant, but acoustically warm) Frederick R. Mann Auditorium in Tel Aviv. The Israel Philharmonic plays well enough, but sounds heavy-toned and rather unwieldy in Krips's sluggish *Jupiter*, and none too light-footed in his more spirited but never sufficiently joyous or individual *Haffner*. Under Solti, however, it dashes

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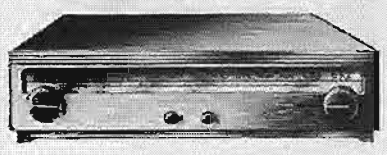

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along with genuine vivacity through a remarkably high-voltage *Italian* Symphony, and with gracious songfulness and bouncing gusto through the delectable little Schubert Fifth. Solti's reading misses some of the Fifth's tenderness, and I wish he had reduced his string choir to suit the smaller scale of this more delicate work, but otherwise his performance is admirably planned and executed. Here, and in his Mendelssohn as well, a great deal of the aural appeal must be credited to London's well-marked yet airy stereoism, which is far more effective in this reel than the more broadspread but less lucid technology given the Krips tape.

PUCCINI: *Madama Butterfly* (highlights)

Renata Tebaldi, Lidia Nerozzo, sopranos; Fiorenza Cossotto, mezzo-soprano; Carlo Bergonzi, Angelo Mercuriali, tenors; Enzo Sordello, Michele Cazzato, baritones; Virgilio Carbonari, bass; Chorus and Orchestra of L'Accademia di Santa Cecilia (Rome); Tullio Serafin, cond.
• • London LOL 90013. 47 min. $7.95.

Whatever operatic connoisseurs may have to say about Tebaldi's (and her colleagues') lack of full dramatic insight into the present Puccini roles, or about the perhaps overstateliness of Serafin's conducting, the singing here, by Tebaldi in particular, is nothing short of superb—and surely no operatic chorus and orchestra ever have been reproduced more resplendently than these are in the present rich, broadspread, and transparently open stereo recording. The only drawback to the reel is that it includes excerpts only, although at that they are substantial and adroitly selected.

HANS KNAPPERTSBUSCH: *"This Is Vienna"*

Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond.
• • London LCL 80016. 53 min. $7.95.

Those who have heard these not overhackneyed Viennese favorites only in salon orchestral versions will be mightily impressed by their sheer size here, both interpetatively (in Knappertsbusch's boldly ponderous, if sometimes a bit vulgar, readings) and sonically (in broadspread stereoism and extremely resonant and reverberant acoustics). I should like considerably more *Gemütlichkeit* and rhythmic subtlety than the conductor chooses to provide for most of this program—and that it is a matter of choice on his part is clearly evident in the quieter parts of the *Bad'ner Mad'ln* and *Wiener Bürger* waltzes, or of the *Leichtes Blut* and *Annen* polkas, where Knappertsbusch relaxes a bit and proves himself capable of genuine jauntiness and piquancy. But the zither solo in *Tales from the Vienna Woods* is a fine one (and for once the soloist, here Kar Jancik, is identified), and even in the conductor's and orchestra's most blustery moments they reveal a generally unsuspected dramatic breadth and impact in this so-called light music.

"The Cats in Stereo." Jerry Murad's Harmonicats. Mercury STA 60028, 29 min., $6.95.

Again, as in the SD "Harmonicats in the Land of Hi-Fi," Murad, with his versatile harmonica partners Don Les and Al Fiore, and a small supporting ensemble impress me as the best exponents of the mouth organ on record. They play with immense gusto, deftly balance their varied harmonica solo and ensemble passages with other instrumental combinations and solos (particularly a lyrical high flute), and are very brilliantly and stereoistically recorded. But I'd still like to hear more of Don Les's bass and double bass, featured too infrequently here.

"Hawaiian Sunset." Arthur Lyman Ensemble. HiFiTape 4T 807, 33 min., $7.95.

