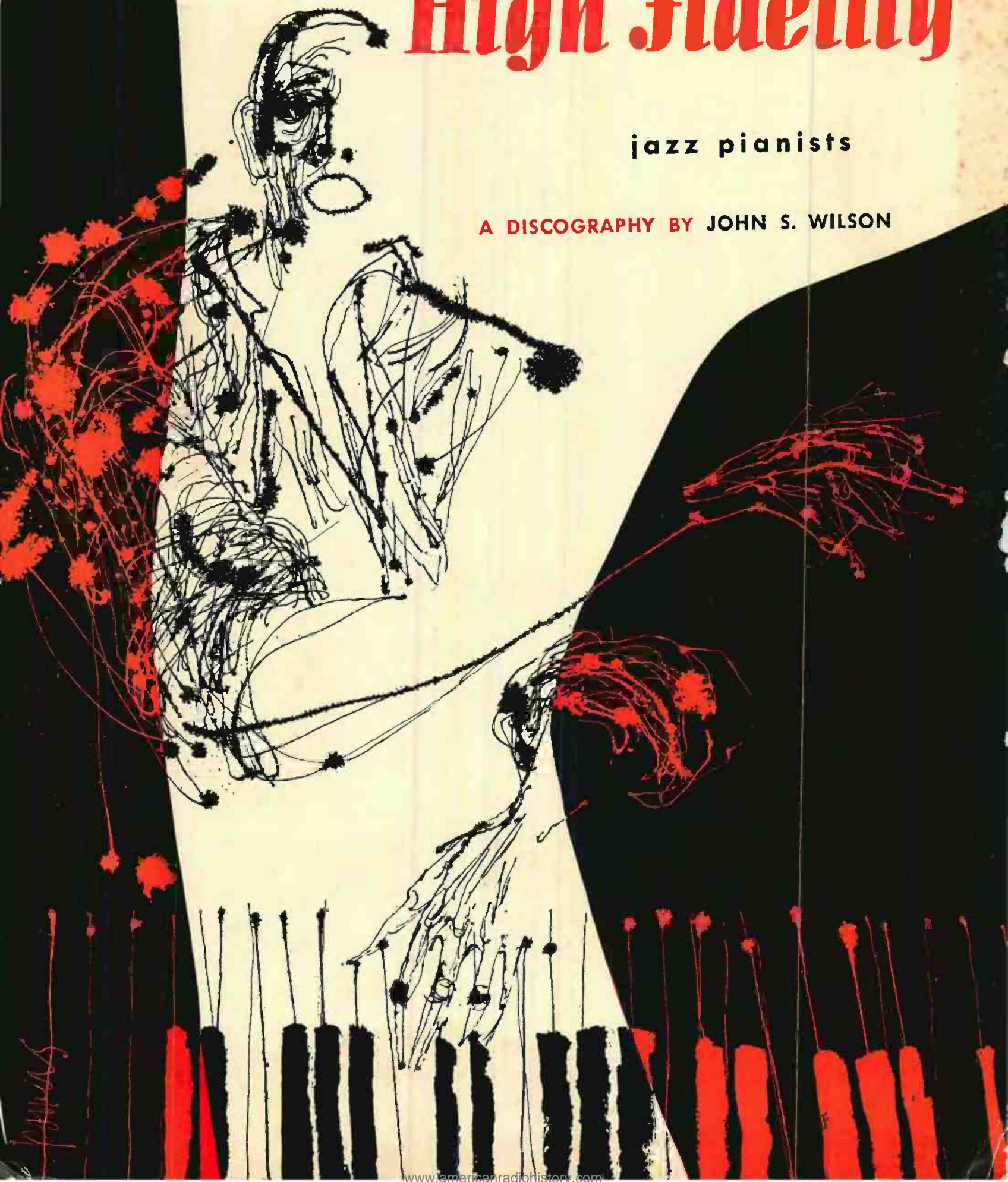


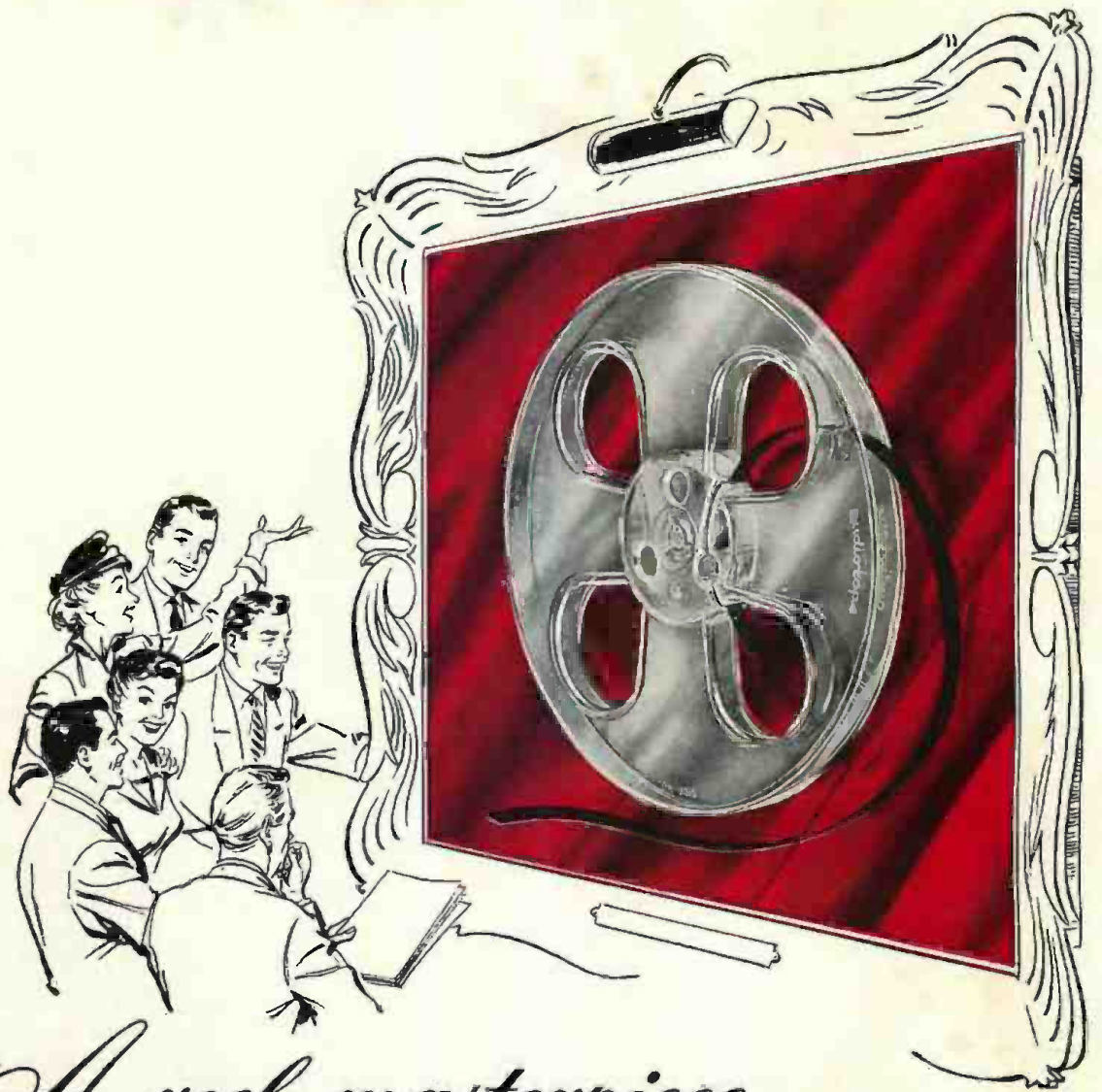
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A DISCOGRAPHY BY JOHN S. WILSON



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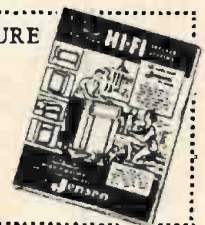
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The cover design, by Richard M. Powers, illustrates the discography, *Jazz Pianists*, by John S. Wilson

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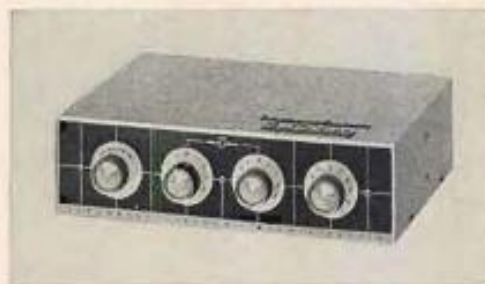
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C. G. Burke, Esq.

SIR:

Certainly it is not for a one time contributor, even though he be a long time subscriber, to tell you how to run your magazine.

Nevertheless I have to report that your May issue came as a great shock. From the date of his first appearance in the third or fourth issue until the present, I think there has not been a single issue of HIGH FIDELITY without some words, and usually a great many, by C. G. Burke. This issue has none, and no mention of him, save the appearance of his name on the masthead.

Sir, I would have you know that Mr. Burke has been one of your magazine's ornaments. Granted that his prose is sometimes tortuous; at times it has been beautiful and quite above the common run. And more important, since his major function was that of reviewer, his opinions were, by and large, uncommonly sound, and it was seldom impossible to determine, by reading his reviews, just what those opinions were. Can one say more of any reviewer?

Whatever has happened, whether he be ill, gone over to the opposition, merely taking a holiday, or the victim of one of those colossal rows which afflict on occasion even the best of publishing houses, I think your readers have a right to know, and I think you should tell them, in the pages of the magazine which Mr. Burke has served so well.

*Allan Sangster
Stouffville, Ont.
Canada*

As was perhaps inevitable, Mr. C. G. Burke committed himself last year to preparing a series of discographies for a leading book publisher. As a consequence, early this year he found himself seriously overloaded, and was forced to withdraw from our force of regular reviewers. He promises to favor us with occasional contributions. — Ed.

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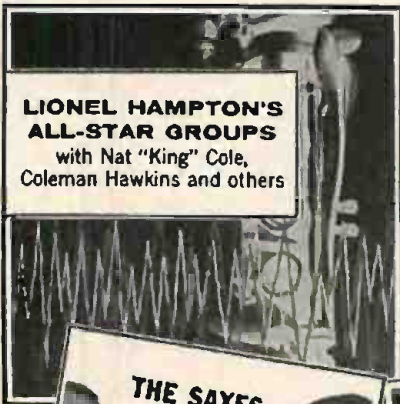


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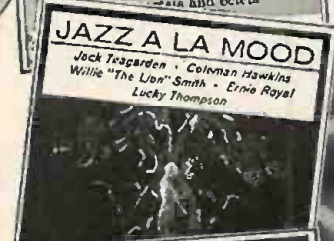
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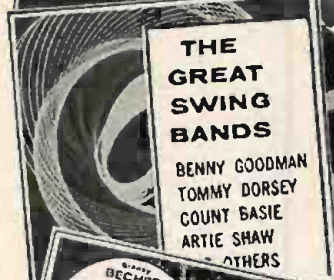
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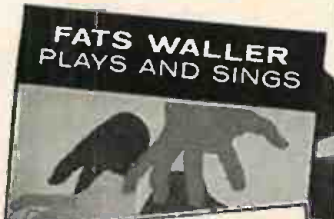
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LETTERS

Continued from page 4

Roussel's Fourth Symphony

SIR:

In reviewing the new London recording of Roussel's Fourth Symphony on page 62 of your June issue, A. F. makes reference to its being the first appearance of this work on the LP lists.

Although now withdrawn, there was a version of this work released by Capitol in September 1950, by the Lamoureux Orchestra under the direction of Georges Tzipine. To owners of this earlier recording, the performance will offer an interesting comparison with Ernest Ansermet's.

With all good wishes, I am

John Coveney
Capitol Records
New York, N. Y.

Movie Music

SIR:

I was quite surprised to pick up the April issue of *HIGH FIDELITY* and read "The Music Between" section that devoted itself, in part, to motion picture music. I have long been a fan of this type of music. I therefore was quite interested in Mr. Schumach's light coverage of this music, but in the course of the article found that I disagreed with some of his thoughts on the subject . . . and also noticed a few errors. The errors are as follows. Mr. Schumach stated that it had long been a principle of the motion picture makers to publicize a movie by a title song. This practice came into being only in the last few years and was given the "push" by the title song from *High Noon* written by Dimitri Tiomkin. . . . Another error that I noticed was the credit given to Muir Matheson for *Trapeze*. The music for this motion picture was written by Malcom Arnold, an English composer.

I disagree with Mr. Schumach when he says that *The Rose Tattoo* is the best film music at hand. The same composer's score for *A Streetcar Named Desire* is far less padded work with more unity and atmosphere. I also feel that Mr. Schumach could have dismissed *Baby Doll* . . . or at least put it in the pop tune category where it primarily belongs. Still further I disagree with his belittling of the music Max Steiner wrote for *Gone*

with the Wind. This music to me, along with Nino Rota's score for *War and Peace*, is pretty inspired writing of its kind. I think Mr. Schumach also could have mentioned Elmer Bernstein whose scores for such pictures as *The Man with the Golden Arm* and *Men in War* are very good examples of effective film music. . . .

Robert F. Scharfenberg
Denver, Colo.

My apologies to Mr. Matheson for having blamed him for the score of *Trapeze* when all he did was conduct it. Must be that this sort of music, taken in large doses, affects the vision. For instance, Mr. Scharfenberg complains I might have said that Alex North's score for *A Streetcar Named Desire* was superior to his music for *The Rose Tattoo*. My article said of *The Rose Tattoo* score: "This score, though not up to his music for *A Streetcar Named Desire*. . . ." And I'm quite certain I was hearing movie tunes on jukeboxes and radio disc-jockey programs long before *High Noon*. As far back as the Thirties, I'd say. — Murray Schumach.

Tongue in Cheek?

SIR:

I read "The Infidelical Spouse" [Mar. 1957] with much interest. It is clear why our friend chose to write anonymously. The weak and sickly conclusion that all a man can do is "look truth squarely in the face and weep true tragic tears" is not very manlike. The situation is desperate, but no truly courageous man should admit defeat so easily. Stand up, gentlemen, face this real challenge.

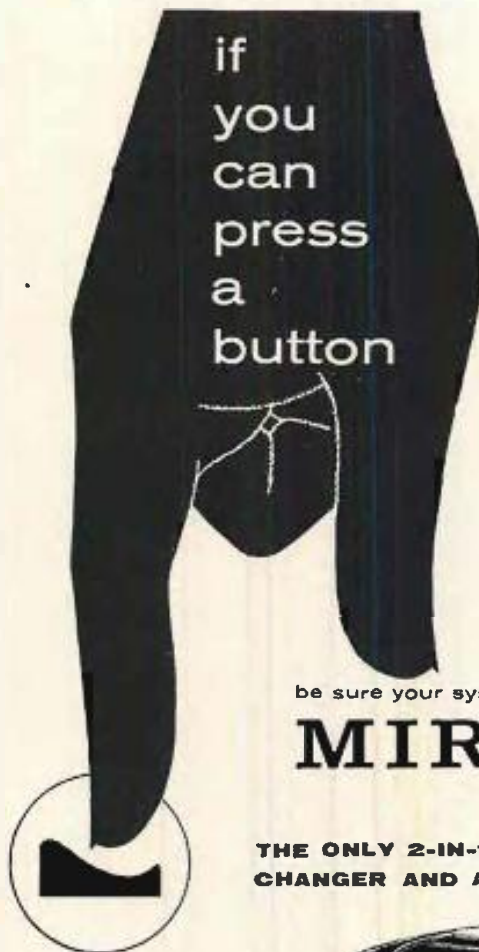
As a hi-fi wife I feel qualified to make a few beneficial suggestions. You have presented your little tragedy clearly and truthfully, but you simply cannot end it without a solution.

It is the nature of woman to be naturally hostile to all she does not understand. Therefore you must start by exposing her slowly and subtly to good sound. Show her that some of her old-time favorites were actually written by Tchaikovsky, then casually bring out Tchaikovsky's symphonies and play the familiar parts to her. She will be delighted to find she recognizes certain movements. At this point you could show her the difference between popular and classical by explaining why she would prefer mink to squirrel.

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Continued on next page

AUGUST 1957



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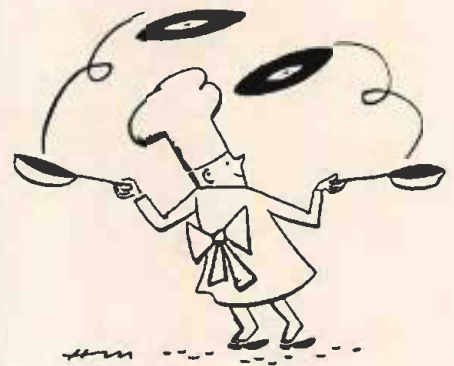
buzzes and hums of poor equipment without being able to tell the difference. Explain why this is so, and if she responds, congratulate her on her sensitive ears. Bring her magazines with record reviews and point them out to her, showing her the records you have and what the critics say about them. Acquire a complete record catalogue and show her that there is more than one recording of a certain record, some good, some bad. Some of this is bound to sink in and chances are that the next time you contemplate buying a record she will ask you who recorded it and if the critics gave it a good review. Consider this progress.

If your wife was a former secretary, ask her to type up a list of your records by composers in alphabetical order, in exchange for a few nights dishwashing. This will pay you great dividends — it will acquaint her with many names in the music world. The next time a guest asks to hear Mahler's First Symphony, you will be proud of the confident way she walks to the record cabinet and immediately pulls it from the shelf. . . .

Flatter her. Tell her how she is able to grasp technicalities much more quickly than other wives. Boast to your friends that your wife is the one woman you know of who can sit through one side of an LP without making a single irrelevant remark. She will start trying to live up to the reputation you have bestowed upon her.

Above all, be patient. Do not expect results immediately. Just remember that your wife cannot be completely empty upstairs or she would not have had the foresight to marry someone with the excellent taste, culture, and discrimination which is characteristic of all true hi-fi addicts.

*Mrs. John A. C. Wyckoff
Napa, Calif.*



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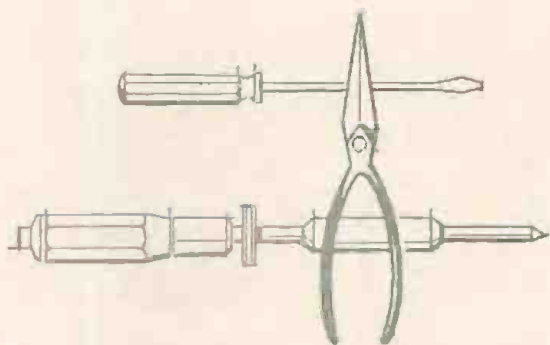
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MODEL SS-1B \$99.95

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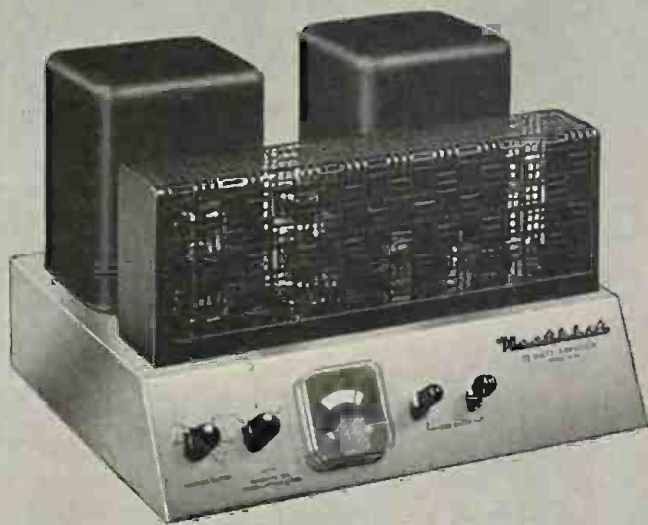
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Features of this fine Williamson-type amplifier include the famous Acrosound model TO-300 "ultralinear" transformer, and 5881 tubes for broad frequency response, low distortion, and low hum level. Response is ± 1 db from 6 CPS to 150 KC at 1 watt. Harmonic distortion is below 1% and IM distortion below 1.3% at 20 watts. Hum and noise are 88 db below 20 watts. Provides output taps of 4, 8 or 16 ohms impedance. Designed to use WA-P2 preamplifier. Shpg. Wt. 29 lbs. MODEL W-3AM \$49.75

HEATHKIT W-4AM HIGH FIDELITY AMPLIFIER KIT

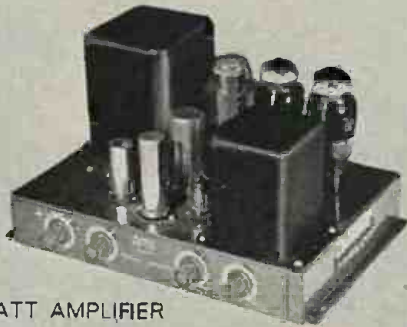
A true Williamson-type circuit, featuring extended frequency response, low distortion, and low hum levels, this amplifier can give you fine listening enjoyment with a minimum investment. Uses 5881 tubes and a Chicago-standard output transformer. Frequency response is ± 1 db from 10 CPS to 100 KC at 1 watt. Less than 1.5% harmonic distortion and 2.7% intermodulation at full 20 watt output. Hum and noise are 95 db below full output. Transformer tapped at 4, 8 or 16 ohms. Designed to use WA-P2 preamplifier. Shipped express only. Shpg. Wt. 28 lbs. MODEL W-4AM \$39.75



W-3AM
20-WATT AMPLIFIER



W-4AM
20-WATT AMPLIFIER



A-9C
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Model A-7E: Same as the above except with extra tube stage for added preamplification. Two switch-selected inputs, RIAA compensation, and plenty of gain for low-level cartridges. Shpg. Wt. 10 lbs. **\$19.95**

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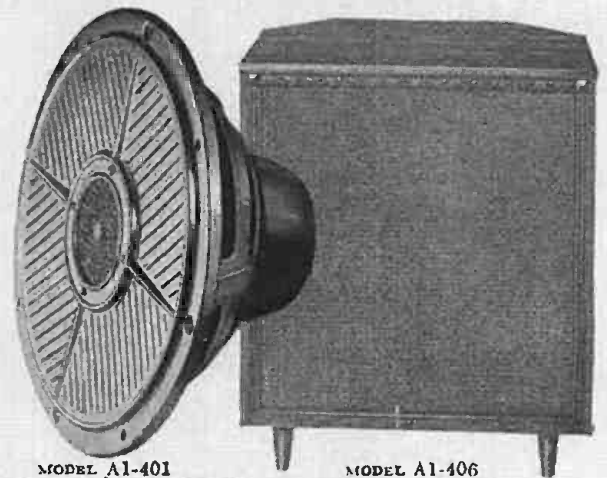
Female persuasion, with a touch of lipstick applied the way men like it, seems to have given the Barber of Canonsburg, Pa. the edge here over the Barber of Seville.

Yet there's a fair chance that next time, there may be enough male animal in our friend above to result in Enrico's rich operatic tenor ringing from the speaker instead of Perry's relaxed mellowness.

Either way, we're certain this particular hi-fi system will do either performer full justice at the point where electronic signals become audible sound. That's because our friends above use a famous General Electric "Golden Co-Ax" Speaker, in a scientifically designed and artistically-finished G-E "Distributed Port" Console Speaker Enclosure.

THE G-E A1-401 "GOLDEN CO-AX" SPEAKER — General Electric's finest speaker, the "Golden Co-Ax" includes a coaxially mounted 12-inch woofer and a 2½-inch tweeter, combined with an integral electrical-mechanical cross-over system. In the G-E "Distributed Port" Console Speaker Enclosure, the "Golden Co-Ax" provides clear, clean response over the entire audio range from 40 to 15,000 cycles, for full-dimension listening pleasure.

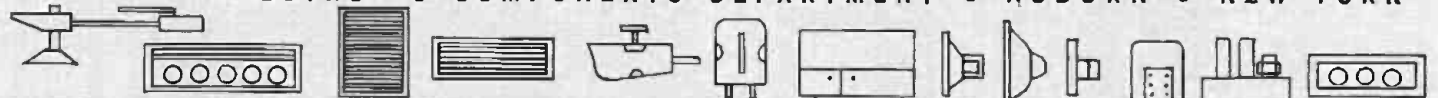
THE G-E "DISTRIBUTED PORT" CONSOLE SPEAKER ENCLOSURE — A perfect mate for the "Golden Co-Ax" or other high-quality 12-inch speaker, this beautifully-styled enclosure is acoustically engineered for full musical balance. Designed for corner or straight wall placement, it matches traditional or contemporary decor and is available in unfinished wood, blond oak, cherry, or hand-rubbed mahogany veneer.



MODEL A1-401
"GOLDEN CO-AX" LOUDSPEAKER

MODEL A1-406
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Notes

FROM



Abroad

LONDON — Most of the news this summer stems from changes in companies' trans-Atlantic affiliations. Decca-London, newly wed to RCA Victor, cannily chose to introduce the new (to Britain) RCA label with the most "red-seal" names in HMV's catalogue — Toscanini, Heifetz, Horowitz, Rubinstein. The material is all new or newish, including Toscanini's *Aida*, Rubinstein's *Appassionata* and *Pathétique*, Horowitz's *Waldstein* and *Moonlight*, the Vienna Philharmonic under Reiner in *Till* and *Tod*, and seven pops (among them Lanza, Belafonte, Lionel Hampton, and the Boston Pops, who make their British bow with that title — HMV always dignified them as the "Boston Promenade Orchestra"). The Strauss coupling was recorded in Vienna for RCA by Decca engineers. Since then, Decca's London studios have also been active on RCA's behalf, making a disc of Debussy preludes by John Browning, the young American winner of a 1956 Queen Elisabeth of Belgium award. Speculation centers now on opera casts drawn from the combined Decca and RCA rosters. Perhaps we shall soon get our seven-star *Les Huguenots* — or at any rate *Gli Ugonotti*.

With a sense of timing that could hardly be coincidental, Capitol Records came to life just as the RCAs started to appear. Having lain quiescent ever since EMI took it over from the Decca group, Capitol now — under an alert young lady called Patricia Pretty — has launched a vigorous publicity campaign to trumpet the merits of "Full Dimensional Sound." With a candor unprecedented in this country where other marks do their best to hush news of future releases, Capitol divulged their future program: a biggish classical schedule based chiefly on the Pittsburgh Symphony under Steinberg, Milstein as violinist, Fir-

Continued on next page

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Preamp-Audio Control with hum-free DC on tube heaters; tape head and phono inputs with separate equalization; bass and treble controls; loudness-contour and volume controls; tape recorder output.

Power Amplifier with less than 1% distortion at 20 watts rated output (40 watts peak); frequency response: 20 to 20,000 cycles, ± 1 db; built in rumble filter. Housed in handsome enclosure finished in brushed brass and burgundy.

Dimensions: 4 $\frac{1}{4}$ "h x 13 $\frac{3}{4}$ "w x 12 $\frac{1}{4}$ "d.

\$209.50 Complete

HF-30

Includes FM-AM Tuner with tuned RF stage for high sensitivity — perfect quieting even with fringe signals; precise BEACON tuning indicator; AFC with disabling switch; 10 KC filter for AM; built-in FM and AM antennas; flywheel tuning.

Preamp-Audio Control with phono and auxiliary inputs; bass and treble controls, loudness-contour and volume controls, tape recorder output.

Power Amplifier with less than 1% distortion at 12 watts rated output (24 watts peak); and frequency response: 20 to 20,000 cycles, ± 1 db; selector switch for independent or simultaneous operation of two speaker systems. Housed in handsome enclosure finished in brushed brass and burgundy.

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Dimensions: 4 $\frac{3}{4}$ "h x 13"w x 8 $\frac{3}{4}$ "d.
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FM-530 FM Only

Has tuned RF stage for high sensitivity — perfect quieting even with fringe signals; AFC with disabling switch; cathode follower output; phono and auxiliary inputs; flywheel tuning; built-in antenna. Housed in handsome enclosure finished in brushed brass and burgundy.

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NOTES FROM ABROAD

Continued from preceding page

kusny as pianist, and the Hollywood String Quartet (whose album of late Beethoven quartets is planned to coincide with their British debut in the same works at this year's Edinburgh Festival). The Beethoven quartets apart, Capitol material is already familiar in the United States. The most interesting item among Capitol's first releases was a lushly presented disc called *Full Dimensional Sound—A Study in High Fidelity*, with Charles Fowler's brilliantly lucid introduction to high fidelity as it concerns the non-crank, musical listener, plus ear-sharpening notes on the particular characteristics of each track. The "hi-fi" epidemic has not yet broken out very seriously in this country; our lunatic fringe is still narrow. So it is an excellent portent that this record, which looks as if it is going to set a new level of listener-responsiveness to recording, should so firmly couple audio elements with musical and aesthetic ones.

NEW MUSIC—Robert Gerhard's Symphony, done twice by Boult and the BBC Symphony for the Third Programme, is a work that should have been heard the world over—but these were in fact the first performances since a Baden-Baden première three years ago. Gerhard, born in 1896, is a Spanish political exile who lives in Cambridge, a Schoenberg pupil with a handful of fine works (piano and violin concertos, the ballet *Don Quixote*) to his credit, and nothing on discs. His symphony, intellectual in the best sense, leaves a powerful and indelible impression. Gerhard counts himself now as an English composer, but there is quixotic nobility in his cast of thought, and Spanish brilliance in the masterly scoring. Some recording company should take up the work.

OPERA—Four companies have held the limelight in turn. First the Carl Rosa, in a roughish but spirited account of Berlioz's *Benvenuto Cellini*—its second London performance since 1835, when Berlioz himself withdrew the work from Covent Garden after a single staging. Next came an Italian company at the Stoll Theatre, a big, likable opera house built by Oscar Hammerstein near Covent Garden, opulent and shabby at once, which comes to sporadic life with such pres-

entations as *Porgy and Bess* or *Kismet*, and occasional opera and ballet. (Scheduled for closing, it was relieved by the Chancellor's abolition of entertainment tax; but now again it is threatened with demolition). The Italians, backed by Italian government money, put on at low price *Lucia*, *Elisir*, *Traviata*, *Aida*, *Bohème*, and *Don Giovanni*. Virginia Zeani, Giacinto Prandelli, Enzo Sordello, and Rossi-Lemeni were the bigger names, backed by a minor galaxy of second-string artists. The public took the whole thing to its heart, as well it might, for barring the occasional Callas, Milanov, or De los Angeles visit, London is starved of real Italian opera. The discovery of the season was the soprano Renata Scotto, twenty-three years old, enchanting and delicious, with a voice as clear and flexible as Pagliughi's, a charm of phrasing like Toti dal Monte's, pocket-sized but easily able to fill a big house with warm, fresh tone. Decca pricked up their ears, but Miss Scotto was already under contract to Cetra.

During this four-week Stoll season, Sadler's Wells provided a counterattraction, British opera, *The Moon and Sixpence* by John Gardner. A former repetiteur at Covent Garden, Gardner, born in 1917, is a beautifully equipped craftsman who has picked up the tricks of his operatic trade at half-a-dozen accredited schools. *Wozzeck* is the chief influence, but the eclectic style is yeasted by the same spontaneous and musical feeling as underlay Gardner's neo-Sibelian Symphony of five years back. The opera is an interesting, ambitious work, and good theatre. The libretto is by Patrick Terry, General Manager of the Covent Garden Opera, and embodies Somerset Maugham's own suggestions for its adaptation to the lyric stage.

Covent Garden's turn came at last with *The Trojans*, in effect the world première of Berlioz's masterpiece performed all-but-complete in a single evening. And a glorious, splendid evening for the company! Rafael Kubelik, whose dead repertory performances of *Zauberflöte*, *Bohème*, and *Carmen* had set us despairing, seemed like a new man, inspired by Berliozian fire. In such a night as this, the wildest claims ever made for Berlioz didn't seem exaggerated: the composer stood beside Virgil and Shakespeare as crea-

Continued on next page

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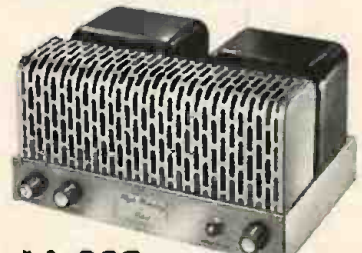


AA-410A

Basic amplifier—rated output with less than 1% distortion: 20 watts (40 watts peak); frequency response: 20 to 20,000 cycles, ± 0.5 db; 6L6GB output tubes. Chassis and cover cage finished in brushed brass.

Dimensions: 4" x 12 $\frac{3}{4}$ " x 6" high.

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AA-908

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Dimensions: 12 $\frac{1}{4}$ " x 8 $\frac{3}{4}$ " x 6 $\frac{1}{2}$ " high.

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Over 38 years leadership in electronics.

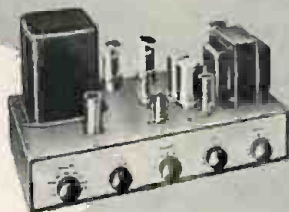
Look over the BEST BUYS in HI-FI ... from **EICO**

HF60, HF50



HF61

HF20



HF52



HF12



HF51



EICO is a pioneer (1945) in kit test equipment — leads the industry in distributor sales to trained and critical users.

EICO has achieved this acceptance because

- EICO engineering policy is to stress electrical and mechanical quality, soundness and functional completeness.
- EICO prices are low because they are justly related to costs and geared for volume sales.

The same engineering and price policy underlies all EICO high fidelity equipment. You can examine and compare EICO at any of the 1200 neighborhood distributors and hi-fi specialists throughout the U.S. Judge EICO's claims for yourself before you buy.

Write for FREE Catalog H-8.

HF61 Master Control PREAMPLIFIER

KIT \$24.95 WIRED \$37.95
with Power Supply: KIT \$29.95 WIRED \$44.95

Does not add distortion or detract from wideband or transient response of finest power amplifiers at any control settings. High-quality feedback circuitry throughout & most complete control & switching facilities. Feedback scratch & rumble filters, equalizations, tone controls. Centralab Senior "Compentrol" loudness control, concentric level control. 4 hi-level, 2 lo-level switched inputs. Extremely flat wideband freq resp: ± 0.3 db 12-50,000 cps. Extremely sensitive. Negligible hum, noise, harmonic or IM distortion. 4-7/8" x 12-5/16" x 4-7/8". 8 lbs.

HF60 60-WATT Ultra-Linear POWER AMPLIFIER

with ACRO T0-330 Output Transformer
KIT \$72.95 WIRED \$99.95

EFS6 volt ampl direct-coupled to 6SN7GTB K-coupled phase inverter driving two U/L-connected p-p EL34 output tubes. GZ34 extra-rugged rectifier. Rated output: 60 w (130 w pk). 1M Distortion: less than 1% at 60 w; 0.5% at 50 w. Harmonic Distortion: less than 0.5% from 20-20,000 cps within 1 db of rated power. Sine Freq. Resp: at 1 w: ± 0.1 db 15-35,000 cps at any level from 1 mw to rated power. Square Wave Resp: excellent 20-25,000 cps; 3 usec rise-time; Sens: 0.52 v for 60 w. 7" x 14" x 8". 90 lbs. Matching Cover E-2, \$4.50.

HF50 50-WATT Ultra-Linear POWER AMPLIFIER

KIT \$57.95 WIRED \$87.95

Extremely high quality output transformer with extensively interleaved windings. 4, 8, and 16-ohm speaker taps, grain-oriented steel, fully potted in seamless steel case. All other specs equivalent to HF60 but on 50 w level. Matching cover E-2, \$4.50.

HF20 20-WATT Ultra-Linear Williamson-type INTEGRATED AMPLIFIER complete with Preamplifier, Equalizer & Control Section

KIT \$49.95 WIRED \$79.95

Sets a new standard of performance at the price, kit or wired. Rated Power Output: 20 w (34 w peak). 1M Distortion: 1.3%. Max Harmonic Distortion: below 1%. 20-20,000 cps, within 1 db of 20 w. Power Resp (20 w): ± 0.5 db 20-20,000 cps; Freq Resp (1/4 w): ± 0.5 db 15-35,000 cps. 5 feedback equalizations. Low-distortion feedback tone controls. 4 hi-level & 2 lo-level inputs. Conservatively rated, fully potted output transformer; grain-oriented steel, interleaved windings. 8 1/2" x 15" x 10". 24 lbs. Matching Cover E-1, \$4.50.

HF52 50-WATT Ultra-Linear INTEGRATED AMPLIFIER complete with Preamplifier, Equalizer & Control Section

KIT \$69.95 WIRED \$109.95

Power amplifier section essentially identical to HF50, including output transformer, GZ34 rectifier, etc. Includes all-feedback equalizations (5 pos.) & tone controls. Centralab loudness control & separate level control that does not affect response at any setting. Cathode follower output to tape. Correct input loading for new ceramics. Zero cross-talk Blamification input & output facilities. 8 1/2" x 15" x 10". Matching Cover E-1, \$4.50.

HF12 12-WATT Williamson-type INTEGRATED AMPLIFIER KIT \$34.95 WIRED \$57.95

Complete with Preamplifier, Equalizer & Control Section. Equalized direct tape head & magnetic phono inputs. Power Output: 12 w cont., 25 w pk. 1M Dist.: 1.3% @ 12 w. Freq. Resp.: 1 w: ± 0.5 db 12-75,000 cps; 12 w: ± 0.5 db 25-20,000 cps. 2-EL84, 3-ECC83/12AX7, 1-EZ81.

HF51 TWO-WAY SPEAKER SYSTEM \$39.95 complete with FACTORY-BUILT CABINET

Jensen heavy-duty 8" woofer & matching Jensen compression-driver exponential horn tweeter. Smooth clean bass & crisp, extended natural highs. Overall response: ± 6 db 70-12,000 cps. Power-handling capacity: 25 w. Impedance: 8 ohms. Bookshelf size: 23" x 11" x 9". 25 lbs. Wiring Time: 15 min.

EICO® 33-00 Northern Blvd., L.I.C. 1, N.Y. H-8
Please send FREE catalog & name of neighborhood distributor or hi-fi specialist.

NAME

ADDRESS

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Prices 5% higher on West Coast

NOTES FROM ABROAD

Continued from preceding page

tor of an imaginative world. In rich scenery by Mariano Andreu—the Trojan Horse on a scale which took the underside of its belly up to the flies—Sir John Gielgud, hitherto renowned as a producer of nuanced delicacy, staged a gorgeous spectacle, as sumptuous as if Covent Garden were the richest opera in the world. Jon Vickers, our new Canadian tenor, was an heroic Aeneas, Amy Shuard a dark-toned dramatic Cassandra. The only guest, Blanche Thebom as Dido, proved faintly disappointing, lacking the voice (at any rate on the first night) to fill and hold her majestic phrases. ANDREW PORTER

AUTHORitatively Speaking

Dimitri Mitropoulos, whose counsel of tolerance toward jazz—and indeed toward all elements in the constantly evolving body of music—leads this issue's contents, is of course well known by ear to nearly all our readers. He is musical codirector (with Bruno Walter) of the New York Philharmonic-Symphony Orchestra, by virtue of which he reaches several million Americans via CBS most winter Sunday afternoons. He is also one of the busiest recording conductors in the nation. Less widely appreciated, perhaps, is his prowess as a pianist, which is considerable. Indeed, his first real acclaim outside his native Greece came for an appearance as soloist and conductor in the Prokofiev Third Concerto with the Berlin Philharmonic in 1930. His interest in jazz is a recent development, in part brought about through the invasion by jazz of areas earlier occupied purely by classical music. On a recent Columbia record he conducted a jazzman's (Gunther Schuller) symphonic composition, back to back with an assortment of jazz—classical jazz, but jazz.

Robert L. Schmitz, whose muse travels by trailer (see page 39), sent us some silver Spanish moss with his manuscript. He is an Ohioan (Columbus) who studied music, flirted with the military life (West Point), and finally decided to become a rambling writer. You will deduce from the tone of his article that he has not regretted the choice.

Clemens Kalischer, whose study of youthful music makers enlivens page 42, is a Bavarian-born photographer who fought Hitler in the French army, was captured, spent the war in prison camps, and came to America in 1942. His favorite picture subjects are musicians and children. Of interest is his residence: he lives in the Berkshire Garden Center at Stockbridge, Massachusetts, with one outlook into a hothouse, so that all winter long he sees blooming flowers, sometimes with snowdrifts in the background!

THE PRICELESS INGREDIENT!

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Arizona Headquarters
for
HIGH-FIDELITY
SYSTEMS
and Components

CUSTOM ELECTRONICS

TUCSON, ARIZONA

4313 E. GRANT ROAD

May 25, 1957

Fisher Radio Corporation
21-21 44th Drive, L.I.C., N.Y.

Gentlemen:

In all the literature you distribute and all the advertisements you have in magazines, there is one factor you fail to emphasize, that has a greater appeal to me and induces me to recommend Fisher wherever possible, and that is reliability.

It's a long way from N.Y. to Arizona. By the time most electronic equipment arrives here, it is out of adjustment or has broken parts or leads. So, as a matter of course, it is routine to unpack all new merchandise and tune it up before demonstration. We would not dream of installing a unit from an unopened box in a customer's home.

On several occasions it has been necessary to meet a deadline with Fisher equipment. We have delivered the unopened package directly to the customer, opened the box, installed it in the room, and always it has performed beautifully. This is the kind of reliability I mean.

Another part of this reliability is that after it is once installed, we don't have to worry about a call-back for service.

Sincerely yours,

ALLEN'S CUSTOM ELECTRONICS


W. H. Allen

An unsolicited testimonial from one of our dealers. Our 20 years of leadership in the high fidelity industry are your best assurance of quality in the first instance, and absolute reliability over a long period of years. The first units we manufactured twenty years ago are still in service today!

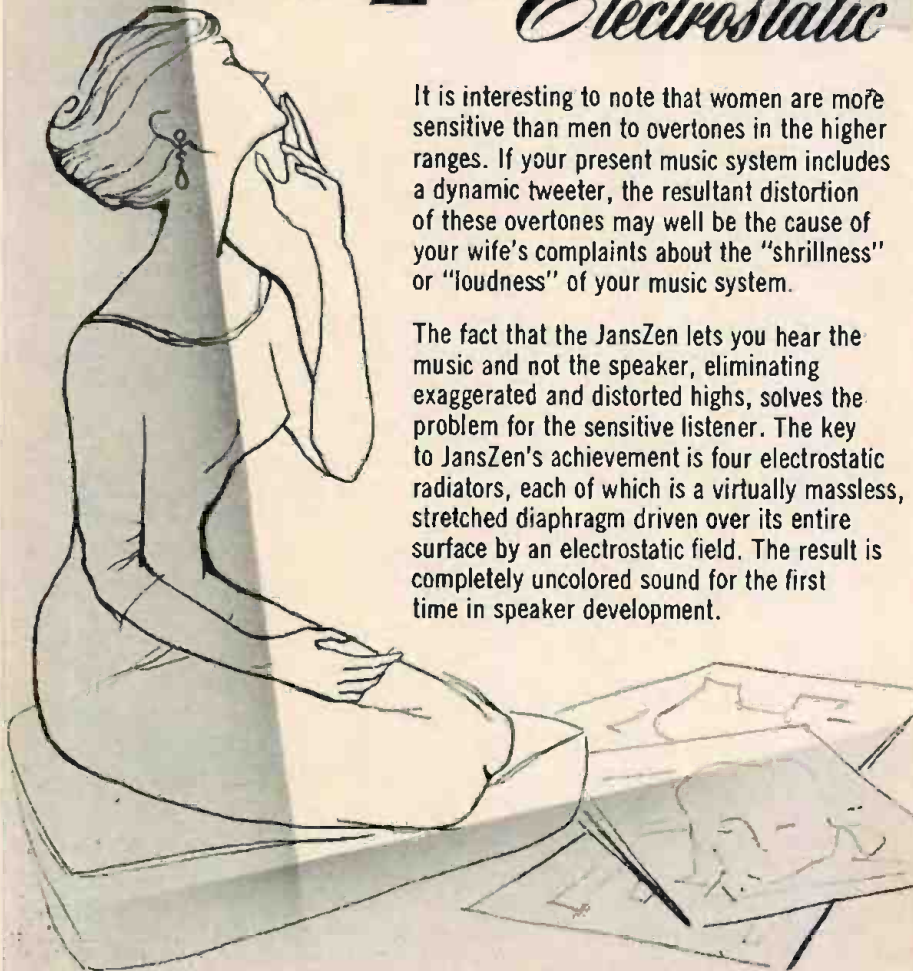
Write Today for the New FISHER High Fidelity Catalog

FISHER RADIO CORP. • 21-25 44th DRIVE • L.I. CITY 1, N.Y.

hear the music
not the speaker . . .



JansZen *Electrostatic*



It is interesting to note that women are more sensitive than men to overtones in the higher ranges. If your present music system includes a dynamic tweeter, the resultant distortion of these overtones may well be the cause of your wife's complaints about the "shrillness" or "loudness" of your music system.

The fact that the JansZen lets you hear the music and not the speaker, eliminating exaggerated and distorted highs, solves the problem for the sensitive listener. The key to JansZen's achievement is four electrostatic radiators, each of which is a virtually massless, stretched diaphragm driven over its entire surface by an electrostatic field. The result is completely uncolored sound for the first time in speaker development.

Write for literature and the name of your nearest dealer

PRODUCT OF NESHAMINY ELECTRONIC CORP., NESHAMINY, PA.

Export Division: 25 Warren Street, N.Y.C. 7. Cable: SImantrice, N.Y.



