

Stereo Tape: Cartridge vs. Reel

high fidelity

ICD

60 CENTS

THE MAGAZINE FOR MUSIC LISTENERS

SEPTEMBER

1959

How to Buy **STEREO POWER AMPLIFIERS**

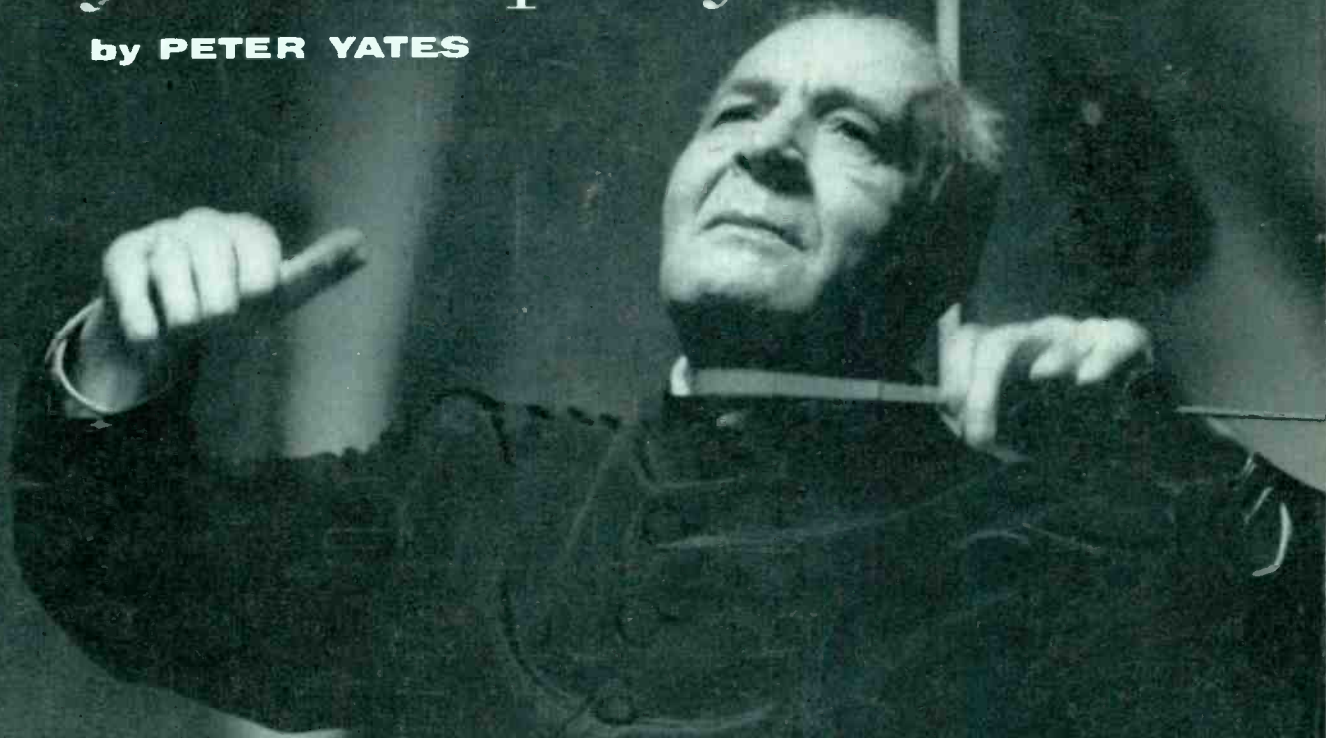
Preview of **NEW FALL RECORDINGS**

Equipment Tests **THREE STEREO CARTRIDGES**

Bruno Walter

A Study in *Tranquility*

by **PETER YATES**



...foolproof...

"... the Speedminder feature makes it virtually impossible to play a record at the wrong speed or with the wrong stylus. It is hard to imagine a more foolproof system of record playing."

...unique...

"Another unique feature of the GS-77 is the fact that the turntable stops rotating during the change cycle... This eliminates the possibility of damage to a record by scraping against a rotating record..."

...ingenious design...

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...flexible...

"It appears that Glaser-Steers has tried to make the GS-77 as nearly foolproof and flexible as possible. They have succeeded admirably."

...perfection...

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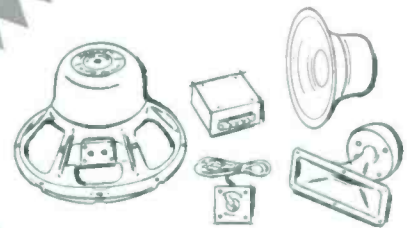
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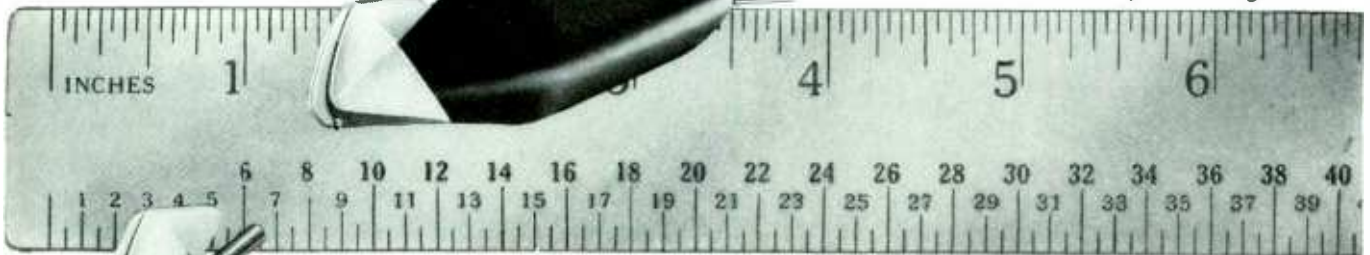
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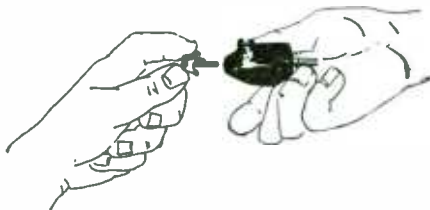
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SEPTEMBER 1959

volume 9 number 9

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AUTHORitatively Speaking

Peter Yates, whose "Bruno Walter: A Study in Tranquility" (p. 36) leads off this issue, lives a decidedly untranquil existence himself. By day, he is a hard-pressed civil servant. In his leisure time, he writes for music and other periodicals, and acts as Contributing Editor for Music to *Arts & Architecture*. For fifteen years he directed a chamber music series which he and his wife, the pianist Frances Mullen, founded in Los Angeles in 1939. This summer he revived its title, "Evenings on the Roof," for a weekly program over California subscription-FM station KPFK.

Editorial protocol prevents our pointing to Charles Fowler—cofounder, onetime editor, and present publisher of this journal—as one of the country's leading audio experts, and restrains our proprietary pride in his *High Fidelity: A Practical Guide* (McGraw-Hill, 1956) and in *Stereo*, a yearbook which he has just finished editing for publication this month. Some of his views on the latter's subject appear here in "Stereo Today," p. 40. Among views which don't normally appear in print: he likes hamburgers rare—and reads C. G. McProud for solace.

Edward Lockspeiser, an authority on French music, hopes soon to bring out his critical studies, *Debussy et Edgar Poe* and *Debussy and His World*. Not unnaturally, Debussy figures conspicuously in his examination of Freudian approaches in musical biography: p. 43, herewith.

An expatriate in Paris in the early Twenties, Matthew Josephson came home to take up first publishing, then high finance, then the art of letters (see *Zola and His Time* and *The Robber Barons*, among others). Soon will be added to the list his complete biography of Edison, from which we preprint a chapter (p. 46).

Narayana Menon, as Deputy Director-General of All-India Radio, is eminently qualified to give us a picture of the recording scene in India (p. 53). His activities are now mainly administrative, but he once studied conducting and is a performer on the ancient *veena*. Mr. Menon is also possessor of a doctorate in English literature and author of a book on Yeats.

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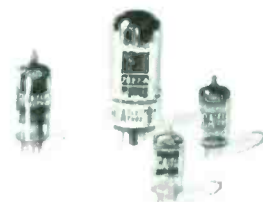
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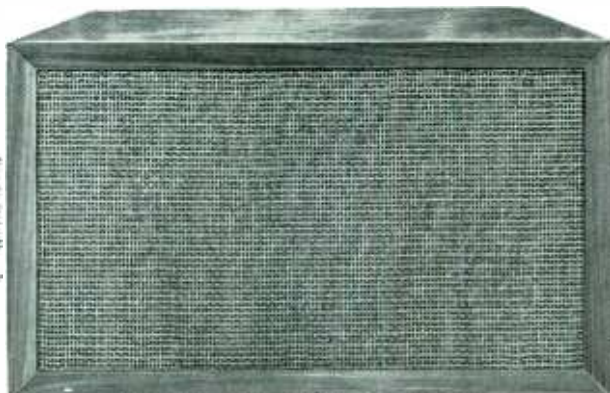
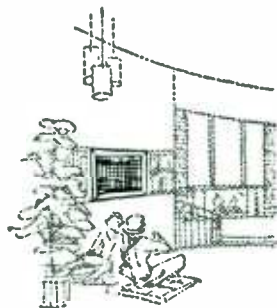


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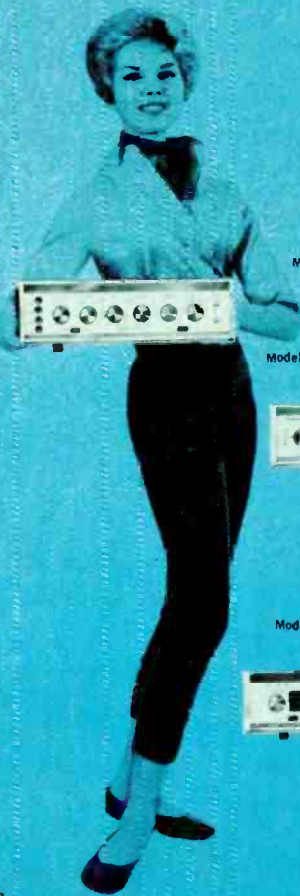
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Optional Enclosure, Model AC23 7.95

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Erratum

Sir:
In my article on Helmut Walcha (July), the beginning of the last paragraph, page 99, reads: "In 1947 Walcha undertook to record all Bach's *Gesellschaft* works."

This is, of course, a nonsensical typographical error. The sentence should read: "In 1947 Walcha undertook to record all of Bach's *organ* works."

The facts are that in 1947 Walcha started recording Bach's organ works for the Archive Production of the Deutsche Grammophon Gesellschaft, and about one year ago all the other keyboard works of Bach (i.e., harpsichord and clavichord works) for the German Electrola Company. The latter series is as yet unreleased in this country. Whether or not Mr. Walcha used the editions of the Bach Gesellschaft (Bach Society) for all or some of his recordings, I do not know.

Fritz A. Kuttner
New York, N. Y.

Editors, proofreaders, typesetters—all have been rebuked and are properly contrite. *Miserere nobis.*—Ed.

And Add Errata

Sir:
I would like to point out to you two inaccuracies in Mr. Martin Mayer's excellent article on The Audio Exchange, entitled "That Golden Second-Hand Sound," appearing in your May 1959 issue. Our "Northern" branch is located in White Plains at 367 Mamaroneck Avenue, and not in the Bronx as the article states.

The second inaccuracy could put us out of business. Mr. Mayer states that we have a repurchase plan in which any equipment can be returned within six months for a seventy-five per cent refund. You can well imagine that no one can operate under these conditions and stay in business. Our successful Trade-Back plan actually states this: For six months from the date of purchase, all popular new or guaranteed used equipment bought from the Audio Exchange will have a trade-in

Continued on next page



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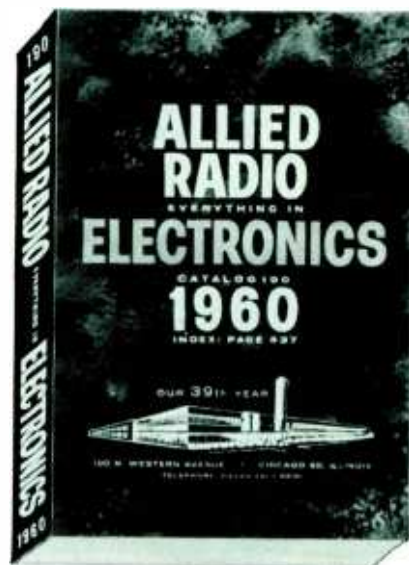
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Revolutionary new 21-inch* Fleetwood picture tube has non-glare safety glass laminated to tube face. Picture is brighter, viewing angle is wider, reflections are virtually eliminated. Wide band pass and excellent circuitry . . . with no manufacturing shortcuts . . . gives picture detail that allows you to see an individual eyelash on a pretty girl.

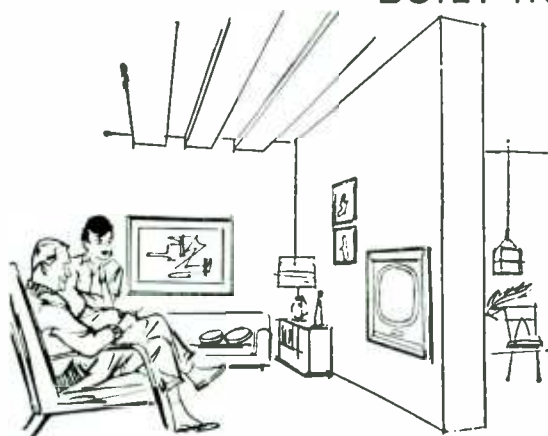
The Fleetwood da Vinci is available in two models. Model 900—a two chassis system that features the lazy luxury of full electronic remote control, and Model 910—with self contained controls.

*Diagonal measure.

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LETTERS

Continued from preceding page

value of seventy-five per cent of original cost price against equipment that sells for at least double this trade-in value.

William Colbert
The Audio Exchange
New York, N. Y.

Potential Buyer Balked

SIR:

In a recent issue of HIGH FIDELITY [May] your reviewer hailed as a masterpiece Nussio's *Folklore d'Engadine*. I thought to myself, "Here's a record I must hear." The trouble is that it cannot be heard. Aside from the fact that it is an Angel factory-sealed record, which can't be opened unless you buy it, there is not a record dealer in Boston or Cambridge that has a copy of it.

I asked the largest record dealer in Cambridge, probably the largest in this whole area, about another record that had been very well reviewed in a number of publications. It was, I think, the Hovhaness Piano and Violin Concertos. They said that it was their policy not to stock modern music by unknown or little-known composers, since too many of these records sat on the shelves. So I have a choice of buying the record without hearing it first, or not hearing it. I am not rich enough to buy records without hearing them. The result is that the record business has lost a sale.

It has seemed to me for some time that both the record companies and the record dealers are very unintelligent in their handling of classical music. Record companies, at considerable expense, put into the catalogue unusual music; but then they don't tell people about it, or give them a chance to hear it. A year or two later they withdraw the records, grumbling that it doesn't pay to put out unusual music. The dealers are even worse. They don't sell records; they dispense them. They make no attempt to acquaint the curious listener, like myself, with what is interesting in music. I find myself often in the ridiculous position of telling the store where I buy records, that such and such a piece is exciting and worth recommending to others.

John Holt
Boston, Mass.

Several Suggestions

SIR:

What is there about *Elektra* that has

Continued on page 12

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and Mono Hi-Fi... the experts say
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HF81 Stereo Amplifier-Preamplifier selects, amplifies, controls any stereo source & feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Provides 28W monophonically. Ganged level controls, separate balance control, independent bass & treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers. "Excellent!" — SATURDAY REVIEW; HI-FI MUSIC AT HOME. "Outstanding quality... extremely versatile." — ELECTRONICS WORLD LAB-TESTED. Kit \$69.95. Wired \$109.95. Includes cover.

HF85 Stereo Preamplifier is a complete, master stereo preamplifier-control unit, self-powered for flexibility & to avoid power-supply problems. Distortion borders on unmeasurable even at high output levels. Level, bass, & treble controls independent for each channel or ganged for both channels. Inputs for phono, tape head, mike, AM, FM, & FM-multiplex. One each auxiliary A & B input in each channel. Switched-in loudness compensator. "Extreme flexibility... a bargain." — HI-FI REVIEW. Kit \$39.95. Wired \$64.95. Includes cover.

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New AF-4 Stereo Amplifier provides clean 4W per channel or 8W total output. Inputs for ceramic/crystal stereo pick-ups, AM-FM stereo, FM-multi stereo, 6-position stereo/mono selector. Clutch-concentric level & tone controls. Use with a pair of HFS-5 Speaker Systems for good quality, low-cost stereo. Kit \$38.95. Wired \$64.95.

HF12 Mono Integrated Amplifier provides complete "front-end" facilities and true high fidelity performance. Inputs for phono, tape head, TV, tuner and crystal/ceramic cartridge. Preferred variable crossover, feedback type tone control circuit. Highly stable Williamson-type power amplifier circuit. Power output: 12W continuous, 25W peak. Kit \$34.95. Wired \$57.95. Includes cover.

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**70W Stereo Power Amplifier HF87
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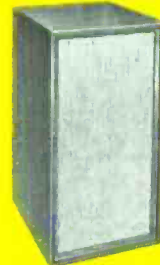
**FM Tuner HFT90
AM Tuner HFT94**



Stereo Integrated Amplifier AF4



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Other Mono Integrated Amplifiers:
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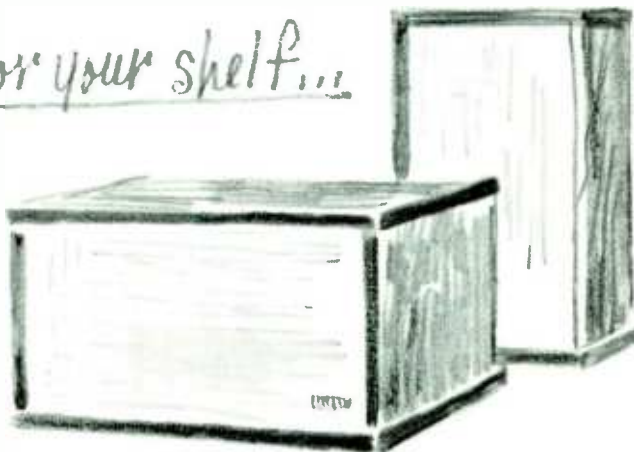
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* including design by Arthur A. Janszen

LETTERS

Continued from page 10

kept it from being recorded in its entirety? I realize that since it is not a favorite in the opera houses of the United States, record companies find such an undertaking financially unfeasible, but it seems to me that this opera's importance should be its guarantee of at least one adequate recording. *Medea* managed to get on the market.

And is not a new *Salome* long overdue? The old London set was adequate in its day, but in this age of fine singers and fine sound we can surely do better.

May I suggest for the leading soprano in both of these proposed recordings the sublime voice of Eileen Farrell? Admittedly, she could not convey an auditory impression of the sixteen-year-old princess as effectively as Christel Goltz. But is she likely to be less effective in this respect than Inge Borkh, who has had a chance at the role on an RCA Victor recording of the final scene? I think not, and Farrell has by far the more adequate vocal equipment: Columbia's old *Wozzeck* proves that she is equal to the most complex scores, and no one can approach the pure vocal gold Farrell lavishes on everything she sings. I, for one, will buy every record she makes.

Since no one saw fit to commit to records the Met's recent version of *Wozzeck*, I think that Columbia would do well to reissue their old set—and with a libretto this time, please. (If Columbia wanted to make a lot of friends, they would put it out under their inexpensive Harmony label.)

And speaking of reissues, why, oh why, does not RCA redo on Camden their de luxe album of Rachmaninoff's four Concertos and Rhapsody? . . .

J. T. Henderson, Jr.
Jesup, Georgia

Siegfried For Gap

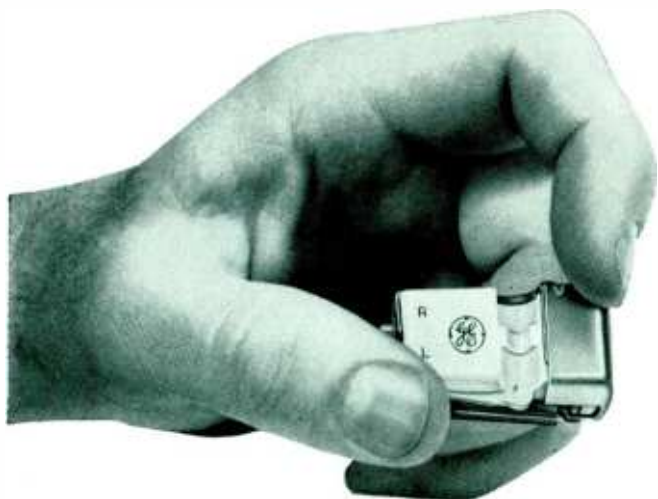
Sir:

At last, *Das Rheingold* is available on discs, and the recording and performance are superb. This leaves one gap in the recorded Ring—*Siegfried*. Let's have a complete *Siegfried* in the near future.

D. L. Weeks
Los Angeles, Calif.



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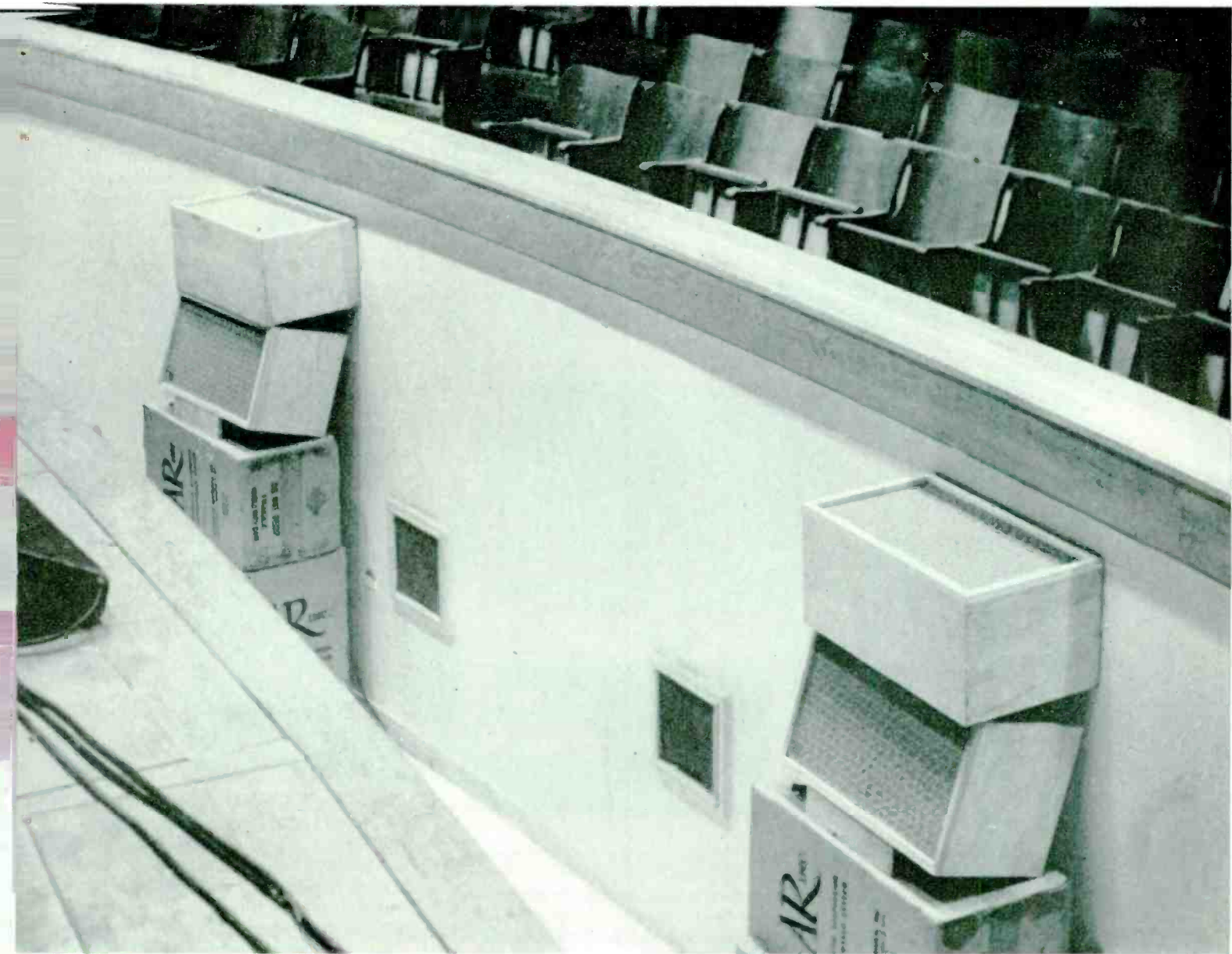
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Above are four AR-2's mounted in the orchestra pit of Cinema Karen in Beersheba (two more were placed backstage). These speakers were selected for the job because of their musical quality; the natural sound of the live instruments, rather than pseudo-hi-fi exaggerations, was desired.

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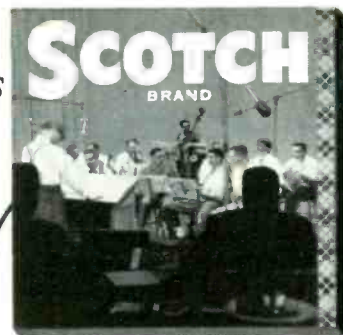
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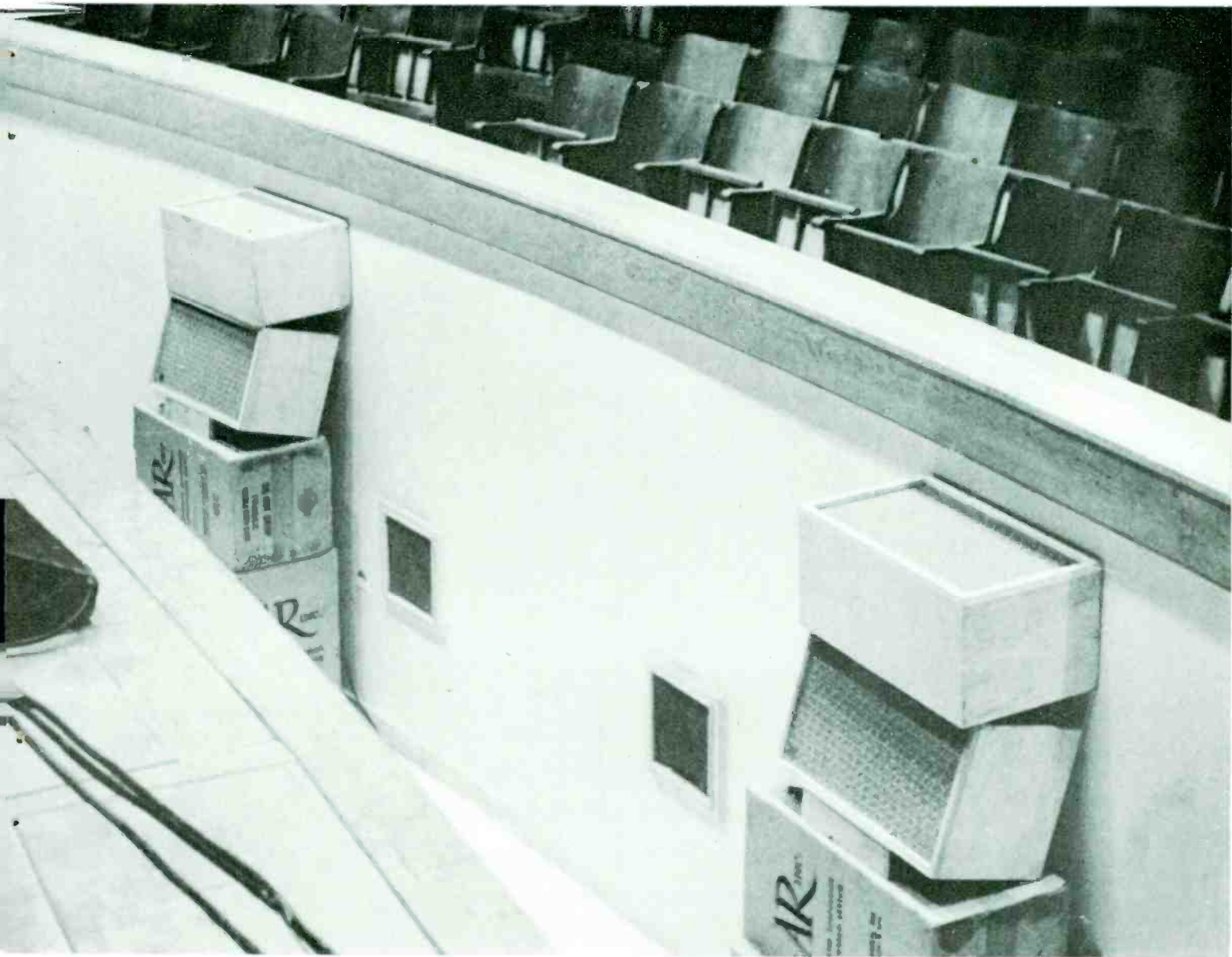
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Books in Review

Learning to Listen. Of the making of "appreciation" books there is indeed no end, and I have long since come to shrink from trying to find some new way of doing justice to the author's laudable intentions without deluding his readers that they are likely to gain much real musical understanding from his pages. To my mind the highest virtue of an "appreciation" primer lies in its capacity to develop in the musical novice the ability to find the right words in which to think and speak of the music that moves him—at the same time that it provides readily intelligible and wholly factual information on the technical rudiments of music making and perception. This is distinctively the virtue of Grosvenor Cooper's "handbook for music," based on the "Humanities I" courses at the College of the University of Chicago. I know of few discussions on the elementary "Musical Process" and its "Constructive Elements" as unclouded by aesthetic evaluations and inspirational ballyhoo. Cooper introduces the rudiments in logical order, defines them unambiguously, illustrates them with specific familiar musical examples, and—best of all—concentrates his readers' interest exclusively on what and how (not why) composers do what they do. This is definitely an elementary textbook, but in the realm of music there are many adults who need to go back to the very beginnings; Cooper brings off the not inconsiderable feat of completing their neglected education without insulting their nonmusical intelligence (University of Chicago Press, \$5.00).

Scored for Listening: A Guide to Music, by Guy Alan Bockmon and William J. Starr of the University of Tennessee, is, overtly, just another primer designed primarily for college freshmen but also suitable for the general reader without any musical training. With relatively brief text, presented in outline form, it has both the merit and disadvantage of a syllabus: conciseness on one hand; on the other, lack of the explanations normally supplied in classroom discussions. It has, however, a distinctive gimmick—in this case special emphasis on learning to follow (rather than to read in the strict sense) condensed "line scores" of the compositions recommended for LP-listening study. Over half the 270-page book is devoted to these line

Continued on page 19

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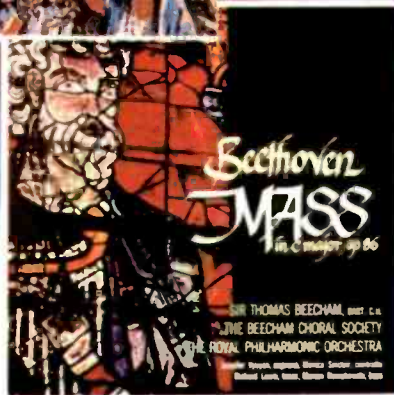
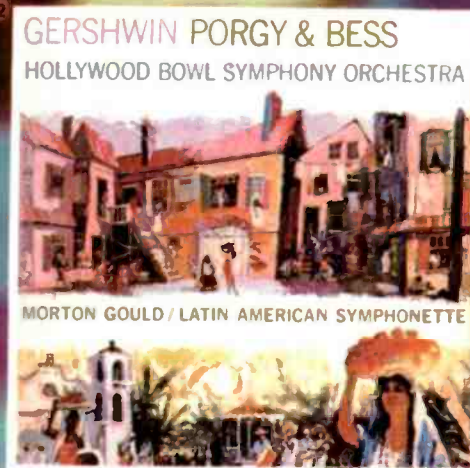
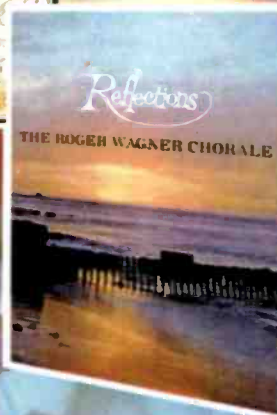
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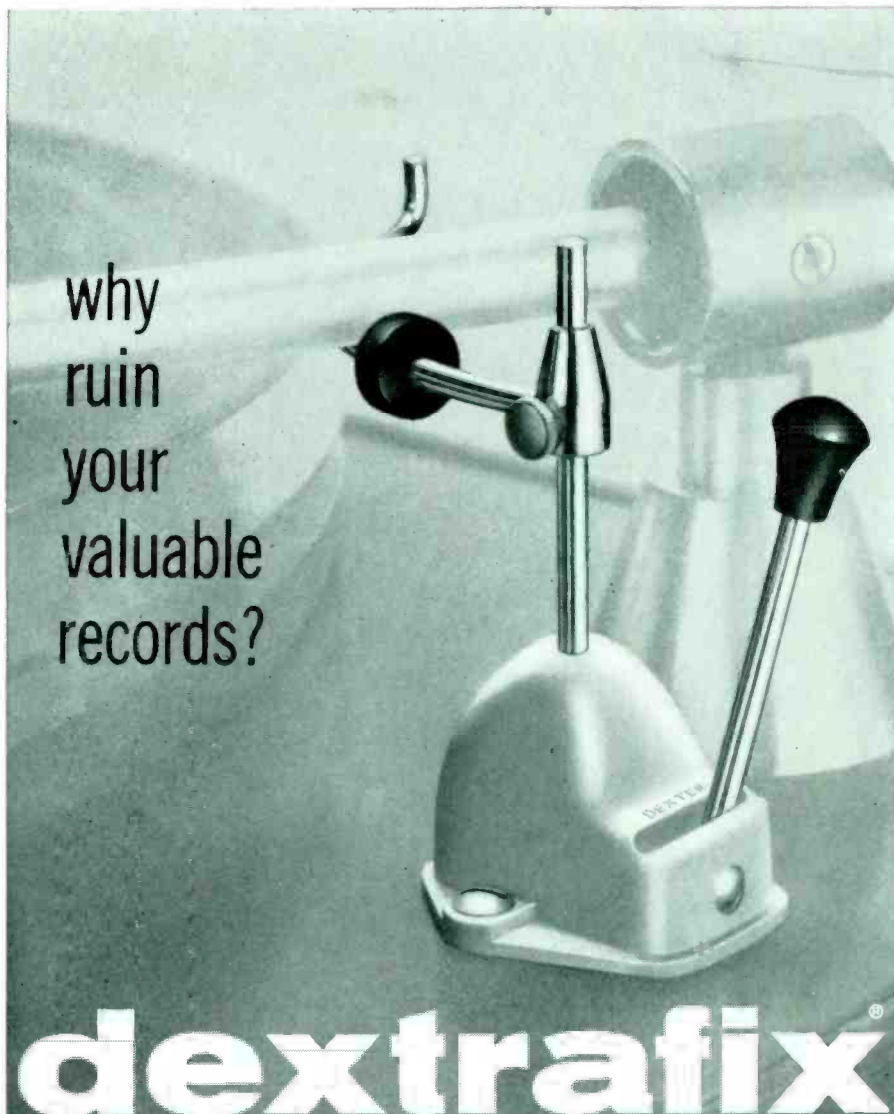
BOOKS IN REVIEW

Continued from page 16

scores, many of complete—and often large-scale—works, others in “abbreviated analyses.” As the authors justly claim, “Following the scores substitutes active participation for passive—and sometimes inattentive—listening, aids memory and understanding by association of sound with sight, and offers an exact answer to the students’ anguished cry, ‘But what do we listen for?’” I know of no better way for the serious record listener to transform a mere acquaintanceship with favorite music into genuine knowledge—or to intensify his aural enjoyment. My only criticism is of the authors’ failure to stress that these convenient line scores are no more than steppingstones on the way to following normal full scores, and of their omission of specific advice on how best to make further progress via score-reading manuals and the easily accessible, quite inexpensive miniature-score publications. But surely any discophile stimulated by *Scored for Listening* will not remain content until he ventures on the logical next steps in “participating” listening (Harcourt, Brace paperback, \$2.50).

Orchestration: A Practical Handbook. Only professional scholars and composers can fully exploit books on instrumentation and orchestration, but even the lay listener can make rewarding use of them to sharpen his aural familiarity with the distinctive tonal qualities of individual instruments, family choirs, and diverse orchestral combinations and permutations. The high-fidelity sound fancier in particular can profit immensely by augmenting his direct knowledge of timbres, frequency and dynamic ranges, and various types of blended sonorities with specific data on the practical capabilities and limitations of the actual instruments involved. For this purpose, the present reference and workbook by Joseph Wagner can be only generally recommended along with many others of its kind, among which Walter Piston’s *Orchestration* (Norton, 1955) is probably the best choice. Wagner’s book, however, is uniquely valuable to composers and arrangers for its special feature, a “Reference Chart of Keyboard Idioms and Patterns,” which provides extraordinarily comprehensive and detailed instructions (lavishly illustrated with musical examples) for transcribing piano and organ works for various types of ensembles including full symphony orchestra (McGraw-Hill, \$9.50).

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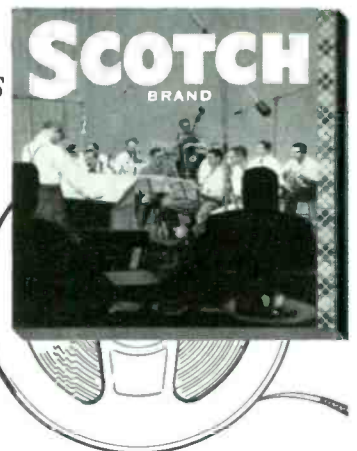
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Stereo Today—a complete review of the fundamentals of stereo practice and equipment.

From Mono to Stereo—A pictorial presentation of typical monophonic systems with details of how to convert to stereo. 12 stereo systems sketched.

Stereo Loudspeakers—Norman Crowhurst advises on how to select and place the right speakers to complement existing installations as well as for those starting from scratch.

Binaural Man Comes of Age—Well-known authority John Conly describes his experiences with stereo, and tells what, after many years of "professional" listing, he seeks in stereo sound reproduction.

Stereo for \$99.95—Philip Geraci describes in detail three different systems, none requiring kit construction.

Outstanding Stereo Records—Frances Newbury sets up a basic library of "the year's best" for the stereophile.

Test and Demonstration Records—An invaluable review of how to test and demonstrate stereo equipment with records.

Tape Breaks the Barrier—R. D. Darrell tells why and what to expect in the months ahead, what to look for in cartridges and on reels.

Shopper's Guide—A big, special section, 16 pages previewing the newest stereo equipment.

Stereo Broadcasting—Richard Hayes takes you backstage with the famous Boston Symphony.

Installation Pictures—Handy, helpful, practical solutions to problems of what to do with audio components.

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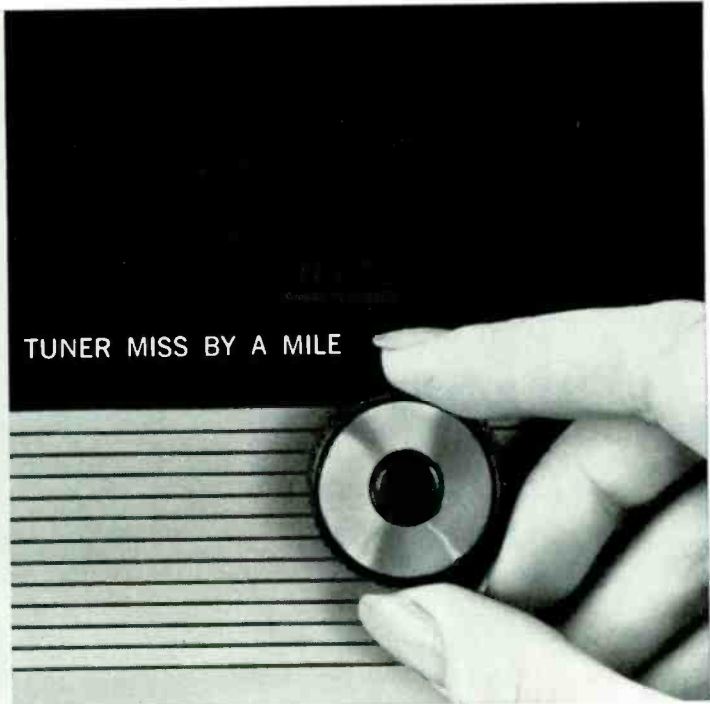
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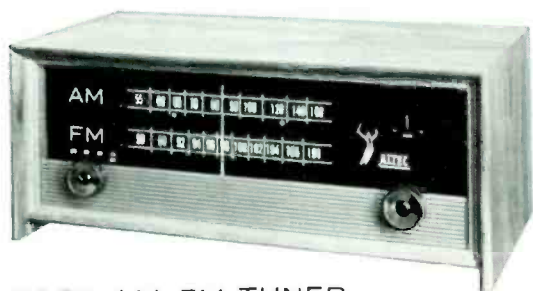


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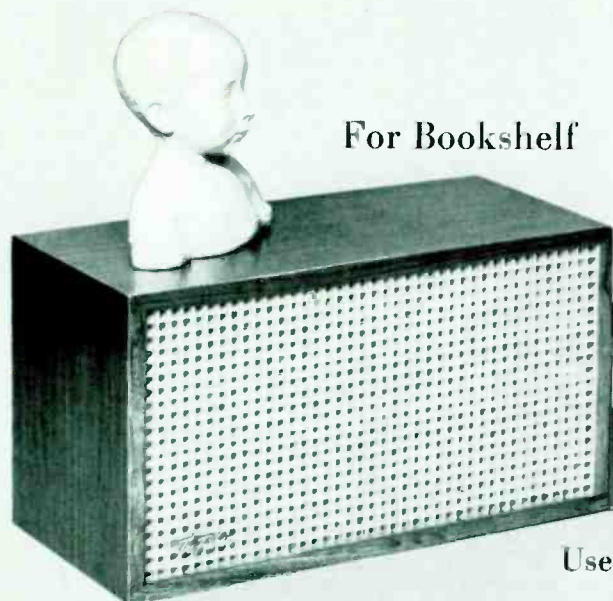


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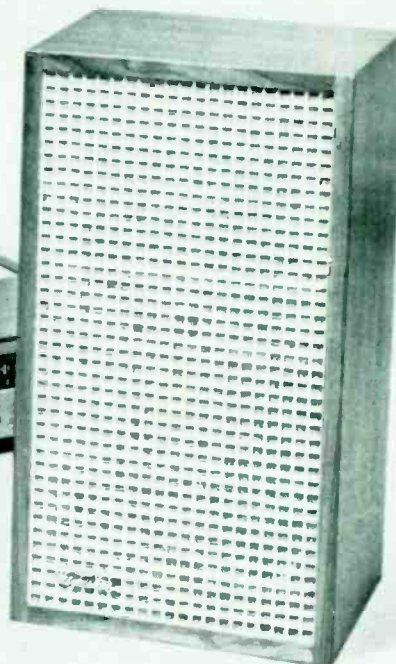
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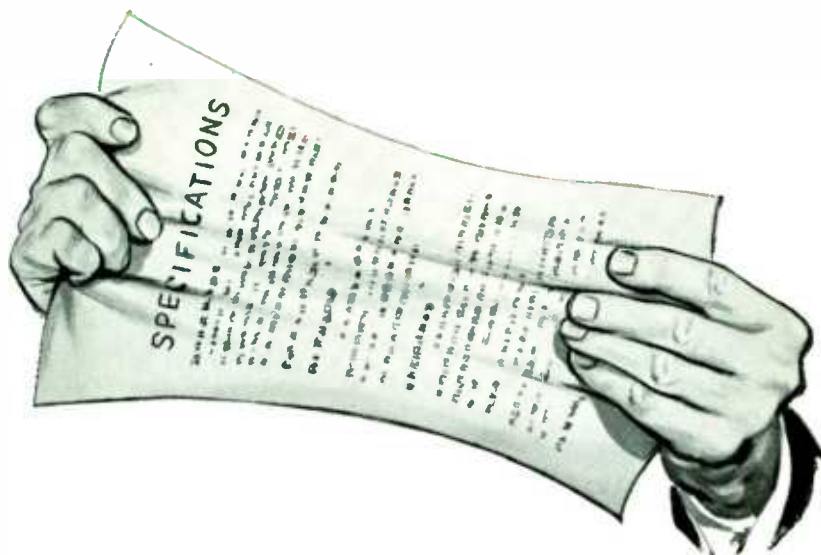
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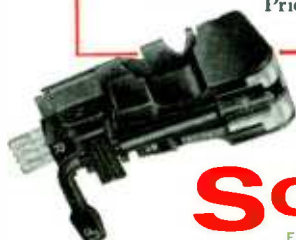


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Abroad

LONDON—Sopranos have been much on the scene of late. Callas sang *Medea*, and on the very morning of the performance Philips (which publishes American Columbia records here) released Eileen Farrell's disc of highlights from Cherubini's opera. A few days before, Farrell had made her London debut in a recital at Albert Hall. Then Joan Sutherland sang Handel's *Rodelinda*, recorded Handel's *Acis and Galatea* for Oiseau-Lyre, and began to record *Messiah* for Beecham (RCA). This last project was of short duration. After an unchivalrous display on the maestro's part, prima donna and conductor parted company, and Jennifer Vyvyan took over. Miss Sutherland has been invited to Paris (*Gilda*), and La Scala (*Desdemona*), and report says she is to open Glyndebourne next year.

Medea made new highs for black-market ticket prices. Callas was spell-binding. She complained that the Covent Garden Orchestra shouldn't have been expected to play *Parsifal* and *The Carmelites* and *Madama Butterfly* at the time of her *Medea*; critics blamed the tame orchestral sound on "her" conductor, Nicola Rescigno. Eileen Farrell's voice was as sumptuous as report had told; but we hadn't been prepared for quite so squally (at times) a use of it or for so unformed an interpretative sense. The first note of "*Pace, pace*," (which Verdi marked *piano*), exploded like a sergeant-major's word of command.

And Pianists. Van Cliburn, playing Mozart, Chopin, and Beethoven (*Appassionata*), showed nice musical feelings but not much style perception. Glenn Gould, in a Beethoven concerto series, was admired for his poetic insight and intelligence. Claudio Arrau, in a Beethoven sonata series, was admired even more, because to these qualities he added a masculine vigor. Another pianist, Mr. Wladziu Valentino Liberace, provided column after column of diversion, as his libel case against the *Daily Mirror* progressed.

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Shpg. Wt. 162 lbs. (specify wood desired)

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

Shpg. Wt. 42 lbs. (specify R. or L. also wood desired)

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

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**MONAUURAL-STEREO PREAMPLIFIER KIT
(TWO CHANNEL MIXER)**

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

HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 \$64⁹⁵

Every outstanding feature you could ask for in a record changer is provided in the Heathkit RP-3, the most advanced changer on the market today. A unique turntable pause during the change cycle saves wear and tear on your records by eliminating grinding action caused by records dropping on a moving turntable or disc. Record groove and stylus wear are also practically eliminated through proper weight distribution and low pivot point friction of the tone arm, which minimizes arm resonance and tracking error. Clean mechanical simplicity and precision parts give you turntable performance with the automatic convenience of a record changer. Flutter and wow, a major problem with automatic changers, is held to less than 0.18% RMS. An automatic speed selector position allows intermixing 33 $\frac{1}{3}$ and 45 RPM records regardless of their sequence. Four speeds provided: 16, 33 $\frac{1}{3}$, 45 and 78 RPM. Other features include RC filter across the power switch preventing pop when turned off and muting switch to prevent noise on automatic or manual change cycle. Changer is supplied complete with GE-VR-11 cartridge with diamond LP and sapphire 78 stylus, changer base, stylus pressure gauge and 45 RPM spindle. Extremely easy to assemble. You simply mount a few mechanical components and connect the motor, switches and pickup leads. Shpg. Wt. 19 lbs.

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



NOW! TWO NEW STEREO-MONO TAPE RECORDERS IN THE TR-1A SERIES

Offering complete versatility, the model TR-1A series tape recorders enable you to plan your hi-fi system to include the functions you want. Buy the new half-track (TR-1AH) or quarter-track (TR-1AQ) versions which record and playback stereo and monophonic programming, or the half-track monophonic record-playback version (TR-1A).

Precision parts hold flutter and wow to less than 0.35%. Four-pole, fan cooled motor. One control lever selects all tape handling functions. Each tape preamplifier features NARTB playback equalization, separate record and playback gain controls, cathode follower output, mike or line input, and two circuit boards for easy construction and high stability. Complete instructions guide assembly.

MODEL TR-1A: Monophonic half-track record/playback with fast forward and rewind functions. Shpg. Wt. 24 lbs. **\$99⁹⁵**

TR-1A SPECIFICATIONS—Frequency response: 7.5 IPS ± 3 db 50-12,000 cps. 3.75 IPS ± 3 db 50-7,000 cps. Signal-to-noise ratio: Better than 45 db below full output of 1.25 volts/channel. Harmonic distortion: Less than 2% at full output. Bias erase frequency: 60 kc (push-pull oscillator).

MODEL TR-1AH: Half-track monophonic and stereo record/playback with fast forward and rewind functions. Shpg. Wt. 35 lbs. **\$149⁹⁵**

TR-1AH SPECIFICATIONS—Frequency response: 7.5 IPS ± 3 db 40-15,000 cps. 3.75 IPS ± 3 db 40-10,000 cps. Signal-to-noise ratio: 45 db below full output of 1 volt/channel. Harmonic distortion: Less than 2% at full output. Bias erase frequency: 60 kc (push-pull oscillator).

MODEL TR-1AQ: Quarter-track monophonic and stereo with record/playback fast forward and rewind functions. Shpg. Wt. 35 lbs. **\$149⁹⁵**

TR-1AQ SPECIFICATIONS—Frequency response: 7.5 IPS ± 3 db 40-15,000 cps. 3.75 IPS ± 3 db 40-10,000 cps. Signal-to-noise ratio: 40 db below full output of .75 volts/channel. Harmonic distortion: Less than 2% at full output. Bias erase: 60 kc (push-pull oscillator).



HIGH FIDELITY AM TUNER KIT

MODEL BC-1A \$26⁹⁵

Designed especially for high fidelity applications this AM tuner will give you reception close to FM. A special detector is incorporated and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent and quiet performance is assured by high signal-to-noise ratio. All tunable components are prealigned. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.



HIGH FIDELITY FM TUNER KIT

MODEL FM-3A \$26⁹⁵

For noise and static-free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stabilized oscillator circuit to eliminate drift after warm-up and broadband IF circuits for full fidelity with high sensitivity. All tunable components are prealigned and front end is preassembled. Edge-illuminated slide rule dial is clearly marked and covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

Top performance at budget cost!

NEW.



MODEL EA-3
\$29⁹⁵

NOTE THESE OUTSTANDING SPECIFICATIONS: Power Output: 14 watts. Hi-Fi: 12 watts. Professional: 16 watts. Utility Power Response: ± 1 db from 20 cps to 20 kc at 14 watts output. Total Harmonic Distortion: less than 2%. 30 cps to 15 kc at 14 watts output. Intermodulation Distortion: less than 1% at 16 watts output using 60 cps and 6 kc signal mixed 4:1. Hum and Noise: mag. phono input, 47 db below 14 watts; tuner and crystal phono, 63 db below 14 watts.

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"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

MODEL UA-1 \$21⁹⁵

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

14-WATT HI-FI ECONOMY AMPLIFIER (EA-3)

From HEATHKIT audio labs comes an exciting new kit . . . New Styling, New Features, Brilliant Performance! Designed to function as the "heart" of your hi-fi system, the EA-3 combines the preamplifier and amplifier into one compact package. Providing a full 14 watts of high fidelity power, more than adequate for operating the average system, the EA-3 provides all the controls necessary for precise blending of musical reproduction to your individual taste. Clearly marked controls give you finger-tip command of bass and treble "boost" and "cut" action, switch selection of three separate inputs, "on-off" and volume control. A hum balance control is also provided. The convenient neon pilot light on the front panel shows when instrument is on. Styled to blend harmoniously into any room surroundings, the handsome cover is of black vinyl coated steel with gold design and features the new "eyebrow" effect over the front panel to match the other new Heathkit hi-fi instruments. The panel is satin black with brush-gold trim strip, while the control knobs are black with gold inserts. Shpg. Wt. 15 lbs.



CHAIRSIDE ENCLOSURE KIT

TRADITIONAL: Model CE-2T (mahogany)
CONTEMPORARY: Model CE-2B (birch)
Model CE-2M (mahogany)

MODEL CE-2
\$43⁹⁵
each

Space saving and attractive, the CE-2 puts control of your entire hi-fi system right at your chairside. Designed to house the Heathkit AM and FM tuners (BC-1A, FM-3A, FM-4), WA-P2 preamplifier, RP-3 record changer, and any of the Heathkit power amplifiers. Supplied in beautiful furniture-grade, veneer-surfaced plywood suitable for the finish of your choice. Shpg. Wt. 46 lbs.