Here we have the pseudoexoticism of which Lyman was one of the first and is still one of the most successful exponents. The first piece here, *Hawaiian War Chant*, sounds quite authentic and unmannered, and represents a wide variety of uncommonly interesting percussive timbres, including those of the *Pa'i* (Hawaiian gourd), *Puili* (pair of split bamboo stalks), and *Boobams* (bamboo stalks). Elsewhere there are thrilling blasts from a conch shell, but only occasional and restrained use of the more synthetic-sounding bird calls and surf noises featured so strongly in earlier Lyman releases. There are some examples of imitative Hawaiian music here, but more of the real thing. Best of all, there is none of the usual side-slipping steel-guitar nausea or wailing vocals which usually make so-called Hawaiian music so hard to take. Instead wondrously mellow vibes (in one channel) are blended with a brightly solid piano and exceptionally crystalline celesta (in the other) in quite poetic song transcriptions and gently but catchily rhythmed dances—all recorded to stereoistic perfection in the superb acoustics of the Kaiser Aluminum Dome Auditorium.

"Holiday in Havana." Noro Morales and His Orchestra. Telectro TT 405, 27 min., $4.98.

A very pleasant program of tea dance music in discreet Latin-American stylings—topped by a lyrical *Home* cha-cha, piquant *Dark Eyes* mambo, and an intricate *Mississippi* mambo. Rather than orchestral performances, though, these are primarily piano solos (by Morales) with rhythm-section accompaniments; and while the recording is clean and bright, if a bit dry, the stereo separation is somewhat excessive and the tape's B side seems to have been processed at a considerably higher level than side A.

"Joe Jones Plus Two." Vanguard VTC 1604, 43 min., $7.95.

Although the great Basie drummer is the starred artist in the title, it is Ray Bryant on piano who really steals the show. Jones has a long and quite virtuoso solo in *Old Man River*, and briefer solos elsewhere, but for the most part he contributes his skillful percussive backgrounds and commentaries for Bryant's highly distinctive and varied piano playing, which is excellent throughout. The channel differentiations are very pronounced, making the strongly recorded piano on the left somewhat lopsidedly prominent in some of its solos, but brother Tommy Bryant's bass and Jones's drums (the latter centered only for Jones's big solo)

normally balance the over-all sonics, and the recording throughout is admirably bright and natural.

"More Jewish Folk Songs." Theodore Bikel; Orchestra, Fred Hellerman, cond. Elektra ETC 1502, 37 min., $7.95.

Bikel's almost Chaliapinesque genius, if more dramatically than vocally distinctive, is only too likely to impress listeners so strongly by its sheer personality (and here vividly recorded presence) that they may overlook, at first anyway, much of the novel charm of his materials (topped here by the drinking song *Der Becher*, the florid *A Zemer*, pastoralish *Papir Iz Doch Veis*, and vivacious *Az der Rebbe*), as well as the uncommon effectiveness of Hellerman's arrangements and the delectable playing of his small orchestra, especially that of his lively accordionist and clarinetist. The recording is bright and live, but the soloist is perhaps too closely miked as well as placed so far to the left that the channel separation is unduly accentuated.

"Music of Today the Glenn Miller Way." Ray Eberle and Orchestra, Telectro TT 401, 31 min., $4.98.

The famed vocalist of the Miller band proves that he can sing as straightforwardly and attractively as ever in *My Reverie*, *You Stepped Out of a Dream*, etc., but I like him still better as a conductor in spirited, Millerish, wholly instrumental performances of *Ebb Tide*, *Chattanooga Choo-Choo* (in cha-cha style), *One O'Clock Jump*, and others—all very smoothly and warmly recorded in strongly marked stereoism.

"One More Time." Count Basie and His Orchestra. Roulette RTC 501, 37 min., $7.95.

Another Roulette Basie masterpiece, this time a "Birdland" series program of music by Quincy Jones, infectiously jumpy and exhilarating throughout, but perhaps at Jones's (and Basie's) inventive best in *Rat Race*, *Meet B. B.*, *I Needs to be Bee'd With*, *The Midnite Sun Never Sets*, and *Jessica's Day*. I wish there were more of Basie's own solos here, but his propulsive background pianoing is evident even when it is not given a spotlight, and there are superb solos by Al Gray on trombone, Frank Wess on flute, Eddie Jones on bass, and many others. The high level recording is a bit dry, but perhaps all the more brilliant for that.