Show Schedules

Latest information on forthcoming high-fidelity shows is as follows:

Cincinnati	Sept. 6, 7, 8
Portland, Ore.	Sept. 12, 13, 14, 15
Chicago	Sept. 13, 14, 15
"	Sept. 18, 19, 20, 21
New York	Oct. 8, 9, 10, 11, 12
Miami	Oct. 18, 19, 20
Portland, Ore.	Nov. 1, 2, 3
Seattle	Nov. 8, 9, 10
St. Louis	Nov. 22, 23, 24

How Big Is Hi Fi?

The Institute of High Fidelity Manufacturers recently released information which will help answer the often-asked question, how big is the high-fidelity industry? Their statement: "Total volume of audio component business at retail selling prices in 1956 was \$166,220,000. The breakdown is as follows: Speaker systems and enclosures—\$42,000,000; Amplifiers and preamplifiers—\$42,000,000; Record changers, turntables, and accessories—\$42,000,000; Tape recorders—\$16,000,000; FM and AM tuners—\$25,000,000."

In another release, George Silber, President of the Institute and of Rek-O-Kut Company, estimated that 1957 sales will be in excess of \$200,000,000. Speaking for Rek-O-Kut, he said its sales were 50% ahead of the same period last year.

John McCormack . . .

Here's a bit of added detail for those interested in McCormack recordings. HIGH FIDELITY reader Robert L. Webster (5 Eustace St., Dublin City, Republic of Ireland) was good enough to send us a copy of *The Record Collector* for January 1957, for which he had prepared a complete matrix listing of the McCormack Odeons. Most of the rest of this issue of the publication

Continued on page 22

Everything You Need—Tuner, Amplifier, Controls



ON ONE
COMPACT
CHASSIS

THE FISHER "500"

THE FISHER "500" is the most concise form in which you can acquire world-renowned FISHER quality and versatility. This high fidelity unit features an extreme-sensitivity FM-AM tuner, a Master Audio Control and a powerful 30-watt amplifier—all on one compact chassis! Simply add a record player and loudspeaker and you have a complete high fidelity system for your home. Its quality—in the finest FISHER tradition. Its appearance—the timeless beauty of classic simplicity.

Chassis Only, \$249.50

Mahogany or Blonde Cabinet, \$19.95

WORLD LEADER

FOR 20 YEARS



A WORD FROM
AVERY FISHER
Founder and President,
Fisher Radio Corporation

The Best Judges of High Fidelity

Who are they? Are they engineers? Musicians? Music lovers? Fact is, they could be anybody. Engineering or musical training does not automatically make people expert judges of the musical performance of high fidelity equipment because musical judgment is essentially native equipment, bestowed by our Maker at random throughout the population. It does not appear exclusively among those who possess a college degree or who have learned to play a musical instrument.

The best proof of this is the fact that the finest high fidelity equipment being made today is the product of comparatively small companies who do not possess the immense laboratories and virtually unlimited funds of the mass production manufacturers. If the number of engineers involved and the height of the pile of available test equipment were the 'open sesame' to musical judgment, then it would follow that the larger the company, the better the end product—which we all know is not the case. This means only to say that engineers possess ultimate musical judgment in the same proportion as the rest of the population; no more, no less. As for professional musicians, they tend to listen to high fidelity equipment subjectively, under the effect of artistic temperament (an essential ingredient of their musical careers) and with a tendency to judge the performance, or the performer as an artist—rather than objectively assaying the behavior of the equipment as a sound projection mechanism.

In substance, it is native equipment that endows one with the most fundamental and essential qualifications for judging musical perfection. Formal training, whether in engineering, musicology or instrumental technique may help, but it is certainly not the key factor. The musically discerning ear is, and always will be, the final arbiter.

Avery Fisher

Outstanding Features of THE FISHER "500"

- Extreme sensitivity on FM and AM. ■ Meter for micro-accurate tuning. ■ Full wide-band FM detector for maximum capture ratio. ■ Powerful, 30-watt amplifier; handles 60-watt peaks. ■ Uniform response. 16 to 32,000 cycles. ■ 4 inputs, including separate tape playback preamp-equalizer. ■ 4, 8 and 16-ohm outputs match all existing speakers. ■ Recorder output ahead of volume and tone controls. ■ 7 Controls, including 9-position Channel Selector (AM, FM, AES, RIAA, LP, NAB, TAPE, AUX 1 and AUX 2), Loudness Contour (4-position), Volume, Bass, Treble, AC-Power, Station Selector. ■ Beautiful die-cast, brushed brass escutcheon and control panel. ■ Pin-point, channel indicator lights. ■ Smooth, flywheel tuning. ■ Largest, easy-to-read, slide-rule dial, with logging scale. ■ High efficiency FM and AM antennas supplied. ■ 18 tuned circuits. ■ 14 tubes plus 2 matched germanium diodes. ■ SIZE: 13 3/8" wide x 13 3/8" deep x 6 7/8" high. ■ SHIPPING WEIGHT: 26 pounds.

THE FISHER FM-AM Tuner • 80-T



- The 80-T is the most advanced FM-AM Tuner with complete audio control facilities, and two meters for micro-accurate tuning. ■ Separate FM and AM front ends. ■ FM sensitivity of 1 1/2 microvolts for 20 db of quieting. ■ Less than 1 microvolt sensitivity for AM. ■ Adjustable selectivity for AM and variable AFC for FM. ■ Separate tape head playback preamplifier. ■ Preamplifier can be used with lowest level magnetic cartridges. ■ Six record equalization settings. ■ Separate Bass and Treble controls. ■ Four inputs. ■ Input for 72-ohm and 300-ohm balanced antennas. ■ Multiplex, and two Cathode Follower outputs to recorder and amplifier.

Chassis, \$199.50

Mahogany or Blonde Cabinet, \$19.95

THE FISHER Gold Cascode • FM-90X



- The most sensitive FM tuner in all the world! The FM-90X brings FM reception to the theoretical limits of sensitivity. In one overwhelming sweep, it has rendered all other FM tuners in its price range obsolete. ■ Exclusive GOLD CASCODE RF amplifier. ■ Four IF stages. ■ Dual Dynamic Limiters operate on signals as low as 0.5 microvolts! ■ Two meters for micro-accurate tuning. ■ Silver-plated RF section. ■ Widest-band Ratio Detector. ■ Antenna inputs for 72 ohms and 300 ohms balanced. ■ Cathode Follower and Multiplex outputs.

Chassis, \$169.50

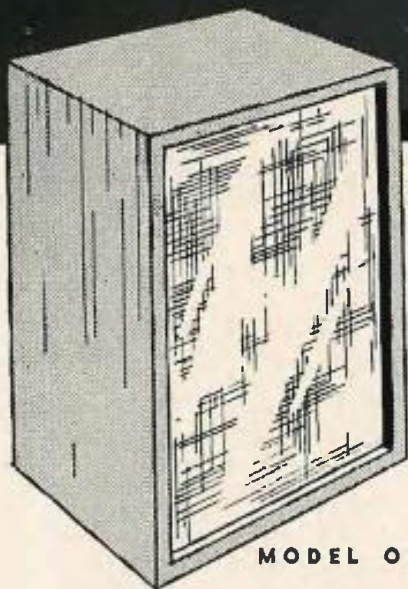
Mahogany or Blonde Cabinet, \$17.95

PRICES SLIGHTLY HIGHER IN THE FAR WEST

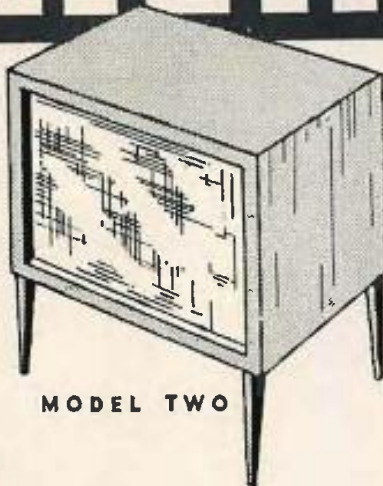
WRITE TODAY FOR COMPLETE SPECIFICATIONS

FISHER RADIO CORP. • 21-25 44th DRIVE • L. I. CITY 1, N. Y.

KLH



MODEL ONE



MODEL TWO

THE KLH FAMILY...

We call our first three low-frequency speaker systems a "family" because of their common relationship to the Janszen electrostatic tweeter for which they are specifically designed. Further strong family characteristics are evident in a number of important virtues which all three share.

The careful tailoring of the frequency range from 500 to 2000 cps. of the KLH systems means that the combination of any of these woofers with the Janszen tweeter results in a system which gives uniform sound output through the mid-range. This achievement is not as simple as it may seem. It has been made possible only by a long experimental program to determine the techniques of structure and composition required to make speaker cones perform in the desired manner both in laboratory prototypes and in production models.

The choice of the correct acoustical and electromechanical design parameters for the KLH systems allows the lowest octave of musical interest to be reproduced in correct balance without resorting to amplifiers with variable damping factors.

MODEL THREE



Model 1 has two 11" Acoustic Suspension speaker mechanisms designed to operate together in a volume of 4.5 cubic feet and has a separate space inside the cabinet to receive any model of the Janszen tweeter. Model 2 has a single 11" Acoustic Suspension speaker mechanism designed to operate in 1.5 cubic feet and, like Model 1, has a separate space inside the cabinet to receive any model of the Janszen tweeter. Model 3 has the same speaker mechanism as Model 2, again operating in a volume of 1.5 cubic feet, but is designed as a bookshelf model woofer system for flexibility in installation with the Janszen tweeter.

For more complete information, write for our brochure.

RESEARCH AND DEVELOPMENT CORPORATION

30 CROSS STREET · CAMBRIDGE · MASSACHUSETTS

NOTED WITH INTEREST

Continued from page 20

was devoted to McCormack. Mr. Webster says he will be glad to answer any questions about McCormack Odeon recordings . . . and copies of *The Record Collector* are available from James F. E. Dennis, 61 Fore St., Ipswich, England.

Taped Toscanini?

Reader Emanuel Ross, P. O. Box 922, St. Augustine, Fla., writes to ask if anyone has recorded (on tape or disc) the Toscanini commemorative broadcast of January 23, over NBC. Mr. Ross missed the broadcast; he has, he says, written to local and national NBC departments, but without success.

TV for FM

Extracting the sound portion of a television signal and feeding it to a high-fidelity amplifier and speaker system is highly commendable. TV sound, as broadcast, can be excellent — but it gets a severe mauling by the strictly low-fi audio stages and speaker system (or lack thereof!) of most standard TV receivers. It is not possible to do justice to FM sound with a small speaker mounted at the side or back of a plastic cabinet.

But the reverse is not commendable. We were horrified to discover that some people are trying to use the audio portion of television sets for sound reproduction from FM tuners. This is counter to all known trends! Seriously, the audio end of most television receivers is of strictly limited fidelity. Applying a signal from an FM tuner to it will pass along to you the benefit of FM's static-free reception — but there is SO much more to FM.

Stereophonic Radio Network

People living out in Wisconsin certainly are fortunate. First, they have had for some years the wonderful Wisconsin FM network which brings educational programs and fine music to listeners throughout the state, over a network of eight state-owned FM stations, supplemented by two AM stations.

And now they have state-wide stereophony. The FM network serves as one channel, and four other stations

Continued on page 24

HIGH FIDELITY MAGAZINE

It may be a difficult notion to accept at first, but most seats in a concert hall provide the listener with a compromised performance. For one seat, the violin is muffled; for another, a flute passage is lost. Even excellent halls suffer from unwanted reverberations and reflections, and frequently you must listen at a sound level substantially above or below that at which you listen best.

Were you free to shift from seat to seat in the concert hall, you would finally arrive at the one, uniquely best for you — the seat in which you could hear the music as the composer would wish you to.

Although it isn't practical to play concert hall "musical chairs", you can now effect that one best seat *in your own home* with Harman-Kardon high fidelity instruments. There, free of the acoustic limitations of the concert hall, untroubled by audience noise and the accident of seating location, you and the music meet under ideal conditions.

THE BEST SEAT IN THE CONCERT HALL



A high fidelity performance in your home is fashioned from a broadcast or recording created under ideal conditions. This material is faultlessly received or amplified, then reproduced with precise adjustment for the acoustics of the room and your own hearing traits. It is characteristic of Harman-Kardon high fidelity that these significant corrections are effected by operation of a small group of very simple controls.

The two high fidelity instruments seated atop the cabinets in our illustration are The Rondo AM-FM tuner, model T-120, and The Melody amplifier, model A-120. Each is only 12½" wide by 3¼" high by 7½" deep. A total of seven operating controls and two slide switches provide: magnificent Armstrong FM with Automatic Frequency Control to insure accurate tuning *automatically*; sensitive AM with built-in whistle filter; dynamic loudness contour control to provide precise balance for your own hearing characteristics; separate bass



THE RECITAL II
TA-120

and treble tone controls; record and FM rumble filters; built-in record equalization; remote speaker selector switch; and 20 watts of distortion-free, hum-free power output.

The Rondo tuner and Melody amplifier each sell for \$99.95.

The Recital, model TA-120 (silhouetted above), priced at \$189.95, combines all the features of the Rondo and Melody in one compact, handsome unit only 14¾" wide by 3½" high by 11-7/16" deep. Simply plug in a suitable loudspeaker and record player, and a high fidelity system of incomparable performance and unique good looks is yours.



FREE: Beautiful, new, fully illustrated catalog. Describes complete Harman-Kardon line, includes guides on how and where to buy high fidelity. For your copy write Dept. H-08, 520 Main St., Westbury, N.Y.

harman

kardon

From the desk of
**ROBERT D.
NEWCOMB**



Dear Mr. Newcomb:

My Classic 2500 is absolutely tops to me but one of my friends seems to believe he should buy more power. I can't begin to use all the 25 watts of my amplifier's rating so I can't understand why anyone would need more. Could you throw any light on this problem?.....

Dear Mr. Anderson:

Your friend may simply be following the old adage which implies that if 25 watts is better, then 50 must be still better and so on. In some cases, more power may not be harmful but in others it may. The manufacturer's emphasis on power may lead him to tube overloading, or may even lead to a sacrifice of low and average level performance in favor of watts output.

The power rating of our Classic Series is the highest practical with 6L6 tubes operating conservatively and without introducing conditions which inevitably mean higher distortion. We have taken advantage of a natural set of conditions at this power to achieve the best possible performance in the range of normal usage. Then, we have balanced this highly perfected output system with infinite care in the front end and in every detail of the amplifier's design, construction, testing and finishing. We have felt justified in stopping at this power for our finest amplifiers because we believe the class of customer that will desire such a perfect product would surely select his loudspeaker from among the very best available. By far the majority of these are relatively high in their conversion efficiency and thus deliver much more sound per watt input than some of the low efficiency speakers. Therefore, in a properly matched system, the purchaser of our Classic Series can enjoy the perfection he seeks at all usable levels. He will, as you have found out, need no more power.


Actually, it is not the amplifier power itself which should concern him but the acoustic output of his entire system. If his choice of loudspeaker happens to be one with but a fraction of the efficiency of the majority, he could conceivably have a case for higher power. But, he should realize that for these very inefficient speakers, a few additional watts may be meaningless. For example, the least efficient of the available Hi-Fi speakers require up to 50 times as much power for a given sound output as the most efficient and perhaps 20 times as much power as the average good loudspeaker or about 30 times as much power as the average of the best available speakers. Obviously one can lose output in the loudspeaker faster than he can make up for it in the amplifier.

So, whether your friend needs more power or not depends on the loudspeaker he selects. And, almost any of the best will give him more sound than he can enjoy in a home with seldom more than a watt input. Your speaker choice matched your choice of amplifier, consequently, you not only have the quality you sought but more than adequate volume.

I do hope the above will be of some help to you and your friend and appreciate this opportunity to be of help. It's always a pleasure to hear from Newcomb owners.

Sincerely yours,

Bob Newcomb



The Newcomb Classic 2500 Power Amplifier includes full controls and sensitive preamplifier. This laboratory standard instrument reproduces sound with the greatest precision and purity ever. Newcomb Model 2500R includes full remote control.

Mr. Newcomb is founder and President of NEWCOMB AUDIO PRODUCTS CO., Hollywood's leading manufacturer of precision products for the control and amplification of sound... since 1937! Mr. Newcomb will be happy to answer your questions about high fidelity amplifiers if you will write to him at

NEWCOMB AUDIO PRODUCTS CO.
Department W-8
6824 Lexington Avenue
Hollywood 38, California

NOTED WITH INTEREST

Continued from page 22

are linked together as the second channel. Listener reaction has been highly enthusiastic, as can well be imagined.

Consultant: New York Area

Add the Cross County Audio Exchange, 583 Gramatan Ave., Fleetwood, Mount Vernon, N. Y. to our list of audio consultants. They have complete dealer and laboratory facilities.

Consultant: Paris

HIGH FIDELITY spreads far and wide, and our plea for the names of audio consultants has not gone unnoticed... even in Paris, France. We have received word of the formation of High Fidelity Services, 23, rue Pierre Sémand, Paris 9^e, which offers advice, installations, and service.

Uh-Huh

In February we noted that we had misweighed the Mercury Dis-Charger, reporting that it weighed a couple of grams more than it really did. We commented that "our grammer broke down in December..." A reader has rushed to bring to our attention that our spelling of grammer broke down in February. Come, come! A grammer is what you weigh grams on... everyone knows that... but grammar is what a grammer ain't: grammatercal.

Audio/Music Clubs

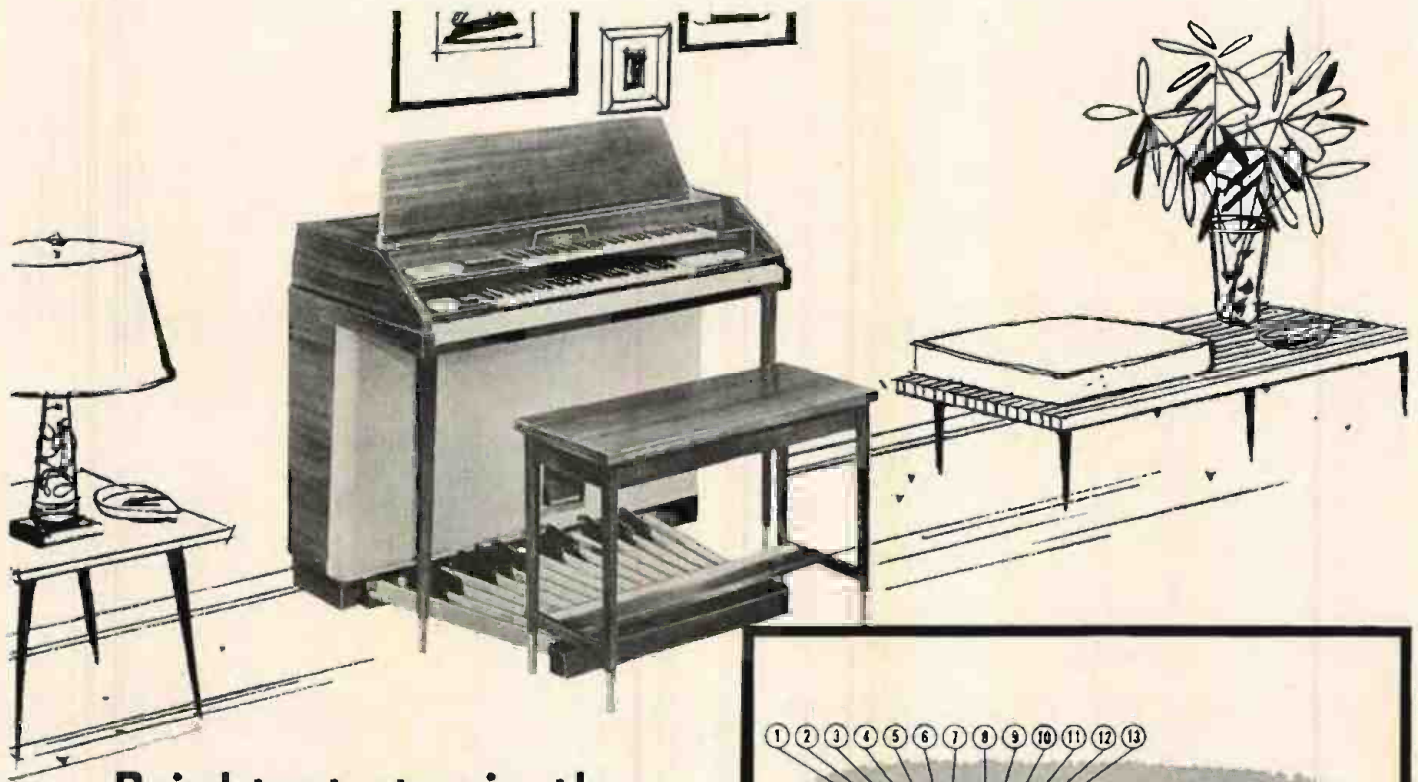
Well, we got some action! Let's have some more! Repeated pleas for names and addresses of music listening groups, audio clubs, and so forth have brought forth the names of several. Here they are, and let's see if we can make this list grow. Getting together once in a while with friends and acquaintances to talk and listen is one of the best ways of spreading the word, kindling interest, and moving forward.

Ariz.: Safford—write Mrs. Wm. H. Caldwell, Box 6, Safford

Calif.: Modesto—write Steven Luse, 1220 Cecil Way, Modesto

Mich.: Saginaw—write Bill Beach, 4900 Ironwood, Saginaw

Continued on page 29



**Brightest star in the
hi-fi heavens...
the **CONN** organ**

The ultimate in music enjoyment comes from the music you make yourself. On a Conn organ, this making of music is easy and the results are satisfyingly beautiful and inspiring.

The Conn Rhapsody here pictured is a fine musical instrument built to the standards of electronic perfectionism which the hi-fi fan today demands. Two 49-note manuals, a 25-note pedalboard and 27 rocker-type control tabs activate the multivoiced tone system, which includes three built-in high fidelity speakers. Excitingly styled by Raymond Loewy in African, beige mahogany or ebony finishes, the Rhapsody console is only 50" wide, 37 $\frac{7}{8}$ " high and 26 $\frac{3}{8}$ " deep.

The price of the Rhapsody is less than \$2000. For this, the perfect complement to your fine high fidelity system, see your Conn organ dealer or send the coupon below. Conn Organ Corporation, Elkhart, Indiana.

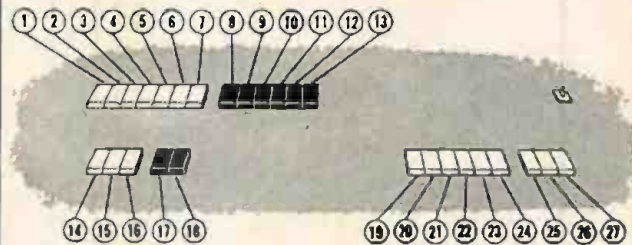


DIAGRAM OF RHAPSODY VOICE TABS AND COUPLERS

SOLO VOICES

1. Diapason 8
2. Soft Flute 8
3. Concert Flute 8
4. Soft String 8
5. Violin 8
6. English Horn 8
7. Oboe 8

PEDAL VOICES

14. Echo Bass
15. Sub-Bass
16. Major Bass

ACCOMPANIMENT

17. Solo to Accomp 8
18. Solo to Accomp 4
19. Open Diapason 8
20. Accomp Flute
21. Flute 8
22. Echo String 8
23. Cello 8
24. Reed 8

SOLO COUPLERS

8. Accomp to Solo 16
9. Unison Off
10. Solo 4
11. Solo 2-2/3
12. Solo 2
13. Solo 1-3/5

GENERAL

25. Tremolo L
26. Tremolo M
27. Tremolo F



CONN ORGAN CORPORATION
Elkhart, Indiana

- Please send Conn Rhapsody Bulletin 3060.
- Please send electronic description of Conn organ tone production.
- Please send list of music recently arranged for Conn organ.

Name.....

Address.....

City..... State.....

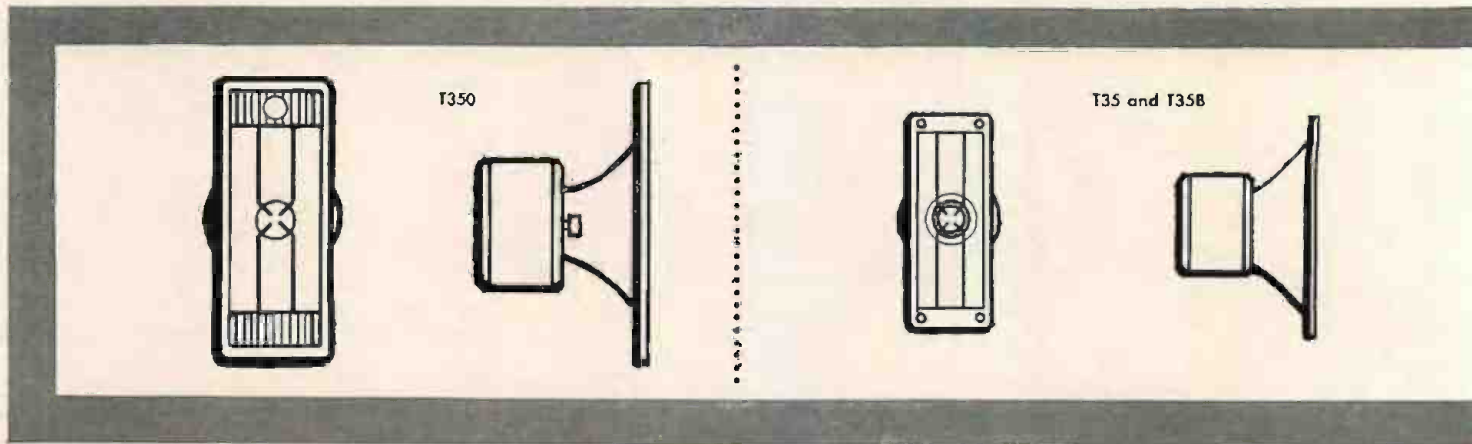
NEW *Electro-Voice*®

Ultra-Sonax and Super-Sonax Very-High-Frequency Drivers

± 2db FLAT RESPONSE WELL BEYOND 16,000 CPS!

Today's folded horn and phase loaded speaker systems with their lowest first-octave response *require* flat, extended high range response beyond the very limit of audibility if essential musical balance is to be achieved. These very high frequency drivers,

employing the time-tested diffraction principle and the new Avedon Sonophase throat design, overcome range and sensitivity limitations, deliver highest efficiencies and function without distortion at the highest ranges.



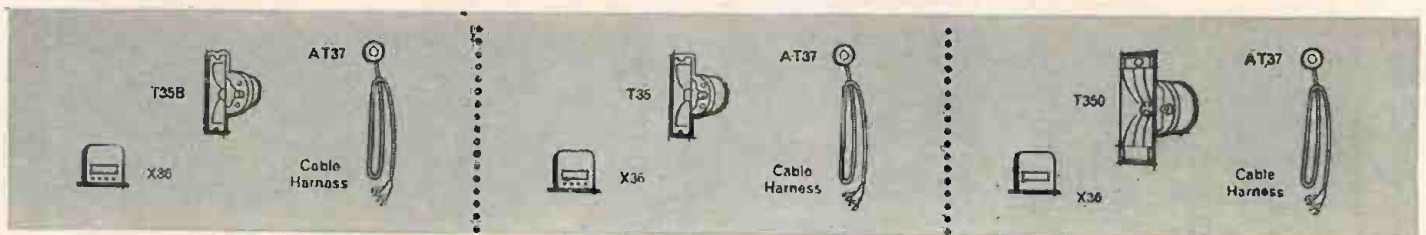
The T35, T35B and T350 have widest polar patterns, program capacities of 50 watts, peak 100 watts and 16 ohms impedance. Chart shows other characteristics of each model.

SPECIFICATIONS

	T35	T35B	T350
Frequency Response:	± 2 db 2 kc—19 kc	± 2 db 2 kc—18. kc	± 2 db 2 kc—21 kc
RETMA Sensitivity Rating:	57 db	54 db	60 db
Magnet Weight:	7 oz.	4 oz.	1 lb.
Gauss	13,500	9000	20,000
Size:			
Horn:	5½ in. long x 2 in. wide		7½ in. long x 2½ in. wide
Pol Diameter:	2¼ in. maximum		3½ in. maximum
Depth:	3¼ in. overall	3 in. overall	4½ in. overall
Shipping Weight:	3 lbs.	3½ lbs.	9½ lbs.
Net Price:	\$35.00	\$22.00	\$60.00



Use the E-V Speaker Building Block Plan to improve your high-fidelity system with these amazing new VHF drivers. Building Blocks are complete component packages you can add to existing systems. Or, start with a basic speaker, step up the quality of reproduction one economical step at a time by adding Building Blocks.



BB1 (T35B)— Adds the very high frequencies; for use with lower cost existing 2-way systems (low-frequency driver and treble driver) and coaxial or full-range speakers having 1 to 2 lbs. of magnet (RETMA sensitivity ratings from 43 to 48 db). Consists of: T35B Super Sonax VHF driver, X36 3500 cps ½ section crossover network, AT37 level control with wiring harness. Net. \$37.00.

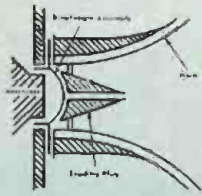
BB2 (T35)— Adds the very high frequencies; for use with existing deluxe 2-way systems (low frequency driver and treble driver) and coaxial or full-range loudspeakers having 3 lbs. of magnet or more (RETMA sensitivity ratings from 48 db to 54 db). Consists of: T35 Super Sonax VHF driver, X36 3500 cps ½ section crossover network, AT37 level control and wiring harness. Net. \$50.00.

BB5 (T350)— Adds very high frequencies with wide dispersion, reserve power and extra sensitivity. For use in deluxe multiway systems having extended bass ranges and sensitivity, such as PATRICIAN, GEORGIAN, CARDINAL and CENTURION (RETMA sensitivity ratings of 50 db and higher). Consists of: T350 Super-Sonax VHF driver, X36 3500 cps ½ section crossover network, AT37 level control and wiring harness. Net \$75.00.

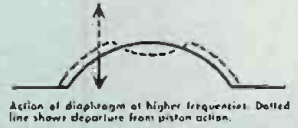
Diffraction Horns and Revolutionary E-V Sonophase Throat Design

The Story of E-V Superiority

This is a conventional high frequency driver with excellent response up to 4 or 5 kc. Beyond this, destructive interference results from the diaphragm's inability to act as a piston.

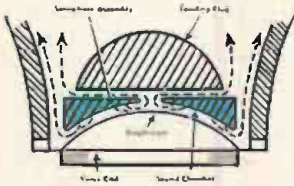


This is what happens to the diaphragm in the conventional high frequency driver beyond 5 kc. Increasingly higher frequencies cause the phase to shift due to central diaphragm deformation.



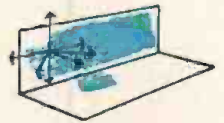
The Avedon Sonophase Throat Design

The unique throat design illustrated here overcomes the problem of diaphragm deformation with a longer sound path from the center of the diaphragm. This restores the proper phase relationship. This is especially important above 12 kc, where sound must be taken from the center of the diaphragm and from the outer edge simultaneously.



The Hoodwin Diffraction Horn

This is the Electro-Voice development which is used in all E-V horns to disperse sound equally in all lateral directions from a single point source. This is especially important in stereophonic reproduction to preserve the undistorted depth and width of the original sound. Diffraction horns insure balanced levels of both right and left stereo speakers.



These drawings tell the diffraction horn story:

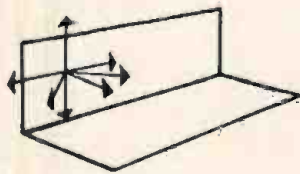


Figure A

Figure A—This shows how sound disperses equally in all directions from a single point source.

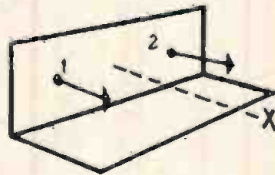


Figure B

In Figure B two sound sources are shown. On the axis, at point "x", double the sound power results as the resultant pressures are in phase and additive.

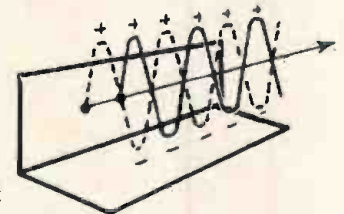


Figure C

But in Figure C, if the distance between the two sources is $\frac{1}{2}$ wavelength or greater, the sound from the two sources will be considerably out of phase for points off the axis resulting in decreased sound pressure.

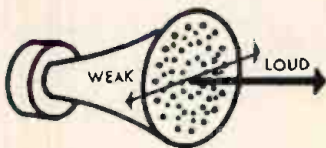


Figure D

Figure D will show the deficiencies in horns of wide lateral dimensions compared to the wavelength being emitted. Any horn mouth can be considered as a group of small point sources of sound. They must beam the sound down the axis by their very nature.

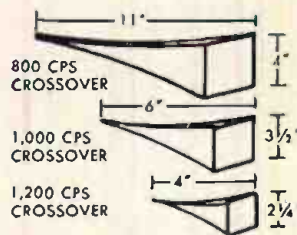


Figure E

In Figure E are shown representative horns, illustrating that horns must have a certain length, as well as cross sectional area along this length and at the mouth to load the driver diaphragm down to the lowest frequencies to be reproduced. The lower we go, the longer must be the horn and the greater the mouth area.

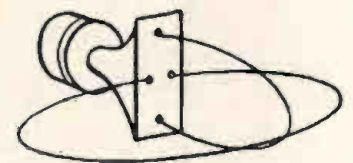


Figure F

Figure F shows that narrowing the horizontal area and extending the vertical dimension of the horn mouth preserves the loading area necessary for good low end response, disperses the sound perfectly in the horizontal direction where it is so necessary, and keeps interfering reflections off the floor and ceiling.

This is one more example of the 'Listeneered' superiority of all Electro-Voice high fidelity products. Hear the difference yourself. Ask your E-V dealer to show you how to dial in these new VHF drivers on his Speaker Systems Selector. Your own ears will tell you why your finest choice is Electro-Voice. Send for Bulletin 120-F78.

Electro-Voice®

ELECTRO-VOICE, INC.

BUCHANAN, MICHIGAN

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put yourself in the midst of the music with AMI AM-FM phono-tuner high fidelity sound systems. These precision instruments are laboratory produced in limited numbers by electrosonics engineers. Powerful components and three speakers *plus* three horns in an exclusive exponential system reproduce sound exactly as recorded. And the cabinetry is *hand made* by fine furniture craftsmen. Mortised and doweled joinery exclusively! Write for literature and name of select dealer near you.

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engineers, designers and manufacturers of professional
and commercial sound systems since 1909.

NOTED WITH INTEREST

Continued from page 24

Ohio: Cincinnati—write Mrs. Norma Fine, 3984 Superior Ave., Cincinnati 36.

Audio/Music Clubs Wanted

Chicago: Mark Munn, Apt. 612, 5722 N. Winthrop, Chicago 40, would like to know about any high-fidelity club meeting in his area. Louisville, Ky.: Fred A. Wild, P.O. Box 1853, Louisville 1, would like the same information, for his area. What's happened to the Louisville Audio Club? We used to get bulletins from them quite regularly; out of business, or hiding their light?

New Publication

Just received a copy of the *English Tape Recording and Reproduction Magazine*, which is full of information about what's new in tape and tape equipment in England. Single copies are a shilling; some are being sent as free samples for the time being. Address is 426 Camden Rd., London N. 7, England.

Changed Address in Milwaukee

The Hi-Fi House has moved to 523 E. Silver Spring, Milwaukee 17, Wisc.

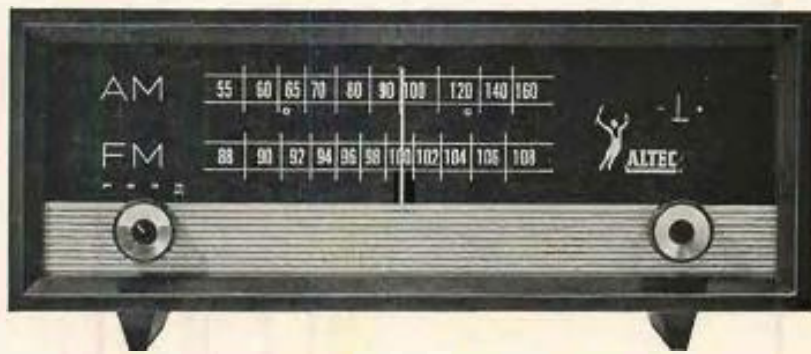
Los Angeles Area Guide

The Music Listener's Guide is published monthly in Los Angeles and consolidates information on forthcoming live and recorded classical music programs in the Los Angeles area. We received Vol. 1, No. 2 for examination; it would seem a most commendable undertaking. Live concerts are listed by dates; there is a summary of classical music broadcasts (FM and AM) by stations; a day-by-day listing of all stations, giving time and detailed program; and finally, a list of FM stations in southern California. Single copies are 35¢; subscriptions are \$3.00 a year. The address is P. O. Box 147, North Hollywood, Calif.

Advisory Service

Viking of Minneapolis has announced a new type of customer service: it will recommend equipment for use with Viking tape recorders and playback systems, and indicate interconnections

Continued on page 31



What makes this tuner outstanding?

One of the nation's leading electronic testing laboratories has reported that, to their knowledge, the new Altec 306A is the most sensitive tuner ever manufactured. At the Chicago High Fidelity Show, one of these tuners equipped with only 23" of 300 ohm antenna lead provided perfect reception on twenty-four FM stations, including one in Grand Rapids, Michigan. This is a performance which we believe approaches the theoretical limit of sensitivity that can be obtained at the present stage of electronic science.

But why is it so good? Its basic circuitry is quite conventional, using the latest Foster-Seeley (Armstrong) detector circuit. The difference lies in the application of these basic circuits; in the careful selection of the finest components regardless of cost; in the hundreds of hours spent designing a chassis with the shortest possible wiring distances between components; in the development and application of circuits to achieve their full performance capabilities.

Among these *extra* points of superiority are a fully shielded six gang tuning condenser, complete isolation between the transformer and power mains, and a dry rectifier of very long life and stability. Besides the Foster-Seeley detector, the FM section features a "cascode" low noise RF stage, a triode low noise mixer stage, AFC and *two* limiter stages. The AM section has three IF transformers with optimized coupling for flat pass band and maximum noise rejection and a special high Q ferrite rod antenna. Naturally, the 306A far exceeds FCC radiation requirements and is approved by Underwriters Laboratories for safety in the home.

The specifications given below reflect fully the quality inherent in the Altec 306A. Compare them with any other tuner specifications, the superiority of this latest Altec product will be obvious. See it at your nearest Altec dealer's showroom. Its quality is fully evident in its beautiful appearance and craftsmanship.

NOTE: Sensitivity figures are given for the standard 300 ohm antenna, and can not be compared with figures derived from special 75 ohm antennas. To convert 75 ohm antenna sensitivity to standard 300 ohm sensitivity, double the published figure. For example: a 2.5 microvolt sensitivity on 75 ohm antenna is a 5.0 microvolt sensitivity on 300 ohm antenna.

Frequency Modulation— antenna: Standard 300 ohm • maximum sensitivity: 1.1 microvolts • quieting sensitivity: 2.5 microvolts for 20 db*, 4.0 microvolts for 30 db* • selectivity: 6 db band width 185 kc, 20 db band width 300 kc • frequency range: 87–109 MC • image rejection: 48 db • IF rejection: 72 db • frequency response: ± 0.5 db, 20–20,000 cps • distortion: Less than 1% at 100% modulation. Less than 0.4% at 1 volt output
*standard 300 ohm antenna

Amplitude Modulation— antenna: Built-in Ferrite Rod "Loopstick" plus external antenna connections • maximum sensitivity: 3 microvolts • loop sensitivity: 50 microvolts per meter • selectivity: 6 db band width 11.0 kc, 40 db band width 27 kc • frequency range: 534 kc–1675 kc • image rejection: 66.5 db • IF rejection: 58.5 db • distortion: Less than 1.5% at 30% modulation • output: 1 volt cathode follower matched for 440 and 339 • power supply: 117 volts; 60 cycles; 65 watts • tubes: 2-6BQ7A, 1 each 6AB4, 6BA6, 6AU6, 6AL5, 6BE6, 12AU7 • controls: Tuning; on-off, AM, FM-AFC

Price: less cabinet \$183.00; blond or mahogany cabinet \$15.00

ALTEC FIDELITY IS HIGHEST FIDELITY



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1515 S. Manchester Ave., Anaheim, Calif.
161 Sixth Avenue, New York 13, New York

*Unlimited
listening
pleasure!*

Distortion Free Performance
At All Listening Levels



MC-60
\$198.50

Distortion free performance is yours with the McIntosh MC-60 — 60 watt power amplifier. Unlimited listening pleasure, never before achieved, is a result of the revolutionary Patented Bifilar Circuit*; This is truly the Standard of Excellence. Hear it today and you too will know the difference.

*U. S. Patent #2,477,074



C-8 \$88.50
cabinet \$8.00

C-8 Professional AUDIO COMPENSATOR

The superior companion to the MC-60. The only preamplifier with sufficient flexibility to properly compensate all available recordings including such environmental conditions as room acoustics, different loudspeakers, etc., plus equalization for tape playback heads. Make your music listening superlative with the C-8 Professional Audio Compensator.

HF4-78-57

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Toronto, Canada

NOTED WITH INTEREST

Continued from page 29

possible to permit use of the tape equipment to best advantage. Viking asks that customers using this service include with their query complete information as to the model and year of their preamplifier, mixer, tuner, power amplifiers, etc., and state the types of tape operation desired. The address is: Viking of Minneapolis, Customer Service Dept., 9600 Aldrich Ave. S., Minneapolis 20, Minn.

Ideal Demonstration

If you were in the market for a high-fidelity system, what better demonstration conditions could you ask for than to hear a typical system in someone's home? The home demonstration technique is used with success by several organizations in other fields; why not by high-fidelity dealers? Most new owners of hi-fi systems would not object to an evening or two of demonstration to small gatherings.

What brought this to mind was a mimeographed notice from a friend of ours in New York: "Invitation to friends, audiophiles, etc. — Come hear (and set adjustments to suit your ear) the following equipment installed by The Audio Exchange: H. H. Scott 310-B FM tuner; H. H. Scott 210-E amplifier; H. H. Scott wood cases for above; R. T. Bozak B-305 speaker, finished to match." There was a P. S. to the notice which read: "I do not have a tape recorder yet, so if convenient, bring your tape machine and your highest fidelity monaural tapes."

That arrangement worked two ways: a good many audiophiles had an opportunity to listen to a fine high-fidelity serup under ideal demonstration conditions — and our friend had a chance to work with and study a number of different tape recorders, right in his own home.

Nice idea, isn't it? Any more?

Singing Competition

An international singing competition, open to singers between eighteen and thirty years old, will be held in Toulouse, France, from October 14 to 20. Awards exceed two million francs. For complete information, write Secrétariat du Concours International de Chant de Toulouse, Donjon du Capitole, Toulouse, France.

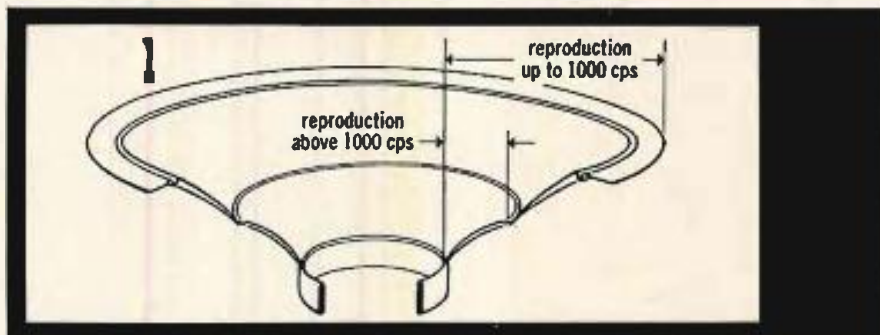


the ALTEC BIFLEX principle

(A new development in loudspeaker design)

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

This compliance serves as a mechanical crossover providing the single voice-coil with the area of the entire cone for the propagation of the lower frequencies and reducing this area and mass for the more efficient reproduction of the higher ranges. Below 1000 cycles per second the inherent stiffness of the Biflex compliance is such that it effectively couples the inner and outer sections of the cone into a single integral unit. The stiffness of the compliance is balanced to the mechanical resistance and inertia of the peripheral cone sec-






tion so that the mass of this outer section effectively prevents the transmission of sounds above 1000 cycles beyond the mid-compliance and the cone uncouples at this point permitting the inner section to operate independently for the reproduction of tones above 1000 cycles. Proper phasing between the two cone sections is assured by the controlled mechanical resistance provided by the viscous damping applied to the compliance.

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

If you have not had an opportunity to listen to the Altec Biflex speakers, do so soon. You will be surprised by their quality and efficiency. Compare them with any single voice-coil speaker made; you will find them far superior. You will also find them comparable to many higher-priced coaxial and three-way speaker systems.

An Altec Biflex is the world's greatest value in high fidelity loudspeakers.

			
	408A	412A	415A
Diameter:	8 1/4"	12 1/4"	15 3/8"
Guaranteed Frequency Range:	60 to 16,000 cycles	40 to 15,000 cycles	30 to 14,000 cycles
Price:	\$27.00	\$48.00	\$63.00

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NEW!