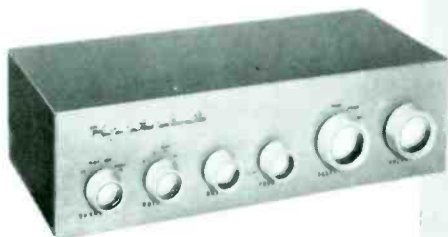
"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

MODEL W7-M \$54⁹⁵

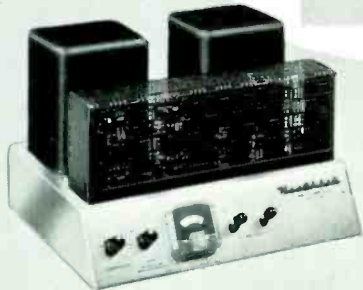
This hi-fi amplifier represents a remarkable value at less than a dollar a watt. Full audio output and maximum damping is a true 55 watts from 20 to 20,000 CPS with less than 2% total harmonic distortion throughout the entire audio range. Features include level control and "on-off" switch right on the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

"MASTER CONTROL" PREAMPLIFIER KIT
MODEL WA-P2 \$19⁷⁵

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within $\pm 1\frac{1}{2}$ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12 $\frac{1}{2}$ " L. x 3 $\frac{3}{8}$ " H. x 5 $\frac{1}{8}$ " D. Shpg. Wt. 7 lbs.







"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT
MODEL W6-M \$109⁹⁵

For real rugged duty called for by advance hi-fi systems or P.A. networks, this high powered amplifier more than fills the bill. Silicon-diode rectifiers are used to assure long life and a heavy duty transformer gives you extremely good power supply regulation. Variable damping control provides optimum performance with any speaker system. Quick change plug selects 4, 8 and 16 ohm or 70 volt output and the correct feedback resistance. Frequency response at 1 watt is ± 1 db from 5 CPS to 80 kc with controlled HF rolloff above 100 kc. At 70 watts output harmonic distortion is below 2%, 20 to 20,000 CPS and IM distortion below 1% and 6,000 CPS. Hum and noise 88 db below full output. Shpg. Wt. 52 lbs.

"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT

MODEL W5-M \$59⁷⁵

Enjoy the distortion-free high fidelity sound reproduction from this outstanding hi-fi amplifier. The W5-M incorporates advanced design features for the super critical listener. Features include specially designed Peerless output transformer and KT66 tubes. The circuit is rated at 25 watts and will follow instantaneous power peaks of a full orchestra up to 42 watts. A "tweeter saver" suppresses high frequency oscillation and a unique balancing circuit facilitates adjustment of output tubes. Frequency response is ± 1 db from 5 to 160,000 CPS at 1 watt and within ± 2 db 20 to 20,000 CPS at full 25 watts output. Harmonic distortion is less than 1% at 25 watts and IM distortion is 1% at 20 watts (60 and 3,000 CPS, 4:1). Hum and noise are 99 db below 25 watts for truly quiet performance. Shpg. Wt. 31 lbs.



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20 WATT HI-FI AMPLIFIER KIT
MODEL W4-AM \$39⁷⁵

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

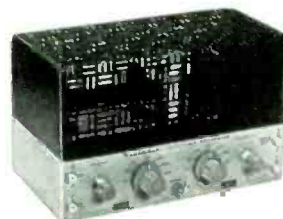
GENERAL-PURPOSE 20 WATT AMPLIFIER KIT
MODEL A9-C \$35⁵⁰

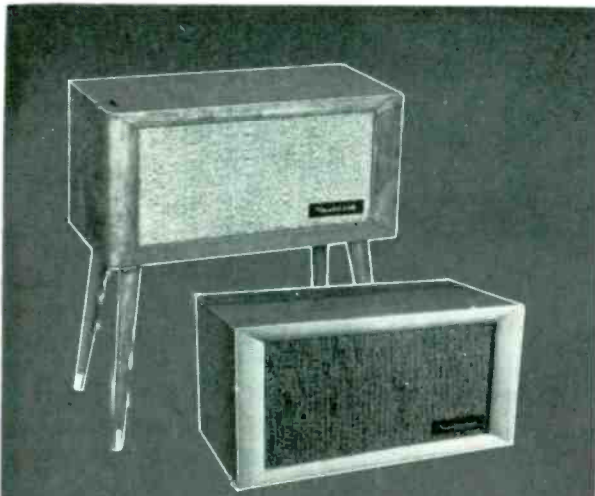
The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut.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



ELECTRONIC CROSSOVER KIT
MODEL XO-1 \$18⁹⁵

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





"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT

MODEL SS-2 \$39⁹⁵

Legs optional extra. \$4.95

Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 3" mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture grade 1/2" plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.



"LEGATO" HI-FI SPEAKER SYSTEM KIT

MODEL HH-1 \$299⁹⁵

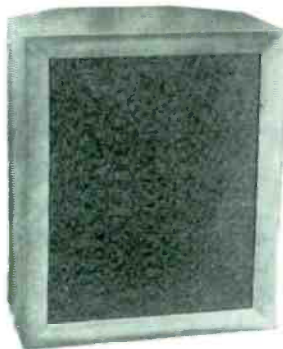
Words cannot describe the true magnificence of the "Legato" speaker system... it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist.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

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

MODEL SS-1B \$99⁹⁵

Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer

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



DIAMOND STYLUS HI-FI PICKUP CARTRIDGE

MODEL MF-1

\$26⁹⁵

Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Nominally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lb.

SPEEDWINDER KIT

MODEL SW-1 \$24⁹⁵

Rewind tape and film at the rate of 1200' in 40 seconds. Saves wear on tape and recorder. Handles up to 10 1/2" tape reels and 800' reels of 8 or 16 millimeter film. Incorporates automatic shutoff and braking device. Shpg. Wt. 12 lbs.



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by PETER YATES

Bruno Walter

A Study in Tranquility

Columbia Records

“Now we too, the conductors, have at the edge of greatness our own lesser immortality.”

This month Columbia Records issues the nine Beethoven symphonies newly recorded for stereo by Bruno Walter — a release timed to coincide with the conductor’s eighty-third birthday. By happy (and not entirely unpremeditated) good fortune, we note the occasion with an account of some recent conversations with this most serene of musicians.

“WHEN I WAS A BOY—you know I was born in Berlin—all of the string players of the Berlin Philharmonic and the Staatsoper played in the same style. All of them were pupils, or the pupils of pupils, of Joachim; they all played like Joachim. Then, later, in 1897, when I was twenty-four, I went to conduct my own orchestra for the first time; that was near Vienna. I heard the Vienna orchestra under Gustav Mahler. It was for me the supreme experience, everything. Then, you know, so many things happened, the wars came, other wars, the Nazis, I had to leave Germany. After the last war I was invited back, that was in 1947, to conduct the Vienna orchestra. And when I heard the orchestra again it was the same sound, the same that it had been in 1897. No one was the same; the men were all changed; and yet it was the same sound. After fifty years!

“No, it was not Mahler. The orchestra had been the same before Mahler. Wagner said of it, when he first

listened to it playing Beethoven's Ninth Symphony, 'It is the most beautiful orchestra in the world'."

As closely as I can remember them, these are the words of Bruno Walter speaking of the unique personality of a great orchestra, that personality of musical utterance which continues from generation to generation of players and under changing conductors, masters of interpretative genius. He spoke of these orchestras as friends he had known well: "The personality of Berlin—of Rome, yes—of Paris—and then of New York, the New York personality—the Boston orchestra." He recalled their individualities. "Sometimes I must adapt myself to the orchestra, sometimes it adapts itself to me."

Sitting together in his upstairs study, at his home in Beverly Hills, we were discussing Dr. Walter's latest project. Here in Hollywood, in his eighties, he is recreating once more, for stereo, twenty-two of the chief works of his long repertory. In the last year or so he has recorded all nine of the Beethoven symphonies. (The complete set will be issued this month.) Of the first to be released—the *Pastoral*—he told me with pleasure of a letter he had received from a record club in Japan, a club with many thousand members, reporting that within a few months seventeen thousand copies of this work, so often previously recorded by many masters, had been sold there.

Age and illness have limited Walter's traveling, so Columbia has gathered in Hollywood an orchestra which will enable him to work not far from home. I asked him how it felt to be conducting an orchestra that in the nature of the circumstance could have no personality. "It is not a loss. It is perhaps better. Here, now, I am recording with superb musicians who adapt themselves. Wonderful musicians!" And they *are* wonderful musicians, including leaders and even concertmasters drawn from a half-dozen orchestras, all trained under many conductors, their senior member the former first bass of the Philadelphia Orchestra for twenty-seven years. With them Walter is seeking the music itself, fresh, unhampered by an established orchestral personality.

"You know, we have so many conductors, so many interpretations. People go into the record store and ask for music by the name of the conductor. But it is not the interpretation we wish, it is the music. When Gustav Mahler conducted at the Vienna Opera—or I conducted, or another conductor—it made no difference; our names were not printed on the announcement which hung outside the theatre. All of the singers were listed there, everybody, except the conductor. His name was not listed. But those who sat way up, in the fourth gallery, the students, they knew.

"Conducting is not interpretation. Conducting is not to tell the musicians how they will play. They know. Conducting—I say that conducting must be a moral influence; it affects the musicians' conscience. The same orchestra can play very badly, every orchestra plays badly sometimes; or it can play very well."

I suggested that an orchestra will play well or badly according to the players' awareness of the ability of the conductor to distinguish the difference. I mentioned hearing a concert directed by two conductors in succession; for one, the men played as well as they were able because they knew he heard them. For the other conductor they performed carelessly, because they were aware that for him it made no difference.

"Yes, it is true, the musicians play well because they know that the conductor hears." Isn't that the real meaning of conscience? "It is as I say, the conductor exerts a moral influence."

The reader who feels himself free of ideals and of illusion, the true contemporary materialist-conformist, may be amused by this spiritual approach, this method without method. We have heard many explanations of the conductor's power, that extraordinary suasion which began with Mendelssohn and Berlioz and grew to commanding stature under Von Bülow and Wagner. We have read much about interpretation, about fidelity to the notes, about seeking out to the last phrase the exact desire of the composer. Each explanation stresses in some way the authority of the conductor, his ability to impress on musicians, however addicted to routine and oftentimes reluctant, the individual pattern of the composition that he believes to be peculiarly his. Then, attending rehearsals, we observe in what short time, by what brief means, the impress must be communicated. What passes for "interpretation" is often no more than a collection of tricks, a slickness that is different.

Bruno Walter puts all this aside. His purpose is not the interpretation but the music, to which all else—fidelity, research, even the composer's wishes, since the composer also may be a conductor—are subordinated. He entrusts himself to the musicians; it is they who make



In Hollywood, even conductors have swimming pools.

WALTER



the music. In his presence the music is released. "Sometimes I must adapt myself; sometimes the orchestra adapts itself to me." He said this to me on two different occasions, as he reiterated his belief that the conductor's authority is a moral influence.

Yet he has never been one to back down before what he believes to be impermissible. When we were talking, he said to me, "There was the first oboe of a certain orchestra, of another generation, an oldish man, who could not adapt, and I could not adapt myself to him." One also reads in Dr. Walter's autobiography *Theme and Variations*: ". . . Halir [concertmaster at Berlin] pointed out the difference between his great prestige and my untried youth. . . . I stated that if the first desk were occupied by even the most important violinist in the world he was in duty bound to follow the beat of the world's worst conductor, lest the performance end in catastrophe."

Most of us so thoroughly take for granted the accomplishment of orchestral playing we do not realize that this art, the achievement of a century now near its ending, is a marvel not less fresh in history than the creation of suspension bridges, as cumulatively remarkable as the pyramids. Unlike these, the modern orchestra may be a transitory miracle. Already a new type of musical creation is beginning, sound invented by electronic means and recorded directly on tape. The financial underpinning of the great independent orchestras is more precarious than that of the longer-established national operas. The survival of the famous orchestras we have known, even the survival of the music that we receive too easily as our unquestioned heritage, may depend on recording.

It is not, therefore, a small thing that Bruno Walter, in the evening of his long life, is recording for the last time that music which is for him the central creation of his art, offering it thus to future generations who may hear it in surroundings and under conditions that we today cannot imagine.

I visited the rehearsal of Mozart's *Eine kleine Nachtmusik*. The rehearsal and recording occupied three hours, beginning at 10:00 a.m. and ending exactly to the minute at 1:00 p.m. Though the time seemed short, there was no pressure, no hurrying, no excitement. After each movement had been rehearsed and then recorded, David

Oppenheim, supervising for Columbia, would invite Dr. Walter to come to the control room and listen to the result. In the ensuing quiet conversation one heard no strain. If the movement had been successfully achieved, the rehearsal of the next began. If not, the group played it again. No complaints, no reproaches. During the entire three-hour session Dr. Walter's grave serenity remained unruffled. This tranquil happiness he communicated to the music he conducted.

Before the musicians, under the three booms and overhanging microphones, the conductor appeared as much at ease, recording for posterity, as he could ever have been in the anonymous darkness of the Vienna Opera. The conditions of music making had changed in a manner scarcely to be imagined by the young conductor who shared the podium of the Opera with Mahler. There each note would have been heard once only, and the best memory could retain no more than details of a performance amid the general impression. Here, each note played would be heard uncountable times, heard in every part of the earth, heard by ears still unborn, to carry forward a tradition perhaps no longer existing except on records. How much, therefore, one felt, needed to be done: each note must be worked over, shaped and placed as carefully as a painter uses his brush. Hours upon hours should be spent rehearsing every passage. Yet Walter's calmness conveyed to each listener, as to the musicians, his assurance, not that each note had been finally and forever played but that the whole music, the composer's creation as a whole, was right.

It was not, it could not be, in these conditions, with these players, the pure German, the pure Viennese tradition. It was, instead, as Dr. Walter believes it should be, the music re-created, the spontaneous answer of superb musicians to the integrity of the conductor's musical experience. If it were to be a restoring of tradition, it would be a dead thing, the formal recapitulation of a style already ended. If every note, each phrase, had been minutely rehearsed, it would be as if, after this, there should be no other playing. But that is not music; it is a substitute for music, on a level of refined ignorance with that of the collector who believes that his record, the performance he has cherished and followed through with the score and heard too often, the performance of A by B with orchestra C, is, by the definition of his conditioned taste and judgment—must be—the composer's intention and itself the music: a fallacy of understanding very common in this nervous age.

In these days we are always seeking "the greatest," as if a performance of music, like the running of the mile, could be measured by some absolute check against every other performance. If this were possible, and there are recorded performances which do temporarily convince us that it might be; a final list of "the best" could soon be tabulated. Then everyone, whatever his taste or judgment, could be assured that he was hearing for each work the definitive performance. And music would die.

For a while, twenty years or so ago, when the accumulation of recorded performances was not yet too large for a single listener with time, money, and patience to assimilate, it did seem that such a listing might be made. Today the earnest listener knows well that this is no longer possible. By an achievement as distinct as the creation of great orchestras and the rise of equally great conductors to lead them, the ordinary listener has now at his disposal nearly the whole of the last three hundred years of European music—with how much more besides—in numerous performances of varying persuasion.

Amid this torrent of recorded masterpieces, where may the listener turn for a guarantee of authenticity? Is any conductor or performer always right? Is any performance the best for any single work? We become wiser in enthusiasm and more knowledgeable of the infinite variety within music when we recognize that to each question the answer must be: No.

As he recorded, it seemed that Dr. Walter was thinking only of the music, remembering the sound, the song, the melody, balance, rather than the score. Like the folk singer who in old age sings over again his memories, the ballads of his tradition and place, unconscious of art in the assurance of his art, not asking himself whether his voice is young or powerful as it once was, his song no more an interpretation but the very essence of the music he knows, so Walter communicated his thought to the musicians and heard them respond as if in his own voice.

His hands think for the orchestra as a folk singer's hands think for the guitar. The conducting of Bruno Walter has become a visible hearing, that anticipates. He conducts at all times directly to the orchestra, missing no indication: never an interpretative gesture between the music and its audience. He learned by conducting opera, where the director is invisible. His mind has never been entranced by the whistle of the stick. Hand or baton is always precisely to the place, the functional minimum that transcends the decorative.

Bernard Shaw, then a young music critic, once complained that a performer must have aged and grown physically beyond the best command of his instrument before he is appreciated, and then it is too late. The impatient young man was complaining in the cause of facts against the fact. The accumulated experience of fifty years on records has confirmed the unconscious belief of audiences that, beyond the final analysis, in that sphere of musicianship where analysis ceases and judgment must depend on intangibles of taste, the elder performer is usually the best.

Not always. Dr. Walter told me how his interest in Robert Craft's recording of the complete music of Anton Webern had led him to seek out the young conductor and make his acquaintance. He was interested to learn that Craft, having made his mark with the very new music of his contemporaries and also with the sixteenth-century music of Gesualdo and Monteverdi, has been conducting in recent months Haydn's *Surprise* Symphony

and Beethoven's *Eroica*. "After those extremes, he can come back now with renewed interest to the central music."

Young critics have a way of turning on older and established men because they do not appear to keep up with the creative work of their own lifetimes. They forget how much these elder men may have accomplished when they too were young. Bruno Walter from the first identified himself with the new music of his immediate predecessors and contemporaries, with Wagner, Brahms, and Bruckner, and his friends Richard Strauss, Gustav Mahler. With the advent of electrical recording he was able at last to stimulate world-wide interest in the lengthy latter-day symphonies of Mahler. Through many years, performing these demanding works wherever he was able, he prepared himself to sing their music into records, making it as native to his taste as if it had been Mozart. Nearly thirty years of faithful apostleship were needed before the chance came to do for the immense symphonies of Mahler what Robert Craft could do within three years for Webern. We must recall how forbiddingly large, how nearly unacceptable, those first recorded performances of *Das Lied von der Erde* and the Ninth Symphony by Mahler seemed to us when they appeared. The complete Webern was not more difficult. And then we should recall how quickly our tastes became accommodated to the vast reaches of melody and we received them, as many of us have now accommodated ourselves to the minute but equally demanding measures of Webern.

"As long as I can lift a baton," Dr. Walter has written, "I shall persist in standing up for the works of Mahler and Bruckner. I consider it one of my life's tasks to uncover the sources of exaltation flowing from their music." Both Schoenberg and Webern shared the same devout enthusiasm for Mahler. We must also remember Walter's long championing of the operas by Hans Pfitzner, that difficult contemporary and *Continued on page 141*



"His purpose is not the interpretation, but the music . . ."

Stereo Today

A review of the state of the stereo art — in records, tape, and broadcasting

by Charles Fowler

EVERY REGULAR READER of HIGH FIDELITY Magazine knows what true stereo is. In fact, it has been reported that many lull themselves to sleep at night by the endless repetition of the phrase, "Stereo takes two channels." But even for this brave new world, inhabited by people whose curiosity has led them into the dark (but rewarding, of course) labyrinth of high-fidelity and stereo sound reproduction, let us pronounce once again: Stereo takes two channels. Two complete, and completely independent, channels — all the way from performing artist in the studio to music listener sitting at home.

Why do we make such a point of this? Simply because this is the *only* characteristic of stereo sound reproduction which distinguishes it, exactly and precisely, from all other forms of sound reproduction, including high fidelity. And the implication of this statement is intentional: stereo is not, necessarily, high fidelity. The formal requirement of stereo—two separate channels—can be, and has been, met by some of the worst fidelity it has been our misfortune to hear. Not that the sound—presumably that of a Ping-pong ball—didn't bounce properly from one speaker to the other; but the sonic scene created more closely resembled that of an overanimated basketball tossed around the length of a gymnasium.

Why two channels? Why not just one, as in mono-

phonic or monaural sound? The easy answer is you have two ears; so. . . . But let's take a minute to think about a matter so important to a safe and happy passage through this new and too often bewildering world of stereo. Once upon a time, ten or so years ago, we laymen began a tremendous move forward in listening pleasure. With the aid of long-playing records and component high-fidelity equipment, we moved from the constrained, small, and bleary sound of old-fashioned phonographs to the detail and precision—and grandeur, when wanted—of what has come to be called hi-fi, in the best sense of that much-abused term. Properly applied, the principles of stereo can enable us to move a second great step forward in our listening pleasure. High fidelity could be described as something better than what we once had; stereo, as something different which can also be better . . . much better. But the achievement of the "betterness" is subtle and sometimes not easy.

Enough in that vein; let's get down to cases. Suppose we start off by imagining ourselves in a concert hall with which we are familiar. We will sit in the front row of the first balcony, so that we can conveniently watch the proceedings below.

On stage, let's assemble a competent, but moderate-sized, orchestra and envision in the audience only one



Stereo broadcasting starts with two microphones, goes through two complete sets of electronic facilities and out through two transmitters. Reception must be kept similarly separate: through two antennas and receivers into properly oriented loudspeakers.

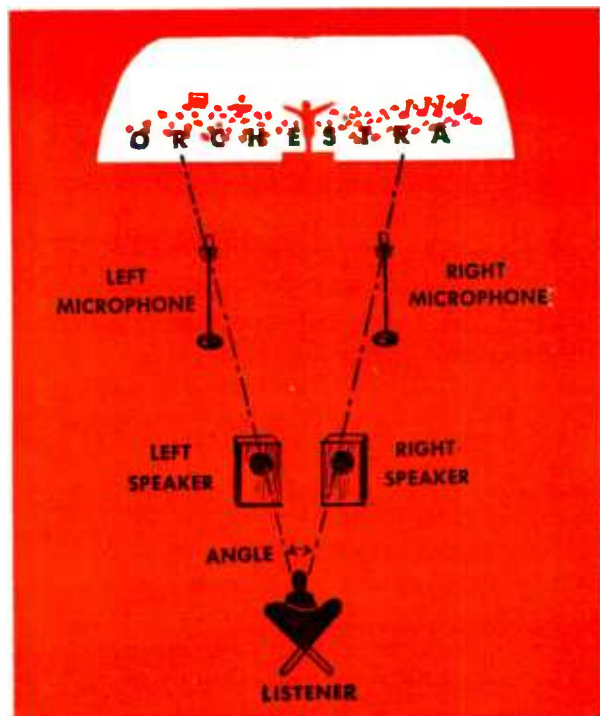
person, in the best seat in the house, in the center and probably ten to fifteen rows back. Let the orchestra play and the audience of one listen. If a single instrument at the left begins to play, our listener will no doubt turn his head in that direction, until the sound from the instrument reaches both his ears at precisely the same instant. This is not the only characteristic of the aural sense of direction, but it is the essential one—the sound must strike both ears simultaneously.

Similarly, if an instrument at the right plays, our listener will turn his head to that side. If the whole orchestra plays, he will probably keep his head straight ahead most of the time . . . and listen to the full sound. In most cases, direction has nothing to do with listening pleasure. It is the sum total of all the sounds, from all directions and including echoes from the back of the hall, that can re-create the illusion—in our homes—of being in the concert hall. Stereo is not just direction: it is fullness, depth, detail, aural perception into—as well as of—the sound.

The basic problem is to capture—on tape, or disc, or one way or another—what this concert listener hears and return it to our homes. We can do this with a degree of success and precision that is amazing simply by putting two fine microphones, separated by a small sound baffle, in exactly the same position as our listener's ears. We can record, on tape or disc, exactly what our mythical listener hears. We then can sit in our living rooms and rehear the concert so realistically that unless one has actually had this experience, one would not believe it possible. But because we have two ears, we must have two microphones, to pick up the sound with the same subtle time (and other) differences that would have been heard by ear. And we must have two complete channels, to carry these sounds unchanged to our ears, each separately.

There is only one little problem. As technical developments stand today, the full ideal of stereophonic sound reproduction can be achieved only by using headphones. If the recording is made with two microphones six to seven inches apart, and listened to with headphones—which exclude all other sounds—then and only then do we hear exactly what we would have heard in the concert hall at the time the recording was made.*

* Yes, you will lose a few lows with headphones.



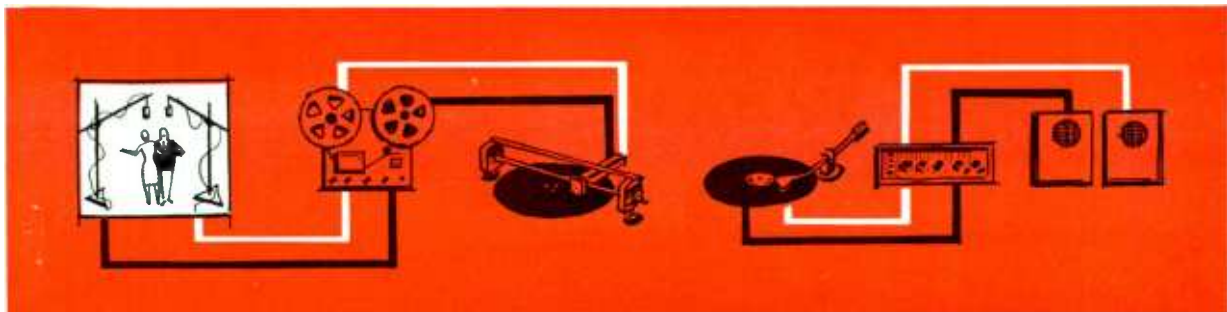
The best position for loudspeakers is along an imaginary line drawn from the orchestra through the recording microphones.

But who wants to listen with headphones?

Well, some do—and it's a fascinating experience. But certainly ninety-nine out of a hundred listeners couldn't be bothered. So we face the problem we have been working on ever since grandfather cranked his first gramophone: how close can we come to the illusion of the real thing? Using loudspeakers instead of headphones, how near can we approach the ideal?

The title of this article suggests that we will try to answer the question, "Where is stereo today?" and the answer depends on the reply to another question: where are you going to put your loudspeakers? Waiting on your reply is a key person: the recording engineer. Because he says, "As soon as you tell me where you're going to put your loudspeakers, then I'll know where to set up my microphones to re-create the illusion I want to achieve over your system."

Loudspeakers make a lot of trouble for us. The headphones are a very small sound source, not much bigger than the opening to your ear. They can be placed so close to your ear that, in effect, the diaphragm of the headphone becomes the diaphragm of your ear, or an excellent substitute for it. But a loudspeaker is a large or broad



Disc stereo follows the same basic pattern as stereo broadcasting, starting with two microphones in a studio. The channels are kept separate through tape recording and disc cutting functions, and must remain separate from disc playback to stereo speakers.

sound source. And because there is always a substantial distance between it and you, a second acoustic environment (living room) is introduced.

Imaginatively, we are still in the front row of the concert hall balcony, discussing loudspeakers and kindred problems. Let's move things around down below us. Visualize, if you will, a line drawn across about two-thirds the width of the orchestra, and then from each end of this line, come back to our single member of the audience. We have a triangle with our listener at the apex. The angle formed at the apex is important. Theoretically, if the microphones are placed along lines drawn from the listener to the orchestra, and the loudspeakers are positioned with the same angular placement as the microphones, then the sound from the loudspeakers will come, as close as it is possible to obtain it, to the sound picked up by the microphones. If we work backwards and establish that the loudspeakers shall always be x number of feet apart, then the recording engineer can locate the microphones to give the correct illusion. He could stretch his orchestra by stretching the space between the microphones, and vice versa, and so on ad infinitum.

So where is stereo today? In general, loudspeakers are being spaced six to eight feet apart. There are myriad reasons for this choice. It is at best an average, for average speakers reproducing average recordings. Some speakers are small, some are large. Some spray out the sound in a narrow beam, some in a large beam. Living rooms differ; listener positions in relation to loudspeakers differ. If the speakers are too far apart (for the average recording), the sound doesn't blend properly and we get a hole in the middle. Put the speakers too close, and the sense of direction or position becomes insufficient for pleasant listening.

In general, again, recordings are made with the idea that the speakers will be about seven feet apart. In actual practice, to mention a specific recording session—it happened to be an opera—which we attended recently, about fifteen microphones were scattered around the stage and auditorium. They were fed into a mixing panel and into left, center, and right channels. The important point, however, is this: The recording engineer sat at his control panel thirteen feet away from two speaker systems (both excellent, by the way) spaced seven feet apart. The entire effort of all people and all the marvelous equipment and all the skill and genius assembled at that recording session was directed to one goal: to have come out of those two speakers the closest possible approximation to a perfect, live performance. To get the most from this recording, it should be played back over a system arranged as was the one used by the recording engineer. He assumed that the speakers in your home were also seven feet apart. The importance of speaker placement becomes obvious. If you put them three and a half feet apart, you will shrink the breadth of the orchestra and performers' stage from one hundred to fifty feet; contrariwise, if you put your speakers fourteen feet

apart, you will expand the orchestra to two hundred feet (provided you stay thirteen feet away), and so on. Please get out the geometry text if you want to carry this any further, but you see what we mean.

Since stereo is new, and there are many physiological and technical unknowns, not all audio engineers and recording companies agree on the best place for speakers and microphones. Basically, however, where stereo is today, in the only significant area of experimentation and development, is seven feet apart! Start on that assumption, and experiment away from it.

All the rest of stereo has reached a degree of perfection which makes it almost boring to talk about. As of 1957, sound reproduction—thanks to the development of component equipment—had achieved a remarkable degree of fidelity. Essentially, stereo became a matter of getting two of everything. If everything were of the finest quality that the component industry had been able to produce, then you had the finest sound available. Its success in achieving the additional step forward of providing stereo depended on—you guessed it—where you put the speakers and where the recording engineer, etc.

If, on the other hand, you purchased poor or mediocre equipment, then you achieved poor or mediocre sound, and you would probably get only the directional effects of stereo. The other effects, far more significant in terms of listening pleasure, would be entirely or at best partially obscured by the distortion introduced by the poor quality of the equipment.

YOU CAN have stereo today through two basic media: over the air, or through recordings. The recordings divide into two groups: disc and tape.

Stereo broadcasting starts out, as our sketches indicate, with two (at least) microphones in a studio. The sound surges through fancy equipment and soundproof engineering chambers, and finally out into the wild blue yonder, cast there by, please, *two* transmitters. All sorts of combinations are in use: TV + TV; TV + FM; TV + AM; FM + FM, but the most common today is FM + AM. The reason is that so many AM stations have FM partners, and utilization of the two simultaneously for stereo is simple. Furthermore, most listeners have both AM and FM receivers.

Television and AM networks have done some stereo experimenting, but it has been mainly in the nature of a gimmick or feeler-out. It is not likely that the big commercial broadcasting interests will do much with stereo until it becomes much more widely accepted by their mass market audiences. For the immediate future, most of the push behind stereo broadcasting will come from the FM or FM-AM good-music stations. They are in a position to experiment; they want to give improved service; and a large proportion of their audience are equipped for stereo reproduction—either through ownership of stereo disc equipment or an FM *Continued on page 136*



FREUDIANS IN EUTERPE'S REALM OR BEETHOVEN HAD AN ID, TOO

Post-mortem psychoanalysis has become a fashionable literary sport. Here is a foretaste of what may be in store for your musical idols—horrifying perhaps, but undeniably fascinating.

by Edward Lockspeiser

IN HIS INTRODUCTION to *Eminent Victorians* Lytton Strachey expressed the fear that the history of the Victorian era would never be written for the reason that we knew too much about it. This same fear probably obsesses the historian of the Romantic era in music, the shelves of his library filled with lives of Beethoven and Wagner. But from another point of view we are only beginning to see a significant form of musical biography. Source material, as it is called, is there in plenty—one scholar has carefully documented the number of tail coats, frock coats, neckerchiefs, mattresses, and linen sheets left by Beethoven and Schubert—but we are only beginning to see what to do with the data. We are only beginning to use, in musical biography, the methods of modern psychology that have long been used in literary biography.

A remarkable example of the latter is Marie Bonaparte's psychoanalytic study, *The Life and Works of Edgar Allan Poe*, where the interpenetration of the artist's life and work is established in a masterly manner. Introduced by Freud himself, this book is almost as much a

clinical study for professional psychologists as it is a literary work. If musical biography has not so far produced anything quite on this level, the reason, it seems to me, is that in dealing with the complex mind of a composer something more than natural psychological insight is required. At least a lay knowledge of psychoanalytic theory is desirable. And there is another problem. The biographer of a musician must deal with a form of creation that is nebulous and unyielding by comparison with the revelatory prose or poetry of the writer.

Recently, however, there have been attempts to bring psychiatric techniques to bear on the study of music and musicians. Even the professional analyst would admit that his methods will not produce total understanding, but in some realms their use may be very rewarding indeed. There are often literary or dramatic aspects of a musical composition where the workings of its author's unconscious mind may be quite clearly defined. Research on certain works of Debussy, for instance, has led me to believe that once such features are interpreted, we may go on to find clues from them to the symbolism of the musical language itself. With this knowledge we may go even further. We may go some way to establishing a connection between a composer's work and the inner life of his mind, or, alternatively, to seeing the mechanism by which his work becomes a sublimation of inner conflicts. Finally, psychology can surely help to clarify the listener's own private, though often obscure, region of personal reactions to one type of music or another.

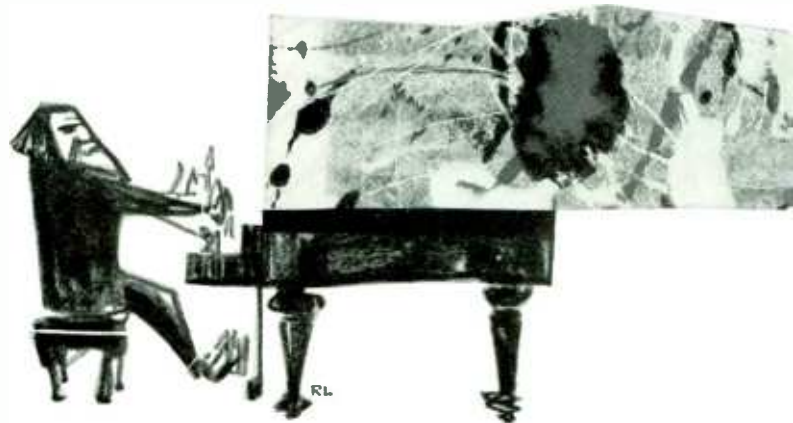
Two recent works, *Beethoven and His Nephew*, by the Viennese psychologists Edith and Erika Sterba, and Mosco Carner's book on Puccini, have made use of the methods of Freudian analysis, not only to evaluate features of behavior, but also in an attempt to determine the nature of musical inspiration. The revealing Sterba book proves a thesis which seems to me to go beyond the case of Beethoven alone and which may radically alter the traditional view of musical biography. This thesis concerns what the authors call "heroization," the myth by which the composer is endowed with qualities of exceptional benevolence and moral rectitude. The popular view of the personal nobility of the character of Beethoven is the subject of their inquiry. Such an image derives, the authors convincingly argue, from two inter-related sources: the unconscious responses to pleasure, brought to the surface by the work of art, particularly music, and thus attributable in its creator to an idealized moral image; and the need, ever since secularization has tended to liberate art from subservience to religion, to transfer to the artist the properties of divinity.

This strange psychological process, and with it a whole literature of idealizing biography, has been peculiar to music. No literary figure was able to engender anything comparable to the *mystique* of Beethoven. Other nineteenth-century composers made a similar appeal. Today, modern psychology makes it impossible for us to indulge in this idealization. This does not mean that the impact

or significance of a composer's work is thereby diminished. On the contrary, his work only stands to gain by being relieved from illusions of this sort. In the particular case of Beethoven the exposure of the strains and stresses in his day-to-day life, often sordid in the extreme, of a particularly severe guilt complex arising, we learn, from his forked sexuality and from the terrifying ambivalence of his feelings toward his nephew—this whole fearful picture of the hinterland of Beethoven's mind, in amazing contrast to the conventional portraits—must surely emphasize not pathological elements, still less the high-flown rhetorical aspects which are beginning to seem old-fashioned, but precisely the intensely human qualities of his work.

No one would be so foolish, of course, as to find reflections of a composer's personal behavior in features of his musical style—the sadistic bullying of Beethoven's nephew, for instance, in his explosive harmony or rhythms. It is dangerous enough to draw such parallels in the literary sphere. In music the creative mind simply does not work that way. All the same, the man and his work are one, the product of the same consciousness and the same hidden motivations, inflamed by the same raging conflicts. It would seem reasonable to assume, therefore, that as the emphasis is shifted in a biographical view of a composer, there should be a corresponding readjustment in the interpretation of his work. Interpretative standards have, indeed, vastly changed over the generations. The Beethoven of Nikisch could surely not have been the Beethoven of Klemperer, any more than the idealized hero portrayed by Romain Rolland in his once-famous life of Beethoven and in *Jean-Christophe* is the figure now brought into such sharp focus.

This pioneer study of Edith and Erika Sterba is illuminating, but, as I have suggested, the interpenetration of an artist's life and work can be more easily revealed where literary or dramatic themes are illustrated in the music. Revelations of this order are made in Dr. Mosco Carner's book on Puccini. Fashion is a consideration here—the fashion that exalts a composer in one generation, condemns him in the next, and revives him in the third in some kind of recurrent cycle. Time was when Puccini was hardly a name to be mentioned in polite society.



His operas were gross, tear jerkers, full of purple patches. Now *Tosca* and *Turandot* are freely gorged upon by the most fastidious among us.

Dr. Carner does not exactly deny the charges of Puccini's vulgarity; he assesses them within the framework of changing fashions. Which is where we find the revelations. Hypersensitive, melancholic, and diabetic into the bargain, Puccini was an incorrigible amorist. "On the day on which I am no longer in love," he declared, "you may hold my funeral." Love was an urge for him, however, on the most primitive sexual level—there was no romance in his life—and the plausible theory is put forward that his countless adventures were motivated by the need to suppress irrational doubts of virility. Nothing very uncommon here. But the point is worth making since it leads to an arresting theory concerning Puccini's heroines. They are mostly of doubtful virtue—Manon, Mimi, Musetta, Butterfly—all tarnished in one way or another, or social outcasts inflicted with suffering. Delving far into the methods of psychoanalysis, Dr. Carner shows the whole gallery of Puccinian light-o'-loves to be a pathetic outcome of this composer's frustrated mother fixation.

Does this diminish the stature of Puccini? Yes and no. It is admittedly difficult to see the connection between all of this and the present Puccini vogue. What Dr. Carner does not say, and I wish he had, is that there must obviously be something of Puccini's by no means unfashionable frustration hidden away in his admirers as well. So much, at any rate, is logical since there is obviously an element of identification in any artistic appreciation. Great artists are not angels—we have finished with that conception; nor are we. Ralph Vaughan Williams once dealt with the same problem, speaking not of Puccini but of an utterly different composer, Sir Hubert Parry, whom in England we regard as the perfect gentleman of Edwardian music. What was it Parry lacked, Vaughan Williams wondered, that makes a great composer? I remember being rather taken aback at the time. "That something nasty, perhaps, that we find in a great composer," came his verdict, with a nice touch of malice and humor. "Yes, perhaps it was that."

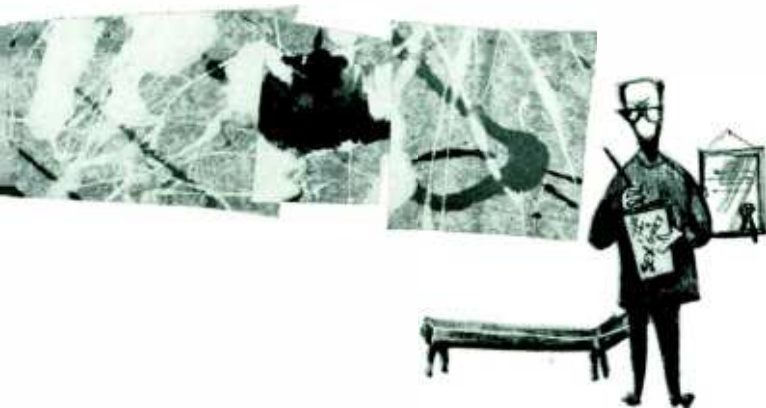
Puccini was an amorist, but some biographers of musi-

cians are incorrigible moralists. Where the pattern of an artist's life and the pattern of his work make some sort of equation, moral considerations seem to me to be wholly irrelevant. In the nineteenth century the greatly esteemed Matthew Arnold could say of Keats's love letters that "the abandonment of all reticence and all dignity is something underbred and ignoble." Today Cyril Connolly has said "If Coleridge was a hopeless drug addict, Shelley a blackguard and Wordsworth a ruthless egotist, such qualities may have been necessary defects in living which liberated particular beauty in their art and distilled compassion out of selfishness." There we have it: necessary defects liberating beauty. The lives of musicians are exactly comparable in this respect to the lives of other artists.

But so much is not always made clear. In the case of Bizet, for instance, none of the biographies has shown the violent sensuousness of this composer for what it is. I have always thought it significant that when, as a student in Italy, the vehement youth heard that his mother was affected by a grave illness, he was so overcome by grief that, as he put it, "I almost strangled a gondolier." A short time after his mother's death, which occurred some years later, there was born to the family nurse a child believed to be the illegitimate son of Bizet's father. A story of Maupassant or a plot of Zola is suggested by a situation in which Bizet felt compelled to conceal the paternity of his illegitimate son, brought up with his younger legitimate son. Regrettably, this episode is tucked away in the biographies without comment, possibly from a desire not to emphasize, in the life of a great musician, anything approaching a piece of scandal. One does not need to spend sessions on the analyst's couch to see the psychological implications in this situation and their bearings on the character of Bizet's music. Not only may we glimpse here the stark sensuousness of *Carmen* (which alone, after Wagner, satisfied Nietzsche), but affinities between Bizet and certain of his literary contemporaries are made immediately apparent. Not for nothing did Debussy draw a comparison between *Carmen* and the stories of Maupassant (who, significantly, became one of the suitors of Bizet's widow).

The psychological approach to biography frequently appears to stress the darker aspects of character, or to fortify the impression that the work of art is inseparable from neurosis. This is largely an illusion. Psychoanalytic theory derives its force from its capacity to disentangle creative from destructive elements in the unconscious mind, and its application to an artist's life or his work can, therefore, only be enlightening.

Especially interesting are the psychoanalytic aspects of the work of Wagner. Not so long ago the genius of Wagner was beginning to recede into history, to appear less overwhelming and paralyzing. Two world wars had encouraged a belief in his strangle hold over music; and in revolt against this strangle hold there emerged a Franco-Russian alliance, the architects *Continued on page 142*





Culver

Menlo Park, New Jersey, where the "nineteenth-century miracle" was born.

When the Machine Answered Mr. Edison

by MATTHEW JOSEPHSON

All at once, history had been given a voice, and music an endless echo. The Wizard of Menlo Park did nothing to lessen the impact of the event — not that he could have. This is part of the story that Mr. Josephson discovered, as the first person to embark on an exhaustive research of the Edison papers, now a property of the United States Government and housed at the Edison Laboratory National Monument in West Orange, New Jersey. Mr. Josephson's 500-page complete biography of the inventor will be published by McGraw-Hill this month.

THE YEARS at Menlo Park, from 1876 to 1881, were by all odds the happiest and most fruitful of Thomas Edison's life. He was in his early thirties and at the very height of his creative power. The business of inventing was humming along; the combats of great Wall Street money men, as he called them, for possession of his patents testified to their importance to the industrial system.

The alarms of those "wars" over his telegraph and telephone patents, however, did not seriously affect the atmosphere of peace and freedom he enjoyed at Menlo Park. Here, at any rate, he was in the happy condition of being at liberty to absorb himself in a whole variety of inviting studies. Here he could allow himself to meditate, permit his mind to wander, even to "play," without fear of interruption. In other words he could work, if he wished, at the leisurely pace of a man of the study and the laboratory; he could be now reflective and dreamy, now energetic and rapid in his pursuit of an objective. Despite his professions of being only an empirical and practical inventor, he had a disposition that drove him repeatedly to be more than that; he was immitigably curious about the secrets of nature, and his mind often turned toward untrodden paths, as fresh insights into experimental science came to him. He possessed naturally a great power of concentration and at the same time was highly conscious of all the movements of his imagination. Thus he

encountered sometimes unexpected and unwonted illustrations of natural law hitherto unknown.

There was a charm about life in this village of applied science that many who came here noticed. "Edison is always absolutely himself," one visitor writes, and "possessed by the *joie de vivre*." When he wished to inform himself on some special subject of moment to him, he would sometimes gather together a great mass of books, lay them out on the floor of his library and, flinging himself down among them, "pore over them for hours on end . . . after which he would go back, refreshed, to the manual part of his task."

In the achievements of men of science, chance discovery seemingly has often played a big part. Edison believed, for instance, that Bell had discovered the principle of the telephone when he was looking for "something else." But had not Bell's mind also been alerted to greater opportunities? And chance, as Edison thought, played an important role even in discoveries concerning natural law, as in the case of Newton. But, he concluded, "Newton had been at work on the problem (of gravitation) for many years"—which shows that Edison was in accord with Pasteur's view that such magnificent "accidents" come often to those who are prepared. Edison, too, was all attention when, as he confessed, he met, "by the merest accident," with the opportunity for a funda-

mental invention, the most original he had ever conceived, one that would open up a wholly new and marvelous art to mankind.

Bell's telephone invention had drawn many minds to the problems of the reproduction of speech. The study of sound fascinated Edison—all the more in that he was partially deaf. In the summer of 1877, while working with Bell's telephone receiver, he noticed how its diaphragm vibrated in tune with the voice. On studying the amplitude of these vibrations, he observed that they were of considerable size and could be made to do mechanical work. Since he could not judge amplitude with his own faulty hearing, he used to test a diaphragm by attaching a short needle to it, resting his finger on the needle, and speaking into the diaphragm, with the result that the needle pricked his finger. He began to think (in part as a result of his earlier work with an improved telegraph repeater) that if he could record the movements of a diaphragm and attached point on some sort of disc or strip and then use the indentations thus made to set another diaphragm in motion, the second diaphragm should reproduce the sounds which had struck upon the first. One day he took a tape of paraffined paper and placed it underneath a diaphragm having a small blunt pin attached to its center. As he related: "I rigged up an instrument hastily and pulled a strip of paper through it, at the same time shouting 'Halloo!' Then as the paper was pulled through again so that its marks actuated the point of another diaphragm, my friend Batchelor and I listened breathlessly. We heard a distinct sound, which a strong imagination might have translated into the original 'Halloo.' That was enough to lead me to further experiment."

They had heard the first strangled cries of the infant talking machine struggling to be born.

Actually, Edison was engaged at the time in a patient search for a device quite different in purpose from that of the magnificent invention he would in fact contrive. Edison's friend Johnson has indicated that the inventor was working on a commercial project: to record and reproduce sound coming over Bell's telephone. As Edison described it to Johnson, "it would be a telephone repeater—it would transmit, repeat, be of great practical value, like the telegraphic repeater." It did not dawn upon him that what he was contriving was a talking machine.

This work was kept somewhat secret. There is evidence that he approached the Western Union people with his idea of reproducing and recording the human voice, but they saw no conceivable use for it! By late October 1877, rumors of his experiments on a strange new machine, nevertheless, were reaching some of Edison's business friends. There was gossip of the forthcoming "phonograph" in a New York newspaper on November 5.

Then, Edison's exuberant "advance agent" Johnson sent out the first public announcement of a "talking machine," which was published as an article in the *Scien-*

tific American for November 17, 1877. It told of Mr. Edison's original idea of recording the human voice *on a strip of paper*, without an electromagnet or current, and by mechanical means solely. The object was to record telephone messages and transmit them again by telephone. Edison was said to be still meeting with difficulties in reproducing the finer articulations, but the first crude results indicated "that he will have the apparatus in practical operation within a year." The accompanying drawing showed a strip of paper tape traveling under a needle extending from one diaphragm that embossed it, and then passing on to a second diaphragm that reproduced sound—it was a replica of the telegraph repeater, with diaphragms instead of electromagnets.

It is under the date of August 12 that we first come upon an entry in Edison's notebook using the word "phonograph" (from the Greek for "sound" and "writing"); and by early November there were indications of the pristine form of the talking machine: "I propose having a cylinder . . . 10 threads or embossing grooves to the inch . . . cylinder 1 foot long. I have tried wax, chalk, etc." A fortnight later, November 29, 1877, the first accurate sketch in his own hand of the original talking machine is entered into the notebooks. When the thing was completed, it was a solid job of brass and iron, with a three-and-a-half-inch cylinder on a foot-long shaft and a hand crank to turn it; two diaphragms, each with stylus, were mounted in adjustable tubes at opposite sides of the cylinder. Edison deliberately fixed a sheet of tin foil around the cylinder, began turning the handle of the shaft, and shouted into one of the little diaphragms:

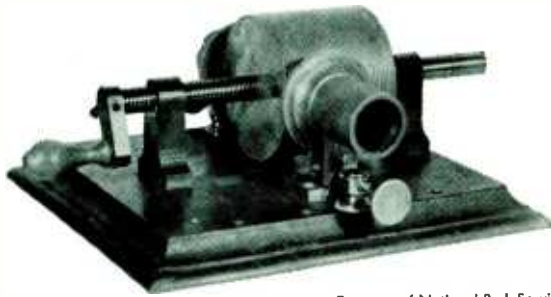
Mary had a little lamb
Its fleecce was white as snow;
And everywhere that Mary went
The lamb was sure to go.

Then he turned the shaft backward to the starting



Courtesy of National Park Service

In April 1878, Edison took his phonograph to Washington.



Courtesy of National Park Service

The first model, made by Edison's workman, Kruesi.

point, drew away the first diaphragm tube, adjusted the other in position to reproduce sound, and once more turned the shaft handle forward. Out of the machine came forth what everyone recognized as the high-pitched voice of Thomas A. Edison himself, perfectly, or "almost perfectly," reproduced, reciting the little Mother Goose rhyme. His workman, John Kruesi, turned pale and made some pious exclamation in German. All the onlookers were dumfounded.

Edison declared afterward: "I was never so taken aback in all my life. Everybody was astonished. I was always afraid of things that worked the first time." After that, he tells us, they sat up all night fixing and adjusting it so as to get better and better results—talking into it and singing, testing different voices, then listening with unending amazement to the words coming back.

From instructions issued for the use of the first phonograph, it is plain that skill was needed to keep its tin foil under control and its styluses in adjustment. "No one but an expert could get anything intelligible from it," the inventor admitted. But by December 6, 1877, Edison himself was satisfied with the performance of the "talking machine." Batchelor's diary of that date states: "finished the phonograph. Made model for the P.O." (United States Patent Office, which found that nothing remotely resembling such a machine had ever been mentioned in all its voluminous records and which granted the patent in the unusually brief time of only fifty-seven days). The diary relates also that Edison and he took the machine to New York the next day and brought it to the office of the editor of the *Scientific American*. Unwrapping his package, Edison declared that he had "a machine that would record and reproduce the human voice." Numerous persons gathered around to watch him, while he set up the phonograph, recited into it, and then played it back. "They kept me at it until the crowd got so great that Mr. Beach was afraid the floor would collapse. The next morning the papers contained columns." When the magazine published its account on December 22, the editor wrote: "The machine began by politely inquiring as to our health, asked how we liked the phonograph, informed us that it was very well, and bid us a cordial good night."

The first demonstrations of Edison's phonograph made most people believe either that they had taken leave of

their senses or that it was all a ventriloquist's trick. What made it uncanny was that the apparatus was so utterly simple.

The 1877 phonograph, it has been often said, is a superb example of the practical and original applications of scientific knowledge of sound dynamics up to that date. As one commentator wrote in a popular family journal at the time, the invention was not a tenth as intricate as the sewing machine, and in truth was "so simple in its construction, so easily understood, that one wonders why it was never before discovered." But as R. C. McLaurin, considering the phonograph invention nearly forty years later, observed, "one of the most impressive things about Edison, besides the enormous range of his activities [is] the wonderful simplicity of many of his devices. After all, simplicity of device is always the sign of the master, whether in science or art."

When he had finished with his invention, Edison hardly knew what to do with it. These days his inventions were usually made *on order*; but no one had ordered this. Was it only a scientific toy, a curiosity? Yet the first raucous croaks of "Professor" Edison's phonograph were heard round the world. People did not yet understand the 1876 telephone; and the next year they were confronted with the phonograph, which seemed even more astounding.

Fame entered the door of the Menlo Park laboratory at the end of 1877; thenceforth Edison was never to escape the attentions, flattering or irksome, which the great public pays to an accepted national hero. He had gradually become known among men of science and businessmen interested in the new electrical industry, in Europe as well as in America, as one of the most ingenious of practical inventors. But the acclaim suddenly given the phonograph and its author was almost unprecedented. A "phonograph craze" flared up. Newspaper reporters and writers and artists of popular illustrated magazines flocked out to Menlo Park in large numbers and described the "nineteenth-century miracle" of the phonograph, as *Leslie's Weekly* termed it, and its maker. The new talking machine, it was promised, would "turn all the old grooves of the world topsy-turvy and establish an order of things never dreamed of even in the vivid imaginings of the Queen Scheherazade in the 1001 Nights' Entertainments." This was a fair sample of the mingled expressions of wonder, amusement, and excitement that greeted the invention which "bottled" sound and music and gave it forth again.