"Tribute to Charlie Barnet" and **"Tribute to Woody Herman."** Members of the Barnet and Herman Orchestras respectively. Omegatape SST 817, 30 min.; and SST 815, 31 min.; $6.95 each.

No devotee of the Golden Age of Swing will be able to resist either of these two reels in which alumni of the great Barnet and Herman bands (twenty-five and nineteen men respectively) re-create under unidentified but authoritative leaders many of the superbly sonorous and driving masterpieces of yesteryear in truly virtuoso performances, which are infinitely more brilliantly and clearly recorded (in the best of contemporary stereoism) than they ever were originally.

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CIRCLE 40 ON READER-SERVICE CARD

High Fidelity Newsfronts

by RALPH FREAS

Speaker in the Duct. The Utah speaker people are publicizing "hot and cold running music." One application they suggest for their product involves mounting a 12-inch speaker in the cold-air duct of your heating system. Cut a hole in the duct-work, bolt the speaker over the opening, attach speaker leads, turn on the sound system, and *voila!*—music in every room in the house. We haven't tried it and won't vouch for the sound quality. Better figure some way of testing it before hacking into the duct.

Schematics for Do-It-Yourselfers. If you feel ready to graduate from putting an amplifier together by-the-numbers from a kit manufacturer's rigid prescription, you may want to read the *Audio Designer's Handbook*. This 33-page booklet, published by Amperex, tube manufacturers, contains fourteen pages of schematics of monophonic and stereo preamps and amplifiers. Text is readable and informative. Amperex (230 Duffy Avenue, Hicksville, New York) label their handbook "for advanced audiophiles" and price it at $1.50.

"To the Man in a Hurry. . . ." Let's say you have a complete sound system and you want to upgrade it by adding a stereo control amplifier-tuner combination. You've read the ads. You've been to your dealer's to hear various units and have finally made a decision. When the unit arrives home, you have one, and only one, thought in mind—to hear it with your system as quickly as possible. It doesn't matter that you've never used it, are unfamiliar with it, and may goof in hooking up and operating it.

Well, you're the average person, and at least one manufacturer is aware of your anxieties. Avery Fisher of Fisher Radio Corporation is the man. Every unit that goes out from his plant has not only an instruction manual, but a tag hanging from one of the knobs on the front panel, addressed "to the man in a hurry." The information conveyed on the tag is the *basic* story on what-to-plug-in-where and which knobs to use. Then, after the unit is in operation, a more leisurely perusal of the instruction manual gives the complete story of how to get the most out of the newest addition to your system. Thoughtful? We think so.

Next Fall's Products. An event called the "Electronic Parts Distributors' Show" takes place in Chicago this month. We mention it here because this is the trade show at which manufacturers exhibit to distributors and sales people the high-fidelity products you will find at your audio dealer's in late summer and fall. Next month, this column will preview some of these products for you.

"Grado Laboratory Series." Fortunately, a midwestward trek is not always necessary to get the news. For example, a subway trip to Brooklyn recently turned up the fact that a new Grado tone arm, cartridge, *and turntable* will soon be unveiled. Joe Grado, energetic young boss of Grado Labs., showed us a sample of his "Laboratory Series" arm and cartridge and pointed out its chief features.

"I think of it as having a 'European flavor,' " said Joe.

The arm is (as shown) natural finish wood, slimmer than present models. Set screws for balance adjustment reminded us of a microscope. Other metal parts are finished in black.