MODEL TPA/10 THE DISTINGUISHED TRANSCRIPTION TONE ARM

BY

Garrard

Some of the
significant questions
being asked about it
... and their
exciting answers

Q

How much is the
Garrard Tone Arm?

A

\$24.50

Is it built to give me
professional-quality
performance?



Yes... because this precision design, by incorporating the smallest number of pivots, reduces traversing friction to an absolute minimum. This also results in the least amount of wear and tear on records, through the use of spring-loaded, cone-type ball-bearing pivots... similar to those you will find in the finest chronometers. The vertical pivot is a specially-designed bearing, combining the features of a ball-bearing journal suspended on a single ball thrust.

What else is
"different" about
this Tone Arm?



Why is it important
for me to be able to
set it to any length?

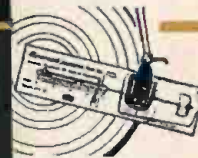
Infinite versatility! It is the only tone arm which is fully adjustable in length and tracking angle. This means that with the Garrard arm, you can make every adjustment you would conceivably wish to make on a tone arm.

For two reasons: (1) You can set it for the longest position permitted by the space you have available now. (2) If you change the installation, you will be able to readjust this arm, keeping the important benefits of using a "longer" arm... playing a full 16" record.

Doesn't this require
changing tracking
angle?

How do I adjust the
tracking angle?

Yes, of course. In fact, there are many opinions regarding optimum tracking angle for any given length.



With the protractor which is supplied with the tone arm. In a few seconds, this ingenious accessory lays out the recommended angle on which to align the cartridge for the arm length you are using. Since there are various opinions regarding the optimum tracking angle at various radii, this protractor will also enable you to set the angle at any desired radius.

Will it take any
cartridge, and is it
easily installed?



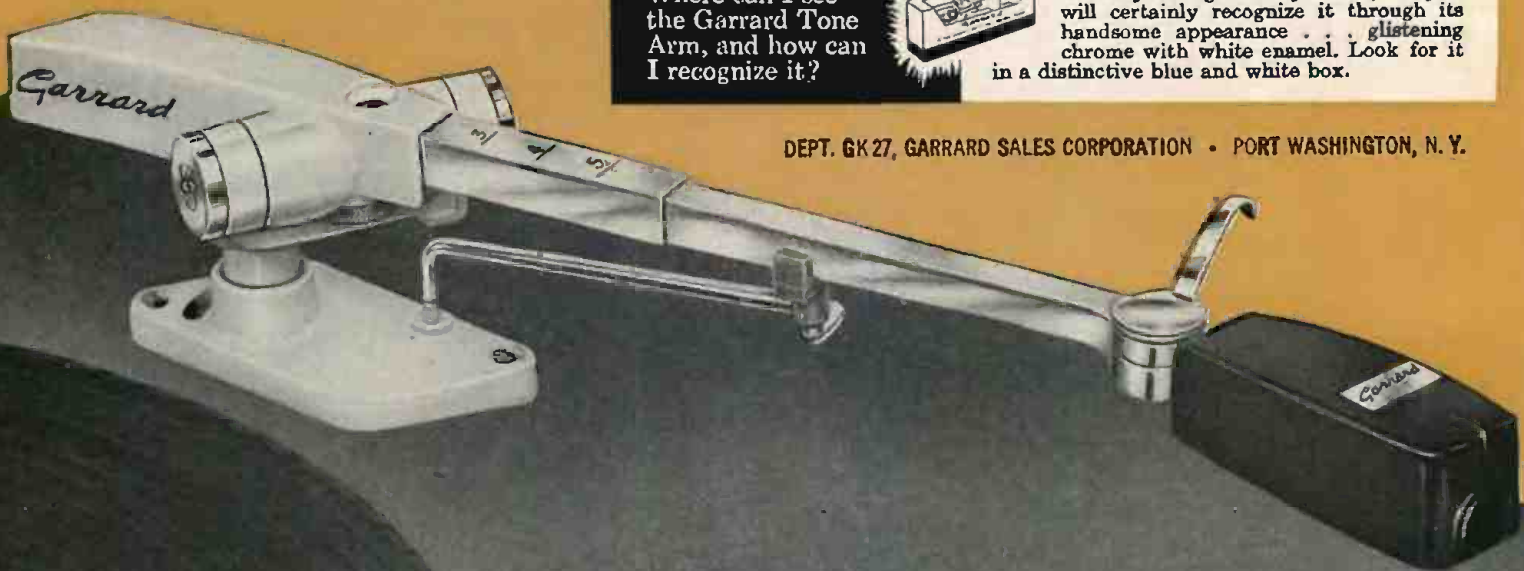
Yes, the removable head will take just about any cartridge on the market. This tone arm is designed to be used with any transcription turntable, and adjusts easily for height and stylus pressure. The special templates supplied show you the exact mounting location. Incidentally, the instructions are the clearest and most complete we have ever seen with a tone arm.

Where can I see
the Garrard Tone
Arm, and how can
I recognize it?



It is at your high fidelity dealer, and you will certainly recognize it through its handsome appearance... glistening chrome with white enamel. Look for it in a distinctive blue and white box.

DEPT. GK27, GARRARD SALES CORPORATION • PORT WASHINGTON, N. Y.



THERE'S A
Garrard
WORLD'S FINEST RECORD PLAYER
FOR EVERY HIGH FIDELITY SYSTEM



301
Turntable
\$89.00



RC98
Super Changer
\$67.50



RC88
Deluxe Changer
\$54.50



RC121
Mixer Changer
\$42.50



Model T Mark II
Manual Player
\$32.50



Query for Hipsters

THERE IS A QUESTION we want to ask about jazz, and we think it is a fairly important one. It must have occurred before this to other uninitiates, but nowhere in the literature do any of the experts seem to answer it. It suggested itself to us after we read Henry Pleasants' "The Beat—A New Dimension?," which you will find three pages onward in this issue.

Mr. Pleasants' thesis advances from a conclusion he reached in his book *The Agony of Modern Music*, that the only modern music of any vitality and promise was jazz. Now he examines jazz for the elements that give it its promise and—at least in part—its vitality. After a process of elimination, he comes forth with the jazz use of the beat as the element prime in this function. (His technical and somewhat poetic description of the jazz beat is, incidentally, well worth notice simply as a tour de force.)

By descriptive power alone, he makes a convincing case for the beat as an important new component of music. But it must still seem to some of us—including me—that he has left something unsaid. Whatever the virtues of the flexible new rhythmic device, it is still in the category of form or style, as was, for instance, harmony or counterpoint. And a form or style sets a limit; it does not establish a freedom—except from what has gone before. By Handel's time composers were finding it necessary to desert strict counterpoint to say what they wanted to say. Bach wandered back into it, without sacrifice of eloquence, but Bach was Bach, a man unique. Haydn horribly strained the symphonic minuet; Beethoven had to rupture it and substitute the scherzo, and immediately found himself straining the scherzo. It would seem that a form's contribution to an art's eloquence lies generally in its ability to restrain while being expanded. It keeps the artist's communication familiar and hence intelligible. But its function is negative. Progress and variegation strive against it, and are something separate.

Therefore it makes sense to ask about a new form what its qualifications are for the job at hand. Can it, through its continent function, help produce and channel progress and variegation? Specifically, to the people who, with Mr. Pleasants, see jazz as *the* vital music of today, *the* music of the future, *the* American music: what content can jazz convey?

This question is put in no hostile way, and certainly

not out of complete ignorance. I know the kinetic rhythmic effectiveness of jazz: it can make feet tap, heads bob, blood tingle. This is fine, and worthwhile, but gets us no forwarder: you cannot base a whole music on rhythm alone. Hardly a Tchaikovsky symphony lacks a movement that takes main effect from physical rhythm. But if *all* the movements of a Tchaikovsky symphony were so conceived, it wouldn't be a symphony, it would be a dance suite, and it would be of very much lesser stature. In musical communication we have gone beyond mere rhythm and we can't go back.

Then there is blues tonality, also important, also effective. And also, it seems to me, limited far short of the gamut that, say, Johannes Brahms can run in a search for expressions of melancholy. With the blues one can express one's loss of a lover, one's economic hardships, one's doubts of Heavenly salvation. Not bad, but can one mourn a whole passing culture, as Brahms does in the Fourth Symphony?

And there is the free impressionism of the cool school. Mr. Brubeck's *Audrey* glints nicely, and can be compared (if not triumphantly) to *The Maid with the Flaxen Hair*. But what, pray, are you going to compare to *La Mer*? Might this not take us—no pun aforethought—a little out of our depth?

Improvisation is good, too, and especially precious now that we have the phonograph to preserve it. I will stand second to no one in my admiration for Mr. Jess Stacy's historic epilogue to *Sing, Sing, Sing!* at Carnegie Hall in 1938. But I am sure the famous third movement of Schubert's *Trout* Quintet also began as improvisation. And I am somewhat inclined to think that its subsequent processing with pen and ink made it a little better than Mr. Stacy's brief set of variations, which is certainly no very severe criticism of Mr. Stacy.

Granted that jazz is a nascent art, its prospects must be judged by what it yields now, though extrapolation is certainly permissible. Mozart was predicted, to our ears, by J. C. Bach and the Mannheim composers, and Weber foretold Wagner. What variety does jazz foretell?

We had hoped that Dimitri Mitropoulos might care to wet his feet in these waters, but he preferred instead to preach a message of watchful waiting: one does not know whence the future's art will well.

Perhaps someone else would like to venture in. J.M.C.



R. Lindstrom

A famous conductor of the classics takes a look at another musical form — one with which he is by no means unacquainted — and is moved to contrive a theory about the art of music as a structural and organic whole, in constant change.

BY DIMITRI MITROPOULOS

JAZZ IN MUSICAL EVOLUTION

THE QUESTION runs: Is jazz the vital music of the present day?

Certainly jazz is the vital music of the present day, or at least a vital music. So vital also are atomic energy, guided missiles, and the terrifying supersonic speeds. All these elements are in their way the dinosaurs of our era. No one can resist their power. They are ready to subjugate, to thrill, and to destroy — and perhaps as well be destroyed. All these elements are important in our present life. They are practically inevitable and therefore very vital. They are the expressions and needs of the times we live in.

Yet in the development of the species through billions of years, while Nature did try out the most terrifying creatures, at the same time she tried some comparatively very weak, let us say "sissy," elements, namely, the mammals. These, in spite of their apparent weakness, are still alive today, while the dinosaurs are but a fairy tale and museum pieces, their might recalled to us only to serve as analogy to the above-mentioned active elements of the present. Survival is an unpredictable business.

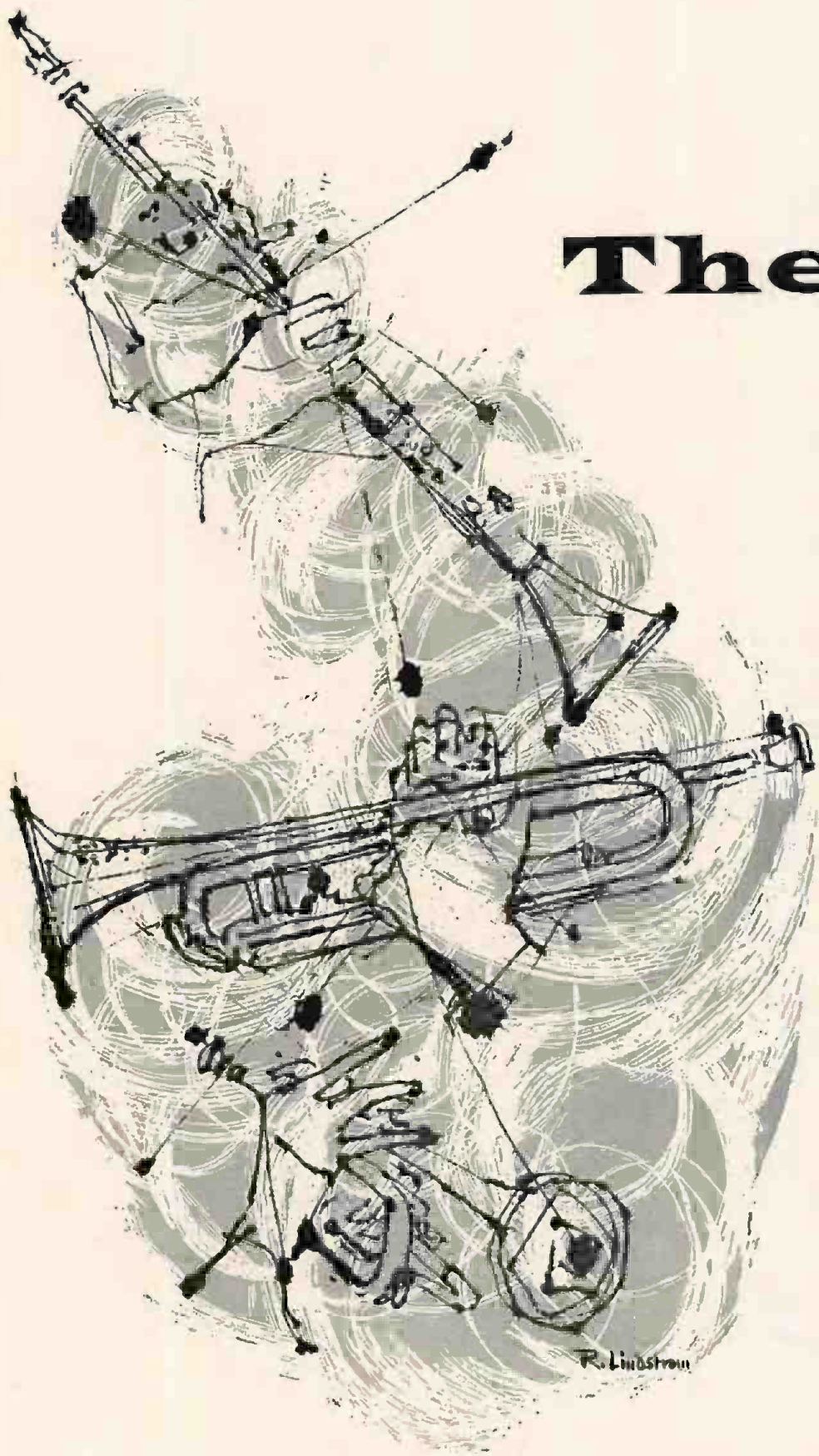
I have always been embarrassed when people come and ask me what I think of jazz. Perhaps they expect me merely to acknowledge its thrilling and powerful existence, maybe they expect me to say this is the music of the future. The fact that I am a musician doesn't justify the question. Of course I accept the fact that jazz is music. So is the unaccompanied song of a shepherd in the mountains, the crying of a baby, the singing of birds; all that is music. Yet they have nothing to do with jazz and jazz has nothing to do with what I do. I con-

sider them elements and I accept them as such, to be used as ornaments in the process of building a huge musical architectural edifice. This is the goal and the art of the music I represent. I represent a different world, that of the so-called thinker-musicians, and, being a performer, I have devoted my life to performing the creations of these thinking-composers.

The music that I represent originated as worship in the church, written by men who were serving the Church. Their music was composed for choruses, for the privilege of glorifying God. Later this music began to widen its range, went out of the Church and became mundane music, trying to express not only worship but also human feelings and thoughts. A new architecture was created, the architecture of sound; the architectural designs of the age were turned into musical forms. By this process the form of the symphony was created. We owe that to the German mind. The music I perform is still quite purely architectural, built of sounds in musical forms.

Although music is no longer confined to the function of worshipping God, it still contains this spiritual quality so that I can say without fear that coming to a symphony concert today is not very different from going to church. We are supposed to enjoy this musical-spiritual expression of the mind, and thus it can be considered an entertainment, but is it an entertainment of high spiritual quality. So I like to consider myself a priest serving a kind of church gathering. In this guise I would be rather embarrassed if somebody came to me, knowing my calling, to ask me what I think about a burlesque show. As if the burlesque show, being

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The Beat...

THE CONVENTIONAL defensive riposte of the classical musician or classical-music critic, confronted with the phenomenon of the world-wide appeal of jazz, is to dismiss it as popular music. Usually this is successful. "Good" and "popular," "art" and "folk," have existed side by side in Western music for several centuries, and it seems reasonable to assume that the present coexistence of jazz and classical music represents a continuation of this pattern.

The assumption is open to challenge on several counts. One is the distinction that jazz musicians themselves draw between jazz and popular. Another is the emergence of a new school of jazz criticism, existing parallel with classical music criticism and hardly less exacting in its critical criteria, if as yet undistinguished as literature. Neither of these is as conclusive, however, as the appearance of a new and distinctive type of musician, namely the jazz musician.

Let us grant at the outset that a number of classical musicians can play jazz and that many jazz musicians can play classical music, although it should be added that this is generally limited on both sides to musicians of the younger generation. The fact remains that rarely, if ever, is a musician equally effective in both fields. Even those who are relatively at home in both will usually admit to being more at home in one than in the other, and most of them will agree that two separate and distinct frames of technical and expressive reference are involved.

This difference in frame of reference would seem to be something new under the sun. In other times "good" or "art" music has been distinguished from "popular" or "folk" music by higher aesthetic aspirations, by greater structural complexity and larger formal dimensions, by superior melodic and

by Henry Pleasants

If, as the author contends, jazz embodies the beginnings of what is to be the future's dominant music — what specific element gives it this look of promise?

a new dimension?

harmonic invention, and by the more exacting technical and interpretative demands it consequently imposed upon the executant. But rhetoric and syntax were basically the same. There was nothing about popular music that the best musicians could neither comprehend nor execute, and it was possible for popular music of exceptional quality to achieve artistic canonization.

Granted, if one were to be guided solely by the written notes, it would be possible to conclude that the present situation between jazz and classical music represents no radical departure from the earlier pattern. Notation and basic compositional structure remain essentially unchanged, although jazz, in elaborating upon the conventional AABA melody, usually limits itself to the theme and variation form. When jazz is written down, any classical musician can read it and play it; i.e., he can play the notes and he can play them in the tempo indicated. But what he produces, unless he happens to be well versed in both fields, will not be jazz.

This is not satisfactorily rationalized by the assumption that the jazz musician, playing the same notes in the same tempo, would add to them improvisationally, and that this element of improvisation would represent the difference between his performance and that of the classical musician. The jazz musician could play the same notes and still produce a fundamentally different music. The classical musician could improvise and still not produce jazz.

There must be, then, a difference untranslatable into written notation, unreflected in the printed score. That there is such a difference has long been recognized. It is usually expressed in terms of rhythm. Jazz is described as a music of rhythm, and the jazzman's superiority in his own idiom is ascribed to his peculiar rhythmic sense. There is truth in this, but it leaves much unexplained.

Jazz would seem, at first glance, to be rhythmically simpler than classical music. The written notes show the same four beats to the measure familiar to the classical musician as "common time." In this respect, classical music, with its great variety of simple and compound rhythmic patterns, would seem, on paper at least, to offer a greater emphasis on rhythm, and a greater rhythmic variety.

Nor does the familiar description of jazz as a syncopated

music get us any further. Written-down jazz will show no devices of syncopation not familiar in classical music. If syncopation were the answer, then much classical music would be jazz.

But let us return for a moment to our two musicians — let's say they are pianists — one classical, the other jazz. Let's see what happens as each of them plays a piece of written-down jazz. And let's look as well as listen. The eye will at once pick up an important difference. The jazz musician will beat the rhythm with his foot. The classical musician, not versed in jazz, will not.

To the classical musician this habit of beating time is one of the disreputable features of jazz. It seems to imply a want of true rhythmic sensibility, certainly a lack of rhythmic subtlety. It suggests a kind of elementary stage of musical development, associated in the mind of the classical musician with the beginner counting out loud.

The jazz musician's view is quite another. To him the beat is what sends him aloft and keeps him there. It supports his rhythmic, melodic, and harmonic flight. He can be with it, ahead of it, behind it, or against it. As long as it is there with him, and he with it; as long as his relationship to it is easy and relaxed and secure, he is, so to speak, musically air-borne. If he were to lose contact with it, or if he were to come into uncontrolled conflict with it, he would come plummeting back to earth.

Basically, this is what is implied by the term "swing," certainly a more communicative word than "jazz." It is a commonplace of jazz that a musician who swings is a jazzman and that one who does not swing is not. Swinging is, after all, a kind of flying. And the essence of jazz is musical flight, sustained by rhythmic pulsations.

This is, of course, more or less true of all music, and the discovery by some jazz critics that certain classical musicians sustain themselves rhythmically better than others has led them to suggest that these musicians swing. It must be plain, however, that such swinging, if it can, indeed, be called that, is sedate compared to the jazzman's flight; and it is probably not too much to say that from the jazz musician's point of view much classical music, and especially music written or influenced by the German symphonists of the nineteenth century, can seem earthbound.

It is simply a fact that the dramatic, reflective, and recitative character of nineteenth-century classical music exacted a price in rhythmic debility. The dynamic faculty of tempo changes, both sudden and gradual, and all the expressive inflection inherent in various types of tempo rubato, contributed to the weakening of the beat as a phenomenon collectively anticipated and collectively experienced. Where more than a few were gathered together, as in an orchestra, a conductor was required to determine it, to make it explicit, and to regulate it. But not even in the eighteenth century, nor in the waltzes, polkas, and marches of a later day, did the beat have the propulsive force that it has in jazz today, nor had the musician the same easy, rocking relationship to it.

Some jazz musicians prefer to define jazz in terms of phrasing rather than in terms of beat. And there is some utility in this since it points up the interdependence of beat and melodic line. Certainly it is not the beat alone that makes jazz. It is the beat plus the blowing or singing or playing musician's relationship to it that produces the jazz phrase.

It is here, rather than in any attempt at a definition of the jazz beat as distinct from the beat in classical music, that one may hope to arrive at an appreciation of the rhythmic character of jazz. A beat there has always been, more or less strong, more or less propulsive, more or less explicit. And a beat is a beat is a beat. But in no other Western music has the musician's relationship to the beat been quite what it is in jazz.

Thus, while it is probably correct to describe the difference between jazz and classical music as essentially rhythmic, it is important to comprehend the nature of the rhythmic differences. It is not a question of difference in the counting of measures, or even in the fashioning of rhythmic patterns. It is not a question of syncopation, nor of any other rhythmic "device"; it is rather a question of the beat as a supporting structural force and the jazz musician's assiduous and explicit exploitation of its propulsive faculties.

His failure to grasp this may explain the classical musician's tendency to regard jazz, not only as basically rhythmic, but also as rhythmically inferior, bound to the beat, lacking in sophistication, subtlety, and refinement. From the jazz musician's point of view the beat is not rhythmically restrictive, but rather rhythmically liberating. Instead of being governed in his melodic progress by a pattern of counts and their exactly calculated fractional subdivisions, he is propelled and sustained by highly charged rhythmic impulses. Thus sustained, he can be rhythmically free without being out of time.

True, his music may be written and felt in a four-to-the-bar pattern, and he may count it accordingly; his melodies may be constructed in orderly eight-measure periods. But the regularity and force of the beat permit and support a freedom of melodic and rhythmic flight denied to his classical brother. When the classical musician deviates rhythmically, he takes the beat with him. When the jazz musician deviates, the beat remains where he left it, an explicit point of rhythmic reference, and his deviation becomes a source of structural tension.

This liberating function of the beat is not always understood, even by jazzmen, who sometimes talk of breaking the "tyranny of the beat," and sometimes try it. In this they remind us of the classical composer rebelling against the restraints of tonality. The one denies himself the effects of suspense and relief, unrest and repose, tension and release, which classical composers have traditionally derived from exposing tonal equilibrium to calculated jeopardy. The other denies himself the same effects, which he has traditionally derived from exposing rhythmic equilibrium to calculated jeopardy. In either case, by denying tonality or the beat, the musician destroys the equilibrium without which there can be no jeopardy. No jeopardy, no tension, no structure; no structure, no song, no music.

Such rebels to the contrary notwithstanding, it is the beat, and the jazz musician's relationship to it, that distinguish jazz and, to a greater or lesser degree, most American music from most European music. It is what gives to American music the special character that leads many people unfamiliar with the subject to identify all American popular music as jazz, whether the music be Lombardo or Basie, Whiteman or Ellington, Duchin or Bud Powell.

There are many differences among the many varieties of American music, some of them fundamental. These are often the differences which prompt heated discussions among initiates about what is jazz and what is not. But one thing all varieties have in common: they work from and with the beat in a way that European music never did. They may not all work from it in precisely the same way. But without it a Lombardo would collapse as inevitably as a Goodman.

If I am correct in my evaluation of American music as the main current of musical evolution in our century, then it would seem possible that the role played by the beat in determining the character of this may be comparable to that played by the new diatonic harmony when polyphony gave way to accompanied monody in European music at the beginning of the seventeenth century.

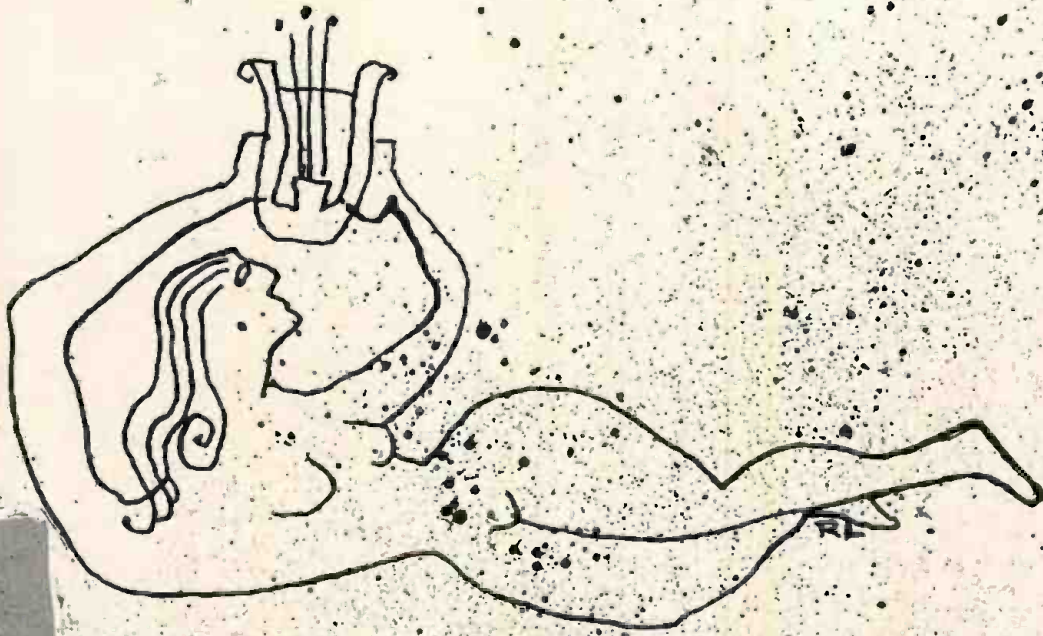
This transition from polyphonic to a harmonically supported monodic music was the most drastic occurrence in the history of European music after organum.* It determined the course of European musical evolution for the succeeding three hundred years. Significantly, it was rooted in popular song. Polyphonic invention and structure had become too complex, too elaborate, and too artificial. It had become too far removed from song.

That also has been the infirmity of European music in the past fifty years. And again we find a new idiom pushing its way up from the roots of popular song. In neither case—in the new Italian music of the seventeenth century, nor in the American music of the twentieth—was the old art suddenly thrown overboard. There was plenty of polyphony in Europe's three-hundred-year monodic-harmonic period, and there is plenty of harmony in the new American period, which the future may well classify as the "rhythmic" or "pulsative" period, of Western musical evolution.

In each case, or in each evolutionary phase, we have had an amalgam of the

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*The first technique, circa 1000 A.D., for adding parts to a melodic line.



Escape in the Parking Lot

by **ROBERT L. SCHMITZ**

LEASE BREAKER is a term that many high-fidelity devotees are driven to using to characterize their equipment. But what happens after a deluge of decibels leaves the rig and its owner without an abode? Should one sign another commitment, move into new diggings, then break that lease and resume the search for more compatible surroundings? Such aural jousting has only one solution: The Man with the Golden Ears should move into a mobile sound studio, i.e. a house trailer. For only by life in a trailer can a record enthusiast avoid unsympathetic landlords and neighbors.

Several times my wife and I have sold homes and possessions, stored heirlooms, and espoused the gypsy life. We are now on our fourth and fifth trailers: a behemoth so long and heavy that it has to be hauled by

A music lover wanders from coast to coast and finds his favorite muse mobile

a trucking service, then set up in various parts of the country as a "permanent" base of operations; and a travel trailer, light enough to tow even in the altitudes of the Aspen Festival. With us now are two hundred LPs and as many irreplaceable 78s—plus a dwarf parrot, an aged cur, and a toy poodle. We use a Columbia 360K phonograph, not hi-fi perhaps, but sonically more than adequate for our present homes.

This is a portable, which is important, for my wife draws the line at the Bartók quartets and all harpsichords as firmly as I refuse to share nine-tenths of her television programs. When we affably disagree on the evening's entertainment, I set up the portable in our bedroom, bigger than many in housing projects, close the door, and, with forty-five feet dividing us, enjoy my secret fruit. The Columbia designers have wisely included a catch that locks the arm, thus preventing damage to the diamond stylus when I carry the portable or it is in transit with the trailers. On our travels the 360K is hugged by a closet and has survived thousands of miles of crisscrossing the country with hardly a scratch to its plastic exterior.

We also have a Pilotuner for the wealth of good music that reaches our Southern coast from Cuba and Mexico and for recorded emanations of cow college FM stations—Deutsche Grammophon Gesellschaft Archive Productions to Columbia's Louisville Symphony releases. Because the Pilotuner connects to the 360K by means of a simple jack, it is an easy matter to pull the wire and shelve the tuner, then protect it the way experienced trailerites safeguard china—pad with towels. At the end of our trips not one tube has ever been jarred loose.

Naturally, all is not a bed of roses. Parked trailers have to be leveled by jacks or concrete blocks, and the ten thousand pounds of our big one settle so inexorably that our turntable slants day by day. For this reason I keep handy a level and, to slip under the 360K, a paper back book or two—page 40 one day, 43 the next and so on. In fact, just the other night, while listening to "La terra e liberta," I followed Daphne's "I'd sooner perish than lose my honor," then raised my eyes and noted that it was Polly Adler's *A House Is Not a Home* that leveled Handel's cantata on the subject of pure love's triumph over profane.

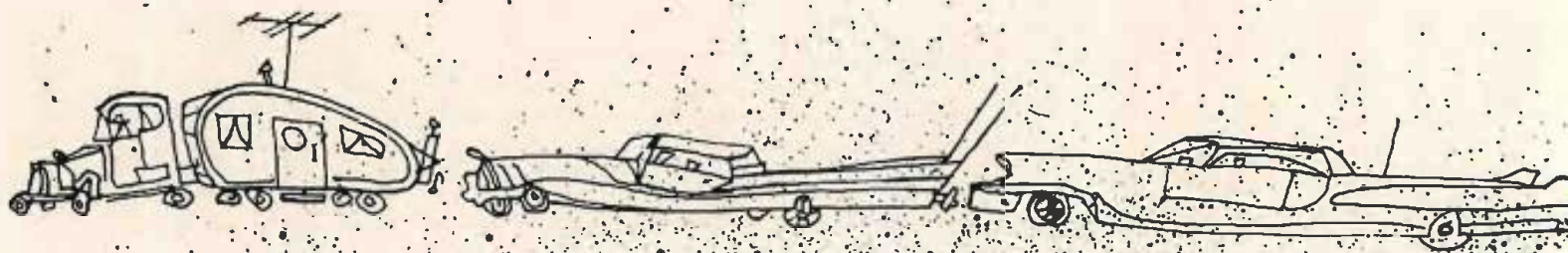
Most annoying is the fact that, with two hundred LPs being exposed to air-borne soil and sand from coast to coast, I cannot keep all records free from dust. Con-

sequently, each trip rubs grit into the microgrooves; and each red line on our travel map, which looks as if the U.S. were suffering a severe case of blood poisoning, adds a new click to records—usually in the most poignant or crucial grooves. This annoyance, as well as that of leveling, could be solved by converting to tapes. Recently, in Columbus, Ohio, I heard my first Ampex Stereophonic Tape Phonograph and realized that it was made to order for a trailer. Both speakers could be mounted in the walls and the 612 tape machine, which can be had in a Samsonite carrying case, should fit in a closet the way my 360K does. Furthermore, the tapes would never need leveling, nor would they be scratched in transit. I am considering buying a geiger counter to use in our travels, which may lead us to a uranium find . . . and the pelf necessary to convert to stereophonic sound.

Of course, spacing in trailer courts varies. Because neighbors are often closer than if in conventional houses, we are conscious of volume. Fortunately, since our big trailer is air-conditioned for summer and winter, we can close up in these seasons and let Emory Cook's discs spin their thunder. However, in mild weather we often have feared lest music act for us too as a lease breaker.

So far this has never happened. On the contrary, one evening outside St. Petersburg we listened to the B minor Mass with all jealousies open and chorus, organ, and orchestra, plus baroque trumpets, at full steam. Unknown to us, a family of four returned to their mobile home and, hearing our Bach, drove into the empty lot beside us, parked, and listened to the remaining five sides without so much as a *Miserere nobis* to betray them. "We didn't even know we liked Bach," they told me the next day. Just across from "the world's longest man-made beach," between Gulfport and Biloxi, is a shady park which, borrowing from Bertie in *The Little Foxes*, we spoke of as our "piney woods plantation." There we once listened to Casadesu play Chopin while a neighbor sprinkled his lawn and called encouragement. "Why don't y'all turn 'er up so I can enjoy my watering?"

Only once have we had an official objection to our music. While we were listening to Roussel, a Florida park manager issued a ukase for less "noise"—only to have it countered by a petition from our neighbors: "There are only six trailers in the Pet Section and, since we are well separated from the rest of the park, please let the Schmitzes play



their music loud enough for us to enjoy it, too. Signed—Michigan, Connecticut, Massachusetts, Georgia, and Pennsylvania.”

Big city acquaintances have asked me, “What do you do for service when a breakdown occurs in the sticks?” Two or three years ago the question would have been hard to answer: “Service man” meant TV and table radio doctor. Now, however, men familiar with phono equipment can usually be found in as short a time as it takes to look up a music shop or furniture store in the yellow pages of a phone book. Indeed, St. Petersburg, Florida, with a population of 133,200, has, in addition to big name radio-phonograph shops, *two* high-fidelity salons chock-full of rantalizing components and staffed by experienced audio engineers. And but fifteen miles away in Clearwater, population 25,600, is another hi-fi expert and shop.

Once an emergency did occur when my machine developed severe turntable rumble and the phone book of a small southwestern town revealed no dealers in hi-fi. On inquiring at a radio shop, I learned of a local *Wunderkind*, a sixteen-year-old high-school boy who had assembled a high-fidelity outfit that, so the townspeople vowed, was more powerful than the earthquake that had veined plaster in half the homes in town. The boy spent ten minutes tinkering with my machine and the rumble vanished completely, causing me to feel fifty years older and totally inept before this new genus of engineers springing up in unlikely provinces. The peripatetic hi-fi fan also might remember that Mexicans, who have always doted on American electrical gadgets such as mixers, blenders, and vibrators, now also have *alta fidelidad*.

But perhaps the greatest pleasure of the musical wanderer is the cosmopolitan feeling that comes from listening to a record in a region of America in contrast or similar to the point of origin of the music. As an instance, I recall the April afternoon when a letter came from the cold grayness of England to our Florida home. Orange blossoms in the grove next to us perfumed our living room while I read the firm handwriting. “Dora M. Powell, ‘Dorabella’ after *Enigma Variations*,” the signature read, sending me once again to Toscanini’s recording of that work. Written in 1898, the music still sounded as warm in impressions of the then teen-aged Dora Penny, thus granted immortality, as was the Florida sun that tanned my wife, who lounged on the gardenia-bordered patio before our trailer and called

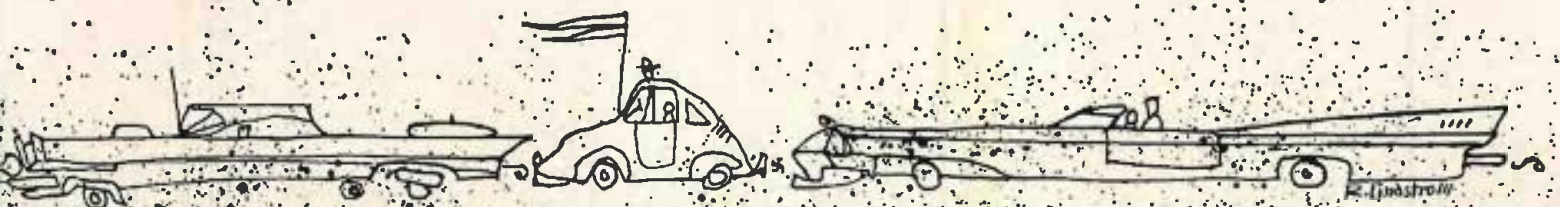
to ask more volume in Mrs. Powell’s *Dorabella* Variation.

Two months later we exchanged the steam of Florida for the *sec* buoyancy of Oklahoma air. There I invited a young baritone into our trailer to hear the two Eva Turner Columbians, usually sold for fourteen dollars a record, which a blessed dealer in Tampa had, on learning about my passion for the voice, given me for a song. The boy was properly impressed by these Italian proving grounds for dramatic soprano, for he was soon to study with Miss Turner at the University of Oklahoma. We rounded out the evening with Amato and Walcha-Bach discs. Afterwards I told the boy about our home (mobile) in Louisiana, a state in which Amato had taught, and about once hearing the Italian, Germani, fresh from the Vatican, play Bach in the semitropics of the New Orleans garden district. And I remembered how, sustained by Antoine’s French cookery and the restaurant’s printed assurance that Australian Melba, English Eva Turner, and Italian Martinelli had enjoyed the same Gallic fare, I had gone back to our New Orleans home, below the level of the Mississippi, for Bach played by a German. As our neighbors’ shoes crunched the shell driveway outside while they admired their new pirogue, and with live oak leaves brushing our roof, I checked Germani against Walcha. The Leipziger won! Of course, he had recorded on two Nordic instruments that outclassed the makeshift which hampered Germani in the city where streetcars are no longer named Desire.

Although the music of Delius has always eluded me, someday I hope to enter his fragile world, too. Perhaps by parking our trailer on the banks of a slow-moving Florida river where, with the phonograph playing early Delius and the Spanish moss whispering the hot air, I shall be able to envisage Delius and his dusky mistress gliding by in their canoe. Thus I may feel finally the rapport with Delius with which even Sir Thomas himself has never been able to imbue me.

In fact, the roaming life is conducive to all kinds of musical *rapprochements*. I particularly recall the idyllic beach where we parked in the sand for five months with the Gulf of Mexico a stone’s throw from our front hitch. There, while hot winter sun energized porpoises to tumble, as do the Moorish dancers in *Aida*, a short distance from our patio we listened to Met broadcasts emanating from the frigid North. On the other hand, sometimes the water, moodier than the local

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TO SEE young faces transfigured by an old magic patently fascinates Clemens Kalischer, who on film caught these meetings of youth and music. The girl cellist and the girl pianist he took at the Brearley School in New York. The others were pictured in western Massachusetts, where Mr. Kalischer lives. The trumpet scene was in the Pittsfield Community Music School. Chamber music sessions in private houses furnished the remaining photographs, all of them, obviously, completely unposed.



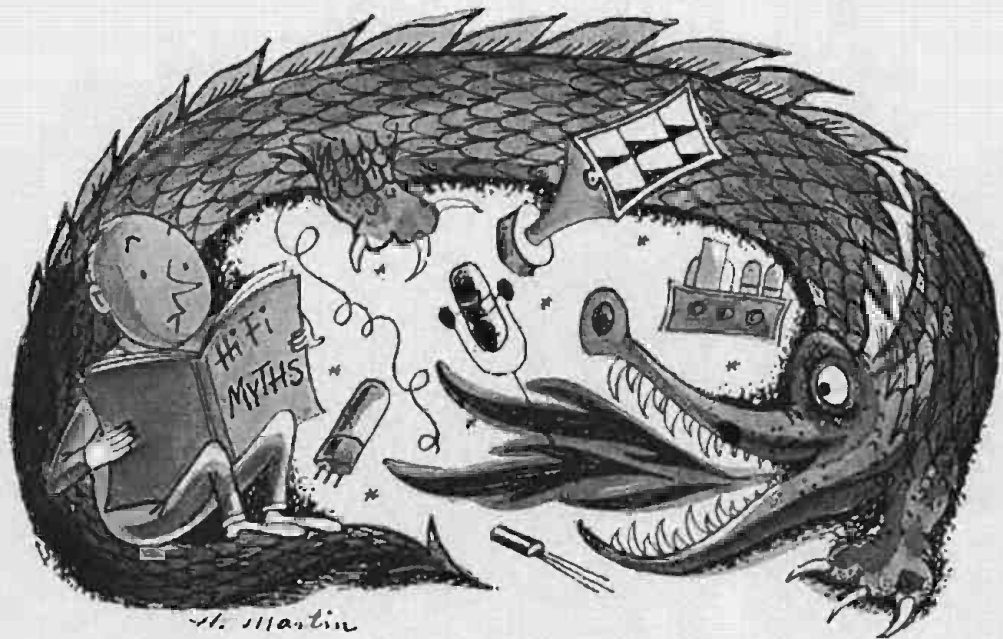
I VIRTUOSI DI DOMANI*

*TOMORROW

photographs by

CLEMENS KALISCHER





True or False?

Some twenty beliefs found common among audio enthusiasts are examined and characterized as myth or fact — or mixture.

MYTHS about fairies and hobgoblins have delighted countless small children, and myths about people have caused much hatred and bloodshed. Myths about high fidelity have neither delighted nor debased Man, but they *have* confused him, and sometimes have cost him money.

Here are twenty common beliefs about high fidelity. Some of them are true, others false; supply your own answers to each statement before reading below it, and see how much hi-fi mythology *you've* picked up along the way.

1) Reducing the tracking force of any pickup cartridge will reduce record wear.

False: The proper tracking force of a pickup depends upon the cartridge itself. If its stylus is not light enough and compliant enough to follow the grooves at a lower force, decreasing tracking force will *increase* record wear.

2) A bigger loudspeaker will make a high-fidelity system louder.

False: Larger speakers may be able to handle more power than smaller ones if the amplifier can

deliver it, but for a given setting of the volume control, a large loudspeaker will not necessarily produce more volume than a small one simply by virtue of its greater size. A speaker's efficiency determines how much volume it will produce from a given input power, but there is no direct relationship between efficiency and size.

3) A separate turntable and arm are better than a record changer.

True: The *best* record changers and manual players have higher rumble and less speed stability than the *best* transcription turntables. Also, the light pickup arms used on changers raise the arm-and-cartridge bass resonance frequency, reducing low-bass response. Finally, the sideward pressure required to actuate a changer's trip mechanism dictates the use of a relatively noncompliant cartridge, and requires operation at a higher stylus force than would otherwise be needed for a given cartridge.

4) Special amplifiers are required for use with electrostatic speakers.

by J. GORDON HOLT

False: Any good, stable power amplifier which has good high-frequency power response, can be used with an electrostatic speaker.

5) FM antennas and TV antennas are the same, and can be used interchangeably.

False: FM and TV broadcasts occupy different frequency bands, and their antennas are made to receive at maximum sensitivity only in those specific bands. Loss of signal strength will result from interchanging them.

6) Sensitivity is the most important specification for an FM tuner.

Partly true: The importance of tuner sensitivity depends upon the receiving location. For local reception, sensitivity is not significant; for fringe areas and rural locations, it is the most important tuner specification. But freedom from distortion is important in any location.

7) Women prefer a narrower reproduced frequency range than men.

False: Beyond age thirty, the high-frequency limit of a woman's hearing is generally higher than that of a man, so she is better able to hear distortion components in reproduced sound. If appreciable distortion is present, a narrow range is preferable to a wide range. Thus, women are often more sensitive to *distortion* than men, and it is this they may object to rather than wide range *per se*.

8) The reason people disagree so much about high-fidelity components is that no two people hear alike.

False: Regardless of how different individual hearing characteristics may be, a person subjected in the living room to the same sounds as in the concert hall will "hear" the same thing in both cases. Persons vary in their degree of tolerance to distortion, and in their preference for the apparent source size of a reproducer, but a truly excellent system will please nearly all listeners.

9) Binaural and stereophonic sound are one and the same thing.

False: According to definitions now accepted by most engineers, binaural sound is recorded from two closely spaced microphones and played back through earphones. Stereophonic sound is recorded through widely spaced microphones (or devices which achieve the same effect) and is played back through loudspeakers. A two-channel tape recorder and playback machine is required in either case.

10) Ten watts of amplifier power is enough.

Partly true: Ten watts into a high-efficiency loudspeaker will produce about as much average volume as fifty watts into a low-efficiency speaker. Five watts from a fifty-watt amplifier into a high-efficiency speaker will generally produce lower distortion than ten watts from a five-watt amplifier into the same speaker. For a loudspeaker of given efficiency, a larger room requires higher amplifier power to produce the same amount of volume.

11) Ceramic pickup cartridges are as good as magnetic cartridges.

Partly true: Some ceramics are as good as some magnetic types, although none in commercial production is as wide-range, as smooth in response, or as compliant as the *best* magnetics. On the other hand, ceramics are cheaper than magnetics, and they do not require the preamplifiers that must be used with all magnetic pickups.