In England, both the new telephone transmitter and the Edison phonograph were introduced to the public at about the same time, with sensational effect. In January 1878, Sir William H. Preece, the electrical consultant of the British Post Office, demonstrated the first model of the phonograph and lectured on it before the Royal Institution in London. It is significant that not only common men but persons of learning and cultivation were immensely impressed with the potentialities of this new and undreamed-of machine. In Edinburgh, the brilliant

Fleeming Jenkin, one of England's greatest engineers, having failed to obtain a model of the phonograph, quickly made one of his own after published descriptions of the invention, and demonstrated it before a scientific society in Edinburgh. In Paris, the directors of the International Exposition of 1878 received and accepted an Edison phonograph for display, though the scientific jury could not determine what category of the industrial arts the machine belonged to. Du Moncel, the electrical scientist, read a paper on the lessons it taught, in which he declared that "*cet étouffant Edison*" possessed in himself alone "more genius than a whole scientific senate."

After the press had done its duty in telling the millions about the "speaking phonograph," the crowds who had read about "the New Jersey Columbus" came to Menlo Park to see him and his works. They came from cities and farms, by carriage or wagon and by train; indeed the Pennsylvania Railroad organized excursions bringing hundreds of persons at a time to flood the tiny hamlet that had grown famous overnight as "the village of science." It became the Mecca of a continuous pilgrimage of scientists and curiosity hunters. Foreigners arriving in New York by transatlantic steamer would ask their way to Menlo Park. Once arrived there, they were astonished to find that it was neither a "park" nor a town, but a flag station on the railroad, having only six houses and a laboratory. But some would ask, "What is manufactured here?" And the reply invariably given was, "Nothing." It was, in truth, a place for *spending* money rather than making it.

People crowded into the lower floor of the "tabernacle" and saw nothing but books, blueprints, and mechanical designs; then they tramped upstairs and gaped open-mouthed at all the array of chemical jars, metals, batteries, and electrical or sonic machines, such as the "aerophone"—a megaphone with great horned ears that would permit a conversation to be held over a distance of two miles. And overhead were tangled lines of telephone and

telegraph wires that made strange cobwebs everywhere. Were not all these books, papers, and instruments private matters, some among those who were admitted so freely inquired. "Oh, no," one of Edison's staff answered. "Nothing here is private. Everyone is at liberty to see all he can, and the boss will tell him all the rest."

The "professor" himself stood among the crowd, a surprisingly young man, smooth-shaven, with a thick mop of hair falling forward over his face, who good-humoredly submitted to being stared at without reserve. He himself demonstrated his invention in an affable, modest, and informal manner. He answered all questions promptly, speaking with a Western twang but making his explanations remarkably clear. It was said that "Mr. Edison's explanations pleased people greatly. His quaint and homely manner, his unpolished but clear language, his odd, but pithy expressions charmed and attracted."

At first Edison, who had been so much alone, enjoyed the "bath in the multitude," as hundreds and even thousands came to Menlo Park. The exaggerated compliments of rustics, who told him he was the most sought-after man in America, he brusquely waved aside. There were also fools and bores; one man, to whom he had explained everything with great patience, said at last, "Yes, I comprehend perfectly," but then added, to Edison's dismay, "I understand it all, except how the sound gets out again!"

Among the visitors there were a good number who came to see with their own eyes if there were not some prestidigitator's trick about this new invention. One of these was Bishop John Vincent, cofounder of the Chautauqua Association. After looking sharply all about the laboratory for a hidden ventriloquist, the bishop began to shout into the phonograph's recording tube a long string of jawbreaking Old Testament names, doing this with such rapidity that none could follow him. When the tin-foil record was played back to him, he announced emphatically that he was now satisfied there was no fraud by Edison, since not another man

Continued on page 126



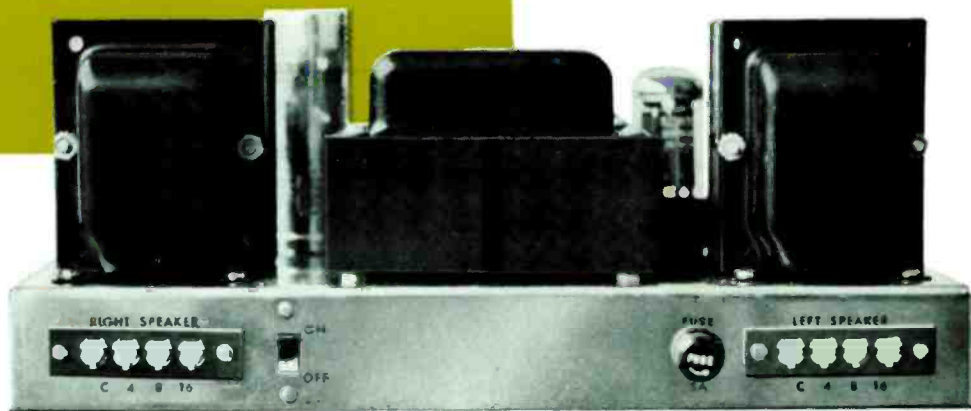
Photos: Courtesy of National Park Service



The house at Menlo Park which sheltered Edison's laboratory. The interior view shows two tin-foil phonographs.

HOW TO BUY

Stereo POWER AMPLIFIERS



MODEL	PRICE	WATTS	OUTPUT TAPS (per channel)	FEATURES
Acrosound — stereo 20-20	(kit) 69.50	20/20	4 8 16 32	B C D
Bogen — DS 225	79.95	25/25	4 8 16	
DS 265	149.50	65/65	4 8 16	
Dynaco — stereo 70	99.95	35/35	4 8 16	A C D
Eico — HF-87	114.95	35/35	4 8 16 32	B C D E
HF-86	(kit) 74.95			
	(kit) 43.95	14/14	4 8 16 32	B C E
Fisher — 300	169.50	30/30	4 8 16	A B
Grommes — 240		20/20	4 8 16	B E
Harman-Kardon — HK-250	102.95	25/25	4 8 16 32	B C
Knight — Basic 60	(kit) 84.50	30/30	4 8 16	A B C
Lafayette — LA550	199.50	50/50	4 8 16	
	(kit) 139.50			
Leak — stereo 50	189.00	25/25	3 to 20	
stereo 20	149.00	12/12	3 to 20	
Pilot — 260	139.50	40/40	8 16	A D E
232	89.50	20/20	8 16	D E
Sargent-Rayment — SR-5100	183.60	50/50	4 8 16	A B D E
Stromberg-Carlson — ASP-422	99.95	20/20	4 8 16	B

What is a stereo power amplifier?

A POWER AMPLIFIER is the electronic device which converts the relatively small voltage from the output of a preamplifier or tuner into the kind of *power* that will move the cone in a loudspeaker. Amplifiers are rated in terms of the amount of power they will generate, expressed in watts.

The chart on the facing page shows the output rating in watts of various amplifiers. It ranges from 12 to 65.

Why such differences in power? *Continued on next page*



A BIAS ADJUSTMENT

To operate efficiently with low distortion, the output tubes of an amplifier must be electrically "biased" to the right voltage. With a bias control you can readjust aging tubes at any time and bring your amplifier to top condition.

B INPUT LEVEL CONTROLS

These let you adjust the input level to your amplifiers separately, to compensate for inequalities in preamp output or speaker efficiency. They also let you tap off just enough voltage to operate the amplifiers with a minimum of distortion and noise.



C CHANNEL PARALLEL SWITCH

Paralleling the inputs helps cancel noise resulting from vertical motion of the stylus in playing stereo discs monophonically. A convenience feature, this may duplicate one of your preamp controls.



E AC CONVENIENCE OUTLETS

The more AC outlets, the better. Be sure that some of them are switchable, so that you can turn off everything when you flick off the amplifier power switch.

D PREAMP POWER SOCKET

Many preamp kits (Dyna, EICO, Heath, for example) require external power, and usually get it from a power amplifier. Don't reject the amplifier, however, if you don't need the tap.



Because speaker systems vary in efficiency, and rooms vary in size. One system may take 10 watts to produce the same *sound* level as another will achieve with only 1 watt. If the speakers are low in efficiency, or you listen in an unusually large room, you will need an amplifier of higher power than if you have high-efficiency speakers or a small listening room.

Don't be misled by stereo power ratings, however. A stereo power amp containing two 20-watt amplifiers can give you roughly the acoustical equivalent of one 40-watt amplifier functioning monophonically.

Why stereo power amplifiers at all?

In the early days of stereo (relatively speaking; "early" means last year) converts to three-dimensional sound made the switch simply and easily: they just duplicated everything that had been their pride and joy when mono sound was in its prime.

This expedient is pursued even today. There is, actually, nothing at all wrong with getting your stereo by pairing *two* monophonic systems. But great strides have been made by equipment manufacturers who realized that stereo, by its dual nature, was expensive, and who went to work to iron out duplication problems and give the stereo listener more flexibility, convenience, and usually more satisfaction, yet at lower cost. For example, a stereo power amplifier requires only one power supply. Two mono amps would use two power supplies — an unnecessary duplication.

The upshot has been a new breed of strictly stereo components — power amplifiers, preamps, control ampli-

fiers, speaker systems — which, if you are just now assembling a system, you should listen to before you buy.

Suppose you already have a mono amplifier. You might ask, "Why should I buy a *stereo* power amplifier? Why not just another mono amp?"

Well, for several reasons, not the least of which are simplicity and operator convenience. For one thing, some of the new power amps will let you combine the output of both channels to get a third, or "phantom," channel without extra equipment (except speakers). You *can* do this with mono amps, but not as easily.

Problems of hum due to random or scattered grounding are minimized when all of your equipment is built on one chassis. Although you still will need preamps, you will nevertheless have eliminated some duplication and removed a potential hum maker.

Greater flexibility of speaker connections is possible. Stereo amplifiers all have two sets of output taps, marked 4, 8, 16, and sometimes 32. These are the taps to which the wires from your speakers are connected. The numbers indicate *impedances*; to achieve maximum transfer of power from the amplifier to the speaker, the speaker should be connected to the output tap of the same impedance, i.e., an 8-ohm speaker to the 8-ohm output tap.

Tinkerers will be happy to know that at least five of these amplifiers are available in kit form. They are a bit tougher to build than mono amp kits but, with persistence, most of them can be completed in something short of an evening's work. — P. C. G.

A check list for stereo power amplifiers

- 1. Does the amplifier properly match the impedance values of your stereo speakers?*
- 2. Is its power sufficient to drive your speakers to ample volume in your listening room?*
- 3. Does your preamplifier need external power?*
- 4. Does the amplifier have adequate AC convenience outlets? Do you need any at all?*
- 5. Will the amplifier fit in the space available with adequate ventilation?*
- 6. If you will use it monophonically, do you need switching facilities in the amplifier?*
- 7. If so, are they conveniently located?*
- 8. Will the cost fit your budget?*

by NARAYANA MENON

The Discs They Make at Dum Dum

*Being an account of the
recording scene in India.*

*Among India's
celebrated musicians—
M. S. Subbulakshmi,
Lata Mangeshkar,
Ravi Shankar.*



A DISTINGUISHED American university professor wrote to a friend of mine a few weeks ago asking him if the city of Madras had electricity. He was coming to India on an assignment and wondered whether he should bring a kerosene-operated refrigerator. I quote this as an instance of the abysmal ignorance about India that exists in the States even in supposedly well-informed circles. Madras is a city of a million and a half, and offers practically all the amenities that an urban center of its size anywhere in the world would normally offer: public transport, dry cleaners, tourist bureaus, cinemas, radio stations, theatres, hotels, department stores, factories big and small, shipping agencies, airlines, trains—and, of course, recording companies.

This last is, apparently, a phenomenon particularly unexpected on the part of round-the-world travelers. How often have I dealt with so-called ethnomusicologists and research workers, armed with portable tape recorders and a "Hindusthani Self-Taught," who come to record our music, as if it were a kind of curiosity which is about to become extinct and which it is their sacred duty to preserve. These eager young men casually say they would like to record some of our "top" musicians. No, they have not thought of fees or contracts or recording studios. They are stunned when they are told that these same musicians often command fees well over a thousand dollars for a single recital; that some of their

discs sell well into six figures; that there is very little chance of an appointment with them, let alone a chance to "record" them. Self-styled researchers are further flabbergasted to hear that All India Radio's recording studios and equipment are comparable to the very best anywhere and that the commercial records section of Indian music at any radio station will go into tens of thousands, not to mention thousands of titles of every kind of folk music and experimental music on tape and disc in its copyrighted transcription service. I usually end by asking them what would happen if a young Indian with a cheap portable tape recorder walked into one of the main broadcasting stations in New York and announced that he would like to record some of its most popular performers. At which the naïve enthusiast makes a silent and inglorious exit and, if fortunate, will find a snake charmer around the corner whom he will pay a rupee and record.

I have painted this picture a little flippantly perhaps. The difficulty is in seeing ourselves as others see us. We in India have our misconceptions of American music, but fortunately in recent years we have had in this part of the world such American artists as Menuhin, Stern, Serkin, Marian Anderson, Eleanor Steber—we've had Dizzy Gillespie and Dave Brubeck, too—and such groups as the Minneapolis Symphony Orchestra, the Little Symphony Orchestra of New York, and the West-

minster Choir. Many of these performers have traveled more or less extensively throughout the country giving recitals, meeting local musicians, discussing musical problems with them. Recordings of Western music are fairly widely current in India. As against this, only two Indian musicians of any reputation—Ali Akbar Khan and Ravi Shankar—have been heard in the States, and the total number of recordings of Indian music available on the American market can be counted on one's fingers.

The recording scene in this country today is very much in keeping with the rest of the Indian scene. We are passing through a period of transition, and of experimentation. People are becoming conscious of radio and the gramophone, high fidelity and record manufacturing processes as they never were before, although in fact the recording industry in India has had a long and interesting history. As soon as The Gramophone Co. Ltd. of London



Ali Akbar Khan.

was formed in London in 1898, both machines and records began to be exported to India, the earliest imported machines being the American horn-type. In October 1901 a branch office was opened in Calcutta, and in 1902 F. W. Gaisberg, a pioneer recording engineer, came over to record some of the most popular Indian artists of the day. During 1903-1904 the average monthly sales of their records were over 7,500 copies, and recording facilities were soon established in many centers of the country. 1904 witnessed an extensive recording program resulting in the first Indian catalogue, which listed discs in all the major Indian languages—Hindusthani, Bengali, Gujerathi, Punjabi, Tamil, Telugu, Malayalam, Canarese, Sanskrit, not to mention Burmese, Pushtoo, Gurumukhi, Persian. In 1907 came the Company's own factory in Calcutta, replaced, in 1929, by the air-conditioned plant at Dum Dum, which now turns out more than a million discs per month. About one in every three records is exported, mainly to Africa and the Middle and Far East. Equipment for the manufacturing of microgroove records has just been installed and is already in operation.

The last ten years have, in fact, seen a sudden flowering of latent possibilities in every aspect of the record industry. Practically every musician of repute has recorded something or other. The current craze, however, is for music from the films. Hardly a movie comes out of an Indian studio which doesn't have at least half a dozen catchy tunes. (The exceptions are Bengali films, particularly the serious films of a director like Satyajit Ray.) A police inspector or a detective may, at any moment, burst out into soulful music. And the languishing heroine, whether in her bath or among the angels in heaven,

emotes in the highest register of a sweet soprano voice to the accompaniment of an orchestra compounded of Indian instruments and a generous dose of saxophones and other Western importations.

The appeal of this hybrid music, which votaries of classical music consider anathema, is fantastic. The tunes are usually infectious, the words unashamedly sentimental, the performance slick. Children pick up the tunes in no time, adolescents sing them, old people find them difficult to get out of their systems. Practically all film songs are released on commercial records. The result is the tremendous importance of a new type of musician, the "playback" singer, whose main professional work is to provide the singing voice for screen actors. An LP of such film songs, featuring Hemant Mukerjee and Lata Mangeshkar, has been released recently in the United States (Capitol T 10090).

The above-mentioned Lata Mangeshkar is the most widely sought out singer of popular film scores in India and has to her credit literally thousands of titles. She is a trained musician with a thoroughly appealing voice that never falters and with an infinite capacity for hard work. Every song of Lata Mangeshkar's is a hit, and both cinemagoers and record listeners never seem to tire of her voice. There are other successful playback singers, like Geeta Roy and P. Leela of Madras. But there is only one Lata Mangeshkar. Among male singers Hemant Mukerjee, Rafi Mohammed, and Talat Mahmood are among the most in demand. The formula for success is always the same—smooth technique, a sympathetic voice, carefully arranged accompaniment—in short, a finished product wrapped up in an elegant package.

Classical music in India, as elsewhere, has only a limited demand, but there are a few performers of serious music who compel attention. Of these the most outstanding is M. S. Subbulakshmi of Madras. On the Indian musical scene Subbulakshmi has a position comparable to that of, say, Marian Anderson in the States. Not only is she one of the finest exponents of the classical tradition, but she has given freely and generously of her voice and of her music to many noble causes. To date she has raised some two and a half million rupees (well over half a million dollars) for deserving charities. In the field of serious music her records sell more than those of any other singer. Some years ago she appeared in a film about the life of a sixteenth-century Rajput Princess who became a mystic and gave up a life of luxury to sing the praises of the Lord in lyrics which today are part of family devotions in households all over India. Subbulakshmi's singing of these songs was a revelation not only of the beauty of the music, but of the richness and emotional sincerity of the words. Many of these songs are among the most widely bought records of Indian music outside film music.

Of other currently popular recording artists, Bismillah Khan of Benares is a universal favorite. Bismillah's instrument is the shahnai, a *Continued on page 133*



by Roland Gelatt

Music Makers

EVERY SEPTEMBER this department previews the new recordings destined for release before Christmas. Here-with, company by company, are some highlights from the 1959 line-up. Practically everything mentioned will be issued in stereo as well as monophonic versions.

ANGEL: Maria Callas contributes two items: an operatic potpourri entitled "Mad Scenes" and a remake of *Lucia*, with Ferruccio Tagliavini as Edgardo and Tullio Serafin on the podium. Herbert von Karajan leads a recording of Beethoven's *Missa Solemnis*, his associates being the Philharmonia Orchestra, the Vienna Singverein, and soloists Schwarzkopf, Ludwig, Gedda, and Zaccaria. Though unscheduled as yet, a stereo remake of the *Messiah* performed Lancashire-style under Sir Malcolm Sargent's baton will probably be ready by Christmas time. Definitely not stereo but very definitely welcome are further additions to Angel's "Great Recordings of the Century" series: Schnabel in two Mozart concertos, Nos. 21 and 27; excerpts from *Die Walküre* and *Götterdämmerung* sung by Frida Leider, Lauritz Melchior, and Friedrich Schorr; the Brahms Concerto played by Kreisler and the Beethoven *Archduke* Trio by Cortot-Thibaud-Casals.

AUDIO FIDELITY: More standard repertoire from AF's hand-picked Virtuoso Symphony of London is en route: the Brahms Fourth and Mussorgsky *Pictures*, conducted by Wallenstein.

BOSTON: Chief item of interest is a first recording of Richard Strauss's *Parergon zur Symphonia domestica* for piano left-hand and orchestra, played by the man for whom it was composed, Paul Wittgenstein, with an orchestra conducted by Eric Simon.

CAPITOL: An early and hitherto unrecorded work of Delius, the *Florida Suite*, is due from (naturally) Sir Thomas Beecham, who will also be heard in a recording of Liszt's *Faust* Symphony. Another *Faust* coming from Capitol this fall is the opera by Gounod, remade for stereo by Victoria de los Angeles, Nicolai Gedda, and Boris Christoff, with André Cluytens conducting. Organist Virgil Fox and duo-pianists Whittemore and Lowe will be making their debuts on the Capitol label, and Leopold Stokowski will be making a reappearance in a much-requested collection of Bach arrangements. A two-record album containing Milstein performances of Tchaikovsky's Violin Concerto, Beethoven's *Spring* Sonata, and some encore pieces will commemorate the thirtieth anniversary of the violinist's American debut.

COLUMBIA: As readers of Peter Yates's article on Bruno Walter will know, the conductor has completed stereo-recording the nine Beethoven symphonies; they are being issued in a seven-disc package this fall. Columbia's entry in the autumn *Messiah* sweepstakes has Ormandy and the Philadelphia Orchestra aided and abetted by the Mormon Tabernacle Choir, Eileen Farrell, Martha Lipton, Davis Cunningham, and William Warfield. Miss Farrell will also be heard in a collection of "Arias in the Great Tradition" (by Gluck, Weber, etc.).

COMPOSERS RECORDINGS: A recording expedition to Japan has yielded a number of symphonic works by American composers—Copland's *Dance* Symphony and Cowell's *Music 1957* among them. William Strickland and Akeo Watanabe lead the Japan Philharmonic.

CONCERT-DISC: The emphasis, as usual with this label, is on chamber

music. A new octet for winds and strings by Paul Hindemith is on the fall list, as well as the Beethoven Septet and the four Mozart flute quartets.

DECCA: Decca's Gold Label has gone Japanese this fall too. Eighteen musicians from the Japanese Imperial Household are featured in a record of *gagaku*, and violinist Toshiya Eto in a miscellany of classical Italian music. Somewhat less exotic Decca regulars are represented as well—Jennie Tourel in Schubert's *Schwanengesang*, Ruth Slenczynska in the Chopin waltzes, Sylvia Marlowe in Handel harpsichord music.

DEUTSCHE GRAMMOPHON: To begin with, two complete opera recordings: Mozart's *Don Giovanni*, with Fischer-Dieskau, Sena Jurinac, Maria Stader, Irmgard Seefried, and Ernst Häfliger, Ferenc Fricsay conducting; and Strauss's *Rosenkavalier*, recorded in Dresden under the direction of Karl Böhm, with Marianne Schech, Seefried, Rita Streich, and Kurt Böhme. Seefried and Fischer-Dieskau collaborate in a complete recording of Hugo Wolf's *Italienisches Liederbuch*, and there's a disc of highlights from Moniuszko's *Halka* by singers of the Warsaw State Opera. Herbert von Karajan's first new DGG undertaking, Strauss's *Heldenleben* with the Berlin Philharmonic, is due for release—as is also the first DGG recording by Witold Rowicki and the Warsaw Philharmonic, Shostakovich's Fifth Symphony. Markevitch and the Lamoureux Orchestra contribute a Brahms Fourth, Eugen Jochum and the Bavarian Radio Symphony the Haydn *St. Cecilia* Mass, Ferenc Fricsay and the Berlin Philharmonic the *Eroica*. . . . In the Archive series we're to be offered a *St. Matthew Passion* conducted by Karl



*Golden Beige
and Brown*

The New Webcor Imperial... Today's Most Distinguished Stereo High Fidelity Diskchanger

MODEL 1031-1 Sonotone stereo ceramic turnover cartridge. .7 mil diamond tip for stereo and standard microgroove records. 3 mil sapphire tip for 78 rpm records. 4-pole, 4-coil motor. Output: .4 volts per channel at 1,000 cycles.

MODEL 1031-21 Shure Bros. stereo magnetic cartridge. .7 mil diamond tip for stereo and standard microgroove records. 4-pole, 4-coil motor. Output: 10 millivolts per channel at 1,000 cycles. Dual channel pre-amplifier required.

MODEL 1031-27 Two plug-in heads with standard $\frac{1}{2}$ " mounting centers to accommodate most stereo cartridges. $\frac{7}{8}$ " spacing to rear of mounting holes and $\frac{1}{2}$ " in front of mounting holes. 1" wiring on pins for easy cartridge hook-up.

Minimum Mounting Board Dimensions: $13\frac{1}{4}$ " deep x $14\frac{1}{16}$ " wide x $9\frac{1}{2}$ " high. Installations. 2 fono cables with 2 pin plugs. AC cord and plug. Pick up and AC leads 36" from clamp. Templates provided. 110-120 volts, 60 cycles AC. (Capacitor across AC switch.)

Plus These "Imperial" Features

Top of tone arm counter balance permits convenient stylus pressure adjustment from 5 to 11 grams.

Finger-tip lift on the tone arm provides accurate needle set-down when operating changer manually.

Rubber turntable mat is larger and heavier than standard to assure finest performance.



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Richter and Handel's *Utrecht Te Deum* performed by the Geraint Jones Singers.

EPIC: The late Eduard van Beinum turned his attention to Brahms during his last recording sessions with the Concertgebouw Orchestra and the results will be ready this fall: the *Alto Rhapsody*, First and Fourth Symphonies, and Violin Concerto (with Arthur Grumiaux). Szymon Goldberg directs the Netherlands Chamber Orchestra in Bach's *Brandenburg* Concertos and Haydn's Symphonies 44 and 57, while Mozart is served by 1 Musici (*Eine kleine Nachtmusik*) and Leon Fleisher (piano sonatas).

EVEREST: The first of Stokowski's recordings with the Houston Symphony is due in November—Scriabin's *Poem of Ecstasy* paired with something called *Azerbaijan Mugam* by someone called Amirov. Other Stokowski-led Everests, these with the Stadium Symphony of New York, include *Ein Heldenleben* and Villa Lobos' *Uirapuru*. From Britain come Goossens recordings of *Pétrouchka*, the *Symphonie fantastique*, and *Manfred* (Tchaikovsky's), as well as Sargent recordings of the Prokofiev and Tchaikovsky Fifth Symphonies.

KAPP: Robert Irving and the New York City Ballet Orchestra make their Kapp debut in the complete *Nutcracker* and a Stravinsky coupling (*Agon* and *Firebird*). The first stereo *Messiah*, as recorded for Unicorn under Josef Zimmler's direction, makes its reappearance on the Kapp label in time for Christmas.

LONDON: Ernest Ansermet and the Suisse Romande Orchestra are featured in an uncut *Sleeping Beauty*, Von Karajan and the Vienna Philharmonic in *Also sprach Zarathustra*, Pierre Monteux and the London Symphony in the complete *Daphnis*. On the operatic side of things there's a new *Mefistofele* (Tebaldi, Del Monaco, and Siepi, with Serafin conducting), recital discs by Joan Sutherland and Teresa Berganza, and stereo versions of the formerly issued *Prince Igor* and *Così fan tutte*.

MERCURY: Antal Dorati has been kept a busy and well-traveled man. He will be heard leading the Minneapolis Symphony in *Pétrouchka* and *Pictures at an Exhibition*, the London Symphony in a complete *Fire Bird*, and the Philharmonia Hungarica in Tchaikovsky's *Serenade for Strings* and a miscellany titled "Wienerwalzer Paprika." Howard Han-

son proffers "Music for Quiet Listening" (works by winners of the Edward B. Benjamin Award for Tranquil Music) and Joseph Szigeti the Brahms Concerto (with the London Symphony under Herbert Menges).

M-G-M: In this label's new Academy series are two premiere opera recordings: Prokofiev's *War and Peace*, Werner Jansen conducting soloists of the Belgrade National Opera and the orchestra of the Vienna State Opera, and Douglas Moore's *The Ballad of Baby Doe*, Emerson Buckley conducting cast and orchestra of the New York City Opera production.

OMEGA: The complete organ music of César Franck recorded by Pierre Cochereau at Notre Dame de Paris is due from Omega. Watch for the first volume this fall.

RCA VICTOR: Two albums are calculated to delight sound-fanciers—the Saint-Saëns *Organ* Symphony performed by the Boston Symphony under Munch and the Tchaikovsky *1812* conducted by Morton Gould. There's a Beethoven Fifth out of Chicago (Reiner), a Schubert Ninth out of Boston (Munch), and a Sibelius Second out of London (Monteux). The Metropolitan Opera production of Verdi's *Macbeth* (Rysanek, Bergonzi, Warren, Hines, with Leinsdorf conducting), an actual-performance recording of Horowitz playing the Musorgsky *Pictures* in Carnegie Hall eight years ago, and Wanda Landowska's made-in-Lakeville Haydn sonatas will also be offered for sale.

RCA introduces this fall the first of its long-awaited, super-deluxe Soria Series—to wit: the *Messiah* conducted by Beecham; a collection of ballet excerpts under Ansermet's direction; and four records by Von Karajan and the Vienna Philharmonic in repertoire from Josef Haydn to Johann Strauss.

RICHMOND: Due shortly are new stereo recordings of the Tchaikovsky First and Rachmaninoff Second Piano Concertos, played by Peter Katin and the New Symphony Orchestra; also Spanish repertoire by the Madrid Symphony.

STEREO-FIDELITY: A recent exclusive contract with the London Philharmonic begins to bear fruit this fall with a *Gaîté Parisienne*, *Victory at Sea*, and two Tchaikovsky symphonies.

TELEFUNKEN: The *St. Matthew Passion* is en route, also highlights from *Hansel and Gretel* and *Tales of Hoffmann*.

UNITED ARTISTS: Stokowski and the Symphony of the Air will be represented by the Beethoven Seventh and the *Pines of Rome*. Bidú Sayão returns to the recording studio in Villa Lobos' *Forest of the Amazon*.

URANIA: Pianist Eugene List has been recruited for "List Plays Liszt" and harpist Mildred Dilling for "First Lady of the Harp." The Kansas City Philharmonic under Hans Schwieger essays Glazunov's Fourth Symphony and Balakirev's *Overture on Russian Themes*.

VANGUARD: Mogens Wøldike leads the Vienna State Opera Orchestra and Chorus, plus a bevy of well-known soloists, in the *St. Matthew Passion*. Two newcomers to the Vanguard label, conductor Vladimir Golschmann and violinist Mischa Elman, collaborate in concertos by Vivaldi, Mendelssohn, and Khachaturian; Golschmann also directs the Vienna State Opera Orchestra in the *New World* and *Pathétique*.

VOX: There's a *St. Matthew Passion* on this label too—made in Vienna, conducted by Ferdinand Grossmann. In addition, Vox is scheduling Handel's *Israel in Egypt* (Paul Boepple conducting the Dessoff Choirs and Symphony of the Air) and Haydn's *Creation* (Jascha Horenstein conducting the Vienna Singverein and Volksoper Orchestra). Large collections of Geminiani, Locatelli, Vivaldi, and Corelli are promised—all in stereo—by Gli Accademici di Milano and the Mainz Chamber Orchestra. Gyorgy Sandor is soloist in two Bartók concertos, Ingrid Haebler in two Mozart concertos, Orazio Frugoni in two Chopin concertos, Friedrich Wührer in two Prokofiev concertos.

WESTMINSTER: Yet another *St. Matthew Passion* (the fifth in this compilation), recorded in Germany under the direction of Fritz Werner, is due from Westminster, as well as another *Messiah* (also fifth in this compilation) conducted by Hermann Scherchen in Vienna. Stereo addicts should be alerted to Holst's *The Planets* (Boult) and Berlioz's *Grand Symphonie funèbre et triomphale*. The first releases in a projected complete Chopin edition will feature Polish pianists Barbara Hesse-Bukowska in the waltzes and Wladyslaw Kedra in the sonatas.



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R. D. DARRELL
RAY ERICSON
ALFRED FRANKENSTEIN
JOHN F. INDCOX
ROBERT CHARLES MARSH
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Records in Review



Columbia Records

From Columbia, Stravinsky's first completely 12-tone work to be recorded expresses prayer and penitence of severe and lofty cast.

by ALFRED FRANKENSTEIN

Threni—Stravinsky's Latest Work on Records

IGOR STRAVINSKY'S adoption of serial techniques is perhaps the foremost irony of modern musical history. Fifteen years ago no one could have predicted that in the year 1959 Robert Craft would publish a book called *Conversations with Igor Stravinsky* wherein that composer would repeatedly bracket himself with Schoenberg, Berg, and Webern; one might as well have predicted that some day Herbert Hoover would vote the Democratic ticket. But the differences that divide Democrats from Republicans are trivial compared to those that separated Schoenberg and the serialists on the one hand from Stravinsky and the neoclassicists on the other, and the fact that both Schoenberg and Stravinsky lived in the same town made the differences all the hotter: Hollywood was both Rome and Avignon in those far-off days.

Now that Schoenberg is gone, Stravinsky has more and more strongly emphasized the 12-tone idiom in his own works. At first it was employed only partially and seemed like another of the innumerable historic references—to Monteverdi, Mozart, Rossini, Machaut, and countless others—in which Stravinsky's scores abound. Viewed in this light, Stravinsky's use of 12-tone procedures seemed clear evidence that, with the death of Schoenberg, the dodecaphonic had become an historic style. Most recently, however, the 12-tone system in Stravinsky has ceased to be an allusion and has come to occupy the central place.

Threni, composed last year for the North German Radio in Hamburg, is the first completely 12-tone work of Stravinsky to be recorded. Its text is drawn from the Lamentations of Jeremiah, and its subject,

as Craft observes in his notes, is penitence and prayer. Its setting is for six solo voices, chorus, and orchestra. It is the longest composition Stravinsky has produced in ten years, one of the quietest he has ever produced, and one of the most beautiful. It will take its place alongside the *Symphony of Psalms*, the *Mass*, and the *Canticum Sacrum* as one of the major religious compositions of our century.

Although it is in the 12-tone system, it is in the style of Igor Stravinsky. The pull of tonality is still strong in it; at many points the idiom, to the naked ear, is not markedly different from that of the above-mentioned *Symphony of Psalms*. Massive effects, however, are not to be found in *Threni*; it is not a symphony. The chorus is very discreetly used, sometimes speaking in a hushed whisper rather than singing, and

the orchestra is handled in chamber style, with emphasis on such strange, archaic-sounding sonorities as those of the keyed bugle and the contrabass clarinet. The piece has a strongly Venetian feeling; it recalls Monteverdi in its heavy reliance on solo voices and Andrea and Giovanni Gabrieli in its instrumental coloring.

The most obviously new aspect of its idiom comes forth in the many canons for the solo singers. This is 12-tone music that sounds like 12-tone music. These canons remind one of Stravinsky's drawing or diagram in the recently published *Conversations*. Craft drew a single long line to represent plain chant, a series of parallel lines for polyphony, a spiral for Webern, and so on, and asked Stravinsky to represent his own music in a similar way. The composer responded with a series of lines, some long, some short, doubling back on each other in an asymmetrical, angular pattern, with a pronounced dot at every point where the direction changed. The canons of *Threni* sound just like that, but the canons are not all that *Threni* contains. Among other things, it contains a few bouncing choral passages that go all the way back to *Les Noces*, for Stravinsky without vigorous



Tozzi (standing), Della Casa, Leinsdorf, Peters, London.

A Second Stereophonic *Figaro*

by NATHAN BRODER

IN A thoughtful and enlightening article published in this journal last November, Mr. John Culshaw, recording director for English Decca (London Records in America), discussed the problems involved in achieving "action" in the stereophonic recording of operas. As he made clear, this is a complicated matter and there are no easy solutions.

RCA Victor's new stereo recording of *The Marriage of Figaro* made in Vienna and conducted by Erich Leinsdorf throws a strong light on the conflicting demands made on the recording director in such cases. As we consider them, let us also ask ourselves whether movement or the illusion of movement is desirable in recorded opera. Even in so lively a work as *Figaro* there are many arias and concerted numbers during which nothing happens on stage. Stage directors generally have their singers move about even so, apparently on the assumption that if characters stand still for more than a few minutes the audience will fall asleep. This is the same principle that governs television speeches by prominent political figures. At a certain moment, for no reason inherent in what is being said, the speaker will rise and move to another spot. Now all this motion may be necessary for visual relief when a politician addresses the camera or when a second-rate opera performance is going on; when the mind is not wholly engaged through the ear, it seeks compensation through the eye. But when a Lisa Della Casa sings "*Porgi amor*" on a stage as she does it here, there is no danger that any music lover will go woolgathering, even though the artist is "nailed to the floor," as Mr. Culshaw put it.

Then there are the many listeners who have never seen a performance of *Figaro*. The stage directions in the printed libretto supplied with the album are not detailed enough to make the heard "action" mean-

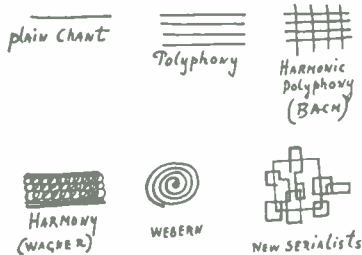
ingful to them. Or suppose the listener has in mind performances staged by Herr Zusammenheit, who has the Countess leaning over Susanna at stage right while dictating the letter, whereas the recording he's now hearing is of a performance directed by Cecil Scatterem, who has them at opposite sides of the stage.

Mr. Culshaw wrote that the stereo opera problem "is summed up in one question: are people who buy complete operas collecting voices or performances?" I think that some people, at least, are buying the best representation they can get of a *work*. And in the recording of an opera the work suffers if the listener cannot tell who is singing what in an ensemble. It is quite all right for Leonore and Florestan to stick together in their duet, as Mr. Culshaw says they must; but if the staging has the Countess, Susanna, and Cherubino in a huddle — as they are here in the recitative preceding "*Voi che sapete*,"—most listeners will have to keep their eyes glued to the score to distinguish among the three sopranos.

These are some of the arguments against movement that this *Figaro* raises. But the present set also provides strong arguments for movement. When, for example, the Countess finally unlocks the door to the Count in the second act, one can almost see him stride wrathfully across the room. In other passages too, where the staging does not interfere with the best-balanced presentation of the music and where it is not meaningless or confusing to the record listener, it can be a positive enhancement. As Mr. Culshaw pointed out, careful planning is needed. One ventures to add that as long as *musical* values are kept uppermost in mind, there is no danger of going astray.

Meanwhile, I wish someone would invent a method of permitting *me* to move around while listening to stereo opera without losing any of its effect.

R.C. Would you "draw" your recent music? For example:



I.S. This is my music:



Drawing from *Conversations with Igor Stravinsky*, © 1958, 1959 by Igor Stravinsky.

rhythms somewhere is not Stravinsky. But on the whole, the impression this work produces is one of lofty, severe, and deeply moving prayer. To compose religious music, says Stravinsky, one must believe, not merely in symbolic figures but "in the Person of the Lord, the Person of the Devil, and the Miracles of the Church." All these, it is clear, Stravinsky devoutly accepts.

The recording is magnificent in both stereophonic and monophonic versions, and the interpretation is, of course, one of the highest possible authority.

STRAVINSKY: *Threni*

Bethany Beardslee, soprano; Beatrice Krebs, contralto; William Lewis, tenor; James Wainer, tenor; Mac Morgan, baritone; Robert Oliver, bass; Schola Cantorum; Columbia Symphony Orchestra, Igor Stravinsky, cond.

• COLUMBIA ML 5383. L.P. \$4.98.
• COLUMBIA MS 6065. S.D. \$5.95.

Considered aside from technical recording problems, this is a *Figaro* of high quality. Leinsdorf, who has long proved himself a thorough Mozartean, shows a complete understanding of the score and achieves much variety within the style. I have only one, and that a tiny, criticism: he makes all the appoggiaturas in the fandango short, even those that should be long. His team has an all-star infield. Giorgio Tozzi conveys the essential seriousness as well as the dignified high spirits of Figaro in a voice that is attractive as to quality and true as to pitch. Roberta Peters' Susanna sounds youthful and pretty; but although she sings her difficult role impeccably, there is a certain neutrality, a lack of character. This Susanna is a girl one admires from a little distance but one doesn't particularly want to get to know her better. The Countess of Lisa Della Casa is warm and charming and beautifully sung. As the Count, London is perhaps not quite up to these three in technical ability or beauty of tone, but he is nevertheless an improvement in these respects over Alfred Poell, his opposite number in the celebrated recording directed by Erich Kleiber, which was issued by London four years ago. Rosalind Elias' voice seems a little weighty for Cherubino and tends to lose quality above the staff, but both of her arias are nicely done. The vocal outfield has no important

weaknesses. Marcellina (Sandra Warfield) sings pleasantly, and not, as often happens, like an old crone, though the elaborate figuration in her big aria has been cut or simplified. (In the Kleiber set the problem is solved by having the aria sung by Gueden, the Susanna.) This, I hasten to add, is the only spot in the whole opera where the score is not faithfully followed.

Generally speaking, the performance takes time to warm up. In the first two acts, it seems a little cut-and-dried—all highly professional but rather cool. There is not a great deal of "action" in this half of the performance, and in many of the ensembles the singers seem to be bunched together, so that for long stretches the sound comes out of only one speaker. In the last two acts there is more of the glow that can raise a good performance to the status of a great one.

It is this glow, this special, extra heightening and deepening, that seems to me to suffuse most of the Kleiber edition, the only other one in stereo as yet. It has, to be sure, an inferior Almaviva and an almost complete lack of "action" (what little movement is simulated there was achieved, I am told, by the engineers' manipulation, not by motion on the part of the singers). But the singing of Siepi (Figaro), Gueden (Susanna), and Danco (Cherubino) is ravishing through-

out, and Della Casa, the Countess there too, is completely steady, whereas in the RCA Victor set there are one or two moments when her tone is not as firm as it can be. The London recording is so skillfully directed (by Mr. Culshaw, I presume) that each voice in the ensembles is in proper balance with the rest and yet could be followed by itself if one so desired. Kleiber's tempos are sometimes a shade slower than Leinsdorf's, sometimes slightly faster. By these means and by the profound insight gained in a lifetime of experience and study, he penetrates to the heart of each scene.

To sum up, the present RCA Victor set has many merits, but I think that the London version offers more of the musical values in this, the greatest comic opera ever written.

MOZART: *Le Nozze di Figaro*

Roberta Peters (s), Susanna; Lisa Della Casa (s), Countess Almaviva; Anny Felbermeyer (s), Barbarina; Rosalind Elias (ms), Cherubino; Sandra Warfield (ms), Marcellina; Gabor Carelli (t), Don Basilio and Don Curzio; George London (b), Count Almaviva; Giorgio Tozzi (bs), Figaro; Fernando Corena (bs), Dr. Bartolo; Ljubomir Pantscheff (bs), Antonio. Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Erich Leinsdorf, cond.

• RCA VICTOR LM 6408. Four LP. \$19.92.

• • RCA VICTOR LSC 6408. Four SD. \$23.52.

by R. D. DARRELL

Tchaikovsky Sonically Unexcelled

MY INEXHAUSTIBLE delight in replaying Ansermet's electrifying *Swan Lake* and *Nutcracker* albums is sobered less by doubts of making my own fervor contagious than by the twin fears that these records may never reach the ears of many listeners who would surely relish them most and that they too often may be reproduced via home sound systems which can only suggest their extraordinary sonic opulence and power resources.

The first fear is the more worrisome, since it is only natural that the immediate attraction of large-scale choreographic works should be to balletomanes and discophile specialists. Yet the ordinary music lover is self-deluded if he thinks that he can "know" these (or *The Sleeping Beauty*) ballets by their popular suites only and that the complete or near-complete versions may seem tiresomely long. And he is equally in error if he feels that Tchaikovsky can offer no unexpected surprises or that the composer's quintessen-

tial genius is best represented in his familiar symphonies, concertos, and piano works.

On the complete contrary, the brief concert suites offer only tantalizing tastes of the great ballets' delectations and barely a hint of their kaleidoscopic variety, sustained fascination, and cumulatively spellbinding drama. Nowhere else in his whole repertory does Tchaikovsky's incomparable flair for and superb mastery of theatrical magic find more potent and persuasive expression. The unbounded wealth of melodic, rhythmic, and coloristic invention in these ballets can be realized only through intimate familiarity with *everything* in their expansive ballet scores—known preferably (perhaps even necessarily) in stereo recordings like Ansermet's. Here every inner detail, counter-theme and rhythm, vivid timbre contrast and blend becomes easily distinguishable and relishable by ear alone.

My second fear can be more readily silenced since Ansermet and London, from



Hans Wild

Ernest Ansermet

their sensational first FFRR triumph with *Pétrouchka* to their current FFSS successes, always have made their technical mastery self-evident, quite regardless of reproducing equipments' abilities to exploit the full range of recorded qualities. And here they have quite outdone themselves. Nevertheless, every small-system owner must be constantly reminded that however much he may exult in the resplendent sonics, overpowering climaxes, and above all the electrifying "you-are-there" immediacy of directly experienced theatrical events, he is still far from hearing and feeling everything which these brimful disc-grooves can reveal via optimum playback facilities.

Unexcelled (save by the *hors-de-concours* London *Rheingold*), it is likely to be these

CLASSICAL

ADAM: *Giselle*

Orchestre de la Société des Concerts du Conservatoire de Paris, Albert Wolff, cond.

- RCA VICTOR LM 2301. LP. \$4.98.
- RCA VICTOR LSC 2301. SD. \$5.98.

eminently stereogenic sonic splendors which will best satisfy the more sophisticated and less easily satiable demands of veteran balletomanes and discophiles. And since few can claim that they often—if ever—hear stage-pit orchestras that play as consistently well as L'Orchestre de la Suisse Romande, or any stage-production conductor who concentrates as closely as Ansermet on the sounded realization of the present scores, criticism of performance and interpretation amounts to bare quibbling. Ansermet's readings are admittedly not always orthodox. And in the *Nutcracker* his taut intensity can't efface my memory of the tenderer poetic eloquence and childlike sense of wonder in Rodzinski's more luminous if considerably less brilliant stereo taping. Possibly there are also occasional minor lapses in grace and delicacy in *Swan Lake*, but in general its more extroverted, flamboyant music is ideally suited to Ansermet's high-voltage treatment. And of course I too bitterly regret the omission of some dozen sections (and briefer cuts in nine others) in the Drigo-Petipa revised edition of the *Swan Lake* score, even though I know well enough that many of both the larger deletions and minor cuts are more-or-less traditional in stage performances and recordings. Of the latter, only Dorati's six-sided LP set of 1955 is truly complete (to the American Tchaikovsky Foundation's score of the composer's now-seldom-heard original edition), and for all its many merits, that recorded performance fatally lacks the vital one of present-day stereophony.

But all such carping pales into insignificance beside the refugence with which both these works blaze in their present reproductions. Even the specialist who follows them with the published scores must succumb to sheer delight in the felicities of instrumentation and to pleasure in the galvanic vibrancy with which the integrated patterns are spun into a matchlessly iridescent curtain of living sound.

Realizing the futility of any verbal description of what he has heard, the baffled reviewer's final recourse is: "Listen for yourself!" Both the novice lured for the first time into the magical realms of *The Nutcracker* and *Swan Lake* and the connoisseur reexploring them under the fresh guidance of the present musicians and engineers are alike inarticulate to express what they hear and feel and dream in their rapt enchantment. Like all supreme musical-dramatic miracles, these must be individually experienced—uniquely, uncommunicably, and unforgettably.

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

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

- LONDON CSA 2203. Two SD. \$9.96.

TCHAIKOVSKY: *Swan Lake*, Op. 20 (extended excerpts)

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

- LONDON CSA 2204. Two SD. \$9.96.

Although it is hardly Adam's music which sustains the popularity of the oldest ballet in the standard repertory, that does have a certain naively romantic charm when sympathetically played and recorded. Wolff's overvehement and stilted reading preserves little of the work's lyric charm, however; and neither the orchestra's hard-toned sonorities nor the present brilliant but extremely dry recording do real justice to its delicate pastel coloring. (It might be added, though, that the LP is considerably more attractive—and has smoother surfaces—than the more theatrically exciting but also harsher stereo version.) Musically, then, the older Fistoulari or Blareau LP of this same, traditionally cut, Büsser edition is probably preferable (and Fayer's recent Angel album of a much longer edition favored by the Bolshoi Ballet is still better for balletomanes who want four full disc-sides of *Giselle*), but the present release does boast the handsomest format of all in its new type of folder-album packaging and booklet of notes and action photographs. R.D.D.

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

Felix Ayo (in S. 1042, S. 1043), Roberto Michelucci (in S. 1041, S. 1043), violins; I Musici.

- EPIC BC 1018. SD. \$5.98.

What a joy it is to hear a good stereo recording of the D minor Concerto! The dialogue between the two violins gains enormously in effectiveness when one answers the other across the width of the living room. And when, as here, the performance has sensitiveness as well as healthy vigor and the sound is rich and stringlike, one is willing to overlook such small faults as the slightly retarded tempo of the Largo and the reticence of the harpsichord. In the solo concertos everything is broad and majestic, and there seem to be no faults at all. N.B.

BARTOK: *Dance Suite*—See Kodály: *Psalmus Hungaricus*.

BEETHOVEN: *Mass in D*, Op. 123 ("Missa Solemnis")

Uta Graf, soprano; Grace Hoffman, mezzo; Helmut Kretschmar, tenor; Albert Wenk, bass; North German Philharmonic Orchestra and Chorus, Walter Coehr, cond.

- URANIA USD 1025-2. Two SD. \$11.96.

This is the same performance previously

available as Concert Hall stereo tape RX 63, but Urania has done some work on the master, reversing channels to position the violins where they belong, and adjusting levels to keep the migratory chorus in a half-circle around the right-hand portion of the field. The result is a musically solid version with good playing and singing from the instrumental and vocal forces and recording that conveys an adequate idea of their size and deployment.

I am sure there will be a better stereo *Missa* in time, but until then this will probably give the most accurate impression records can provide of the effect of the work in the concert hall. R.C.M.

BEETHOVEN: *Sonatas for Cello and Piano*: No. 1, in F, Op. 5, No. 1; No. 2, in G minor, Op. 5, No. 2; No. 3, in A, Op. 69; No. 4, in C, Op. 102, No. 1; No. 5, in D, Op. 102, No. 2; *Seren Variations on "Bei Männern"; Twelve Variations on "See, the conquering hero comes"; Twelve Variations on "Ein Mädchen oder Weibchen," Op. 66*

Joseph Schuster, cello; Friedrich Wührer, piano.

- VOX VBX 8. Three LP. \$6.95.

In terms of performance and recording these editions are the equal of their competition and, in the majority of cases, superior. The impressive value represented by the new low price of the Vox "Box" format is not, therefore, the primary inducement to acquire this series.

Schuster produces a very full, rich tone and shapes it into phrases notable for their strength of outline, their plastic continuity, and their sensitivity to rhythm and dynamics. There is not quite enough variation in his tone color, and the recorded sound of his instrument, as opposed to that of the piano, is somewhat outsized. The same flaws, however, are present to some degree in rival editions, and do not seriously detract from this one.

Wührer is one of the best Beethoven pianists recording today. His contribution, therefore, is that of a collaborator rather than an accompanist; and in works such as the Op. 102 sonatas, where a very high level of understanding must exist between the two artists, the results are notable. Since interpretatively the Op. 102 sonatas are among the most difficult (as well as the greatest) of the composer's work, this success is a measure of the set. Anyone who admires Beethoven would be foolish to pass by owning his complete cello music in so satisfying a version for such a modest outlay. R.C.M.

BEETHOVEN: *Symphonies No. 9, in D minor*, Op. 125 ("Choral"); No. 8, in F, Op. 93

Leontyne Price, soprano; Maureen Forrester, contralto; David Poleri, tenor; Giorgio Tozzi, bass; New England Conservatory Chorus (in the Ninth). Boston Symphony Orchestra, Charles Munch, cond.

- RCA VICTOR LM 6066. Two LP. \$9.94.

Continued on page 64

SESSIONS Suite from "The Black Maskers"; McPHEE Tabuh-Tabuhan. Eastman-Rochester Orchestra, Hanson SR90103

MOZART Symphony No. 41 ("Jupiter"); Symphony No. 39. London Symphony, Schmidt-Isserstedt SR90184

SUPPÉ OVERTURES. Light Cavalry; Jolly Robbers; Morning, Noon & Night in Vienna, and others. Hallé Orchestra, Barbirolli SR90160

ENCORE PLEASE, SIR JOHN! Merry Wives of Windsor Overture; Valse Triste; Dance of the Hours; Andante Cantabile, and others. Hallé Orchestra, Barbirolli SR90161

GRIEG Peer Gynt Suite No. 1; Symphonic Dances; Elegiac Melodies. Hallé Orchestra, Barbirolli SR90164

TCHAIKOVSKY Serenade for Strings; **ARENSKY** Variations on a theme by Tchaikovsky. Philharmonia Hungarica, Dorati SR90200

BEETHOVEN Symphony No. 1 in C; Symphony No. 2 in D. Detroit Symphony, Paray SR90205

PISTON The Incredible Flutist; **MOORE** The Pageant of P. T. Barnum. Eastman-Rochester Orchestra, Hanson SR90206

HANDS ACROSS THE SEA. Knightsbridge March; Old Comrades; Father of Victory, and other marches. Eastman Wind Ensemble, Fennell SR90207

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POPOVERS. Liebestraum; Hora Staccato; Russian Sailors' Dance; Finlandia, and others. Eastman-Rochester POPS, Fennell SR90222

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The third stereo Ninth to appear this year, this set offers further proof of the superiority of the two-channel medium when large vocal and instrumental forces must be reproduced.

Munch's reading is characteristic in its intensity, making its strongest appeal in passages where that approach is rewarding (such as the scherzo) and its weakest in the slow movement—which responds least successfully to such a treatment. Were this the only stereo Ninth, the uneven quality of the Munch reading would be overbalanced by its positive aspects, but with the strong competition of the Klemperer and Fricsay sets (not to mention the older monophonic editions), the choice of a Ninth requires each listener to judge for himself which conductor best represents his own concept of the score. I, for one, find Munch's point of view decidedly less satisfying than either Klemperer's or Toscanini's.

Much the same situation exists with respect to the Eighth, where Munch offers a vigorous performance, but greatly reduces its appeal by passing over the first movement repeat.

In deciding which of the stereo Nines is for you, you might find it useful to consider the various elements of the recording separately.

Text: Klemperer plays the entire score to the last note. The other two versions are abridged by the elimination of repeats in the scherzo.