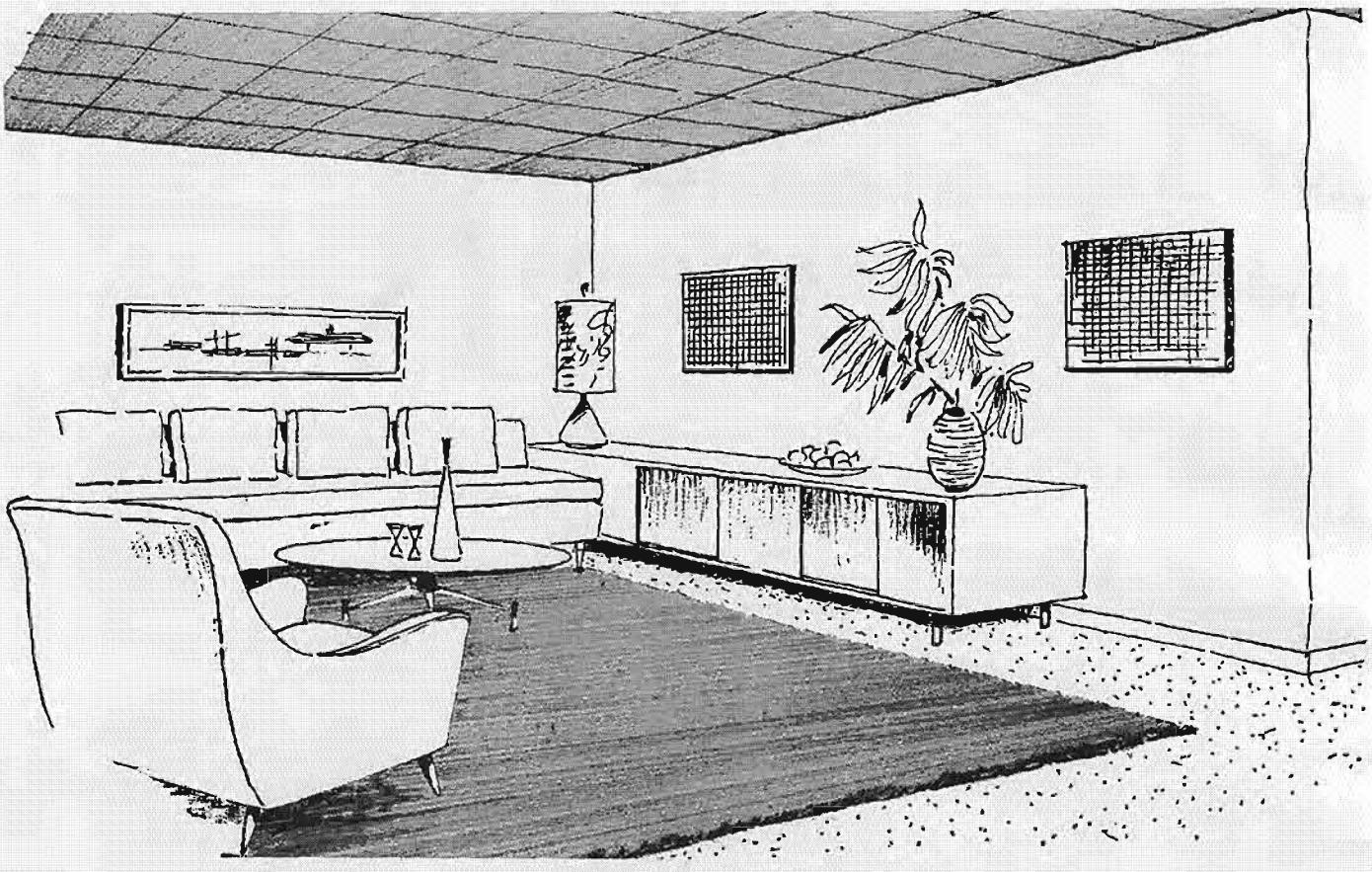
New Grado arm with "European flavor."

Most important, however, is the fact that although Grado's arm and cartridge are built for, and calibrated for, each other, the owner of a Grado arm has the option of using another cartridge. Brass shims, each weighing exactly a gram, can be added to or subtracted from the cartridge assembly to compensate for weight differences. And the assembly moves back or forward in the arm to allow for exact setting of stylus overhang.

We didn't see Grado's new turntable but learned that it is set in a marble slab spring-suspended from a wooden base. The complete arm-cartridge-turntable combination will sell for around $130.

Organs by Electro-Voice. Electro-Voice steers an exciting new course in the music business with the introduction of a pair of electronic organs. Two models may soon—if not immediately—be seen on display at your audio dealer's: the "Baroness" ($445) and the "Baron" ($545). Both units have a control that switches the keyboard from manual to chord accompaniment. The advantage of the chord keyboard, of course, is that even the beginner can sound (to his own ears) like E. Power Biggs.