12) If a two-way speaker system (woofer and tweeter) is better than a single speaker, then a four-way or five-way system must be better yet.

False: Frequency range *can* be widened and distortion reduced by the use of multiple speakers, but their use does not necessarily mean that these improvements will be automatically realized. Some two-way speaker systems have wider range, smoother response, and lower distortion than some four- or five-way speaker systems.

13) The ear is an accurate gauge of the frequency response of a high-fidelity system reproducing a tone test record.

False: Listening to test records is not an accurate way of evaluating frequency response, because the ear automatically and unconsciously compensates for differences in the volume of sound, tending to equalize the differences. A more satisfactory listening test for frequency response involves an audio tone generator, which can be switched instantly from a reference frequency to the frequency of interest. Any changes in volume will

Continued on page 89





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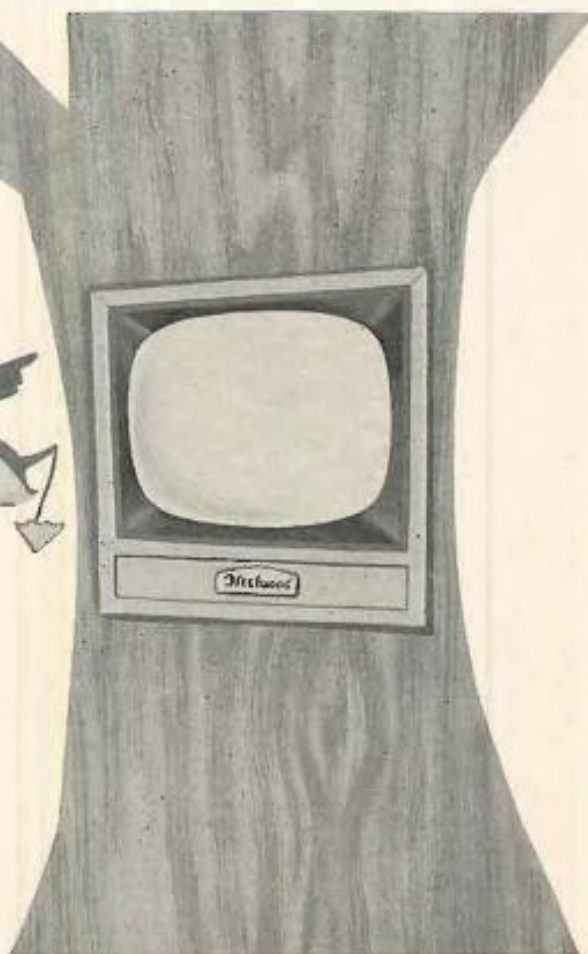
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Roland Gelatt

music makers

CHICAGO'S LYRIC OPERA (nee Lyric Theater), which has successfully survived the jeremiads of Maria Callas and an intramural struggle for power, is trying out a method of fund-raising this summer that should appeal to any operatically inclined record collector. For a \$5.00 contribution, tax deductible, the Lyric Opera will send you a new London recording entitled *An Evening at the Lyric Opera of Chicago*. The evening in question was November 10, 1956, when a gala concert took place employing the services of Renata Tebaldi, Giulietta Simionato, Ettore Bastianini, and the Lyric Opera Orchestra conducted by Georg Solti. A team of engineers took it all down on tape for London, and a portion of the proceedings have now been put on LP.

Where else can you get Tebaldi and a tax deduction to boot? And where else can you read a flattering reference to Maria Callas on a London jacket (it's to be found in the historical annotations by Byron Belt)? Address orders to Lyric Opera of Chicago, 20 North Wacker Drive, Chicago 6, Illinois. For some time to come the record will be available only from this source.

GIORGIO TOZZI is a young American basso who has won high praise from our reviewers for his performances as Colline in RCA Victor's *Bohème* and as Ferrando in London's *Trovatore*. Music critics on New York papers have also been warmly appreciative of his work at the Met. But all of this put together does not equal the acclaim he has been enjoying on the West Coast for his appearances opposite Mary Martin in the role of Emile de Becque, the French planter of *South Pacific*. Out by the Pacific he is being hailed as the only possible successor to Ezio Pinza, and the one singer since the reign of the late great basso to disclose a similarly commanding blend of vocal aplomb and magnetic stage-presence. Hortense Morton, drama critic of the *San Francisco Examiner*, suggested that a respirator be kept in waiting outside the theater during Wednesday and Saturday matinees for the more susceptible female

members of the audience. "Not since Donald Brian flexed his instep as the first Prince Danilo in *The Merry Widow*," she proclaims, "have we had a more dashing matinee idol."

Does this mean that opera has lost a bright new star to musical comedy? Not right away. In mid-August Mr. Tozzi winds up his tour in *South Pacific* and flies to Rome to participate in an RCA Victor recording of *Lucia di Lammermoor*, one of four operas that Victor is taping in the Italian capital this summer. (The others: *Orfeo*, *Tosca*, and *Butterfly*.) And early in October the basso will set forth on his first coast-to-coast concert tour.



ANGEL RECORDS
Leinsdorf: exclusive for Capitol.

LAST MONTH I reported that Capitol was in process of gathering more artists to its classical roster. One of these newcomers has now been announced, the conductor Erich Leinsdorf, who has already made his first recording for Capitol—a Debussy-Ravel program with the Los Angeles Philharmonic. Belatedly, Mr. Leinsdorf now enjoys the status of an "exclusive recording artist"; until his contract with Capitol he had been a free-lancer in the recording studio. This is tardy recognition of a conductor who has been responsible for some of the more enduring successes on microgroove.

STEREO DISCS are making news again—or at least starting rumors. Visitors to London's Audio Fair this

spring were able to see and hear a single-groove, two-channel stereo record developed by A. R. Sugden, the Yorkshire manufacturer of Connoisseur turntables and pickups, who has found a workable technique for reproducing lateral and vertical modulations engraved in the same groove. Further details about the Sugden disc can be found in Charles Fowler's "New British Audio Developments" [AUDIO-CRAFT, July 1957] and Irving M. Fried's "Sanity Fair" [HIGH FIDELITY, July 1957].

More recently, RCA Victor has been heard from, albeit inadvertently. The June 24 issue of *Billboard*, a trade publication widely read in the record industry, reported on some stereo prognostications made by William Miltenburg, RCA Victor's chief recording engineer, at an equipment demonstration in Chicago. Before the end of the year, said Mr. Miltenburg according to *Billboard*, RCA Victor will be ready to show off its own stereo disc, developed jointly with the Westrex Corporation of Hollywood, a disc employing a principle other than the combined lateral and vertical groove-modulation favored by A. R. Sugden. A day later, on June 25, RCA Victor's publicity department issued a further statement by Bill Miltenburg. To wit: "My recent remarks in Chicago about current research involved in possible development of a stereophonic phonograph record apparently have been misinterpreted in some quarters. It is true that there have been limited demonstrations of such a disc but they certainly have not been satisfactory. There are still many problems that have to be ironed out. Just how, where, and particularly when this will happen, we don't know." The deduction I draw from all this is that a cat, two-channel variety, has been let out of a bag.

Meanwhile, the stereo-tape bandwagon is picking up more passengers. If all goes according to plan, Capitol and Mercury will have introduced their debut stereo tapes by the time this issue appears. Angel plans to enter the stereo-tape market this fall. Can Columbia and London be far behind?



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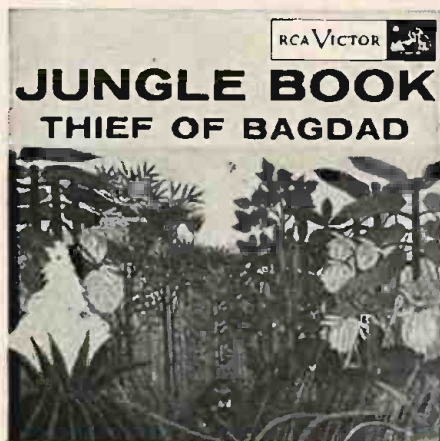
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CLASSICAL

ALBENIZ: *Tango, in D, Op. 165, No. 2; Malagueña, Op. 165, No. 3; Granada; Sevillanas; Cádiz; Tango, in A minor, Op. 164, No. 2; Malagueña, Op. 71, No. 6* ("Rumores de la caleta")

†Mompou: *Cançó i Danza, No. 1; Scènes d'Enfants; Charmes*

José Echániz, piano.

WESTMINSTER XWN 18431. 12-in. \$3.98.

In a disc with the rather staggering misnomer *Tango Tango Tango* (only two of the selections are in fact so titled) José Echániz lights upon some fairly popular salon pieces by Albéniz and some rarely heard ones by Federico Mompou. Mompou, who works in a French-derived idiom with a Hispanic underlay, has always impressed me as very restricted emotionally, and much of his music has an unvaried monotony of means. Occasionally, as in *Jennes filles au jardin* (one of the *Scènes d'Enfants*), he comes up with a pretty, lyric idea; but it would take a pianist of greater imagination than Echániz to make his work sound anything but inconsequential. Echániz plays everything much the same way—non-legato, with a hard tone and virtually no pedal. In this kind of music grace, if nothing else, is paramount; and Echániz, with his stiff style and percussive tone, fails to let the lines sing. H.C.S.

BACH: *Brandenburg Concerto No. 5, in D; Concerto for Clavier and String Orchestra, in D minor, S. 1052*

Lukas Foss, piano; Zimblet Sinfonietta, Lukas Foss, cond.

UNICORN UNLP 1039. 12-in. \$3.98.

The *Brandenburg* concerto is not one of the better efforts of this usually estimable collaboration. It begins with a tremendous crash, and there is a similar burst of sound later in the first movement; the long keyboard solo works up into something of a frenzy; there are dull stretches in the first two movements; and the finale is taken so fast that the sixteenth notes become rather a scramble. In the D minor concerto things are much better. This is, in fact, a deft and expressive performance, in a class with the best of those that use a harpsichord, the Viderø (Haydn Society) and the Reinhardt (London). N.B.

BACH: *Transcriptions for Guitar*

Chaconne from Partita for Unaccompanied Violin, No. 2, in D minor, S. 1004; Sarabande and Bourrée from Suite for Lute, No. 1, in E minor, S. 996; Prelude and Fugue from Partita, in C minor, S. 997; Prelude, Fugue, and Allegro, in E flat, S. 998; Prelude for Lute, in C minor, S. 999.

Julian Bream, guitar.

WESTMINSTER XWN 18428. 12-in. \$3.98.

With his Bach program Julian Bream, the gifted young English guitarist, invites comparison with his quondam teacher, Andrés Segovia, and comes off very well. The Chaconne, the C minor Prelude for Lute, the Sarabande and Bourrée, are all on Segovia's Bach recital recorded for M-G-M. Whether or not the fact stems from contrasting cultural backgrounds, Mr. Segovia's temperament and interpretative powers are the more passionate, intense, and mercurial; Mr. Bream's are the more thoughtful, poetic, reserved. Mr. Bream's Chaconne is slower in passages, more rhythmically poised, more firmly knit, and the beautifully suspended points of repose when the piece shifts from minor to major and then back again are exquisitely realized. On the other hand, his use of color is not so varied or delicate or individual, and

there is little of Mr. Segovia's special if debatable use of rubato.

Westminster's engineering is exemplary, as against M-G-M's outdated Segovia record, and Westminster has further eliminated all the little extraneous noises made by the guitarist and faithfully but irritatingly picked up in his earlier recordings. R.E.

BARTOK: *Sonata for Two Pianos and Percussion; Contrasts*

Wilfred Parry and Iris Loveridge, pianos; Gilbert Webster and Jack Lees, percussion; Richard Austin, cond. (in the Sonata). Wilfred Parry, piano; Frederick Grinke, violin; Jack Brymer, clarinet (in *Contrasts*).

WESTMINSTER XWN 18425. 12-in. \$3.98.

This is the best recording of the Sonata for Two Pianos and Percussion that has appeared so far. It deals admirably with the subtleties of timbre in which the score abounds, and the performance is brilliant and vital. The version of *Contrasts* on the other side is also first rate. A.F.

BERGSMAS: *The Fortunate Islands—See Luening-Ussachevsky: A Poem in Cycles and Bells.*

BIZET: *Carmen: Suite; L'Arlésienne: Suites Nos. 1 and 2*

Detroit Symphony Orchestra, Paul Paray, cond.

MERCURY MG 50135. 12-in. \$3.98.

Paul Paray's treatment of the three off-played Bizet suites imparts new flavor and excitement. His readings may not be to everyone's taste—for example, he has rearranged the order of movements in the *Carmen* Suite, including only those that embody Bizet's original orchestration, and his tempos in the *L'Arlésienne* Suite No. 1 are sometimes unconventional—but there can be no denying that he presents the music with unusual vitality. The De-

troit Symphony's new home, the Ford Auditorium, has a slightly stuffy sound, however, and here the microphone allows undue prominence to the brasses, at the expense of strings and wood winds. P.A.

BOCCHERINI: Quintets: in C minor, Op. 29, No. 1; in G, Op. 60, No. 5
 Quintetto Boccherini.
 ANGEL 45008. 12-in. \$3.98.

If it is Angel's plan eventually to issue all of Boccherini's some 125 Quintets for strings in performances by this group, let's hope the project will receive the necessary public support. The present pair are every bit as good as those released last month. A point of special interest is the fugue that serves as the finale of the C minor quintet, composed in 1779. This is not a throwback to baroque devices; it is in fact not a strict fugue at all but the application of fugal principles to classic procedures. Outstanding in other ways are the melancholy andantino and dancelike finale of the G major Quintet. It is hard to imagine better performances. N.B.

BYRD: Mass for Four Voices; Mass for Five Voices; Motets

Renaissance Singers, Michael Howard, cond.
 WESTMINSTER XWN 18401/2. Two 12-in. \$3.98 each.

The extraordinarily lovely Masses compare very well, in beauty of line and luminousness of texture, with the best of Palestrina, having the same otherworldly purity and yet containing subtly dramatic touches, as at the words *Crucifixus* and *Et resurrexit* in the Credo of the four-part Mass. The Renaissance Singers seem, fortunately, not to be a large group. Their intonation is by and large excellent, their tone attractive, and the balance on the whole good, although there are times when one wishes the basses were stronger. Mr. Howard's approach is sensitive and intelligent—especially effective in the treatment of such movements as the exquisite Agnus Dei of the five-part Mass. There is another fine recording of these works, by the Pro Musica Antiqua under Safford Cape (BMS 234), done by a vocal quartet or quintet. I happen to prefer, in this music, the rounder line and more impersonal quality obtained when there are several voices on each part, as in the present recording.

On 18402 there are ten motets and a hymn selected from Byrd's two volumes of *Gradualia*. They are all good examples of his gravely beautiful sacred style. The unusually fine *Ave verum*, by the way, is listed in the wrong order on the label: it is actually the fifth item on Side 2, not the fourth, and follows *O sacrum convivium*. N.B.

CARPENTER: Adventures in a Perambulator

†Phillips: *Selections from McGuffey's Readers*

Eastman-Rochester Orchestra, Howard Hanson, cond.
 MERCURY MG 50136. 12-in. \$3.98.

John Alden Carpenter's *Adventures in a Perambulator* has the most delightful program ever written. The composer's notes

on the music are worthy of E. B. White, but the music itself is on the insubstantial side. Hanson plays it, nevertheless, with so deft and illuminating a touch as to make it seem like a companion-piece to Ravel's *Mother Goose*. His ability to make it sound better than it is meets its match in the work by Burrill Phillips on the other side. A.F.

DEBUSSY: Preludes, Books I and II

Albert Ferber, piano.
 LONDON DTL 93117/8. Two 12-in. \$3.98 each.

The little-known French pianist Albert Ferber has formidable competition from such celebrities as Casadesu and Gieseking when it comes to the Debussy preludes; but he plays them in a highly individual style, with full appreciation of their poetry, color, humor, and evocative power, and he has been given a recording of marvelous sensitivity, richness, and realism. It is difficult to imagine a finer reproduction of piano tone than this. A.F.

DELIBES: Coppélia: Ballet Suite; Sylvia: Ballet Suite

Orchestre du Théâtre National de l'Opéra, André Cluytens, cond.
 ANGEL 35416. 12-in. \$4.98 (or \$3.48).

It was at the Paris Opéra, in 1870 and 1876, respectively, that Delibes' two finest ballets, *Coppélia* and *Sylvia*, had their premières. Therefore, although there are half a dozen similar couplings already in the catalogue, a disc performance by the orchestra of that ancient and august institution is not out of order. Cluytens' readings are spacious and unhurried without any loss of rhythmic vitality. The reproduction has depth and transparency. P.A.

DELLO JOIO: Meditations on Ecclesiastes

†Wigglesworth: *Symphony No. 1*
 Oslo Philharmonic Orchestra, Alfredo Antonini, cond. (in the Dello Joio); Vienna

Orchestra, F. Charles Adler, cond. (in the Wigglesworth).

COMPOSERS RECORDINGS CRI 110. 12-in. \$4.98.

Dello Joio's work is a set of twelve variations for strings; their general style is one of great nobility, depth, and coloristic richness, and these qualities are finely brought forth in Antonini's performance. Wigglesworth's symphony is a light, joyous piece making much use of a lacy, effervescent polyphony that is not, unfortunately, very well reproduced. A.F.

DVORAK: Quartet No. 7, in A flat, Op. 105

Janáček String Quartet.
 DECCA DL 9919. 12-in. \$3.98.

Of the three available editions of this work on microgroove, the Barchet Quartet (Vox) is painstaking but rather stodgy; the Barylli Quartet has a more robust quality and a better degree of ensemble—and their Westminster disc also includes the best LP performance of the great Piano Quintet in A. But when it comes both to tone and ensemble neither Barchet nor Barylli can touch the Janáček Quartet, a remarkably suave group with extremely flexible dynamics. Both musically and tonally the Janáčeks resemble the Budapest Quartet in their ability to turn a phrase with elegance and in the silken quality of their strings. Czech players invariably bring a certain type of disciplined freedom to Dvořák. He is in their blood, and they play him with an idiomatic, supple sensitivity of phrase and rhythm that few else can approximate. The A flat Quartet, one of Dvořák's best, is strongly nationalistic, richly harmonized, typically rhythmic, and has an exceptionally lyric slow movement. As played by the Janáček Quartet it provides an absorbing experience. H.C.S.

DVORAK: Symphony No. 2, in D minor, Op. 70

Berlin Philharmonic Orchestra, Ferdinand Leitner, cond.
 DECCA DL 9909. 12-in. \$3.98.

Up to now, only one decent version of Dvořák's fine Second Symphony has been available—the Schmidt-Isserstedt-Hamburg Radio Symphony disc (London). The American public has never taken as kindly to this work as have some British and German critics, especially Sir Donald Tovey. One reason Tovey so liked the work was because of its classical flavor. Of all the Dvořák symphonies, this stays closest to classical sonata form, and Tovey dearly loved classical sonata form. Then, too, there are strong Brahmsian traits to the symphony—in its orchestration, and even melodically; Dvořák actually uses the theme of Brahms's song *Immer leiser* as the second subject of the first movement. The only place in the D minor Symphony where the composer consistently sings freely is the third movement, one of the most beautiful movements in any of his symphonies. Not that this work elsewhere lacks beauty: each of the movements has wonderful spots. But in a way this was Dvořák's

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graduation piece, and after it he was able to handle his materials with considerably more freedom.

The D minor is not an easy piece to conduct, and the third movement poses some very difficult problems in balance. Dvořák, like Schubert, was the most natural of contrapuntists (nor expert in Bachian fugal counterpoint, but the ability to take a pair of contrasting themes and wind them about each other). He uses a much larger orchestra than Schubert, however, and it takes a conductor with a very good ear to bring out the simultaneous, contrasting themes. Of Leitner's competence there can be no question, but there is a gap between competence and imagination. Schmidt-Isserstedt is more successful in balancing one musical element against another, and his version of the symphony has more color and flexibility than Leitner conveys. This is especially true of the third movement, where Leitner brings the strings to the fore, letting the wood winds (which are playing equally important material) struggle along in the background. The recorded sound is superb. Deutsche Grammophon makes as good an orchestral disc as anybody in the business. H.C.S.

FALLA: *El sombrero de tres picos: Suites Nos. 1 and 2*

†Turina: *Sinfonia sevillana, Op. 23*

Orquesta Nacional de España, Ataulfo Argenta, cond.

LONDON LL 1688. 12-in. \$3.98.

Argenta, by offering both suites in performances that contain the authentic idiom of the composer, now dominates the list of recordings of extracts from this score. The Ansermet edition of the entire work is still the better performance — and buy — but those who want only the highlights ought to find Argenta's way with them appealing. His bright and polished version of the Turina must rate as the best recording of that music to date. R.C.M.

FRANCAIX: *Symphony for Strings*

†Ibert: *Divertissement*

M-G-M Chamber Orchestra, Carlos Surinach, cond.

M-G-M E 3514. 12-in. \$3.98.

As usual, the Françaix is elegant, tidy, tuneful, and eggshell thin. Through a mistaken consistency, so is the recording. The interpretation of Ibert's famous *Divertissement* on the other side is a bit laborious; Edward Cole, the jacket annotator, seems to have been unaware of the fact that this music was originally written for one of René Clair's wildest slapstick farces (*Le chapeau de paille d'Italie*), and Surinach as conductor seems equally uninstructed on that point. A.F.

FRESCOBALDI: *Keyboard Works*

Paul Wolfe, harpsichord.

EXPERIENCES ANONYMES EA 0022. 12-in. \$4.98.

Three galliards, three *canzone*, as many sets of variations, and four *correnti* constitute this generous sampling of works by one of the earliest of the great keyboard player-

composers. The *canzone* and most of the *correnti* are especially jolly, and the variations are the work of a fertile mind, although those on the tune called *Ruggiero* may strike modern listeners as harmonically rather static. Wolfe, a Texan who is studying with Wanda Landowska, reveals a lively sense of rhythm and a feeling for variety of color. N.B.

GALUPPI: *Concertos (6) for String Orchestra*

Milan Chamber Orchestra, Ennio Gerelli, cond.

TELEFUNKEN LGX 66057. 12-in. \$4.98.

A delightful set. Baldassare Galuppi's concertos, scored for two violins, viola, and bass and written probably around the middle of the eighteenth century, are an attractive mixture of baroque and rococo. The opening slow movements can be noble and pithy (No. 1), or mysterious, with uncanny turns over a chromatically descending bass (No. 4), or of a direct and irresistible expressivity (No. 5). There is much fugal writing, always skilled and graceful, never pedantic. Some of the finales are dancelike, either gay (Nos. 1, 3, 5) or mournful (No. 4). Not one of the six works is a dud. They are all well played, the only bad spot appearing in the *Grave* of No. 4, where a violin vibrates excessively. Though there undoubtedly should be a harpsichord here — these are not, after all, string quartets — somehow

one doesn't miss the keyboard instrument. The sound is very good. N.B.

HAYDN: *Symphonies: No. 86, in D; No. 92, in G ("Oxford")*

Scarlatti Orchestra, Franco Caracciolo, cond. ANGEL 35325. 12-in. \$4.98 (or \$3.48).

With this release, No. 86 returns to the catalogue after an absence of about a year. It's nice to have it back, since it is an exceptionally happy blend of refinement and high spirits, and the performance projects these qualities with finesse. On the other side is the best current edition of the *Oxford* Symphony — indeed the only recent rival to the old Bruno Walter set (now on Camden) usually taken as the paradigm of how this music should be played.

The recording is up to Angel's usual high standard. R.C.M.

HAYDN: *Trio for Piano and Strings, No. 1, in G* — See Mendelssohn: *Trio for Piano and Strings, No. 1, in D minor, Op. 49.*

HOVHANESS: *Upon Enchanted Ground; Suite for Violin, Piano, and Percussion* — See Wolpe: *Ten Songs from the Hebrew.*

IBERT: *Divertissement* — See Françaix: *Symphony for Strings.*

Grandiose Liszt . . . with Hints of Anarchy

NEVER a dull moment here. The unconventional Cziffra (pronounced, so Angel helpfully tells us, Tzif-fra) is the exciting new pianist who fled Hungary during the 1956 uprising and proceeded to give some recitals that had Paris in a tizzy. What he can do in other segments of the repertoire remains to be seen, but on this record he impresses as a natural Liszt pianist, with an extroverted, healthy style, a flair for the dramatic, and a superficially brilliant mechanism. I say "superficially" because sometimes he is a trifle labored and even a little rough, and he works too hard for a naturally gifted technician of the Horowitz or Lhevinne order. But these remarks are really pedantic in view of the exuberance and real excitement Cziffra conveys. He is especially interesting in the *Hungarian Fantasy*. Never have I heard this piece played quite this way, with the gypsy elements to the fore. Nor am I familiar with the edition Cziffra uses, which heavily touches up the solo part, adding octaves and glissandos that somehow do not sound like Liszt's writing. (If it turns out to be Liszt's very own I will be more than surprised.) In any case, Cziffra revels in the grandiose elements of this work, playing with a certain idiomatic freedom that sometimes threatens to develop into anarchy but never quite does. Altogether fascinating.

His performance of the concerto is not as individual but here too are many unconventional moments. Yet the work hangs together, and it has an authentic grand



ANGEL RECORDS

Gyorgy Cziffra

sweep. Of the many pianists who have recorded the E flat, only Gilels and Rubinstein come into the picture, and I find the Cziffra version so *sui generis* compared to those that it really is unique. Angel now has a pianist who might be able to give us, for the first time on LP, a really idiomatic performance of the nineteen Liszt rhapsodies. HAROLD C. SCHONBERG

LISZT: *Concerto for Piano and Orchestra, No. 1, in E flat; Hungarian Fantasy*

Gyorgy Cziffra, piano; Orchestre du Conservatoire de Paris, Pierre Dervaux, cond. ANGEL 35436. 12-in. \$4.98 (or \$3.48).

KIRCHNER: Concerto for Piano and Orchestra—See Schuman: *Credendum*.

KODALY: Piano Music

Háry János, Op. 15: *Viennese Clock: Song: Intermezzo*. Dances from *Marosszék*. *Children's Dances*. Piano Pieces (7), Op. 11.

Andor Foldes, piano.
DECCA DL 9913. 12-in. \$3.98.

Two of the pieces on this disc are best known in their orchestral setting. The *Marosszék* Dances, originally composed for piano, were orchestrated by the composer in 1930. Kodály never thought of *Háry János* in terms of the piano. It is his most successful orchestral work, and is a gorgeous example of Hungarian nationalism. The three sections played here were transcribed by Foldes. It is an effective and pianistically brilliant transcription; but, like most examples of its genre, it is, in effect, a reduction of the orchestral score (whereas the great transcriptions, such as Godowsky's on Strauss waltzes, transcend the score). The *Marosszék* Dances are quite pleasant, the *Children's Dances* expertly written (Foldes plays eleven of the set of twelve), and the Op. 11 pieces are dull examples of post-Debussy writing. Ilona Kabos once recorded them for Bartók Records. Foldes, perfectly at home in this music, plays superbly. The recorded sound has a glassy top. No piano in the concert hall ever sounded like this. H.C.S.

LUENING-USSACHEVSKY: A Poem in Cycles and Bells; A Piece for Tape Recorder; King Lear Suite
†Bergsma: *The Fortunate Islands*

Tape recorder and members of the Royal Danish Radio Orchestra, Otto Luening, cond. (in the Luening-Ussachevsky); Orchestra of the Accademia di Santa Cecilia (Rome), Alfredo Antonini, cond. (in the Bergsma).

COMPOSERS' RECORDINGS CRI 112. 12-in. \$4.98.

Alfred Wallenstein heard two tape recorder pieces—Otto Luening's *Fantasy in Space* for flute solo and Vladimir Ussachevsky's *Sonic Contours*, the sound-sources of which were the piano and human voices—and he suggested that they be combined in a single work for tape recorder and orchestra. The result was *A Poem in Cycles and Bells*, which exploits fascinating contrasts between the wavelike, pulsating, indefinite sounds of the tape with its roars, chatters, and rocketing zooms, and the rich, massive sonorities of the traditional instruments. The fascination of the contrast will be heightened for those who possess the recording of the tape pieces in their original form issued about two years ago under the Innovations label but now, apparently, withdrawn.

The *Piece for Tape Recorder* is by Ussachevsky alone. It exploits some incredibly deep-toned gong effects, some bell-like and banjolike sounds, and other sounds too elusive to be described. The composer is quoted on the jacket as saying he welcomes "a variety of subjective interpretations of this work," and I should therefore like to put forward my son's remark

to the effect that the piece sounds as if it had been performed on an elevator shaft. The *King Lear Suite*, by Luening and Ussachevsky together, belongs more in the domain of sound effects than of musical composition.

The fortunate islands of William Bergsma's title are those of the creative imagination. The suite, for string orchestra, explores the wonderworld that lies just beyond the horizon, and does so with great elquence, persuasiveness, and infectious delight. This is surely one of the most beautifully written string pieces in the modern repertoire, and one of the most beautifully performed and recorded. A.F.

MENDELSSOHN: Concerto for Piano and Orchestra, No. 1, in G minor, Op. 25—See Strauss, Richard: *Burleske*, in *D minor*.

MENDELSSOHN: Trio for Piano and Strings, No. 1, in D minor, Op. 49
†Haydn: *Trio for Piano and Strings, No. 1, in G*

Beaux Arts Trio.
M-G-M E 3420. 12-in. \$3.98.

If ever there was such a thing as a musical simper, it occurs at the very beginning of the Mendelssohn trio in this recording, where the cello decides to be "expressive." I am afraid that the rest of the interpretation follows suit. All through the work are cute ritards, salon phrasings of the most unabashed order, and a very, very affected approach. Mendelssohn deserves better, and gets it in the Rubinstein-Heifetz-Piatigorsky disc (Victor). As for the Haydn trio, the one that ends with the popular *Gypsy Rondo*, here too the musicians manage to make Haydn's writing sentimental and artificial. A much better performance of the score is available on a Westminster disc, played by Badura-Skoda, Fournier, and Janigro. H.C.S.

MENDOZA-NAVA: Estampas y Estampillas—See Santa Cruz: *Suite for String Orchestra*.

MOMPOU: Cancó i Danza; Scènes d'Enfants; Charnes—See Albéniz: *Tango, in D*.

MOZART: Concerto for Two Pianos and Orchestra, in E flat, K. 365
†Saint-Saëns: *Carnaval des animaux*

Emil Gilels, Yakov Zak, pianos; State Orchestra of the U.S.S.R., Kiril Kondrashin (in the Mozart), Kurt Eliasberg (in the Saint-Saëns), conds.
MONITOR MC 2006. 12-in. \$4.98.

There are few shadows in this concerto and the Soviet pianists bring out its sunny gaiety. Their ensemble is precise yet flexible; they can be as delicate and also as firm as the music demands. Technically the performance is almost beyond cavil—almost, because one or two of Gilels' trills are not immaculate. One wonders, however, why these artists chose to ignore Mozart's cadenzas and play others that are hardly as appropriate in style.

Saint-Saëns' little circus is showing signs of fossilization, but parts of it are still

mildly amusing and *The Swan* will no doubt stay with us for a long time. That bird, by the way, is beautifully represented here by the cello playing of Daniel Shafran. Aside from a ragged *tutti* chord in *Pianists*, the performance is first-class. Not so, unfortunately, the recording. In both works it is considerably below the standard to which we are now accustomed. N.B.

PHILLIPS: Selections from McGuffey's Readers—See Carpenter: *Adventures in a Perambulator*.

RACHMANINOFF: Symphony No. 2, in E minor, Op. 27

State Radio Orchestra of the U.S.S.R., Alexander Gauk, cond.
WESTMINSTER XWN 18424. 12-in. \$3.98.

In its original form, this warmly romantic symphony sprawls to nearly an hour's length. In later life, however, the composer made and sanctioned the use of a number of cuts, which not only shortened the score but gave it greater cohesion and vitality. These cuts are almost always observed in American concert and recorded performances. The Russians must feel otherwise, however, for Gauk and, if memory serves correctly, Sanderling in his recent Decca performance present the music in its pristine entirety. Gauk's reading is spacious, occasionally overly broad, but always transparent; the orchestral execution often lacks the polish and precision to be found, for instance, in the Ormandy, Rodzinski, and Steinberg versions. The sound is considerably better than the erstwhile Soviet norm. P.A.

RAMEAU: Pièces de Clavecin en Concert

Gustav Leonhardt, harpsichord; Lars Frydén, baroque violin; Nikolaus Harnoncourt, viola da gamba.

VANGUARD BG 556. 12-in. \$4.98.

There are five *concerts*, each consisting of three (in one case four) pieces. Most of the pieces are supposed to depict friends or pupils of Rameau. They are remarkably gay and lighthearted for this usually grave composer. The present performances are very competent and also rather sober. There is more fun, more grace and color, in the performances by Gerlin and others in Oiseau-Lyre's complete instrumental works of Rameau. N.B.

RIMSKY-KORSAKOV: Scheherazade, Op. 35

Berlin Radio Symphony Orchestra, Ferenc Fricsay, cond.
DECCA DL 9908. 12-in. \$3.98.

Possibly more than any other work in the symphonic repertoire *Scheherazade* demands for its complete success a brilliant, virtuosic interpretation. Instead, caution is the order of the day in Fricsay's performance, and even on this level one or two of the orchestral soloists—especially the bassoonist—lack the polish and tone quality for their assignments. There are sparks of animation in parts of the second movement, but the third is delivered in a thoroughly somnolent fashion. Not until

the Finale does the music come to life, and by then it is too late to save a disc whose sole claim to distinction is the fidelity and sharp focus of its sonics. P.A.

RIMSKY-KORSAKOV: *The Snow Maiden*

Sofiya Jankovich (s), Snegourochka; Valeria Heybalova (s), Kupava; Militza Miladinovich (ms), Lel; Biserka Tzveych (ms), Fairy Spring; Lubitz Versaykoun (ms), Bobilikha; Anita Yelinek (ms), Page; Drago Dimitrievich (t), Wood Sprite; Stepan Andrashevich (t), Tsar Berendei; Nikola Janchich (t), Bobil; Krsta Krstich (t), 2nd Herald; Dushan Popovich (b), Mizgir; Miro Changalovich (bs), Grandfather Frost; Ilya Gligorievich (bs), Bermyata; Ivan Murgashki (bs), Carnival; Bogolub Grubach (bs), 1st Herald. Chorus of the National Opera (Belgrade), Milan Bajshansky, chorus master; Orchestra of the National Opera (Belgrade), Kreshimir Baranovich, cond.

LONDON XLLA 45. Five 12-in. \$24.90.

Rimsky-Korsakov valued *Snegourochka* more than any of his other works, and for that reason alone it deserves some attention. It is based on one of Ostrovsky's fairy tales, an involved and rather cruel exposition of the twelfth chapter of the Gospel according to Saint John: "Except a corn of wheat fall into the ground and die. . . ." The composer's imagination was sympathetic to the exotic and he had a real vein of satirical wit; but, his own estimate to the contrary, he had little feeling for the folk idiom (witness his complete and disastrous misunderstanding of *Boris*). *Snegourochka*, as a whole, does not come off in spite of some happily imagined moments, and in spite even of the last act, which is masterful from beginning to end. Rimsky's worst difficulty was that, like many composers in his day, he had been bitten by the Wagnerian bug, and he composed *Snegourochka* under the happy delusion that he was using leitmotif techniques whereas he was really being unconstructively repetitious. I imagine a trip on the czarist Trans-Siberian railway to be something like listening to this opera: a plethora of luxurious appointments fighting dullness and discomfort. The length seems about the same.

Nikola Janchich contributes an amusing characterization as the Snow Maiden's earthy foster father, and Ivan Murgashki sounds excellent in his brief appearance as the spirit of Carnival. For the rest, the performance could hardly be worse. C.M.S.

ROSSINI: *Il barbiere di Siviglia*

Rina Cavallari (s), Berta; Giulietta Simionato (ms), Rosina; Alvinio Misciano (t), Almaviva; Ettore Bastianini (b), Figaro; Fernando Corena (bs), Bartolo; Cesare Siepi (bs), Basilio; Arturo La Porta (bs), Fiorello; Giuseppe Zampieri (bs), Officer. Chorus and Orchestra of the Maggio Musicale Fiorentino, Alberto Erede, cond.

LONDON XLLA 51. Three 12-in. \$14.94.

On the whole this *Barber* is good, but less good than it ought to be. Simionato sings the role of Rosina in the original

key with plenty of agility, particularly in scales and leaps (oddly enough she is not as dependable with turns, trills, and other closely spaced figures) and creates the perfect blend of child and viper. Bastianini's Figaro is superb, played with the minimum of ham and the maximum of real humor. I was particularly impressed by his ability to suggest the urbanity mingled with only the faintest note of servility with which Figaro clothes his devastatingly patronizing attitude to his employer. Bastianini is so gifted and so well trained that it is a pity to see him unnecessarily faking some of his coloratura, but other than at these few moments he sings extremely well and his handling of the *secco* recitatives is especially stylish. Siepi's and Corena's portrayals of Basilio and Bartolo are already classics, and they deserve to be.

The role of Berta is sung very badly by Cavallari, but fortunately we do not hear much of her. What we hear much more of is Alvinio Misciano's Count Almaviva. Misciano has an agreeable tenor voice whose use he chooses to limit largely to a gentle hoot. His style is sentimental and his singing of florid passages is a messy smudge.

Alberto Erede's conducting is light, gentle, relaxed in a work that could profit from a more dynamic and sharp view. Within the limits of his chosen style, however, he does an excellent job. I have not heard the overture better played (again, keeping this particular approach in mind), and the whole opera moves most effectively. The Florentine orchestra is wholly responsive. But if Erede is responsible for the cuts, he has some bad misjudgments to account for. The omission of certain sentences of *secco* recitative hardly matters, but there also are whole paragraphs left out in ways that make it difficult to follow the action. Certain other emendations are regrettable, but two acts of butchery especially rouse my ire. One is the absence of the scene near the end of Act II beginning with Bartolo's "*Il conte! ah che mai sento!*" and containing one of the most extraordinary examples of Rossini's bravura writing, the Count's "*Cessa di più resistere!*"; the other is the reduction of the second finale from eighty measures to forty-four, which turns an intelligently conceived piece of music into an incoherent shambles.

The album comes equipped with a score that is for the most part a reprint of an edition made by Sir Arthur Sullivan in the 1870s. The *secco* recitatives are given without their music and there are some unusual textual variants. It is clearly not the edition used for this performance.

A brief word on the existing competition. In the Cetra set you can also hear Simionato as well as Taddei, a lively but undisciplined Figaro. The album has little else to recommend it. RCA Victor has De los Angeles for its Rosina, and she is as good as any to be heard; she too sings in the original mezzo-suprano range. Monti is a very good Almaviva, but on the other hand you have to put up with Bechi's shockingly clownish Figaro, and the whole project suffers from Serafin's sleepy conducting. In sum, a somewhat reluctant vote for the London *Barber* as the most satisfying of those currently available.

C.M.S.



Simionato: a blend of child and viper.

ROSSINI: *Overtures*

L'italiana in Algeri; La gazza ladra; La scala di seta; Il barbiere di Siviglia; Semiramide; Il Signor Bruschino.

Berlin Philharmonic Orchestra, RIAS Symphony Orchestra, Ferenc Fricsay, cond. DECCA DL 9902. 12-in. \$3.98.

Rossini by German orchestras? Yes, and it's an outstanding collection. The reason seems to be the skill of the Berlin players and the flair for Italian music which Fricsay demonstrated in his Verdi *Requiem* of a couple years ago. Two of these performances have been available on a ten-incher; the rest are new. The recorded sound is thoroughly agreeable with a light frothy top appropriate to the composer and a solid bass typical of the orchestra. The only real competition is probably from Galliera, unless one is willing to make the needed allowances for the Toscanini versions of a decade or more ago. This is a welcome release. R.C.M.

SAINT-SAENS: *Carnaval des animaux*
— See Mozart: *Concerto for Two Pianos and Orchestra*, in *E flat*, K. 365.

SAMMARTINI: *Symphony for Strings, in A; Sonata for Two Horns and Strings, in G; Symphony for Two Horns and Strings, in A; Sinfonia No. 2 dell'Accademia, in C; Symphony for Trumpet and Strings, in G*

Orchestra dell'Accademia dell'Orso, Newell Jenkins, cond. PERIOD SPL 731. 12-in. \$4.98.

Since very few of Giovanni Battista Sammartini's numerous works have been published in modern times, we have had to rake the word of scholars who have examined the manuscripts that this eighteenth-century (1701-1775) composer was one of the pioneers of the symphony. Now, thanks to Newell Jenkins, we can hear some of this material for ourselves. Let me say first of all that, regardless of historical considerations, these works have a good deal of spirit and charm. They are almost entirely rococo in style, with few traces of the baroque. Melody and rhythm are the



Sviatoslav Richter: undeniable greatness.

important elements here; harmony is thin but occasionally very expressive; counterpoint of little significance.

The historical importance of these works depends upon when they were written. If any were composed up to about 1735, say, they are remarkably early examples of the symphonic principle. If, however, they were written around 1760, Sammartini was just one of many composers working with similar materials. Unfortunately, the notes say nothing on this issue. The performances are adequate. N.B.

SANTA CRUZ: Suite for String Orchestra

†Mendoza-Nava: *Estampas y Estampillas*
M-G-M String Orchestra, Carlos Surinach, cond.
M-G-M E 3575. 12-in. \$3.98.

The vigorous intellectuality of the suite by Domingo Santa Cruz is the work of an academic composer, but one who has something to say. Jaime Mendoza-Nava is a young Brazilian who here makes his debut on records. His *Estampas y Estampillas* is a lighthearted affair, originally written as a folkloric character ballet. It is scored for an orchestra composed exclusively of cellos, like Villa-Lobos' first *Bachiana*, and it is indebted to that famous work in other ways as well. Recording and interpretation are excellent. A.F.

SCHUMANN: Credendum

†Kirchner: *Concerto for Piano and Orchestra*

Philadelphia Orchestra, Eugene Ormandy, cond. (in the Schuman); Leon Kirchner, piano; New York Philharmonic-Symphony Orchestra, Dimitri Mitropoulos, cond. (in the Kirchner).
COLUMBIA ML 5182. 12-in. \$3.98.

These are both big pieces, events in the listener's aural and intellectual life, though in very different ways. Kirchner's piano concerto is tragic in its insights; it is intricately shaped and demands plenty of

action from soloist and orchestra alike, and its end provides a profound catharsis such as contemporary American music all too seldom affords. Schuman's piece, on the other hand, is all affirmation and enrichment. Composed to commemorate the fifth anniversary of the founding of UNESCO, this "Article of Faith" begins with a vigorous "Declaration" in the rhetoric of brass and percussion. Next is an extraordinarily restrained and moving chorale; and the work ends with one of those optimistic, enthusiastic, somewhat bumptious allegros that are a Schuman specialty. Performances and recordings are both superb. A.F.

SCHUMANN: Waldszenen, Op. 82; Fantasiestücke, Op. 12; March, Op. 76, No. 2

Sviatoslav Richter, piano.
DECCA DL 9921. 12-in. \$3.98.

I don't see how the *Waldszenen*, Schumann's attractive but little-known collection of nine forest pieces, could be played better. Richter, a forty-two-year-old Russian, is one of the greatest pianists of his generation, possibly the greatest. A rather introspective type, he plays in an elegant, clean-cut manner but can generate plenty of excitement when necessary. His exceptionally fluent technique enables him to carry off with slip ease as very few living pianists could the extremely difficult unison passages in No. 2 of *Waldszenen*, for instance, and throughout he displays poetry, strength, and simplicity, with a formidable ability to make the inner voices sing. The *Vogel als Prophet* (*Prophet Bird*) comes out with a haunting, disembodied quality that I have never heard duplicated, either on records or in the concert hall.

For some reason Richter plays only six of the eight *Fantasiestücke*, omitting *Grillen* and *Fabel*. Again there is much beautiful playing, though here one does not get the degree of perfection noticed in the *Waldszenen*. To my taste he overplays the last section of *Warum?*, drawing it out too fine and making too much of the simple melody. A few blurred measures in *In der Nacht* remind us that he too is human, and in *Traumeswirren* he adopts a tempo that even Barère, who made a specialty of the piece, never attempted. No fingers could get through entirely unscathed at this pace. Yet Richter almost does, and he does not have to overpedal; nearly always the finger work is delicate and unblurred. The rarely heard March, not a very interesting piece, was composed in 1849 and stems from the revolutionary period in Germany.

The recording, made by Deutsche Gramophon in Prague, is excellent. Neither overamplified nor boosted on the high end, the piano sounds the way a piano should. H.C.S.

STRAUSS, RICHARD: Der Bürger als Edelmann, Op. 60: Suite; Till Eulenspiegels lustige Streiche, Op. 28

Orchestre National de la Radiodiffusion Française, Igor Markevitch, cond.
ANGEL 35447. 12-in. \$4.98 (or \$3.48).

Here's *Le Bourgeois gentilhomme* again, with a Flemish prankster in tow. Marke-

vitch's performance is better recorded than Leitner's of a few months ago, and proves faster, lighter, and more pointed. Both conductors follow the later, or 1920, version of the suite.

Added impetus for choosing the Markevitch edition is his imaginative and sensitive reading of *Till Eulenspiegel*. Whereas many conductors overplay the work, Markevitch here seems to *underplay* it—with very interesting results. Its sonics are not as rich and forceful as the Reiner-Vienna release, but they are very satisfactory. R.C.M.