Soloists: Fricsay's solo quartet—Seefried, Forrester, Häfliger, Fischer-Dieskau—is one of the greatest ever recorded in the work, but Klemperer's is a reasonable second with Nordmo-Lövberg, Ludwig, Kmentt, and Hotter. The Boston line-up has Price and Forrester, who are both excellent, but Poleri and Tozzi prove disappointing.

Choruses: The two European sets use well-balanced, professional choruses of mature voices. The Boston product reverts to the dubious economy of an amateur chorus in which the sopranos and altos outnumber the men, whose weaker and less mature voices cannot stand against the scrawling high notes, thus producing off-balanced harmonies.

Monophonic Recording: The Klemperer is plainly the best monophonically with a very full, rich sound that, through two speakers, is nearly as good as stereo. The Fricsay is second, the Munch a poor third because of its tendency to go thin and lose detail.

Stereo Recording: Both the Fricsay and Munch sets provide a row W concert seat, except in relation to the soloists, who are unnaturally close. Directional effects are roughly the same, and in neither case are very pronounced. The Boston sound has a little more weight than that of the Berlin orchestra. Klemperer's stereo recording is very similar to the monophonic, firm and excellent in quality, but with the emphasis on an expanded sound source rather than a strong feeling of directionality.

Fillers: The fourth side of the Klemperer (incidental music from *Egmont*) is an

outstanding recording in its own right. Fricsay fills with the *Egmont* and *Leonore* No. 3 overtures, Munch offers the Eighth Symphony. Neither conductor's offerings surpass other performances of the same works currently in the catalogue. R.C.M.

BERLIOZ: *Orchestral Works*

Overtures: Le Carnaval Romain, Op. 9; Benvenuto Cellini, Op. 23; Béatrice et Bénédicte; Le Corsaire, Op. 21; La Damnation de Faust: Marche hongroise.

Orchestre de la Société des Concerts du Conservatoire de Paris, Jean Martinon, cond.

• • LONDON CS 6101. SD. \$4.98.

Martinon's readings of this music have ample freshness and drive. Only certain sections of *Béatrice et Bénédicte* are not quite as lively and buoyant as they might have been. And London's engineers have provided a lifelike showcase for Berlioz's colorful orchestral effects. The two-channel recording has superior definition and separation, as well as extreme clarity, even in the biggest passages—and in Berlioz, that means big. P.A.

BLISS: *Discourse for Orchestra*—See McPhee: *Symphony No. 2 ("Pastoral")*.

BRITTEN: *Young Person's Guide to the Orchestra, Op. 34*—See Prokofiev: *Peter and the Wolf, Op. 67*.

BRUCKNER: *Symphony No. 5, in B flat* †Wagner: *Parsifal: Prelude and Good Friday Spell*

Bavarian Radio Orchestra, Eugen Jochum, cond.

• DEUTSCHE GRAMMOPHON DGMA 300. Two LP. \$9.96.

• • DEUTSCHE GRAMMOPHON DGSA 7300. Two SD. \$11.96.

The Bruckner Fifth in its original version is a specialty of Jochum, whose earlier edition on Capitol's discontinued Telefunken series many listeners will remember. In this set, at the cost of breaking the slow movement between two sides, room has been made for the *Parsifal* excerpts, beautifully played and recorded and thus deserving recognition in their own right.

Naturally, up-dated stereo engineering is beneficial to the symphony, while Jochum's performance appears to have improved as well; but, ironically, some details (such as the plucked bass notes at the opening of the finale) were heard more clearly in the older set. R.C.M.

CHOPIN: *Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21; Andante Spianato and Grande Polonaise brillante, in E flat, Op. 22 (with orchestral accompaniment)*

Artur Schnabel, piano; Symphony of the Air, Alfred Wallenstein, cond.

• RCA VICTOR LM 2265. LP. \$4.98.

• • RCA VICTOR LSC 2265. SD. \$5.98.

RCA Victor calls this album "The Rubinstein Story," decking it out with a lavish booklet containing pictures and drawings of the pianist, an amiably witty essay on Rubinstein by Clifton Fadiman, the customary notes on the music, and a list of Rubinstein recordings for Victor. In a sense, any recording by the great seventy-year-old Polish pianist is a "Rubinstein story," and this one would be, too, without the trimmings, pleasant as they are. For this is the best available recording of the Chopin F minor Concerto, surpassing the previous one Rubinstein made (still in the catalogue) with the NBC Symphony under William Steinberg. The current version finds the pianist in his most sovereign and profound mood; the playing has less dash and fire, but it is more emotional within a quiet, considered style. The newer recording also gives the piano tone a brighter luster and, with clean engineering and quiet surfaces, allows the pianist's most delicate nuances to shine through.

Not too long ago, Rubinstein recorded the *Andante Spianato and Grande Polonaise brillante* without its orchestral dress, which in a negligible way does no more than buzz along behind the polonaise. The earlier, unaccompanied version is preferable to this one, which seems restless, with stronger accents, contrasts, and washes of color, as if the pianist was impatient with the music. It is inferior, however, only by comparison to his own incomparable playing, and the polonaise is

Continued on page 66

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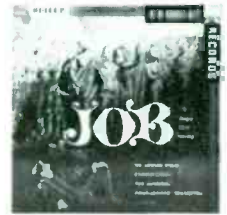
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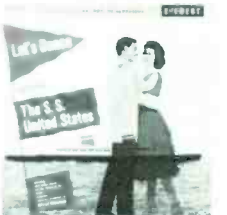
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particularly vibrant and compelling. Mr. Wallenstein and the Symphony of the Air perform their modest functions adequately. The stereo version does not sound appreciably different from the splendid monophonic one. R.E.

DEBUSSY: *La Mer; Trois Nocturnes*

Chorale Elisabeth Brasseur (in *Sirènes of Nocturnes*); Orchestre de la Société des Concerts du Conservatoire de Paris, Constantin Silvestri, cond.

• ANGEL 35688. L.P. \$4.98.

Silvestri's *La Mer* is taut, tense, everywhere an essay in high tension. And in a good part of the work the results are tonic. The first movement has the eternal roar and swell of the sea, its coda alone possessing a majesty not encountered since the passing of Koussevitzky; and the second movement is a spray of sonorous excitement. Mr. Silvestri grows over-anxious, however, during the conclusion of the work, with the consequence that proceedings turn more clamorous than is demanded by the score (see number 50 in the Durand edition). This, in a way, is rather strange, as the conductor is otherwise enormously faithful to Debussy's printed markings.

As for *Nocturnes*, there seems no real repose to the movement of *les nuages*, no daydreaming to their sentiment. And *Fêtes*, though its rhythmic reading is uncannily precise, is not especially zestful or festive. As opposed to this, *Sirènes* possesses an exquisite limpidity, with the sound of the Chorale Elisabeth Brasseur like velvet and silk. The entire recording, incidentally, save for a tendency to over-amplify the harp, is superbly engineered.

JAY S. HARRISON

DONIZETTI: *Linda di Chamounix*

Antonietta Stella (s), Linda; Rina Corsi (s), Maddalena; Fedora Barbieri (c), Picciotto; Cesare Valletti (t), Carlo; Piero de Palma (t), Intendant; Giuseppe Taddei (b), Antonio; Renato Capecchi (b), Marquis of Boisfleur; Giuseppe Modesti (bs), Prefect. Chorus and Orchestra of the Teatro di San Carlo di Napoli, Tullio Serafin, cond.

• COLUMBIA M3L 403. Three LP. \$11.98.

There are times when even the most accomplished teller of tales must doff his hat to the achievements of a competitor. Such respect is certainly due Gaetano Rossi, librettist—a man who, quite from the top of his head, with the sole aid of a French entertainment called *La grâce de Dieu*, created a libretto that for reliance on unlikely accident, intervention of Providence, psychological inaccuracy, and sheer narrative complexity, surpasses by leagues the most ambitious efforts of the most highly skilled workers in the field and that, in the wretchedness of its verse, is almost unequalled. The plot goes something like this: a girl named Linda loves a young painter named Carlo who is in reality nephew of a Marquis but can't say so because his mother, a Mar-

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Continued on page 68

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chioness, would be opposed to his liaison with a poor girl. Since the old Marquis himself hankers after Linda, she takes to the road with a group of migrants (as they live in Savoy, they are known as Savoyards—an unfortunate nomer, in view of the rampant Gilbertian overtones). She goes to Paris, where she is set up in good style by the painter-viscount, who, however, has never so much as embraced her. Everyone, including Linda's father, assumes that she is now some gentleman's mistress; she, in turn, for reasons I cannot go into, assumes that the viscount has betrayed her. Naturally, she goes mad. A little later, the viscount's mother decides everything is all right after all, his uncle is sorry for having been such a lecher, and Linda's father regrets having doubted her. Carlo tells Linda that he did not betray her, and since, as we all know, insanity is immediately dispelled by an avowal of love, Linda returns to normal.

I am forced to conclude that all this constitutes a good, strong libretto. At least it presents Donizetti with a glorious series of opportunities for displaying his talents as melodist, and the composer capitalizes at every turn. This is mature Donizetti, with long passages in a not-so-early Verdi style, and with care taken in the writing of accompaniment that is not always evident in *Lucia*. We may laugh at the situations, but we cannot laugh at the effect, for Donizetti's musical execution makes poignancy of bathos.

Apart from a certain carefulness in "*O luce di quest'anima*" and a few pinched tones in *alt*, Antonietta Stella's work is pleasing; but at present there is about her singing nothing characteristic to distinguish it from that of many other sopranos. Valletti, always tasteful, manages beautifully with most of the music, and is lacking only a bit more vocal substance to carry through the climaxes. Giuseppe Taddei's strong, warm voice is well suited to the baritone role of the father, and Giuseppe Modesti is a dignified Prefect. The role of Pierotto gives Barbieri little chance to display her strong middle and upper range, and she is constantly forced down into a raw chest voice—not a very attractive sound. Capecchi does a standard buffo job with the Marquis (though I do not find the role at all funny).

San Carlo's orchestra and chorus are led with much fire by the amazing Serafin, and Columbia's sound is rich and full—some may find it too dark. The lavish accompanying booklet contains a long, interesting essay by Leo Lerman, Rossi's complete libretto with a good translation by Julius Elias, and a fair amount of pretentious promotion material on Miss Stella. C.L.O.

DVORAK: Concerto for Cello and Orchestra, in B minor, Op. 104

Mstislav Rostropovich, cello; State Radio Orchestra of the U.S.S.R., Boris Khaikin, cond.
• LION CL 40002. LP. \$1.98.

For the low price here, you get from Rostropovich a discerning performance of the Dvořák Concerto; but with it you



Ormandy: he has crack performers.

also get an unexciting orchestral accompaniment, complete with horns that sound like saxophones, and some of the worst Soviet recording to come along in several years—limited in range and considerably distorted. There are a number of good disc versions of this concerto—Casals, Fournier, Navarra, and Starker, to name a few—so you are better off passing the present one by. P.A.

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

Columbia Symphony Orchestra, Bruno Walter, cond.
• COLUMBIA ML 5384. LP. \$4.98.

In the surfeit of *New World* Symphony recordings, Bruno Walter's still manages to make the work sound fresh. No matter how quick the tempo, how robust the mood, the music seems to flow along without pressure. The evidences of Walter's guiding hand are there—in the simplicity of the slow-movement theme, in the muting of subordinate voices, in the delicate rhythm of the Scherzo's trio—but the hand is so gentle as to seem non-existent, with results of the utmost naturalness and spontaneity. The spacious sound accorded the excellent orchestra helps to make this a welcome recording of an overplayed score. R.E.

HANDEL: Overtures (8)

Bamberg Symphony Orchestra, Rolf Reinhardt, cond.
• Vox PL 11300. LP. \$4.98.
• • Vox STPL 511300. SD. \$5.98.

An interesting disc, throwing light on an aspect of Handel's orchestral music that does not usually receive much attention. The works whose introductions are played here are *Terpsichore*, *Rodelinda*, *Teseo*, *Ariadne*, *Ezio*, *Jephtha*, *Il Pastor fido*, and *Alexander's Feast*. The two shortest overtures are those to *Terpsichore* and *Ezio*. These are in the basic French overture pattern: slow-fast. To this pattern the

overtures to *Rodelinda*, *Ariadne*, and *Alexander's Feast* add a third section in a dance rhythm. *Teseo's* structure is slow-fast-slow-fast; *Jephtha's*, slow-fast-slow plus a minuet, the fast section being unusually expressive and its prevailingly contrapuntal texture being refreshingly interrupted now and then by triplet passages. The minuet is unfortunately omitted here. *Il Pastor fido*, the earliest of the lot (1712) is the least orthodox; it is in fact a suite (the overture proper and two sections are given here, three sections are not). Despite some stereotyped procedures, consequently, these overtures offer considerable variety; and although I would not recommend that they all be listened to in one sitting, any one of them, in these well-paced and well-recorded performances, would make a fine introduction to a program of recorded music. N.B.

HAYDN: Sinfonia concertante for Violin, Cello, Oboe, Bassoon, and Orchestra, in B flat, Op. 84

†Mozart: *Sinfonia concertante for Oboe, Clarinet, Bassoon, Horn, and Orchestra, in E flat, K. Anh. 9*

Jacob Krachmalnick, violin; Lorne Munroe, cello; John de Lancie, oboe; Bernard Garfield, bassoon; Anthony Gigliotti, clarinet; Mason Jones, horn; Philadelphia Orchestra, Eugene Ormandy, cond.
• COLUMBIA ML 5374. LP. \$4.98.
• • COLUMBIA MS 6061. SD. \$5.98.

The Haydn, written at the same time as his last symphonies, is on a par with them in quality. It is based on rich ideas that are worked out with masterly skill. The expressive content is high in the first two movements; in the last, a portentous introduction, including grave recitatives for the solo violin, leads us to expect something very weighty, instead of which Haydn slyly gives us one of his sunniest and most lighthearted rondo themes. The fine-grained chamber writing for the solo quartet is effectively contrasted with the fullness of the tutti. It is a work that deserves to be known much better than it is. Together with Mozart's more familiar concertante symphony, it is performed brilliantly by Ormandy's crack soloists and orchestra. In both versions the balance is absolutely right and the sound gorgeous. N.B.

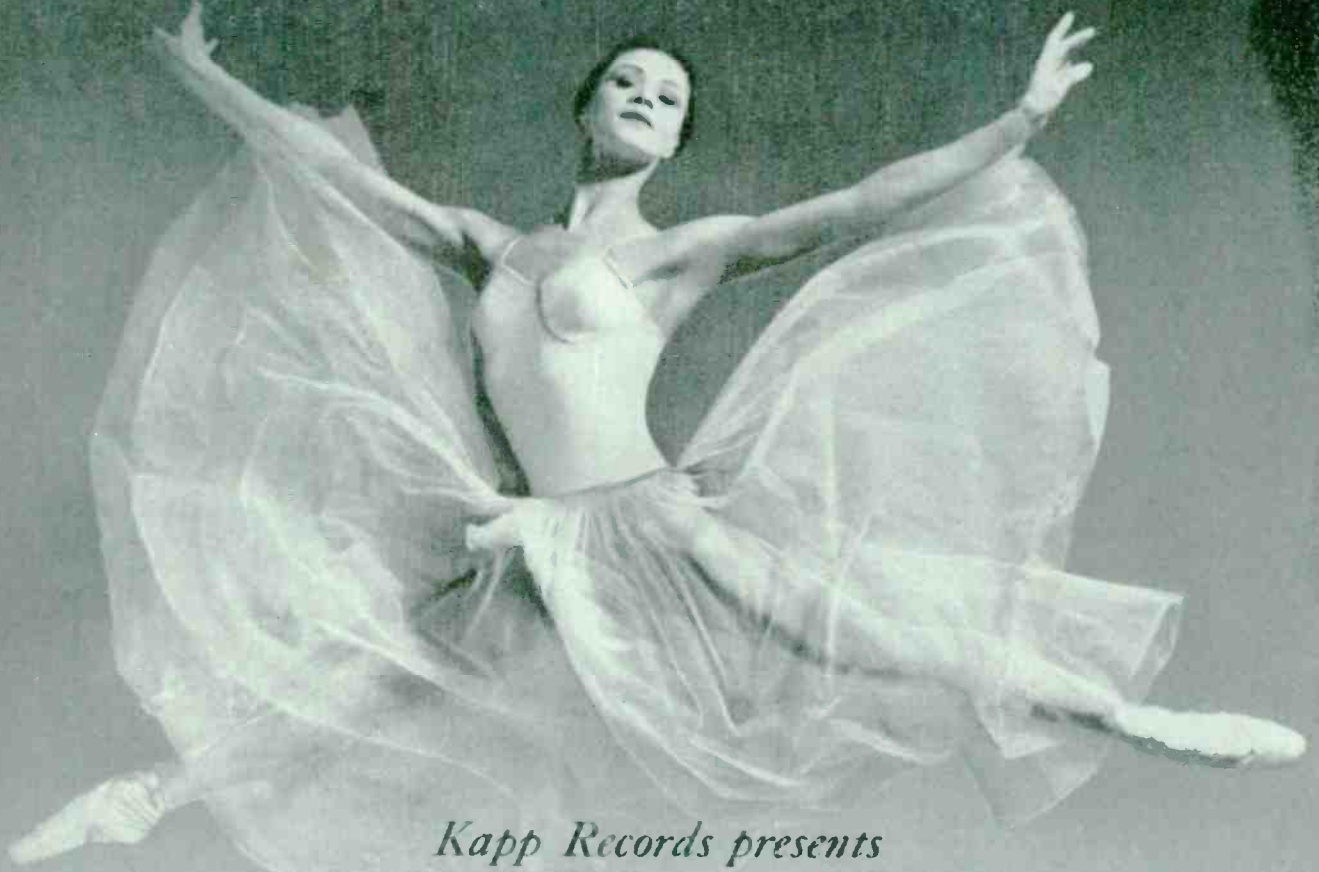
JOSQUIN DES PREZ: Missa Pange lingua

†Palestrina: *Missa Assumpta est Maria*
Philippe Caillard Vocal Ensemble, Philippe Caillard, cond. (in the Josquin); Les Chanteurs de Saint-Eustache, R. P. Emile Martin, cond. (in the Palestrina).
• WESTMINSTER XWN 18836. LP. \$4.98.

The Josquin Mass has long been recognized by scholars as one of that remarkable composer's masterworks, and it is good to have it competently performed and well recorded, as it is here. Its constant interest and variety and vitality, which extend even to those sections—like

Continued on page 70

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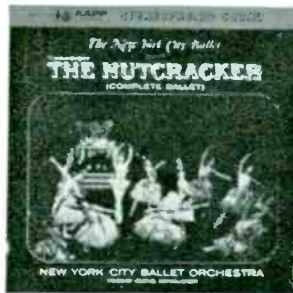


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the *Pleni sunt coeli* and the *Benedictus*—that are written for only two parts, are enhanced by a depth of feeling, as in the beautiful *Et incarnatus est* and the last measures of the *Agnus Dei*, that is not common in the music written about 1500 and earlier. Caillard's sopranos do not have the most ravishing tone imaginable and his altos sometimes fade away when they sing low, but the performance in general is musical and alive.

The Palestrina Mass is a beauty, but with almost a hundred of that master's Masses still unrecorded it seems a pity to issue a *third* recording of this one, particularly in an indifferent performance. N.B.

KODALY: Psalmus Hungaricus
†Bartók: *Dance Suite*

Raymond Nilsson, tenor; London Philharmonic Choir (in the Kodály); London Philharmonic Orchestra, Janos Ferencsik, cond.

- EVEREST LPBR 6022. LP. \$4.98.
- • EVEREST SDBR 3022. SD. \$5.98.

Both these works were composed for the same occasion, the 1923 festival commemorating the fiftieth anniversary of the merging of Buda and Pesth; both have since become standard repertoire items all over the world; and both have often been recorded before. This, however, is their first release on a single disc, at least in this country.

Neither composition demands much comment. Suffice it here to say that the Kodály is a setting of the Fifty-fifth Psalm for tenor solo, chorus, and orchestra, and that in it the epic character of the Hungarian national idiom seems marvelously appropriate to the lamentation—both national and personal—of the text. The Bartók is almost a comprehensive survey of the dance rhythms and types—Central European, Balkan, and Near Eastern—in which that composer was especially interested and of whose use he was the foremost master.

Both performances and recordings are flawless, but the Kodály seems especially fine, perhaps simply because I have not been hearing it as much as the Bartók. A.F.

KODALY: Quartet for Strings, No. 2, in D, Op. 10—See Villa Lobos: *Quartet for Strings, No. 6.*

MARCELLO: Psalm XVIII, I Cielì immensi narrano, for Soloists, Chorus, and Orchestra; Psalm XV, Signor, da l'empia gente, for Alto, Cello, and Orchestra

Wanda Madonna, contralto; Nino Adami, tenor; Roberto Carnana, cello; Polyphonic Chorus of Turin; Angelicum Orchestra of Milan, Aladar Janes, cond.

- WESTMINSTER XWN 18837. LP. \$4.98.

Benedetto Marcello (1686-1739) is best known for his *Teatro alla moda* and his settings of the first fifty psalms. The former is a hilariously funny spoof of life in the world of opera; the latter, as the present samples show, are serious compositions of unusual quality and character. Psalm XV is a kind of short solo cantata, in which the alto sings several arias of differing moods, separated by recitatives (accompanied here on an organ). Psalm XVIII too is a cantatalike structure, comprising sections for chorus, for soloists, and for combinations of these; here too there is an aria for alto with obbligato cello. What is most striking about this music, published in 1724, is its emphasis on expressive melody and simple, transparent harmony. There are turns of phrase here that are startling anticipations of the kind of writing Bellini was to do a century later. I know of no Italian baroque music that *sings* more than this does. This cantabile quality even suffuses the very occasional sections where counterpoint is a feature.

Miss Madonna's voice has considerable vibrancy and an occasional touch of the metallic. In Psalm XVIII, unfortunately, neither the performance nor the recording does justice to Marcello's music. N.B.

McPHEE: Symphony No. 2 ("Pastoral")
†Bliss: *Discourse for Orchestra*

Louisville Philharmonic Orchestra, Robert Whitney, cond.

- LOUISVILLE 59-2. LP. Available on special order only.

Colin McPhee is an interesting personality about whom not enough has been said. He lived for some years in Bali, wrote one of the best books in existence about that island, and has composed much music employing Balinese themes. The symphony here recorded is full of Balinese melodies and reflections of the Balinese gamelan in its handling of percussion instruments, but the whole thing has been most impressively translated into Western terms. The Indonesian material is not handled picturesquely and does not fight the symphony orchestra, as it usually does; on the contrary, it provides the composer with highly expressive musical substance which he handles in a true symphonic style.

The *Discourse* by Sir Arthur Bliss on the other side is essentially a set of variations. The work has that glowing, illuminated character in its harmonic tissue and orchestration typical of Bliss, but its subject

is rather an undistinguished one, and unlike an Oxford debater, Sir Arthur does not arrive at convincing conclusions from faulty premises.

The performances are very good and the recording is one of the best in the Louisville series. A.F.

MENDELSSOHN: Concerto for Violin and Orchestra, in E minor, Op. 64—See Tchaikovsky: *Concerto for Violin and Orchestra, in D, Op. 35.*

MOZART: Concertos for Violin and Orchestra: No. 3, in G, K. 216; No. 4, in D, K. 218

Zino Francescatti, violin; Columbia Symphony Orchestra, Bruno Walter, cond.

- COLUMBIA ML 5381. LP. \$4.98.
- • COLUMBIA MS 6063. SD. \$5.98.

Francescatti's playing is usually rather more intense than Mozart requires, but here, perhaps under the calm influence of the benign conductor, the violinist turns in a job that is on the whole very stylish. It is true that in the first movement of K. 216 his tone tecters on the brink of sentimentality, but he is able to avoid brinkmanship the rest of the time, except for a passage on the G string in the Allegro of K. 218. It is also true that he does not resist the temptation to slide an octave in the Andante of the latter work and that Walter lingers a little on the more songlike themes in the orchestra, but otherwise these are excellent and well-recorded performances. N.B.

MOZART: Music for Piano Four Hands, Vol. 2: Sonatas: in F, K. 497; in C, K. 521. Andante and Variations in G, K. 501

Ingrid Haebler, Ludwig Hoffmann, piano.

- VOX DL 4322. LP. \$5.95.

This completes Vox's two-record set of all of Mozart's four-hand music as played by these artists. Like the first disc, this is played in exemplary fashion, with perfect precision despite considerable nuance. There is even a spot of joint rubato in the second variation of K. 501, carried off as naturally as you please. Unlike the other disc, this one contains only first-rate music. All three pieces were written between *Figaro* and *Don Giovanni*—that is, when Mozart was at the height of his powers. The sonatas are big, important works that require skilled players, and the Variations are charming. N.B.

MOZART: Sinfonia concertante for Oboe, Clarinet, Bassoon, Horn, and Orchestra, in E flat, K. Anh. 9—See Haydn: *Sinfonia concertante for Violin, Cello, Oboe, Bassoon, and Orchestra, in B flat, Op. 84.*

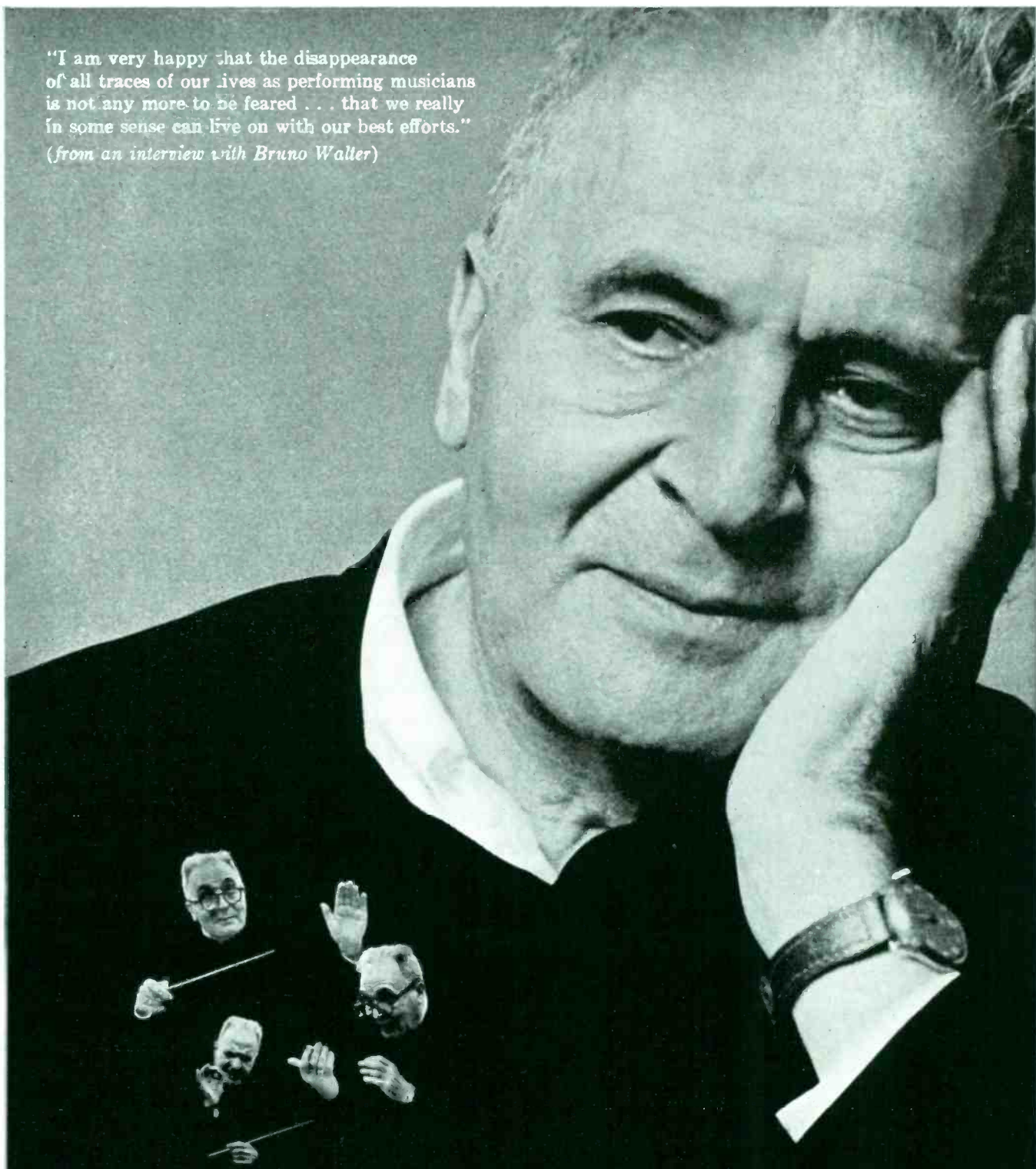
OHANA: Lament for the Death of a Bull-fighter

Mauricio Molho, narrator; Bernard Cottret, baritone; Cento Soli Orchestra and Chorus, Ataulfo Argenta, cond.

- OMEGA ONL 1033. LP. \$4.98.

Continued on page 72

"I am very happy that the disappearance of all traces of our lives as performing musicians is not any more to be feared . . . that we really in some sense can live on with our best efforts."
(from an interview with Bruno Walter)





















A conductor whose career has spanned more than 60 years, Bruno Walter's interpretations are colored by a richness of experience, a freshness of thought, and a ripe maturity which are unequalled anywhere. His love for music is deep, and broad enough to range from the works of Mozart and Beethoven through those of Schubert, Brahms, Wagner, Strauss and Mahler—to name but his particular favorites. His performances of these works, which he has chosen to preserve on Columbia Records, have made him a legend in his own time.

Available in October! Bruno Walter conducts the Nine Symphonies of Beethoven—in stereophonic sound. The matchless Walter performances, the first stereophonic version of all the Beethoven symphonies—handsomely packaged with a specially prepared booklet containing notes and commentary, photographs, contemporary reviews and thematic index. This important recorded document will be available in both stereofidelity and regular high-fidelity.

D7L 265 D7S 610 (stereo)

THE SOUND OF GENIUS IS ON

COLUMBIA  **MASTERWORKS**

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Maurice Ohana is a young Spanish composer, now living in Paris, who is here represented on discs for the first time. His *Lament for the Death of a Bullfighter* is a setting of Garcia Lorca's well-known four-part elegy on the death of Ignacio Sanchez Mejias. It employs a speaking voice, a solo singer, and chorus to produce a Spanish *Carmina Burana*, full of exciting, colorful, and very obvious effects. This work would make an excellent movie score, but heard by itself it thins out in interest well before it is over. The disc is filled out with a short *Sarabande* for harpsichord and orchestra by the same composer, which is clearly, but not very significantly, patterned after the slow movement of Falla's concerto. Performances and recordings are extremely good. A.F.

PAGANINI: Caprices, Op. 1

Michael Rabin, violin.
 • CAPITOL PBR 8477. Two LP. \$9.96.
 • CAPITOL SPBR 8477. Two SD. \$11.96.

Next to the sonatas and partitas of Bach, there is nothing written for unaccompanied violin that can compare to the twenty-four Caprices by Paganini. Probably intended originally as études, they are true violinistic showpieces that tax the technical prowess of the best master fiddlers. Rabin's performances are far from flawless. He reaches near-perfection with his bowing, which is smooth, strong, and sure. But his intonation is anything but spotless, especially in many of the double- and triple-stop chordal sections, and a number of his running passages are un-

even. Still, his playing is very acceptable, on the whole, particularly so since this is the first recording of the *Caprices* in their original unaccompanied form to come along in many years.

Capitol has provided clean-cut, natural-sounding reproduction, with the soloist moderately close to the microphone, yet not too close to give a scratchy effect. But why was this set also issued in a stereo edition? A solo violin is a solo violin, whether it's coming from one speaker or two. All stereo manages to do is make one instrument sound like two wherever there is more than one line in the musical fabric. P. A.

PALESTRINA: Missa Assumpta est Maria—See Josquin Des Prez: *Missa Pange lingua*.

PROKOFIEV: Peter and the Wolf, Op. 67

†Britten: *Young Person's Guide to the Orchestra, Op. 34*

Cyril Ritchard, narrator (in the Prokofiev); Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA MS 6027. SD. \$5.98.

The stereo reissue of these performances enhances the high opinion of them which I formed from the monophonic edition. In the Prokofiev the quality of the sound and playing is at times really extraordinary, while Ritchard's narration, with its circumspect avoidance of the chatty and the cute, seems to find precisely the mood the story requires.

The Britten, which Columbia suggests can be used as "an excellent source of material for the display of high-fidelity stereophonic reproducing equipment," would appear to be well suited for that purpose. R.C.M.

PROKOFIEV: Sonata for Piano, No. 9, in C, Op. 103—See Tchaikovsky: *Sonata for Piano, in G, Op. 37*.

PROKOFIEV: Symphonic Suite of Waltzes, Op. 110; Gypsy Fantasy, Op. 118

Kansas City Philharmonic Orchestra, Hans Schwieger, cond.

• URANIA USD 1030. SD. \$5.95.

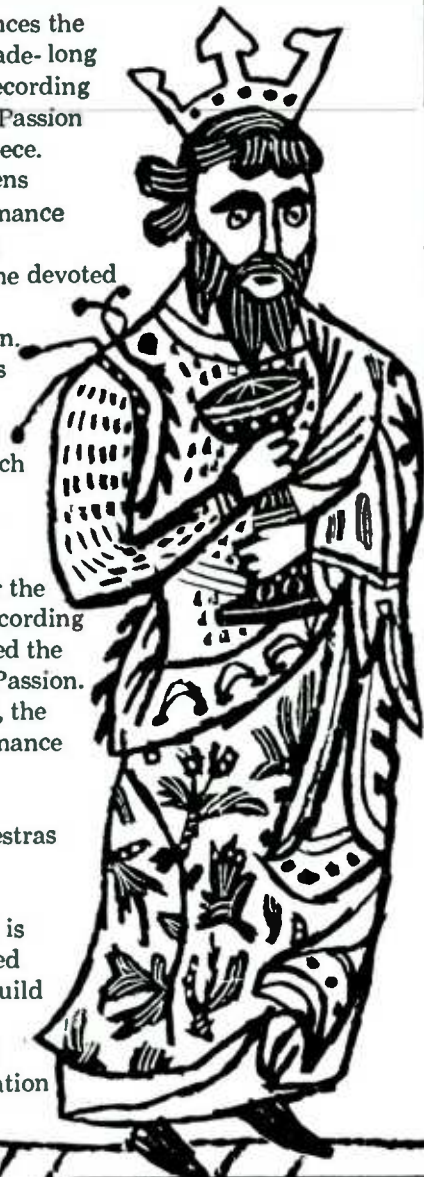
Prokofiev's Opus 110 is a set of six symphonic waltzes drawn from his opera *War and Peace*, his ballet *Cinderella*, the sound track of a film about Lermontov, and perhaps from other sources as well. There is a good deal of variety in the suite, Schwieger plays it well, and the recording is superlatively fine; still and all, six symphonic waltzes are a lot of symphonic waltzes to take at one gulp. The *Gypsy Fantasy*, from the ballet *The Stone Flower*, is a very ordinary piece of hack work; it is one of Prokofiev's last compositions, and it will remain as long as his reputation remains as a reproach to the social situation which forced a man of his genius to write such tripe.

These are the first recordings by

Continued on page 74

TRIBUTE TO GENIUS

The Bach Guild announces the consummation of a decade-long ambition, a complete recording of Bach's *St. Matthew Passion* worthy of this masterpiece. The conductor is Mogens Wöldike, whose performance represents his crowning achievement in a lifetime devoted to the study and performance of the *Passion*. Joining him are soloists of surpassing vocal beauty and stylistic perception. And the Bach Guild, as always, stands for authenticity of Baroque scoring and ornamentation. For the first time, advanced recording techniques have captured the sonic panorama of the *Passion*. Especially in Stereolab, the illusion of actual performance perspective becomes overwhelming as the two choirs, orchestras and soloists engage in dramatic colloquy. This historic recording is being offered, for a limited time only, as a Bach Guild Anniversary gift, four records for the price of three. Full text, translation and analytical notes are provided.



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Schwieger and the Kansas City Philharmonic. If they have a contract with Urania, it is to be hoped that they will be permitted in the future to record things worthier of their abilities. A.F.

RACHMANINOFF: *Concerto for Piano and Orchestra, No. 1, in F sharp minor, Op. 1*—See Tchaikovsky: *Concert Fantasy for Piano and Orchestra, in G, Op. 56.*

RACHMANINOFF: *Preludes and Transcriptions*

Colin Horsley, piano.
• EMI-CAPITOL G 7136. LP. \$4.98.

One side of the disc is devoted entirely to eight Rachmaninoff Preludes culled from Op. 23 (No. 6, in E flat) and Op. 32 (No. 1, in C; 5, in G; 12, in G sharp minor; 3, in E; 10, in B minor; 4, in E minor; and 13, in D flat). The other contains transcriptions: the Scherzo from *A Midsummer Night's Dream*; Rachmaninoff's own *Lilacs*; Tchaikovsky's *Lullaby*; *The Flight of the Bumblebee*; Mussorgsky's *Gopak*; the Minuet from Bizet's *L'Arlésienne*; Schubert's *Brooklet*; and Kreisler's *Liebesleid*. The trouble about listening to any pianist play these is that Rachmaninoff's own performances are very much in mind, and he also recorded quite a few of the pieces that Horsley plays. A Horowitz or a Moiseiwitsch can compete with Rachmaninoff pretty much on his own terms, but lesser pianists cannot. Horsley is competent but small-sealed, without the tension, flair, and dash he should have. He plays neatly enough, but the prevailing impression is of sending a boy to do a man's job. H.C.S.

RAVEL: *Bolero*—See Tchaikovsky: *1812 Overture, Op. 49.*

RODGERS: *Victory at Sea: Suite No. 1* (arr. Robert Russell Bennett)

RCA Victor Symphony Orchestra, Robert Russell Bennett, cond.

• RCA VICTOR LM 2335. LP. \$4.98.
• • RCA VICTOR LSC 2335. SD. \$5.98.

This is the first of two concert suites compiled by Robert Russell Bennett from the thirteen-hour-long film score he arranged and Richard Rodgers composed for the NBC-TV series about our Navy in World War II. The music is identical with that on the original *Victory at Sea* disc issued by RCA Victor several years ago. As far as the monophonic version is concerned, there seems little reason for a new recording at this time; the old one sounds just as good. The stereo edition, however, is a different story, and is undoubtedly the *raison d'être* for the present release. It imparts to Rodgers' impressive semi-classical score a real wide-screen quality that befits the subject matter. Bennett's colorful orchestrations add immeasurably, too, to the effectiveness of the music, and they are just as colorfully set forth.

Continued on page 76



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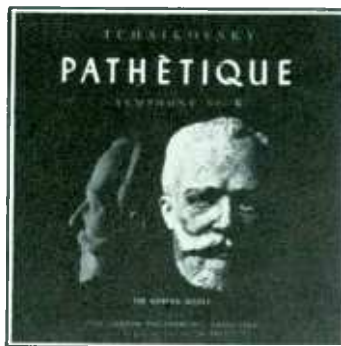
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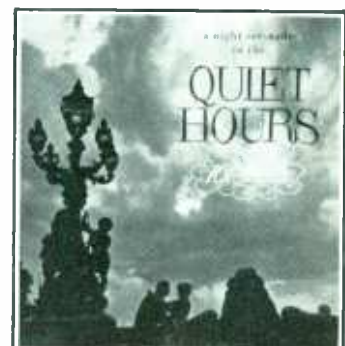
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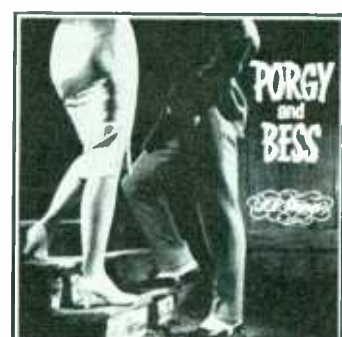
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The present recording was made last February, some time after that of the Suite No. 2. Both are ideal stereo show-cases, though the music of Suite No. 1 may be generally more familiar and appealing, while the over-all sound in Suite No. 2 is somewhat fuller—the strings, in particular, having a richer texture. P.A.

RODRIGO: *Concierto de Aranjuez, for Guitar and Orchestra*
 †Torroba: *Suite for Guitar ("Guitarra Española")*

Renata Tarragó, guitar; Orquesta de Conciertos de Madrid, Odon Alonso, cond.
 • COLUMBIA ML 5345. LP. \$4.98.

Rodrigo's concerto has already found a delighted audience here through a recording by Narciso Yepes, recently reissued on a stereo disc. Miss Tarragó, a native of Barcelona and a product of its conservatory, plays this quite enchanting work virtually as well. In her hands it has vigor, much color, and only a shade

less dynamic volatility. Odon Alonso may not match the late Ataúlfo Argenta in sensitivity in conducting the work, but he has abundant vitality. The sound is bright and lively, the balance between soloist and orchestra just right. Miss Tarragó makes less of the Torroba suite of ten short conventional solo pieces, perhaps because the music is less interesting. Her rhythms are fortunately never flabby, but as a whole her playing here lacks the color and flexibility to give the music a personal flavor it needs. R.E.

ROSSINI: *Il Barbiere di Siviglia*

Roberta Peters (s), Rosina; Margaret Rogero (ms), Berta; Cesare Valletti (t), Il Conte Almaviva; Robert Merrill (b), Figaro; Calvin Marsh (b), Fiorello, a sergeant; Fernando Corena (bs), Dr. Bartolo; Giorgio Tozzi (bs), Don Basilio; Carlo Tomanelli (bs), Ambrogio. Chorus and Orchestra of the Metropolitan Opera, Erich Leinsdorf, cond.

• RCA VICTOR LM 6143. Three LP. \$14.94.
 • RCA VICTOR LSC 6143. Four SD. \$17.94.

In RCA Victor's new recording of *The Barber of Seville* we have, except for "two minor cuts . . . traditionally made" (otherwise unspecified in Francis Robinson's ebullient annotations), the opera much as Rossini intended it. True, Erich Leinsdorf, who conducts, has composed a cadenza for Rosina's lesson aria "*Contro un cor*"; Roberta Peters, being not a coloratura mezzo but a lyric soprano with an extension in *altissimo*, sings the role in its familiar upward transposition; and—within a soundly metrical framework—Mr. Leinsdorf has sanctioned certain spurious embroideries. But the fact remains that *The Barber* has been finally and responsibly restored to its composer. The performance, proudly bearing the

Continued on page 79

Millenium Now—the Miracle of the Dustless Disc

THOSE indefatigable war horses, the 1812 and Ravel's *Bolero*, go to the post once more—this time supplied by RCA Victor with a brand-new, smoother track and with a superelectric whip for their rider. These dual innovations mark a milestone: with this disc we have the introduction of both antistatic "miracle surfaces" and a further advance in recording technology.

The first feature is the more unexpected and in the long run will probably be the more important, since it applies potentially to all types of records, liberating them from the electrostatic bondage they have endured since the end of the shellac-pressing era. For years inventors have been baffled by the problem of how to enjoy the advantages of vinylite disc materials without their apparently inherent handicap—susceptibility to acquiring electrostatic charges which attract dust into record grooves and so contribute, perhaps more than any other factors, to rapid record wear and accumulative surface noise. In the past this annoyance could be only temporarily mitigated, but at long last the problem seems to have been solved by adding to the disc "mix" a mysterious ingredient, identified so far only as "317 X," which is claimed to render discs permanently antistatic.

All forthcoming RCA Victor stereo disc releases will feature the 317 X innovation and presumably rights to its use will be shared with all other record manufacturers. Time, here as elsewhere, will be the final test of its efficacy; but if it lives up to its claims as satisfactorily as it does in this first example, it will prove both a god-send to record collectors and the eliminator of one of the greatest handicaps the disc medium suffers vis-à-vis tape. For many discophiles, the elimination of the static bugaboo well may be more welcome news than any other step forward in audio technology to date.

To the higher-and-higher fidelitarian, however, the prime interest of the present record will of course be its specifically sonic innovations. The recording techniques exhibited freshly titillate even my sensation-habituated ears, impressing me as musically, no less than sonically, progressive. There are some ultrasensational, bigger-than-ever crashes here (in particular those of the most tremendously overpowering tam-tam or gong "roars" I've ever heard on records—or for that matter in the concert hall itself); yet even more admirable are the bite and weight of the massed-string passages, especially those for low cellos and double-basses, which almost without exception in the past have tended to sound unfocused or distorted in even the best of recordings.

Since ultrahigh and ultrawide frequency and dynamic ranges already have reached close to the ultimate possible, at least in home reproduction, the engineers here seem to have turned their special attention to strengthening and clarifying the lows, thus achieving notable spectrum balance—which in turn effectively lessens the shrillness of unsatisfactorily bolstered highs. And while the stereoism is not exaggerated, the present recorders have succeeded—presumably by the use of widely spaced choirs—in achieving overall sonic clarity as well as an expansive spread especially remarkable for its preservation of individual timbre and sonority differentiations in even the most thunderous tuttis. While less natural than some other recordings in re-creating the sound of a live concert hall performance, they approach more closely than any others to date the alternate ideal of making every detail in an orchestral score not only fully audible but sonically—and dramatically—meaningful.

As for the musical performances themselves, the readings here are doubly shadowed: first by the extraordinary re-

recording, and second by the sensuous appeal of the musicians' playing. Like that frequently "owned" in the past by Stokowski, Gould's orchestra is a selection of the outstanding musicians available in New York, including this time a far larger and better string choir than this conductor has commanded earlier, and they certainly sound here like the best obtainable anywhere in the world. Unfortunately, however, though Gould has grown notably in skill, he permits a good deal of mannered, overexpressive, and imprecisely articulated phrasing, particularly by the soloists in the *Bolero*. (I must admit, however, that one midway moment—at page 54, No. 16, of the Durand miniature score, where the snare-drummer is first doubled by his companion—is quite electrifying, even if it does plainly contravene the composer's intention.) The 1812 allows considerably more latitude for expressive idiosyncrasies, and consequently is markedly more satisfactory as a reading, as well as even more exciting sonically—above all in its bring-the-house-down coda, which, more terrifyingly than ever before on records, damned near does just that!

But, as I've indicated earlier, the most admirable feature of this current tops in sonic impact is far less the big bangs themselves than the incredible clarity and individuation of their tonal elements. And similarly, these recordings, to my mind, are less important as answers to cravings for ever more potent sensationalism than they are as harbingers of new eras both of background-noiseless discs and more equably balanced, crystalline-clear sound reproduction. R. D. DARRELL

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Metropolitan imprimatur, is not, however, a museum piece produced for scholars and university libraries. For myself, I would not part with the Callas Rosina, available in fairish stereo on Angel (3559 C/L), nor should I care to sacrifice the interpretative polish of Tito Gobbi, her Figaro. But neither would I choose to live without access to this superlative new production.

Chief credit for its enormous success must be divided, more or less equally, between Mr. Leinsdorf and RCA Victor's musical staff. This is not to imply that cast, chorus, and orchestra are merely dutiful or simply sufficient, but rather that the conductor has supplied a context of responsible scholarship and, at the same time, re-creative effervescence, and that his control-panel colleagues have provided a model sonic reproduction in stereo.

Since Rossini used the overture not twice but three times, Mr. Leinsdorf has followed the musical text of *Aureliano* (bypassing *Elisabetta*, *Regina d'Inghilterra*) with timpani and drum parts, interpolating only the oboe trill from its second reincarnation as curtain raiser for *The Barber*. Throughout, thereafter, scoring has been cleaned of accretions, while some accompanied recitative, to be found in various editions of the score but invariably not (or in abridged form) on records, has been put back. The major restoration, though, is a long aria with choral injections in the final scene—a fiendishly florid, musically grandiose business belonging to Almaviva—to the tune of *Cenerentola*'s "Non piu mesta."

RCA Victor and the Metropolitan have pooled resources to produce a front-rank cast for Mr. Leinsdorf. None, from Fiorello to Figaro, is out of joint or disappointing. In the singing of Miss Peters, Cesare Valletti, and Fernando Corena, we are especially rewarded. Miss Peters, who has impersonated an upstairs maid so many times (no matter what role in what opera) that one feared artistic petrification, has been persuaded both to sing and to act vocally a Rosina who is no common soubrette but a young lady, of course irrepressible but ever well-bred. Indeed, the patrician Rosina of La Callas, a Siamese kitten with claws lacquered gold, heard, besides, in the original key, is run a good race by Miss Peters, who has never, on records, vocalized so prettily top to bottom, with greater evenness of scale or tonal seduction. Mr. Valletti may not have been gifted with the sweetest lyric tenor in Christendom, but none in his vocal genre today is near comparably the master of fioriture, of metrical exactitude, of controlled dynamics, or of interpretative intelligence. His Almaviva here is a definitive performance of the role, as it is an object lesson in style and grace. The Corena Bartolo, represented also on the London label in a production altogether more coarsely comic, has set aside those occasional excesses in his ripe impersonation, and delivered in consequence a Bartolo of the first rank.

On another, if lesser, level of accomplishment are Robert Merrill's rousing Figaro, sung with unflagging musical poise in Italian less than idiomatic, and

Giorgio Tozzi's Don Basilio, everywhere good but still developing interpretatively. Calvin Marsh, Margaret Roggero, and, although briefly, Carlo Tomanelli are assets, and the orchestra performs expertly throughout, as does the chorus, where called upon.

The recording itself, which used a stage to approximate Cyril Ritchard's Metropolitan direction, is a triumph in stereo. Given eight sides to breathe ("for the price of three" stereo discs), the sound is a vivid facsimile of the real thing. Its monophonic *doppelgänger*, however, on six sides is a curious and not really satisfactory counterpart. Whereas the orchestra plays "out front" with sonic expansiveness, the voices come from behind, sounding oddly bottled—almost as if the two musical components had been recorded separately and mixed. This dichotomy is not prevailing but withal more than occasional, and worst in the first act. *Barber* buffs with stereo equipment will, I think, want both this and the Angel (not always *come scritto*). Stubborn monophonists are advised, however, that Angel's single-track version is superior. I would like, in concluding, nothing better than to commend also the London *Barber* (A 4327, with Simionato, Misciano, Bastianini, Corena, Siepi, et al.) and that of EMI-Capitol (G 7138, with De los Angeles, Monti, Becchi, Rossi-Lemeni, and Luise). The first, however, is afflicted with Alberto Erede's timid accompaniments (they are not more) and Misciano's compound gaucheries; the second, by Becchi's unspeakable Figaro and Tullio Serafin's verily wayward conducting.

ROGER DETTMER

SAINT-SAENS: *Samson et Dalila* (excerpts)

Risë Stevens (ms), Delilah; Mario del Monaco (t), Samson; Clifford Harvuot (b), High Priest of Dagon; Ezio Flagello (bs), Abimelech, Metropolitan Opera Orchestra and Chorus, Fausto Cleva, cond.
 • RCA VICTOR LM 2309. LP. \$4.98.
 • • RCA VICTOR LSC 2309. SD. \$5.98.

In this recording *Samson* buffs may sample in abridged form the Metropolitan Opera's current production of that opera, as recorded inside Symphony Hall, Boston, during the Spring tour of 1958. Heard in effect as an oratorio, this RCA Victor publication is a shade more persuasive than the Metropolitan's somewhat tired theatrical entity. If this be bleak praise, reasons are central and organic. Mario del Monaco contributes his stentorian tenor, by bounteous nature endowed to cope with Saint-Saëns's cruelest demands, but also a barbarous pronunciation of French and a ceaselessly loud production. No longer does Risé Stevens, his "Dolly-lah," command the sensuous vocal resources of whilom revivals during the Johnson regime. Her *Carmen-in-Gaza*, as a musical characterization, has coarsened in approximate proportion to vocal decline. Fausto Cleva, who conducts, is long and ably practiced in the melismatic way of nineteenth-century Italian opera, but—here at least—his tonal,



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phraseological, and architectural affinities stop short of the Côte d'Azur. Ezio Flagello, until the chorus shouts him down, is a sonorous Abimelech; Clifford Harvuot lends an evenly, if lightly, vocalized baritone to the temple scene. Recorded sound, both mono and stereo, is excellent, with the twin-track advantage of directional spread and properly Bostonian depth, though no effort was made to simulate stage action. For once this neglect fails to be serious in light of *Samson's* static staging by all but the late Cecil Blount De Mille. **ROGER DETTMER**

STRAUSS, RICHARD: *Der Bürger als Edelmann: Orchestral Suite. Intermezzo: Waltz Scene*

Philharmonia Orchestra, Wolfgang Sawallisch, cond.

- ANGEL 35646. LP. \$4.98.
- • ANGEL S35646. SD. \$5.98.

The more I hear of Sawallisch's work, the more I feel that he is a young conductor of formidable potential. This record is further evidence of his ability to make a melodic line flow with featherweight ease, of his gift for the perfectly placed accent, and of his acute sense of balance and texture. With the chamber-sized orchestra of *Bourgeois Gentilhomme* these merits are immediately apparent, but in the larger ensemble used for the delightful scene from *Intermezzo* the same qualities are found.