Quickly Noted: A 1960 manual from Audiotex (3225 Exposition Place, Los Angeles, California) lists more than 150 "stereo-audio accessories" with descriptions, photos, and prices of each item. . . . Down goes the price on Orr Industries' "Irish Brand" recording tape from $6.65 to $4.25 on 1,200-foot reels of one-and-a-half-mil Mylar tape. Other lengths on other hubs and reels reflect the price drop. . . . And another tape firm is entering the market. Agfa, a name familiar to camera fans, has introduced two polyester tapes on the market in three lengths (1,200, 1,800, and 2,400 feet). The West German firm also has an accessory kit with splicer, leader tape, etc.



Best for built-ins

When planning a built-in high fidelity system, it is wise to specify speakers that work best in simple, easily-constructed enclosures.

This not only saves time and money in carpentry but avoids the possibility of disappointing performance caused by unavoidable alterations to dimensions of labyrinths, folded horns, and other tricky configurations.

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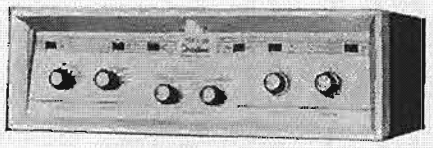


Complex Task Made Easy in PACO SA-40 Kit

Precision Apparatus Co., Inc., a long-time manufacturer of fine test instruments, entered the field of stereo high fidelity with the introduction of a stereo preamp-amp kit, the SA-40. Hirsch-Houck Laboratories, High Fidelity's independent testing organization, has checked out the SA-40 described below. The performance characteristics, behavior, and outstanding features are set down in full in the equipment section this month (see page 54).

CONSTRUCTION NOTES

On unpacking the SA-40 we found a formidable-looking 92-page instruction manual along with a myriad of parts. For a moment we wondered if we were equal to the task. However, the manual explains each step of the construction in full detail, and large and easy-to-follow illustrative diagrams are provided.

As usual, we took the precaution of checking all parts on opening the box. We also read through the instruction book, carefully noting the page of addenda giving revisions (due to circuit changes and simplification of construction) which have been made since the manual was first written. After checking the three pages of parts and getting a general idea of the workings, we were ready to begin.

PACO have gone to great lengths to start the beginner off right. Beginning on page 11 of the instruction booklet they devote almost five pages to the proper method of making connections and soldering. This is particularly helpful since there are no printed circuits or shortcuts in the SA-40. All circuits have hand-wired connections.

Despite the maze of wire that seems to appear in the illustrations, wiring is really very simple. Each step is so carefully explained that it is virtually impossible to make a mistake if one follows directions carefully. In all the wiring procedures be sure to dress wires neatly against chassis wherever possible. (Following the diagrams aids greatly.) This not only produces a neat appearance but also allows better dissipation of heat and reduces the chance of shorting out components. We found ample room for all wiring procedures.

There are thirty-one steps in the mechanical assembly—the mounting of all hardware, tube sockets, transformers, phono jack strips, etc. When mounting the selenium rectifier at the location indicated, be sure that its positive (+) side is toward the chassis. This is the bias control voltage rectifier and its positioning is important.

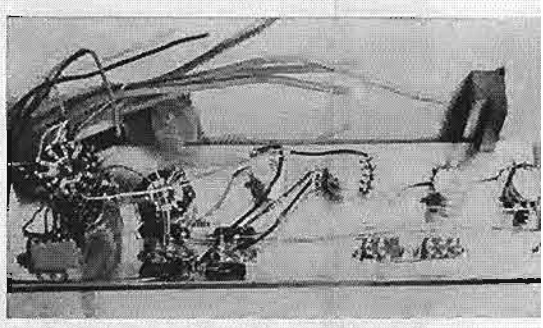
The wiring process is more involved, needing some 287 steps to reach completion. The power amplifier section is the first to be constructed. This follows along standard lines, and we had no trouble.