STRAUSS, RICHARD: Burleske, in D minor

†Mendelssohn: *Concerto for Piano and Orchestra, No. 1, in G minor, Op. 25*

Poldi Mildner, piano; RIAS Symphony Orchestra, Arthur Rother, cond.
TELEFUNKEN LGX 66062. 12-in. \$4.98.

Poldi Mildner, a Viennese pianist once noted as a child prodigy, was active in America during the 1930s. At that time she impressed as a violently undisciplined pianist with a big technique and an immense potential. She apparently has not changed much. In both works on this disc she plays in a tempestuous manner, often with exciting and almost heroic results; but Mildner does not know when to let up, and she worries the notes like a bull terrier at work on the postman's leg. Small wonder, that everything sounds too loud, exaggerated, and insistent. If Mildner could achieve a measure of refinement along with her blazing temperament, she would be a wonderful pianist. As it is, we must turn to Gilels for the best Mendelssohn G minor (on a Concert Hall disc) and to Serkin for the best *Burleske* (Columbia). H.C.S.

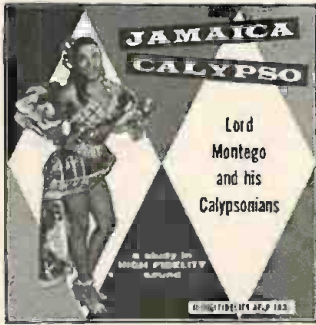
TCHAIKOVSKY: Concerto for Piano and Orchestra, No. 2, in G, Op. 44

Shura Cherkassky, piano; Berlin Philharmonic Orchestra, Richard Kraus, cond.
DECCA DL 9916. 12-in. \$3.98.

Aside from its use as accompanying music to George Balanchine's *Ballet Imperial*, Tchaikovsky's Second Piano Concerto is heard with relative rarity. Although it abounds in Tchaikovskian melodies and contains some exciting (and often terrifyingly difficult) music for the keyboard soloist, it is oddly constructed. The first movement, while in the prescribed sonata form, has sudden gaps between sections that make it sound choppy and episodic, and the middle movement departs entirely from tradition, with long passages for a solo trio of piano, violin, and cello. Even the composer wasn't completely sure what he wanted, and consequently consented to a number of alterations and excisions, carried out by Alexander Siloti and others.

All this, however, is not to imply that the Second Concerto doesn't contain some fine writing. Cherkassky does all he can to give it a convincing presentation. His technique knows no bounds, and he dashes off frightening runs with exceptional ease and perfect control. His is indeed a glit-

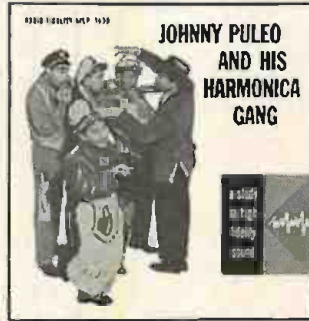
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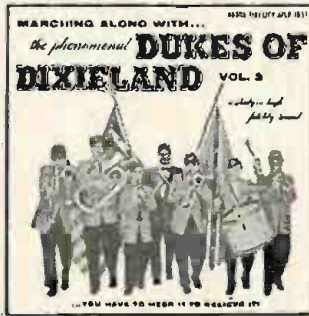
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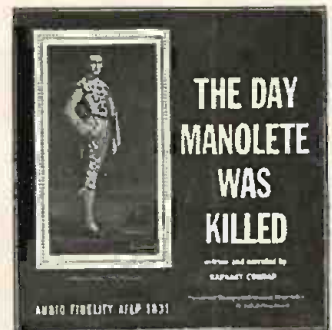
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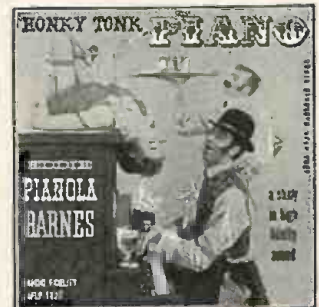
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tering performance, yet he is able to make his instrument sing in the more lyrical passages. The accompanying Berlin Philharmonic is also in top form, producing some unusually refined sounds, particularly in the wood winds. All this has been enhanced by live, well-balanced, eminently faithful reproduction. Altogether, for brilliance and sweep, this version is not likely soon to be superseded. P.A.

TCHAIKOVSKY: Eugene Onegin

Galina Vishnevskaya (s), Tatiana; Valentina Petrova (ms), Larina; Eugenia Verbitskaya (ms), Filipyevna; Larissa Avdeyeva (c), Olga; Sergei Lemeshev (t), Lensky; Andrei Sokolov (t), Triquer; Nikolai Timchenko (t), Soloist of the Chorus; Eugene Belov (b), Eugene Onegin; Ivan Petrov (bs), Prince Gremin; Georgi Pankov (bs), Captain; Igor Mikhailov (bs), Zaretsky. Chorus of the Bolshoi Theater, Mikhail Shorin, chorus master; Orchestra of the Bolshoi Theater, Boris Khaikin, cond. WESTMINSTER OPW 1303. Three 12-in. \$14.94.

Tchaikovsky's most successful opera is here given a very satisfactory reading by a group of artists from the Bolshoi Theater in Moscow. The outstanding singer of the group is Galina Vishnevskaya, the possessor of a warm and opulent voice, which she uses with intelligence and dramatic feeling to evoke the bitter-sweet picture first of the girl whose love is rejected and later that of the woman the girl has become when her love is returned a quarter of a century too late. A beautiful performance indeed. Eugene Belov is a worthy partner in the title role, and Lemeshev is an unusually penetrating Lensky in that he conveys not only the lyricism of the part but the nervous supersensibility of the character as well. The sound of Ivan Petrov's magnificent voice is a little muddled by tremolo, but even so his singing of the role of Prince Gremin is impressive. The minor parts are well done, though mostly by singers with undistinguished voices. The chorus is strikingly good and the orchestra, too, is excellent, particularly its splendid first horn.

In the prelude I was a little disturbed by what seemed to be unduly fussy conducting by Khaikin, and from time to time his readings of the music was impassioned at the expense of control. The conductor's lapses are, however, the mis-carrying of right instincts rather than the intrusion of wrong ones, and the performance he gives is effective and forceful. The major disappointment is in the metronomic treatment of the celebrated waltz, which is taken unusually fast and is driven along rather harshly.

The engineering is better than on most Russian recordings, though in the choral scenes, particularly in the waltz, the orchestra is too far in the background. Westminster's libretto follows the admirable custom of being laid out in three columns, one for Russian, one for a transliteration of the Russian text, and one for its translation.

This is certainly the best available recorded version of this beautiful opera. It would take a real effort on the part of one of the Western companies to surpass it. C.M.S.

TURINA: Sinfonia sevillana, Op. 23 — See Falla: *El sombrero de tres picos: Suites Nos. 1 and 2.*

VIVALDI: Concerto for Two Mandolines and Strings, in G, P. 133; Concertos for Piccolo and Strings: in C, P. 78; in C, P. 79; in A minor, P. 83

Orchestra dell'Accademia dell'Orso, Newell Jenkins, cond.

PERIOD SPL 733. 12-in. \$4.98.

These interesting curiosities throw light on a little-known aspect of Vivaldi — his apparent readiness to write music for practically any instruments that happened to be around. The slow movement of the Concerto for Mandolines makes a particularly charming sound: the orchestra there consists only of plucked violins and violas. As for the piccolo, the baroque style had little use for its peculiar characteristics, and Vivaldi treated it in the only way he could, as a little brother to the flute. Like other little brothers, however, it can be shrill and squeaky. There is much noodling, and it is only in the second and third movements of P. 79 that Vivaldi really makes an attempt to write expressive music. Bruno Martinotti, the soloist, does an excellent job. The statement on the sleeve that these works are unpublished is not correct. All four have been brought out by Ricordi. N.B.

VIVALDI: The Four Seasons

Ensemble Instrumental Sinfonia, Jean Witold, cond.

LONDON TWV 91157. 12-in. \$3.98.

Although this performance is technically unexceptionable, it is for this listener a little too tense and serious. The fast movements of *Spring* begin explosively, and all of the concertos — in which the solo part is well played by Tino Baschetta — lack the tranquillity and playfulness they occasionally should have. The recording is very bright; labels and liner notes are in French. Still tops for this work, in my opinion, is the Philharmonia version on Angel. N.B.

WALDTEUFEL: Waltzes: Les Patineurs, Op. 183; Mon Réve, Op. 151; Estudientina, Op. 191; Les Grenadiers; Pomone, Op. 155; España, Op. 236

Philharmonia Promenade Orchestra, Henry Krips, cond.

ANGEL 35426. 12-in. \$4.98 (or \$3.48).

Emile Waldteufel was France's answer to the Viennese Strausses at a time when both Paris and Vienna were waltz crazy. While capturing the essential Viennese musical dialect, however, his essays in three-quarter time were never able to rise to the inspirational heights or the symphonic proportions of their cousins farther east. And one of the most famous of the Waldteufel waltzes, *España*, is nothing more than an attempt at Austrianizing Chabrier's popular rhapsody of the same name. Nevertheless, these waltzes make for delightful listening when presented with the infectious lilt given them on this bright recording by the Viennese conductor Henry Krips, brother of the already familiar Josef. P.A.

WIGGLESWORTH: Symphony No. 1 — See Dello Joio: *Meditations on Ecclesiastes.*

WOLPE: Ten Songs from the Hebrew Bible; Hovhanness: Upon Enchanted Ground; Suite for Violin, Piano, and Percussion

Arlene Carmen, contralto; Leon Lishner, baritone; David Tudor, piano (in the Wolpe). Samuel Baron, flute; Claus Adam, cello; Lucile Lawrence, harp; Elden Bailey, tamtam; Alan Hovhanness, cond. (in *Upon Enchanted Ground*). Anahid Ajemian, violin; Maro Ajemian, piano; Elden Bailey, percussion (in the Suite).

COLUMBIA ML 5179. 12-in. \$3.98.

Wolpe's tense, nervous, vehement style is superbly suited to these Biblical laments, denunciations, and visionary prophecies, and his sense of language and rhetoric is wonderfully apt. When you have heard these songs, you have been somewhere; if the going and returning have been strenuous, the experience is all the more meaningful. The songs must be appallingly difficult, but they are beautifully sung by Carmen and Lishner; Tudor's performance of the virtuoso piano part is equally fine, and the recording is good.

The Hovhanness recordings are better than good; they are close to miraculous in their fidelity. Both pieces are persuasive examples of this composer's interest in thematic material inspired by the precepts of the ancient Orient, of his complex, immensely effective handling of rhythm, and his picturesque use of instrumental color. Performances are magnificent. A.F.

RECITALS AND MISCELLANY

ROBERT ELMORE: Boardwalk Pipes

Sousa: *The Stars and Stripes Forever*. Kreisler: *Stars in My Eyes*; *Caprice Viennois*; *The Old Refrain*; *Liebesfreud*. Elmore: *Fantasy on Nursery Themes*. Kramer: *Eklog*. Weaver: *Squirrel*. Boex: *Marche Champêtre*. Clarke: *Trumpet Voluntary*.

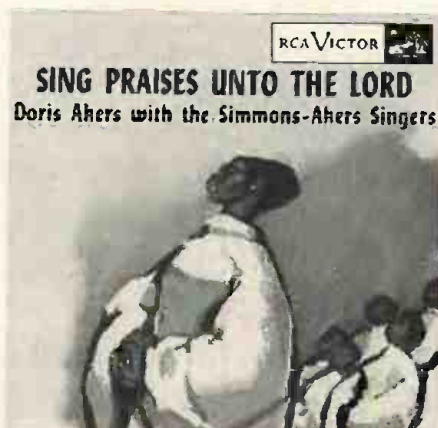
Robert Elmore, organ. MERCURY MG 50109. 12-in. \$3.98.

Organist and choirmaster of the Central Moravian Church in Bethlehem, Pennsylvania, head of the organ department at the Philadelphia Conservatory of Music, and composer of serious music, Mr. Elmore has something of a seaside sling here. In the giant Atlantic City Convention Hall he plays not the auditorium organ, said to be the largest concert organ in the world, but the ballroom organ, said to be the largest ballroom or theater-type organ in the world. On it, he plays music associated with pop concerts — operetta melodies, marches, fantasies on familiar tunes. Whatever its status, the ballroom organ, designed by Senator Emerson Richards of New Jer-

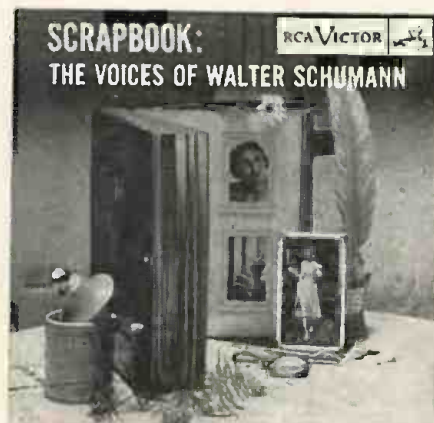
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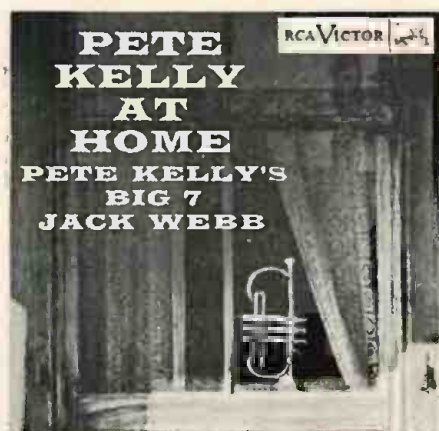
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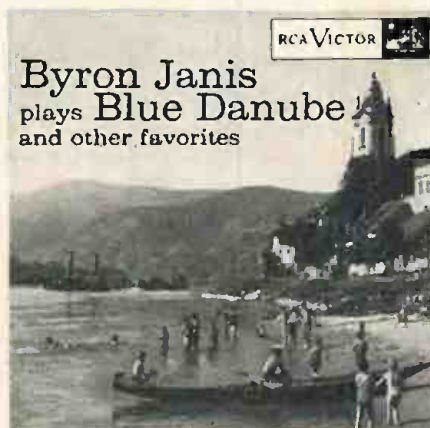
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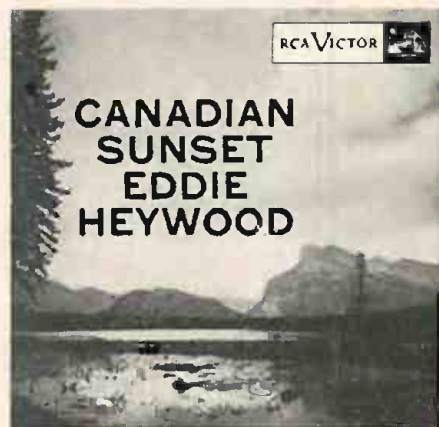
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sey, sounds like a "mighty Wurlitzer" of theatrical personality. It lumbers a little in spots, but it has all kinds of percussive and other special effects up its pipe sleeves, and throbs thunderously with the best of theater organs. Mr. Elmore is a first-rate technician, a lively interpreter, and he has a fine time with his own arrangements of the Kreisler pieces, his Fantasy on such tunes as *Three Blind Mice*, and stock "cute" pieces such as Powell Weaver's *Squirrel*. Mercury has been as successful as Cook and Westminster in capturing with awesome clarity the complex sound of an organ behemoth, and higher praise I know not. The jacket notes carry an analysis of the organ specifications. R.E.

KIRSTEN FLAGSTAD: *Bach and Handel Recital*

Bach: Cantata No. 208: "Sheep may safely graze." *St. Matthew Passion*: "Break in Grief." Cantata No. 147: "Jesu, Joy of Man's Desiring." "If Thou be Near." Handel: *Radamisto*: "Gods All Powerful!" *Semele*: "O sleep! why dost thou leave me?" *Messiah*: "He shall feed his flock"; "I know that My Redeemer liveth." "Praise Ye the Lord."

Kirsten Flagstad, soprano; London Philharmonic Orchestra, Sir Adrian Boult, cond. LONDON LL 1641. 12-in. \$3.98.

I have always thought of Kirsten Flagstad as a marvelous accident of Nature, apparently unaware of the splendor she is creating. Never an impassioned arrist on the Frida Leider or Lotte Lehmann level, with their smoldering warmth that could burst into flame at any moment, Mme. Flagstad's art is offered with a nobility, an almost Olympian simplicity, that touches on the borders of spiritual experience. Obviously, these qualities serve her well for this elevated recital of Bach and Handel pieces. She sounds completely happy and relaxed in her singing of "Sheep may safely graze" and "Jesu, joy of man's desiring," and her voice doesn't seem to have one tremor of age. In fact, to these ears, it sounds more beautiful than ever. "Gods all powerful!" from Handel's *Radamisto* is projected with a touch of almost marmoreal grandeur; one of the most powerful utterances of Flagstad on records. The long line is superbly sustained during "O sleep! why dost thou leave me?"; the length of breath and steadiness are amazing for a singer of advanced years.

One can readily suppose that Mme. Flagstad's singing on this record might be comparable to the sweeping grandeur that we are told was attained by Teresa Tietiens and Emma Albani, who sang this repertoire in England's Victorian era. It would be difficult to imagine more appropriate associates for the great Norwegian soprano than Sir Adrian Boult and the London Philharmonic, who stand on firm and familiar ground. And London has yet to surpass the lifelike sound of this highly recommended disc; the engineers have not been afraid to give Mme. Flagstad's great voice full play. M. DE S.

BOYD NEEL ORCHESTRA

Brahms: *Lieblieder* Waltzes, Op. 52 (trans. F. Hermann). Grieg: *Im Volkston*,

Op. 63, No. 1. Elgar: *Serenade for Strings* in E minor, Op. 20. Dvořák: *Nocturne for String Orchestra*, in B, Op. 40.

Boyd Neel Orchestra, Cedric Dumont, cond. EPIC LC 3350. 12-in. \$3.98.

Although Brahms wrote his *Lieblieder* Waltzes for piano duet with vocal quartet, F. Hermann's tasteful transcription for string orchestra (of Nos. 1, 2, 6-9, with a recapitulation of the first for a coda) does not destroy the nature of these lighthearted Viennese dances. The conductor, however, gives these orchestral versions such ponderous treatment that they lose much of their inherent qualities of romance and *Gemütlichkeit*. He is likewise almost too serious in his approach to the Elgar *Serenade*. The two shorter pieces fare somewhat better.

Technically, the performances are marked by precision and rich sonority, which has been captured with exceptional naturalness and width of tonal range in a recording of exemplary sonics. P.A.

QUARTETTO ITALIANO: *Early Italian Music, Album II*

G. Gabrieli: *Due canzoni per sonar a quattro*. Marini: *Balletto*. Neri: *Sonata a quattro*. Vivaldi: *Capriccio*. A. Scarlatti: *Sonata a quattro*. Vivaldi: *Sonata a quattro*, P. 447.

Quartetto Italiano. ANGEL 45002. 12-in. \$3.98.

There is some lovely music on this disc, which is rather misleadingly subtitled "Sixteenth and Seventeenth-Century String Quartets." The works presented here are supposed to show us "the string quartet in its youth." Actually, however, the string quartet had no youth, as musical forms go; it sprang from infancy to maturity in a few years. The only piece in this group that was written for two violins, viola, and cello is the Scarlatti, but its structure has very little relation to that of the string quartet, a form not born until a generation later. The Vivaldi is an orchestral quartet and consequently sounds too thin here. Of the other works, the Neri and Vivaldi remind one, in their warmth as well as in their sectional design, of the fantasies of Purcell. One of the most impressive moments on the disc is provided by the expressive progression of organlike chords that forms the final section of the Marini. N.B.

HELGE ROSWAENGE: *Opera Arias*

Helge Roswaenge, tenor; orchestra. ETERNA ET 721. 12-in. \$5.95.

Roswaenge's voice was at once robust and flexible. To Americans he is best known as the Tanino in the famous Beecham *Magic Flute*, though many of his discs had currency here before the war, mostly as importations. Like Melchior, he was Danish by birth; and, again like that phenomenal singer, he produced his voice with an ease unapproached by most of his German contemporaries. His range was a long one and it was unusually even throughout.

The repertory on this LP dubbing of German 78s is mostly from Italian opera, though everything is sung in German. Some of the arias are hopelessly clumsy

in that language. It is odd, too, to hear *The Last Rose of Summer* taken over by a tenor; the kind of vocal caressing the melody needs is hardly possible to him. The *Lobengrin* narrative shows what he could do with Wagnerian declamation, and fine it is, though Roswaenge was not by predilection a Wagner singer. I was rather disappointed in the *Dame Blanche* air, "*Viens, gentille Dame*" (here "*Kom', o holde Dame*"), which sounds surprisingly labored. The rarely sung *cabaletta* to Alfredo's air in *Traviata* makes a stunning ending for the program. The recordings, all electrical, have been well transferred to LP, though they are on the brilliant side and sound best with the highs cut down. PHILIP L. MILLER

LOUIS SPEYER: *Recital*

Hindemith: *Sonata for English Horn and Piano*; *Sonata for Oboe and Piano*. Bach: *Sonata for Oboe and Harpsichord*, in G minor, S. 1020. Dutilleux: *Sonata for Oboe and Piano*.

Louis Speyer, English horn and oboe; Daniel Pinkham, harpsichord; David Barnett, piano. UNICORN UNLP 1028. 12-in. \$3.98.

Most of us, when we think of the English horn, think of certain familiar passages — in *Tristan*, in the Franck Symphony, in Debussy's *Nuages*, in Sibelius's *Swan of Tuonela*. You will not be reminded of any of these in the Hindemith *Sonata* (1941). That master manages to write for the instrument idiomatically and yet without any clichés. The result may sound at first like rather mournful rustic piping, but familiarity with it will reveal a highly sophisticated structure. Hindemith's Oboe *Sonata* (1938) is more immediately appealing; and the tricky rhythms of its first movement are especially cheerful. The performances are first-class, as might be expected, since the English horn sonata was composed for Mr. Speyer, a member of the Boston Symphony.

The Bach was written for violin or flute; it receives a lively performance here but a less sensitive one than the Wummer-Valenti (Westminster) or Stern-Zakin (Columbia). Henri Dutilleux, now in his early forties, has produced an agreeable work, very French in that it alternates between a kind of up-to-date Impressionism and sections of sharp clarity. N.B.

RENATA TEBALDI: *Recitals of Songs and Arias*

Anonymous: *Leggiadri occhi belli*. Scarlatti: *Le Violette*. Handel: *Giulio Cesare*: "*Piangerò la sorte mia*." Sarti: *Giulio Sabino*: "*Lungi dal caro bene*." Rossini: *La Promessa*. Bellini: *Dolente immagine di fille mia*; *Vanne, O Rosa Fortunata*. Verdi: *Stornello*. Martucci: *Al folto bosco*; *Cantava il ruscello*; *Sul mar la navicella*. Favara: *Alla Barcillunisa*. Massetti: *Passo e non ti vedo*. Turina: *Cantares*.

Renata Tebaldi, soprano; Giorgio Favaretto, pianist. LONDON LL 1571. 12-in. \$3.98.

Those who maintain that Renata Tebaldi possesses the most beautiful tone of any present-day soprano will find their most

potent argument in this recital of thirteen Italian songs and one Spanish song. The admired prima donna has never sounded more enchanting. Here are almost fifty minutes of unbelievably lovely singing.

With only a piano to accompany her, Tebaldi never has to force her voice to hardness, as she sometimes does in her more strenuous operatic flights. Consequently, her tones float in bewitching fashion. Tebaldi fans will savor the lightness, the relaxed placement of the voice, the evenness of its entire scale in the opening seventeenth-century *O leggiadri occhi belli*; in the dewy freshness of Scarlatti's *Le Violette*; in the hushed pianissimo of "Piangerò la sorte mia" from Handel's *Giulio Cesare*. But perhaps the most cherished moment is Tebaldi's ravishing achievement in the eighteenth-century Giuseppe Sarti's "Lungi dal caro bene" from his forgotten opera *Giulio Sabino*.

Songs by Rossini, Bellini, and Verdi are well chosen. Barring a few moments of beneath-pitch singing (noticeable in one of the Bellini songs and Verdi's *Stornello*), this unusual fare is superbly sung with keen awareness of its varied texts. Three songs by Giuseppe Mattucci (1865-1909) bring us to *fin-de-siècle* romanticism; one feels that they have never been sung so well as they are on this disc. The recital ends with some music of folk derivation.

Giorgio Favaretto supplies fine accompaniment throughout. There are notes and texts, unfortunately blemished with numerous errors and misspellings of the Italian words. Realistic sound. An absolute must for all lovers of beautiful singing. M. DE S.

FOLK MUSIC

by Edward L. Randal

IN THE OPINION of many competent judges, Susan Reed is our finest present-day female singer of Anglo-American ballads. Her art is characterized by a kind of timeless classicism. To hear her sing even such perennials as *Barbara Allen* or *Molly Malone* is almost like hearing them for the first time. Miss Reed's voice has darkened with maturity, but it still retains the special crystalline freshness always her hallmark. Her new recording, *Susan Reed* (Elektra EKL 116), is a triumph of the phonographic art, both technically and musically. Elektra's microphone has caught Miss Reed's voice with an almost incredible clarity and presence, and her singing is superb. There may be a finer recording of folk ballads extant, but I do not know it.

From Ducretet-Thomson by way of London comes an important three-disc album, *An Anthology of Cante Flamenca* (TKL 39094/6), released originally in this country by Westminster some years back. The thirty-three *cantes* in this collection represent an unparalleled cross section of the art. Included are such rarities as *La Caña*, *Livianas*, and other eclipsed or semiforgotten forms.

The nine singers represented are among the finest living practitioners of flamenco. Among them are Niño de Almaden, Rafaël Romero, and the fantastically gifted sep-

tuagenarian Pepe de la Matrona. Perico el de Lunar, one of the dedicated preservers of pure flamenco tradition, lends unity to the undertaking with his beautifully shaped guitar accompaniments.

London has rearranged the records in automatic sequence, and the sound has apparently been given full benefit of new processing techniques. A thirty-one-page booklet contains Spanish texts, translations, and informative descriptive notes on each selection, along with biographical sketches of the artists. This is an album to which the *aficionado* will return again and again.

Cante jondo is also well served by Columbia's *Flamenco!* (CL 982), an astonishing tour de force by Vicente Escudero, a dancer who has dominated his milieu for half a century. Anyone who has seen this performer in recent years will not soon forget him — still slender as a boy though

well into his seventies — approaching the stage with an old man's stiff, deliberate erectness. Then the lights dim, the guitar strikes its first electrifying chord, and decades melt away. The old man, suddenly lithe, smoldering, arrogant, is once again what he has always been — the greatest flamenco dancer of our era, and perhaps the greatest of all time.

In the annotation to this handsomely engineered record, Escudero writes, "Finally, since it can no longer harm my dance career in any way, I was approached and I accepted the idea of singing these songs . . . Only the public fans will judge upon comparison with other flamenco recordings what it is worth." It is worth much, for Escudero's vocal style has the same classical sweep as his dancing. *Ole!* both to him and to Columbia.

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artist, Roland Hayes, sings a collection of Afro-American religious pieces entitled *My Songs* (VRS 494). Although the years have cast their shadow across Hayes's once considerable tenor voice, his sincerity transcends vocal limitations in illuminating these simple and intensely moving spirituals.

A pleasant exception to routine ballad collections is *Heroes, Heroines, and Mishaps* (Ficker C 10001), sung by baritone John Allison in an uncluttered, swinging style that gives genuine élan to his interpretations. His songs are all homespun American, and sprinkled with more than the usual quota of off-beat material. The sound, like the singer, is of superior quality.

The Welch Chorale is only slightly less successful on Lyrichord's *Promised Land* (LL 64), another fine collection of American songs, including an unusual item from Revolutionary days called *Lamentation Over Boston*. James B. Welch's direction of his group is firm, and he maintains a simplicity of melodic line enhancing the total effect. Unhappily, the sound tends to break up at the drop of a *fortissimo*.

THE BEST OF JAZZ

by John S. Wilson

GERRY MULLIGAN QUARTET

Bweehida Bwobhida; Birth of the Blues; Baubles, Bangles and Beads; Rustic Hop; Open Country; Storyville Story; That Old Feeling; Bike Up the Strand.

Gerry Mulligan, baritone saxophone, piano; Bob Brookmeyer, valve trombone; Bill Crow, bass; Dave Bailey, drums.

PACIFIC JAZZ 1228. 12-in. 43 min. \$4.98.

This version of the Mulligan quartet is as nearly perfect a small jazz group as I have heard, displayed in top form with amazing consistency. Only *Baubles, Bangles and Beads*, an inadequate bit of material, falls below the strikingly high level of the disc as a whole. The rest, however, is the very essence of jazz that flows out of both the old and the new without being ostentatiously a part of either.

This is all the more remarkable since Mulligan and Brookmeyer play two awkward horns—the baritone saxophone and the valve trombone. But each plays with such magnificent flexibility and assurance, and each has such an instinctive understanding of the other that they are capable of a steady, unstrained flow of improvisations. These build up with almost hypnotic fascination both as solo and counter melody, and as meaty, challenging duets. Mulligan continues to improve in his secondary role as pianist: on *Storyville Story* he evolves a wriggling, stomping clutch of notes that reflect the low-down quality of his horn. But the saxophone is still his best outlet and when it mixes with Brookmeyer's dry, perceptive trombone, they pour out a witty, low-keyed brand of jazz uniquely their own.

LES STRAND: *Plays Jazz Classics*

Move; Moonlight in Vermont; Stompin'

at the Savoy; Midnight Sun; Lover Man; If I Had You; Bernie's Tune; One O'Clock Jump; Tenderly; What Is This Thing Called Love?

Les Strand, organ; Claude Scheiner, guitar; Max Mariash, drums.

FANTASY 3242. 12-in. 41 min. \$3.98.

Les Strand's first disc (Fantasy 3-231), disguised as a collection of organ mood music, slipped by this department's fallible guard. This second release, in addition to using "jazz" in the title, involves tunes which must register with even the most unperceptive jazz reviewer. And a good thing, too, for Strand is one of the most consistently pleasing and original jazz performers to appear in a long time. His originality derives not so much from his style—at root, that of the linear, single-note pianists—but from the effective way in which he uses that style on the organ. There is a light, swinging sense in all of his playing, rather like an updated version of the graceful, lilting organ work of Fats Waller and Count Basie. His Basic relationship is reflected in his apt use of suggestive shorthand phrases. He evolves well-constructed rapid-fire runs, but these are merely decorative frills, for he is not primarily a many-noted player. His excellent rhythmic sense is constantly evident, particularly on slow ballads, which he plays with a lithe, controlled power that makes them flow smoothly and freely.

Strand's first release was built around hardy show tunes (*A Foggy Day, How Long Has This Been Going On, Yesterdays*, and so forth). It was a fascinating demonstration of his ability to maintain his balance on the tightrope between cocktailism and jazz even while listing heavily toward the jazz side. In strict jazz terms, this second disc is even more satisfying since it is jazz without qualifications. The guitar and drum accompaniment are sometimes more of a hindrance than a help, but Strand himself is one of the subtle delights that occur in jazz all too infrequently.

MAT MATHEWS: *Four French Horns Plus Rhythm*

Four Men on a Horn; Come Rain or Come Shine; On the Alamo; Blues for Milt; Lobo Nocho; Moods in Motion; I Want to Be Happy; Wilhelmina; Worthington Valley.

Mat Mathews, accordion; Julius Watkins, David Anram, Fred Klein, Tony Miranda, French horns; Joe Puma, guitar; Milt Hinton, bass; Osie Johnson, drums.

ELEKTRA 134. 12-in. 31 min. \$4.98.

Two of the most interesting performers on odd (for jazz) instruments are here heard in some of their best recorded work. Julius Watkins' unusual ability to swing along with carefree ease and to burst out with fiery, cleanly executed jazz passages is given practically definitive demonstration on *On the Alamo* and *I Want to Be Happy*. And Mat Mathews' accordion, tricked-up to produce the remarkably mellow sound dominating most of his recordings, has some well-taken opportunities to be heard in the lean, muscular, hard-driving attack which he has

Continued on page 64

The Music Between



A FEW MONTHS ago I asked a record executive, perhaps naively, what his company sought in lining up pop singers. He replied: "Something different." This search for the unusual per se may be good business, but it is certainly one of the main reasons for the turnover in pop singers. However, a few singers have fought against cheap gimmicks and have demonstrated, at least to my satisfaction, that the public prefers in the long run, quality to trickery.

The wide gap between the top singers in the popular field and the breed dependent on sound engineers and publicity experts is particularly worth examining this month, with the release of new records by three genuine pop artists. All three have been in the front rank so long, dealt with such a wide variety of songs from Tin Pan Alley, Hollywood, and Broadway, that their popularity cannot be considered a fad. Their imitators have reached limited prominence and faded, while these three have grown beyond the clumsy satire of lesser night-club personalities to become symbols of a sort who will, I think, be remembered affectionately long after they have stopped singing.

One of the marks of the first-rate recording artist is the ability to triumph over



Lena Horne defies invisibility.

invisibility. For Lena Horne, whose stunning appearance is an important ingredient of her success, this would seem quite a handicap. But in her latest record, *Lena Horne at the Waldorf Astoria* (RCA Victor LOC 1028), she completely puts across the thrilling sensuality, without vulgarity, for which she is famous. Miss Horne takes a jazz number like *Mood Indigo* and insinuates, along with her perfect sense of rhythm, a sweetness that balances sex. Words, to her, are not just sounds to be broken, at random, into syllables. She gives lyrics true value in such songs as *From This Moment On*, *Let Me Love You*, *I'm Beginning to See the Light*. Verse is, for

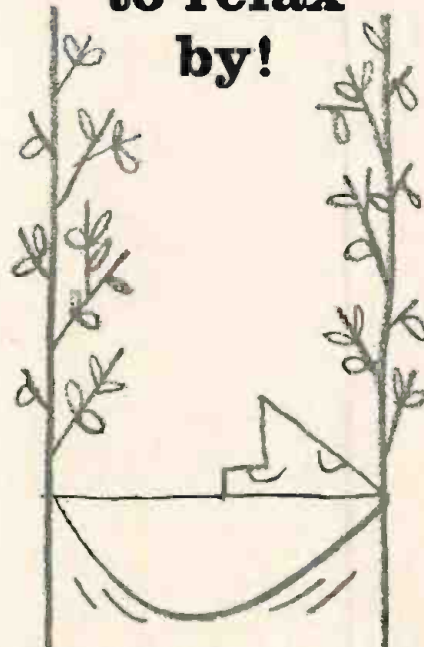
Miss Horne, just as important dramatically as chorus, as she shows in a Cole Porter medley. Her remarkable breath control is an admirable feature of *Honeysuckle Rose*. Finally, to make sure the orchestral background is perfectly tailored to her singing, Lennie Hayton takes over Nat Brandwynne's orchestra for this taped performance at the Waldorf.

Frank Sinatra is another singer who can project without the formidable advantages of a personal appearance. His latest recorded proof, *A Swingin' Affair* (Capitol W 803), is, I think, one of his best. Like Miss Horne, he does not throw away the preliminary verse portion of a song, but uses it to build into the chorus. This sense of climax is particularly effective in *The Lonesome Road*. Sinatra, like most really good pop singers, seems deceptively simple in delivery. But his subtleties in the introduction to *I Got It Bad and That Ain't Good* create so strong a mood that the feebleness of the concluding choruses seems anticlimactic. The Sinatra sense of syncopation enables him to utilize an excellent arrangement for *From This Moment On* that would overshadow most pop singers, but Sinatra knows when to come in off the beat, when to keep his voice down. And since, in addition to natural talent, he has the good taste to sing only what he feels and believes, he can make the most of *Night and Day*, *Nice Work If You Can Get It*, *You'd Be So Nice to Come Home To*, strikingly arranged by Nelson Riddle, who conducts the orchestra.

Judy Garland, like Miss Horne and Sinatra, knows the importance of good orchestral background. Why, then, in her current record, *Alone* (Capitol T 835), she accepted the arrangements of Gordon Jenkins, I don't understand. Jenkins has overwhelmed her fresh singing with vulgar arrangements that seem more concerned with creating unusual sound effects than with underlining the pathos that Miss Garland's almost embarrassingly honest approach can evoke. For instance, in *Little Girl Blue*, when Miss Garland brings, as only she can, the special desolation to "sit there and count your little fingers unlucky little girl blue," the orchestral arrangement is a mass of sugared strings, like Kostelanetz at a pops concert. Judy Garland would have been better off alone.

Burl Ives Sings Songs for All Ages (Columbia CL 980) is a splendid collection of songs made originally between 1949 and 1951. With only his guitar or a small group, Ives engenders excitement that sets off to perfection his easy, charming singing. Ives has simplicity without condescension. When he does *Mr. Froggie Went A-Courtin'*, *The Little White Duck*, and *The Lollipop Tree*, the songs are vibrant with humor, rich with melody. This disc is to a record library what *Alice in Wonderland* and *The Wind in the Willows* are to the bookshelf.

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brought to an instrument more apt to be squashy.

Although the use of four French horns as the core of the ensemble smacks strongly of the gimmick, they appear mostly as an unobtrusive background for Mathews, guitarist Joe Puma, and Watkins. Watkins does all the solo horn work except for one outburst by David Amram, whose rough style is an interesting contrast to Watkins' polish and fluency. Considering the lush, heavy tonal colors of this instrumentation, no one should be surprised that the brooding mood pieces (*Come Rain or Come Shine*, for instance) come off well. What is surprising is that the instrumentation (and the men behind it) are sufficiently flexible to make the swinging, uptempo selections move with such ease and vitality that they provide some of the best moments on the disc.

Other August Jazz

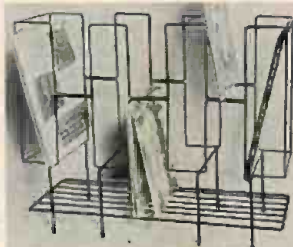
High Strung: Guitarists have been receiving an unusual amount of attention from the recording companies lately and most of them have been fortunate in finding able associates to lend variety to an instrument that has limitations as a long distance solo vehicle. *Jimmy Raney in Three Attitudes* (ABC-Paramount 129, 12-in. 38 min. \$3.98) poses one of the most thoughtful of modern jazz guitarists with the amiable valve trombonist, Bob Brookmeyer, with Al Cohn's sweepingly swinging tenor saxophone, and with a rhythm section—an imaginative and rewarding bit of programming. The acquisition of several helpmates of particularly high standing—Phil Woods, Joe Morello, Eddie Bert, Eddie Costa, and John Williams, among others—has enabled guitarist Sal Salvador to relax into a light and airy form that makes *Shades of Sal Salvador* (Bethlehem 39, 12-in. 44 min. \$4.98) more stimulating than his earlier discs have been. Barney Kessel, who discovered the merits of assistance several discs ago, overdoes it a bit on *Music to Listen to Barney Kessel By* (Contemporary 3521, 12-in. 21 min. \$4.98); here his lithe, easy guitar is framed within the owlish solemnity of a wood-wind group.

Brass Works: Jack Sheldon, a trumpet player who has shown a fondness for the whispered, hesitant style of Chet Baker, rears back and takes off with exhilarating effect on several occasions on *The Curtis Connee Group* (Contemporary 3526, 12-in. 45 min. \$4.98), a set which is given added vigor by the strong, warm playing of tenor saxophonist Harold Land. The late Clifford Brown, who created some remarkably volatile trumpet fireworks, shows what a superb, thoughtful performer he could be on an easygoing ballad as he plays a long, long version of *Autumn in New York*, which occupies one entire side of *Clifford Brown All Stars* (EmArcy 36102, 12-in. 36 min. \$3.98). Two trumpeters in Count Basie's band, Thad Jones and Joe Newman, fare better out on their own than they usually do in the Basie assembly. Newman is especially bright and breezy on *The Happy Cats* (Coral 57121, 12-in. 37 min. \$3.98), where he has the inventive support of his Basie mate, tenor saxophonist Frank Wess,

while Jones opens up as he rarely can with Basie on *Mad Thad* (Period 1208, 12-in. 38 min. \$4.98). He, too, gets able support from still another Basieite, Frank Foster, who shows that he is finally becoming a well-formed and individual tenor saxophonist. The trombone is represented en masse on *Trombone Scene* (Vik 1087, 12-in. 35 min. \$3.98); eight trombonists (J. Cleveland, U. Green, E. Bert, F. Rehack, S. Russo, W. Dennis, J. Knepper, T. Mitchell) slither and blurb in various fashions always highly professional without being more than passing pleasantries.

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jazz pianists

a discography



by **john s. wilson**

THE SOLO PIANO in jazz has developed along lines which, until recently, were separate from the development of ensemble jazz. In the early days of jazz, pianists were almost a race apart. There was obviously no place for them in the marching bands of New Orleans where jazz was nurtured, and when the marching bands sat down to play for a dance nobody thought it necessary to call in a pianist.

Instead of walking the streets with the horn men, the pianists of that day settled down as soloists in the sporting houses. When ensemble jazz had become recognizably jazz, most of the sporting house pianists were still ragtime men (Tony Jackson is spoken of with awe as the greatest of them, though he left no records by which we can judge his work), but they were moving toward jazz. The older generation of jazz pianists (Jelly Roll Morton, James P. Johnson) originally played ragtime, an influence that remained strong and is reflected in steadily diluted form through the first and second generations of their followers (Johnson to Waller to Ralph Sutton, for instance).

The ragtime strain might still be heard in the work of most jazz pianists today, if Earl Hines had not reoriented the approach to the jazz piano by phrasing in the manner of other jazz instruments with his so-called "trumpet" style. For the past twenty-five years, the influence of Hines has dominated jazz piano, even though he himself often has had only indifferent success. There are clearly audible reflections of Hines in the work of the majority of the Swing Era pianists

(Teddy Wilson, Jess Stacy) and there is scarcely a modern jazz pianist who does not follow Hines's idea of "phrasing like a horn."

In recent years there has been a furious proliferation of jazz pianists on LP. To keep this discography within reasonable bounds, it has been limited to pianists playing as soloists — either unaccompanied or backed by a basic rhythm section (at most, guitar, bass, and drums). It does not include performances in which there is any other solo instrument (except for brief solo interludes by members of the accompanying rhythm section). Thus, a pianist such as Dave Brubeck, who normally plays with a quartet which includes an alto saxophone, is represented by only one disc, his only solo collection, while the listing for Erroll Garner covers practically all of his available LPs since he almost invariably records as a soloist.

As a further means of covering the field in the space

ERROLL GARNER

Garner, a self-taught pianist who cannot read music, has worked a magpie's collection of ideas, habits, and devices into an over-all style that has proven enormously appealing to both jazz and nonjazz audiences alike. His approach, like that of most basic jazz pianists, is orchestral. He is fond of big, splashy, voluminous chords, sudden and dramatic contrasts in texture and tempo, and a silky romanticism straight out of Debussy. Within this framework and buoyed on a rhythmic projection that is one of the most compelling in any jazz era, he works out developments of popular tunes and his own Debussy-touched compositions with percussive single-note phrases, the bright, strutting chords brought to jazz by Earl Hines, and, at times, an exaggeration of the jazzman's technique of playing behind the beat typifying his strong sense of the theatrical.

In the last decade he has poured out more solo records than any other jazz pianist, maintaining a surprisingly consistent level of performance, although many of his earlier discs are atrocious examples of the recording engineer's craft. His best work will be found on Columbia. CL 535 marked his release from the three-minute recording strait jacket, and he made the most of it with six performances which show off brilliantly almost all his quirks and devices. CL 2606 includes two masterpieces — a version of *The Man I Love* which stands as a challenge to all comers, and a superb illustration, on *Humoresque*, of Garner's ability to get warm, rich blood from the most desiccated turnip. CL 883, a soundly engineered recording of a concert, ably catches the spirit and vitality that Garner brings to his concert appearances, while CL 939, his latest, is simply topnotch Garner capped by a magnificent ballad performance of *Time on My Hands*.

The remaining Columbias, the EmArcys (except 36069) and Camden 328 are satisfying, generally well recorded. Mercury 20055, being devoted entirely to mambos, is less interesting. On all of these he is supported by bass and drums, which gives him a freedom missing from his unaccompanied solos on EmArcy 36039 and Mercury 20090 and 20063. The Jazztone, Atlantic, Coral, and Concert Hall discs are LP repressings of his earlier work, adequately recorded. Grand Award 33-321

is a good example of the dreadful recording Garner has sometimes been subjected to. The Blue Note series is taken from a set of homemade tapes and sounds as one would expect. They are Garner's earliest recorded solos and include several interesting, if half-digested, ideas.