Sawallisch, incidentally, plays all nine numbers of the suite, including the three adaptations from Lully, rather than the shorter version recorded by Reiner. Both the monophonic and stereo recording

forms are excellent, although the works lend themselves particularly well to stereo. **R.C.M.**

STRAUSS, RICHARD: *Don Juan, Op. 20; Till Eulenspiegels lustige Streiche, Op. 28; Salome: Salomes Tanz*

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

- EVEREST LPBR 6023. LP. \$4.98.
- • EVEREST SDBR 3023. SD. \$5.98.

This is real stereo gimmicking, with exaggerated directionality that makes you suspect the recording is out of phase—except that when the phasing is switched it sounds even worse. There is no added realism here.

Monophonically the results are more pleasing. Stokowski's performances are emphatic and, for him, straightforward, but the microphones were not placed close enough to the orchestra to give the kind of presence found in the Rodzinski and Reiner editions, for example. **R.C.M.**

TCHAIKOVSKY: *Concert Fantasy for Piano and Orchestra, in G, Op. 56*

†Rachmaninoff: *Concerto for Piano and Orchestra, No. 1, in F sharp minor, Op. 1*

Peter Katin, piano; London Philharmonic Orchestra, Sir Adrian Boult, cond.

- • LONDON CS 6055. SD. \$4.98.

Something of a novelty, the Tchaikovsky *Concert Fantasy* has been recorded only once before, by Soviet artists for the Classic label. It is an oddly constructed two-movement work. The first movement includes a long central portion for piano solo in a Lisztian vein; the second is called "Contrasts," referring to the two differing themes—slow and fast—which are eventually played in combination. There is no little appeal in the music, which in his lucid, restrained, cleanly articulated fashion Mr. Katin brings out quite beautifully. The English pianist could show more temperament in the Rachmaninoff concerto, which has been recorded more excitingly by other artists, but coherence and clarity are still bracing qualities in this sentimental work, and Mr. Katin's technical equipment is never in question. Sir Adrian and the London Philharmonic provide first-rate collaboration. The richly resonant engineering enhances the performance by giving the soloist just enough prominence in a carefully balanced and integrated ensemble. **R.E.**

TCHAIKOVSKY: *Concerto for Violin and Orchestra, in D, Op. 35*

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

Isaac Stern, violin; Philadelphia Orchestra, Eugene Ormandy, cond.

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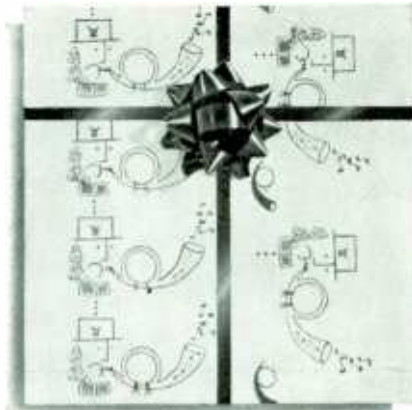
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playing is broad and unhurried in effect, as if the technical problems did not exist, and yet it is not slow. It is also full of lovely and brilliant detail that does not rob the singing line of its steady momentum. All the while the tone is like shimmering silk. This first movement is the special glory of a recording that cannot be faulted anywhere. In the Mendelssohn, the violinist manages to temper his tone at the same time that he conveys the *molto appassionato* of the opening theme in a perceptive stylistic shift. Mr. Ormandy and his Philadelphians are in perfect accord with the soloist throughout. Monophonic and stereo versions are wholly satisfactory in their respective ways, with the solo violin well to the fore and the orchestral sonorities surging around it in three-dimensional effect.

R.E.

TCHAIKOVSKY: *Sonata for Piano, in G, Op. 37*

† Prokofiev: *Sonata for Piano, No. 9, in C, Op. 103*

Sviatoslav Richter, piano.

• MONITOR MC 2034. LP. \$4.98.

Comment on the Tchaikovsky sonata is rarely favorable. Mr. Richter almost persuades the listener that it is an unrecognized masterpiece. It isn't, of course. It is repetitious, structurally loose, with unduly extended transitions, sometimes dull thematically. But the superb Soviet pianist plays with such a range of color, intellectual grasp, and musical aristocracy, that the work suddenly becomes remarkably absorbing. The Schumannesque elements, particularly, stand out; the slow movement is utterly ravishing in its lyricism, and the Scherzo fascinates with its disturbing cross-rhythms.

The more substantial Prokofiev sonata, conservative in idiom but constantly animated by the composer's brilliant invention, is dedicated to Mr. Richter. His performance, making a few minor deviations from the printed version, should be authoritative—and so it appears to be. The piano tone sounds a little coarse, but it does not matter in the light of the performer's artistry and the novelty of the music.

R.E.

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

Oslo Philharmonic Orchestra, Odd Grønner-Hegge, cond.

• • RCA CAMDEN CAS 489. SD. \$2.98.

Stereophonic treatment gives some added spaciousness to this neatly and sturdily homespun performance, but not the kind that suggests three dimensions. The low price is the important factor here. R.E.

TORROBA: *Suite for Guitar* ("Guitarra Espanola")—See Rodrigo: *Concierto de Aranjuez, for Guitar and Orchestra*.

VERDI: *La Forza del destino*

Zinka Milanov (s), Leonora; Luisa Gioia (s), Curra; Rosalind Elias (ms), Preziosilla; Giuseppe di Stefano (t), Don Alvaro; Angelo Mercuriali (t), Trabucco;

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- RCA VICTOR LM 6406. Four LP. \$19.92.
- • RCA VICTOR LSC 6406. Four SD. \$23.92.

The late summer publication of this substantially complete *La Forza del destino*, recorded in Rome last year, boosts to three the number of praiseworthy performances now available on domestic labels. Eldest of these—Cetra's 1942 recording, severely abridged on LP, has not been in domestic circulation for several years—is the La Scala performance of August 1954 (Angel 3531/C). This is, as a recording, evidently the most aged, but has to advantage Tullio Serafin's conducting and a lovely characterization of Leonora by Maria Meneghini Callas—vocally edgy and a little shaky by her own exacting standards at the time, but otherwise a triumph of interpretative insight and aristocracy. London's rival set, the most nearly complete of any, was recorded the following year and re-released last winter in stereo (OSA 1405). If Molinari-Pradelli's conducting is routine and the twin-channel sound excellent but actionless, London has stellar strength in Renata Tebaldi and Mario del Monaco, though in fact Giulietta Simonato, Ettore Bastianini, Fernando Corena, and Cesare Siepi contribute the decisively superior singing.

RCA Victor employs, as London did, instrumental and choral forces of the Santa Cecilia Academy at Rome. Fernando Previtali conducts a first-rate performance, steadier than Serafin's and markedly less permissive. Zinka Milanov—and I write this as one chronically disaffected by her average Metropolitan performance—sings consistently better than either younger rival for the Manhattan mantle of *prima donna assoluta*. Only her high B natural and C *in alt* are intoned sharp, and only in rapid passagework does her tone become hollow and breathless. Even the Milanov portamento, almost inimitably peripatetic in our musical age, is kept in check. Altogether, then, hers is a meaningful dramatic performance in broad unsuitable terms, at its frequent best vocally gorgeous. Giuseppe di Stefano is clearly the most careful, self-contained singer to undertake Alvaro on records. One may liken the voice to a small racing car steadily driven at high speeds (and therefore in constant danger of mechanical malfunction), yet so long as his tenor equipment bears up under punishment, Mr. Di Stefano's performances compel approval. That the voice, however, could go at any moment is suggested here by a perilous full-tilt production above the staff, especially in "La vita è inferno all'inferice" of Act III.

Leonard Warren, another of RCA Victor's five Metropolitan recruits, will satisfy 39th Street devotees with his dramatically bluff, vocally fudgy Don Carlo—

a characteristic performance and, I'm obliged to add, a crude one. As Preziosilla, the bloodthirsty gypsy, Rosalind Elias contributes spirit, musical care, and an unspared young voice both a degree hectic in over-all sound and accompanied in every register by a fast vibrato. She is no Simonato, not to mention Cetra's Ebe Stignani then in her prime; but who except Teresa Berganza is these days? Giorgio Tozzi finds the going rather woolly as Padre Guardiano, without the compensating authority of Siepi or of Angel's Rossi-Lemeni. Dino Mantovani, a yeoman bass, cannot challenge Corena as Melitone, but the other *comprimari* are admirably competitive.

RCA Victor's stereo here is spacious, actionful, keenly directional, and orchestrally full-blooming. There is a narrower lateral spread than we hear in the London recording, but otherwise equal presence and greater impact. Monophonic sound is likewise forceful and agreeably balanced. Finally, in the matter of cuts, the new set omits the third-act encounter and duel between Carlo and Alvaro. London, therefore, can boast the closest to complete *La Forza del destino* on discs, stereo or mono, though none is unedited, or ever has been.

ROGER DETTMER

VILLA LOBOS: *Quartet for Strings, No. 6*

†Kodály: *Quartet for Strings, No. 2, in D, Op. 10*

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- CAPITOL P 8472. LP. \$4.98.
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This disc contains the only string quartet by Villa Lobos now available on American records. It is an extraordinarily tuneful work, very erudite in its form, with little obvious use of the Brazilian folk idioms with which one automatically associates this composer's name. It is, rather, a masterpiece in the impressionist tradition; it goes on where the Ravel quartet leaves off. The famous quartet by Kodály scarcely calls for much comment beyond the fact that it is also a very beautiful, somewhat impressionistic piece, but one in which the composer's indebtedness to folk music (in this case, of course, Hungarian) is very obvious indeed.

Both works are given performances of marvelous sensitivity and the registrations are first-rate. For my money, however, stereo adds very little to the effectiveness of a string quartet recording.

A.F.

WAGNER: *Parsifal: Prelude and Good Friday Spell*—See Bruckner: *Symphony No. 5, in B flat*.

ZIANI: *Il Sepolcro*

Luciana Pio-Fumagalli (s), Mary; Laura Zanini (ms), Mary Magdalene; Aldo Bertocci (t), St. John. Angelicum Orchestra (Milan), Bruno Maderna, cond.

- WESTMINSTER XWN 18838. LP. \$4.98.

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twice as many operas. His best-known work, an opera for marionettes called *Damiro Placato*, was represented in 1680, according to Burney, "with figures of wood, as big as life, and of extraordinary workmanship." *Il Sepolcro*, or *Le lagrime della Vergine nel sepolcro di Cristo*, is highly theatrical in concept, and little imagination is required to think of it as an opera. It opens and closes with sections labeled *sinfonia*; between these orchestral numbers are placed five recitatives, five arias, and a duet. It is scored for strings and harpsichord; there is no chorus. The music moves along amiably, changing pace at the correct moments and evoking the appropriate moods, with one or two mild rhythmic surprises in the concluding *sinfonia* and some dramatic moments in the recitative. For the most part it is just graceful listening.

The performance arouses no serious complaint from me, except for the fact that the Magdalene, a muffled, tentative mezzo, fails to take advantage of her "Qual dopo notte oscura," a touching aria with violin obbligato. The admirable Pio-Fumagalli deals professionally with Mary's portion of the music, and Bertocci does a virile, precise job on his arias. The orchestra is adequate, if a bit dry in tone, and plays vigorously under Maderna. The sound, though clean, is a bit sharp for my ears, and the voices are placed rather far back in forte passages. The text, presumably Ziani's own since no other author is credited, is given in full, with translation by Sam Morgenstern. C.L.O.

RECITALS AND MISCELLANY

MARIA CALLAS: "Portrays Verdi Heroines"

Macbetho: Nel dì della vittoria (Letter Scene); La luce langue; Una macchia è qui tuttora (Sleepwalking Scene). Nabucco: Anch'io dischiuso un giorno. Ernani: Ernani, involami. Don Carlo: Tu che le vanità.

Maria Meneghini Callas, soprano; Philharmonia Orchestra, Nicola Rescigno, cond.

- ANGEL 35763. LP. \$4.98.
- • ANGEL S 35763. SD. \$5.98.

This newest addition to Maria Callas' extensive discography was recorded in London last summer during a dark period of her career, and furthermore under the poorest of electronic circumstances. Both in lusterless mono and excruciating stereo we hear a Callas who has not, on records, ever sounded so tired, under less vocal control, or tonally quite so worn. To her interpretative credit, she projects Elvira's feverish despair in "Ernani, involami," sung so much by others as a sentimental *richiamo*. She comprehends wholly, and at least tries to convey, Abigail's lust for revenge in the *Nabucco* scene. She knows Elisabetta di Valois to be a queen, even in anguish, when singing "Tu che

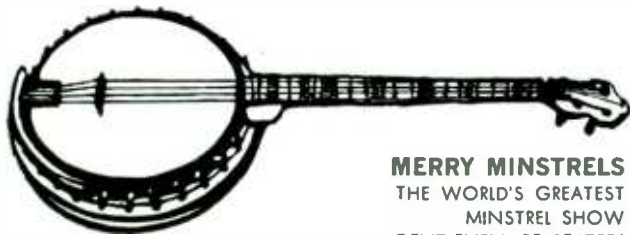
le vanità" from *Don Carlo*. But the totality of operatic realization is more than textual understanding, however searching or subtle. Her trills in the *Nabucco* and *Ernani* excerpts, heretofore a supremacy peculiarly La Callas' own in our years, are wide of pitch, rhythmically inexact, and tonally frayed. The top voice, from G upwards, spreads wide, throbs, and falters sometimes a half-tone distant from the target. The chest is muffled for the most part, and on the word "avel" in "Tu che le vanità," unearthly.

Turning, however, to the *Macbeth* side, we discover Mme. Callas in fresher, freer, more familiar voice. The D flat above high C in her "Sleepwalking Scene" is perfectly and beautifully attacked, *piano*; and in the Act I scene she reads the letter in an insinuating parlando all and only hers, to the greater glory of music-drama. But Lady Macbeth's arias consume only half of a disc whose second side most would shun were it to bear any other but the Meneghini Callas name.

It would be possible to write paragraphs on the engineering and its deficiencies. The only stereo copy I heard in *toto* (another arrived cracked in the mails, and Capitol's Seranton plant is in the midst of a strike as this is written) features crosstalk and low-frequency static whenever Mme. Callas, recorded close-to, enters the vocal stratosphere in *forte-gear*; there is scant sense of orchestral deployment, none of immediacy. For monophonic collectors let it be said, and then no more, that the dingiest-sounding

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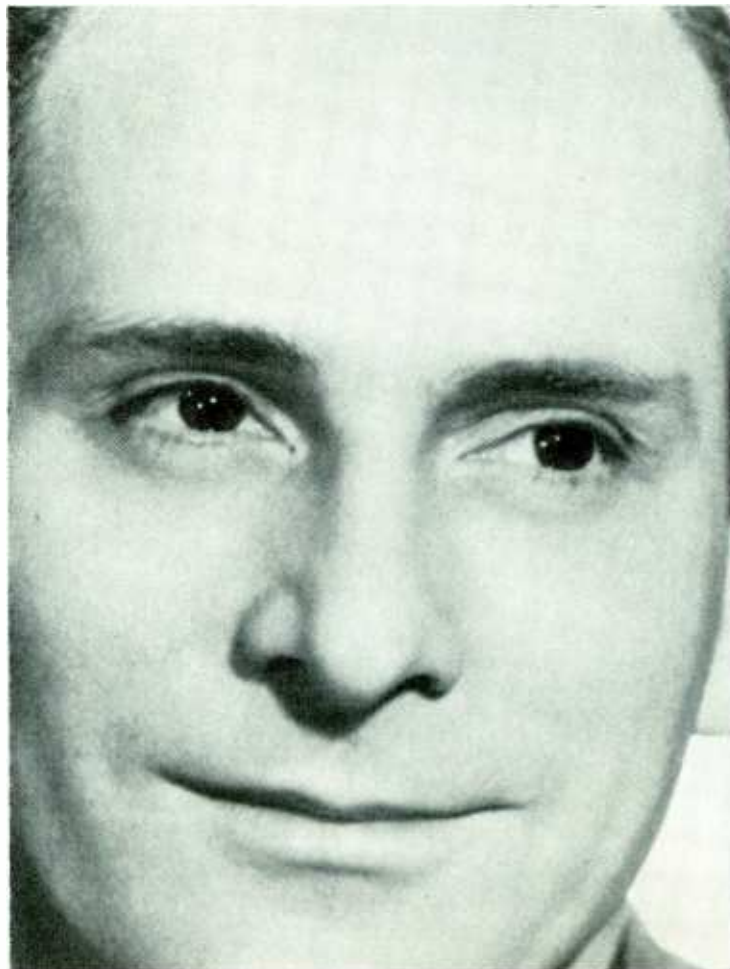
DANCE TO THE BONDED BEAT—Ralph and Buddy Bonds LN 3582 BN 537*

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ON STAGE—Luis Alberto del Parano and His Trio Los Paraguayos LN 3594 BN 542*

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AN EVENING WITH HUGH DOWNS—Hugh Downs Sings LN 3597 BN 541*



tapes from La Scala are of meatier quality than either side of this technically woeful studio product from EMI's London works.

ROGER DETTMER

EGON PETRI: "Petri Plays Bach and Busoni"

Egon Petri, piano.

• WESTMINSTER XWN 18844. LP. \$4.98.

The first side of this record is devoted entirely to Busoni's *Fantasia Contrappuntistica*. The second side contains four of Busoni's transcriptions of chorale preludes by Bach (*Sleepers, Wake; In Thee Is Joy; I Call to Thee; and Christians, Rejoice*) and four transcriptions by Petri himself (*Buxtehude's Now We Thank Thee*, a chain of minuets by Bach, and two more Bach chorales, *I Step Before Thy Throne* and *Sheep May Safely Graze*).

It is surprising that a musician who approached Bach's chorale preludes with the respect and integrity which Busoni displayed in his transcriptions should have shown so little sense of appropriate style when it came to composing an original work on the old master's themes. The *Fantasia Contrappuntistica* is based to a considerable extent on material from *Art of the Fugue*; it is handled with the thundering octaves, shapeless chromaticism, and general pianistic cannonading of the Liszt tradition. The work is old-fashioned and outmoded, but as yet not sufficiently old-fashioned or outmoded to be amusing, as are Gottschalk's paraphrases

on Civil War songs. It will get there in time.

The transcriptions are another matter. The spirit and much of the letter of the originals are preserved; if one wants to hear these works played on the piano by a very sensitive musician, this record will serve admirably. The recording is excellent throughout.

A.F.

IRMGARD SEEFRIED: "A Schubert Recital"

Im Frühling; Litane; Auf dem Wasser zu singen; Ave Maria; Die Liebe hat gelogen; Fischerweise; Die junge Nonne; Lieder der Mignon: Nur wer die Sehnsucht kennt; Heiss mich nicht reden; Lied der Mignon; Mignons Gesang. Wiegenlied; Seligkeit; Lachen und Weinen; Das Lied im Grünen; Die Forelle.

Irmgard Seefried, soprano; Erik Werba, piano.

• DEUTSCHE GRAMMOPHON DGM 12003. LP. \$4.98.

• • DEUTSCHE GRAMMOPHON DGS 712003. SD. \$5.98.

I'm afraid that on the whole I find this a disappointing disc. Seefried's voice sounds sluggish and colorless, and at times her breath supply seems severely taxed. Her singing is so consistently "flat" (in tonal quality, not in pitch), that I wonder if her use of this approach is not sometimes dictated by vocal necessity, rather than artistic purpose. Whatever the reason, it is

appropriate only part of the time, becoming tiresome and even annoying when used as a substitute for dynamic contrast or tonal shading. Thus, she fails to do complete justice to the long cantilena in songs such as *Litane* or *Ave Maria*, or to the dramatic possibilities of *Die junge Nonne*. The weaker songs (the *Mignon Lieder* and *Die Liebe hat gelogen*) are hardly worth doing at all unless they can be placed in the hands of a Lehmann or a Schumann. Of course, Seefried remains a thoroughly professional artist, and her renditions of the lighter songs—e.g., *Auf dem Wasser zu singen*, *Das Lied im Grünen*—make for very pleasant listening.

I am not entranced by DGG's sound, which is dry and a bit cramped—some-what less so in stereo than in the mono version. Werba's work seems faultless, but is not well captured by the engineers; there are times when a fuller body of tone is wanted. Complete texts are provided, but are translated in ungainly fashion.

C.L.O.

ROBERT SHAW CHORALE: "Stephen Foster Song Book"

Ring de Banjo; Beautiful Dreamer; Gentle Annie; Way Down in Ca-i-ro; My Old Kentucky Home; Old Black Joe; Dolcy Jones; Thou Art the Queen of My Song; Old Folks at Home; Come Where My Love Lies Dreaming; Oh! Susanna; Gentle Lena Clare; Nelly Bly; Some Folks; Laura Lee; Camptown Races.

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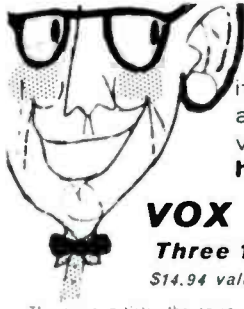
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For good measure, Shaw has augmented the expected favorites with a number of scarcely less charming unfamiliar songs, and the distinctive disc packaging includes a 40-page illustrated booklet of all the words and music in Skitch Henderson's simplified piano transcriptions. Yet the best of all the felicities the record offers is the aural magic of pellucidly recorded solo and ensemble vocal tone—admirable in the higher-level, more sharply focused LP; incomparably lovely, luminous, and floating in the superb stereo disc. R.D.D.

LEONID SOBINOFF: Operatic Recital

Dargomijsky: *Russalka: Unwillingly to these Sad Shores.* Tchaikovsky: *Eugen Onegin: I Love You, Olga; Whither Have You Gone, O Golden Days.* Rimsky-Korsakov: *May Night: Sleep, My Beauty. Snow Maiden: The Joyous Day Departs.* Moniuszko: *Halka: The Wind Waits in the Hills.* Gretchaninov: *Dobrynya Nikitich: The Flowers Bloomed in the Field.* Arensky: *Raphael: My Heart Trembles with Passion and Delight.* Donizetti: *Don Pasquale: Cerchero lontana terra.* Flotow: *Martha: Ach, so fromm.* Wagner: *Lohengrin: Mein lieber Schwann.* Thomas: *Mignon: Elle ne croyait pas.* Massenet: *Manon: En fermant les yeux.* Werther: *Pourquoi me reveiller.* Bizet: *Les Pêcheurs de perles: Je crois entendre encore; Ton coeur n'a pas compris* (with Antonina Neshdanowa, soprano).

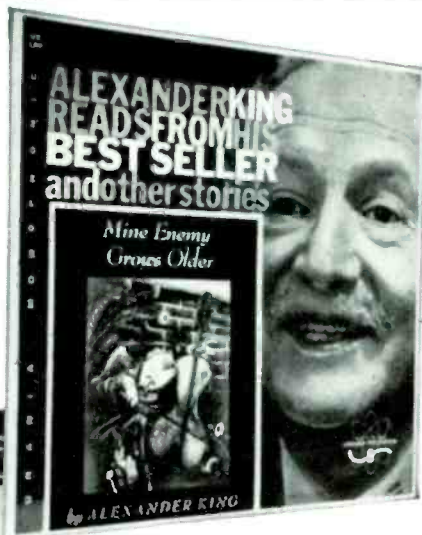
Leonid Sobinoff, tenor, piano, orchestra.
• Rococo R 19. LP. \$5.95.

Leonid Sobinoff, tenor, piano, orchestra. sang mainly in Russia, with brief sojourns in such European houses as La Scala and Monte Carlo. His striking appearance earned him status as a matinee idol; according to the jacket notes, he teamed with the soprano Neshdanowa to form "the ideal romantic pair." His voice, as revealed on these transfers, was a well-blended, supple one, ringing and in good focus above the staff—a bit reminiscent of Piccaver's, and not at all reminiscent of the simpering sound made by the ordinary Russian tenor. His stylistic instincts seem to have been sound; here, he works his way through a wide range of music with comprehension and taste. A few of the Russian selections are dull, but on the other hand the *May Night* serenade is beguiling and the dramatic *Halka* excerpt is also welcome. The sound on all but one or two cuts is surprisingly clean, with the voice forward and live; the *Lohengrins Abschied*—also one of the best-sung hands—even summons considerable range and

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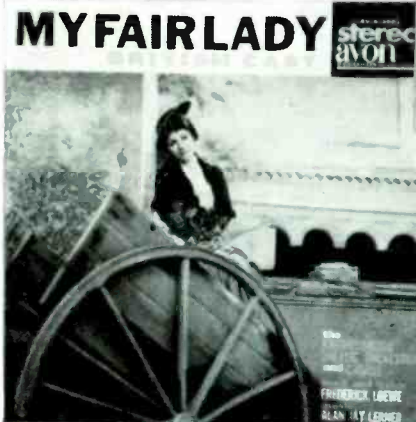
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RICHARD TAUBER: *Grand Opera Airs*

Arias from *Don Giovanni*, *Die Zauberflöte*, *Die Entführung aus dem Serail*, *Der Freischütz*, *Les Contes d'Hoffmann*, *Carmen*, *Le Roi d'Ys*.

Richard Tauber, tenor; Orchestra, Walter Goehr, cond.

• ODEON 1031. 10-in. LP. \$4.98.

Despite my remembered ecstasy over Richard Tauber's Don Ottavio at Munich in 1927, despite his brilliant reputation as a Mozart singer, the four arias presented on one side of this Odéon disc struck me as distinctly less than I had expected. The transfers could be in part responsible, for the originals were far mellower, with more bass audible (especially in the orchestra, which now sounds thin and tinny). On the evidence of this record, Tauber's was hardly a pure, classic style. His mannerisms were too romantic, too flamboyant. True, at the beginning of the *Bildnisarie* from *Die Zauberflöte*, one hears some lovely phrasing, but the scale passages of *Il mio tesoro* sound hectic and the whole thing lacks repose. Unlike John McCormack, Tauber breaks the long florid measures that divide the aria before the reprise; he seems glad to have gotten there, even so. The arias from *Carmen* and *Le Roi d'Ys* have received greater authenticity from others. The high B flat of the "Flower Song" suggests that the tenor's voice had distinct limitations, while a small choirboyish group makes some strange sounds in an oddly accompanied performance of the Lalo aria. Best item is the superbly sung *scena* from *Der Freischütz*.

Tauber influenced his German contemporaries as much as Caruso did his Italian confreres. Present are the famous and beautiful dark tone, the authority, and the uncanny control of a distinctive voice and style. Recommended for those with a healthy curiosity about Richard Tauber and his singing.

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JAN TOMASOW: *Italian Violin Sonatas*

Tartini: *Sonatas: in G minor, Op. 1, No. 10 (Dilone abbandonata)*; in G, Op. 1, No. 4. Marcello: *Sonata in D, Op. 1, No. 1*. Vivaldi: *Sonata in G minor, Op. 1, No. 1*. Albinoni: *Sonata in A, Op. 6, No. 11*. Vitali: *Chaconne*.

Jan Tomasow, violin; Anton Heiller, harpsichord.

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These are admirable performances of some noble baroque sonatas, representing each composer at the top of his form. Jan Tomasow plays with understanding of the style, beautiful tone, first-class intonation, and plenty of virtuosity when it is needed. He is ably seconded by Anton Heiller, and both are done justice by the engineers in both versions. N.B.

Reviews continued on page 89



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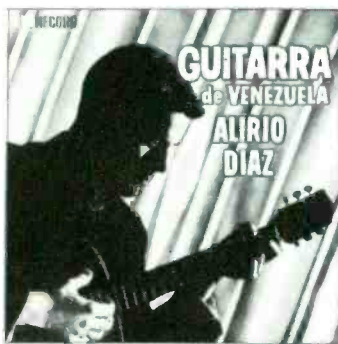
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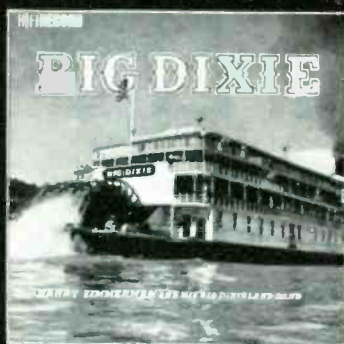


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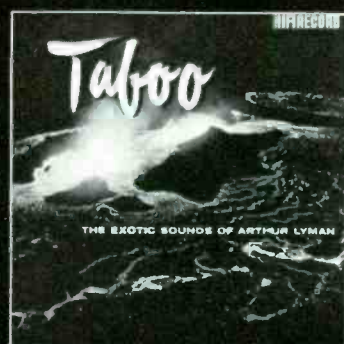




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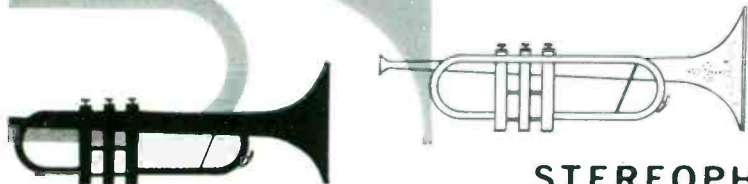


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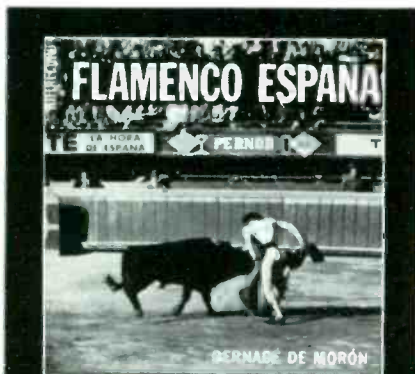
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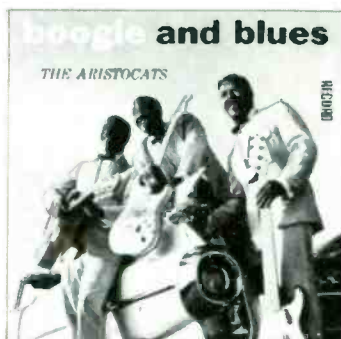
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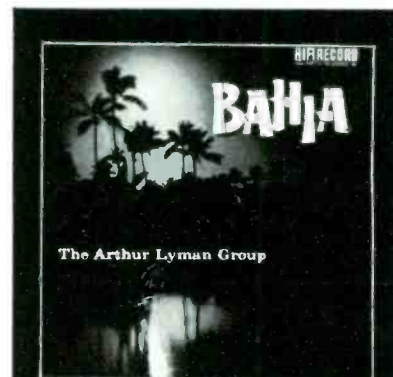
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For those who have not yet mastered the art (see title), these lush performances of fourteen attractive tunes should at least help them on their way. Ideal listening music, provided the lights are low and the company pleasant. (Of course, I've no idea what happens if the lady turns out to be a brunette or redhead, but perhaps this disc is merely the first of a series.) The stereo version sounds slightly gimmicked, but in any case I'd say that the monophonic version would be far more appropriate to the occasion.

"The Kingston Trio at Large." Kingston Trio. Capitol T 1199, \$3.98 (LP); Capitol ST 1199, \$4.98 (SD).

This is one of those very artfully conceived programs of folk—or near folk—songs, designed to catch the fancy of the widest possible audience. The performances won't offend those seriously interested in ethnic material, and will most definitely please those who prefer their folk songs dressed in sophisticated attire. The Kingston Trio are probably the most successful group of singers now operating in this middle-of-the-road approach. Their arrangements are bright, their performances have thrust, and the trio of voices produce a most ingratiating sound. Occasionally, I think they have a tendency to be a trifle flip towards their material, though fortunately this is not as obvious as it was on their previous record, "From the Hungry i." Included in the present program is *M.T.A.*, which made the "Hit Parade," and another slow rocking ballad, *The Seine*, which might easily keep it company. Sonically, I find little to choose between the two editions; if anything, I favor the mono version.

"Ros at the Opera." Edmundo Ros and His Orchestra. London PS 157, \$4.98 (SD).

Improbable as it may seem, Edmundo Ros has taken a dozen well-known operatic arias, and by sprightly, often amusing arrangements, has turned them into a quite acceptable program of Latin-American dance music. I wouldn't suggest that he has been consistently successful in his efforts, but I would say that the hits outnumber the misses. Because of their origi-

nal Spanish rhythms, the two Bizet selections from *Carmen* (Toreador Song and Habanera) fit easily into his scheme, but who could suspect that Flotow's *M'Appari* would so readily adapt itself to these rhythms—or stranger still that the Bridal March from *Lohengrin* could be turned into a solid samba. The Rigoletto Quartet and the *Libiamo* from *Traviata* are less successful, with Mozart's *Non piu andrai*, not surprisingly, being the one complete failure. The depth and spread of London's stunning stereo sound, with its clean instrumental outlines, is one of the exciting features of this provocative undertaking.

"Stereo Goes Charleston." Notorious Ira Ironstrings Orchestra. Warner Bros. WS 1297, \$4.98 (SD).

Twisted ankles and skinned shins were common ballroom hazards when boyish-bobbed flappers and baggy-panted Lotharios of the Twenties danced the Charleston to these wonderful old favorites. Teen-agers today are far less acrobatic, it seems to me, and the chances of physical damage are now much smaller. Perhaps this excellent album will spur them to greater abandon, for there is the old-time zip to these snappy performances by the Ironstrings band. The arrangements are unusually interesting, my only complaint against them being the innumerable individual instrumental breaks that tend to slow down the momentum of the music. Very wide stereo sound, with fairly prominent separation, gives a fine illusion of a good-sized orchestra.

"The Versatile Henry Mancini and His Orchestra." Liberty LRP 3121, \$3.98 (LP).

Stack this against Mancini's *Peter Gunn* score and you quickly realize how justified Liberty is in calling him "versatile." The frenzy and excitement of the *Peter Gunn* music has been replaced by lan-

guorous, exotic, almost unearthly arrangements of such tropicana as *Moon of Manakora*, *Bali H'Ai*, and ten other numbers of similar flavor. Not only are the arrangements out of this world, but so are the performances by an orchestra that features the guitar of Laurendo Almeida, the accordion of Dom Frontiere, Bob Bain's fine work on bass guitar, and Lou Maury's excellent contribution at the organ. The beautiful voice of Lulu Jean Norman is used in two numbers as a sort of vocal obbligato, adding an almost ethereal effect. Excellent sound, which I suspect may be doubly impressive on the stereo version.

"A Night with Romberg." Earl Wrightson; Lois Hunt; Percy Faith and His Orchestra. Columbia CL 1302, \$3.98 (LP).

There have been so many records of late on which Romberg's vocal music has been arranged, overarranged, and—let's face it—disarranged for orchestra, that it is refreshing to find it being returned to the medium for which it was originally intended, the human voice. Taking advantage of this unexpected situation, Earl Wrightson and Lois Hunt have devised a program of Romberg songs, which though it may not be the most adventurous exploration of the Romberg repertoire, turns out to be a most rewarding one. They have confined themselves to songs from the shows Romberg wrote between 1917 (*Maytime*) and 1935 (*The Night Is Young*, the latter, of course, a film score). Since this covers a period when the composer's musical talent was at its peak, it insures the inclusion of a dozen of his most familiar and popular numbers. With both singers in top form, Mr. Wrightson's work is particularly impressive, and the backing from the Faith orchestra is admirable. This record should be a must on the list of any Romberg fan.



Columbia Records

Hunt and Wrightson sing Romberg.

"Dance and Romance." Warren Covington; Tommy Dorsey Orchestra. Decca DL 8904, \$3.98 (LP); Decca 78904, \$4.98 (SD).

Most of this eminently danceable set comes from the old Tommy Dorsey book, with arrangements slightly doctored to bring them in line with current dance band trends. Two Covington originals, *Miss July* and *Waltzing Trombones*, the latter featuring the leader on trombone, round out the program. There are also one or two vocals by Covington (no Sinatra he), and use is made of a group

patterned on the lines of the Pied Pipers. These are skillful performances, though the band plays with a good deal less freedom than it used to under Dorsey. Both versions enjoy excellent sound, the stereo being particularly fine in depth and directionality.

✓ "Excerpts from Vincent Youmans' *Hit the Deck* and Jerome Kern's *The Cat and the Fiddle*." Doreen Hume, Denis Quilley; Michael Sammes Singers; Orchestra, Johnny Gregory, cond. Epic LN 3569, \$3.98 (LP).

✓ Youmans' theatre music, neglected by domestic companies, is slowly finding its way into the catalogue by way of recordings made in England for Epic's affiliate, Philips. A recent issue (Epic LN 3512) offered excellent performances of excerpts from Youmans' finest score, *No, No, Nanette*, and is now followed by equally attractive performances of selections from his 1927 musical *Hit the Deck*. Although best remembered for its *Hallelujah* and *Sometimes I'm Happy*, the score contained a number of delightful tunes (not all of them used here), fashioned with the care the composer brought to all his songs. *I Know That You Know*, originally written for a Beatrice Lillie show, *Oh Please*, has been interpolated apparently because it was used in the 1955 film version of *Hit the Deck*. Ordinarily a fast, driving number, it has been slowed down considerably, and is the least successful song on the record.

Jerome Kern's lively and lovely score for the 1931 musical, *The Cat and the*

Fiddle, was mainly responsible for the success of this unusual show—unusual, because it not only dispensed with a chorus, spectacular scenes, and other aperturances customary in the musicals of the day, but because Kern's beautiful music consistently and logically assisted in the development of the story line. Half a dozen numbers, every one a superb example of the composer's craftsmanship, are given compelling performances by this excellent group of artists. The orchestral arrangements are tasteful, and no effort has been made to update the style of the music. For that, much thanks.

"For the Very First Time." Glenn Miller and His Orchestra. RCA Victor LPM 6100, \$14.98 (Three LP).

Just when faithful Glenn Miller fans had become resigned to the idea that Victor had come to the end of its apparently inexhaustible stockpile of Miller recordings, it produces, by some feat of legerdemain, this album of fifty previously unissued original performances by their favorite. In fact, these are not commercial recordings, but CBS air checks of the band from 1940-1942, salvaged for posterity by Fred Reynolds. They may well be the very last Miller performances to see the light of day, for as Reynolds says in his notes, "There is nothing more (by Miller) that I can honestly recommend we issue."

Miller buffs will of course welcome this album, and many listeners will find nostalgic pleasure in it; but actually these recordings tell little about the band that

isn't already known. Although a well-organized aggregation that played with precision, it was not the best group that Miller worked with. From these air checks one becomes aware of the deadly monotony of the Miller format on out-of-town dates—opening number, pop favorite, medley, standards . . . in varying sequence. The vocals fell to Ray Eberle, a dependable singer, and to Tex Beneke, Marion Hutton, and The Modernaires, none of whom could be classed as outstanding. When the band was really in the groove, however, it was capable of making good music, as it does here in a solid, driving version of *Hallelujah* and in an interesting performance of Bill Finegan's *Conversation Piece*. And in view of the fact that these records derive from glass-base acetates, which had been subjected to a good deal of abuse over the years, the engineers have done a surprisingly good job in rehabilitating the sound so that it is acceptable, even by today's standards. Victor has produced a very plush plastic-covered album (in color), an appreciation of Miller by Richard Gehman, and the inside story of the record by Fred Reynolds. It does not, however, supply any breakdown of the Miller personnel on these dates, something that really would have been of genuine interest and value.

"Margaret Whiting's Great Hits." Margaret Whiting; Orchestra, Russ Garcia, cond. Dot DLP 25176, \$4.98 (SD).

✓ Margaret Whiting, daughter of a famous songsmith, Richard Whiting, turned to

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pop singing in her teens, and almost before she was out of them had made her mark. Her sweet voice and unaffected style were particularly well suited to the ballads popular during the Forties. In these new editions of songs she originally recorded for Capitol, the style remains straightforward and clean, and the voice, though not now quite as sweet, is still good enough to make a number of our current thrushes sound like blackbirds. Some of the songs in her program are unbearably banal, for all that they were once national hits; but it is a pleasure to hear her version of *Moonlight in Vermont*, one of the loveliest pop songs ever written, and her jazz-flavored version of *My Ideal*, a song written by her father. She sings *Slippin' Around*, an old country favorite, as a duet with herself, and is joined by Bill Lee in a version of Frank Loesser's *Baby, It's Cold Outside*. The stereo setup is particularly successful in the latter, and Lee should know of what he speaks . . . he definitely sounds "outside."

"**Music, U. S. A.**" Neal Hefti and The Band with the Sweet Beat. Coral 57256, \$3.98 (LP); Coral 757256, \$4.98 (SD).

A light musical safari around the country, starting on Cape Cod and ending up in Miami. There are stopovers in Chicago, the Rockies, Alaska, and San Fernando Valley, plus a quick side trip to Hawaii. I say "light" intentionally, because Hefti has abandoned his customary heavy-beat

band style in favor of an airier, swingy manner, into which he has incorporated some of the orchestral mannerisms of one L. Welk. In general, this is a good danceable set of tunes, marred only by the occasional vocal intrusions of the side men. Stereo sound is good, separation is strong (and useful perhaps only in drawing attention to the use of banjos, etc.). The mono version is just as satisfactory.

"**Hollywood Almanac.**" Frank Chacksfield and His Orchestra. London PSA 3201, \$9.96 (SD).

In every respect save one this account of motion picture songs that won an Oscar between 1934 and 1957 is preferable to the earlier Coral issue of the same material. The Chacksfield orchestra, which seems to have been considerably increased in numbers over the one he usually works with, is an altogether more musical-sounding group than Neal Hefti had at his disposal, and, given more interesting and varied arrangements, it acquits itself with real distinction; and London's stereo sound is much superior to Coral's. The London liner notes, however, are no match for the wonderfully evocative ones Sydney Skolsky supplied for the competitive issue. That release was a good one, but I think most people will be happier with this new set.

"**Rose Marie.**" Julie Andrews, Giorgio Tozzi, Frances Day, Marion Keene, Meier Zelniker; Michael Sammes Singers; New Symphony Orchestra of Lon-

don, Lehman Engel, cond. RCA Victor LOP 1001, \$4.98 (LP); RCA Victor LSO 1001, \$5.98 (SD).

Rudolf Friml, who had enjoyed a modicum of success with his music for *The Firefly* and *Katinka*, really hit pay dirt with his score *Rose Marie*. The music is really luscious, and one can't wonder that it was one of the few musicals of the Twenties to duplicate its New York success in both London and Paris—although of course the exciting dance routines had a good deal to do with its acclaim abroad.

The present recording of almost all the music written for the play was made in London, with an impressive international cast headed by Julie Andrews as Rose Marie La Flamme and Giorgio Tozzi as Jim Kenyon. Unhappily, the results only occasionally live up to their promise. Miss Andrews' pleasant, but oh-so-light, musical voice is beginning to show signs of wear; her singing is what I would call "pretty" but lifeless. She takes an unaccountably prim view of her role, and no Mayfair debutante transplanted to Saskatchewan could possibly sound more aloof or upper-U. Tozzi's manly voice is ideal for the role of the hero, but he seems to have some trouble once the music goes above the staff. If I say he often sounds like the Nelson Eddy of twenty years ago, this is no disparagement. Eddy could really sing then. Marion Keene as Wanda sings *Totem Tom Tom* well enough, but does not invest it with much excitement. What humor there is in the show is handed to Meier Zelniker as

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Hard-Boiled Herman, and Frances Day as Lady Jane: Miss Day gets no chance at all to display her talent; Mr. Zelniker, with a heavy accent, is virtually impossible to understand. Both versions suffer from tight, confined sound, that is often poorly focused and lacks bottom. I could detect little stereo illusion in the stereo version. The principals appear to be rooted center stage, with the chorus glued, in the best Gilbert and Sullivan tradition, in a circle behind them.

JOHN F. INDCOX

Foreign Flavor

"Jacqueline François at the Plaza." Jacqueline François. Columbia WL 151, \$4.98 (LP); WS 302, \$5.98 (SD).

Jacqueline François's vocal style reminds one of a fine Vouvray wine: palest gold, sweet, heady, but with a bite that lingers on the tongue. In this mélange of old and new favorites, including a few English ballads in French translation and vice versa, Mlle. François displays both the velvety sophistication and the special bite that make her perhaps the finest of present-day chanteuses. The brilliant monophonic edition is barely less satisfying than its stereo sibling. My one reservation concerns the applause (the performance was taped "live" at the Persian Room of the Plaza) which brackets virtually every song and becomes progressively more tedious with each rehearing.

"The Music of Lecuona." Stanley Black and His Orchestra. London PS 153, \$4.98 (SD).

If your taste runs to semiclassical music in Hispanic mold, Ernesto Lecuona is your man. The venerable Cuban composer's *Malagueña* and *Andalucía* dominate the genre: in a lighter mood, his *Siboney* and *Always in My Heart* are perennial favorites. This splendidly engineered stereo disc offers eight of Lecuona's outstanding compositions in sensuously vivid readings by Stanley Black. In fact, the British conductor and his British musicians are almost shockingly un-British in their idiomatic handling of Lecuona's variegated Latin rhythms.

"Les Ballets Africains de Keita Fodeba." Coral CRL 757280, \$5.98 (SD).

In their recent United States tour, Les Ballets Africains smote Americans like a whirlwind. Raw, uninhibited, rippling with life, the African singers and dancers incarnated the primitive musical forms that fathered both jazz and most South American rhythms. Coral's well-recorded selection from the Fodeba troupe's repertory should have more than a merely ethnic appeal. The disc demands attention by the auditor, but the rewards are commensurate.

"Trade Wind Islands." Haunani Kahalewei. Capitol T 1203, \$3.98 (LP); ST 1203, \$4.98 (SD).

"Hello Hawaii!—A Salute to the 50th State." Bing Crosby, Alfred Apaka, Andrews Sisters, Ames Brothers, Sterling

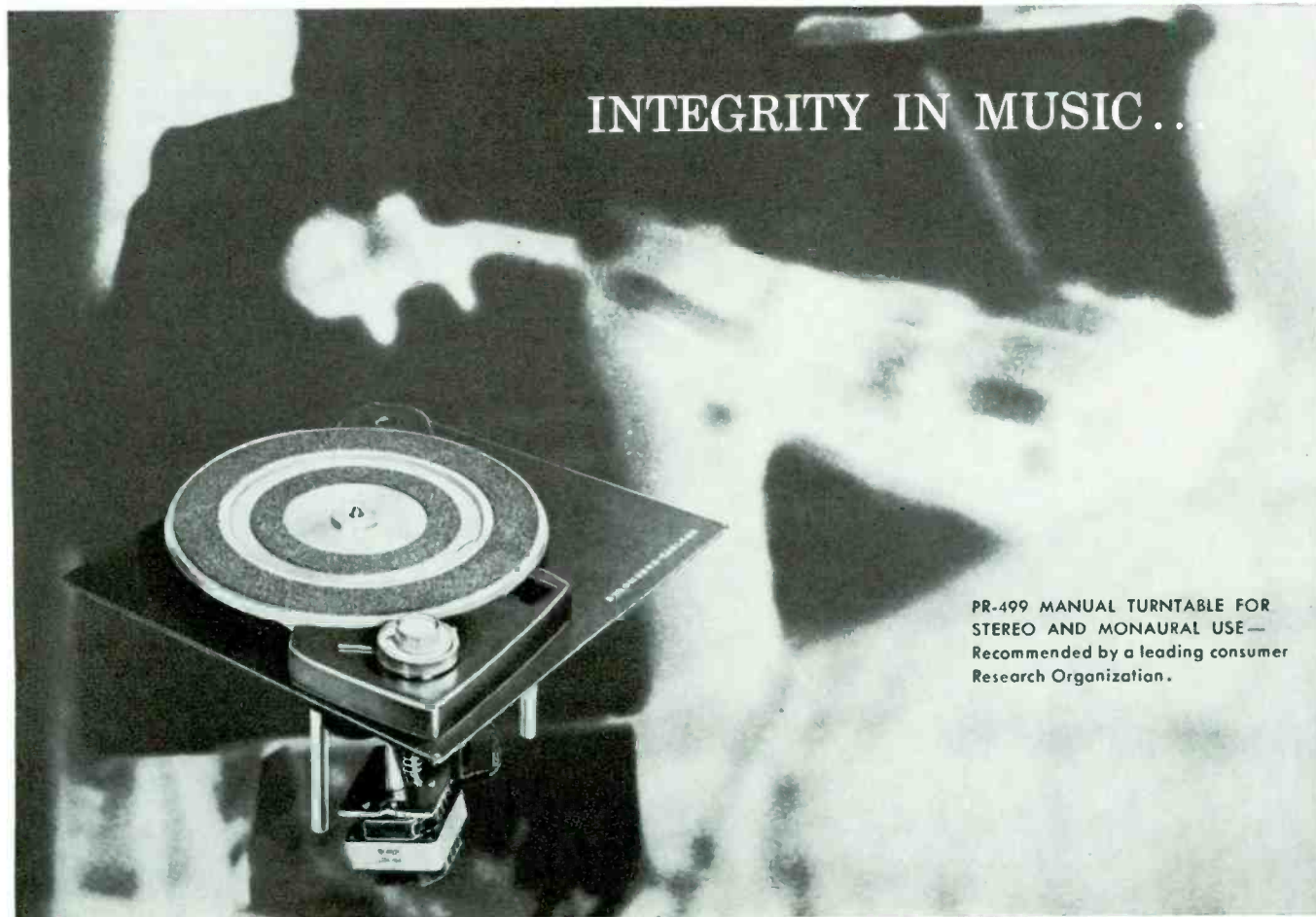
Mossman, George Kainapau. Decca DL 8906, \$3.98 (LP).

"Hawaii in Hi-Fi." (Stereo Version: "Hawaii in Stereo"). Leo Addeo and His Orchestra. RCA Camden CAL 510, \$1.98 (LP); CAS 510, \$2.98 (SD).

The tidal wave of albums honoring Hawaii continues unabated. Among the finest I have heard to date is Capitol's *Trade Wind Islands*, starring the Hawaiian Haunani Kahalewei, a deep contralto with an extraordinarily rich, darkly shaded voice. The trite songs wished upon her in this disc—as well as the cloying choral backgrounds—do not show her to best advantage. But there are transcendent moments in *Isa Lei*, *Aloha Oe*, and *Tiare o Tahiti*. In any case, Haunani's voice is hibiscus and coconut palms and atolls at twilight. Catch it, islanders—preferably in stereo.

To mount its broad spectrum salute, Decca has emptied its Hawaiian stable, which seems to include everybody but Queen Liliuokalani's shade. While the record is doubtless made up of odd snippets from the splicer's bench, the vocalists' uniformly high quality carries the day. An enjoyable, well-recorded package.

Remittance men down on their luck will find an outstanding bargain in Camden's Hawaiian release. Leo Addeo occasionally loses control of his arpeggios, but his arrangements are infectious and lucidly recorded. For reasons known only to the maestro and RCA, the album is fleshed out with those old island favorites *I Get the Blues When It Rains* and



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"The Twelve Greatest Hits from the 1959 San Remo Festival." Aurelio Fierro, and others; Orchestra. Epic LN 3572, \$3.98 (LP).

As more and more Italian ballads edge onto the international hit parade, the annual San Remo Festival of popular song gains stature. Five Italian vocalists—including the outstanding Aurelio Fierro—here sing the brightest of the 1959 entries. The general level is strikingly high, and Domenico Modugno's prize-winning *Piove*, also known as *Ciao Ciao Bambina*, is a worthy successor to *Volare*. Suave entertainment, suavely conveyed, and suavely recorded.

"South American Suite." Columbia Symphony Orchestra of Buenos Aires, Waldo de los Rios, cond. Columbia WL 152, \$4.98 (LP).

The gifted young Argentine arranger-conductor, Waldo de los Rios, has never feared to blaze a fresh trail (witness the brilliant unorthodoxy of his earlier *Wonderful World of De los Rios* (WL 124). Here, the folk songs of four nations—Argentina, Uruguay, Paraguay, and Peru—are refracted through the De los Rios prism. From disparate melodic threats—Indian, Spanish, primitive, modern—he fashions a glitteringly orchestrated tapestry that, while occasionally pretentious, is never trivial. The performance and the

recording are first-rate. Offbeat and interesting.

"Music of the German Alps." Alfons Bauer and the Bavarian Entertainers. Capitol T 10211, \$3.98 (LP).

Alfons Bauer leads his vast troupe of Bavarian singers, dancers, and instrumentalists in a stirring account of German mountain music. Yodels, schottisches, and polkas combine in a merry, beery romp that is thoroughly characteristic of the region south of Munich. The recording as such lacks brilliance, but it is adequate.

"Beach Romance." Roger Smith, with guitar accompaniment. Warner Bros. WS 1305, \$4.98 (SD).

An uneven recital by the star of TV's *77 Sunset Strip*, who apparently combed the beaches of the world with guitar and larynx before stardom struck. In Bahamian songs, such as *Ugly Woman* and *Dehli's Gone*, Smith's easy, untutored vocal style is beguiling; but when he goes arty—as in the phonied-up *Legend of the Volcanoes*—he will send you sprinting for the off-switch. The stereo recording is unexcelled of its kind.

"Music of the Italian Alps." Coro Trentino; Coro I.N.C.A.S.; Coro Villereccio Lombardo; Coro di Ex Combattenti. Capitol T 10120, \$3.98 (LP).

The turgid sound of this recording does no credit to Capitol's Italian engineers. The songs, however, are high and clear and Alpine—as different from the laments

of Napoli as snow is from orchids. The four skilled Italian choruses who sing in their respective dialects twelve haunting, little-known mountain melodies deserved better sonics. Anyone interested in this kind of music would profit from hunting down Durium's *The Mountains of Italy* (DLU 96018), a 10-incher distributed by London several years ago.