In the last steps of wiring the right and left power amplifier comes the connection of the two silicon rectifiers. Since these units are very easily damaged by heat, it is essential to provide some sort of heat sink to keep the units cool. We used, as suggested, two alligator clips filled with solder. These clip over the leads between the rectifier and the connections to be soldered, drawing the heat away from the heat-sensitive parts. It is also wise to use an iron of low wattage and to make connections as fast as possible.

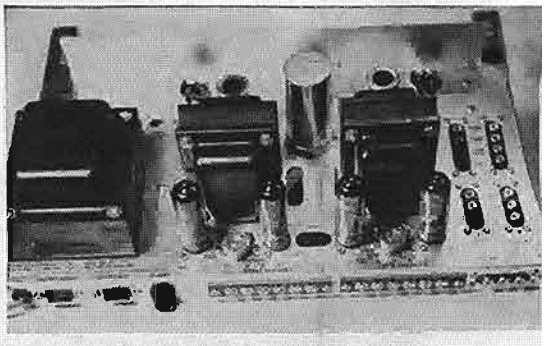
On completion of the power section it is possible to run a test to determine if the output stages are working properly. It is easier to correct a mistake at this point than to search out an error when the entire amplifier is completely wired. To make this test, hook up a tuner or a phonograph to the grid of the 7199 driver phase inverter of whatever channel you test first. Connect a speaker to the terminal of that channel. The program heard should be clear with no distortion or hum. If it is not, check your test connections for improper contact. If this does not help, a check of the power amp of that channel is necessary.

Last comes the preamp wiring—the most critical part of the construction. Careful connection of the input selector switch is essential. In as much as there are four decks to the switch and forty-eight terminals, it is fairly easy to make a mistake.

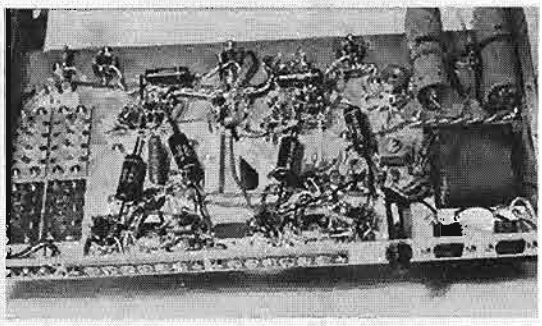
To simplify wiring of the right and left equalization sections, two printed circuit type units are used. These resemble a large ceramic or wafer capacitor, each with six wires attached which must be cut to varying lengths. With the wiring of the mode



Control panel subassembly, with mode switches, balance, treble, and bass controls in place and wired, is ready for mounting on the SA-40's power amplifier chassis.



Power amplifier chassis is completed, ready for preamplifier assembly to be put in place (top of picture). Note placement of input terminal section on the right side.



Underside of amplifier section shows completed wiring. Proper dressing of wires is important to satisfactory operation of unit. This also facilitates in tracing of circuitry.

switch and input selector switch, this section is ready to be joined to the power section of the amplifier.

After connecting the equalization circuits, volume and tone controls, and preamp tubes you are ready to try the SA-40.

Before plugging the amplifier in we made a thorough check of all connections and soldered joints. We also rechecked all instruction steps in this phase of assembly.

There are certain points on the amplifier that should be checked with a vacuum tube voltmeter. If the values shown in the manual do not correspond to the meter reading, a thorough check of the amplifier should be made before it is plugged in. We were lucky; our SA-40 worked fine.

The next step is to set the bias of the four 7189 output tubes, a procedure which involves disconnecting some of the previous wiring. You do not need a meter for this operation. Adjusting the bias and putting on the metal cabinet completes the assembly of the SA-40. Just hook it up, plug it in, and enjoy some good stereo listening.

JOHN DIEGEL

ERNEST BLOCH

Continued from page 47

presentation of the Seventh Symphony of Dmitri Shostakovich.

The last time I saw Bloch was in Portland, in 1955, when he came up from Agate Beach to hear Igor Stravinsky conduct a symphony concert of his own music. The two composers had been acquainted many years before in Paris, and, through the efforts of Bloch's daughter Suzanne, they had met briefly in New York a year earlier. A friend of Bloch arranged a small supper party for the two composers after Stravinsky's concert, and the other guests had the extraordinary privilege of sharing their reminiscences of the Paris of Debussy, Ravel, and Diaghilev, and their comments about critics and performers, a subject on which they were in full agreement.