Erroll Garner, Columbia CL 535, \$3.98; *He's Here! He's Gone! He's Garner!*, Columbia CL 2606, 10-in., \$1.98; *Concert by the Sea*, Columbia CL 883, \$3.98; *The Most Happy Piano*, Columbia CL 939, \$3.98; *Erroll Garner Gems*, Columbia CL 583, \$3.98; *Gone, Garner, Gone!*, Columbia CL 617, \$3.98; *Plays for Dancing*, Columbia CL 667, \$3.98; one selection in *\$64,000 Jazz*, Columbia CL 777, \$3.98; *Garnerland*, Columbia CL 2540, 10-in., \$1.98; *Contrasts*, EmArcy 36001, \$3.98; *Garnering*, EmArcy 36036, \$3.98; one selection in *Jazz of Two Decades*, EmArcy Dem-2, 98¢; one selection in *Great Jazz Pianists*, RCA Camden CAL 328, \$1.98; *Mambo Moves Garner*, Mercury 20055, \$3.98; *Erroll Garner*, EmArcy 36069, \$3.98; *Afternoon of an Elf*, Mercury 20090, \$3.98; *Solitaire*, Mercury 20063, \$3.98; *Kings of the Keyboard*, Jazztone 1203, by subscription; *The Greatest Garner*, Atlantic 1227, \$3.98; *Erroll Garner Rhapsody*, Atlantic 109, \$3.00; *Piano Solos*, Atlantic 112, \$3.00; *Piano Solos, Vol. 2*, Atlantic 135, \$3.00; *Passport to Fame*, Atlantic 128, \$3.00; three selections on *Night Music for Stay-at-Homes*, Coral 57040, \$3.98; *Piano Contrasts*, Concert Hall 1001, \$2.98; *Jazz Piano*, Grand Award 33-321, \$3.98; *Overture to Dawn, Vol. 1-5*, Blue Note 5007, 5008, 5014/16, all 10-in., \$3.98 each.

EARL HINES

No other jazz pianist has had as wide and durable an influence as Earl Hines. As the result of his admiring association with Louis Armstrong in Chicago in the middle Twenties — one of Armstrong's most fruitful creative periods — Hines devised a style which shucked off the remnants of ragtime still clinging to the piano and swung it vigorously into the stream of jazz development (much as Coleman Hawkins at roughly the same time made a real jazz instrument of the tenor saxophone). His playing has been called trumpet style because of the close similarity between his improvisa-

available, some arbitrary categorizing has been resorted to. Nine pianists have been selected for special treatment as major figures. If the selections seem weighted in favor of older pianists, this is simply a reflection of the effect of time in putting things in perspective. At this point, only Bud Powell and Erroll Garner, among the modern crop of pianists, seem to have achieved the individual importance of the older masters. The remaining piano soloists are lumped under five headings, a task which involved as much hair pulling as hairsplitting. They are listed alphabetically under each heading.

All discs are 12-in. LPs unless otherwise indicated.

Note: Savoy Records is the only label which has refused to co-operate with HIGH FIDELITY in the preparation of this discography. Since we were not able to appraise Savoy's discs on the same basis as all other records listed here, they have been omitted.

tions on a tune and the way in which Armstrong might phrase the same melodic line. There is a bright brassiness in his tone and an ebullience in his beat. Kaleidoscopic changes of pace mark his playing as he creates the characteristic suspense of swing by breaking up his left-hand rhythm with sudden stops and breaks. The strength and fluency of his right hand are evident in the use he makes of runs, of strong, full chords, and of that old piano roll favorite, the octave tremolo. The flame he lit is reflected in the work of Art Tatum, Teddy Wilson, Erroll Garner, Mary Lou Williams, and, at least in some slight degree, the playing of almost every jazz pianist who has come after him.

Hines has not recorded frequently as a soloist (much of his career has been spent as a leader of a big band and with small but multi-instrumented groups). He is at his most characteristic in a pair of 1928 recordings on Epic 3295 — his strutting, smiling version of *My Monday Date*, and the closely interwoven lines of *I Ain't Got Nobody*. The selections on Atlantic 120, brilliant performances of his own compositions made in the same year, are marred by a strong surface hiss. Except for the 1929 *Glad Rag Doll*, "X" LVA-3023 dates from about 1940, when Hines was as vital a performer as ever and was using an increasingly wider range of ideas. Brunswick 58034, fuzzily recorded in 1944, and Fantasy 3-217, a 1956 effort, are subdued and definitely minor Hines.

Three selections in *The Art of Jazz Piano*, Epic 3295, \$3.98; *Earl Hines*, Atlantic 120, 10-in., \$3.00; *Piano Solos*, "X" LVA 3023, 10-in., \$2.98; *Fats Waller Songs*, Brunswick 58034, 10-in., \$2.98; *"Fats" Plays "Fats"*, Fantasy 3-217, \$3.98; one selection in *Jazz, Vol. 9*, Folkways 71, \$5.95.

JAMES P. JOHNSON

James P. Johnson is one of the prime sources of the jazz piano. A ragtime performer and a man with ambitions as a serious composer, Johnson was the leading figure of the "rent party" era in Harlem in the early Twenties. The pianists who were the features of these parties were ragtime men who were moving away from ragtime formalities to a more compelling form — "stride piano," so-called because of the striding effect of the left hand play-

ing a single note on the first and third beats, and a chord of three or four notes on the second and fourth beats.

Johnson perfected the stride style. His coterie of devoted admirers included Fats Waller, his most apt pupil, and Duke Ellington. Among his contemporaries were Willie the Lion Smith and pianists known simply as Lippy and Jack the Bear. His influence reached out to Chicago to Earl Hines and Joe Sullivan, and it is strongly evident in the playing of Art Tatum. From ragtime, Johnson brought his brilliant treble and some of his melodic ideas. He added a powerful left hand (although not as powerful as Waller's), a crisp delicacy in his melodic projection, and a vigorous but polished attack.

He was a rather erratic performer on records, but he is consistently good in some well-engineered performances of his own compositions on Decca 5190, on Blue Note 7011 (which might be his best disc if the recording had been better), and two brilliant 1930 performances on Brunswick 54015. Riverside 1056 (cut in 1947), Decca 5228 (1944), and Epic 3295 (1929) are not quite as consistent. The Stinson and Folkways selections are very badly recorded, while the Columbia selection is unimaginative. Riverside 1011 and 1046 are recent recordings taken from piano rolls made between 1923 and 1926 — interesting as suggestions of Johnson's playing in the rent party days although presumably diluted somewhat by the limitations of piano rolls. Good modern sound on Riverside 1011.

The Daddy of the Piano, Decca 5190, 10-in., \$2.98; *Stomps, Rags and Blues*, Blue Note 7011, 10-in., \$3.98; two selections in *Piano Jazz, Vol. 2*, Brunswick 54015, \$3.98; *Harlem Party Piano*, Riverside 1056, 10-in., \$3.98; *Fats Waller Favorites*, Decca 5228, 10-in., \$2.98; three selections on *The Art of Piano Jazz*, Epic 3295, \$3.98; *New York Jazz*, Stinson 21, 10-in., \$3.00; one selection in *Jazz Variations, Vol. 1*, Stinson 20, 10-in., \$3.00; two selections in *Jazz Variations, Vol. 2*, Stinson 29, 10-in., \$3.00; one selection in *Jazz, Vol. 7*, Folkways 67, \$5.95; one selection in *Jazz, Vol. 9*, Folkways 71, \$5.95; one selection in *Upright and Lowdown*, Columbia CL 685, \$3.98; *Early Harlem Piano*, Riverside 1011, 10-in., \$3.98; *Early Harlem Piano, Vol. 2*, Riverside 1046, 10-in., \$3.98.

JELLY ROLL MORTON

If Earl Hines can be said to have moved the piano into the jazz mainstream, then Jelly Roll Morton can be pinpointed as the theorist who made Hines's development possible. Morton had been playing piano all over the country for a quarter of a century before Hines evolved his particular attack. During this time he took the piano from the ragtime of the New Orleans sporting houses to a jazz style that showed many signposts for Hines.

Morton believed in a strong, steady beat for the left hand and no holds barred with the right. There is deliberation in his way of stomping out pieces at a moderate tempo that seems to anticipate Garner (like Garner's, Morton's playing is instantly recognizable to anyone who has been exposed to it). Morton advocated three types of plenty — plenty pretty,

plenty swing, plenty breaks. Things keep happening in a Morton solo, much as they do in more involved form in Hines's solos. That he thought in orchestral terms is evidenced by the similarity between his piano solos and later recordings of the same tunes by his Red Hot Peppers (compare his strutting *Kansas City Stomps* on Riverside 1038 with his Peppers version.)

Most of Morton's solos were recorded, none too well, in the Twenties. His best piano legacy is the set of discs he made for General in 1939, shortly before his death. They have been transferred to both Jazztone and Commodore, the latter defaced by surface hiss. In these he runs from ragtime, on which he seems deliberately to muffle his own glittering personality, to his classic *King Porter Stomp*, delivered as a gloriously shouting performance. There's another, not quite as good *King Porter*, among the four tinnily recorded 1926 selections on Brunswick 54015, including a strong, two-fisted attack on *Frog-I-More Rag*. Riverside 1018, taken from piano rolls (1924-1926), is good in sound and demonstrates, as well as a piano roll might be expected to, the strength and vigor of Morton's playing. Riverside 1038 and 1041 are muffled recordings (1923-24) through which Morton's indomitable drive emerges triumphant from time to time.

Jelly Roll Morton, Jazztone 1211, by subscription; *New Orleans Memories*, Commodore 30,000, \$4.85; four selections on *Piano Jazz, Vol. 2*, Brunswick 54015, \$3.98; *Rediscovered Jelly Roll Morton Solos*, Riverside 1018, 10-in., \$3.98; *Classic Jazz Piano, Vol. 1*, Riverside 1038, 10-in., \$3.98; *Classic Jazz Piano, Vol. 2*, Riverside 1041, 10-in., \$3.98; one selection in *Jazz, Vol. 9*, Folkways 71, \$5.95.

BUD POWELL

Just as Hines transferred Louis Armstrong's jazz ideas to the piano, Bud Powell adapted the revolutionary style of alto saxophonist Charlie Parker which went into the making of bop. An erratic, introspective person, Powell has matured steadily as a performer during the past fifteen years, even while combating a mental illness which kept him in hospitals half the time between 1947 and 1955. At his best, Powell has a crisp tone, an excellent sense of timing and phrasing, and a ready flow of ideas. He is one of the few jazz pianists who can be compared to Art Tatum in technical fluency, but his statements are generally more strongly stated than the frill-fond Tatum's. He is a busy weaver of a compact musical web, his single note lines tightly interlaced, prodded and supported by interior rhythms, and colored by his brooding harmonic inventions.

His solo recordings fall into three distinct periods. His early work is marked by a fiery attack in which his virtuosity is teamed with a vigorous rhythmic sense and a striking sensitivity. The Blue Notes make a good display of both the vigor (*Ornithology* and *I Want to Be Happy*), and the sensitivity (an exquisite performance of *It Could Happen to You*, in which he shows how a slow ballad can be kept alive and alert). Clef 610, a generally good disc, includes a fantastic version of

Just One of Those Things, a marvel of driving, Tatumesque virtuoso playing. He is in fine form on both Debut 3 and Roost 401, but both suffer from poor recording, while Roost 412 simply suffers. Norgran 1063 is, on the whole, a satisfactory collection, but the remaining Norgrans find him turning pretty and unimaginative and his good points go by the board. Victor LPM 1423, his most recent disc, seems to represent both a recovery and a maturing talent. Virtuosity is no longer as important as it once was. He still has a vital drive; but it is conveyed in more relaxed fashion, and his formation of ballads (*I Cover the Waterfront* in particular) has a pleasant mixture of grace and passion missing from the Norgran discs.

The Amazing Bud Powell, Vol. 1, Blue Note 1503, *Vol. 2*, Blue Note 1504, each \$4.98; *Bud Powell's Moods*, Clef 610, \$4.98; *Jazz at Massey Hall, Vol. 2*, Debut 3, 10-in., \$3.98; *The Bud Powell Trio*, Roost 401, 10-in., \$2.98; *The Amazing Bud Powell*, Roost 412, 10-in., \$2.98; *Jazz Giant*, Norgran 1063, \$4.98; *Jazz Original*, Norgran 1017, \$4.98; *Bud Powell's Moods*, Norgran 1064, \$4.98; *Piano Interpretations*, Norgran 1077, \$4.98; three selections in Norgran 1036, \$4.98; *Strictly Powell*, RCA Victor LPM 1423, \$3.98; one selection in *Jazz Scene*, ARS 419, by subscription; one selection in *Jazz Scene* (different from ARS above), Clef 674, \$4.98.

ART TATUM

Art Tatum brought a kind of virtuosity to the jazz piano that it had never known before. Trained in classical music, he summed up the developments made up to 1930 by James P. Johnson (through Fats Waller, who was Tatum's prime influence) and Earl Hines, adding a delicate and sensitive touch to the strong beat he inherited from these sources, and decorating his work with the kind of finger-busting frippery that would be show-off in anyone else. Tatum, in fact, was often rebuked for what seemed to be a fondness for repetitious, showy runs, but more often than not these runs were the cement Tatum used to hold together the swiftly changing elements from which he built his performances. Among these elements were variations of tempo, changing keys, musical lines which were slyly twisted as they were about to reach a seemingly inexorable climax, rapid juggling of several figures simultaneously, an implied beat, a rocking caress and, above all, the tremendous swinging effect of the stride piano.

He has been the subject of the most intense jazz recording project ever undertaken — a set of (reportedly) fourteen 12-in. LPs of unaccompanied piano solos made at three three-hour sessions. Eleven discs in the set have been released on Clef, and the consistently high level of Tatum's performances are a tribute to both his fertile imagination and his physical hardihood. Choosing among them is like selecting a newborn kitten from a good litter, but three might be given a slight edge — 613 for *The Man I Love, Body and Soul*, and Tatum's genius at making a touching jazz performance of such a piece as *Mighty Lak a Rose*, 615 for his evocative *Yesterdays*, and 659 for *Willow Weep for Me*.

Three of his earliest records (1933), including his timeless show-piece, *Tea for Two*, are on Epic 3295 and they sound as good today, if less unusual, as they did then. 1934 and 1940 recordings make up Decca 5086, among them his pulsing, delicately expressed *Lullaby of the Leaves*. Brunswick 58023 and 54004 contain six identical 1937 and 1940 efforts, the latter disc filled out by some relatively recent and exhilarating trio selections. The Stinson disc reveals a subdued but twinkling Tatum working under a heavy surface hiss, while Folkways 33 combines very poor sound and a mishmash of snatches taken from a rehearsal. Jazztone 1203, from a 1944 Comet date, is shallow and rattling, but even this cannot overcome the magnificence of Tatum's dashing version of *Dark Eyes*. The Camden, Capitol, and Columbia discs represent the period from the war to his marathon session for Clef. They are consistently polished, mature performances. In fact, in retrospect, it appears that Tatum never recorded a poor performance. Or, if he did, it hasn't found its way onto LP.

The Genius of Art Tatum, Vol. 1-11, Clef 612, 613, 614, 615, 618, 657, 658, 659, 660, 661, 712, each \$4.98; three selections on *The Art of Jazz Piano*, Epic 3295, \$3.98; *Piano Solos, Vol. 1*, Decca 5086, 10-in., \$2.98; *Piano Solos, Vol. 2*, Brunswick 58023, 10-in., \$2.98; *Here's Art Tatum*, Brunswick 54004, \$3.98; *Art Tatum Trio*, Stinson 40, 10-in., \$3.00; *Footnotes to Jazz Vol. 2*, Folkways 33, 10-in., \$4.25; *Kings of the Keyboard*, Jazztone 1203, by subscription; one selection in *Great Jazz Pianists*, RCA Camden CAL 328, \$1.98; *Art Tatum*, Capitol T 216, \$3.98; *The Tatum Touch*, Columbia CL 2565, 10-in., \$1.98; three selections in *Piano Interpretations*, Norgran 1036, \$4.98.

FATS WALLER

Fats Waller gained so much success as a popular entertainer, singing and clowning with the small group billed as His Rhythm, that his very important talents as a solo pianist have been overshadowed. This is not surprising since, from 1934 until his death in 1943, he rarely appeared without his instrumental group. During this period, he made over 250 records with His Rhythm, yet turned out only ten piano solos. Waller was both a pianist and an organist, classically trained from an early age. But ragtime fascinated him and while he was still in his teens he won a Harlem piano contest playing one of James P. Johnson's pieces. He became Johnson's protégé in the early Twenties and was soon outdoing his teacher in his own stride style. Waller had a remarkably strong left hand which, despite its strength, could be very spritely, a qualifying factor reflected in the romping lilt of his fast tempoed performances. There was an almost overwhelming exuberance in most of his work, paralleling the gusto with which he lived. Yet when he wanted to, he could play with the utmost delicacy and sentiment.

In the mixture of piano solos, group selections, and vocals spread over the two discs in Victor LPT 6001, there are several examples of superior Waller piano — *Viper's Drag* with its steaming rhythm; finished, urgent versions of two of his

early hits, *Handful of Keys* and *Zonky*; a slow, deliberate, slightly kidding, but quite fascinating interpretation of his own tune, *Honeysuckle Rose*; and a striding version of that pianistic favorite, *Tea for Two*. "X" LVA 3035 is the Waller of 1929, when he was still a relative unknown, trying a little bit of everything including some bright stride effects. The single Waller selection in Folkways 71 is a fluent, 1929 version of *Handful of Keys*, particularly interesting when compared with the later version in Victor LPT 6001. Riverside 12-103, taken from piano rolls (1923-27) is solid, but rather staid Waller, while the two piano solos in Riverside 12-109 (the *Faust* waltz and the *Intermezzo* from *Cavalleria Rusticana*, incredible as it may seem) suffer from poor recording and dreadful editing. Only three of the selections in Victor LPM 1246 are piano solos, all rather heavyhanded for Waller.

"Fats," RCA Victor LPT 6001, two 12-in., \$7.96; *Young Fats Waller*, "X" LVA 3035, 10-in., \$2.98; one selection in *Jazz, Vol. 9*, Folkways 71, \$5.95; *Rediscovered Early Solos*, Riverside 12-103, \$4.98; two selections in *The Amazing Mr. Waller*, Riverside 12-109, \$4.98; three selections in *Ain't Misbehavin'*, RCA Victor LPM 1246, \$3.98.

MARY LOU WILLIAMS

Most jazz musicians who achieve special distinction evolve their style at a rather early age, and their later development is within the musical area they mark out for themselves. With one exception, the pianists being treated here as major figures follow this pattern. The exception is Mary Lou Williams who has never bound herself in any stylistic shackles but, over a period of thirty years, has absorbed each new development in jazz piano as it came along, frequently spearheading new developments and invariably gaining quick recognition as one of the best performers in whatever style she turned her attention to. She was a strong but suave exponent of boogie-woogie and the blues in her Kansas City period with Andy Kirk's band in the early Thirties, a swing pianist with an unusually subtle propulsive sense in the Swing Era, and one of the earliest and most probing pianists in modern jazz.

Her recorded solos are drawn largely from her latest period, although there are a pair of splendid samples of her gurdy, raw-meat 1930 playing in Brunswick 54015, and a somewhat muffled but typically perceptive boogie-woogie performance (1939) on Columbia CL 685. Of the discs that are completely her own, Jazztone 1206 and Concert Hall 1007 (which is excerpted from the Jazztone disc) do her the most justice in revealing the scope of her talents. Atlantic 114, which covers a middle ground between her swing and modern styles, is consistently sound in performance, but muddled by surface noise. Both Contemporary 2507, recorded in England, and EmArcy 26033, recorded (tubbily) in France, are in-and-out sets, the in-est point occurring on the EmArcy in a beautifully constructed version of *Lover*.

Two selections on *Piano Jazz, Vol. 2*, Brunswick 54015, \$3.98; one selection on *Upright and Lowdown*, Columbia CL 685,

\$3.98; *Mary Lou Williams*, Jazztone 1206, by subscription; *The Art of Mary Lou Williams*, Concert Hall 1007, 10-in., \$2.98; *Piano Panorama*, Atlantic 114, 10-in., \$3.00; *Mary Lou Williams*, Contemporary 2507, 10-in., \$3.98; *Mary Lou*, EmArcy 26033, 10-in., \$2.98; one selection in *Great Jazz Pianists*, RCA Camden CAL 328, \$1.98; one selection in *Jazz, Vol. 9*, Folkways 71, \$5.95.

TEDDY WILSON

Teddy Wilson is a direct descendant of Earl Hines and the father of present-day jazz-edged cocktail pianism. He softened the neon glare of Hines's somewhat jarringly angular manner. And, just as his colleague, Benny Goodman, evolved a big jazz band sound that was palatable to many ears which flinched at more passionate jazz statements, Wilson developed a polite but propulsive playing that greatly widened the audience for the jazz piano. Wilson's left hand, much gentler than Hines's, gives him a light, insistent beat that is evident at all times no matter how casual he may allow his right hand to become. He is a genteel swinger, as opposed to the gaudy earthiness of Hines, but at his best when the essential feeling of Hines is apparent in his playing. There is a great deal of Hines in his swinging 1941 performances on the Columbia discs, but relatively little in the poorly recorded 1946 pieces on the M-G-M disc; and in these his leaning to prettiness becomes cloying when the Hinesian strut is not present.

Because he weaves his discreet patterns over that strut on the Mercury and Norgran discs, they flow pleasantly and easily. This quality is present at times on the Verve disc, too, but there is so much emphasis on suavity and discretion that, taken one after another, the performances eventually become colorless.

Mr. Wilson, Columbia CL 748, \$3.98; *Teddy Wilson and His Piano*, Columbia CL 6098, 10-in., \$2.98; *Pianorama*, M-G-M 3093, \$3.98; *Piano Pastries*, Mercury 25172, 10-in., \$2.98; *The Creative Teddy Wilson*, Norgran 1019, \$4.98; three selections in *Piano Interpretations*, Norgran 1036, \$4.98; *Intimate Listening*, Verve 2011, \$3.98.

TRADITIONALISTS

The original ragtime pianists, pianists who directly evolved out of ragtime (and their followers), and recent pianists who have gone back to rags (but not the purveyors of contrived honky-tonk novelties) are included in this section.

Marvin Ash: A spirited but rather glib current hand at rags is included in Capitol T 188, \$3.98, and Capitol H 323, 10-in., \$1.98.

Burt Bales: A Jelly Roll Morton disciple with a distressingly ponderous approach, a shade better on Good Time Jazz 19, 10-in., \$3.98, than on Cavalier 5007, 10-in., \$3.00.

Bix Beiderbecke: Plays his (by now) classic *In a Mist* in a strange mixture of the stride piano of his day (1927) and an astonishing forecast of what jazz piano would be like twenty-five years later. Columbia CL 846, \$3.98.

Don Ewell: His feeling for ragtime is evident in a deliberate but strong performance of *Maple Leaf Rag* on Atlantic 140, 10-in., \$3.00.

Will Ezell: Some lively rags highlight Riverside 1043, 10-in., \$3.98. Recording: fair to very poor.

Alex Hill: A pair of muscular, stomping performances by a rugged Chicagoan are thinly recorded on Brunswick 54015, \$3.98. Armand Hug: A good pianist wasted on dull material on Paramount 114, 10-in., \$3.85.

Scott Joplin: The most famous composer of rags (*Maple Leaf Rag*) was a rather staid performer who is outdone by some of the other ragtime pianists (notably James Scott) heard through new recordings of old piano rolls on Riverside 1006, 1025, 1049 (all 10-in., each \$3.98) and 12-110, \$4.98. Joplin plays *Maple Leaf* on 1025 and on Folkways 75, \$5.95.

Paul Lingle: Another recent Morton follower. His somberly piquant manner of mixing understatement and strong accents with casual deliberation makes *Good Time Jazz* 13, 10-in., \$3.98, a fascinating set. Kansas City Frank Melrose: One of the earliest believers in Jelly Roll creates two excellent evocations of the great Morton on Brunswick 54015, \$3.98.

Luckey Roberts: James P. Johnson's immediate predecessor as a rent party star is less firm in his stride, closer to ragtime in some 1946 recordings. Riverside 1056, 10-in., \$3.98.

Wally Rose: One of the best of present-day ragtimers, his drive and sense of propriety in dealing with rags are well expressed on *Good Time Jazz* 3, 10-in., \$3.98, but a doctored piano gets in his way on Columbia CL 6260, 10-in., \$2.98, and CL 2535, 10-in., \$1.98.

Frank Signorelli: A traditionalist with a sophisticated surface, light and lithe, relaxed and relaxing, on Kapp 1005, \$3.98.

Willie the Lion Smith: A stride pianist of the early Harlem school who writes light Debussyesque pieces. There are businesslike performances of his own works on Commodore 30,003, \$5.95, a tendency to overdecorate show tunes on Commodore 30,004, \$5.95, and several exuberant solos on Urania 1207, \$3.98.

Joe Sullivan: A raw-boned, striding pianist whose low-down style comes through brilliantly on Riverside 12-202, \$4.98; he romps lightly on Epic 1003, 10-in., \$2.98, but is a little too easygoing on *Down Home* 2, \$4.98. (Also in Epic 3295, \$3.98; Epic 1123, \$1.98; Folkways 71, \$5.95; Riverside S-1, \$1.98).

Ralph Sutton: Strong but disciplined stride piano on Columbia CL 6180, 10-in., \$2.98, Decca 5498, 10-in., \$2.98, and Commodore 30,000, \$4.85, the latter including some sensitively played Beiderbecke compositions. (Also Riverside 12-212, \$4.98; *Down Home* 4, \$4.98; in Riverside S-1, \$1.98).

Buck Washington: One adequate selection in the James P. Johnson manner in Decca 5383, 10-in., \$2.98.

Dick Wellstood: A young traditionalist with plenty of facility but not quite enough conviction — Riverside 2506, 10-in., \$3.98; in Riverside S-1, \$1.98.

Robin Wetterau: Determined but rather lifeless stomps and blues — Empirical 103, 10-in., \$3.98.

George Zack: Vigor but not much direction on Commodore 20,001, 10-in., \$3.85.

BOOGIEWOOGIE AND THE BLUES

Albert Ammons: One of the most flowingly rhythmic boogie woogie men, well displayed on Blue Note 7017, 10-in., \$3.98. Also on Riverside 12-106, \$4.98; Columbia CL 685, \$3.98; Folkways 73, \$5.95.

Charles Avery: An obscure pianist contributes a bright, striding boogie to Riverside 1034, 10-in., \$3.98.

Count Basie: Sophisticated, witty blues and boogies by a master on Decca 5111, 10-in., \$2.98. (Also in Brunswick 58019, 10-in., \$2.98).

Jimmy Blythe: Thin performances, dimly recorded on Riverside 1031, 10-in., \$3.98.

Cleo Brown: A soft, spongy version of Pinetop's *Boogie* in Decca 5249, 10-in., \$2.98.

Henry Brown: A rough, limited blues man, included on Riverside 1009 and 1034, both 10-in., each \$3.98.

Cow Cow Davenport: Boogie woogie with a prodding, herky-jerk beat on two selections in Brunswick 54014, \$3.98. (Also in Riverside 1009, 1034, both 10-in., each \$3.98).

Blind Leroy Garnett: A relaxed, easygoing boogie and a rollicking stomp on Riverside 1009, 10-in., \$3.98.

Honey Hill: A gentle and beguiling boogie on Decca 5249, 10-in., \$2.98.

Pete Johnson: Driving, powerhouse boogie and excellent heavy-textured blues on Blue Note 7019, 10-in., \$3.98, and some probing blues on Riverside 1054, 10-in., \$3.98. Also in Grand Award 33-321, \$3.98; Riverside 12-106, \$4.98; Columbia CL 685, \$3.98.

Meade Lux Lewis: His percussive boogie woogie style comes through brightly on Atlantic 133, 10-in., \$3.00, almost as well on Blue Note 7018, 10-in., \$3.98. Riverside 12-106, \$4.98, includes some expressively dry, moody blues. *Down Home* 4, \$4.98, and Clef 632, \$4.98 (identical discs) are rather passive. Also in Decca 5133, 5249, both 10-in., each \$2.98; Riverside 1009, 10-in., \$3.98; Columbia CL 685, \$3.98; Folkways 71, 73, each \$5.95; RCA Camden CAL 328, \$1.98.

Cripple Clarence Lofton: Capable but rarely exciting performances on Riverside 1037, 10-in., \$3.98; Pax 6005, 10-in., \$3.85.

Little Brother Montgomery: An erratic set, *Windin' Ball* 104, 10-in., \$3.85, includes one strikingly expressed rough country blues.

Romeo Nelson: Strong fingered but imaginatively limited in one selection on Brunswick 54014, \$3.98.

Dot Rice: One gummy, primitive performance in Decca 5249, 10-in., \$2.98.

Pine Top Smith: His classic *Boogie Woogie* and three other selections are snakily insinuating on Brunswick 54014, \$3.98.

Wesley Wallace: A fascinating, if primitive pianist included on Riverside 1009, 10-in., \$3.98.

Jimmy Yancey: The most soulful of the boogie woogieists and a sensitive blues pianist has two superior collections: Atlantic 134, 10-in., \$3.00; "X" LX 3000, 10-in., \$2.98. Riverside 1028, 10-in., \$3.98, and Pax 6011, 10-in., \$3.85, are less consistent.



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SWING

Nat King Cole: Now a singer, he began as a Hines-derived pianist with a light, swinging beat (included in Decca 8260, \$3.98), still plays in a lithe, spare style (Capitol H 156, 10-in., \$1.98) with occasional inroads of overpretiness (Capitol T 592, \$3.98). Also in Capitol H 323, both 10-in., each \$1.98.

Duke Ellington: Bred in Harlem stride, he has evolved his own distinctive angular, moody, melodic style, well set out on Capitol T 477, \$3.98. Also in Capitol T 637, \$3.98.

Johnny Guarneri: Often buried by chameleon habits, he is quite himself in warm, incisive performances of Ellington tunes on Coral 57086, \$3.98.

Bobby Henderson: He has an exciting, strong right hand but his left hand doesn't live up to it. His Wallerish playing bumps along instead of rocking as smoothly as it might on Vanguard 8511, \$4.98.

Eddie Heywood: A highly mannered pianist who swings a little on M-G-M 3260, \$3.98, hardly at all on EmArcy 36042, \$3.98.

Nat Jaffe: Four selections on Brunswick 58034, 10-in., \$2.98, by a promising but not yet matured pianist (who died in 1945) in a Waller-cum-Hines vein.

Ellis Larkins: His gently persuasive manner is strengthened on Storyville 913, \$3.98, by a more definite beat than he usually uses, although he swings most soothingly if less openly on Storyville 316, 10-in., \$2.98 (four selections are repeated on Storyville 911, \$3.98). There's a shade less of everything on Decca 5391, 10-in., \$2.98.

Bernie Leighton: Passive stuff except for a vivacious *Beyond the Moon* on EmArcy 26018, 10-in., \$2.98.

Hazel Scott: The swinger of the classics puts on some surprisingly real jazz gloves on Debut 16, 10-in., \$3.98. She resorts to her familiar and tiresome trade on Coral 56057 and Decca 5130, both 10-in., each \$2.98, but relaxes pleasantly with some show tunes on Capitol H 364, 10-in., \$1.98.

Jess Stacy: His light, clipped refinement of Hines's style rides brightly through Brunswick 54017, \$3.98, and in four selections on Atlantic 1225, \$3.98. Also in Decca 5133, 5134, both 10-in., each \$2.98; Folkways 71, \$5.95.

Lou Stein: Occasionally bright and zestful on Epic 3101 and 3148, each \$3.98, he is more apt to take a routine mechanical approach (Brunswick 58053, 10-in., \$2.98) or descend to cocktailisms (Epic 3186, \$3.98). Also in Epic 1123, 10-in., \$1.98.

Sir Charles Thompson: One delightfully blithe, smoothly flowing set (Vanguard 8006, 10-in., \$3.95) is balanced by one in which mannerisms overcome swing (Vanguard 8018, 10-in., \$3.95).

MODERN

Charlie Bateman: A versatile, Tatum-derived pianist who shows a strong feeling for rhythm on Herald 0100, \$3.98,

Paul Bley: A capable compounder of single notes, quite undistinguishable from his able fellows on Debut 7, 10-in., \$3.98.

Beryl Booker: A persuasively swinging, linear girl who is more at ease on Cadence 100, 10-in., \$3.00, than she is on EmArcy 26007, 10-in., \$2.98.

Bob Brookmeyer: More often heard on valve trombone, Brookmeyer shows on Prestige 214, 10-in., \$3.98, that some of the heart and pulse that characterize his horn work comes out on piano, too.

Dave Brubeck: Away from his quartet, his playing turns pleasantly easygoing and lightly swinging. Columbia CL 878, \$3.98.

Ray Bryant: A facile performer who occasionally indicates that he can dig into his material with some strength of feeling on Epic 3202 (shared with singer Betty Carter), \$3.98, and Epic 3279 (on which he has to contend with a conga drummer), \$3.98.

Ralph Burns: Light, delicate, but thoroughly propulsive performances by a mature and imaginative pianist. Period SPL 1105, SPL 1109, both 10-in., each \$3.98. Also in Period SPL 304, \$4.98.

Joe Burton: An unpretentious pianist with a deceptively simple approach and a wry sense of humor. Very effective on Coral 57098, \$3.98, a bit too wrapped up in prettiness on Regent 6036, \$3.98.

Barbara Carroll: A neat, orderly girl who can fly deftly over a pulsing beat but doesn't do so consistently. She holds her own on Atlantic 132, 10-in., \$3.00, RCA Victor LJM 1001, LJM 1023, LPM 1137, each \$3.98, but drags her feet stubbornly on RCA Victor LPM 1296, \$3.98. Also in RCA Victor LPM 1146, \$3.98.

Cy Coleman: Long service on the cocktail circuit marks Coleman's jazz tries on Seeco 402, \$3.98, and Benida 1023, 10-in., \$3.00. Also in Coral 57040, \$3.98.

John Costa: A facile pianist in performances which glide easily past ear and mind without leaving a mark. Coral 57020, \$3.98.

John Dennis: A promising, still unfinished young pianist shows both aspects on Debut 121, \$4.98.

Kenny Drew: A swirling, lean pianist who has been on his way for some time. His best disc is his latest: Riverside 12-224, \$4.98. Earlier efforts, en route: Norgran 1056, 1002, each \$4.98.

Bill Evans: A new pianist with strength and pulse who does himself less than full justice in some glib essays on Riverside 12-223, \$4.98.

Russ Freeman: One of the founding fathers of the West Coast school of glassy-eyed, ball-bearing piano delivers with typical mechanical sheen on Pacific Jazz 8, 10-in., \$2.98, and Contemporary 2518, 10-in., \$3.98. Also in Pacific Jazz 1212, \$4.98.

Red Garland: A light-fingered, swinging pianist gets particularly good rhythm support on Prestige 7064, \$4.98.

Sanford Gold: Some pleasant exercises in simplified Tatum on Prestige 7019, \$4.98.

Vince Guaraldi: A pleasantly low-down pianist with a modern surface, whose playing is enticingly earthy on Fantasy 3-225, \$3.98. Also in Fantasy 3-213, \$3.98.

Al Haig: One of the early successful bopmen who has deliberately chosen obscurity in recent years, Haig plays a lyrical, unencumbered piano with a sensitive beat on

Esoteric 7, 10-in., \$3.98, and Period SPL 1104, 10-in., \$3.98.

Art Harris: Stolid, pursed lip playing on Kapp 1015, \$3.98.

Gene Harris: Routine performances by a pianist who shows more technical skill than feeling. Jubilee 1005, \$3.98.

Cass Harrison: A fascinating set of obscure Ellington compositions interpreted in an appealingly personal manner by a pianist with a strong sense of rhythm who falls into no special groove. M-G-M 3388, \$3.98.

Hampton Hawes: In Whitney Balliett's apt phrase, a "chrome eater"—clipped, hard, consistent, initially impressive but tiresome in quantity. Contemporary 3505, 3515, 3523, each \$4.98. Also in Contemporary 3509, \$4.98; Jazz West Coast 501, \$3.98; Prestige 7067, \$4.98.

Jutta Hipp: Busy blandness on Blue Note 1515, \$4.98, by a German girl who seems to have sound jazz instincts but isn't certain yet what to do with them. Also in M-G-M 3157, \$3.98; Blue Note 5056, 10-in., \$3.98.

Elmo Hope: A follower of Bud Powell who catches some of the surface of the master but misses the meat. Prestige 7010, \$4.98; Blue Note 5029, 10-in., \$3.98.

Dick Hyman: Neatly chiseled, polished but rather passionless performances in a cosmopolitan style. M-G-M 3280, \$3.98. Gianfranco Intra: An Italian pianist with static ideas. Durium DLU 96014, 10-in., \$3.98.

Ahmad Jamal: A caressingly deliberate manipulator of single note lines manages to create moments of genuine emotion sandwiched between slickly contrived novelties. Epic 3212, \$3.98. Also in Epic 1123, 10-in., \$1.98.

Pete Jolly: A West Coast pianist who is properly adept at churning out paste-pearls-while-you-wait unexpectedly reveals signs of emotional shading on RCA Victor LPM 1367, \$3.98. His earlier, cooler efforts are on RCA Victor LPM 1105, LPM 1125, each \$3.98. Also in RCA Victor LPM 1146, \$3.98.

Hank Jones: One of the most soundly oriented of current pianists comports himself with more typical *élan* in the three selections he has on Epic 3271, \$3.98, than he does on Clef 707, \$4.98, which is all his.

Alex Kallao: A fleet-fingered but superficial performer in a set that is made engrossing most of the way by the superb rhythm work of Milt Hinton (bass) and Don Lamond (drums). RCA Victor LJM 1011, \$3.98.

Wynton Kelly: Pastiches by a pianist who admits to an admiration for Tatum, Powell, and Monk, but who also manages to create his own variation of Garner. Blue Note 5025, 10-in., \$3.98.

Wade Legge: Clean, bright performances, distinctly Garnered, on Blue Note 5031, 10-in., \$3.98.

John Lewis: The leader of the Modern Jazz Quartet, a pianist of deep and thoughtful jazz roots, rarely heard in solo, includes an austere, rich-bodied solo on both Pacific Jazz 1217, \$4.98, and Atlantic 1247, \$3.98.

Lou Levy: A normally lively and chipper group pianist turns inertly pretentious on a solo disc, RCA Victor LPM 1267, \$3.98.

Bill McGuffie: A swing-rooted pianist who drives out bright single notes on

M-G-M 3291, \$3.98, but falls into some repetitiousness on Epic 3198, \$3.98, and disappears behind the cocktails on Epic 3243, \$3.98.

Dave McKenna: A modern single-noter who remembers he has a left hand and consequently romps with delightful effervescence on ABC-Paramount 104, \$3.98.

Marion McPartland: Genteel and knowing, able to deliver in almost any style, but leaning to subdued modern on Capitol T 574 and T 699, each \$3.98.

Rob Madna: A light-fingered Dutch pianist shows, on Epic 3270, \$3.98, that he has been paying close attention to Horace Silver's jaunty crabwalk style.

Dodo Marmarosa: Graceful, melodic playing by one of the earliest of the cool men on Concert Hall 1001, 10-in., \$2.98.

Dick Marx: A pianist who is full of derivations, few of which come from jazz. Both Brunswick 54006 and Coral 57088, each \$3.98, are weighed down by unpropulsive, rococo designs.

John Mehegan: A teacher-journalist-musician who tries to combine all his trades on Perspective 1, 10-in., \$3.85, by playing in the styles of the greatest pianists from all the periods of jazz. A good try but the originals, who can still be heard on discs, manage to do it better.

Thelonious Monk: A thoroughgoing individualist with a deceptively sleazy attack and a gnarled, craggy style, this veteran of the earliest bop battles has a winningly sardonic sense of humor which brightens Riverside 12-209, \$4.98, Blue Note 1510, \$4.98, Prestige 7027, \$4.98, and Prestige 189, 10-in., \$3.98. An effort to mate him with Ellington tunes, Riverside 12-201, \$4.98, is less successful. Also in Riverside 5-3, \$1.98.

Phineas Newborn: A precise, pear-toned pianist who shows plenty of technique but distressingly little warmth on Atlantic 1235, \$3.98, and RCA Victor LPM 1421, \$3.98.

Herbie Nichols: A strikingly individual pianist with a strong Monkish flavor, Nichols' rhythmic strength and curious line of melodic thought can be heard on three consistently excellent discs: Blue Note 1519, \$4.98, and Blue Note 5068 and 5069, both 10-in., each \$3.98.

Bernard Peiffer: Strength, vitality, and a willingness to use two hands rather than one finger mark this young Frenchman's work on EmArcy 36080, \$3.98. On Norgran 11, 10-in., \$2.98, he is more conventionally modern.

Oscar Peterson: One of the few real virtuosos of the modern jazz piano, Peterson shows his true mettle on Clef 688 (which includes a fantastic *Lady Be Good*), \$4.98, and suggests it occasionally on Clef 708 and 698, each \$4.98. But an appalling amount of his prolific recording is made up of vapid prettiness (Clef 603, 604, 605, 606, 623, 624, 625, 648, 649, 650, 695, 696, 697, each \$4.98; Verve 2004, \$3.98). His early, Maurice Rocco period is exposed on RCA Victor LPT 3006, 10-in., \$2.98. Also in Clef 639, \$4.98; RCA Camden CAL 328, \$1.98.

André Previn: A classical musician who has fought his way up from film backgrounds to a learned form of cocktail piano (RCA Victor LPM 1011, Decca 8131, each \$3.98) to jazz, reveals how well he has absorbed the modern jazz idiom on Con-

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temporary 3525, \$4.98. He uses this knowledge, on Contemporary 3527, \$4.98, to demolish and then reconstruct the score of *Mly Fair Lady*. Not for antedemolitionists.

Freddie Redd: Neatly turned single-note developments on Prestige 7067, \$4.98.

George Rhodes: Routine middle-of-road modern. Groove LG 1005, \$3.98.

Hal Schaefer: An enterprising pianist who sometimes plays intriguingly quirkish jazz but just as often gets lost in his classical derivations on RCA Victor LPM 1106, \$3.98.

Bobby Scott: A very young (twenty) pianist and composer of great virtuosity who is still scattering his shots too widely to be as effective as he might be. But many of his shots on Bethlehem 1004, 10 in., \$2.98 and ABC-Paramount 102, \$3.98, are excellent.

Stan Seltzer: Modern jazzed cocktail pi-

ano, too heavy on the vermouth. HiFi-Record 202, \$4.98.

Ralph Sharon: An English pianist who had a deliberate but frolicsome delicacy at home (London LL 1339, \$3.98) has come to this country, lost his old personality, and is found working in American hand-me-downs on Bethlehem 41, \$4.98.

George Shearing: The lively, vigorous exercises on London 1343, \$3.98, typified Shearing's work before he gained that level of popularity that required him to pacify a mass audience.

Horace Silver: Earthy, blues-bred ideas are evolved by Silver with casual ease and an infectious beat on Blue Note 1520, \$4.98. Some of the same selections are also on Blue Note 5018 and 5034, both 10-in., each \$3.98.

Martial Solal: An Algerian, whose playing on Contemporary 2512, 10-in., \$3.98, though derivative (primarily from Gar-

ner), is positive and—occasionally—striking.

Bobby Stevenson: Lively, vigorous, but somewhat unfocused playing on "X" LXA 1024, \$3.98.

Billy Taylor: One of the ablest and most knowledgeable of today's jazz musicians, Taylor has allowed his once virile, pointed style (Roost 406, 409, both 10-in., each \$2.98; Prestige 184, 10-in., \$3.98; Prestige 7001, 7015, 7016, each \$4.98) to soften to the relatively colorless broth served up on Prestige 194, 10-in., \$3.98, and ABC-Paramount 112 and 134, each \$3.98. On Prestige 7051, \$4.98, he is not helped by the addition of a conga drummer nor, on Atlantic 113, 10-in., \$3.00, by the addition of heavy surface noise. Also in Brunswick 54000, \$3.98; ABC-Paramount 115, \$3.98; Coral 57040, \$3.98.

Toshiko: A Japanese girl, following in the path of Bud Powell, achieves a control and discipline on Storyville 912, \$3.98, that is far beyond her abilities on an earlier disc, Norgran 22, 10-in., \$2.98. Also in Storyville 916, \$3.98.

Lennie Tristano: The most adamant individualist in modern jazz justifies his adamancy on Atlantic 1224, \$3.98. His individualism of 1946 (EmArcy 26029, 10-in., \$2.98) still sounds individual today. Also in EmArcy 36016, \$3.98; EmArcy Dem-2, 98¢; Folkways 71, \$5.95.

Richard Twardzik: An unfettered, wryly imaginative young pianist, who died at twenty-four, leaving behind the provocative and varied solos on Pacific Jazz 1212, \$4.98. Also in Pacific Jazz HFS-1, \$1.98. George Wallington: Able, full-bodied, two-handed performances in a variety of styles on Prestige 158, 10-in., \$3.98. Also in Clef 743, \$4.98.

Randy Weston: A lithe, imaginative pianist in top form on Riverside 2515, 10-in., \$3.98, good but tentative on Riverside 2508, 10-in., \$3.98, and good but overconfident on Riverside 12-203, \$4.98. Also on Riverside 5-3, \$1.98.

John Williams: A pianist who is customarily lean and vital tangles himself up in undue fussiness on EmArcy 36061, \$3.98.

Claude Williamson: Hard, glittering, and essentially shallow performances on Bethlehem 54, \$4.98, and Capitol T 6511, \$3.98.

THE ECCENTRICS

Red Camp: A sophisticated primitive, who can be both gawky and slick, plays a sort of linear honky-tonk style on Cook 5005 (binaural), \$4.98, and 1087, \$4.98, but tries to observe a few of the amenities on Cook 1088 and 1089, both 10-in., \$2.98.

Mel Henke: Once a jazz pianist, Henke now works in a world of his own. Still jazz influenced, but full of quirks, he explores the byways with delightful relish on Contemporary 5001, 5003, each \$4.98. Also in Columbia CL 717, \$3.98.