"Come Travel with Me." Mat Mathews and His Orchestra. ABC-Paramount ABC 269, \$3.98 (LP).

Dutch-born accordionist Mat Mathews and his orchestra essay a musical world tour that bogs down in pompous arrangements of *Lili Marlene*, *Estrellita*, *Green-sleeves*, etc. Maestro Mat, a sometime jazzman, should have stuck to his specialty. Adequate sound.

"At a Sidewalk Café." Ruth Welcome, zither; Milt Shaw Trio. Capitol T 1209, \$3.98 (LP); ST 1209, \$4.98 (SD).

A plethora of *ritardandi* and a generally saccharine approach debilitate Miss Welcome's zither vignettes of the Continent. But the sugar supposedly works a bit of alchemy: according to the annotator, when Miss Welcome begins to strum, "a martini becomes a glass of cognac." In a simpler era, such phenomena characterized the DTs. Interested parties will find the sweep of the stereo disc preferable to the monophonic edition. But, squint as I would, my martini remained clearest gin through both versions. *Hélas!*

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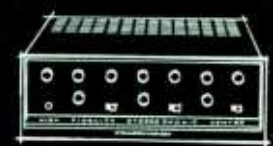
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"An Enchanted Evening." Jesse Crawford, pipe organ. Decca DL 78649, \$5.98 (SD).

The old theatre-organ master is still hard to beat at any time and quite impossibly so in the present collection of a dozen favorite Rodgers melodies, all played with exceptional lyric warmth in mostly low-level, beautifully balanced and blended stereo recording. Everything combines to provide quite irresistible mood-music seductiveness.

"Marschmusik." Musikkorps des Wachbataillons, Major Deisenroth, cond. Vox VX 25870, \$3.98 (LP); STVX 425850, \$4.98 (SD).

"Military Marches of France." Musique des Gardiens de la Paix de Paris, Désiré Dondeyne, cond. Westminster WP 6108, \$3.98 (LP); WST 15041, \$5.98 (SD).

Wholly different as these two band programs are, they are complementary representatives of all that is most authentic and admirable in German and French military music and performance styles, and in sonics. Both stick exclusively to distinctive national favorites, many of which are little known in this country; and both are played with immense vigor and recorded with superb breadth and power in appropriately distant microphoning. Yet there are marked contrasts between the interpretative styles and the tonal qualities themselves. Although both programs command optimum effectiveness and out-of-doors expansiveness in their stereo versions, the Vox LP is considerably higher in level and tonally more keen-edged than its SD edition, whereas the Westminster LP, while slightly higher in level and more sharply focused than its companion SD, is almost as impressive in all but atmosphere.

"Impact." Buddy Morrow Orchestra. RCA Victor LPM 2042, \$3.98 (LP); LSP 2042, \$4.98 (SD).

These hard-driving, big-band jazz versions of popular TV-show themes have many of the attractions of the recent *Peter Gunn* and *Music from "M" Squad* releases, especially in the exuberant *Rauchide* and blustering *Black Saddle* selections. Some of the ten others are perhaps overly raucous or (as in the *Perry Mason* and *Sea Hunt* themes) pretentious, but they all pack genuinely dramatic impact in these high-level, "big"-sound recordings. They're almost too overpowering in extremely widespread stereo, but somewhat easier to take in the more sharply focused, if less sensationally impressive, LP edition.

"Accordion Fireworks." Mogens Ellegaard. Vox STVX 423840, \$4.98 (SD). Not since Yuri Kazakov, the Russian "bayan" virtuoso who appeared on an Angel LP several years ago, have I heard

an accordionist as skilled or ambitious as the young Dane who makes his disc debut here. Not only is he a complete technical master of his instrument, but he is obviously a first-rate musician. Where his selections are well suited to his instrument (Smetana's *Dance of the Comedians*, Paganini's *Campanella*, Dinicu's *Hora Staccato*, and Rimsky's *Flight of the Bumblebee*), his truly bravura performances are astonishingly effective. Even the great Bach Toccata and Fugue in D minor and Falla's *Ritual Fire Dance*, strange as they sound in this medium, command admiration for their bold vigor and clarity. Only Sibelius' *Finlandia*, the Chopin C sharp minor Valse, and Khachaturian's *Sabre Dance* seem wholly alien here. These extraordinary performances (not least remarkable for their wide dynamic range) are superbly recorded, but in stereo the solo instrument has a disconcerting tendency to split in two. For once I've found monophonic reproduction more satisfactory—which would suggest that the simultaneously released LP probably is the preferred choice.

"Quiet Village." The Exotic Sounds of Martin Denny. Liberty LRP 3122, \$3.98 (LP).

Denny's little ensemble (which features his own piano and celeste along with string bass and four percussionists, one of whom, August Colon, doubles in "bird calls") has been so successful with a whole series of exotic pops *divertissements* that mine must be a crabbed minority opinion of his particular blend of cocktail-hour sentimentality with a liberal spiking of pseudojungle sound effects. But except for the leader's own vivacious originals, *Firecracker* and *Sake Rock*, the present examples strike me as merely innocuously dull or ridiculously fancy, despite the bright purity with which every jingle-jangle and bird-of-paradise yawp has been recorded.

Falla-Ravel-Weber Program. Paris Conservatoire Orchestra, Albert Wolff, cond. London CS 6077, \$4.98 (SD).

The veteran conductor's performances here are mostly routine, but the disc has some interest in that it raises the pertinent questions as to why the impressively wide-range (in both dynamics and frequency) recording is not as aurally as it is dramatically satisfactory, and whether the basic cause of the thin-blooded and overintense sonorities is a too hard-driven orchestra, too dry auditorium acoustics, or too close miking. However the responsibility may be assigned or shared, it is evident that ultrabrilliant recording in itself is a dangerously double-edged tool.

"Halftime." University Brass Band, Russ Garcia, cond. Liberty LST 7115, \$4.98 (SD).

No less than two dozen of the best-known college marching songs in unremittingly brash and hard-plugging performances, made almost intolerably strident and sharp-edged by exaggeratedly brilliant and stereoisitic, acoustically dry recording.

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JAZZ

Cannonball Adderley: "Jump for Joy."

Mercury 36146, \$3.98 (LP). Ten tunes from Duke Ellington's 1941 musical, *Jump for Joy*, have been arranged by Bill Russo for a group made up of a string quartet, a rhythm section, Emmett Berry, trumpet, and Adderley, alto saxophone. The arrangements serve primarily as a frame for solos by Adderley, who abandons his neo-Parker flights to play with a light, singing tone—a decidedly pleasant change of pace. Russo's writing is, in most cases, crisp and helpful, avoiding the spongy quality that usually characterizes strings behind a jazz horn. This is an interesting disc in itself, and it takes on added interest in revealing an effective variant approach to some typically Ellingtonian pieces and a new and welcome aspect of Adderley.

Ahmed Abdul-Malik's Middle Eastern Music: "Jazz Sahara." Riverside 12287, \$4.98 (LP).

Musically, Abdul-Malik leads a double life. He is well known in modern jazz circles as a bassist, particularly for his work with Thelonious Monk (he has also played with Fess Williams, incredible as it may seem). But he grew up in an atmosphere of Eastern music and continues to play the oud at Greek, Syrian, and gypsy gigs and with groups led by Mohamed el Bakkar and Djamal Aslan. On this disc he has attempted to fuse his two lives, joining a Middle Eastern quintet (oud, violin, kanoon, daabeka, and duf) with two American jazzmen (Johnny Griffin, tenor saxophone, and Al Harewood, drums, plus his own bass). The four long pieces which make up the disc were written by Abdul-Malik, drawing on music traditional to North Africa, Egypt, Sudan, and several Arab countries. The resultant music swings—a quality that seems common to all capably performed ethnic music—but it is less a fusion than an absorption of the jazz elements by the Middle Easterners. There are passages when the quintet reduces itself to rhythm accompaniment for Griffin and then the jazz element takes over briefly. But when Griffin tries to find a place for himself within the quintet he adapts his normally wailing tone so that his musical coloration is more Middle Eastern than jazz. Nonetheless, this is stimulating music which moves several steps away from the norm.

Chris Barber's Jazz Band: "Petite Fleur." Laurie 1001, \$4.95 (LP).

The 1956 performances by Barber's English traditional band which make up this disc are less consistent than those by the later version of the group heard on Barber's current Atlantic LP. Once again clarinetist Monty Sunshine provides the major interest, but trumpeter Pat Halcox also rises to some good moments of spirited, rough-toned, prodding playing and the entire band digs into *Bugle Call Rag* with such zest that that old war horse

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



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takes on bright new life. The program includes several of these overdone pieces balanced by some worthy exhumations—King Oliver's *Olga*, and Clarence Williams' *Wild Cat Blues* and *Texas Moaner* (plus, of course, Sunshine's relatively staid performance of *Petite Fleur* which brought the Barber band to popular notice).

Ruby Braff and His Men: "Easy Now." RCA Victor LPM 1966, \$3.98 (LP); LSP 1966, \$4.98 (SD).

Braff has two groups of men on this disc—one in which he joins forces with Roy Eldridge and a rhythm section, the other a larger ensemble which includes Emmett Berry, Vic Dickenson, Bob Wilber, and a rhythm section. It is too bad that Braff and Eldridge did not record enough material to fill out a complete disc for they are excellent foils and their trumpet exchanges are consistently crisp and interesting. The other group, however, is—aside from an occasional wry trombone comment by Dickenson and some of Braff's solos—quite routine.

Les Brown—Vic Schoen: "Stereophonic Suite for Two Bands." Kapp 7003, \$4.98 (LP); Kapp 7003-S, \$5.98 (SD).

Although this is issued as both a stereophonic and monophonic disc, the *Suite* is essentially a device for exploiting stereo. Schoen has composed a group of pieces based on a physical setup in which Brown's band is on the left, Schoen's band of New York studio men is on the right, and a common rhythm section is in the center. This enables the focus to be moved from side to side with more validity and less extreme separation than is possible when the sections of a single band are split between the channels. Schoen's writing is largely in the pop-jazz vein in which Brown's band usually works when it is trying to be a jazz band rather than a dance band. The disc is more interesting sonically than it is for either the writing or the solos. The ensemble work, however, is excellent—clean, precise, and full of vitality. And some of the massed sounds are hair-raising.

Michael Coldin Septet: "Silhouettes in Jazz." Everest 5038, \$3.98 (LP).

Coldin has made a try for something different on this disc and, by and large, has produced something that is both different and interesting. His instrumentation is certainly offbeat for jazz—trombone, flute (or bass clarinet), harpsichord, guitar, harp, bass, and drums. Because of the presence of the harpsichord, particularly when it is stabbing out chords behind the flute, there is some suggestion of Artie Shaw's original Gramercy Five, but the texture of this group is different. Even though the twang of the harpsichord, harp, and guitar helps to cut through the flat placidity of the flute, the group might have floundered if Coldin had not added the trombone. Played in lazy, gruff fashion by Urlie Green, the trombone brings a note of virility usually lacking from such groupings of essentially nonjazz instruments. Coldin proves to be a spright-

ly harpsichordist, Jerome Richardson holds to a lean, legitimate style on both flute and bass clarinet, and Barry Galbraith adds several carefully calculated guitar passages. This falls within the "chamber jazz" area, but it has more swing and less preciosity than the term usually suggests.

Eddie Costa Quintet. Interlude 508, \$4.98 (LP).

Costa is both a pianist with a fascinating low-life sound and a pleasantly swinging vibraphonist. He is also an imaginative arranger, to judge by the numbers on this disc, most of which he wrote. Heading a group which includes Art Farmer, trumpet, and Phil Woods, alto saxophone, Costa has turned out a set that swings from start to finish, spurred by the clean, soaring Farmer trumpet and brilliantly lifting performances by Woods. Costa contributes some of his rumbling piano solos, but his vibraphone work is pretty lightweight.

Sonny Criss: "At the Crossroads." Peacock 91, \$3.98 (LP).

Criss is an alto saxophonist with a firm, clean tone and an attack that suggests he has assimilated some of the best alto models around. There is a little of Charlie Parker, a bit more of Benny Carter, something of the soaring lines of Willie Smith, and quite a bit of Johnny Hodges. The Hodges influence, appearing most prominently in ballads, is sheared of floridity and, tempered by the Carter and Smith touches, is attractively forceful. This is largely a reflective disc, but Criss takes off on one compelling display of fierce, uptempo playing. He is backed by a capable small group which includes a delightfully robust trombonist, Ola Hansen.

Esprit de Jazz. Interlude 507, \$4.98 (LP). Delightfully light and airy jazz played by three highly rhythmic vibraphonists—Terry Gibbs, Vic Feldman, and Larry Bunker—supported by an exceptionally strong rhythm section—Lou Levy, piano, Max Bennett, bass, and Mel Lewis, drums. This is a thoroughly happy and easygoing disc.

Fifty-Second Street. Interlude 511, \$4.98 (LP).

We've come a long way. The bop classics recorded fifteen years ago have now acquired the nostalgic charm once the special province of New Orleans jazz and Dixieland and, during the past decade, of the swing bands. On this disc a group made up of Idrees Sulieman or Thad Jones, trumpet, Phil Woods, alto saxophone, George Wallington, piano; Curley Russell, bass, and Denzil Best or Art Taylor, drums, has re-created such landmarks as *Salt Peanuts*, *Groovin' High*, *Billie's Bounce*, *Shaw 'Nuff*, *Anthropology*, *Ornithology*, *Lemon Drop* and the like with excellent results. The high spirits and bravado that characterized the original recordings are captured by this group, and Woods is particularly notable in his understanding treatment of the solos created by Charlie Parker—they

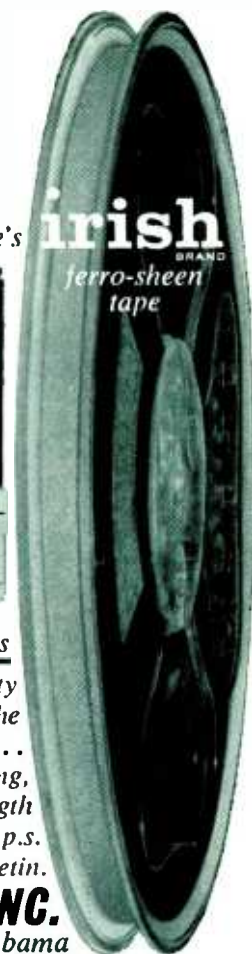
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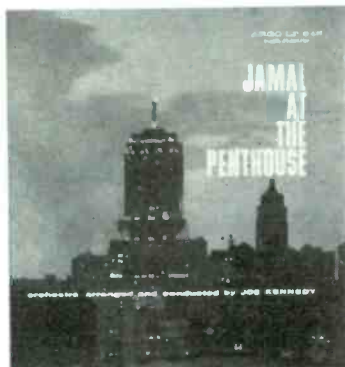
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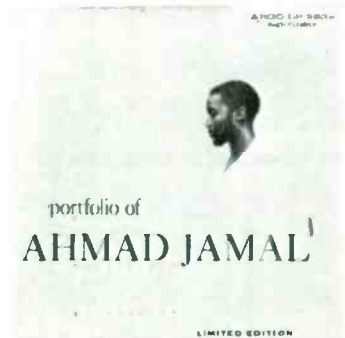
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Gigi Gryce. Metrojazz 1006, \$3.98 (LP). Gryce, who has always struck me as a rather bland alto saxophone soloist, is involved here in a multitracked affair on which he plays flute, clarinet, tenor and baritone saxophones as well as alto. The resulting ensemble is quite good, but Gryce remains a relatively uncommunicative soloist except on clarinet, which he plays with a distinctively warm, rough tone.

Johnny Hodges and the Ellington All-Stars: "Duke's in Bed." Verve 8203, \$4.98 (LP).

For those who have a special admiration for middle-era Ellington—the Ellington of the Thirties and early Forties—this is a far better disc than anything the Duke himself has put out since those halcyon days. It is the work of the present Ellington band (with Billy Strayhorn replacing Duke at the piano), and was first released about two years ago to subscribers to the jazz division of the American Recording Society. There is more spotlighting of Hodges than might normally occur in a Duke-led collection, but since he is in superb form (and gets into his purple pastel mood only once) there can be no complaints on that score. The program includes brilliant reworkings of *Black and Tan Fantasy* and *Take the "A" Train*, a swinging Ellington original called *Duke's in Bed*, and a rich and rocking interpretation of a tune Ellington himself probably would not have played, *It Had To Be You*. This is a disc that will lift the spirits of any Ellington enthusiast.

"Dorothy Loudon at the Blue Angel."

Dorothy Loudon; Norman Paris Trio. Coral CRL 57265, \$3.98 (LP).

Dorothy Loudon, one of today's better night-club entertainers, romps blithely through a program of satirical chants, to the evident delight of a carefully screened audience and herself. Her style seems to be a cross between that of Dorothy Shay and Sophie Tucker, with a dash of Sheila Barrett, that brilliant mimic of the mid-Thirties, thrown in for good measure. Good humor rather than malice is the main ingredient of her songs—though it's questionable whether Louisiana or Alabama will subscribe to this opinion, after hearing her ideas on their respective mores. She is ably supported by the Norman Paris Trio, but rather betrayed by Coral's thin and wiry sound. The singer has an unfortunate habit of moving away from the mike, making some of her lyrics hard to follow. The obviously contrived audience response is no great asset to the recording.

David Newman: "Fathead." Atlantic 1304, \$4.98 (LP).

Newman is a saxophonist (alto and tenor) with Ray Charles's band. In his first LP

Continued on page 101

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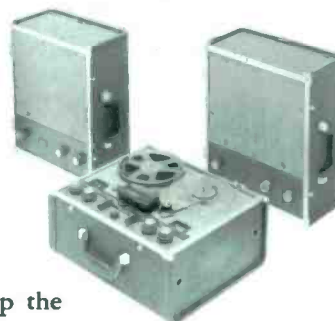
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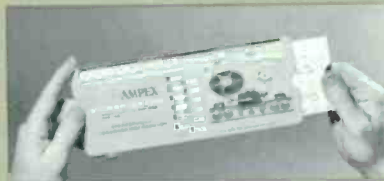
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he is surrounded by the Charles band with Charles on piano. Newman has a flowing, easy style on alto, a hard-toned but swinging attack on tenor; but the band, aside from Charles, is quite pedestrian. There are moments when trumpeter Marcus Belgrave threatens to do something, but the only voice which comes through effectively and consistently is Newman's. This is one of those unfortunate situations in which the featured performer is well worth the price of an LP, but what the purchaser has to take along with him makes a poor bargain.

Revel Without a Pause. Interlude 509, \$4.98 (LP).

A group which appears to be under the leadership of pianist Marty Paich plays an almost consistently brilliant set of lightly swinging selections. *Jumpin' at the Woodside*, *Blue Lou*, *Yardbird Suite*, and *Soft Winds* are given all the bright, easy-going accents they should have by an ensemble made up of two trumpets (Jack Sheldon, Don Fagerquist), two valve trombones (Bob Enevoldsen, Stu Williamson), and a rhythm section. Incomprehensibly, the inconsistent notes in this generally genial collection are the utterly deadly, slow versions of *Ida* and *Dinah*. These wretched performances may represent the players' impression of the Twenties, from whence the songs come, or they may be the youngsters' contribution towards killing off anything that stems from before their own time. Whatever the reason, they have succeeded in marring what is otherwise an excellent disc.

Hal Singer: "Blue Stompin'." Prestige 7153, \$4.98 (LP).

Singer, reformed rock 'n' roll saxophonist, plays tenor saxophone in a Hawkins-derived manner that has a great deal of primitive charm. Although there are moments on this disc when he seems about to revert to his background, he invariably manages to control these tendencies. Ray Bryant, a pianist whose increasing scope is currently making him one of the most valuable men on his instrument, is a valiant force throughout, and Charlie Shavers contributes some strongly pungent trumpet playing. There is nothing intellectual about this disc, praise be. It is simply gamey communicative jazz.

Teddy Wilson Trio: "These Tunes Remind Me of You." Verve 8299, \$4.98 (LP).

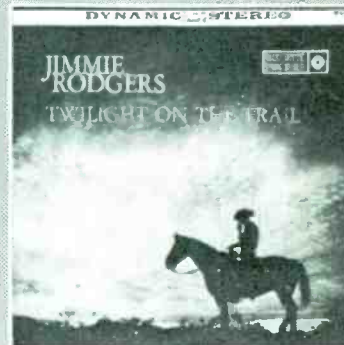
Surprising as it may seem, Teddy Wilson, who has been a jazz fixture for twenty-five years, is apparently going through a new flowering. In this collection his customary neat, clipped, straight-backed phrasing is strongly in evidence, but there is also an unexpected lustiness (in his swinging attack on *It Don't Mean a Thing*, for instance) and an element of soaring expansiveness (on *How Deep Is the Ocean*) not prominent before. The good programming on this disc—a balanced selection of blues, dreamy ballads, and swing—is given added interest by the skillful drumming of Jo Jones.

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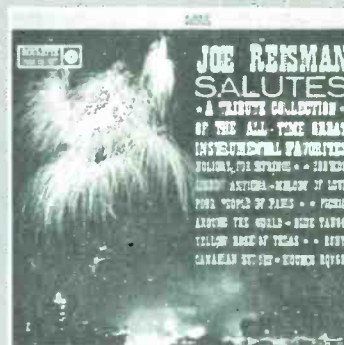
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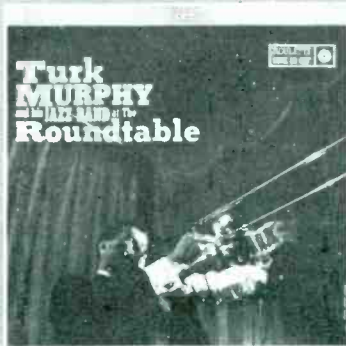
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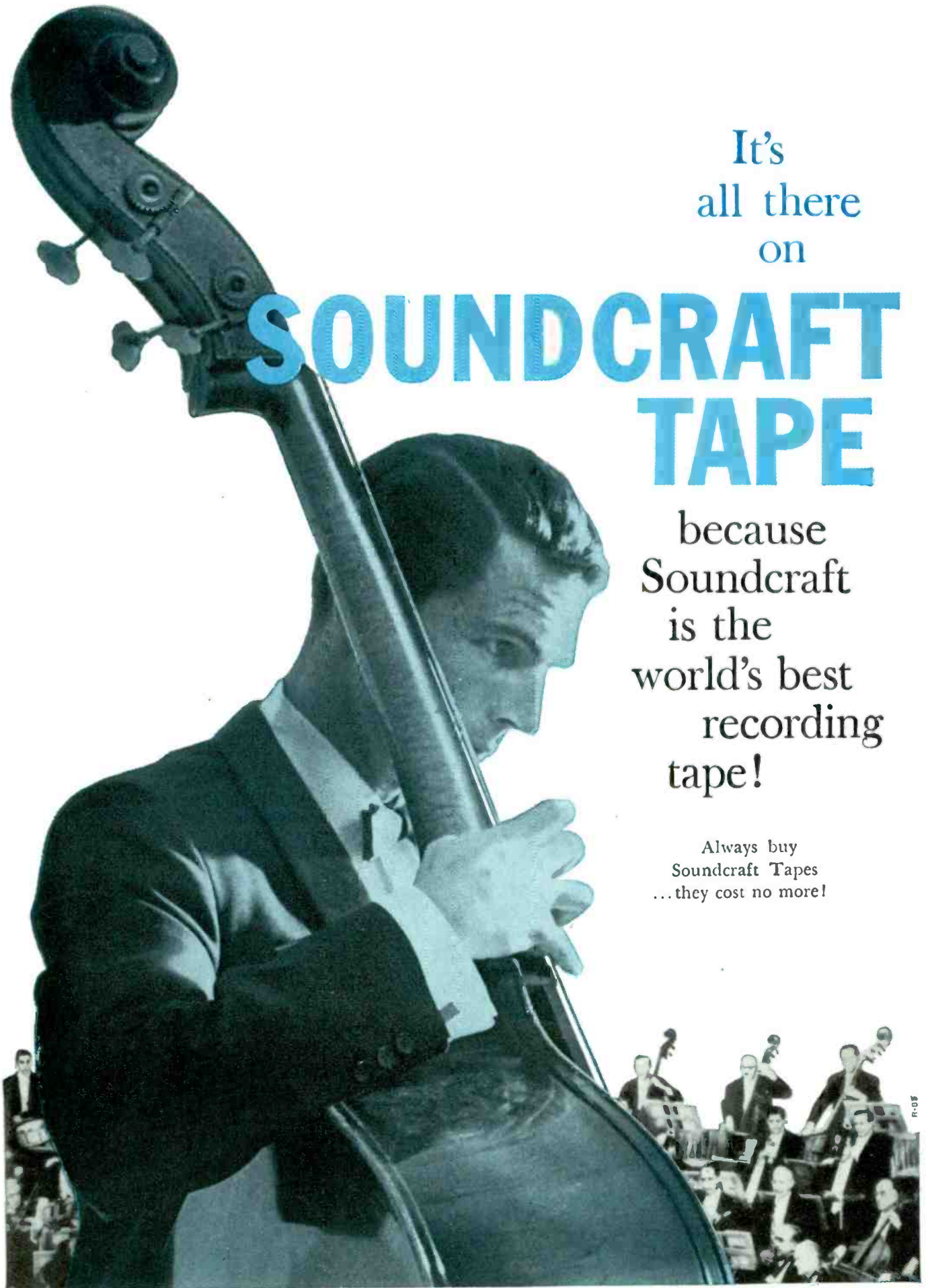
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Stereo Tape: Cartridge vs. Reel

A DRAMATIC metamorphosis in the long bleak or confused tape situation is now upon us, and the time is ripe for an assessment of the current revolutionary changes. At last, thanks to the newly formed United Stereo Tapes, Inc. and to RCA Victor, respectively, I've been supplied both with a large batch of 4-track 7.5-ips releases (representing a wide variety of program material and at least five of the dozen or more companies already cooperating with UST) and a Model SCP-2 "cartridge"-tape recorder/player, plus twenty-one new or re-released cartridge-tapes themselves. I've not had an opportunity to hear them all, but at least I've listened to enough to go on record with a paraphrase of the revolutionary pronouncement of another era: "I've heard the future—and it works!"

First of all, however, I should like to emphasize that my optimism for the future of stereo tape is based not only on the direct evidence of the new releases themselves, but even more solidly on the present revitalization and reorganization of the whole tape industry. Whether United Stereo Tapes (a subsidiary of Ampex which now is, or soon will be, promoting releases by Audio Fidelity, Bel Canto, Concertapes, Everest, Hifi-Tapes, Mercury, Omegatapes, Stereophonic Music Society, Verve, and Westminster—as well as the tape-debut lists of Kapp, M-G-M, and Warner Brothers) expands its label repertory further, or other recording companies enter the 4-track field independently, is far less important than the fact that a sensible pattern now is established for recorded-tape distribution and promotion. To my mind, the major factors in the decline and fall of 2-track tapes were not the advent of the stereo disc and threat of tape "cartridges," but the haphazard marketing of two-trackers, and the failure of the tape industry as a whole to coordinate its activities and to realize early enough the basic economic handicaps of the 2-track medium.

Happily, these fundamental issues have been clarified by last spring's decision of the Magnetic Recording Industry of America to unite in stressing the incomparable versatility of tape and in promoting over 2-track tapes the more economical and technically superior 4-track 7.5-ips medium. (This last move was taken without prejudice to the possibly even more economical—but still unproved in technical quality and public acceptance—4-track 3.75-ips tapes in or out of "cartridges.") Now, even more happily, the establishment of United Stereo Tapes assures the smaller recording companies far better processing, distribution, and pro-

motion facilities than they ever enjoyed before, at the same time that it simplifies these same problems for any major manufacturer hesitant to remain in or to enter the field independently. And, after many delays, the "cartridge" tapes and players have finally become no longer an ominous threat but a tangible actuality, the relative advantages and disadvantages of which can be easily determined by home test. Best of all, the general renaissance of recorded-tape production assures a rapid expansion of the musical-program repertory (far too restricted even in the palmiest days of the 2-track era) and the promise that many works probably will be made available in more than one tape form.

The proof of the pudding is, as always of course, in the eating. And it's a delight to report that the generally assumed merits of 4-track 7.5-ips stereo tapes, largely implicit in the nondemanding pops materials of the first Tandberg/SMS releases reviewed here two months ago, prove to be everything that was hoped of them even when tested by such demanding symphonic works as Vaughan Williams' Ninth Symphony and Gershwin's original *Porgy and Bess* Suite, or by the familiar (in other forms) "exotic" sonic displays of Arthur Lyman's *Taboo* and *Bwana A.*

My only quasi-reservations are that in some cases (*not* those just cited, but elsewhere) the old bad habit of processing tapes with excessively high modulation levels still persists . . . and that the full dynamic- and frequency-range potentialities of the 4-track 7.5-ips tapes are so far beyond the capacities of "medium-fi" home sound systems that many listeners probably never can realize exactly how good they really are. This handicap always has existed with the best recordings in any medium (including stereo discs, of course), but it is especially pertinent in the forthcoming advertising and sales competition between 7.5-ips reels and 3.75-ips "cartridges."

Where the latter's technical qualities are concerned, I've already gone out on a limb (January and March 1959 "Tape Decks") by ranking them (when adequately reproduced) very closely both



with current stereo discs and earlier 2-track 7.5-ips tapes as reproduced with the older type of wider-gap playback head. My reaction seems to have been received skeptically by persons who haven't taken

the trouble of home-testing these tapes for themselves, but I stick to it—and now with strengthened conviction based on hearing some new, and several of the same, works in their own "cartridges" rather than in transferred-reel operation.

Not, I hasten to add, via the RCA Victor SCP-2 and its SHS-13 second-channel speaker alone. I am forced to concede that the integrated set sounded better than I expected of a packaged unit with relatively small speakers. But a taste for big-speaker sonics never is willingly lost. I soon ignored all of the handsome SCP-2 (including its remarkably versatile stereo as well as monophonic recording facilities) except its cartridge-playing "deck," now temporarily connected to my own preamps, power amplifiers, and speaker systems. It is on the basis of this setup, identical in all respects (except the tape deck itself) to that used in reviewing the 4-track 7.5-ips reels, that my previous high opinion of the cartridge-tapes' technical merits is confirmed—as is also my preliminary estimate that the faster-speed reel tapes set entirely new, and higher, standards of home-system quality.

For the very best sound available, then, 4-track 7.5-ips reel tapes are beyond competition. But I'm sure even the perfectionist can play the slower-speed cartridge-tapes, as I have, with lively satisfaction. And for the average listener there should be scant *audible* difference between the two mediums.

In any case, the prime appeal of the "cartridges" is their extreme ease of handling. On this score, I have no hesitancy about predicting their popular appeal. I myself have been dubious from the first about tape magazines, but now I must confess that it's seductively even easier to drop a cartridge into place and push the start button than it is to put a disc on the turntable and lower the pickup stylus. Still more surprisingly, the SCP-2's automatic stop at the end of a tape "side" seems to work infallibly, even when I spin through in fast-forward or fast-reverse operation. The basic disadvantage of all tape playing—the inability to skip instantaneously from point to point—remains, of course, but in the present deck that handicap is minimized by a combination of rapid fast-forward and reverse modes and a digital counter for indexing special passages in a multipiece program.

This SCP-2 deck impresses me, too, as professional in appearance and extremely ingeniously designed. I have no facilities for wow and flutter measurements, but it certainly sounds rock-steady and is moreover the quietest-running of any nonprofessional tape mechanism I've

ever encountered. Whether this and other "cartridge" players (already Bell and Motorola also have models on the market, with probably many others soon to appear) will succeed in winning a mass public—most likely among new home listeners or those presently owning disc players only—remains to be determined. I'd guess their chances are excellent.

Meanwhile, I pray that all the hulla-baloo about new mediums and speed wars will run its feverish course in a hurry so that we all can get back to enjoying, with relaxed ease and confidence, what we're really after—recorded music itself. The choice of forms is greater than ever before, but they are all only means to an end. And if recorded tapes—in any form—are to coexist rewardingly along with discs (as I most earnestly believe they should and will), the next significant step on the part of the industry is to provide a repertory as wide and varied and inviting as that of discs. An admirable restart is being made; how far and fast it will progress now is squarely dependent on the potential listening (and buying) public's responsiveness.



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

CHOPIN: "Hits in Stereo Hi-Fi"

Polonaises: No. 3, in A, Op. 40, No. 1; No. 6, in A flat, Op. 53. Impromptu, No. 4, in C sharp minor, Op. 66 ("Fantaisie-Impromptu"). Waltzes: No. 7, in C sharp minor, Op. 64, No. 2; No. 2, in A flat, Op. 34, No. 1; No. 6, in D flat, Op. 64, No. 1. Nocturne, No. 8, in D flat, Op. 27, No. 2.

Yury Boukoff (in the Polonaises), Raymond Lewenthal (in the Impromptu and Waltz No. 7), Paul Badura-Skoda (in Waltzes Nos. 2 and 6, and Nocturne), piano.

• • WESTMINSTER 4T 115. 28 min. \$6.95.

Originally released in SD and LP editions, which included three additional pieces by Nadia Reisenberg, this well-varied Chopin-favorites miscellany is dominated by Boukoff's boldly bravura polonaise performances. Badura-Skoda's playing is deft and lyrical; Lewenthal's is overmannered. But the recorded piano qualities are magnificent throughout, above all for their brilliantly ringing and solid fortissimos, in considerably larger-than-life, yet electrifying, stereoism.

GERSHWIN: *Porgy and Bess: Orchestral Suite*

Utah Symphony, Maurice Abravanel, cond.

• • WESTMINSTER 4T 101. 25 min. \$6.95.

Abravanel's earlier recordings of Gershwin's major orchestral works struck me as sadly lacking in idiomatic style and in-

A 4-Track Primer

Can I play the new 4-track reels on my present tape deck? Yes, if equipped with the new type of ultra-narrow-gap quarter-track playback head. Otherwise, no; but it is comparatively simple and inexpensive to replace the older type of half-track head with one of the new design.

Can I also continue to play my present 2-track stereo-tape reels with the new quarter-track playback head? Yes.

Will they sound as good? Yes—the high-frequency and transient response should be even better (always provided your amplifiers and speakers are capable of reproducing the extended frequency range). The right channel, however, will be slightly lower in level (easily corrected by adjustments of individual channel-level controls) unless your tape deck is equipped with mechanical head-shifting provisions.

What are the advantages of the new 4-track 7.5-ips tape reels? 1) Markedly reduced costs relative to playing time; 2) improved high-frequency and transient-response characteristics; 3) freedom from the necessity of post- or pre-performance rewinding when playing complete tapes.

Must I purchase an entirely new tape deck in order to play the "cartridge" tapes? Yes, to enjoy their easy magazine-loading advantages. It is, however, not particularly difficult to open up the containers, rewind the "tapes" on conventional reels, and play them in normal fashion—provided you have a tape deck equipped both with a new quarter-track playback head and 3.75-ips speed facilities (as practically all of the new models are).

What is the most significant advantage of the "cartridge" tapes? Ease of handling. It is even simpler and faster to slip a cartridge into its player and push the "play" button than it is to place a disc on its turntable and lower the pickup stylus into the lead-in groove. In fully automatic machines the second "side" of the cartridge tape is begun automatically when the first is completed; in others, the mechanism is stopped automatically, but the cartridge then has to be lifted up, turned over, and reinserted before the second "side" can be played.

Are "cartridge" tapes cheaper than 4-track tape reels? In general, no, or not much. At present, approximately thirty minutes of music in either form usually costs \$6.95, with some shorter works cheaper and longer works more expensive, although there is considerable individual variation in cost/time ratios.

What are the possible disadvantages of the "cartridge" tapes? Apart from the necessity of purchasing a special player, the only question seems to be the technical quality potentialities of 4-track 3.75-ips tape reproduction. Theoretically, it should be considerably inferior to that at 7.5 ips; in practice, however, the superior high-frequency response of the new quarter-track ultra-narrow-gap playback heads, plus additional high-frequency pre- (and possibly post-) emphasis equalization, largely compensates for the theoretical deficiencies.

Can we expect "universal" tape players which can handle both reel and "cartridge" tapes? Probably not soon. Nothing seems impossible in audio technology, but a universal-player design involves mechanical problems that are not likely to be solved, practically and economically, for some time.

Are we currently faced with the prospect of a tape form- and speed-war? Only insofar as the disc form- and speed-competition of the early Fifties can be considered a war. The present situation is not very dissimilar, with 4-track 7.5-ips tape reels playing the almost sure-fire role of LPs . . . "cartridge" tapes that of 45s and EPs (which also had to build up an almost entirely new public) . . . and 2-track 7.5-ips tape reels facing a probably even quicker supersession than that of 78s. As before, the two new mediums make their strongest special appeals to somewhat different publics, but their repertoires eventually are likely to overlap widely. You can be sure of one thing: few recording companies are going to ignore the actual demands of any genuinely avid market. Once a stereo recording has been made and edited, it is comparatively simple to prepare it for release in any form or combination of forms. Unlike real wars, those of audio can—and indeed probably will always—have more than one victor.

Continued on page 106

New Stereo Tape Recorder

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ganged volume control. Head cover removes, giving direct access to tape for easy editing.

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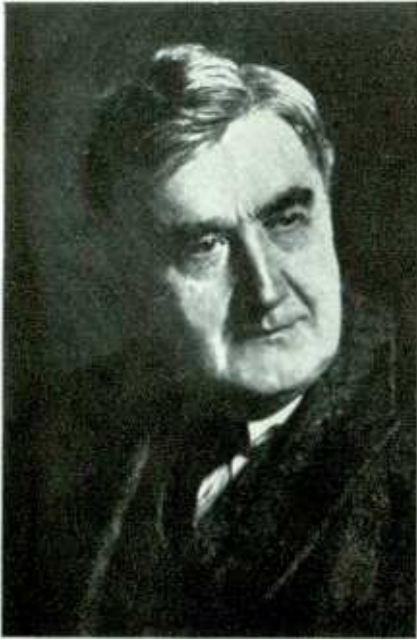
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Vaughan Williams: eloquence illumined.

sight, but here he wins my gratitude for his imagination and courage in doing something that apparently has occurred to no other conductor: unearthing the long-forgotten original (1936) *Porgy and Bess* Suite. The work is astonishingly different, in both content and scoring, from the familiar Robert Russell Bennett "symphonic picture," and throws fresh light on Gershwin's own attitude toward his opera, the descriptive orchestral writing in which seems to have pleased him even more than the great tunes which since have made it world-famous. Certainly this suite is much more distinctively an integrated symphonic *genre* work than Bennett's potpourri; and although the instrumentation itself is far less slick, it has infinitely more gusto. Abravanel dashes through the five-movement work with immense vigor and enthusiasm, if no great finesse, and while either the orchestral playing or the ultra-brilliant recording is somewhat coarse and the stereoism considerably exaggerated, this tape is excitingly rewarding both in its own right and as an illumination of hitherto unfamiliar facets of Gershwin's genius.

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

Reid Nibley, piano; Utah Symphony, Maurice Abravanel, cond.
 • • WESTMINSTER 4T 117. 26 min. \$6.95.

If the extremely dexterous solo-piano and gracious orchestral playing here lacks the individuality of the outstanding recorded performances of this familiar music, it at least has lyrical warmth and tenderness, while discreetly avoiding the mannerisms that disfigure so many versions. And sonically this ranks with the very best of any piano concerto recordings: boldly and brightly colored, notably wide in both dynamic range and stereoistic spread, yet smoothly blended and glowingly reverberant.

VAUGHAN WILLIAMS: Symphony No. 9, in E minor

London Philharmonic Orchestra, Sir Adrian Boult, cond.
 • • EVEREST STBR 3006. 35 min. \$7.95.

The supreme authenticity of unflawed symphonic sound which distinguished Everest's recent 2-track tape releases is even more admirably evident here in the first unquestioned masterpiece of the new 4-track repertory. The modulation is only moderately high (but sufficiently so to display an uncommonly wide, yet smoothly graduated, dynamic range); the stereoism is auditorium-expansive, yet perfectly balanced and blended; no detail of the richly colored score is lost, yet none—including the distinctive flugelhorn and saxophone timbres—is unnaturally spotlighted. All these delights, however, are fully appreciated only in retrospect; both the sonics and the inspired orchestral playing serve wholly to illuminate the music itself. And even Sir Adrian's brief spoken introduction, touching as it is, is scarcely needed to remind us that the composer died only a few hours before he was to attend the session at which this, his last major work, was recorded. It is enough that Vaughan Williams speaks to us here with poignant directness and eloquence in what well may be one of the finest and most characteristic achievements of his long career, and most certainly is—in the present taping—the peerlessly best performed and recorded.



"Bwana A" and "Taboo." Arthur Lyman Ensemble. HiFi tapes R 808 and R 806, 39 min. and 34 min., \$7.95 each.

Although I sneered superciliously at the pseudoexoticism of *Taboo* when it first appeared in LP form, time and numerous imitations of Lyman's surf and jungle effects have either made me more tolerant or at least convinced me that the pioneer in this sort of thing still does it better than anyone else. In any case, it is the kaleidoscopically flashy sonics and the rich acoustics of the Kaiser aluminum-domed Hawaiian-Village auditorium which really matter here, and striking as they were in monophony, they are still more flamboyant in the marked channel differentiations of the present stereoism. The companion *Bwana A* is even more dazzlingly recorded and sonically varied, thanks perhaps especially to guest artist Chew Hoon Chang's wheezing bamboo-flute and tangily off-key "moon-harp" solos, to say nothing of the curious dialogue (in *Vera Cruz*) between two pianos tuned a quarter-tone apart. Musically, too, this program is considerably more effectively representative of Lyman's ingenious stylings.

"Cha-Cha-Cha." Ralph Font and His Orchestra. Westminster 4T 105, 29 min., \$6.95.

These very characteristically plugging-rhythmed and insistently squally cha-cha translations of old-time pops favorites and

such unlikely material as the *Three-Penny Opera*, *Third Man Theme*, etc., are undoubtedly ideal to dance to, but I found them mighty monotonous listening until I reached the catchy *Vie en Rose* and *Lady be Good*—which also best exploit the extremely high-level, stereoistic, dry, and ultrarealistic recording.

"Cool Coleman." Cy Coleman, piano; rhythm accompaniment. Westminster 4T 110, 29 min., \$6.95.

Obviously a highly skilled pianist and imaginative composer-arranger, Coleman oscillates here between intricately contrived cocktail-hour romanticism and even more intricate quasi-jazz—all done with great éclat, but effective mainly in a fleetly contrapuntal *Hooraay for Love* and a distinctive, mostly *sotto-voce* original, *You Fascinate Me So*. Aaron Bell's string-bass accompaniments and solo bits are superb throughout, as is the drily brilliant stereo recording.

"Mike Todd's Broadway." Jack Saunders' Orchestra. Everest STBR 1015, 34 min., \$7.95.

"Semisymphonic" is not the word here: these full-dress orchestrations of a "musical cavalcade" of the late impresario's hit shows are completely symphonic in their sonorous scoring, theatrically big performances, and even more theatrically expansive recording. All eleven pieces come off effectively, but most striking are the rowdy *Hot Mikado* spoof on "My Object All Sublime," snappy Strauss *Fireworks* Polka (with a more than satisfactorily thunderous bass drum), and a jaunty *Girl on the Police Gazette*.

"Mr. Music Maker." Lawrence Welk and His Orchestra. Bel Canto ST/57-4, 29 min., \$7.95.

To my ears the "champagne" music maker's style has many of the characteristics of Lenny Herman's smaller ensemble. Undoubtedly the popular success of both men depends primarily on a metronomic beat to which even the most stumble-footed businessman can confidently slide or bounce. And Welk shrewdly sticks to the most familiar of tunes in his present batch of twenty-four, carefully strung together in six alternately mildly lively and mildly slow sets (originally issued in a Dot LP). But I am a bit shocked by the unmitigated coarseness of his band's tonal qualities, only too candidly exposed in the present open but poorly blended stereophony.

"The Soul of Spain." 101 Strings. Bel Canto ST/63-4, 30 min., \$7.95.

The orchestra's name is an understatement; while there well may be over a hundred strings here, there is no lack of brasses, reeds, and percussion—to say nothing of a wordless "angelic" chorus which further inflates the already enormous sonorities in *Malagueña* and *España Cani*. The anonymous conductor is content with his instrumental resources alone in *La Violetera* and *España*, but in the latter he apparently cannot resist the

Continued on page 108



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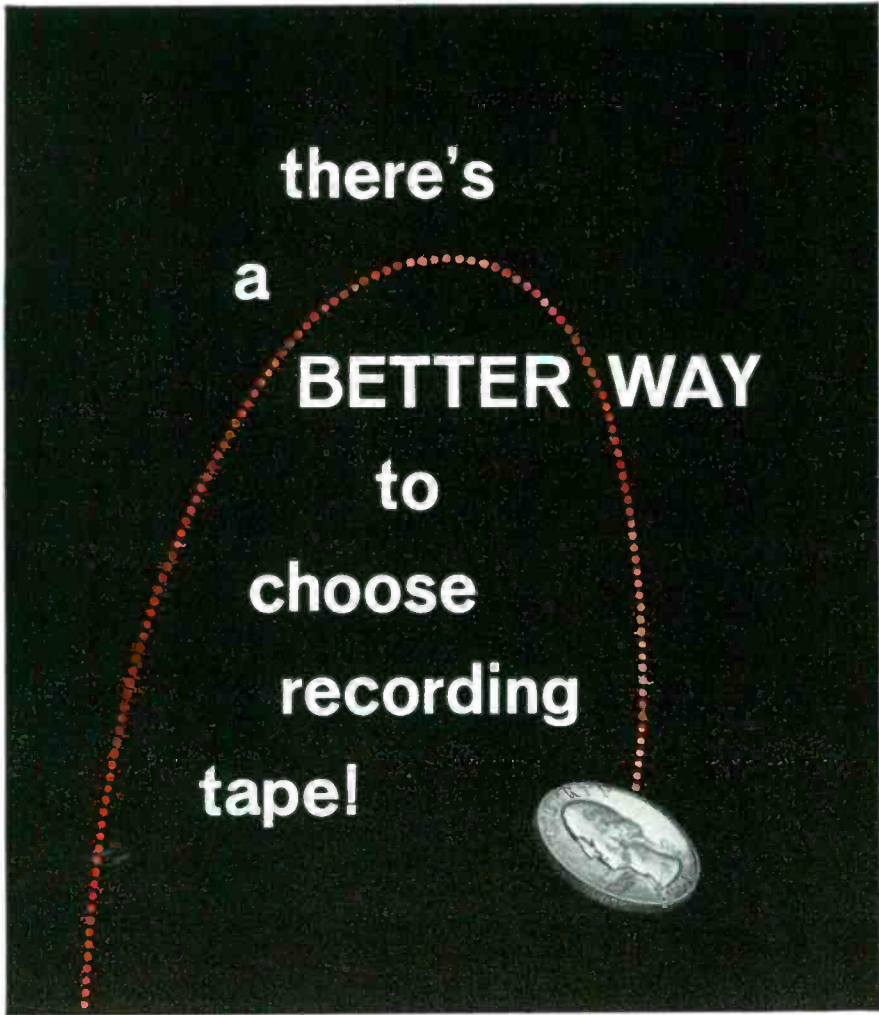


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temptation to "improve" on Chabrier's original score. It's all extremely pretentious, and the performances themselves are excessively mannered; but in the present panoramic stereoism, high-level modulation, distant miking, and huge reverberation, the only word for the overall sonics is "Wow!"

"SMS Demo 1 Through 9." Tandberg/SMS S 10, 28 min., \$3.95.

A sampler (minus the sales-pitches but plus the test-tone signals that introduce each "side" in all Tandberg/Stereophonic Music Society tapings) of one selection from each of the first nine somewhat longer regular releases in this series, all of which exhibit marked channel differentiations and ultrabrilliant (usually also closely miked and ultra-high-level) recordings. The first three tapes represented here were discussed two months ago in this column; the remaining six are respectively "Songs from Great Films," "Harmonica Spectacular," "Hawaiian Hits," "Cha Cha Cha," "Twilight Time," and "Dancing Under the Stars" (\$7.95 each).



The following reviews are of 4-track 3.75-ips stereo tapes in "cartridges".

BARTOK: Concerto for Orchestra
†Liszt: *Mephisto Waltz*

Chicago Symphony Orchestra, Fritz Reiner, cond.

• • RCA Victor KCS 4000. 49 min. \$8.95.

Since the 1956 two-track taping of this same Bartók concerto performance helped convert me from a stereo skeptic to a stereo enthusiast, it's a most appropriate work to serve now as my introduction to tape "cartridges" as heard in their proper form rather than in conventional-reel transference. And to my surprise, as well as delight, the recording itself seems if anything better than ever, especially for its superbly floating and smoothly spread orchestral sound. Whether the frequency range is as wide in a 3.75-ips taping, even reproduced by one of the new ultra-narrow-gap heads, as it was in the 2-track 7.5-ips version is something I dare not guarantee, but it certainly does not sound noticeably less brilliant and I suspect that the extreme highs here are definitely cleaner—thanks both to improved tape-processing technology and the finer-resolving powers of the new type of playback head. At any rate, Reiner's magnificent performance of the enigmatic yet wondrously eloquent music itself is more moving than ever. And his darkly romantic *Mephisto Waltz* coupling is less incongruous than I had expected it to be: indeed it helps, by its very naiveté, to point up the far greater complexity of the twentieth-century Faustian Man portrayed in all his uncertainties and powers by Bartók.

Continued on page 110

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Records in Review

1958



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

THE FOURTH HIGH FIDELITY ANNUAL

Edited by Frances Newbury

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

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

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

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NAME.....
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MEDELSSOHN: *Symphonies: No. 4, in A, Op. 90 ("Italian"); No. 5, in D, Op. 107 ("Reformation")*

Boston Symphony Orchestra, Charles Munch, cond.
• • RCA VICTOR KCS 6006. 54 min. \$9.95.

This "cartridge" release is of special interest, both as the first appearance in any tape form of these particular works and as an indication of the surprising duration potentialities of the seemingly tiny "tapettes." But it is also of notable appeal for its luminous recording of more than usually lustrous Bostonian playing and for two of Munch's most satisfactory performances. He makes no attempt to emulate Koussevitzky's unique vivacity in the *Italian* Symphony, but his more serious reading has a tenderness and grace of its own, and he is one of the few conductors on record who brings a real sense of dramatic conviction to Mendelssohn's too often meandering *Reformation* Symphony.

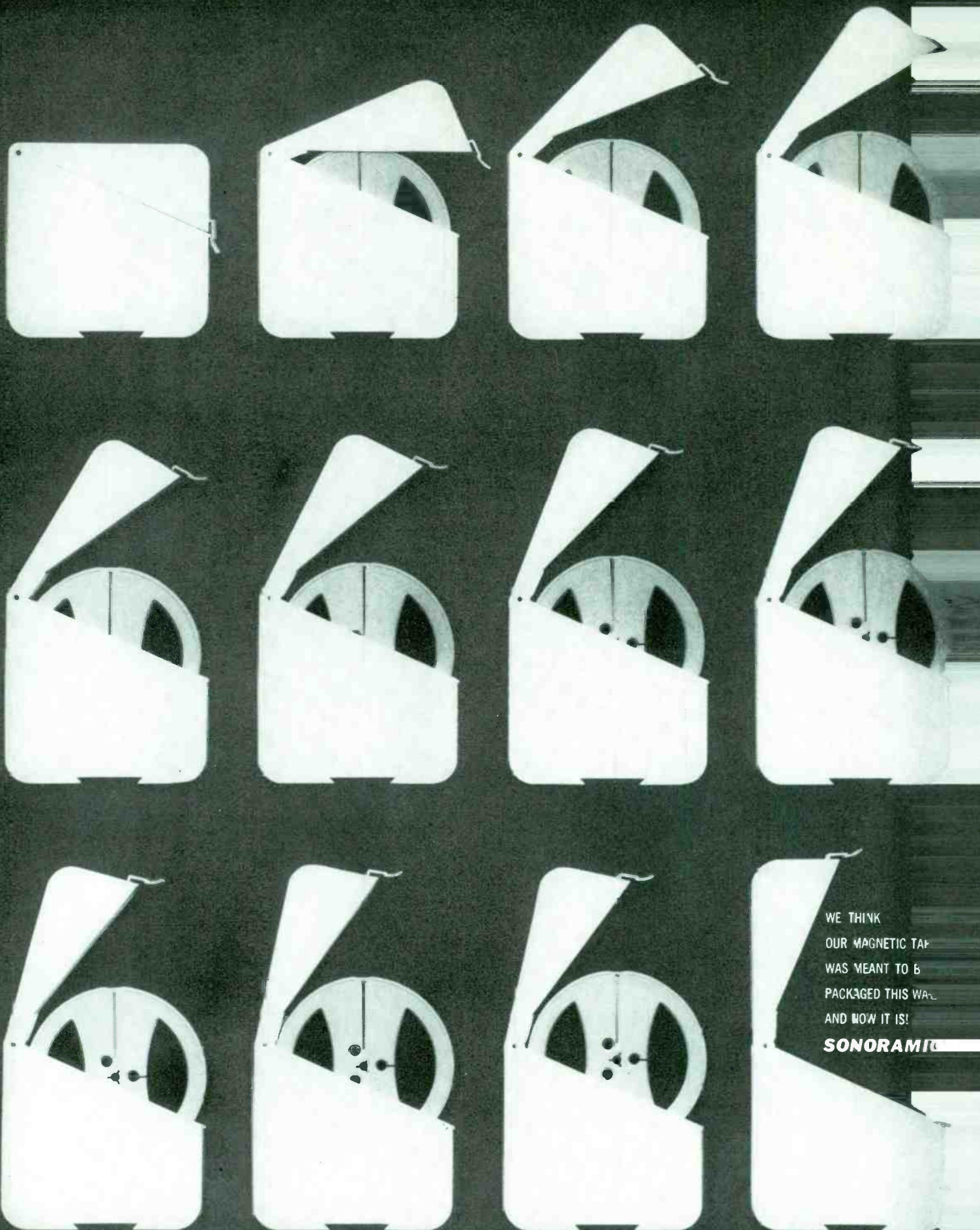
FRITZ REINER: "Vienna"

Weber: *Invitation to the Dance* (trans. Berlioz). Johann Strauss, II: *Morning Papers: Waltz, Op. 279; On the Beautiful Blue Danube: Waltz, Op. 314*. Richard Strauss: *Der Rosenkavalier: Waltzes* (arr. Reiner).