The two composers—both short in stature—offered a striking contrast. Stravinsky was urbane, and flushed from a successful concert—the very picture of a cosmopolite. Bloch presented a stocky figure, dressed for the occasion in a loose-fitting brown suit, his hair a silver aureole about his suntanned head, his eyes flashing with animation, his whole being bubbling over with the excitement of an eager hermit enjoying a rare moment among worldly men.

The most characteristic moment of the entire evening—at least where Ernest Bloch was concerned—occupied the first few minutes after the two met: while the other guests were arriving and greeting one another, Stravinsky and Bloch withdrew to a corner, deeply engaged in conversation in French, with Bloch holding forth voluble concerning his health, doctors, quacks, and medicine in general.

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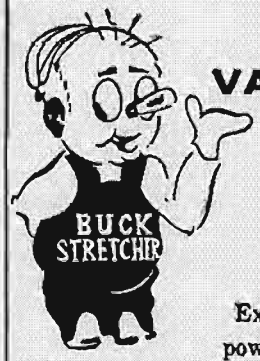

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FIEDLER

Continued from page 40

determination to make it first of all both intelligible and entertaining, to let it speak wholly for itself, and to restrict his own role to that of a vital *medium* rather than protagonist.

Today, Fiedler may be no longer unique as a conductor who combines the finest of European training and traditions with the jauntiest of American verve, but he was the first and is still the most versatile exponent of that fertile combination. Above all, he still *is* unique for his inexhaustible gusto. Listening to any Fiedler performance, no matter how familiar the work itself, one never doubts that he and his players are eagerly relishing the music themselves, and the infection of such zest is irresistible. At the same time every detail is given its exact weight and duration, and there never is any lapse in a sure-handed control. Of the standards, one may hear elsewhere more heartfelt or more subtle interpretations, but one seldom can hear more accurately proportioned and tautly organized realizations of the scores. And whatever he plays, Fiedler never fails to elicit the cleanest, yet most warmly colored and plastically contoured sonorities of which his players are capable.

With all due credit to the skill of RCA Victor engineers over the years and to the sympathetic coöperation of a long succession of gifted recording directors, the remarkably consistent excellence of the "Pops" discography must be credited in large part to the conductor himself. He is the engineers' ideal to work with, partly because he wisely leaves the engineering itself entirely to them, but primarily by virtue of a superb sense of timing, a rigorous insistence on thorough preparation, and a sure command of the utmost sonic clarity and balance. Then, too, his players have been infected with the same sense of confidence and efficiency. They have learned exactly what he wants from them—and that he never demands more than they can provide. I am told that the only time rehearsals do not proceed with celerity is when the conductor must concentrate on getting the same responses and tonal qualities from a new member of the orchestra as from his colleagues—particularly an avoidance of Fiedler's special *bête noir*, sonic hangover, the failure to end a tone or chord as precisely as it has been attacked. And it is of course this exact and complete shaping of tonal envelopes which provides the best possible guarantee of immaculate clarity in both recording and reproduction.

Fiedler has been an inexhaustible gold mine for the RCA Victor Company and the Boston Symphony, as well as for himself, one of the most financially successful conductors of all time. He was the first to win a "gold record" for a million-seller Red Seal disc (his own discovery, Jacob Gade's *Jalousie*) and the first serious recording artist to win another

Continued on next page

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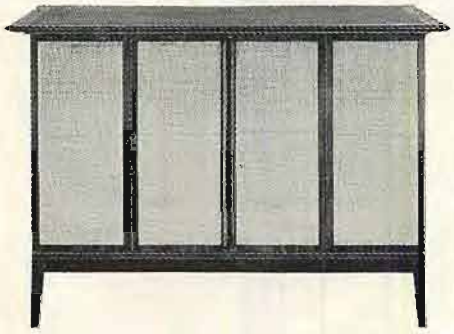

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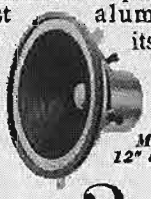

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FIEDLER

Continued from preceding page

signalizing the sale of over two million LPs. But such triumphs obscure only too well the more lasting Fiedlerian contributions to the whole musical life of America and to the symphonic education—and widened horizons—of innumerable concert, broadcast, and record listeners all over the world.