Villegas: An Argentine classical pianist clobbers his way through a series of vast misconceptions about jazz on Columbia CL 787, \$3.98, but makes some amends by giving himself a public lesson from the jazz piano book as written by authorities from Jelly Roll Morton to John Lewis on Columbia CL 877, \$3.98.

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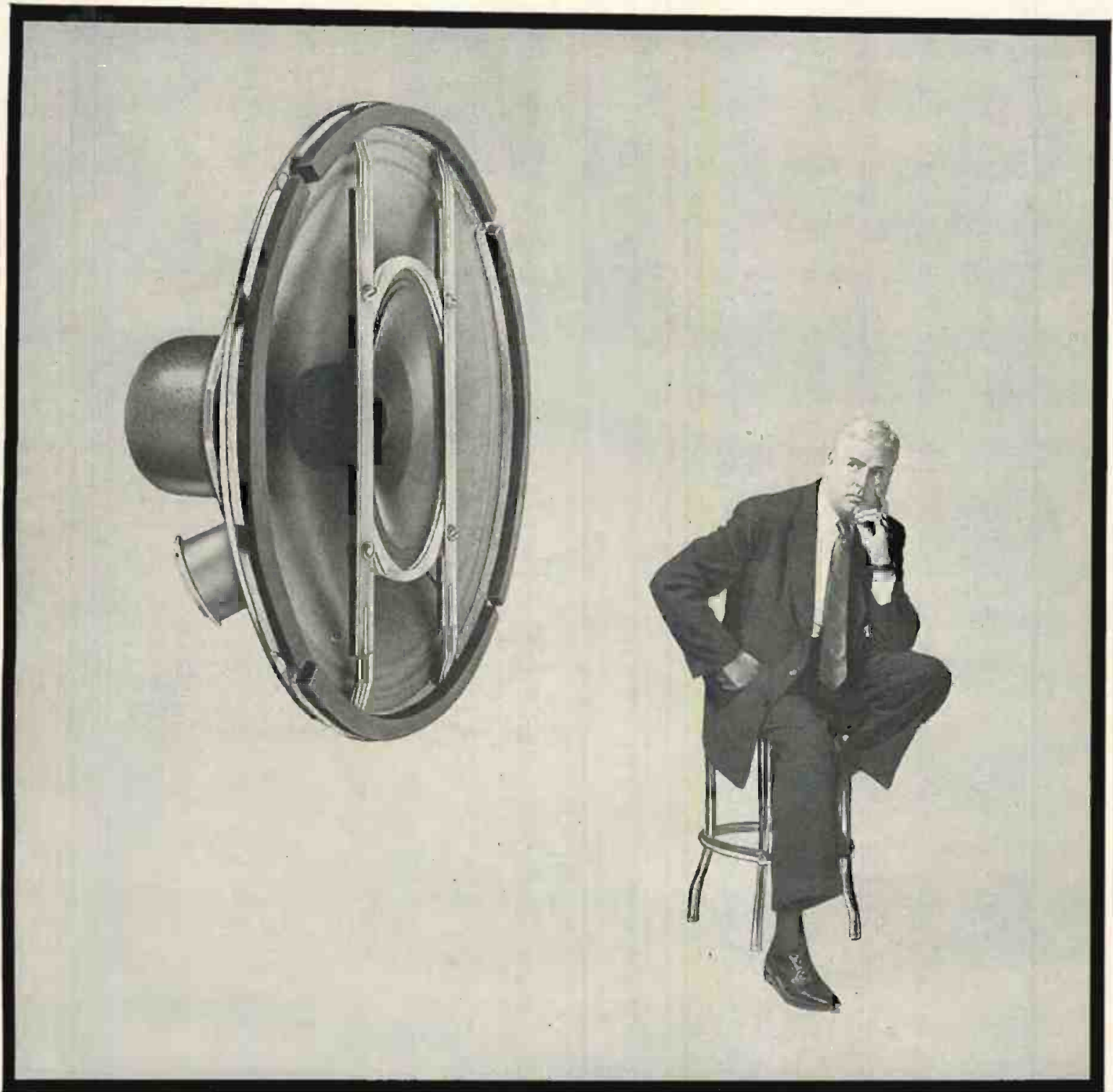
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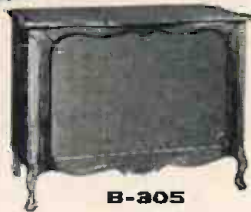
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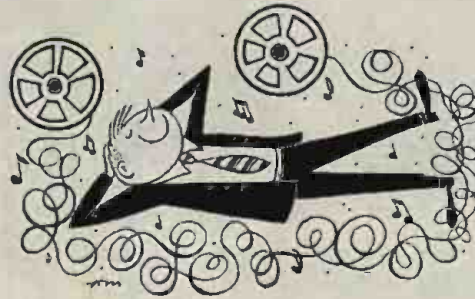
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by R. D. DARRELL

The Tape Deck



Note: As usual, all tapes reviewed are 7.5 ips and — unless specifically noted as stereo — are 2-track single-channel recordings. The symbol • • prefixed to a review indicates stereo tape. If a date in parenthesis is appended to the review, it refers to the issue of HIGH FIDELITY in which the corresponding disc review appeared.

• • ANTHEIL: *Ballet mécanique*

Los Angeles Contemporary Music Ensemble, Robert Craft, cond.
OMEGATAPE ST 6009. 7-in. \$11.95.

One of the great regrets of my musical life is having missed the 1925 Paris and 1927 New York *Walpurgisnacht* debuts of this notorious abstract-film score. Brash as it remains for present-day listeners, we can no longer realize the shocking audacity with which Antheil cocked a snoot at polite musical traditions and sensibilities. Tender ears may still flinch, but to the true hi-fi fan the *Ballet mécanique* now sounds neither revolutionary nor particularly mechanical. Rather it's high-spirited fun, with more jazzy vivacity than it ever was credited with earlier, adroit contrasts between propulsiveness and quasi-Oriental lyricism, and a fascinating variety of percussive timbres. I haven't heard Surinach's Columbia LP version, but Craft's (available on tape only) carries a great deal of conviction and in stereo is entirely free from the boxy acoustics Alfred Frankenstein criticized in Surinach's disc. The vigorous recording here is dryer than I could wish, but in the "spread" and clean-cut differentiation of stereo sound every detail of the ingenious scoring emerges with crystalline clarity and complete emancipation from the acerbity characteristic of so many "twelve-tone" compositions of the present generation of *enfants terribles*.

• • BEETHOVEN: *Sonatas for Piano: No. 8, in C minor, Op. 13 ("Pathétique"); No. 14, in C sharp minor, Op. 27; No. 2 ("Moonlight")*

Raymond Lewenthal, piano.
SONOTAPE SWB 8002. 7-in. \$11.95.

Technically, this is one of the most successful stereo solo-piano recordings to date, but the piling of such acoustics on the fruitiness of Lewenthal's playing makes it an overrich banquet for all but the sturdiest aesthetic digestions. In the LP version (Westminster 18400, which also includes

the *Appassionata* sonata), I imagine that I'd be more conscious of the nervous unevenness in the fast movements and the overdramatization of the slow ones than I am here, where even the excess of lush tonal coloring helps to make this the most aurally atmospheric of innumerable *Moonlight* and *Pathétique* recorded couplings.

• • FRANCK: *Variations symphoniques* — See Gershwin: *Variations on "I Got Rhythm."*

• • GERSHWIN: *Variations on "I Got Rhythm"*

+Franck: *Variations symphoniques*

Sondra Bianca, piano; New Symphony Society Orchestra, Walter Goehr, cond. (in the Gershwin); Philippe Entremont, piano; Netherlands Philharmonic Orchestra, Carl Bamberg, cond. (in the Franck).
CONCERT HALL CHT/BN 31. 7-in. \$8.95.

Odd as it may seem, it is the apparent filler rather than the feature which gives this tape its primary distinction. Miss Bianca brings out a wayward (quite feminine) grace and verve one never suspected in the brasher (Levant, *et al.*) performances of Gershwin's somewhat slapdash but highly diverting variations; even Goehr is inspired to a surprisingly idiomatic, if occasionally overexpressive, reading of the orchestral accompaniment; and spacious stereo recording does full justice not only to the (off-centered) piano but also to one of the most solidly authentic, really big, bass drums I have ever heard reproduced. Entremont, of course, has more virtuoso bravura, but his fleet reading barely skims Franck's tender lyricism, while Bamberg obtusely substitutes a jerky energy for what should be relaxed vivacity. His orchestra, too, is unattractively hard-toned, although in stereo not as intolerably so as in the LP version recently issued on CHS 1501 (with Entremont's superb Rachmaninoff Second Concerto) and also included in the CHS SP 57 sampler collection.

• • GRIEG: *Symphonic Dances, Op. 64*

Pro Musica Symphony Orchestra (Vienna), Eduard van Remoortel, cond.
PHONOTAPES-SONORE S 706. 7-in. \$11.95.

The young Belgian conductor already has made a name for himself both for skilled manipulation of rich orchestral sonorities

and for his loving insights into Grieg's music, but — given a much more interesting score than those in his earlier Grieg miscellany and the most gleaming and aery of stereo recording in addition — he quite outdoes himself in this single excerpt from a currently released second miscellany on Vox PL 10330. Certainly the lilting *Symphonic Dances* have never impressed me before as such perfect gems of melodic, rhythmic, and coloristic invention.

• • ROBERT MACDOWELL: *Piano Recital*

Robert MacDowell, piano.
CONCERTAPES 23-1 B. 7-in. \$11.95.

Young MacDowell may not be even a distant relative of the composer, but he clearly shares many of Edward's romantic and lyrical affinities — very appropriately so in disarmingly expressive performances, just on the safe side of lush, of the Granados *Goyescas* No. 4 (*La Maja y el Ruiseñor*) and a Liszt *Sonetto del Petrarca*, unspecified here, which proves to be the melting No. 104. Ravel's *Alborada del gracioso* and Liszt's *Mephisto* Waltz seem less congenial; yet the lack of either Iberian or Gallic atmosphere in the former is partially compensated by MacDowell's slapdash verve, and while his energy gets a bit out of hand in the waltz, he does convey much of the work's exciting drive and brilliance. The recording here cannot be very recent, for the recital has been available for some years in a Webcor single-channel taping (2923-1), yet it not only does full justice to the pianist's attractive tonal qualities, but irrefutably demonstrates that the thunderous sonorities of *Mephisto*, in particular, can be reproduced without significant dilution or distortion only in stereo.

• • RACHMANINOFF: *Rhapsody on a theme of Paganini, Op. 43*

Artur Rubinstein, piano; Chicago Symphony Orchestra, Fritz Reiner, cond.
RCA VICTOR CCS 20. 7-in. \$10.95.

Originally announced last fall, this tape seems to have been delayed by the production difficulties involved in RCA Victor's changeover to a new type of reel packaging and the discontinuance of alternative staggered-head versions. But, finally heard, it proves to be almost identical in both interpretative and technical qualities with

Continued on next page

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TAPE DECK

Continued from preceding page

Rubinstein's previously reviewed stereo tapings of the Rachmaninoff Second and Liszt First concertos. Again Rubinstein plays with magnificent aplomb and romantic grace, Reiner provides an immaculate if somewhat subdued accompaniment, and the only possible criticism of the luminous recording is with the unnaturally broad (if by no means unimpressive) aural wingspread of the centered piano. Yet, as in the second concerto, the over-all effect is predominantly poetic rather than dramatic, disconcertingly softening the work's starker outlines. I miss the excitement of Rubinstein's 1948-9 version with Süsskind and in particular the tremendous bass drum of the original British 78s, never since captured as impressively. (LM 6039, Sept. 1956)

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

Hans Eibner, organ; Vienna Philharmonica Symphony Orchestra, Hans Swarowsky, cond.

URANIA UST 1201. 7-in. \$11.95.

The revived Urania Company is either exceptionally lucky or wise in its inspired choice for its stereo-tape debut: the grandiloquent breadths of the Saint-Saëns *Organ* Symphony demand sheer massiveness of reproduced sound and spaciousness of big-auditorium ambience which even the best of single-channel recordings can only suggest. The simultaneously released LP (UX 105) will surely rank near if not at the top of the list by virtue of Swarowsky's exceptionally zestful and dramatic performance (the finest I have ever heard under his baton) and the unusual distinction of Hans Eibner's organ part, but for the authentic depths of concert-hall sonority it is only in stereo that Saint-Saëns' grandiosity can be achieved without bombast. To experience the undeniable spine-shivers of the *Organ* Symphony for the first time in home reproduction is not only a sensuous thrill in itself, but a source of new insight into the reconciliation of classical and romantic elements which the composer here, at least, so notably achieved.

- • STRAUSS, RICHARD: *Till Enlen-spiegels Instige Streiche, Op. 28; Tod und Verklärung, Op. 24*

Vienna Philharmonic Orchestra, Fritz Reiner, cond.
RCA VICTOR ACS 27 and CCS 28. 7-in. each. \$6.95 and \$10.95 respectively.

The notion of combining the long-acknowledged special Straussian aptitudes of Reiner and the Viennese Philharmonic was a brilliant one, but for a variety of scarcely foreseeable reasons the results fall considerably short of success. *Till*, in particular, finds Reiner with little apparent zest for italicizing either the music's mordant humor or its folk-tale tenderness; and the unspurred orchestra, for all its characteristic tonal glow, tends to lumber—at least in comparison with the Chicagoans' familiar incisiveness and precision.

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Till on the simultaneously released LP, LM 2077) fares better in the present romantic, if somewhat lethargic, approach, and here too the limpity of the stereo recording itself is far more impressive. Yet, returning to the earlier, coarser Concert Hall stereo tape by Neumark, I found that despite the obvious inferiority of the Utrecht Orchestra it still sounds more persuasively dramatic. Accordingly, the present Reiner-Viennese tape is recommended only to those who have no objections to a relaxed reading and who do insist on more aurally appealing tonal qualities.

REEL MUSIC NOTES

OMEGATAPE apparently has profited by criticism of annoying features in samplers, for its latest, *Stereo Holiday*, forestalls all the usual objections: there are no vocal announcements or blurbs; the selections are complete pieces or movements (several of them, like the opening sections of Kálmán's *Gypsy Princess*, fairly lengthy) and no less than twelve of them are included in a brimful, twenty-five-minute, large-hub reel. Best of all, there are no violent style incompatibilities, although plenty of variety, in this all light-music program representing some nine current releases (• • STD 10, 7-in., \$5.95). In a big box of other new Omegetapes just received, the first I pounced on were two of the long-anticipated stereo reels by that zitherist extraor-

dinary. "Third Man" Anton Karas, who must come close to exhausting even his enormous repertory of Viennese tunes in two full volumes of *Operetta Favorites*. His deft playing may be somewhat over-amplified here and the accordion-and-bass accompaniments a bit plodding, but for anyone who longs for a ringside seat at a whole evening of Prater café entertainment these tapes serve as magic carpets to the irresistible stereo illusion of that reality. (• • ST 2004 and 2008, 7-in., \$12.95 each)

PHONOTAPES-SONORE: Not all the some ten leading tunes from the Lerner-Loewe "classic" are equally well suited to instrumental-only dress—or even to George Feyer's arrangements, but his *Echoes of My Fair Lady* has some of this inimitable pianist's purest enchantments and even in its less distinctive moments it is an addition to the "Echoes" series that no Feyerman (and I'm running for president of the fan club) would dream of missing. (PM 5015, 5-in., \$6.95)

SONOTAPE: Despite its clean, assured performances and immaculately pure, natural recording, I hesitate to commend *The Piano of Badura Skoda in Stereo* (presumably the same program as that of the recent *Encores LP*, Westminster 18281) to a wider audience than that of the young pianist's inner-circle devotees. That is, anyway, as far as the war-horse materials

(Rachmaninoff's C sharp minor Prelude, Ravel's *Jeux d'eau*, and three Chopin favorites) are concerned, since these demand more drama and éclat than they receive here. I can recommend warmly, however, his final *Invitation to the Dance* (done for once without trimmings, just as Weber wrote it) and the novel—to me—Schulhof arrangement of the *Fledermaus* polka, for here his lightweight treatment is ideally suitable and for all its restraint reveals—thanks in part to stereo's transparency—much more of the player's own engaging personality. (• • SWB 8017, 7-in., \$11.95)

WFB: Happily, stereo recorders have been prompter than either 78-rpm or LP producers were to realize the wealth of parochial musical organizations in the United States and to capitalize on the often more than local appeal of the on-the-spot recordings. The Allentown (Pennsylvania) Band, for example, scarcely is to be ranked among the world's greatest, but it's a good one—as well as America's oldest, dating from 1828—and under the direction of Albertus Meyers it plays with obvious enthusiasm in a vigorously recorded *Quick-Step* program including such novelties (to a nonbandspecialist's ears) as Morris' *The Kilties*, Sousa's seldom heard *Occidental March*, Marchetto's *333rd Engineers' March*, and Brooke's arrangement of Gilmore's once-famous *Triumphal March*. (• • 1205 S2, 7-in., \$9.98; originally included in the *March Potpourri LP*, L 1205)

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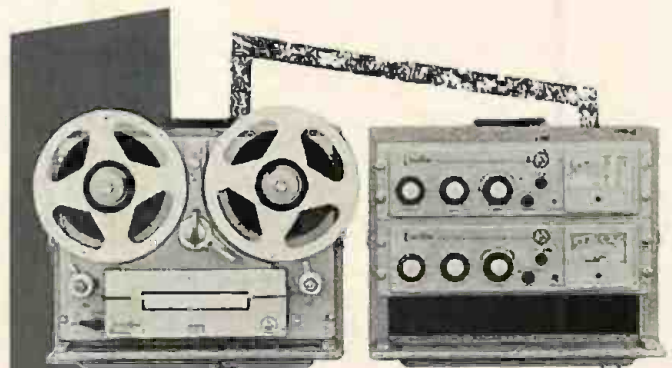
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Books in Review

STENDHAL, whose novels probed so deeply into basic human idiosyncrasies and passions that readers more than a century later find his insights often more illuminating than those of today's psychologists and psychiatrists, was also (in his *Life of Rossini*, reviewed here last June) a singular prophet of the strictly "modern" arts of recording and discography. In 1824, to be sure, it was no more than a wistful dream that "An exact and individual record of the voices of our great *prime donne* (should such a thing become possible) would not only profit their own celebrity, but would open the road directly to vast and unlooked-for progress in the art of singing as a whole." But, if in reading his paeans to the almost incredibly gifted singers of his era, we must mourn all that was lost prior to the invention of the phonograph, we also can appreciate far more keenly than ever before the later legacy that has been preserved on records.

For the complete "record of records," we have to turn to that monumental labor of love and scholarship, the Clough and Cuming *World's Encyclopaedia of Recorded Music*, the discography to crown all discographies, first published (with a bound-in Supplement I) in 1952, followed the next year by a separate Supplement II (reviewed in the Oct. 1954 issue of this journal), and now by a nearly 600-page Third Supplement, 1953-1955 (Sidgwick & Jackson and Decca Record Co., London; via London Records Inc. in the U.S.A., \$25).

That price, of course, to say nothing of the extraordinarily detailed reference nature of the work itself, is hardly calculated to cheer chronically empty-pocketed discophiles; yet for the library of every serious listener who really wants to know everything that is—or has been—available on records, the complete series is essential. The present volume, however, is exceptionally useful in that it covers the most fertile period of all recording activities to date and is indeed the only exhaustive source of LP (and 45-rpm) information—tracing all the permuta-

tions and combinations of varied versions, couplings, and reissues, not only in this country and Great Britain, but throughout the world.

In any work of such scope, some errors and omissions are inevitable, but the 10-page section of small-print "Errata, Corrigenda & Addenda" here is one proof of the compilers' relentless pursuit of accuracy; the elaborate completeness of the individual-entry data and notes is even more impressive evidence of their thoroughness. As one who naively and tentatively dabbled in these deep waters many years ago, I have some notion of the incredible labors Messers. Clough and Cuming (and their present associates E. A. Hughes and Angela Noble) have undertaken, and in grateful awe I can only echo Irving Kolodin's citation of honor—applied to the original volume but even more richly warranted by the series as a whole: the "worthiest effort of musical scholarship to be produced any place in the world in the postwar epoch."

For Logomachists Only

It is hardly surprising that no one of Clough & Cuming caliber has yet donned the robes of a modern Dr. Johnson to provide a comprehensive, practicable dictionary of audio and related terminologies. In any case, I can't dare hope that more than a very few readers share my own semantic, as well as discographic, obsessions. Yet I'd like to dream that I might be able to infect a larger group of audiophiles with the insidious virus of logomachy: that is, the feverish disputing over or playing with words and their meanings—or at least with a keener appreciation of the "visionary power . . . embodied in mystery of words." But, alas, the literature available so far yields no sufficiently safe choice for unqualified general recommendation.

It is only radio and TV servicemen, for example, who might put to good use the Coyne Technical Dictionary prepared by the staff of the Coyne Electrical School in Chicago (distributed by Howard A. Sams & Co.,

\$2.00). This is neither rigorous enough in its definitions to satisfy engineers or comprehensive enough to be of special value to audiophiles. I haven't yet seen a similar volume, announced for publication by Frederick J. Drake & Co. of Chicago (\$4.00), but I doubt whether it's likely to have a much wider appeal. Ruling out on one hand the highly specialized ASA and IRE "standards" and the mammoth *International Dictionary of Physics and Electronics*, edited by W. C. Michels (Van Nostrand, \$20.00), and on the other the usually far more superficial glossaries included in most general audio and electronic textbooks, the only reasonable suggestion left is the *Electronics Dictionary* by Nelson M. Cooke and John Markus (McGraw-Hill, 1945, \$6.50)—and that is already sadly out of date.

The nearest (if still not near enough) approach to what I have long been looking for is the nearly 1,000-page Elsevier's *Dictionary of Cinema, Sound and Music in Six Languages*, compiled by W. E. Clason (Elsevier via Van Nostrand, \$19.75), for it at least is great fun to read, even if its high price is likely to restrict that pleasure to the comparative few who have pressing need for technical terms in French, German, Italian, Spanish, and Dutch, as well as in English. Other handicaps are that many terms are included without rigorous definitions and there are no clues to preferred usages and pronunciations.

But if you happen to be thirsting to know the German for "wow," "baffle," and "motorboating," here's just what you need. Or if you're seeking a fresh epithet for tin-eared hi-fi heretics, you'll discover here that they can be accused of suffering from "amblyacousia" (dullness of hearing). And if you think that audio has any monopoly on strange terms, you'll be quickly disabused when you dip into the even more extensive vocabulary of expressive gobbledygook apparently commonplace in the making of sound films.

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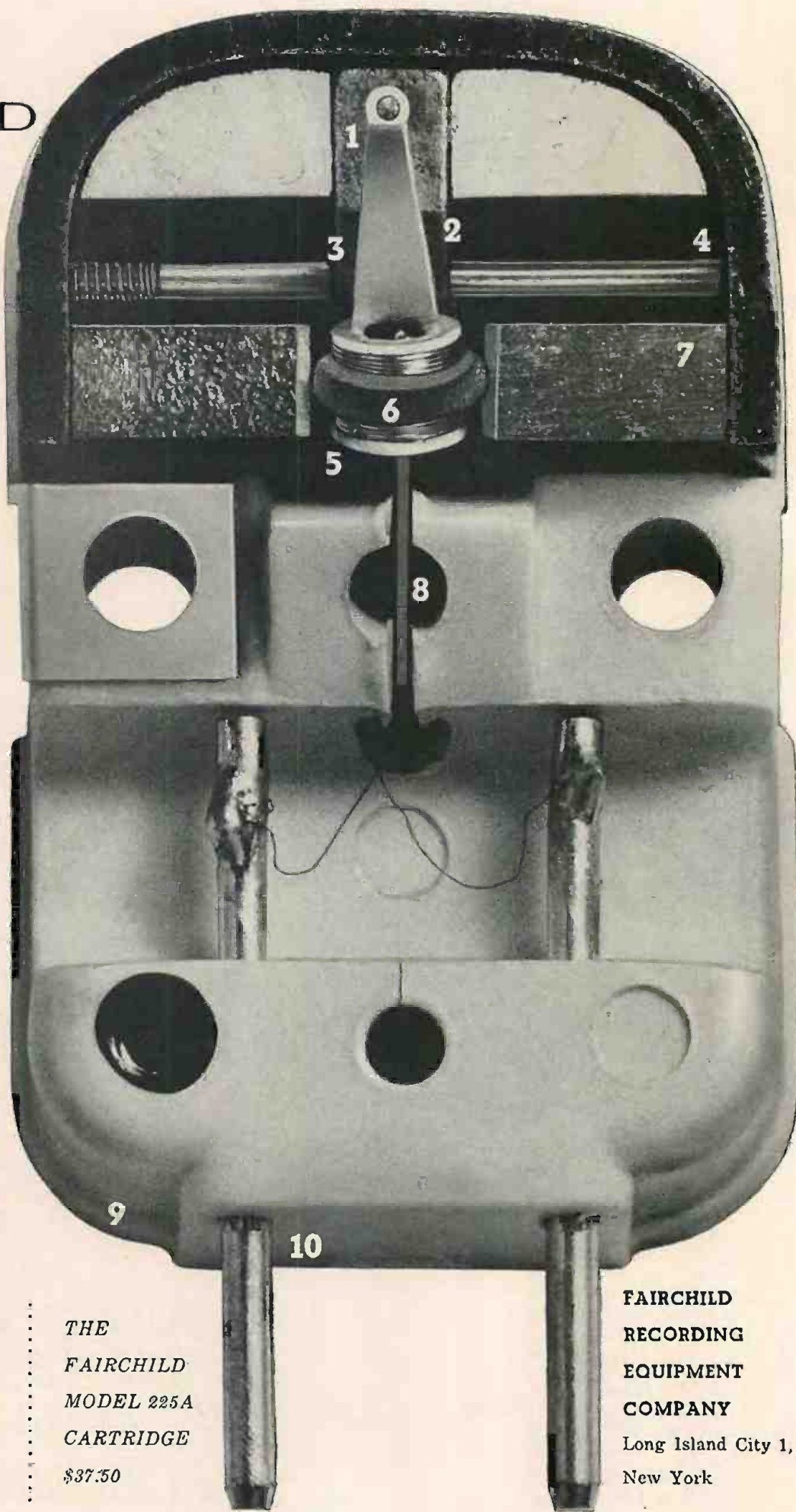
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Equipment reports appearing in this section are prepared by members of HIGH FIDELITY's staff, on the basis of actual use in conjunction with a home music system, and the resulting evaluations of equipment are expressed as the opinions of the reviewer only. Reports are usually restricted to items of general interest, and no attempt is made to report on items that are obviously not designed for high-fidelity applications. Each report is sent to the manufacturer before publication; he is free to correct the specifications paragraph, to add a comment at the end of the report, or to request that it be deferred (pending changes in his product), or not be published. He may not, however, change the report. Failure of a new product to appear in TITH may mean either that it has not been submitted for review, or that it was submitted and was found to be unsatisfactory. These reports may not be quoted or reproduced, in part or in whole, for any purpose whatsoever, without written permission from the publisher.

Tapetone TV Tone Adapter

SPECIFICATIONS (furnished by manufacturer): a 4.5-Mc pickup device, amplifier, and detector, designed to provide a high-quality sound signal from a conventional TV set. Dimensions: 11 in. long by 4 in. wide by 4½ in. high. Tubes: 4—6AU6, 6AL5, selenium rectifier. Price: \$69.95. **MANUFACTURER:** Tapetone, Inc., 10 Ardlock Place, Webster, Mass.

Here is one of the best ideas yet for people who own high-fidelity systems but conventional TV sets, and who want an easy, reliable method of getting a good TV sound signal to feed the hi-fi system.

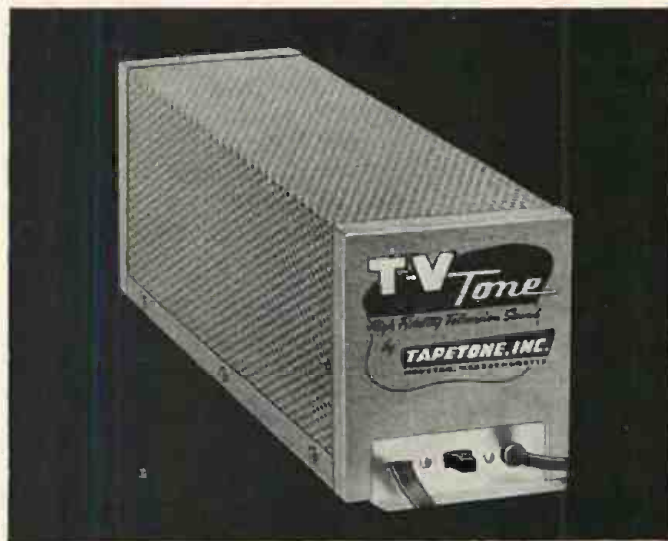
Every television signal is transmitted from the TV station as two signals in one: the picture carrier wave, which is AM-modulated to carry the video information and synchronization pulses, and the sound carrier wave, which is FM-modulated with the audio signal. The sound carrier is potentially a high-fidelity medium, just as are broadcasts in the standard FM band; usually, the poor sound accompanying TV is the fault of the TV set's inadequate sound circuits and speaker. Television sound as broadcast can be, and quite often is, very good.

The transmitted sound carrier is always precisely 4.5 Mc higher in frequency than the picture carrier. When the two are received at the set they can be handled completely separately, the picture carrier going into one circuit channel and the sound carrier going into another, so that they are amplified and detected separately. Alternatively, they can be amplified together for several stages, after which they are separated. Then the picture carrier is detected to form the video signal, which receives further amplification and is applied to the picture tube. The 4.5-Mc beat, or difference frequency, between the sound carrier and the picture carrier is used as a sound IF frequency. It is fed to conventional FM IF and detector stages, as in an FM tuner, and thence to a minimal-quality audio amplifier and speaker. The latter system (primarily because it is less expensive) is used in virtually all standard TV sets made recently; it is known as the *inter-carrier* system.

While the sound signal is being amplified with the picture carrier, very little harm can be done to it, because these

preliminary amplification stages have a fairly wide bandpass—if they didn't, the picture would suffer, and that would never do! It is after separation that the sound signal is usually mutilated. Here is where the TV Tone comes in. At one end of the TV Tone's chassis is attached a long piece of 300-ohm twin lead, which is terminated in a small plastic-covered pickup loop tuned to the 4.5-Mc intercarrier beat frequency.

This loop is simply put in back of the TV set or, if the set is well shielded, it may be necessary to put it somewhere inside the TV cabinet. No electrical connection is needed, however. The loop picks up the 4.5-Mc sound signal and



The TV Tone picks up directly from a TV set.

feeds it to the TV Tone, which contains a high-quality IF amplifier and sound detector. A shielded cable, terminated in a standard phono pin plug, comes out the other end of the TV Tone chassis; this is plugged into the "TV" or "Aux"

Continued on next page

TESTED IN THE HOME

Continued from preceding page

input receptacle on your preamp-control unit. And there you have your hi-fi TV sound.

There is no need to tune the TV Tone for each station; since for any station the intercarrier signal frequency will be the same 4.5 Mc. Accordingly, the TV Tone can be tucked out of the way behind or inside the TV cabinet, or in any convenient place; the twin-lead to the pickup loop can be extended if necessary. If you or your serviceman can rig up the unit so that it is turned on and off by the TV power switch, fine; if not, it has its own AC switch.

Generally, a fine idea and one that works very well, avoiding the complications, uncertainties, half-satisfactory results, and possible dangers of altering the TV set circuits for a hi-fi output signal. —R.A.

Stephens Wireless Microphone

SPECIFICATIONS (furnished by manufacturer): a miniature self-powered FM transmitter and condenser microphone, with remote receiver. **MODEL 72 TRANSMITTER**—Frequency response: 3 db, 30 to 17,000 cycles. Power requirement: 1.1 to 1.5 volts, 250 ma, and 50 to 90 volts, 20 ma. Transmission frequency: 42.98 Mc; variable ± 1 Mc. Antenna radiation energy: about 20 mw. Tubes: CK6029, CK5762. Dimensions: 3 $\frac{3}{8}$ in. high by 2 wide by 1 deep. Weight: 4 oz. **BATTERY PACKS**—#1—Dimensions: 6 in. high by 4 wide by 1 $\frac{3}{4}$ deep. Continuous life: 20 hours. #2—Dimensions: 5 in. high by 2 wide by $\frac{3}{4}$ deep. Continuous life: 3 hours. **RECEIVER**—Sensitivity: 30 db limiting with 10 uv input to 72-ohm antenna input. Controls: fine tuning, RF tank coil adjustment. Output: —20 dbm at 600 ohms. Tubes: 2—6BA4, 4—6CB6, 6AL5, 12AU7, 12AY7, 12AT7. Dimensions: 9 $\frac{1}{4}$ in. high by 15 $\frac{1}{2}$ wide by 7 $\frac{1}{4}$ deep. **POWER SUPPLY**—Input: 115 volt, 60 cps AC. Controls: AC power, monitor volume. Outputs: 8 ohms to speaker or monitor headphones. Tubes: 12AU7, 6AQ5. Dimensions: 14 in. wide by 10 $\frac{1}{2}$ high by 8 $\frac{1}{4}$ deep. Price: \$1060. **ACCESSORIES**: 30 db loss pad, for 50, 150 and 250 ohms. **MANUFACTURER**: Stephens Tru-Sonic, Inc., 8538 Warner Drive, Culver City, Calif.

Since I have for some time been intrigued with the idea of a microphone that would not be encumbered by trailing cables between it and its preamplifier, my impatience to test one of these Stephens units was almost too much to endure. However, I managed to weather the waiting period with a minimum of nervous strain, and can now report that Stephens has come through in commendable fashion. Their wireless microphone works, and very well indeed.

Four items comprise the wireless system, two at each end of the chain. At the transmitting end there are a small battery pack and a combination condenser microphone and FM transmitter. The latter is about the size of a pack of cigarettes (regular, rather than king-sized), and is equipped with a 5-ft. flexible antenna lead and a short power supply cable for connection to the battery pack. The receiver consists of two sections: a complete single-channel FM tuner of moderate sensitivity, and a separate power supply chassis that also contains a low-power amplifier with a small speaker and its own volume control.

To operate the system, you interconnect the receiver and its power supply, connect and extend the antenna, plug the supply into an AC outlet, and connect the signal output from the receiver into your tape recorder or what have you. Then you flip the AC switch on and you're in business, almost. To start the whole thing functioning, you simply plug the tiny transmitter's power supply cable into a battery pack, and it automatically starts transmitting. Finally, a slight adjustment of the receiver's tuning knob tunes it onto the middle of the channel, and as long as the transmitter is within 1,500 to 1,000 feet of the receiving antenna you'll pick up everything that is within the audible range of the microphone.

The operating principle of the Stephens condenser microphone differs from that of most condenser mikes, and it is this difference that makes the Stephens mike so easily adaptable to wireless operation. A conventional condenser mike generates its electrical output by varying the electrical charge across two condenser plates. Thus, a rather high polarizing voltage must be applied across the plates to generate an adequate signal output. The Stephens microphone, however, works on the same principle as the FM phono pickup, in which the condenser element is used to vary the frequency of an oscillator circuit. This means that the operating voltages need be no higher than is necessary to power the oscillator—a situation that immediately lends itself to battery operation. More important, though, is the fact that the microphone's output is already in a form that can be transmitted via radio, so an antenna is all that need be added to make the Stephens mike into a transmitter.

Two battery packs are available for this system. The smaller of the two (Pack No. 2) is about the size of a flat cigarette case, and is intended for use when the mike is to be concealed on one's person, as when collecting clandestine interviews or spying on divers Un-American activities.

The batteries are enclosed in a handsome leather case, with slots cut into the back surface to allow the case to be hooked onto your belt if your breast pocket won't accommodate it. If concealment is less important than long operating time, the larger battery Pack No. 1 will give 20 hours of continuous operation.

Two output connections are accessible at the receiving end: one from the built-in monitor amplifier, for use with a pair



The Stephens system, with its battery packs.

of headphones, and the other from the receiver unit, for matching to a 600-ohm line. The line output is at —20 dbm level, which is too high for most mike preamps to handle without overload, yet too low for a high-level line. The dilemma is solved by Stephens's accessory pad box, which gives a —50 dbm output signal at 50, 150, or 250 ohms impedance. I wonder, though, why the pad wasn't included as a standard part of this system. I can't think of any cases where at least some attenuation would not be required.

I did not get a chance to try the Stephens wireless microphone for pickup of large musical groups, but its performance with smaller groups and with voice transmissions indicates that

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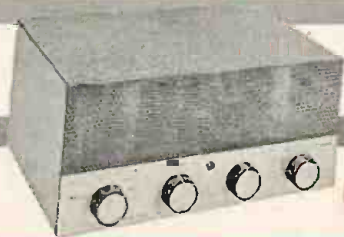
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Audio consultants, such as those quoted here, don't use words like "marvelous", "superb" and "blue chip" lightly. Their studied opinions, and the fact that more Bogen high-fidelity components are in use today than any other brand, are ample proof that for more engineering "firsts", more years of brilliant performance, more rugged good looks - the choice is Bogen.

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TESTED IN THE HOME

Continued from page 82

the system's sound quality is excellent. It is very clean, crisp, and wide-range, and has that quality of transparency and detail that I have come to associate with top-quality condenser microphones. Apparently there is little loss of quality in the transmission and reception, so the system is just as applicable to high-quality music pickup as it is to speech. There is some tendency toward microphonics when the transmitter is jarred, but as long as the unit is not shaken around too much in use, it will perform very well.

The potential applications for something like this are practically limitless—ranging from night club work, through political-convention coverage, to illicit recording of orchestra concerts (I'm not recommending the latter application—just mentioning it). The price is steep, but to anyone who needs a microphone that works without cables, the Stephens will be a temptation. — J.G.H.

MANUFACTURER'S COMMENT: The output level from the wireless microphone's receiver can be padded down at the factory, at no extra cost, to provide a suitably low level for feeding a microphone input.

Pickering 350 Fluxvalve Cartridge

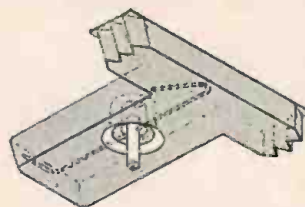
SPECIFICATIONS (furnished by manufacturer): a triple-play turnover variable-reluctance pickup cartridge, with easily replaceable stylus assemblies. Effective stylus mass: below 0.5 mg. Lateral compliance: 4×10^{-6} cm/dyne. Frequency response: ± 1 db, 20 to 20,000 cps. Recommended load: 27,000 ohms. Tracking force: 2 to 6 grams, depending on pickup arm and recorded signal levels. Output: 25 mv for recorded velocity of 10 cm/second. Prices: type 350DD (1-mil and 2.7-mil diamond styli), \$54.00; type 350DS (1-mil diamond and 2.7-mil sapphire), \$42.00; type 350D.5D (1-mil and 1/2-mil diamond), \$60.00; type 350DO (1-mil diamond only), \$36.00. **MANUFACTURER:** Pickering & Company, Inc., Oceanside, N. Y.

Of the two lightweight magnetic pickup cartridges introduced just after the last World War, both were of the variable-reluctance type, and one was a Pickering. Ever since, the Pickering has held a top-level rank among pickups, in the opinion of many users interested in obtaining the best possible sound from records. The latest Pickering cartridge—the Fluxvalve—is certain to reinforce this position; it reflects what is seemingly the ultimate exploitation of the variable-reluctance principle.

The 350 Fluxvalve is a turnover cartridge in which the magnet, coil, and pole pieces are all solidly encapsulated in sturdy plastic. On each side of the cartridge, pole-piece tips are brought to the surface of the plastic, with a narrow gap between each set of pole pieces. Each stylus assembly is held in a flat T-shaped plastic insert that simply slides into the cartridge. A minuscule metal cup goes through the vertical arm of the T; the bottom of the cup makes contact with an exposed button in the cartridge shell which carries the magnetic flux to the stylus assembly. The armature is an extremely small, light, hollow tube. At one end of the tube is cemented the stylus; the other end of the tube is suspended inside the cup by a cross wire that goes through the walls of the cup (thus completing the magnetic circuit from button to cup to armature). Outside the cup, the wire is bent and imbedded in plastic to keep it from turning. The inside of the cup is filled with damping material, and a viscaloid tab is fitted over the armature outside the cup for additional damping.

When this self-contained stylus and armature assembly is installed in the cartridge, the external part of the armature, just above the stylus, goes into operating position directly in front of and centered between the exposed pole-piece tips. Lateral movement of the stylus by the record groove displaces

the armature toward one pole piece or the other, unbalancing the magnetic circuit and producing an output signal from the coil. There is a similar assembly on the other side of the cartridge; rotating the cartridge within its mounting brings



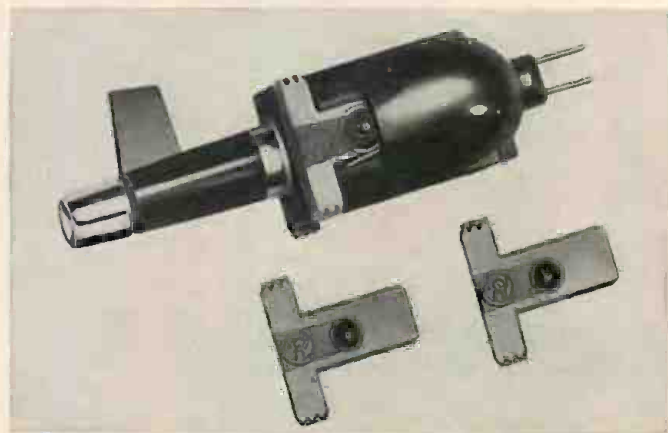
The Fluxvalve's stylus assembly is molded into a removable color-coded plastic insert,

the other stylus assembly into playing position. There are four stylus assemblies available: 1-mil and 1/2-mil microgroove diamonds, 2.7-mil diamond for 78s, and 2.7-mil sapphire for 78s. All are color-coded, and any two can be used in the cartridge.

Both the lateral and vertical compliance of the stylus assembly are determined primarily by the wire suspension system of the armature. Lateral stylus motion twists the wire torsionally; vertical displacement stretches it in the same way as a clothesline stretches when a weight is suspended at its center.

It is easy to see how almost any amount of lateral compliance is obtainable with such a system, but it may be a little difficult to believe that the vertical compliance can be adequate. The important point here is that vertical compliance need be high over only a very small range of displacements in order to accommodate groove-pinch effects, and over that small range of vertical motion the Fluxvalve's vertical compliance is more than sufficient. This can be proved easily by two facts: at 1 1/2 grams stylus force the needle talk is virtually nonexistent, and this could not be so if the Fluxvalve were lacking in vertical compliance; also in a test for record wear, the cartridge played one band of a record dozens of times in succession without a trace of audible or visible deterioration.

At this same stylus force, incidentally, the cartridge tracked heavily recorded low-frequency passages very well.

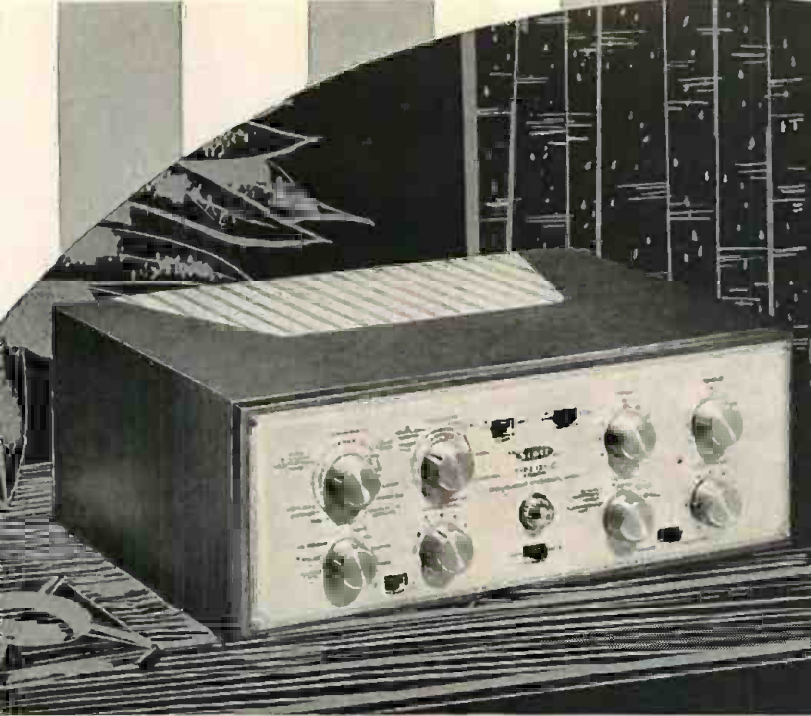


The Fluxvalve, with two stylus inserts.

The minimum of 2 grams specified by Pickering seems conservative if you have a good pickup arm.

This construction also provides a moving system with extraordinarily low effective mass. That, in turn, places the high-frequency stylus/record resonance well above the audible range—in the vicinity of 30,000 cps, according to the manufacturer. The practical benefits of such a high resonance frequency are low distortion within the audible range, minimization of record wear, excellent transient response, and (perhaps surprisingly) low record surface noise, or scratch. Each of these qualities is readily apparent in the

Continued on page 86



**The 121-C
Dynaural Equalizer
Preamplifier**

The most versatile control and compensation unit ever offered. Record equalizers on the 121-C can be adjusted for any record quality and recording curve—past, present or future. Two magnetic inputs are available for connection of both a turntable and a record changer. Outstanding features also include tape monitoring and recording provisions and the patented Dynamic Noise Suppressor, essential with any wide range high fidelity system.