Chicago Symphony Orchestra, Fritz Reiner, cond.
• • RCA VICTOR KCS 4006. 34 min. \$8.95.

The stereo disc version of this program (which also included the *Emperor* and *Village Swallows* waltzes) lacked the opulent glow and lucidity of the 2-track tape excerpt, but had, of course, the economic advantages of a \$5.98 price as against the \$20 (later reduced to \$14.95) of the three-reel complete tape version. In view of the omission of two selections here, the tape/disc price differential still is higher than I hope it will be someday, but the quality and atmospheric differential is even more marked. While Reiner's performers become more seductively engaging with each rehearing, credit for this must be generously shared between the conductor and the present engineers and processors—who have provided quite irresistible warmth and rich—yet always auditorium-authentic—coloring, as well as the tape medium's uniquely characteristic sense of power-in-reserve ease.

Note: In addition to the "cartridges" reviewed above, I have also reheard many (including several pops releases) of those reviewed earlier from performances in transferred normal-reel form—and find no reason to revise my evaluations. But perhaps special mention should be made again of Copland's *Billy the Kid* and *Rodeo Suites*, by Morton Gould and His Orchestra (KCS 600, 46 min., \$9.95), which still impresses me as perhaps the most persuasive evidence of 3.75-ips stereo tapes' sheerly technical quality potentials.



WE THINK
OUR MAGNETIC TAPE
WAS MEANT TO BE
PACKAGED THIS WAY
AND NOW IT IS!
SONORAMIC

How you gonna keep 'em down (up?) on the farm after they've seen Broadway?

(TO SAY NOTHING OF HOLLYWOOD AND VINE)

The well-meaning hired help on this magazine work with one foot in the Berkshires and the other on Broadway.

This may seem screwy, but after a while it makes sense. The good Lord has been nice enough to endow us with a sky-topped concert hall up here in the hills, and the air is rare, and as beautifully quiet as Carnegie just the second after the conductor's baton goes "rap, rap, rap."

The editors, you see, really write by ear...so where they are is about as neighborly to high fidelity as any poor mortal can get. And to save them personal need for anti-freeze in our rugged winters, they're happily tucked away in a homely old farmhouse. This doesn't necessarily make them better editors, but it sure is comfortable.

Meanwhile, back on Broadway, you'll find your magazine right in the Palace Theatre Building itself. Our sister book is there too...Billboard, world-famous journal of show business and music. Here, we're close to the major recording studios, the broadcasting people, the makers of equipment. Here is where you have to be to grab the beat and tempo, to feel the wonderful promise of high fidelity, esthetically and commercially.

As for our Hollywood setup...well, that's pretty much Broadway too but with a "Made in California" label. Anyway, the two big towns sort of play counter-



point to the little town, and we haven't lost a gal to a city slicker yet, thank you. Whether all this makes a better magazine for you, we don't quite know...so drop in sometime and tell us what you think.

high fidelity

THE MAGAZINE FOR MUSIC LISTENERS

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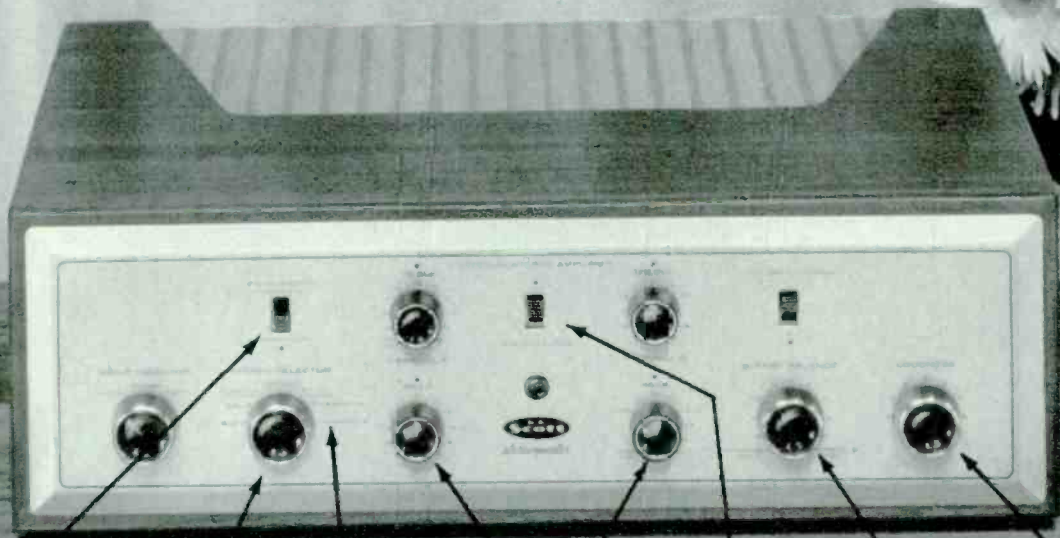
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H
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most satisfying flavor
So freely to your lips

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

Until now, the high fidelity fan with a limited budget had to settle for second-best products. Introduction of the new H.H. Scott 24 watt stereophonic amplifier, Model 222, puts top quality within the reach of all. This new amplifier has many features never before available for less than \$200. It is backed by H.H. Scott's fine reputation for engineering leadership. Check the features below and you'll see why you should build your new stereo system around the H.H. Scott Model 222.



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

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

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

Insist on genuine H. H. Scott components.

SPECIFICATIONS: Dual 12 watt channels; 0.3% 1M distortion; 0.8% harmonic distortion; frequency response 20 to 30,000 cps; extremely low hum level (-80 db); DC operated preamplifier heaters; Inputs for stereo or monophonic recorders, tuners, phono cartridges and tape heads. Phono sensitivity 3 mv. Sub-sonic rumble filter prevents overload from noisy changers or turntables. Price \$139.95*

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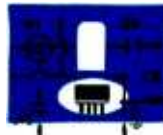
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From the High-Fidelity Newsfronts

LET US START THIS MONTH by noting an ingenious idea produced by Universal Woodcrafters in LaPorte, Indiana. They have mounted a speaker cabinet on a swivel base, similar in design to those used for television sets. It is possible, at a touch of the finger, to turn the cabinets (plural, for stereo) so they face in, out, forward, backward, wherever best realism is obtained. Quite an idea, with real merit as a compensation for microphone placement experiments conducted by some recording engineers.

And don't think they don't, either—experiment, that is. While most of the recording companies seem to bear in mind a playback speaker separation of six to eight feet, there is an interesting amount of disagreement over microphone placement for maximum realism under those playback conditions. Of course one thing the recording engineers cannot do anything about, and cannot know anything about, is what sort of a room you have. This is your problem; but once your speakers are placed for optimum results in your room, this factor should remain constant. However, if one record sounds fine and the next doesn't, it may not be your fault. Try a few more records, and set your speakers for best results from most of the current records you own.

To return to Universal Woodcrafters in a more light-hearted mood: no doubt someone will conceive a remarkable improvement, in the form of remote control through motors in the swivel bases.

A *New Yorker* cartoon provides us with material for an up-to-date definition of monophony: it is a stereo system so designed that the strings on the right and the horns on the left are blended together into a central, single loudspeaker.

Stuart Irwin, of Pittsburgh, says fiber drums make fine loudspeaker enclosures. The drums, used, are available around most communities; all sorts of things come in them, such as chemicals and powdered soaps. Better try different sizes. Mr. Irwin says a twelve-inch speaker works nicely in a seventeen-inch drum from about twenty-six to thirty-one inches deep.

We note with interest that Pilot Radio is celebrating its fortieth anniversary. In the radio business, that is only a few years short of an aeon. Such longevity is, in itself, a remarkable tribute—and this time, to a remarkable company.

Note these dates for IHFM-sponsored audio shows: *Chicago*, September 18–20; *New York*, October 6–9; *San Francisco*, January 27–31; and *Los Angeles*, February 10–14.

Not sponsored by the IHFM, but a fine wing-ding indeed is the festival scheduled by the Long Playing Record Library in Blackpool (England) for March 18–20. Live music, recorded music, and people to talk intelligently about both. For example, at the meetings last March, there were recitals by well-known artists; a record program put on by Donald Aldous; a talk by Percy Wilson (technical editor of *The Gramophone*); talks by top-rank representative of Pye, EMI, English Decca, and Deutsche Grammophon; a color film on how LPs are made . . .

Anyone over here do anything like that? If not, why not?

Acoustic Research has acquired a patent, and since it is a British patent, it is expected that the AR series of speakers may henceforth affect a slightly different tonality . . . broader, shall we say. The language of the patent intrigued Ed Villchur and Roy Allison so much that they extracted some of it for us: "Elizabeth the Second, by the Grace of God of the United Kingdom of Great Britain and Northern Ireland and of her other Realms and Territories Queen, Head of the Commonwealth, Defender of the Faith . . . of Her especial grace, certain knowledge, and mere motion . . . is graciously pleased to condescend . . ." to the request of Acoustic Research, etc.

The slight bulge in the grille cloth of new ARs is their acoustic chest sticking out. CHARLES FOWLER

HF reports

combining:
Audiolab Test Reports
Tested in the Home

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

HF REPORT POLICY

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Altec 445A Stereo Preamp and 345A Amplifier

Price: 445A (less cabinet) \$189. Cabinet (walnut, blond, or mahogany) \$19.95. 345A: \$270.
MANUFACTURER: Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif.

At a glance: In listening tests, the combination of the Altec 445A preamplifier and 345A power amplifier was admirable. The sound was full and clean, at any usable listening level. When played at very loud levels the distortion contributed by the preamplifier could be heard, but we doubt that it would be operated in this fashion under normal circumstances.

In detail: The Altec 445A stereo preamplifier, in addition to the usual control functions which we have come to expect on a unit of this type, is distinguished by at least two unusual features. All input channel selection and on-off switching is by means of a foolproof system of push buttons. It is not necessary to switch through undesired inputs when going from one to another. Pressing any input button switches on power, lighting a clear plastic button. Pressing this button switches power off. Nothing could be simpler. We welcome the 445A as a step in the direction of simplification of stereo control panels.

The second unusual feature is the use of transistors in the preamplifying stages for the low-level inputs. These reduce hum and noise to truly negligible proportions. Not so immediately apparent is the fact that the gauged level control tracks almost perfectly



Altec 445A stereo preamp.

over more than a 40-db range, which means that once stereo balance has been achieved, it will not vary with volume control setting. The chief negative criticism we have is that the distortion is higher than is desirable, particularly when driving a relatively insensitive power amplifier. If an amplifier requiring small driving signals to develop full output (such as the Altec 345A) is used, this problem becomes less serious.

The Altec 345A is a stereo power amplifier, rated at 40 watts per channel, or 60 watts with both channels in parallel. Each channel has its own level control. A front-panel switch selects stereo or single-channel operation, using either channel individually or both in parallel. Only 8- and 16-

ohm outputs are provided, but they are automatically switched for proper matching when the channels are paralleled. The Altec 345A is unique among power amplifiers in having a fixed damping factor of unity. This is the recommended value for Altec speakers, as well as a number of other popular types.

The Altec 345A proved to be thoroughly conservative in design, with all tubes and components loading well below maximum ratings. It developed rated power output with ease and low distortion. Above 10 kc and below 30 cps the maximum output fell slightly, but not enough to be significant. Hum was totally inaudible. The 345A might not be suitable for use with wide-range electrostatic speakers, since its power output fell drastically when a 3-mfd

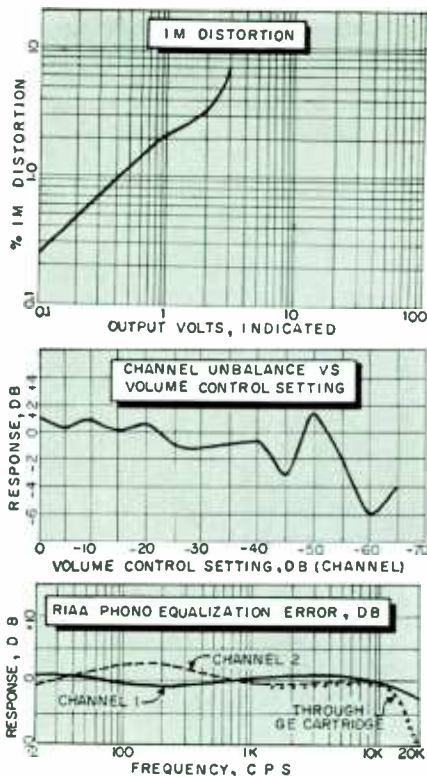


Altec 345A stereo amplifier.

load (simulating an electrostatic speaker) was used. The amplifier also became unstable with large capacitive loads.

Test Results

On the preamplifier, the balance



445A

control is effective and well designed, since it lowers the gain of one channel some 10 to 11 db while raising the gain of the other channel only about 1 db. This eliminates the need for re-adjusting the level control after using the balance control.

The tone control "hinge" frequencies are well chosen, with the bass control having little effect on middle frequencies except at the extremes of its rotation. The loudness switch introduces three levels of mid-frequency attenuation, with boosts of both high and low frequencies. In use it proved pleasing, without introducing the tubbiness sometimes encountered with poorly designed circuits.

Phono equalization was nearly perfect, but the over-all effect was marred by a 4-db response peak around 200 cps on one channel. This occurred in the tone controls, but affected any signal passing through the preamplifier. Tape head equalization was very close to the NARTB playback characteristic, except for a rolloff of very low frequencies. Since this only became significant below 50 cps, it is unlikely to affect the sound to any great extent.

A switch on the rear of the preamplifier connects the two phono channels in parallel for playing mono records. Unfortunately this would not be accessible if the unit were installed in a cabinet. Another rear-mounted switch inserts an equalizing network for ceramic cartridges in the phono input.

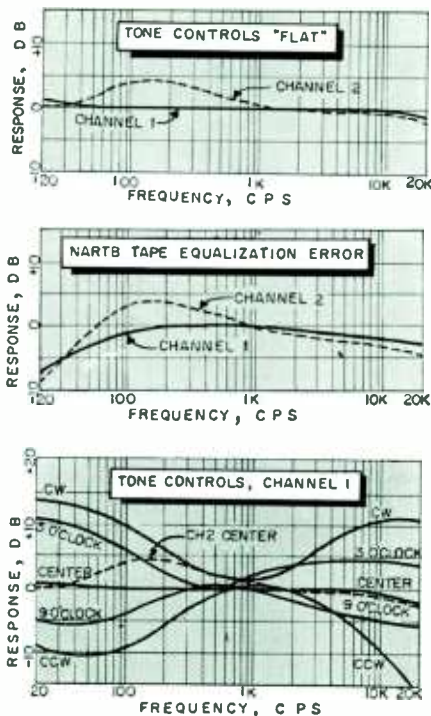
The tracking of the ganged level controls was within plus or minus 1 db down to below -40 db (relative to

maximum setting). This is unusually good. Much to our surprise, however, they continued tracking, with a maximum error of 6 db, down to -65 db, at which point we stopped measuring the output due to the low level.

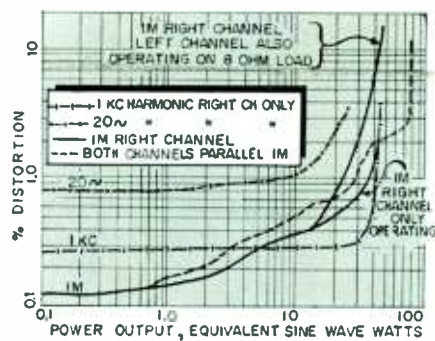
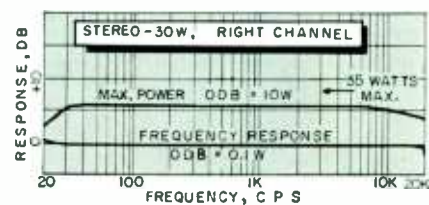
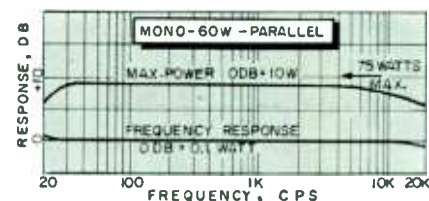
The IM distortion, tolerably low up to a few tenths of a volt output, is generated in the output stage of the preamplifier, and is not affected by volume control setting or choice of high-level or low-level inputs. We can find no reason in the schematic of the unit for such distortion levels as we measured at higher output levels, so it is possible that a defective tube or component was responsible.

After our tests were well under way, the preamplifier developed serious instability, with motorboating and high-frequency oscillation occurring at moderately high volume control settings. This prevented complete hum measurements, but we were able to determine that the hum and noise were some 60 db below 1 volt output on phono and 80 db below 1 volt output on radio input. These are quite inaudible levels.

The Altec 345A power amplifier delivered its rated 40 watts output at 1,000 cps with only 0.6% distortion. At 20 cps the distortion stayed just under 1% up to 10 watts, and each channel could develop 25 watts before obvious clipping of the waveform occurred. In intermodulation distortion measurements, one channel developed 40 watts at 1.5% distortion. When both channels were driven simultaneously with an input signal, the distortion rose to about 7% on one channel at 40



445A



345A

watts. This is apparently due to a change in power supply voltages when the second channel is driven to full output. Since this only produces a measurable effect above 15 watts output, and does not become significant until steady-state power outputs of 30 watts per channel are reached, it is nothing to worry about.

IM measurements with both channels paralleled show that the 345A can deliver more than its rated 60 watts. The distortion curve did not start to rise sharply until 75 watts was reached, and we do not doubt that it would deliver much more than that on instantaneous program peaks.

Considering the weight of the 345A (38 lbs.) and the large power capabilities at middle frequencies, we were a little surprised at the very low-frequency power-handling capabilities of this amplifier. While it is true that its listening performance will not be affected by the limitation in 20-cps power output, the very large outputs obtainable at higher frequencies produce a marked contrast to low-frequency performance.

Whether one will find the unity damping factor feature useful, or even desirable, depends on one's choice of speaker system and personal preference. There is no provision for obtaining a higher damping factor. We found the somewhat increased fullness of bass that this feature produced with several speaker systems to be very pleasing.—H. H. Labs.

MANUFACTURER'S COMMENT: see page 145



CBS Electronics Professional 55 Stereo Cartridge

SPECIFICATIONS (furnished by manufacturer): a single-stylus ceramic stereo pickup for transcription tone arms. **Stylus size:** 0.5 mil. **Frequency response:** 20 to 15,000 cps. **Output:** 0.4 v at 5 cm/sec at 1,000 cps, per channel. **Channel separation:** 20 db. **Compliance:** 3×10^{-11} cm/dyne. **Tracking force:** 1.5 to 4 grams. **Outputs:** 3 terminal. **Price:** \$28.95. **MANUFACTURER:** CBS Electronics, Danvers, Mass.

At a glance: Columbia's ceramic Professional 55 comes close to matching the aural quality of top-drawer magnetics. This cartridge may be the solution to problem installations if hum, low output, cost are considerations.

In detail: Ceramic cartridges have recently won new respect, largely because of their capacity to deal with some of the severe problems raised by stereo disc reproduction. Actually, they have several interesting features. Two ceramic elements fit neatly into a package, and can be positioned so that 45°/45° motion of a stylus bar twists them equally, thereby creating two

separate though related audio voltages for the two channels. Nicest of all, ceramics are insensitive to stray magnetic radiation, and are not the hum collectors that coils in magnetic cartridges are. And, finally, ceramics, like crystals, put out a healthy voltage and can be fed, if necessary, directly into an amplifier input, eliminating the preamp altogether.

Columbia still makes the standard SC-1 and SC-2 cartridges, which are maroon and gray in color but otherwise appear to be much the same as the Professional 55, even so far as electrical characteristics are concerned.



Columbia's ceramic stereo cartridge.

The Professional 55 is supplied in an attractive gray snap-top case where it rests between two pairs of adapter plugs. One pair will convert the output of the cartridge to the electrical equivalent of a magnetic cartridge, thereby letting you plug it directly into the low-level phono input of your preamp.

The second pair of plugs is designed for use with a high-level input, and provides the necessary termination for the cartridge when so used. I found that I still needed a little bit of bass boost. My preamp gave me all I needed, however, and still had plenty to spare. I also tried the cartridge in the "ceramic" input of my preamp, and it sounded almost exactly as it did with the low-level adapter (marked EP-2).

When equalized by use of the adapter plugs, the 55 sounded very smooth. Highs were sweet, clean, and seemed to have just about the right balance. The bass was entirely ample, smooth and without boominess. The balance, when properly terminated, was excellent.

For low-cost but high-quality stereo systems, the CBS cartridges are excellent indeed.—P.C.G.



Connoisseur Model B Turntable

Price: \$119.50. **MANUFACTURER:** Ercona Corporation, 16 W. 46th St., New York 36, N. Y.

At a glance: The Connoisseur Model B is unquestionably one of the finest three-speed turntables available today for home use.

In detail: The Connoisseur Model B is an improved version of the original three-speed Connoisseur turntable described in an earlier Audiolab Test Report. Externally, the most obvious change is the incorporation of stroboscope markings on the underside of the aluminum turntable, with a light bulb and mirror arranged so that the stroboscope may be observed while the turntable is in operation. Like its predecessor, the Model B has a plus or minus 2% adjustment of speed about 33 $\frac{1}{3}$, 45, and 78 rpm.

Underneath the motor board (a heavy ribbed casting) are several other changes. Adjustable bearings, of graphite-impregnated nylon, are used on the turntable and motor shafts. The idler wheel assembly is on floating rubber mounts, which greatly decrease the transmission of vertical rumble from the motor through the idler wheel.

The rumble level of the Connoisseur

Model B is the lowest we have measured so far, and is 2 db lower than we measured on the older Connoisseur turntable. Wow and flutter measurements coincide exactly with those for the older turntable, and are comparable to other top-quality turntables. Both wow and flutter are completely undetectable by ear.

Induced hum from the motor was too low to measure (or hear) when the metal motor board had been connected to the common ground for the system. This ground connection is essential if low hum levels are to be obtained.

Tests Results

Rumble was measured with the Components 1108 and 45/45 test records. A Grado stereo arm and cartridge were clamped to the motor board for these measurements. The cartridge output (either one channel at a time or both channels paralleled to reduce vertical rumble) was amplified with RIAA equalization and measured with a vacuum tube voltmeter.

With the 1108 record (monophonic), the rumble was -49 db referred to 7 cm sec at 1,000 cps. When only one channel was measured, the rumble was -44.5 db, indicating that vertical rumble is somewhat higher than lateral rumble. These figures may be compared to those for other turntables described in Audiolab Test Reports, since an identical measurement

technique is used for all turntables.

With the Components 45/45 stereo test record, the corresponding rumble figures were -54 db and -48 db. This indicates the difficulty of correlating rumble measurements made in different circumstances or with different equipment.

Using the Components 1106 test record and a Donner 2800 Wow and Flutter meter, wow was measured at 0.1% and flutter at 0.08%.

The design of the cast-metal motor board limits the choice of tone arms which can be mounted directly on the board to those which mount approximately 7 $\frac{1}{2}$ " to 8 $\frac{1}{2}$ " away from the turntable spindle. A predrilled motor board may be obtained for Connoisseur pickups, but the installation of other arms requires drilling mounting holes through thick metal. Alternatively, arms may be mounted on the wooden base to which the turntable plate is fastened, but this may cause an increase in rumble.



Ercona's Model B Connoisseur.

We have a few reservations about the adjustable bearings used in the Model B. A wrench is provided for ad-

justing them, but the unit we tested came with an instruction sheet for the older model which was of little help in setting up the Model B. As received, the bearings were very loose, and we experimented with different bearing adjustments until the operation of the unit seemed to be optimum. We trust that later units will be delivered with

all the proper instructional literature.
H. H. Labs.

MANUFACTURER'S COMMENT: Normally, so flattering a statement as, "The Connoisseur Model B is one of the finest 3-speed turntables available today," would, in view of the critical standards of the Audio League, give much satisfaction. We are, however, mindful that the unit submitted for test was one of the very first of

the new series and that current deliveries (with appropriate instructional material) considerably outperform the unit tested. If one of the latest units had been sent, the statement could (and should) have been "the finest available." The trade-mark "Connoisseur" is applied to audio products designed for high-quality systems. The adjustable bearings make possible maintenance of top performance over long years of usage. These bearings are factory-adjusted and require little, if any, attention.



AR-3 Speaker System

SPECIFICATIONS: (furnished by manufacturer): a small speaker system in which speakers and enclosure are designed as a unit assembly. **Response:** 38 to 1,000 cps, ± 1.5 db, down 6 db at 30 cps; high-frequency section on axis, 1,000 to 20,000 cps, ± 2 db; 45° off axis (in any direction), -3 db at 10,000 cps and -8 db at 15,000 cps. **Distortion:** less than 1.5% above 35 cps, 3.2% at 30 cps, at 10 w input, corner mounting. **Power requirements:** 30 to 70 w RMS (mono), at least 25 w per stereo channel. **Impedance:** 4 ohms. **Components:** 12-inch woofer with 3.3 lb. Alnico 5 magnet; 2-inch middle-range dome radiator with 3.3 lb. Alnico 5 magnet; and 1 $\frac{3}{8}$ -inch high-frequency dome radiator with 1.1 lb. Alnico 5 magnet; all in Fibreglas-filled braced cabinet. **Crossover:** LC type, 1,000 and 7,500 cps; middle and upper-range units equipped with level controls. **Dimensions:** 14 by 25 by 11 $\frac{3}{8}$ inches, over-all. **Prices:** \$216 (mahogany or natural birch), \$225 (walnut or cherry), \$231 (korina), \$203 (unfinished pine). **MANUFACTURER:** Acoustic Research, Inc., 24 Thorn-dike St., Cambridge 41, Mass.

High-fidelity listeners familiar with the products of Acoustic Research have not been surprised at the rapid progress of this comparatively new company. The AR-1 made history when its designer took a bookshelf-size enclosure, made it airtight at audio frequencies, and installed a highly compliant woofer designed for exceptionally long voice-coil excursion. To this was added a cone tweeter and a level control; the result was a system that, despite its small proportions, could outperform many a larger unit.

The AR-1 was followed by the budget AR-2, designed along the same lines but with slightly less extended

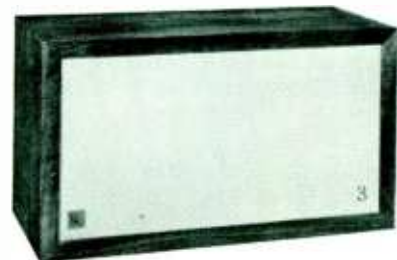
bass and a price tag of under \$100. It was also more efficient electrically than the AR-1, and could be used with moderate-power amplifiers.

Up until now, we have had: the AR-1—a large woofer and 8-inch cone tweeter (the AR-1 W is the woofer only)—and the AR-2, which employs a slightly smaller woofer and a pair of 5-inch cone tweeters.

We now have the AR-3. In this model, the famous woofer design of the AR-1 is retained but the high-frequency section has been radically changed. A new type of tweeter has been developed for the AR-3. Familiarly called a "fried egg," it reverses the usual design, and, instead of being concave, is convex. What one would normally think of as the tweeter cone area resembles nothing so much as the outer half of a sliced Ping-pong ball. It is surrounded by an enormous (relatively) magnet structure.

A major problem of tweeter design has been the beaming effect of very high frequencies. Cone-type tweeters tend to be softer in sound than the more brittle horn-loaded types, but the latter, because of the horn shape, can achieve better dispersion. The "fried egg," with its hemispherical shape, appears to be a major step forward in the smooth dispersion of sound at extreme high frequencies.

The AR-3 really contains three speakers. The woofer carries the frequency range from 20 to 1,000 cps. A large "fried egg" tweeter goes on to 7,500 cps, where the sound is picked up and carried out to the limits of audibility by another, smaller fried egg. Level controls are tied to both the



AR-3 looks deceptively like AR-1.

midrange speaker and the tweeter so that a very wide range of balance can be achieved to compensate for room acoustics and listening preferences.

The AR-3, like the AR-1, has deep, smooth, and satisfying bass. We are accustomed to thinking of small speakers as being weak in low-frequency propagation. As the many loyal friends of Acoustic Research will confirm, the AR series astonish every listener by the degree of their success in disproving this generality.

MANUFACTURER'S COMMENT: This report is complete in its description of the physical components of the AR-2, and we are gratified that the unprecedented treble dispersion properties—so important to an illusion of depth in sound reproduction—were considered worthy of comment by the reviewer. We note, however, that there is no direct evaluation of the treble sound quality. So far as we know, the range and smoothness of the AR-3's response from 1,000 cps upward is unique; we do not exaggerate when we say that these reproducers are, in our opinion, as significant a development in treble reproduction as the acoustic suspension principle is in bass reproduction. If the reviewer did not like the AR-3's treble, we believe he should have said so. If, on the other hand, he considered the treble to have no easily described characteristic of its own, then we have accomplished what we set out to do.



London-Scott Stereo Pickup

SPECIFICATIONS (furnished by manufacturer): an integrated arm and cartridge for stereophonic records. **Stylus size:** 0.5 mil. **Frequency response:** within 1 db of RIAA characteristic. **Output:** 1.4 mv/cm/sec per channel. **Channel separation:** approximately 20 db. **Recommended load:** 47,000 ohms on each channel. **Compliance:** 3.5×10^{-6} cm/dyne. **Tracking force:** 3 to 5 grams. **Tip mass:** less than one milligram. **Impedance:** 5,000 ohms at 400 cps. **Outputs:** four (right channel,

left channel, common, monophonic). **Price:** \$89.95. **DISTRIBUTOR:** H. H. Scott, Inc., 111 Powdermill Rd., Maynard, Mass.

At a glance: The London-Scott arm and cartridge combination is an excellent choice for quality reproduction of



London-Scott pickup.

stereo discs. The two must be used together, however, which may be a disadvantage to listeners who already own stereo arms.

In detail: The London-Scott arm and cartridge is so called because it was designed by London and is being sold, in this country at least, by H. H. Scott, Inc. One of the handsomest integrated systems on the market, it consists of a squarish pickup head assembly attached to a round chromium-

plated shaft. Suspension is by a conventional shaft and bearing. Tolerances appear to be small, with the result that no undue side-to-side play is evident. At the rear of the arm rests a diamond-shaped black counterweight.

Care must be taken to mount the arm absolutely level with the record surface in order to prevent the cartridge support from touching the record in advance of the stylus, but the mounting process is not itself difficult. A $\frac{3}{8}$ -inch hole must be drilled for wires and the horizontal bushing. Three machine bolts support the assembly. The arm rest is a clip, into which the arm will fit with just a tiny push.

All leads go through a single shield, a feature which greatly reduces grounding problems. The arm is already grounded to the shield, and in

my installation I made the point at which I connected preamp leads to cartridge leads the common ground-point.

Unlike most pickups, which have the stylus in plain view, the London-Scott stylus is almost completely enclosed in the black metal housing. Only the tip protrudes from a tiny opening in the bottom.

Listening tests disclosed a velvety, transparent quality. The London-Scott pickup is smooth and free of peaks, and surface noise is almost nonexistent. Output is fairly high. Hum, in my installation, was inaudible. Bass response approached the lowest audible ranges, and the highs appear to be extended without undue emphasis. There seems to be very little distortion. Low tracking forces can be used due to the relatively high compliance

(3.5×10^{-4}) of the unit. My tests were made at about 3 grams.

Only one minor annoyance detracts from complete satisfaction: the tolerances in the horizontal arm support bearing are so rigid that the arm may tend to bind when near the outer edge of a record and thus cause occasional groove skipping. A thinner grease probably would prevent this.—P.C.G.

MANUFACTURER'S COMMENT: Binding of the arm is very unusual but if it occurs it can, of course, be corrected as the reviewer suggests, by lubrication. Level mounting of the pickup is no problem since the arm is adjustable vertically. The short stylus is one of the factors providing the exceptionally smooth wide-range response by reducing the moving mass. The housing has been particularly designed to protect the stylus. This pickup has been designed to provide the smoothest, widest-range response possible in the present state of the art, regardless of cost. Careful mounting will be rewarded by superlative results.

Fleetwood's New Da Vinci Television Receiver Is High Fidelity Too . . .

IT'S GOING to be difficult not to wax philosophic, even nostalgic, in this report. It has to do with a Fleetwood television system, and I found myself going back to page 144 of the October 1955 issue of HIGH FIDELITY, in which I discussed the previous Fleetwood received for test. Inevitably, I flipped pages, read paragraphs here and there, and thought about the changes that have taken place over the four-year period that has elapsed. That October "TITH" section included an ESL cartridge, a Garrard 301 turntable, a Bogen tuner, a Scott amplifier, an AR-1 speaker, as well as other now-famous items. And, in the Editorial, I read, "The illusion of live music is more nearly approached every day . . . and yet, for people who like to experiment, there seems as much room for improvement as ever."

But that's enough reminiscing. For those interested in practical use longevity tests, I am happy to report that I am still using the 301 and the Fleetwood, in which I have had to replace two minor tubes since I've had it. I didn't purchase the other equipment, so can give no report on it. I also feel (1) that the 1955 report on the Fleetwood is still true and (2) that the closing lines of that editorial still apply. After all, today we have stereo, for a better illusion and for those who like to experiment.

The Fleetwood Da Vinci television receiver is smaller than the earlier model. It has a 21-inch tube . . . and one single, wonderful improvement: the safety glass has been laminated to the face of the

picture tube. This has been eliminated the awkward piece of plate glass, with its problems of cumbersome installation and multiple reflections. This new method of construction adapts the Da Vinci to a wide variety of do-it-yourself installations. It is simply placed in a wall, with its face surrounded by a conventional picture frame.

There are other improvements, of course. The picture is better than ever. The range of the contrast and brilliance controls has been extended. The tuner chassis is almost identical with the 1955 model; the only obvious change is in the defini-



Companions: Da Vinci and books.

tion control. This used to be continuously variable; now it is a simpler three-step switch.

Because the tuner is so sensitive, it is possible to overload it. To prevent this, the AGC circuit has been made adjustable through a control placed on the rear apron of the tuner chassis.

The picture tube chassis has been reduced drastically in size. The tube is a short-neck, 110° 21-incher. The tube and associated

circuits are housed in a compact utility cabinet measuring 23 inches wide by $21\frac{1}{2}$ high and $11\frac{1}{2}$ deep. The face of the picture tube protrudes an additional 2 inches from the front surface of the cabinet. The width of the picture is $18\frac{3}{4}$ inches; this compares with 23 inches for the older set, nominally termed a 27-inch system. The picture is vivid, bright, and sharply focused. The definition achieved can only be described as outstanding. The Fleetwood picture probably comes as close to fine photographic quality as it is possible to achieve today.

Sound, by the way, is available at two separate points (before and after the volume control) on the tuner chassis, and at another jack on the picture tube chassis. In addition, there is a 4-watt power amplifier for those who do not wish to tie the Fleetwood to a high-fidelity system.

Although modest, the Fleetwood's 4-watter is unusually clean, with ample power reserve for practically any living-room viewing-listening situation. But the set really shines when it is used with a high-fidelity system, for here the unit reproduces television sound with the low-distortion, full-range clarity of a high quality FM tuner—which, of course, it is.

The forty-foot interconnective cable is no longer round, but flat, like heavy twin lead . . . and can be run unobtrusively under carpets, for example.

As far as results are concerned, just one word sums up both sight and sound: superlative.—C.F.



Lafayette PK-270 and PK-280 Stereo Tone Arms

SPECIFICATIONS (furnished by manufacturer): stereo tone arms with interchangeable cartridge shells and knife-edge bearings. **Supports:** hardened-steel, knife-edge pivots and bearings. **Composition:** die-cast aluminum. **Shells:** plastic, plug-in type; one provided with each arm. **Weight:** adjustable by counterweight at rear of arm. **Price:** PK-270 12-in. model, \$17.50; PK-280 16-in. model, \$19.50. **MANUFACTURER:** Lafayette Radio, 165-08 Liberty Ave., Jamaica 33, N. Y.

We received for test both the 12- and 16-in. models, but since both arms are virtually identical except for size, I based my report on the 12-in. unit.

These handsome black and red Lafayette stereo arms have detachable plastic pickup shells, an unusual arm-leveling system and bubble indicator, and are wired for two separate channels. In one significant respect the arms are unique. They are suspended vertically and horizontally from knife-edge supports which bear against hardened metal. This method of construction reduces friction for both directions of travel, a valuable feature for unhampered stereo reproduction.

The arms mount easily. Holes large enough to pass the two sets of wires are all that must be drilled in the mounting board. In fact, the arms *could* be mounted on a flat surface without drilling any holes at all—there is sufficient room for the wires to pass between two of the screw-type level-

ing mounts. (I have come across at least one installation in which I needed an arm which would mount without holes; no doubt readers have come across others).

The arms are relatively long—I had a bit of trouble making a proper fit on the narrow mounting board that fits my turntable. On a wider board, however, I had no trouble at all. If your turntable is in a cabinet, be sure you have sufficient space for mounting. Be especially certain if you plan to get the 16-inch model—that baby is long!

A counterweight at the rear of the arm permits weight adjustment over a fairly wide range, to accommodate a variety of pickup cartridges.

Earlier models of these arms were equipped with three red plastic cartridge shells intended to accept a variety of pickup cartridges. But since cartridges are made with many different pin arrangements, some did not fit, and the three-shell models were abandoned. The arms are now supplied with a single detachable shell, fitted with four wire leads which, when soldered to clips, can be used with virtually any cartridge.

Since the leads are enclosed in a single braided shield grounded to the arm, the cartridge grounds are independent of the arm ground. Consequently, the user can pick the grounding point that produces the least hum in his particular system. I found that grounding the arm and both cartridge



Lafayette PK-270 arm.

channels at the base of the arm, where my preamp cables were attached, seemed the best procedure. This was also where I connected the turntable ground.

The horizontal knife-edge support is a bit tricky to align. It has a tendency to slip off the groove, causing the arm to bind. Once the arm is mounted, however, and the support properly positioned, the arm seems to stay in place readily. But one word of caution: since the pins holding the arm to the arm rest are tight, the considerable force needed to remove the arm from the rest may be enough to unseat the horizontal support. The pins may be spread apart, but I found it easier simply to place the arm on the rest without clamping it. So used, the supports should stay put indefinitely.

The Lafayette PK-270 and PK-280 arms are attractive in appearance and economical, and are designed to meet a variety of installation applications. The faults listed above are minor annoyances rather than major criticisms, and users with a reasonable degree of patience will find these arms excellently fitted for their function.

P.C.G.



Steelman Transitaape Portable Recorder

SPECIFICATIONS (furnished by manufacturer): a transistorized, fully portable tape recorder in compact leather case. **Output:** self-contained output stage and 4-in. speaker. **Input:** one, for self-contained crystal microphone. **Speeds:** 1½ and 3¾ ips. **Recording area:** half-track. **Wow:** approximately 0.5% at 3¾ ips. **Volume controls:** one, for simultaneous recording and playback level. **Recording level device:** neon bulb overload indicator. **Size:** 6½ in. wide by 9¼ high by 2¾ deep. **Weight:** under 6½ lbs., less batteries. **Price:** \$200. **MANUFACTURER:** Steelman Phonograph and Radio Co., Inc., 2-30 Anderson Ave., Mount Vernon, N. Y.

At a glance: The Transitaape is an excellent machine for speech recording where portability, and intelligibility of results, are the chief requirements. It is not designed for high-fidelity music reproduction and will not approach the sound quality of machines so intended. At its very attractive price of \$200 it should be a popular item for noncritical recording.

In detail: The Steelman Transitaape is one of the smallest tape recorders with built-in speaker (a relatively large

one, at that) that I have come across. It measures roughly 3 inches by 7



Steelman's portable recorder.

inches by 10 inches, weighs only 8 lbs. with batteries, and hangs by a handy leather strap around the neck of the operator.

It is completely transistorized and every bit a portable.

Thirteen tiny dry cells power the motor and electronic chassis. The amplifier batteries are said to provide power for three hundred hours of use and the motor batteries will last fifty hours. Recommended batteries are mercury cells, but the recorder can be operated, in an emergency, with standard AA penlight cells, for a maximum of six hours.

The illustration shows the layout of component parts. This single-track recorder, with three-inch reels, operating at 1½ or 3¾ inches per second, provides up to half an hour operation on each half of standard 1½-mil tape.

The volume control for both record and playback is about midway down the left side of the chassis. At the same place on the right side is the "function control" knob, which turns the machine on and off and places it in the "record" mode. To the right of the function knob is the record button, which must be depressed in order to operate the bias oscillator and start the recording action.

On the front panel, to the left of the reels, is the fast-forward and reverse lever, which will operate the machine

only when the tape is running through in normal speed. If the machine is turned off, moving the lever serves only to release the pressure pads and pressure roller, which is necessary whenever the reels are replaced.

The Transitaape has its own power amplifier which operates a three-inch loudspeaker positioned below the reels in the front of the case. Above the speaker a "battery condition" indicator glows if enough power remains in the

batteries to operate the motor fully.

At the top of the unit a microphone rests in a piece of foam rubber. (Left in this cradle, the mike will pick up sounds through the perforated leather case.) The mike is connected to the input socket, ready for instant recording. By pulling the plug out of "input" and putting it in "output," however, the mike can be used as a single head-telephone. The speaker is turned off when the mike is in the "output" jack. Since

the operating controls are easy to find, the recorder can be operated strictly by touch, if necessary.

As for the sound . . . well, let's face it, it's not high fidelity as we know it. The range is restricted and the distortion, even at moderate sound levels, is severe. But, the Transitaape does not claim to be a "high-fidelity" tape recorder and has no such specifications to live up to. Those it does have it meets with ease.—P.C.G.



The "AH!" Electrostatic Tweeter

SPECIFICATIONS (furnished by manufacturer): a two-element, push-pull electrostatic tweeter for use with any speaker system. **Frequency response:** 600 cps to beyond audibility. **Sound radiating area:** 65 square inches. **Impedance:** 8 or 16 ohms. **Crossover:** built-in. **Crossover frequency:** between 650 and 850 cps. **Sound dispersion:** 180 degrees. **Distortion:** practically unmeasurable. **Polarizing voltage:** fused, currentless 1,000 v DC power supply. **Finish:** walnut (other finishes on special order). **Price:** \$49.95. **MANUFACTURER:** Cosmos Industries, Inc., 31-28 Queens Blvd., Long Island City 1, N. Y.

At a glance: The relatively inexpensive "AH" will be a worthwhile addition to many speaker systems and a near-ideal one for built-in or do-it-yourself bass enclosures.

In detail: The "AH" is a crazy name for a loudspeaker. In fact, it's a crazy name for *any* piece of apparatus, electronic or otherwise. But as soon as I sat back to listen to it, my words—scout's honor—were "Ah, at last an electrostatic that doesn't sound like an electrostatic."



The "AH"

In my experience, many electrostatic speakers capable of reproducing the middle and extreme treble ranges are characterized by a dry, nonmusical quality, with highs that shriek blantly. Naturally, piercing highs are not confined solely to electrostatics, nor are all electrostatics so afflicted. The "AH" is one of those that do *not* spit or beam. The highs are there, make no mistake about that. But they are soft, very clean, and distinctly natural.

The "AH" is a tiny speaker, about 14 inches wide by 7 inches high by 4 inches deep, and comes in finishes that will harmonize with practically any other speaker system and any décor. The finish, by the way, is oil, and can be kept in prime condition, despite scratches, by rubbing in more oil.

The "AH" contains two electrostatic generating elements, placed roughly 20 degrees from each other. If you face the speaker head on, the highs are softened since neither generating element is facing you. If you move to either side, the highs stay with you without falling off markedly in intensity. The beaming effect is not objectionable, despite the fact that the generating elements are flat.

Since the dividing network is already built into the speaker enclosure, it is not necessary to use an accessory crossover. The "AH" can be connected in parallel across your present speaker system, and (unless the efficiency is grossly unequal) can be left alone.

The polarizing voltage is applied whenever the unit is plugged into an AC receptacle. Since no current is drawn, the speaker can be plugged in and forgotten, and it won't affect your light bill. Only a few electrostatic tweeters have the colorless, yet distinctly musical, quality of the "AH."

Distortion is quite low. The "AH" can take appreciable amounts of power without audible breakup. In my system it was satisfactory for any volume level that I could tolerate.—P.C.G.



Duotone Acos "Hi-G" Stereo Turnover Cartridge

SPECIFICATIONS (furnished by manufacturer): a piezoelectric turnover stereo cartridge for universal use. **Stylus size:** 0.7 mil and 3 mil. **Frequency response:** 40 to 15,000 cps. **Output:** 1 v per channel. **Channel separation:** 25 db at 1,000 cps. **Compliance:** 4×10^{-6} cm/dyne. **Tracking force:** 2 to 4 grams. **Outputs:** four terminal. **Price:** with 0.7 mil diamond and 3 mil sapphire: \$14.70. **DISTRIBUTOR:** Duotone Co., Inc., Locust Street, Keypport, N. J.

At a glance: Listeners who have a collection of 78s and LPs but who have only one turntable and arm and want to be able to play stereo as well as monophonic discs should listen to the GP73 before buying an all-purpose stereo cartridge.

In detail: Duotone's Acos "Hi-G" line

of piezoelectric stereo cartridges includes several varieties of stylus configurations but only two different cartridges, the turnover type (model GP 73) and the single-stylus model (GP 71). This report is based on the GP 73 turnover unit.

The GP73 features a single stylus shank which is rotatable and to which



Acos "Hi-G."

are attached the two styli, one 0.7 mil in diameter for LPs and stereo discs and one the standard 3 mil for 78s.

The cartridges have what the manufacturer calls "Floating Needle Action." This simply means that the stylus shaft rests on two fairly compliant blocks of damping material, rather than being permanently attached to them. This permits simple and rapid stylus change.

The turnover unit is more compliant (4×10^{-6}) than the single-stylus model (2×10^{-6}), which is designed solely for turntable use. The turnover unit is designed primarily for changers but may be used also with turntables.

Mounting the GP73 is simple. The cartridge slips easily out of a metal mounting bracket. The bracket is then attached to the arm. Then the leads

Continued on page 147

AUDIO FORUM



Speaker Placement

Sir:

I am planning to buy two "bookshelf" speaker enclosures for my stereo system, but am worried about where to place them. I've heard that stereo speakers should never be placed in corners, so I bought speakers that can be put along a wall. Now I find that one of the best places for one of my speakers is in a corner. Is it bad to put it there?

Answer: Since stereo is made up of two channels, best reproduction will naturally be had if both reproducing channels are identical. That means identical preamps, identical amplifiers, and identical speakers. You have taken the first step, by buying identical speaker systems. To put one in a corner, where the bass will tend to be increased, and the other along a wall would appear to destroy some of the similarity of the two systems. But if you consider that frequencies below, roughly, 300 cps are essentially non-directional, you'll realize that the dissimilarities in your system occur in this nondirectional region. You probably can get away with placing one speaker in a corner. But you'll have to try it and see.

Tape Stereo

Sir:

I have a stereo disc system which I am quite happy with. Recently, I acquired a large number of stereo tapes and would like to be able to play them, but don't want to buy a stereo tape recorder. I already have a monophonic deck. Is there any simple way to play the tapes?

Answer: If the manufacturer of your tape recorder also makes a stereo model, see if you can buy a stereo playback head, and mount it in place of your regular playback head. Feed the leads from the lower track to your recorder's electronic system, just as the former head was connected. For most purposes, you can forget about the second half of the head when you are using the recorder monophonically. To play stereo, connect the leads from the upper half of the head to the TAPE input on your preamplifier, using as short a cable as possible, and making

sure that the cable is shielded all the way. Now you'll be able to use the high-level output of your tape recorder for the left channel, and the second half of your new stereo head and your regular preamp for the right channel.

Slipping Idler Wheel

Sir:

The other evening while I was playing records I noticed that periodically the sound would drop drastically in pitch, almost stop, and then slowly come back up to speed. I thought at first that the electricity was fluctuating, but discounted this possibility when I discovered that my TV was working perfectly. What might have caused this trouble?

Answer: Insufficient voltage certainly could be the culprit, though the drop would have been so great that you would have noticed your house lights dim. Furthermore, if your turntable has a synchronous motor, it would simply stop, not slow down. Probably your turntable's idler wheel has become slick or oily. Take off the turntable, remove the idler wheel, and wipe the rim with alcohol (or if you go outside, where there's good ventilation, with carbon tetrachloride). Then return it, and your turntable should run like new again.

Distortion

Sir:

Recently my system has been sounding terrible. The right channel seems to be OK, but the left channel is ragged and harsh. It was fine six months ago. Could the speaker be damaged?

Answer: Possibly, but not likely. Chances are your power amp tubes are growing old. Take the amp to a service agency (if you can't do the job yourself) and ask to have the output tubes balanced. If this doesn't help, the tubes should be replaced, then balanced. When good systems go sour, the output tubes are the first suspects.

Ceramic Equalization

Sir:

I have had so much trouble with hum in my system that I've decided to use

a ceramic cartridge. Unfortunately, my preamp does not have a "Ceramic" input. Is there any way that I can use a ceramic and still have equalization control just as I did with my magnetic cartridge?

Answer: Yes. You must convert the output of the ceramic into a kind of voltage similar to that generated by a magnetic cartridge. The simplest way to do this is to insert a small capacitor (about 100 mmf) in series with the cartridge input. You would be wise, however, to write the cartridge manufacturer, indicating the name and model of your preamp, and ask for the recommended value.

Enclosure Lining

Sir:

I recently built a speaker enclosure from plans in a magazine. I lined all inside walls with acoustical material. Now I read that only facing walls should be lined. Should I rip open the enclosure and remove the extra padding?

Answer: Definitely not. Although lining on facing panels is all that is generally necessary, this is a minimum requirement. The extra material, far from hampering operation, may improve it, by reducing interior reflections that may exist even with the prescribed lining. The only drawback will be a very slight decrease in enclosure volume—so slight that it should not affect performance in any way whatsoever.

Stereo Tone Controls

Sir:

I want to buy a stereo preamp. Should I get one with dual tone controls, or one whose tone controls can be adjusted separately?

Answer: If you have identical speakers, chances are you will want the same amount of tonal correction in both channels. For simplicity's sake, you probably will want dual controls, which will alter the tone in both channels with one knob. If, on the other hand, you have dissimilar speaker systems, you may want separate tone controls so that you can change the sound of one channel to match the other.



Audionews

FM Booster

A one-tube, all-channel FM or TV booster is currently being marketed by Blonder-Tongue Labs, Inc. Termed *Pow-R Booster*, the device functions either as a single-set booster (with a claimed gain of 10 db) or as a two-set coupler with a gain of 5 db. When used as a two-set coupler, the unit prevents interaction between sets, and is said to be more effective than simple resistive-coupling networks. The *Pow-R Booster* utilizes a new frame-grid tube for low-noise signal preamplification. Price and further data may be obtained from the manufacturer.

Pilot Speaker System

Pilot Radio Corporation has just released a new speaker system, the Pilot Stereo Voice, PSV-1. The system is a compact, three-way, "bookshelf" design and is comprised of five individual speakers. Two 3-in. tweeters and two 6-in. midrange units are mounted, at 140 degrees relative to each other, in separate, acoustically isolated compartments. Lows are handled by Pilot's Model 53 Airflex 12-in. driver. The woofer compartment is fully sealed, and is designed to be airtight. The lows range from a stated 40 to 800 cps; midrange response is from 800 to 8,000 cps; the tweeter covers the range from 8,000 to 16,000 cps. Power handling capacity is reported as 40 watts program. The price of the PSV-1 is \$139.50.