It wasn't until the day after my visit with the Fiedlers that I guiltily recalled an inexcusable oversight and popped into his office off the first balcony in Symphony Hall to admit that I'd neglected the proper interviewer's obligatory query about "future plans." Now very much the conductor-as-business-executive, absorbed in his secretary's telephone conversation with an airways official concerning the intricacies of conveying a bulky shipment of scores and parts to coincide with the conductor's own arrival in South America, Fiedler took time out to chortle over my remissness. "No wonder you forgot to ask; I seldom even think about it myself. But if you want to know whether I have any retirement plans, the answer is emphatically no. I've been lucky enough to set, as well as to make, quite a few records, but there are many more to shoot for. For one, you must remember that Sir Henry Wood rolled up a full fifty years with the London 'Proms'—and I still have a way to go before I can match that with the Boston 'Pops.'"

He isn't alone in his hope of continued activity. It is shared by his management and record manufacturers, and of course by audiences and discophiles. It is also shared by his normally unsentimental, if not hard-boiled, orchestral players. One of them, after expressing genuine admiration for Fiedler's musicianship and directorial expertise, surprised me by the almost passionate warmth with which he suddenly declared, "For me, the 'Pops' *are* Fiedler, and I pray his retirement doesn't come in my time: I just cannot imagine playing—in fact I wouldn't ever want to play—the "Pops" repertory under anyone else!"

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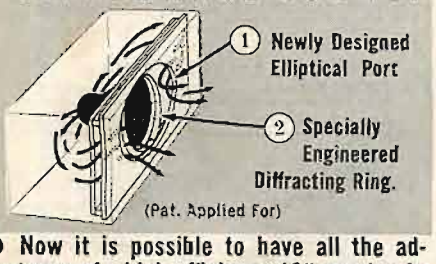

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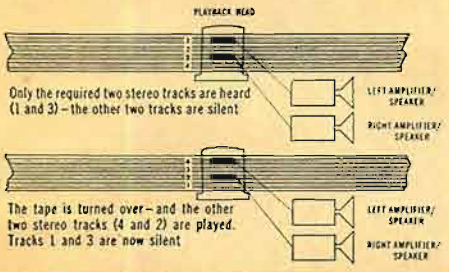
Note in the diagrams below that simply by turning the reel over the alternate tracks on the tape are brought into contact with the playback head.



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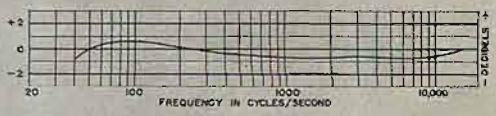
Because 4-track recording doubles the efficiency of the recording medium, only half as much tape is required. Thus 4-track tapes are priced competitively with stereo discs.

With 4-track tape's ability to provide up to 45 minutes in each direction, a single reel can contain the equivalent of two stereo discs, enabling the playing of complete musical compositions up to 1½ hours in length.

The frequency response obtainable from modern, 4-track 7½ i.p.s. tapes is essentially the same after many hundreds of plays as after the first play. The playback response curve here is typical (played back on an Ampex recorder/reproducer), showing frequency response within one decibel throughout the range to 15,000 cycles per second.



4-track QUALITY

Magnetic tape is an exceptionally durable medium, with no grooves to wear out or delicate surfaces to scratch. Its strength, like its fidelity, remains unchanged even after thousands of hours of use.

Tape is acknowledged as the most perfect recording medium, and preserves music indefinitely without deterioration or degradation, no matter how many times it may be played. For this reason, tape is universally used today as the master recording medium for all the world's greatest music, whether for LP's, stereo discs, or stereo tapes. This same music — indistinguishable from the master recordings — is available for your own music library on 4-track stereo tapes.

MUSIC SOUNDS BEST ON TAPE

For latest catalog of music on 4-track tapes, write 1024 Kifer Road, Sunnyvale, California.

UST

UNITED STEREO TAPES