SPECIFICATIONS

Description: The 121-C is a self-powered equalizer and preamplifier, complete with dynamic noise suppressor. It is equipped with Green Dot control settings. • Input Facilities: 2 magnetic inputs, switched on front panel; crystal or ceramic input; five high-level channels, each having its own level control, including provision for tuner, tape and TV sound. • Continuously variable equalizer facilities. • Tape Recording and Monitoring: Two special tape recorder output connections, plus monitor channel with monitor-playback switch. • Tape Playback: Separate channel, with NARTB tape equalization, for playback of tape direct from tape heads. • Frequency Response: Flat from 19 cps to 35 kc. • Total hum and noise: On high level inputs 85 db below full output; on low level inputs, 3.2 microvolts equivalent noise input. • Dimensions in mahogany case: 13½" x 5" x 9½" \$159.95. Mahogany Case \$19.95.

All prices slightly higher west of Rockies.

H. H. Scott presents Components for the Perfectionist



- The Most Versatile Control and Compensation Unit Ever Offered — The 121-C Dynaural Preamplifier.
- The Cleanest Sounding Power Amplifier Ever Developed — The "280" 80 Watt Power Amplifier.

These are our very finest . . . components that have set standards of excellence in the industry.

There are many reasons why these Scott components are pre-eminent. The 121-C Dynaural Preamplifier includes Scott's exclusive Dynamic Noise Suppressor and continuously variable record compensators, both engineering and design advances offered nowhere else. The "280" is the only power amplifier on the market offering the Dynamic Power Monitor that affords full output on music plus *automatic* protection against burnout of expensive speakers on overload.

H. H. Scott, Inc., 385 Putnam Avenue, Cambridge, Mass.
Export Dept: Telesco International Corp.
36 W. 40th St., New York City

**The "280" 80 Watt
Laboratory Power Amplifier**

The 80-watt output of this superb amplifier provides ample power reserve for the most demanding applications. Its exclusive Dynamic Power Monitor affords full output on music, yet protects expensive speakers against burnout. The "280" features Class A circuitry for the cleanest sound technically possible. Beautiful styling makes it suitable for open-shelf installation.

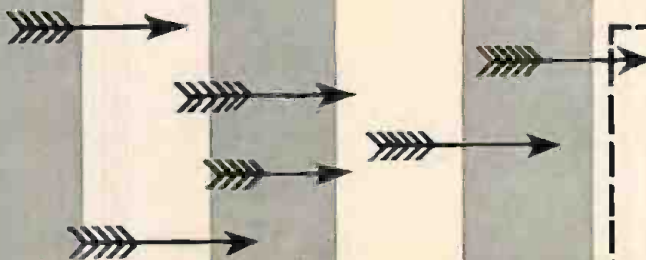
SPECIFICATIONS

- Power ratings: 80 watts on music wave-forms (short-time maximum r.m.s.); long-time continuous output 65 watts r.m.s. Instantaneous peak output 160 watts. Frequency response: Flat from 12 cps to 80 kc.
- Dynamic Power Monitor: Reduces possibility of speaker burnout on overload by limiting maximum continuous output to any value desired between full power and 10 watts. • Speaker Damping control: Permits continuous adjustment of output impedance to any value between 3% and 200% of load impedance. • Total Hum and Noise: 90 db below full output. • Harmonic Distortion: Less than 0.5% • First-order difference tone IM distortion: Less than 0.1% • Outputs: 3 to 24 ohms and 70 volt tap. \$199.95

Also from H. H. Scott: The "240" 40 Watt Laboratory Power Amplifier incorporating many of the features of the "280" . . . only \$99.95.



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Continued from page 84

Fluxvalve, in addition to a very smooth, uncolored sound that is characteristic of truly flat transducers. Compared to some other well-regarded cartridges, the Fluxvalve may sound dry and astringent at first, simply because it does *not* emphasize any frequency range.

Two LP stylus assemblies are available, as was pointed out previously. The 1/2-mil stylus has some real advantages; for one, it will trace heavy modulations on inner record grooves better than the 1-mil stylus. Also, if a record has been chewed up by a 1-mil stylus in a poor cartridge, the 1/2-mil stylus can often make it sound as good as new because it gets below the damaged part of the groove. There are some disadvantages too, and among the most important of them is that the 1/2-mil stylus can be used only on records having a groove bottom radius of less than 1/2 mil. On some records the bottom of the groove is rounded; a 1/2-mil jewel will skitter around the groove bottom of one of these records, and sound terrible. If you get the 1/2-mil type, then, be sure to have a 1-mil insert on hand as well, or mount them both in the cartridge and use whichever sounds better on any particular LP you're playing.

Hum is easily avoided with the new Fluxvalves. Output voltage is sufficient to drive just about any preamp directly, yet is not enough to overload an input stage. In short, the Fluxvalve is a wonderful job of engineering that produces some wonderful sound. — R.A.

MANUFACTURER'S COMMENT: We feel that a transducer should be as inherently free of high-frequency peaks and coloration as possible, not only because of the resulting improvement in reproduced realism, but also because freedom from mechanical resonance reduces record wear. If a Fluxvalve user feels the need for additional brilliance, he is advised to obtain this from his treble tone control.

Scott 240 Power Amplifier

SPECIFICATIONS (furnished by manufacturer): a single-chassis power amplifier. Rated power: 40 watts. Frequency response: ± 0.5 db, 12 to 65,000 cps. 1M distortion: below 1% @ 40 watts out; below 0.1% @ 1 watt out. Hum: 85 db below 40 watts. Inputs: two, from high-level sources of 0.5 and 1.5 volt level. Controls: input level set, variable speaker damping (15:1 to 1:1), driver balance, hum balance. Outputs: Gnd, 0, 4, 8, 16 ohms, and 70 volt line to speaker. Tubes: 2 - 6CA7, 5U4G, 2 - 12AX7. Dimensions: 13 1/2 in. wide by 13 deep by 6 3/4 high. Price: \$99.95. **MANUFACTURER:** H. H. Scott, Inc., 385 Putnam Ave., Cambridge 39, Mass.

This is a 40-watt basic power amplifier housed in an attractive brown and gold metal case. Two input connections are furnished, one to match the signal from a low-output preamp (0.5 volt), and the other for a nominal 1.5-volt input level from Scott front ends or from other preamps that supply this level. The input level control is operative on both input receptacles.

Other controls on the chassis apron include an AC power switch and a variable speaker damping control. The latter gives a damping factor variation of 1:1 to 15:1 on the 16-ohm tap, or 0.5:1 to 6:1 on the 4-ohm tap—which is enough control range to meet the needs of most speaker systems. The output terminal strip on the 240 has separate connections for 0 ohms and for Ground. The 0-ohm terminal is normally used as the low side of the speaker connection. Higher damping factors can be obtained from each of the output taps by strapping together the Gnd and 0-ohm terminals, although the damping control still remains effective in providing some variation. The instruction sheet does not specify the actual values of damping factor that result from

strapping these terminals, so the control would then have to be set by ear to the optimum value for the speaker being used.

The remaining terminal on the output strip is for feeding a 70-volt multiple-speaker distribution system, and is useful when any large number of speakers are to be operated at remote locations.

Our bench tests showed consistent agreement with the 240's published specifications. At 40 watts output, its high-frequency response was found to be excellent, and low-frequency power response was linear down to about 30 cycles, with a gradual power rolloff below that. Low-frequency stability was outstanding, and 10,000-cycle square wave re-



The Scott 240 40-watt power amplifier.

production (with the damping control in its optimum setting) showed slight overshoot and some well-damped oscillation. Intermediate settings of the input level control caused some losses above 20,000 cycles, so it is advisable to choose that input receptacle which allows the input control to be set at or near its upper limit.

It is difficult to describe the 240's sound, because it introduces little sonic coloration of any kind. Its sound is admirably neutral, with clean, well-defined middles and highs and a subtle tendency to accentuate deep bass—a definite asset when driving most speaker systems. Low-frequency definition and balance can be varied to some extent by means of the variable damping control, yet the control has no audible effect on the rest of the spectrum. This, of course, is as it should be.

Over-all transparency and detail are remarkably good, but are, understandably, not equal to that of a deluxe amplifier like Scott's 280 unit. The 240 would be a good buy at \$150; at a price of \$99.95, you can draw your own conclusions. — J.G.H.

MANUFACTURER'S COMMENT: At \$99.95, the 240 is a real bargain, and we expect this price to be increased somewhat in the near future, in view of the actual construction costs of this unit.

The 240 is one of the few amplifiers providing a 4-ohm output—necessary for multi-speaker applications and for some high-quality loudspeaker systems. Furthermore, the 240 is one of the few high-powered amplifiers incorporating a variable damping control, which is necessary in obtaining maximum efficiency, lowest distortion, and optimum frequency response from many speaker systems. Since some speakers require the insertion of a series resistor when highly damped amplifiers are used, they are effectively utilizing only part of the amplifier's power output capability. The 240's variable damping control eliminates the need for this resistor, allowing the amplifier's full output to be converted into acoustic energy.

The high-frequency losses introduced by the input level-set control on the 240 are of no importance, except in special applications involving ultrasonic frequencies.

Cabinart Withdraws Record Bins

The Cabinart Division of G & H Wood Products Company, Inc., has notified us that manufacture of the record storage bins TITHed in March 1957 has been discontinued.

PROOF UNIVERSITY SPEAKERS STAY SOLD!

To insure valid statistics, this tabulation covers the largest selling brands, based on a four-year survey (April 1953 to March 1957) of classified and "Swap or Sell" ads for used high fidelity loudspeakers. All ads authenticated as placed by private individuals in *Audio*, *High Fidelity* and *Music At Home*

PERCENTAGE OF TOTAL INSERTIONS

SPEAKER "A"	SPEAKER "B"	SPEAKER "C"	UNIVERSITY
46 1/2%	23 1/4%	16 1/4%	13%

**Fewest number of ads offer University equipment
... outstanding testimonial of user satisfaction.**

We have always believed that the tremendous volume of University speakers sold in the past to hi-fi enthusiasts attested to the genuine listening satisfaction designed into all our products.

We think that all legitimate hi-fi loudspeakers sound pleasing, but the acid test of listening satisfaction is a speaker's "staying power". Does it grow with your hi-fi tastes, continue to please year after year . . . or is it obsolete before its time . . . ready for swap, sale or discard?

Yes, in the "Swap or Sell" columns of the leading audiophile magazines, you soon know which of the prominent brands of loudspeakers readers outgrow . . . and, by the absence of such ads, which of these leading loudspeakers remain in the home!

The record speaks for itself. This accurate survey, taken over a span of four years, shows that speaker "B" has almost 50% more "for sale" listings than University . . . while speaker "A" is offered more than three times as often! Here is indisputable unsolicited testimony from average hi-fi users themselves that University *stays sold*, continues to serve year after year as a source of rich musical pleasure.

University offers the largest selection of speakers and components to meet every size and budget requirement



WOOFERS

TWEETERS

DIFFUSERS

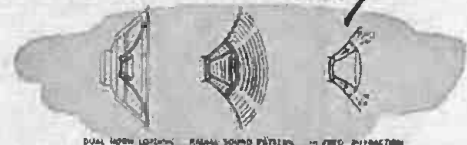
NETWORKS

ENCLOSURES

LISTEN

University sounds better

... and here's why



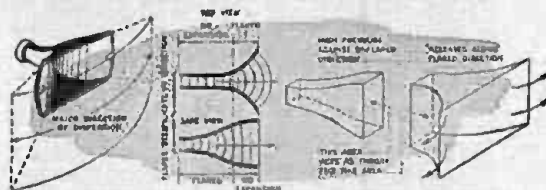
PATENTED DIFFUSICONE PRINCIPLE.

Available only on University Diffaxials. Mid and high frequencies are extended with remarkable efficiency through coaxial dual horn loading at the apex of the loudspeaker cone. A radial projector combined with aperture diffraction provides uniform, wide-angle dispersion, assuring full fidelity no matter where off speaker axis you may be listening.



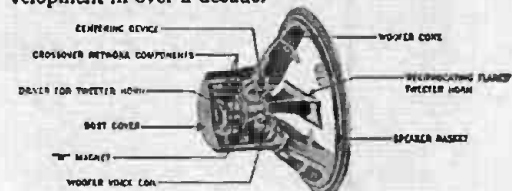
EXCLUSIVE BI-SECTIONAL CONSTRUCTION

Typical of University's advanced design and fabrication techniques is the unique bi-sectional construction of completely independent basket and magnet assemblies. This results in a precision product—vibration and shock-proof in operation, built for trouble-free long life.



PATENTED "RECIPROCATING FLARE" DESIGN

On all University tweeters the compression driver is coupled to a "reciprocating flare" horn designed to provide maximum uniformity of wide-angle dispersion in the horizontal plane with optimum vertical coverage. This is the greatest single advance in wide-angle horn development in over a decade.



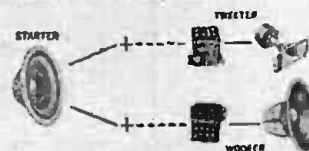
TRUE THRU-THE-AXIS DESIGN

In true thru-the-axis design, the tweeter driver unit is fitted to the "reciprocating flare" horn thru the center of the woofer magnet assembly. Only with this thru-the-axis design is it possible to project high frequencies thru a horn of scientific formula-correct length and configuration . . . and thus achieve highest efficiency, lowest distortion and uniform wide-angle treble reproduction.

MAXIMUM COMPONENT FLEXIBILITY

To meet the ever varying technical needs of expanding aspirations and improvements, University components are designed to provide a maximum of application and operational flexibility, e.g.: woofers with dual impedance voice coils, networks and filters to match all popular impedances and crossover frequencies, speakers having adjustable response devices, etc. Therefore . . .

Only University can offer...



GENUINE PROGRESSIVE SPEAKER EXPANSION

The "Master Blueprint" that prevents your speaker from becoming obsolete, because you can improve without discarding existing speakers or systems! You choose from literally dozens of different starter speaker set-ups to suit your present taste and purse. Then, when and as you wish, you integrate these components into tomorrow's magnificent deluxe system . . . safeguarded by unmatched engineering flexibility and variety that makes "step-by-step" improvement a wonderful reality.

There are just a few of the reasons why University assures you superior sound that lasts and lasts through the years. As other satisfied purchasers know . . . you might spend more—but you can't equal University.



UNIVERSITY LOUDSPEAKERS, INC., 80 SOUTH KENSICO AVENUE, WHITE PLAINS, N. Y.

SR-100 DELUXE AM-FM TUNER with outstanding engineering features found only in the most expensive tuners. Advanced functional styling with cantilevered control panel and slanted slide rule dial for easy viewing.



OUTSTANDING FEATURES: Two positions AM; bridged "T" 10 KC whistle filter with zero attenuation at 8 KC, -55 db at 10 KC; the famed SR two tube AM detector with only .45% harmonic distortion at 100% modulation. Two position FM (AFC on and off); sensitivity 3 uv for 20 db quieting on FM, 20 uv on AM. Incorporates large ferrite loopstick; cathode follower output; one pound flywheel.

SARGENT RAYMENT

SR-200 DELUXE 25 WATT CONTROL AMPLIFIER with exclusive SR features: VARIABLE RUMBLE FILTER for "picking" out low frequency interferences. VARIABLE SCRATCH FILTER eliminates high frequency interferences at exact point source.

9 POSITION SLIDE RULE DIAL. Another SR first. Functional and beautiful, it does away with the normal visual complexities.



OUTSTANDING FEATURES: Bass and treble boost and attenuation 15 db at 40 and 15 KC with only 1 db variation at mid-frequencies. Feedback around every tube. 1.5% IM and .3% harmonic distortion at 18 watts. 6 position equalization with feedback compensation for both upper and lower frequencies. Phono - AES, LP, FFRR, EUR, RIAA, 6th position for tape deck input. Variable contour (loudness) control.

For new illustrated brochure, write to Sargent-Rayment Co., 4926 E. 12th St., Oakland 1, California.

JAZZ

Continued from page 35

entertainment, should be placed on the same level as the kind of entertainment that occurs in a church gathering, whether the worship be of God or the art of music.

Yet I would be the first one to say that all expressions of human life have a *raison d'être* and they have an enormous gamut, as it were from the foot of a mountain to its highest summit. Which may, in a way, represent the ascent to God.

What I am against is people's expecting me to make comparisons. It is easy to say that jazz and Frank Sinatra and Johnnie Ray and Elvis Presley and the music they make gives joy to a hundred millions, while the kind I make gives joy to perhaps only ten millions. The majority must be recognized, and presumably if the art of music I represent were to disappear from the world no one might notice this, or miss it, except those ten millions. Yet, in a miraculous way, Nature itself through its long process of trials and rejections has shown us the possibility that it may be only this meager minority-art which will survive, providing its spiritual values prove indestructible.

Now I believe that in this mountain, of which I spoke above, this minority is the top and the majority is the bottom. But as I said before, why make comparisons? Why complain of what is essentially the glory of life? With all the conflict and struggle for existence, we should expect to find this enormous range of expression from the bottom to the top. All that matters is the existence of the mountain, and to exist the mountain must have both a foot and a top. Each is just as important as the other. There is no need to quarrel even about which element is top and which bottom. Accept the thing in its place and enjoy it accordingly.

Besides, I need all those hundred millions differing with me to prove the value of my existence. Recently I had the opportunity to collaborate, that is, to appear in the same concert, with Duke Ellington and his marvelously trained ensemble, I playing the kind of disturbing long-haired music that I have been discussing, he playing the music he represents, supposedly the most



advanced expression of jazz, this vital and irresistible element of our day.

Believe it or not, after I was through with my part of the program, I sat down and I enjoyed every minute of Duke Ellington. Very clever, very en-

tertaining. Not for one minute did it occur to me to think that I was listening, let us say, from a superior level. I was simply in a different world, and I was happy to find myself clear-minded enough not to be handicapped in enjoyment of his expression just because it did belong to a different world.

I do like to serve only the kind of music I represent. Yet I also accept the right of other people to express themselves differently, and therefore I feel no impulse either to hate them or to belittle for the sake of defending my art. On the contrary, I try to understand and enjoy them, thanking God that I am able to enjoy expressions of the musical art different from those I was supposed to be born, with talent and skill, to serve.

In other words, I would like to say that I love with equal strength all creations of God, and all products of the human mind and skill, and thus justify and glorify the existence of an almighty, all-loving, universal Creator.

THE BEAT

Continued from page 38

same elements. That is, we have had melody, rhythm, and a system for the organization of multiple-voiced music. And in each phase one of these elements has been dominant to the extent that it determined the character of the music of the epoch, establishing the effective frame of reference for the composer's structural and expressive purpose.

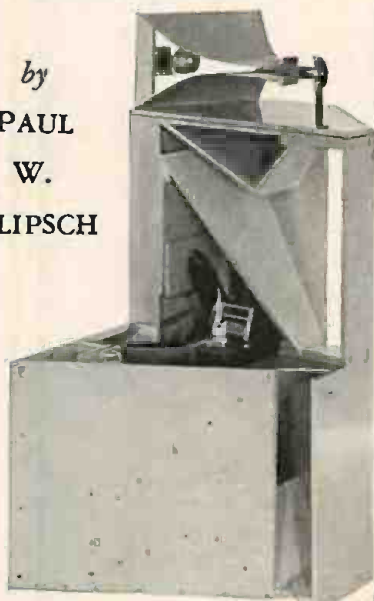
Many thoughtful musicians, both jazz and classical, have recognized the pulsative element as the distinctive feature of American music without, however, grasping the full implications of the distinction. An instructive example was the appreciation of the function of the jazz drummer contributed to the April 1956 issue of *HIGH FIDELITY* by Harold Farberman, percussionist of the Boston Symphony Orchestra. Calling attention to the importance to the classical percussion section and to the classical composer of the contributions to the art of percussion made by the jazz drummer, Mr. Farberman wrote:

"The source material the American composer should most intensively investigate and experience now is American jazz. The work of the best of the jazzmen, to judge from its percussion content, has much of value for the serious composer in search of new modes of expression."

This is an instructive example of the "yet so near and yet so far" accomplishment of even the best informed and most objective critical juxtapositions of jazz and classical music. Mr. Farberman obviously recognizes the beat, or the pulsation, as the distinctive element of

What is a
"KLIPSCHORN"

by
PAUL
W.
KLIPSCH



Cutaway KLIPSCHORN utility model shows exponential sound passages and back air chambers of the bass horn and a sectional view of the mid-range horn. The tweeter can be seen through the section of the mid-range horn.



THERE IS ONLY ONE SOUND REPRODUCER which may properly be called a "KLIPSCHORN". It is built exclusively by Klipsch and Associates under my patents. It is a system of three individual horns carefully balanced with each other and fed through a built-in balancing network.

While the KLIPSCHORN bass horn with its elaborate dihedrally folded passages is the most famous of the three, the KLIPSCHORN mid-range horn required far more time to develop. And, with its driver, it is the only mid-range speaker of any design which is suitable for use with the KLIPSCHORN bass horn. Being of straight axis design, it is free from the distortion which is characteristic of high frequency folded horns.

The tweeter used on the KLIPSCHORN has been chosen from among all principal makes for its clear natural quality without exaggeration or metallic zing. Considerable pressure has been put on us to replace this tweeter with one of the many "super tweeters" now on the market. But after testing them all I have retained the one which we now use because it has the most uniformly flat response in reproducing original sound.

Only this system of three horns, built and tested under my supervision, may wear the registered trade mark "KLIPSCHORN". It is sold in a low cost unfinished utility model as well as in fine hand finished hardwoods but is not available in kit form and drawings of it are not released.

For detailed information on the KLIPSCHORN and SHORTHORN loudspeaker systems write for our new illustrated brochure. And also ask for a list of our new wide range 15 ips stereophonic tapes.

KLIPSCH & ASSOCIATES
HOPE, ARKANSAS

jazz. And elsewhere he makes an astute comparison of the jazz drummer, playing *within* his organization, with the classical composer writing for percussion "outside the inner fabric of the music." But he spoils it all by his reference to jazz as "source material" and by his final statement. "When he [the American composer] is able to capture the 'swing' of American jazz in his writing for the whole orchestra — including percussion — then the legendary and much joked-about 'American Symphony' may finally come to life"

This reflects, of course, the standard view of jazz as a folk music available to the classical composer for processing into some higher form of musical art. It also identifies the higher musical art with the symphony, a European form. It seems to assume that the American composer, by incorporating a swinging beat or pulsation in the symphonic form, can achieve an American classical music. I doubt it.

He may be able to compose a more or less swinging symphony, but the more it swings the less will it have to do with the symphony in the traditional meaning of the term. He will simply be doing what the jazzman does better. The more he sticks to the classical concept of reflective or representational music, the less will he swing. The respective terms of reference are irreconcilable.

Mr. Farberman recognizes the beat, but he does not fully recognize its significance. When the American composer captures the "swing" of American jazz, he will not be writing for the whole symphony orchestra. It would get in his way. He will be writing for a jazz orchestra of jazz musicians. He will be writing music sustained, not by the tensions of chromatic harmony, but by the pulsating presence of the beat.

Or, as I prefer to put it, he will at long last, be writing American music.

TRUE OR FALSE?

Continued from page 45

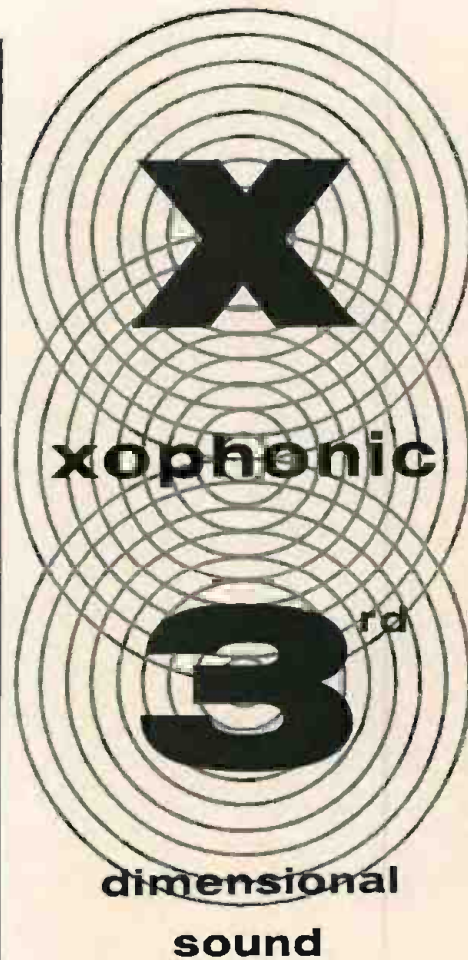
thus occur too rapidly for the ear to adjust its sensitivity.

14) If a favorable FM receiving location is one hundred miles away from the transmitter, then a location fifty miles away must necessarily be better.

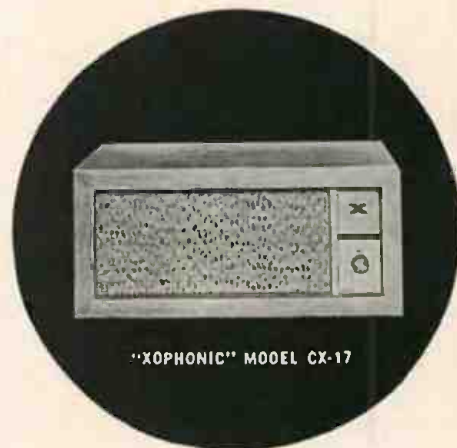
False: FM signal strength is so dependent on the terrain between the transmitting and receiving antennas that it is impossible to guarantee the suitability of any receiving location farther than about ten miles.

15) All current records are recorded with the RIAA equalization characteristic.

Continued on next page



A startling new invention by Radio Craftsmen, Pioneer maker of high fidelity equipment. Introducing an entirely new concept in sound reproduction. Add thrilling third dimensional sound to your present high fidelity system, conventional radio or phonograph.



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TRUE OR FALSE?

Continued from preceding page

False: Some companies still use equalization other than RIAA, while many of those claiming to use RIAA equalization add additional bass and treble compensation to overcome supposed losses in processing and in the playback equipment.

16) Commercial recorded tapes sound better than records.

False: An original master tape will sound better than a disc, but current tape duplicating techniques cause sonic deterioration as does transfer to disc. A recorded tape and a disc of the same recording can sound virtually indistinguishable when both are played on top-quality equipment. The only difference is likely to be in the absence of clicks from the tape.

17) It is easy to draw the line between what is "high fidelity" and what is not.

False: There is no such line of demarcation between high fidelity and low fidelity. There is, rather, a gradual reduction in fidelity from the very best to the worst equipment, so judging where low fidelity ends and high fidelity begins is like judging the shade at which grey becomes more white than black.

18) Only a very acute ear can appreciate the benefits of a top-quality high-fidelity system.

False: An acute ear can better evaluate a system in terms of its distortion, smoothness, etc., but a top-quality system gives even the most untrained listener a more satisfactory listening experience than does a lesser system.

19) Some people prefer reproduced sound to the real thing.

True: This may be because some recordings allow them to hear more of the orchestra than they could in the concert hall, or because they have become strongly conditioned to the sound of their own high-fidelity systems and are not accustomed to hearing live music.

20) Price is directly related to quality in high fidelity.

Partly true: The precision and quality of the parts that contribute to a component's top performance and durability cost money, so good equipment generally does come high. However, there is still enough disagreement among designers (and buyers) as to what is and is not important to listening quality and durability that many products are less successful in achieving these ends than are others. Consequently, there are cases of equipment being equal in quality to some higher-priced competitors. The highest quality is expensive, but so are many components of lower quality. Therefore, price is usually an indication of quality, but it is by no means an infallible gauge.

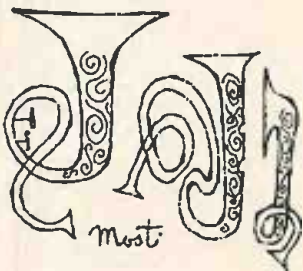
PARKING LOT

Continued from page 41

chambers of commerce admit, sent us to Debussy's *La Mer* for a sea warmer than the one that churned foam just beyond our living room couch and at times made our stylus skip grooves, as breakers rocked the five tons of our mobile home.

At this park I would often top off days at the typewriter with late afternoon walks on the beach that was, occasionally, so gray and chilly that I hurried home for the warmth of the Mediterranean as represented by Ibert, or the South Seas of Rimsky-Korsakov. Another of the joys of having hi-fi and a record collection in a trailer we realized when, later, we were living outside the City of Brotherly Love. At home we were able to steep ourselves in Ormandy's recordings, then sit back in the plush of the Academy of Music and savor the unparalleled sound of his orchestra in the gilded setting of a mid-nineteenth-century Philadelphia rococo hall. It was in this same Academy that I also heard two artists now part of the London roster: Eric Tuxen, who wore a suit of very long tails that made him look like a professorial grasshopper, and Ansermet. (Towing oversized trailers in mountainous country is a difficult business. Our last truck driver complained, "That's the heaviest trailer I've ever pulled. What have you got in those closets, cannon balls?" "Ansermet," I told him, to his further confusion.)

Hi-fi enthusiasts and record collectors usually relish the opportunity to engage in chitchat about their interest and compare collections. In high-fidelity salons



throughout the country I have always received cordial welcomes and demonstrations of latest equipment. And once in Oklahoma I met a teenager who, while his father was an officer in our Army of Occupation, had amassed an incredible collection of Golden Age vocals. He had literally trunksful of songs and arias by immortal singers whose discs had long been withdrawn in America but were available in Japan.

It was on Mt. Desert Island, off the coast of Maine, that we became friendly with a tiny old lady who had been in the Brooklyn Academy of Music the

Continued on next page

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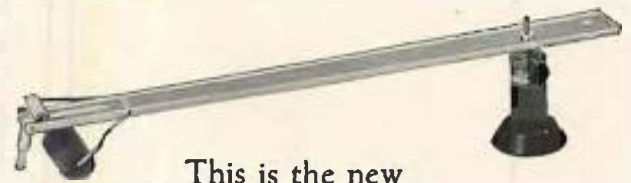
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PARKING LOT

Continued from preceding page

night Caruso tried to sing Nemorino through his life's blood. Her response to my Caruso 78s and dubbings: "Wonderful! They bring back everything in the voice but his haunting *pianissimo*. It sounded as if it were coming from right here." She raised her hands and put her forefingers directly behind her ears. Although she was ninety-five and a semi-invalid, at that moment I envied her her years.

The traveling high-fidelity enthusiast should be prepared at all times for pleasant surprises connected with his passion. Take the night when, between acts at the Bar Harbor Playhouse, I saw Pierre Monteux, the only conductor who has yet to record, for me at least, a dud. Since I had never heard him conduct in person, I hurried home to his recordings. When we learned that Monteux's school for conductors was near, we took in a concert, hoping to hear the *Maitre*, himself, conduct. He did not. He did, however, give that day's audience a treat rarely experienced in recent years: he played the viola in a Fauré quintet which, with its just-enough-of-the-right-thing, summed up Monteux's personal gift for rendering the musical *mot juste* at all times.

Whenever a sequoialike corner horn sounds irresistible, I remind myself of the trailer courts beside the Pacific at Laguna Beach, and Mazatlan, Guaymas, and Acapulco—private beaches and lakes, swimming pools, full-time gardeners. But let the reader not be tempted by this paean to load his hi-fi rig into a trailer and, without due preparation, move just anywhere in the globe. Sad to relate, a good many trailer parks belong back in the medieval world. I suggest that, just as travelers to Spain make the transition with the help of Holt language records, the tyro trailerite equip himself with some music appropriate to the far-off age. Actually, the choice should be a simple one for the mobile high-fidelity addict: Guillaume de Machaut and Adam de la Halle around St. Louis and Havre de Grace; Turina, Albéniz, and Falla for Tucson, St. Augustine, and Mexico City.

• GREAT BRITAIN •

HI-FI 

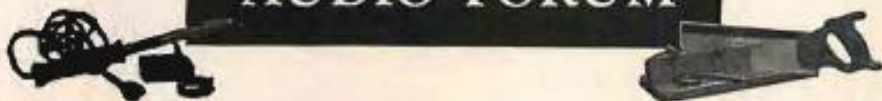
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AUDIO FORUM



SIR:

I have several questions I am hoping you can answer for me.

First, do dual-stylus pickup cartridges normally produce higher needle talk than single-stylus types?

Should the stylus tip in a pickup be oriented vertically with respect to the record surface, or should it be trailing slightly in the direction of groove travel?

Assuming that competitive woofers have the same cone resonance, efficiency, smoothness, etc., what is the advantage of a large woofer over a smaller one, and vice versa?

Should the port opening in a bass-reflex enclosure be located close to the woofer opening or as far as possible from it? I cut the port in my enclosure near the bottom of the speaker panel, and am wondering if I should have placed it closer to the speaker.

I am considering replacing my present high-crossover tweeter with one crossing over at 600 cycles, but would like to know if this is a sufficiently low crossover to avoid cone breakup from my woofer.

John A. Smets
Chicago, Ill.

High needle talk is not necessarily inherent in dual-stylus pickup cartridges, although it is often an indication of any cartridge's lateral and vertical compliance. Needle talk is generally lower from a cartridge having high lateral and vertical compliance.

A pickup stylus may either be vertical to the record surface, or may have a slight trailing angle, depending upon the pickup design.

All other things being equal, increased cone area in a loudspeaker will extend the low-frequency range, while at the same time, the lower cone mass of a smaller speaker will permit better reproduction of transients. The ideal situation would seem to be that where a number of moderate-sized low-resonance woofers are used in an array, to move plenty of air and at the same time to take advantage of the low mass of each individual cone.

There does not seem to be too much agreement among loudspeaker designers as to what constitutes the best position for the port in a bass-reflex cabinet. As long as your system seems to be giving good bass and midrange performance, you may assume that its port is functioning satisfactorily.

Most wide-range speakers and most

woofers will give very satisfactory performance up to at least 800 cycles, so you should have no difficulty operating your woofer with a 600-cycle crossover into the midrange speaker.

SIR:

My hi-fi rig includes a Garrard RC-88 changer and a Heathkit amplifier and preamplifier. Recently I decided to make use of the changer's automatic shut-off switch to turn the amplifier off automatically. I thought that wiring the two in series would accomplish this, but when both the amplifier and the changer are turned on, the changer operates, but the amplifier tubes don't heat up.

Can you tell me where my limited knowledge of electricity has led me astray? Is there any way to take advantage of the automatic shut-off to operate the whole system?

Lt. Stephen J. Salveter
Enid, Okla.

Since wiring two components in series as you have done effectively divides the supply voltage between the components, this is obviously not the way to operate your amplifier from the switch on your record changer.

You should reconnect your changer to the AC supply as it was originally, and then connect the leads going to the power amplifier to the AC leads in the changer which follow the changer's AC switch. The idea of this is to place the power supplies of both units in parallel, but at a point in the circuit following the changer's switch.

SIR:

To what was Burt Orden referring when he said the crickets in Cook's Ballroom Beast record ("Fi Man's Fancy," Feb. 1957) prompted him to jump for his "tube kit"?

Specifically, what is a tube kit? I don't believe I own one . . . or do I?
W. S. Vincent
New York, N. Y.

A tube kit is nothing more than a box of spare tubes, that the wise hi-fi enthusiast keeps on hand at all times in case of unexpected tube failures.

SIR:

Could you please suggest any valid way in which I might go about comparing

Continued on next page



Tom, Tom the Piper's son
Stole a pig and away he run.

He ran to a town near Baltimore
and sold the pig to a butcher store.

The pig changed hands
— and soon he possessed
A twin-coned Norelco — F.R.S.

His father was piping
when Tom returned home
Tom slipped inside — unseen and alone

The piping was tinny —
the music was weak
Tom quickly changed speakers —
and thus did he speak:

"Now play the pipes father
and notice the tone
Such fullness and quality
You have not known.

The reason — Norelco!
The speaker — Twin-Coned!
Both high notes and low notes
Are now fully grown."

The father — enchanted —
continued to play
The Full Response Speaker
soon held full sway

The neighbors — attracted —
as gnats to a light
Gathered in groups and sighed
with delight

The pig was forgotten —
the theft was obscured
By the beautiful music that soared,
clung and cured.

There is a moral to this tale
Which we are pleased to give
To own and love Norelco
You need not steal a pig.



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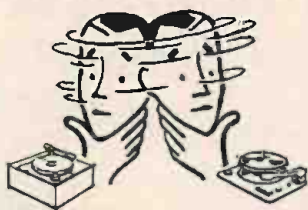
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AUDIO FORUM

Continued from preceding page

the hum specifications of various power amplifiers?

I notice that power amplifier hum level is almost invariably rated as the number of decibels below maximum power output, and I would like to know how this hum rating relates to what I am likely to hear with such-and-so amplifier connected to my speaker system. Also, if there is a way of making direct comparisons between hum ratings, I would appreciate hearing about it.

Gordon Barnes
Minneapolis, Minn.

The amount of hum you hear from a certain amplifier depends upon several things besides its inherent hum level, and these must be considered before you can attribute a hum problem directly to the amplifier.

If your speaker system or your listening room introduces a frequency response peak at 60 or 120 cycles, it will increase the audibility of hum from any amplifier. Also, if you are using a loudspeaker whose efficiency at 60 or 120 cycles is high, you will be obliged to choose a power amplifier having very low hum level.

For purposes of direct comparison, it is convenient to convert all amplifier hum specifications into decibel levels relative to 1 watt of power output. This involves subtracting from the original specification the number of decibels difference between full power output and 1 watt output. Conversion figures for typical amplifier power ratings are listed in the table below.

Amplifier power	Decibels above 1 watt
5 watts	7 decibels
10 "	10 "
20 "	13 "
30 "	14.8 "
50 "	17 "

For example, consider two amplifiers whose hum levels are rated at 90 decibels below 50 watts and 85 decibels below 10 watts, respectively. Converting these specifications to the 1-watt level, we subtract 17 db from the first specification and 10 db from the second. Thus we find that the second amplifier, with 75 db signal-to-noise ratio, has slightly lower hum than the first one with its 73 db figure.

SIR:
I am perpetually bothered by severe high-frequency distortion from many records, and I am at my wit's end trying to eliminate it. It is characterized by strident, screechy sound from loud violin passages, particularly in inner record grooves, and no amount of high-frequency cutoff seems to help appreciably.

I have had my equipment checked,



time's a wasting

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and have tried several other amplifiers and speaker systems, but these do not seem to help much, either. Also, I have tried my pickup in a friend's system, and it works fine, so I know that isn't the trouble.

A second question: Is there any way in which I might go about reducing the needle talk from my pickup (a GE in a Gray 10S-C arm)? With the volume turned off, needle talk is very audible half way across the room, and is quite loud enough for me to hear the music on the disc.

James L. Morely
Bethlehem, Pa.

Your second question has probably answered your first question. If you are able to hear needle talk from your pickup with the amplifier's volume control turned off, you will be able to hear it through the reproduced sound, and it will add to the sound just the type of rough edge that you are concerned about.

Place your record player unit in a closed cabinet or relegate it to another room. If this doesn't help, you may have a defective stylus, a distorting or oscillating amplifier, or a defective or substandard tweeter.

SIR:

I have encountered an odd hum condition in a Heath WAP-2 preamplifier.

The hum is audible only on the phono channel, and is effected to some extent by the settings of the bass turnover equalizer control. The funny thing about it, though, is that it disappears when I unplug the phono input (which would suggest that the phono is picking it up), yet when I plug in the phono and short out the cartridge contacts, the hum increases. This I do not understand.

Can you suggest what might be the matter?

Harlan M. Beck
Detroit, Mich.

The hum condition which you have described is usually caused by a poor electrical connection between the ground side of the input receptacle and the common ground in the preamp.

Open up the preamplifier and check to make sure there is a sound electrical connection between the solder lug at the rear of the receptacle and the spiral wire shield to which it attaches. Also, see that the bolt and nut fastening this lug to the receptacle are sufficiently tight to insure a good electrical contact between the lug and the preamp chassis rear panel.



AR-1

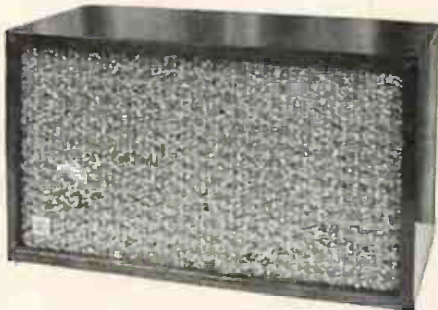
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AR-2

The AR-2 is the first application of the acoustic suspension principle to a low-cost speaker system. Prices are \$89 in unfinished fir cabinet, \$96 in mahogany or birch, and \$102 in walnut.

We would like to suggest, as soberly as we invite comparison between the AR-1 and any existing bass reproducer, that you compare the AR-2 with conventional speaker systems which are several times higher in price. No allowances at all, of course, should be made for the AR-2's small size, which is here an advantage rather than a handicap from the point of view of reproducing quality.



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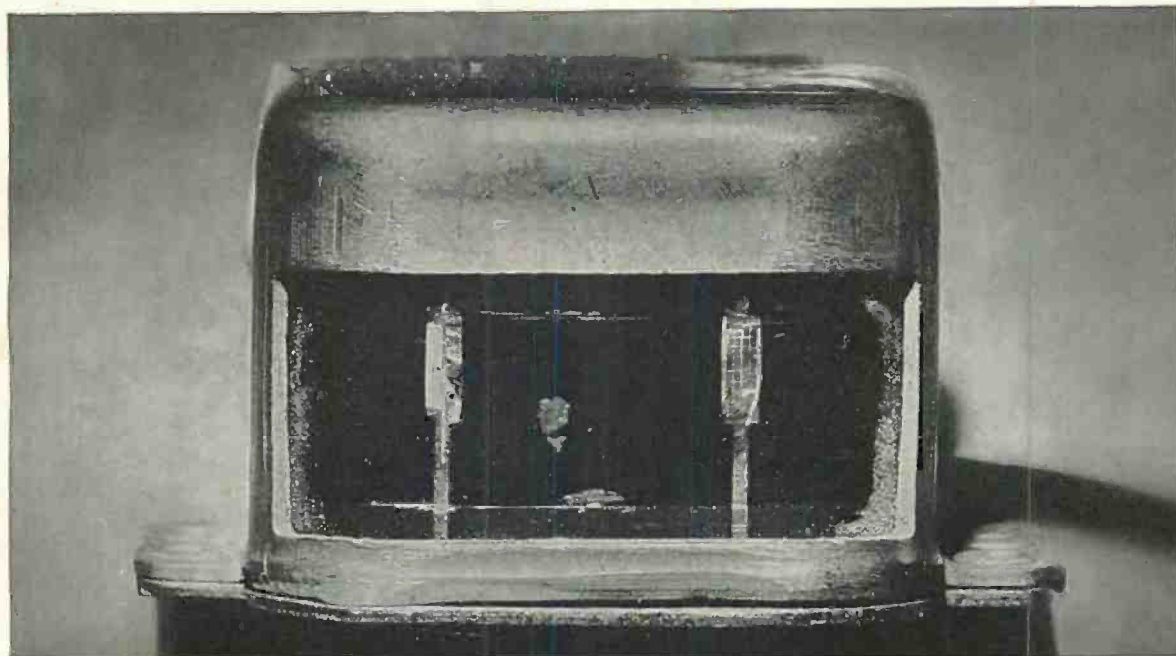
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stops magnetic head wear



Enlargement of badly worn and pitted recorder head. Heads in this condition cause loss of high frequency response.

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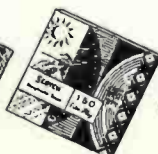
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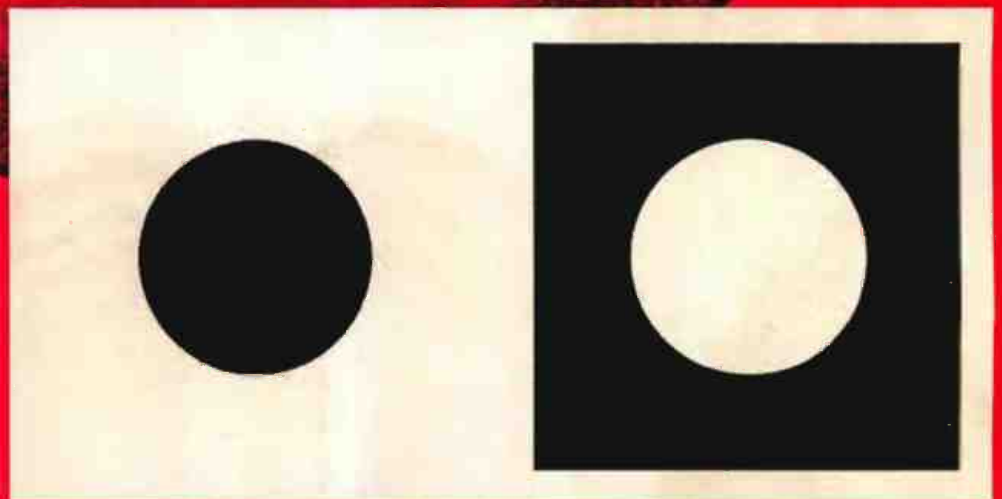
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