H. H. Scott Tuner

The Type 320 AM FM tuner is a recent release by H. H. Scott, Inc. The tuner has a newly designed front panel which does not resemble the company's former tuner line. A claimed sensitivity of 3 microvolts for 20 db of quieting on 300-ohm input; a tuning range of 87 to 109 mc; a multiplex output; automatic gain control; and adjustable AM bandwidth for maximum selectivity control are prominent features. The Type 320 is priced at \$139.95. Additional details may be obtained from the manufacturer.

Hartley Capri

Hartley Products Company has introduced the *Capri* shelf speaker system. The system utilizes Hartley's "poly-

merized" cone which is said to withstand moisture resulting from humid weather. The cone is also said to eliminate cone "breakup" and fuzzy reproduction. The *Capri*, a completely sealed enclosure, has an interior packed with 35 feet of acoustical material, said to eliminate distortion while producing response down to 30 cps. Price: \$120.

Small Wharfedale

A small, full-range Wharfedale speaker system has been introduced by British Industries Corp. The *Model WS/2* was designed by G. A. Briggs, and is a complete two-speaker system in a patented, sealed enclosure. The *WS/2* measures 11 in. high by 10½ deep by 24 wide, and is available in ready-to-finish birch hardwood, for \$79.50; in birch hardwood finished in mahogany, walnut, or blond, for \$89.50; or in genuine walnut, for \$94.50. Further information may be obtained from British Industries Corp., Port Washington, New York.

Stancil-Hoffman Catalogue

A short-form catalogue of Stancil-Hoffman tape and magnetic film recorders and reproducers is ready for distribution. The catalogue describes both vacuum-tube and transistor-operated equipment for all recording purposes, including stereo and studio recorders.

Alliance Turntable and Arm

A new aluminum stereo turntable and arm combination is currently being manufactured by the Alliance Manufacturing Company. The arm is statically balanced, a feature which reportedly eliminates the need for critical leveling of the turntable. The turntable incorporates a heavy-duty,



Alliance turntable.

four-pole motor; a teflon thrust bearing; slip clutch for cueing; and is belt-driven. It operates at 33⅓ rpm. The turntable and base are priced at \$49.95; the arm lists for \$24.95.

Tape Recorder Kit

The Heath Company has announced delivery of its new line of tape recorder kits. The Model TR-1C recorder kit (\$159.95) will permit the recordist to



Heath TR-1D.

record and play back monophonically; the TR-1D (\$169.95) will also permit him to play stereo tapes; the C-TR-1C conversion kit will convert the TR-1C to include the stereo function of the TR-1D. The mechanical parts come completely assembled; the kit builder need only construct the electronic components. Printed circuit boards simplify construction, while a complete instruction book describes each step in detail. Specifications and additional data are available on request from the manufacturer.

Matched Speaker Set

A matched loudspeaker set which includes a 12-in. woofer, 8-in. midrange speaker, two 3-in. tweeters, and a controllable LC network is being distributed by Cletron, Inc. The speakers are supplied in a kit (*Model C-33812*) and are designed for installation in an enclosure of your choice. The C-12RW Flex-edge Cathedral woofer has a claimed excursion of one inch at 16 cps, with 4 watts input. The "midler" ranges to 8,000 cps, and features a solid basket designed to prevent interaction with the woofer when the two speakers are mounted in the same cavity. The dual tweeters have an upper limit of 18,500 cps, according to the manufacturer. The complete kit is priced at \$98.

*For the
Symphonic*

Ear in a

Music Box

Living Room...



THE NEW

BOZAK

"SPINETS"

NEW: for an eye-pleasing ensemble in a compact stereo system, team a pair of "Spinets" speakers with a matching Bozak equipment cabinet. Ample room and adjustable shelves for your choice of top-quality associated components. Richly-finished walnut, mahogany, blonde veneers; also ebony finish, birch unfinished.

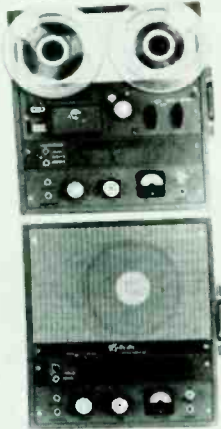


When your space is really limited but your ear craves realism, these new little Bozaks will bring you the closest approach to big-speaker performance available today in "studio-size" cabinets. The Bozak "Spinets," 14½" x 22½" x 11½" deep, are two-way and three-way speaker systems of standard full-size, full-quality Bozak components that earn Bozak its world-wide name for The Very Best in Sound. In mono or stereo the "Spinets," like all Bozaks, outperform any other speakers anywhere near their size and price. See a Bozak franchised dealer, or write for literature.

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22 are discussed in new
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Roberts Electronics Inc. has prepared this 20 page booklet to demonstrate the wide versatility and high quality reproduction of monaural and stereo tape equipment. Eight ways to record live or from broadcasts and to dub or copy from disks and tapes are discussed, including the correct way to tape stereo broadcasts.

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Before you buy a tape recorder, you will want to read this valuable booklet, "22 Ways to Enjoy the Roberts." For your copy, just fill out and mail the coupon below.

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Please send me a copy of "22 Ways to Enjoy the Roberts."
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Enclose 10c (stamps, cash) for handling & postage

TALKING MACHINE

Continued from page 49

in the whole country could recite those Biblical names with such speed as he had used.

Like a comedian, Edison entertained the crowds by showing them all sorts of tricks the talking machine could perform, if it willed: he whistled popular airs, such as *La Grande Duchesse*, a song hit of the day; or he rang bells, coughed, and sneezed before the recording tube, then reproduced these assorted sounds. Also, by superimposing upon a vocal duet the strident interruptions of angry listeners, he made the phonograph simulate a first-class street brawl, with shouts of "Oh, shut up!" or "Go away, if you can't sing any better!" and "Help! Police! Murder!" Betimes, the "professor" would pat his machine affectionately and say, "Well, old phonograph, how are we getting on down there?" The apparatus would then growl back at him in harshly metallic tones, uttering scraps of Spanish, German, or Latin. Such were the pleasantries that cast a spell over the uninitiated audiences of 1878 during the first "phonograph craze." As one commentator wrote, Edison might be no man of letters or stage performer, but he was a kind of artist who knew how to "dramatize" his inventions, and his machines were his "characters."

Nothing would suffice, after all the newspaper stories of his miracle, but that he must come to the nation's capital to exhibit his speaking phonograph before the notables of government and science. Since he was not minded to discourage the universal interest in his invention, he accepted urgent invitations to Washington, arriving there April 18, 1878. First he paid a call on Joseph Henry at the Smithsonian Institution and demonstrated the phonograph in the venerable scientist's parlor. Later in the evening he made his appearance before a large scientific gathering and allowed his machine to introduce itself. As Edison turned the crank its voice was plainly heard saying, "The speaking phonograph has the honor of presenting itself before the American Academy of Sciences."

Earlier, on that same afternoon, he had exhibited the talking machine before members of both houses of Congress who had gathered at the home of Miss Gail Hamilton, a well-known Washington hostess. The last stop during that triumphal tour of the capital was at the White House.

Little known hitherto, except in the circle of his profession, and given to a secluded life, the youthful-looking in-

Continued on page 129

THE FISHER

Stereo Perfectionist III

INCLUDES THE FOLLOWING:

FISHER X-101A



Stereo Master Audio Control and Duplex Amplifier — the world's most versa-

tile control amplifier! 40 watts in stereo operation; peak power, 75 watts. 12 inputs. 8 controls, plus 6 chassis adjustments. 8-position Input Selector: 78, LP, RIAA-1, RIAA-2, TAPE, TUNER, AUX-1, AUX-2. 4-position Output Selector: Reverse, Standard, Channel A+B and Channel B+A (for two-speaker monophonic operation.) Separate Bass and Treble controls for each channel. Record-Monitor facilities. Rumble filter. Provision for all stereo and monophonic program sources, present and future. **\$194.50**
Cabinet **\$24.95**

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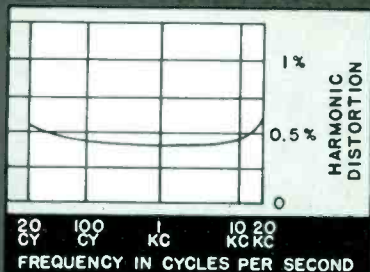
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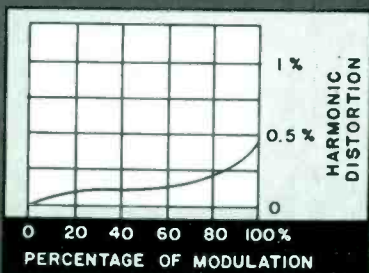
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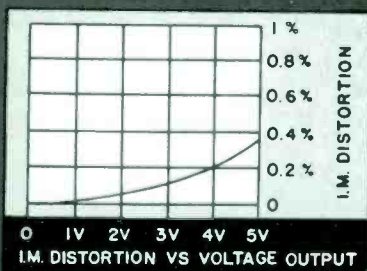
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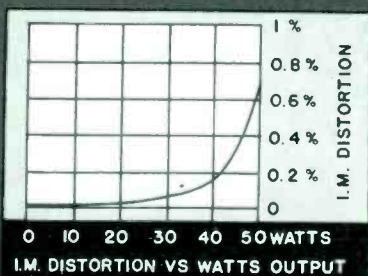
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AM distortion of special S-R two-tube detector



Tone control, high voltage—low-distortion cathode follower output



Amplifier output with all tubes being driven within recommended operating voltages

Photo at left and curves above refer to SARGENT-RAYMENT SR-1000 AM-FM Stereo Tuner (\$184.50), SR-2000 Master Stereo Pre-amplifier (\$163.50), and SR-5100 dual 50-watt Stereo Power Amplifier (\$183.60). These and other S-R stereo equipment fully described in free 12-page brochure available through coupon at left.

TALKING MACHINE

Continued from page 126

ventor of the phonograph, during this first season of world fame, was now seen or talked about everywhere. At first sight the great public took him to its heart as it had never done with other men of science or any other inventor—at least since Ben Franklin's day. Edison was a plain, rough-hewn, democratic type—and yet, as all acknowledged, he certainly "knew his stuff." Above all, the people of America admired a worker, a "doer," who had mechanical ingenuity; and he seemed to possess such skill in a measure far above all other men. Henceforth, as he was written about constantly in the press, exaggerated tales were spread of the extreme poverty of his boyhood and youth. Without schooling, without the help of friends or family, the former trainboy was said to have come to New York in his rags and conquered. He was the very type of the Self-made Man whom so many Americans fervently believed in and sought to emulate. His exploits and the fortune he had won were much magnified by popular rumor. Fables were made for children about his habits of work, his indifference to rest or sleep, and his repeated triumphs through his sheer wits. Did not men who had worked closely with him say that "Edison can evolve from his own brain any invention required"? Was it not said of him in the press that he cared only for his work and would not stop even to attend a banquet in his honor if he were paid \$100,000!

Popular traditions about great inventors and discoverers have long been woven around old race memories or legends of "magicians" or beings endowed with superhuman powers, from the ancient Titans in their caves to the witches and sorcerers of medieval times. In effect, a kindred folklore grew up in the popular imagination around Edison, though he exhibited no transports, had a plain, down-to-earth manner, and embraced principles that tended to confound all such mystifications.

"Aren't you a good deal of a wizard, Mr. Edison?" a metropolitan newspaper reporter asked him one day.

"Oh no!" he answered with a laugh. "I don't believe much in that sort of thing."

Nevertheless his rustic neighbors of Menlo Park and nearby Metuchen gossiped about his having machines that could overhear farmers talking or even cows munching the grass in the fields a mile away. It was said that he had another machine which was supposed

Continued on next page

New PROFESSIONAL 55 the Ultimate STEREO CARTRIDGE

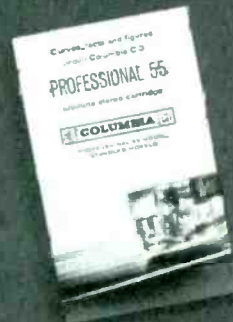


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TALKING MACHINE

Continued from preceding page

to measure the heat of the stars; and that illuminations of meteoric brilliance were seen blazing up through the windows of his laboratory and were extinguished as suddenly and mysteriously as they had appeared. Catching glimpses of figures gliding about the fields near his laboratory at midnight with lights and equipment, bent on missions none of them could understand, the simpler inhabitants of the region, according to one reporter recording "A Night with Edison," "were minded of the doings of the powers of darkness."

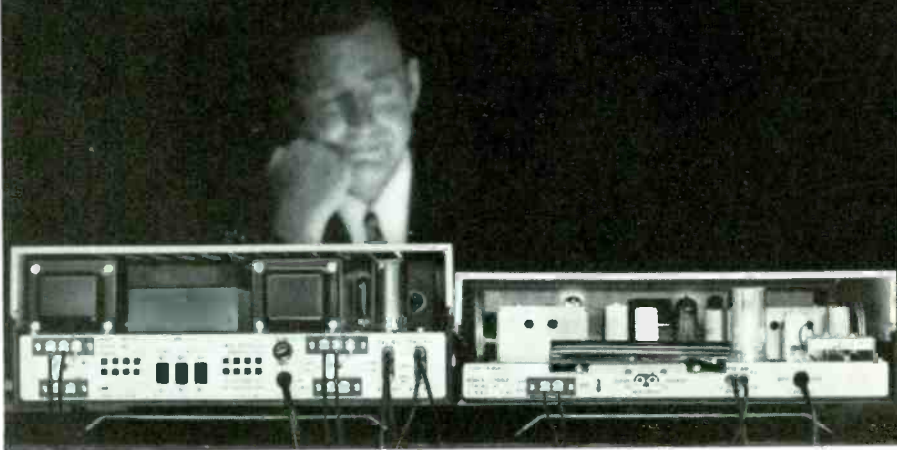
The appellation of "Wizard" was affixed to him; henceforth he was to be the Wizard of Menlo Park. As one of his laboratory assistants said of this period, "A species of glorified mist soon enveloped [Edison]," thanks to the grotesque and exaggerated reports of his powers. He was "regarded with a kind of uncanny fascination, similar to that inspired by Dr. Faustus of old; no feat would have been considered too great for his occult attainment. Had the skies been suddenly darkened by a flotilla of airships [bringing] a deputation of Martians, the phenomenon would have been accepted as a proper achievement of the scientist's genius."

That Edison had some of the spirit of the actor and the showman was plain enough; like Barnum he was not afraid to advertise his wares. But on the other hand he also relished his solitude and was sometimes irked by the inconveniences of glory. For a time he considered wiring his picket fence with a strong battery, saying, "I shall blow somebody up yet!"

For a season the "professor" seemed never to tire of experimenting with his phonograph. "You have made so many inventions," a newspaper man remarked to him in 1878. "Yes," he replied, "but this is my baby, and I expect it to grow up and be a big feller and support me in my old age."

Meanwhile there was widespread speculation, both fanciful and serious, on the future usages of his invention. Actors, statesmen, and orators rejoiced at the thought that their mortal voices could now be preserved after they had been turned to dust. Other more diverting suggestions were set forth: that life-sized statues of great personages, such as Henry Ward Beecher, might have phonographs stuffed inside them with which to address crowds in public squares. Clergymen, as some wag proposed, might take their rest while their sermons were repeated for them automatically. Illustrated periodicals showed organ-

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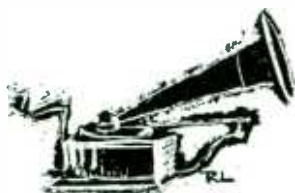
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DB230A. Output Power: 60 watts (two 30-watt channels). Distortion: less than 1% at 60 watts. Response: 20 to 20,000 cycles ± 0.5 db. Controls: Input Selector, Loudness, Lo Filter, Hi Filter, Stereo-Monophonic, Balance, Power, Phasik, Cartridge (Stereo, Mono), Speaker Selector and separate Bass, Treble and Volume for each channel. Price: \$189.50. Enclosure and legs: \$8.00. **ST662.** Companion Stereo FM-AM Tuner with built-in provision for Multiplex. \$189.50.

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grinders bearing phonographs instead of barrel organs; or dying men recording their last wills and testaments before lawyers and family; and the Statue of Liberty with a phonograph established in her torchbearing arm, giving "salutes to the world" at the entrance to New York's harbor. At this period the illustrated periodicals often represented the typical American family seated in an overstuffed parlor, with bewhiskered men, and women in bustles, all gathered in a devout circle to attend Mr. Edison's phonograph.

Edison himself caused an article to be prepared and published in his name in a leading magazine, in which he outlined his own ideas of the future usefulness of his machine: "(1) Letter writing, and all kinds of dictation without the aid of a stenographer; (2) Phonographic books, which will speak to blind people without effort on their part; (3) The teaching of elocution; (4) Music—the phonograph will undoubtedly be liberally devoted to music; (5) The family record; preserving the sayings, the voices, and the last words of the dying members of the family, as of great men; (6) Music boxes, toys, etc.—A doll which may speak, sing, cry, or laugh may be promised our children for the Christmas holidays ensuing. (7) Clocks, that should announce in speech the hour of the day, call you to lunch, send your lover home at ten, etc.; (8) The preservation of language by reproduction of our Washingtons, our Lincolns, our Gladstones; (9) Educational purposes, such as preserving the instructions of a teacher so that



the pupil can refer to them at any moment; or learn spelling lessons; (10) The perfection or advancement of the telephone's art by the phonograph, making it an auxiliary in the transmission of permanent records."

A surprising number of the inventor's predictions have been borne out by modern developments. But his own immediate procedure at that period, his first steps in commercializing the new machines, show us that he failed to comprehend or foresee what was to constitute the magnificent destiny of his invention: the introduction of great and serious music, formerly the luxury of a small privileged class, into the everyday life of the common man.

Promptly in January 1878, a group of venture capitalists had come to Edi-

Continued on next page

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Custom Stereo Cartridge . . . \$32.50
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DISCS AT DUM DUM

Continued from preceding page

went, radio sets were being repaired, politics discussed, greetings exchanged all round. Strange as it may seem, nothing seriously disturbed our pleasure in the music.

Counterparts of the Chandni Chowk record store are everywhere in India—little centers of noise and hospitality and salutations. All the world over there seems to be a bond which joins record lovers, and perhaps similar scenes take place in some American cities. In India, however, 78-rpm records are still the staple diet, though 45-rpm discs and LPs are slowly being released. A 78-rpm disc costs around four rupees, about 85 cents. 45-rpm records (7-inch) cost about seven rupees, about a dollar and fifty cents. These are not beyond the means of the average lower-middle-class Indian. LPs cost somewhere between twenty-five and thirty rupees, from about \$5.25 to \$6.50, sums that only the well-to-do can afford. But very few LPs of Indian music are readily available in the market here, though there are a few in Europe and the States.

The first 33 $\frac{1}{2}$ record of Indian music of any quality or consequence was made in the United States in 1955. This was the Angel disc (35283) of Ali Akbar Khan (sarod) accompanied on the tabla by Chathur Lal and introduced by Yehudi Menuhin. It was mainly through the latter's enthusiasm that Ali Akbar Khan and Chathur Lal, then in New York to perform at the Museum of Modern Art in connection with an exhibition of Indian textiles, were approached and the recording made. Ali Akbar Khan, one of our finest musicians, is the son and pupil of the great Allaudin Khan, who, at ninety, still performs on the sarod with complete assurance and all the skill and wisdom of a veteran. Another brilliant pupil of Ustad Allaudin Khan is Ravi Shankar whose instrument is the sitar; he has given us three discs of classical Indian music (Angel). On this record too, the accompanist is Chathur Lal, one of the most promising young tabla players we have. The standard of performance on all these records is good, if not distinguished. The important thing is that here is authentic Indian music well played in the traditional manner. These musicians have put Indian music on the map of recorded music in America and in Europe and have provided standards by which future recordings may be judged. Sonically, too, the discs are completely satisfactory; for

Continued on page 136

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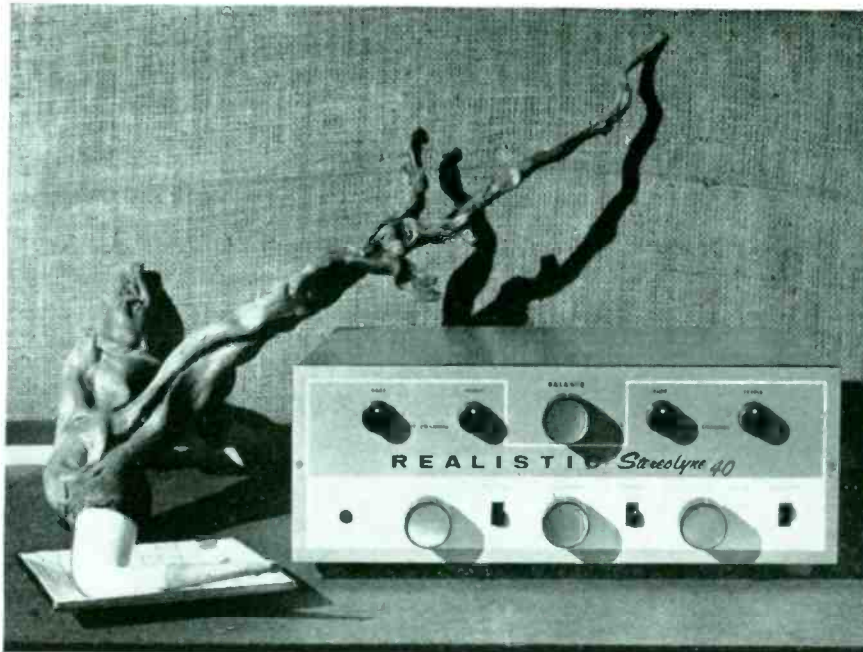
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DISCS AT DUM DUM

Continued from page 134

the first time Indian music on records can be heard with all its subtle nuances and with all its overtones and upper partials faithfully reproduced.

The creation of Indian music is a leisurely activity. I say "creation," not "performance," because with this music every performance is in the nature of a creative activity and not merely an interpretative one. The musical idea has to be developed phrase by phrase, repeated and re-repeated with subtle variations. This needs time, and consequently the longplaying disc will be a real boon to Indian musicians. Other LP discs are sure to follow those of Ali Akbar Khan and Ravi Shankar, and like theirs, will be able to convey the full melodic inventiveness and rhythmic complexities of Indian music. The result of Indian recording activities has not always been an even development in every direction, but the situation holds great promise—and the shape of things to come seems both exciting and gratifying.

STEREO TODAY

Continued from page 42

tuner or receiver.

Owners of monophonic component systems will want to consider getting a new (a) AM tuner, if an FM tuner is already in the system, or (b) an FM and AM tuner. Note we did not say an FM-AM tuner, hyphenated. That is important. You must be able to tune FM and AM separately to receive FM-and-AM stereo broadcasts. Look for separately adjustable pointers on the tuner scale, or two tuning knobs. The quality of AM broadcasts can be excellent—perhaps not up to the best of FM, but entirely adequate by high-fidelity standards . . . and in general, far better than the capabilities of the average packaged AM set likely to be found around the house. You will not get anything like the best from stereo AM and FM broadcasts with a high-fidelity setup on the FM side and a battered AM clock radio on the other! Go out and buy at least a new AM tuner, and get a good one.

The FM and FM combination happens occasionally (and regularly in some parts of the country; Boston, for example). Takes two FM tuners, and two all the rest of the way down the line.

The TV combinations are relatively rare, and adequate only for a first experiment. The main trouble is that the

Continued on page 138



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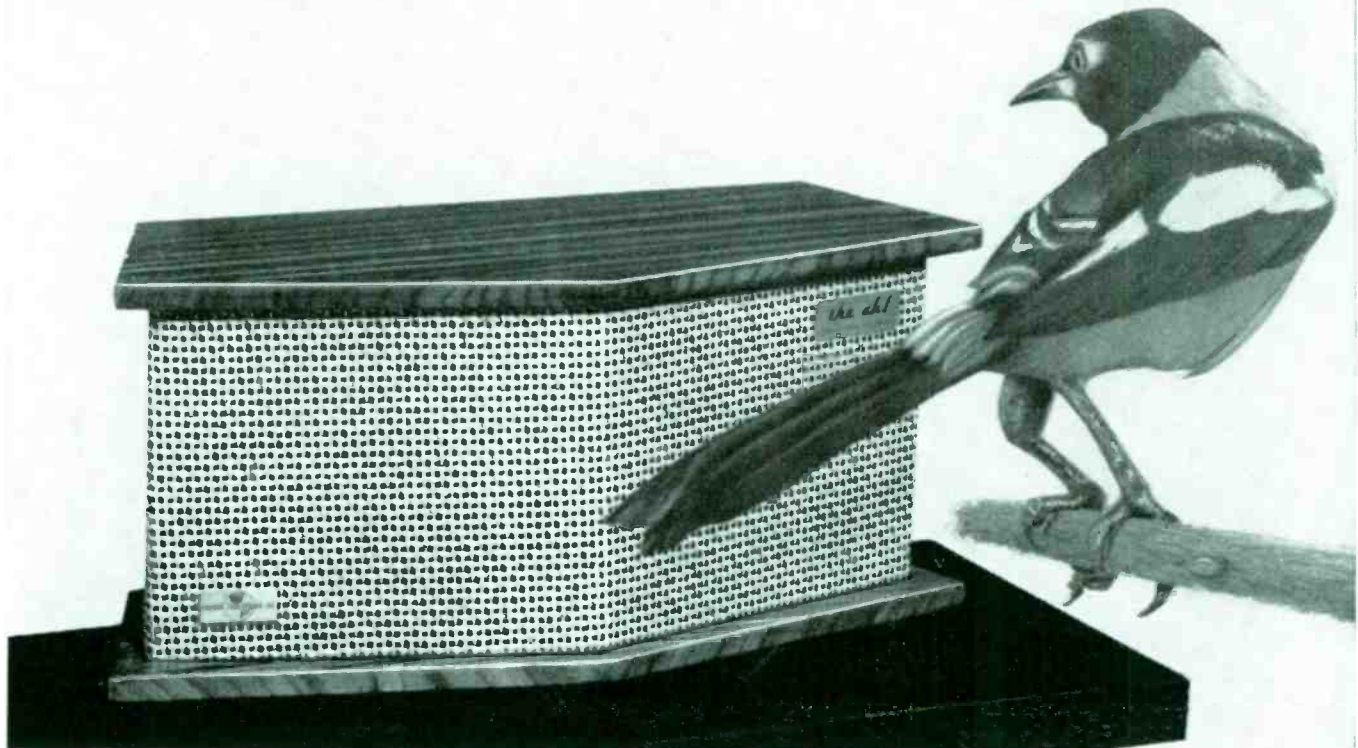
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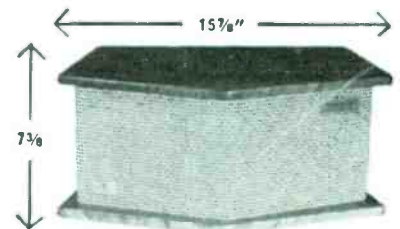
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*T/M Whiteley Electrical Radio Company

STEREO TODAY

Continued from page 136

sound from the average TV set is even worse than that from the clock radio we just so rudely mentioned. Some TV receivers, designed for use with high-fidelity systems, are, of course, superlative and those we do not include in our castigation.

FM multiplexing is new and, even though regular in some areas, strictly experimental. In effect, the method splits the FM broadcast signal into two (sometimes three) sections. The Federal Communications Commission has approved this method of FM broadcasting for certain limited application, not including stereo. Stereo experiments are permitted, and multiplex adapters are on the market; but numerous systems have been proposed and, until the FCC decides which system is official, all FM multiplexing for stereo must remain experimental and subject to change. We are quite safe in saying a year to a year and a half, for an FCC decision. Remember the color TV confusion? Well. . . .

Remember again: two channels all the way through. If you think you can get stereo with your AM set all by its little self, you're simply a delight to the hearts of the sucker-seekers. They'll try to convince you that you can have all the joys of "genuine fabulous stereo" with your old monophonic equipment. You can't.

As far as disc playback equipment is concerned, we can how low and bless the record manufacturers for getting together and deciding on standards at the very beginning of the popularization of stereo. There was, as some will remember, an exciting pre-stereo era of binaural. This was Emory Cook and his double-band stereo records; and stereo tape. But Cook's records required two separate cartridges. It was in England in 1956, and again in 1957, that semipublic demonstrations were given of a cartridge which recorded stereo, as two separate channels, in one groove (Cook used two separate grooves). With this accomplished, appeal to a large market was certain. London brought a playback version of the monogroove stereo cartridge to New York in the fall of 1957, and the race was on.

The London Records cartridge recorded (and played back) on a lateral-vertical principle. That is, one channel was recorded through the lateral or side-to-side movement of the stylus tip, the other channel through its up-and-down motion. To relieve certain technical problems, including turntable rumble, the decision of the record companies was to give the whole thing a quarter turn. In effect, it

may be said that one channel is now recorded on one side of the record groove, and the other on the opposite wall of the groove. Playback characteristics were agreed upon as well, with the result that there is no need for the multiposition record equalization switch required for best reproduction of monophonic records issued prior to 1956.

Just as with monophonic cartridges, there are two basic types for stereo: magnetic and ceramic. No one is ever going to persuade the true audiophile that a ceramic is as good as a magnetic, just as no sports car lover will ever admit that a Plymouth is as good as an Austin-Healey, even though the Plymouth (if it's a Fury) should hit 120 mph against the A-H's 110.

So we have several ceramics; some good, some poor, a few excellent. The magnetics are legion, and more appear every day. Most are good; a few are poor; some are superlative. The latter classification is growing steadily.

Output levels of magnetics are now becoming reasonable. The output is simply the amount of electricity the cartridge generates. The earlier magnetics generated so little that the rest of the high-fidelity equipment had to be exceptional to pull the output up to audible level. It's nice to have a volt or two of electricity to drive a loudspeaker; the early magnetic stereo cartridges delivered maybe three-thousandths of a volt, which left a lot of amplifying to the preamplifier and amplifier. Hum and noise was a real problem.

We can look forward to more cartridges, and better performing cartridges, in both ceramic and magnetic classes. We can also anticipate increased ruggedness, as production techniques are improved. If you ever have a chance to examine the innards of a stereo cartridge, you will agree that the delicacy of the craftsmanship is exquisite. The parts are so small as to be almost invisible, yet must be assembled so that the entire mechanism is equally sensitive to motion in two different directions. Stereo cartridges are—and must be—delicate; for that matter, we might almost say that the more delicate, the better they should perform. So buy them with care and respect, and treat them the same way.

Stereo records are all over the lot and getting steadily better. Some are atrocious; others are nothing short of thrilling. As pointed out earlier, recording techniques vary, particularly insofar as microphone placement is concerned . . . all the way from two mikes twenty-five feet apart, to twenty mikes in twenty feet, mixed and intermixed; and at the other extreme, two microphones in the same shell but

aimed at right angles to one another in the so-called cross-fire technique. This will settle down as speaker placement becomes standardized. (Let's drop this subject before we get involved again!)

There are a good many people who would have said the tape situation, as of the spring of 1959, was quite clear: insofar as the stereo home market was concerned, it was dead, except for a few hardy experimenters. Discs had stolen the spotlight and were surging forward. Then in May, the tape industry association announced that all had agreed on one method and one speed for prerecorded tape: reel-to-reel at 7½ inches per second. The ink was no sooner dry on this publicity release than RCA reannounced the tape cartridge. This new development is discussed at length in this month's "Tape Deck" and need not be rehashed here. The industry can have a slug-fest, if it wants, but there is no need for such animation. The cartridge will appeal to a certain group for its simplicity, and for performance that is excellent within limitations and at this stage of development. There are technical improvements to be made in the cartridge which will not be apparent except to those with wide-range playback equipment . . . and these are the people who will want reel-to-reel operation for a long time to come, for its fidelity and flexibility of operation. Let's make a simple parallel to the broadcasting industry: the cartridge is the AM of tape, reel-to-reel operation is the FM. Coexistence is not only possible but desirable.

The real "stereo today" fun is in the loudspeaker field. Anything, of any size and of any price and for any application, is available. And all the fun is caused by the man who already has a speaker. All the others, all the lovely people who are going in for component equipment for the first time, are easy: they simply buy two identical speaker systems. They decide how much money they have, how much space in their living rooms, and pick a pair by the type of sound they like to hear.

But the man who already has one! What does he do? Buy another? This is best, but often impractical. Two corner horns take two corners. A second \$1,000 system may cost \$1,200 nowadays. Maybe he can use the corner horn for the bass, and add two little speakers to carry the high-frequency sounds (the most important in establishing direction). Or maybe he can use his old system for one channel and add another speaker to carry all or most of the other channel.

The man with the fine big mono-

Continued on next page

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STEREO TODAY

Continued from preceding page

phonic system is nearly always the most difficult to persuade to try stereo. He gets so much now; what can stereo add? Yet, almost invariably, when the second channel is brought up in quality to that of the old system, this man becomes the most dedicated stereophile. It is in trying to solve his problems, on a reasonable and economic basis, that we find the greatest number of possible solutions. This is the area of experimentation, as was pointed out much earlier; in a short while, there should be fewer variations. Today, we can draw only three groupings distinctly: large, full-range systems; small, full-range systems; and part-range systems: speakers and enclosures designed not to carry the full range of audible frequencies, but only those above an arbitrary low point, such as 1,000 or 500 cycles.

In the areas between—preamplifiers, control units, amplifiers, and tuners—things are well settled. Equipment is fine; you get what you pay for (in general). Bargains are hard to find (as usual). The new models show improvement of performance, particularly by compressing better performance into less and less space. Features giving greater flexibility are being added. This is fine, in most respects, but care should be exercised lest stereo become so complex that it scares off potential enthusiasts. The next moves will be, no doubt, towards simplification. This is the big advantage that the manufacturer of so-called packaged equipment has over the component man. The component system will win on grounds of flexibility of installation, replaceability of individual parts of the system, and cost per unit of performance (the cabinet alone is enough to make the difference here). But when the smart package manufacturer puts good components into a box which needs only to be plugged into an AC outlet . . . there are many people who will pay extra for this simplicity and convenience, and for its sake will overlook the engineer's talk (justifiable) of acoustic feedback and inadequate speaker spacing. The smart component manufacturer answers, obviously, with a single chassis which includes separate AM and FM tuners, complete preamplifiers and power amplifiers. Nothing to do here but connect the speakers and a pickup lead if it's wanted.

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BRUNO WALTER

Continued from page 39

friend, whose music, though recognized, has not become accepted. Bruno Walter has not failed of his duty to his contemporaries. But he has left to others, growing up in acceptance of a new tradition, the revelation of Schoenberg and Webern.

Enthusiasts of high fidelity and stereo may ask what is Bruno Walter's response to these improvements in recorded sound. For him they are important but not very important, though he would not go back. "We must not put away the old in enjoying the new," he told me. "When I hear again my older recordings, those I liked well, I am as happy listening to them as I ever was. We must not let the pleasure in the sound get in the way of the music. There was a time when each orchestra, each conductor was rated by the sound. The sound is only a part of music.

"But then," turning to me with more excitement than he had yet shown in our conversation, "when I listen to my new Mahler recording, I find the sound wonderful, it is marvelous. Do you know it?" I had to confess that, though I had read high praise of Walter's new recording of Mahler's Second Symphony (the *Resurrection*), I had not at the time heard it. Undiverted by my failing, he continued. "The sound is wonderful in stereo. But it is also wonderful on the single track. Not quite so, but nearly so. I do not myself hear so much difference."

I asked whether the sound of stereo more nearly resembles the wide-angle spread of instruments he hears when he is conducting. "Yes, yes," he agreed, "that is true." I suggested that the narrow-angle sound of monophonic recording is more like what one hears from the back rows of a concert hall. Again he agreed. "In stereo," he clarified the point, "one has the feeling of the separate instrumental groups. But it is a matter of hearing, of adaptation. The music is in both and neither is the music."

I asked him about the then-current plan to record the first three movements of Beethoven's Ninth Symphony with his orchestra in Los Angeles and the fourth movement with the Westminster Choir and another orchestra in New York. Would not the difference between the two orchestras blemish the record? He answered, no, he did not believe so. The greater difficulty, he thought, was finding the right soloists, the soprano who can sing beautifully so high without failing, the bass whose voice is sufficiently rich and full. "Beethoven," he explained, "has created a calculated chaos at the end

of the third movement. After that a new thing is to begin, a new orchestral experience, a voice, a new voice."

I applauded the term "calculated chaos," saying that it would serve as well for the powerful orchestral cadenzas that precede the final movements of several symphonies by Mahler. "And Bruckner too!" he exclaimed. "It is a part of their inheritance from Beethoven." Through the serene face the enthusiasm flashed ageless, the unquenched selfless flame of his devotion to the composer's art. The song, not the explanation of the song. If the song could be explained, the dead tomes of



experts would have finished that.

Yet there is with Walter's selflessness an outspoken gratitude for the recognition conductors have won during his long lifetime. Bruno Walter is glad that his name should be known as that of a man identified with his art, that by the perpetuation of recording he may have a small part with the composer in the continuity of music.

"Now we too, the conductors, have at the edge of greatness our own lesser immortality."

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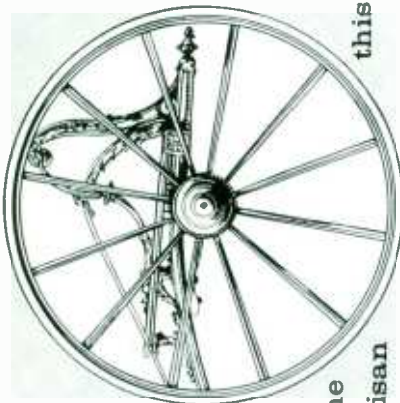
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FREUDIANS

Continued from page 45

of which were Debussy and Mussorgsky, Ravel and Stravinsky.

Today we do not see the phenomenon of Wagner in this way. His myths and his symbolism, far from appearing outworn, lead to the heart of Freudian psychology. Indeed, Wagner, in his music dramas, was the first musician to anticipate the processes of modern psychological thought. Hence his highly contemporary validity and our changing view of his vast and profoundly affecting achievement. It was Thomas Mann, speaking in 1933 on the fiftieth anniversary of Wagner's death, who outlined the Freudian concept of Wagner. "When Siegfried dreams under the linden tree and the mother-idea flows into the erotic," he declared, "when Mime teaches his pupil the nature of fear, while the orchestra down below darkly and afar off introduces the fire motif—all this is Freud, this is analysis." It was Mann also who perceived that the leitmotiv was able to transform music into an instrument of psychological allusion and emphasis, its recurring nature designed to stimulate association. This alone reveals the workings of Wagner's mind in a way differently prophetic from that suggested by other historians. "The treatment of the love-potion theme in *Tristan*," he roundly states, "is the creation of a great psychologist."

It is true that this penetrating view of Wagner had been glimpsed before Mann. He suggests a revealing comparison of Wagner and Zola (in regard to *The Ring* and *Les Rougon-Macquart*); in fact the affinity between Wagner and Zola had long before been observed by Nietzsche. It is amazing, too, to see that Mann considered that Wagner's works display an opposition between myth and psychology. Freud and Jung have proved the psychological origins of myth. But surveying Wagner's work as a whole, Mann seizes upon a feature—the interlocking of one aspect of Wagnerian art with another—which he describes in an original and significant manner. From *Tannhäuser* to *Parsifal* the telescoping and dovetailing of conceptions, as he puts it, present Wagner's work as having "strictly speaking no chronology." And, he goes on: "It originates, of course, in time, but it is there all at once, and has been there from the beginning." This is very near to the conception of time, or of time remembered and recaptured, which is at the root of the work conspicuously illustrating Freud's theories in literature, Proust's labyrinthine *A la re-*

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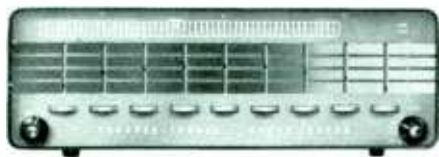
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cherche du temps perdu. It is not surprising, therefore, that Wagner's last work, *Parsifal*, the opera that plumbs the depths of the psychology of sin, is evaluated by Mann as Wagner's supreme achievement; and that the character in *Parsifal* he singles out as Wagner's greatest creation is Kundry, the "Rose of Hell" with her dual allegiance to the Christian Grail and the pagan Klingsor, portrayed, Mann declares, "with a clinical ruthlessness in morbid psychology."

Impossible to define here the domains proper to psychology and to music. They interpenetrate each other. Mann believed that *Parsifal* reached the limits of psychological perception symbolically conveyed in music. Yet at the end of his address he throws out an idea of which he seems to have sensed the prophetic significance. The theme of exorcised sin which underlies *Parsifal* had obsessed one of Wagner's early admirers. The empurpled work of Baudelaire is shot through with this same sense of sin and guilt. But Baudelaire, Mann pertinently observes, had been inflamed by the work of Edgar Allan Poe. Speaking to a prewar audience at Munich, "These two, Wagner and Poe," he declared in all amazement, represent "a singular juxtaposition to the German ear!" The combination suggested to him a new light on Wagner, opening up "a whole new world of color and fancy, lovesick for death and beauty, a pessimistic world." Illuminated by this link with the vast complex of Poe's dream fantasies, Wagner's work, (Thomas Mann maintained) would appear as that of a "poet of blood, desire, and death."



He was speaking more truly than he knew. Recent investigations I have been engaged upon have disclosed many clues to the psychology of this Poe-Baudelaire-Wagner relationship where it was only natural that we should find them, in the work of Debussy. The general view of Debussy—for whom of all Wagner's works *Parsi-*

Continued on next page

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FREUDIANS

Continued from preceding page

fal was a lasting inspiration—has hitherto underlined the more fragile aspects of *le rêve* and *le mystère*, has been satisfied with displaying nothing more than a tenuous sensibility in his music. Inevitably, since the sources were lacking, this rose-colored view of Debussy's art has not taken into account what amounted to this composer's positive obsession with both the life and work of Poe. We begin to see now that there was no composer who, in a dream world exteriorized in music, was less afraid of facing the terrifying horrors of the unconscious mind. Debussy's ideal was not so much "le rêve"; it was, as he put it, "*le rêve d'un rêve*," a vision precisely rendered as "a dream within a dream." This ideal was borrowed by Debussy from the character of August Bedloe in Poe's "A Tale of the Ragged Mountains." We also know now that at least two years before starting *Pelléas et Mélisande* he was writing a symphony consisting of "psychologically developed themes" based on Poe's "Fall of the House of Usher." This was later planned as an opera on the subject of fear and of disintegration through fear, the libretto and various sketches for which have so far remained unpublished. In this unfinished though revealing work the character of Rodrick Usher was conceived by Debussy as an incarnation of Poe himself.

Without reference to this so far unpublished material, the dark dream fantasies of Poe and their many echoes in the literature of the Symbolists are reflected clearly enough in one aspect, at any rate, of Debussy's known works. The castle and the grotto in *Pelléas et Mélisande* are transformations of the lugubrious house, the "mother-house," and subterranean vaults in "Usher"—symbols, as Marie Bonaparte in her study of Poe described and as Debussy himself must have glimpsed, of sexual desire hitherto unexpressed in music. The *Orchestral Images* with their scraps or ghosts of themes colliding as in a nightmare (written at a time when Debussy was riveted to his unfinished opera) are similarly shot through with fantasies enmeshed in Poe's tales.

At the end of "Usher" there looms in the sky (after Lady Madeline, buried alive, rises from her tomb and as Rodrick's terrifying house collapses) the blood-red moon—the red moon that is a sexual symbol of love and murder and that emerges, too, at the conclusion of Strauss's *Salome* and Alban Berg's *Wozzeck*. The theories of Freudian psychology have their musi-



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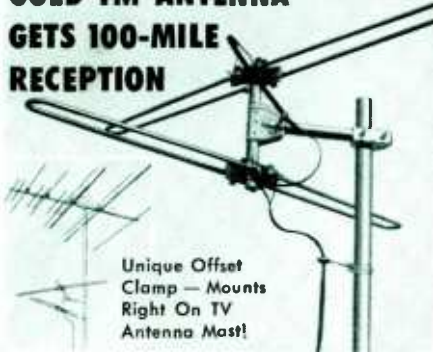
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cal counterpart in these works as clearly as they had been anticipated in Baudelaire and in Wagner.

How in the end can these inescapable links affect our approach to musical biography? Who were the men who, as contemporaries of Freud, dared in their work to express these visions? What personal experiences had they of the psychological phenomena which they so boldly symbolized? We may not always be able to discover. But the relationship on a psychological level between the inner life of a composer and his work cannot be ignored. Biography, from this point of view, has no business with morality or moral censure. Its function must be to light up the corridors of the unconscious. At a lecture at Cambridge, André Maurois once quoted E. M. Forster as saying that the ideal biographer would tell us more about Queen Victoria than could be known, and thus produce a character who is not the Queen Victoria of history. Maurois preferred to put it another way, making a subtle distinction. "Not the Queen Victoria of history but *more* like Queen Victoria *than* the Queen Victoria of history." Biographies of composers should be like that too: shorn of sentimental myths and conventional notions of morality, more revelatory of the deeper myths which shape the lives and work of all men.



ALTEC 445A AND 345A

Continued from page 117

MANUFACTURER'S COMMENT: We are pleased with the Hirsch-Mouck Laboratories' clean analysis of our 445A and 345A Stereo Amplifiers and appreciate their fairness in commenting that the slight distortion detected in the output stage of the preamplifier may have been due to a defective part which probably also accounts for the instability which developed during their tests. It is to protect the customer against rarities such as this—possibility of some small part developing a defect after the unit leaves the factory—that manufacturers extend a guarantee (one year in the case of Altec). The 445A and 345A combination is priced at the top of the market and their design, functions, and performance were likewise directed to the top of the market. Although the report featured the unique foolproof control center, the use of transistorized inputs to totally eliminate hum and the selection of ganged controls that track with unusual accuracy, the report overlooked another earmark of professional design in the flashing neon light which serves as a warning when the switches on the power amplifier are set in an undesirable combination. The 445/345 combination was designed with an eye to the resurgence of stereo tape (which has already begun) as the ultimate for stereo quality and also to provide ample power to drive the lowest efficiency speakers but at the same time provide individual controls in each power channel to protect the most sensitive speakers from possible damage.

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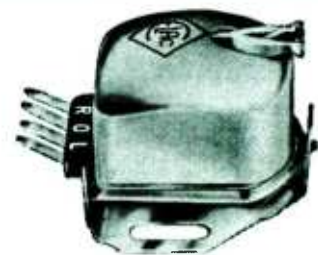


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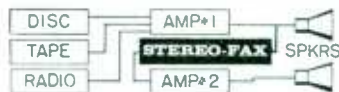
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HF REPORTS

Continued from page 122

are fitted to the cartridge's four pins, and the cartridge snapped back into the bracket. A grounding ring is supplied for three wire connections.

The GP73 is a very listenable cartridge. Its response, characteristic of all piezoelectric cartridges, is somewhat variable, depending upon the method of equalization used. First, I converted it to constant velocity and used the low-level equalization network in my preamp for first listening tests (that is, I plugged it into the "Ceramic" input). This resulted in a somewhat shrill, thin sound. Boosting the bass helped, but the result was far from satisfactory.

Then I went into a regular high-level input, fitted with a 100K load. The output from the GP73 is about 1 volt (at 1,000 cps and a stylus velocity of 5 cm/sec) so it can be used without any preamplification at all, if desired. Here again the bass was thin, but the shrillness was gone. The cartridge sounded a bit bright, but otherwise sweet and clean. I twisted the bass knobs to about 3 o'clock, and in came the lows. Since the GP73 is a piezoelectric unit, boosting the bass usually does not mean an increase of hum.

I increased the load resistor to about 3 megs, and listened again. The result was about right. No bass boosting was required, and the cartridge sounded pleasant indeed.—P.C.G.

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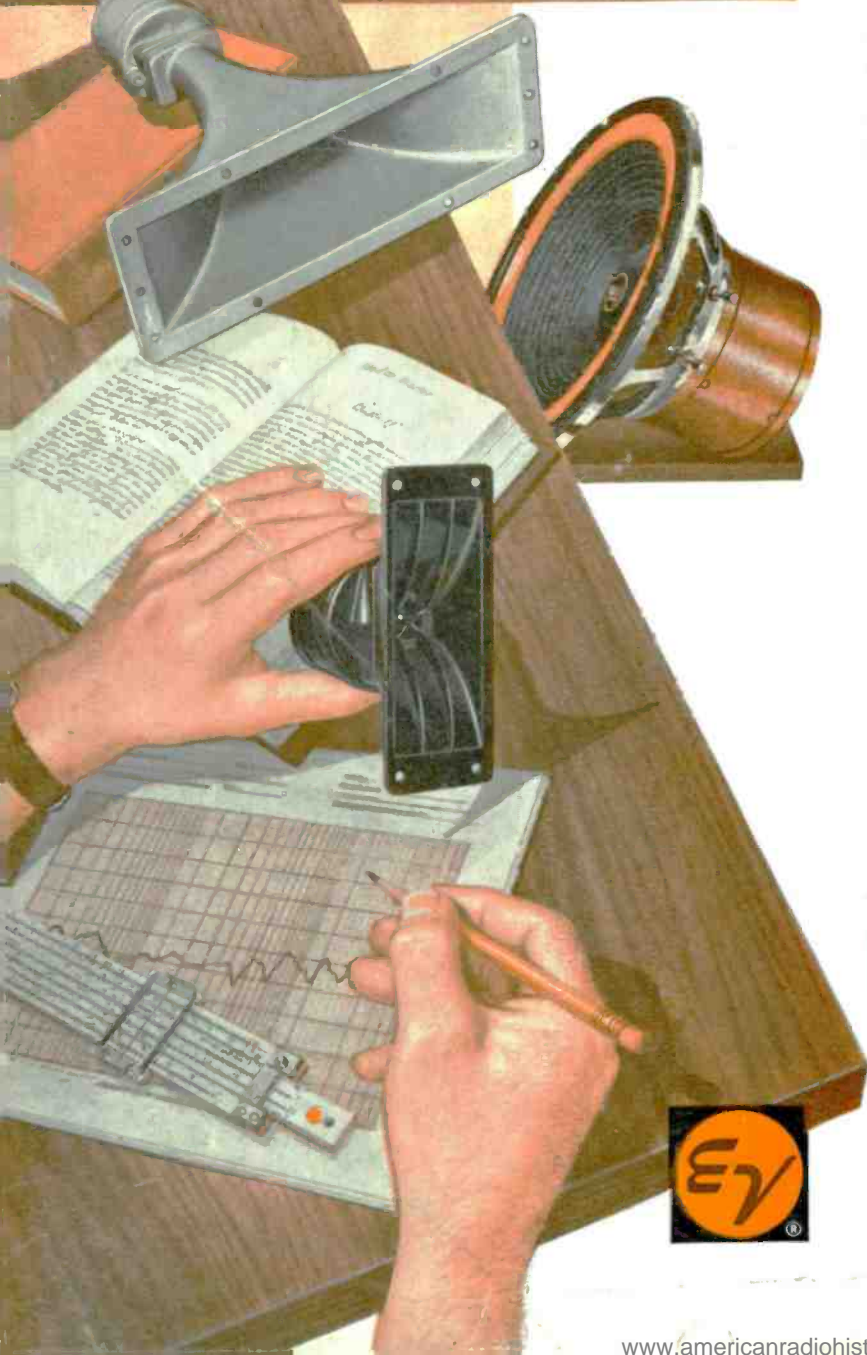
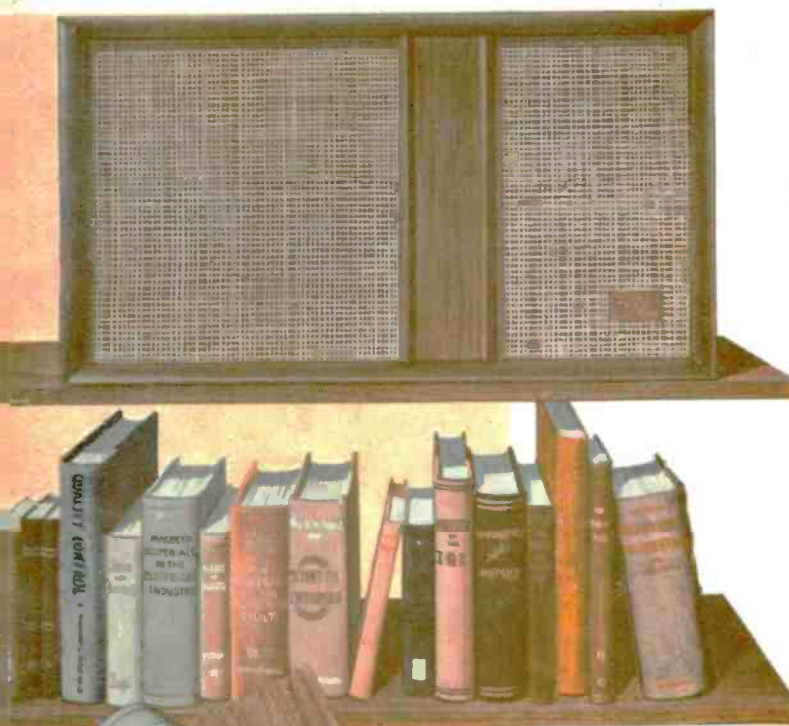
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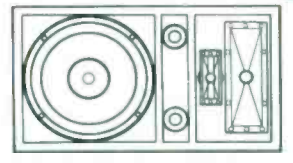
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